

# CURRICULUM VITAE

Updated August 1 2023

## *CV SECTION 1: Employment History/Awards*

**NAME** Dr. Megan Lewis

**ADDRESS** 1020 Wabash St, Unit 17-203  
Fort Collins, CO 80526

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**WEBSITE** www.profmeganlewis.weebly.com

### **EDUCATION**

2004 NEW YORK FILM ACADEMY, NEW YORK, NY – Certificate in Digital Filmmaking

2001 UNIVERSITY OF MINNESOTA, MINNEAPOLIS, MN – Ph.D. in Theatre History, Literature and Criticism:  
“Staging the Afrikaner in South African Theatrical and Public Life”  
(Advisor: Dr. Michal Kobialka)

1994 JOHNS HOPKINS UNIVERSITY, BALTIMORE, MD – M.A. in Drama Studies:  
“Cross-dressing, Feminism, and the Female Protagonist in 17th Century English & Spanish Drama”  
(Advisor: Dr. Maggi Tocci)

1991 KENYON COLLEGE, GAMBIER, OH – B.A. in English Literature  
“Women's search for self within a patriarchal society in three novels by Nadine Gordimer”  
Magna cum laude, Phi Beta Kappa

### **ACADEMIC POSITIONS**

Spring 2024	Guest Instructor, Semester at Sea, Colorado State University
2020-Present	Director of Theatre and Associate Professor, Colorado State University, Fort Collins, CO
2017-2020	Associate Professor, UMass Amherst, Dept of Theater, Amherst, MA
Spring 2018	Guest Instructor, Semester at Sea, Colorado State University
2011-2017	Assistant Professor, UMass Amherst, Dept of Theater, Amherst, MA
2006-2011	Visiting Assistant Professor, University of Minnesota, Dept of Theatre Arts & Dance, Minneapolis, MN
2006-2011	Instructor, Osher Lifelong Learning Institute, Minneapolis, MN
2002-2003	Instructor, Grace Institute, New York, NY
1996, 1998-2000	Adjunct Professor, Concordia University, School of Accelerated Learning and Department of Theatre Arts, St. Paul, MN
1997-1998	Instructor, University of Minnesota, Department of English & Composition, Minneapolis, MN

### **SABBATICALS**

Spring 2018 Sabbatical, Semester at Sea, University of Massachusetts Amherst

### **OTHER POSITIONS**

2003-2012	Partner, Virgo Visions creative communications & video production, New York and Minneapolis
2001-2004	Copywriter & Video Producer, Saatchi & Saatchi/Klemtner Advertising, New York
1998-2001	Director of Creative, PR, & Strategic Services, MN Department of Transportation, St Paul

## CURRENT JOB DESCRIPTION

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Per the November 18, 2022

### THEATRE SUPPLEMENT TO CODE OF THE SCHOOL OF MUSIC, THEATRE, AND DANCE (SMTD)

#### III. Structure and Administration of the Division of Theatre

##### C. Director of Theatre

1. The Division shall be administered by the Director of Theatre.
2. The duties of the Director of Theatre, similar to those of Department Chairs, shall include all of those specified by the Dean of the College of Liberal Arts and outlined below.
3. The Director of Theatre will share with other faculty in the Division the authority to execute divisional responsibilities.
4. The Director of Theatre will consult with individual faculty, SMTD departmental committees, and/or the entire staff on those matters that affect the welfare of the Division and will share with the faculty and staff before implementation of the strategies and initiatives.
5. Director of Theatre will keep the faculty informed of the ongoing state of the budget, calendar and production deadlines, scheduling, course load distributions, and all related matters of professional interest and concern.
6. The Director of Theatre's specific job responsibilities include Leadership, Artistic Direction, Budget Oversight, Curricular Oversight and Vision, Recruiting/Engagement/Outreach, Administration as detailed below.

##### a. LEADERSHIP: The Director of Theatre shall:

1. Provide artistic and academic vision and leadership and develop and maintain morale for the Division of Theatre.
2. Serve as a back-up executive in matters of emergency in the event of that either the SMTD Chair, the Director of Dance, or the Director of Music become unavailable.
3. Manage academic and financial matters within the division to promote student achievement; competence, capacity, productivity, and aptitude of individual staff members; and the University's diversity and equal opportunity goals.
4. Evaluate each departmental faculty member annually in accordance with the University Code.
5. Oversee recommendations for appointments, advancement, tenure, and disciplinary actions, soliciting and incorporating input from students, colleagues, and external reviewers as appropriate.
6. Chair all tenure-track Theatre Promotion and Tenure Committees.
7. Coordinate Peer Review of all teaching faculty/staff on an annual basis.
8. Write Annual Evaluations/Reviews for Theatre faculty and Production Staff.
9. Provide copies of reviews to the Department Chair along with recommendations for approval in the ranking evaluation and merit award process, after reviewing confidential faculty annual activity reports.

##### b. ARTISTIC DIRECTION: The Director of Theatre shall:

1. Serve as Artistic Director and Executive Producer of Colorado State University Theatre Productions.
2. Chair the Theatre Season Selection Committee.

3. Provide stewardship for all theatre-related facilities within the University Center for the Arts, including the University Theatre, the Studio Theatre, and all production facilities (Scene Shop, Paint Shop, Properties Shop, Lighting Shop, Sound Shop, and Costume Shop) in coordination with the Production Manager/Technical Director.

c. BUDGET OVERSIGHT:

1. The Director of Theatre shall administer the Theatre Budget and School of Music, Theatre and Dance Production Budget for Theatre, Dance, Opera and Associated Productions each year in coordination with the Production Manager, Department Accountant, SMTD Chair and Dean of the College of Liberal Arts.

d. CURRICULAR OVERSIGHT & VISION: The Director of Theatre shall:

1. Oversee curricular development of all CSU Theatre degree programs.
2. Maintain 2-year curricular rotation for the Division of Theatre.
3. Determine and implement Fall and Spring Division of Theatre faculty teaching schedules and room assignments for tenure-track faculty (TTF), Continuing, Contract, and Adjunct faculty (CCAF), and staff (as appropriate).
4. Coordinate accreditation efforts for National Association of Schools of Theatre (NAST)

e. ADMINISTRATION: The Director of theatre shall:

1. Facilitate regular meetings and retreats.
2. Develop an instructional schedule for each eligible faculty member, in consultation with that member, which not only assures maximum convenience and productivity in the member's execution of teaching, research, and service responsibilities but also takes into account the needs of students and any scheduling requirements of the University.
3. Recommend a Search Committee for the SMTD Chair to formally appoint, chaired by a tenured or tenure-track faculty member, for the recruitment of new divisional faculty, staff, or teaching staff. One staff member will be appointed to faculty search committees and one faculty member will be appointed to staff searches, to ensure equal decision-making representation. See VII A—E of this document.
4. Consult with faculty and staff to determine student scholarships and awards using criteria from the fund agreements.
5. Review production assignments and calendars prepared by faculty and staff.
6. Review the Division Code no less frequently than every five years per Academic Faculty and Administrative Professional Staff Manual, Section C.2.4.2.1.K.
7. Chair, serve on, or assign a representative to the following committees:
  - a. SMTD Executive Committee—for strategic planning for the Division of Theatre in coordination with the Director of Dance, Director of Music, and the SMTD Chair.
  - b. Division Tenure & Promotion Committee (chair).
  - c. CCAF Promotion Committees (as assigned by SMTD Chair.)
  - d. Curriculum Committees.
  - e. Theatre Season Selection Committee (chair).
  - f. Theatre Recruitment and Retention Committee.
  - g. SMTD Technology Fee Committee.
  - h. Search Committees (when needed).
  - i. Student Advisory Council (SAC) meetings and events.
  - j. Council of Chairs Meeting with the College of Liberal Arts (serve as substitute attendee in the absence of the SMTD Chair).

- k. CSU Institutional Representative to National Association of Schools of Theatre (NAST) at Annual Meeting (voting member)
- l. Other committees as determined

f. TEACHING

- 1. The Director of Theatre shall teach Colorado State University Theatre Courses According to Area of Expertise and at percentage determined in Director’s contract.

g. RESEARCH

- 1. The Director of Theatre shall maintain research profile in Area of Expertise at percentage determined in Director’s contract.

*If there has been a significant change in your job description during the past 5 years, please note. If you have a joint appointment, please list the workload distribution in each category for each department. The overall percent effort may not exceed 100%.*

  30   % Teaching   35  % Research/Creative Activity     % Service/Outreach   35  % Admin

At the University of Massachusetts Amherst, I taught a 3:2 load, advised and taught undergraduates as well as graduate students in the MFA Programs, and served as Graduate Program Director.

After earning tenure at the UMass in 2017, I moved to Colorado State University to take on a leadership position as Director of Theatre. Hence, my workload at CSU has a heavier Administrative/Leadership component, as indicated in the above effort distribution. Also, CSU serves only undergraduates in our Theatre Program.

**HONORS AND AWARDS**

**Disciplinary Funding:**

- 2023        [NEH Summer Faculty Institute: Devising](#) (\$2200)

**Colorado State University – Grants:**

- 2023        CLA Leadership Institute (\$750)
- 2022-23    [Ann Gill Faculty Development Award](#) (\$5000)
- 2022-23    Professional Development Funds (\$1250)
- 2021-22    Professional Development Funds (\$1400)

**Colorado State University – Fundraising:**

- 2020-21    University Facility Fee Grant for Tap Floor (\$84,508)

**Awards & Fellowships:**

- 2022        [Chairs and Heads Institute for Inclusive Excellence Fellowship](#) (Colorado State University)
- 2019-2020 [Public Engagement Fellowship](#) (UMass, \$1500)
- 2018        [Hiddingh-Currie National Book Award](#) (Unisa, South Africa; R20,000)
- 2017-18    [Interdisciplinary Studies Institute Fellowship: “Dissent”](#) (UMass, \$1500)
- 2016-17    [Teaching for Inclusiveness, Diversity & Equity Ambassadorship](#) (inaugural cohort, UMass, \$1500)
- 2016-16    Student-Centered Teaching & Learning Fellowship (UMass, \$1500)
- 2016        [Five College Manning Prize for Excellence in Teaching](#) (UMass, nominated)
- 2015        [Distinguished Teaching Award](#) (UMass, \$3500)
- 2015        First Year Residential Student Choice Award (UMass, winner)

**Disciplinary Funding:**

- 2012 American Society for Theatre Research Targeted Research Areas Grant (\$1500)

**University of Massachusetts/Five Colleges Faculty Funding:**

- 2019-20 HFA Research Funding for Brett Bailey book collaboration (\$2000)
- 2013,15, 17, 18, 19 HFA Travel Funds to attend annual ASTR conference (\$1250)
- 2017, 18, 19 MSP Research Funds to support research (\$1000)
- 2017, 18, 19 MSP Flex Funds to support teaching resources (\$500)
- 2016-17 Faculty Research Grant/Healey Grant (\$12,515)
- Su2017 CHFA Scholarship Funds to support students in Grahamstown Festival Course (\$10,000)
- Su2017 Theater Scholarship Funds to support students in Grahamstown Festival Course (\$2,000)
- Su2017 Honors Scholarship Funds to support students in Grahamstown Festival Course (\$1,500)
- Su2016 CHFA Scholarship Funds to support students in Grahamstown Festival Course (\$5,000)
- Su2016 Theater Scholarship Funds to support students in Grahamstown Festival Course (\$5,000)
- Su2016 Honors Scholarship Funds to support students in Grahamstown Festival Course (\$1,500)
- Spr2015 MSP Research Funds to support research in South Africa (\$1000)
- Wint2015 MSP Flex Funds to support race-related teaching resources (\$500)
- Wint2014 MSP Flex Funds to support digital teaching resources (\$500)
- Su2014 MSP Research Funds to support Writing Retreat for book manuscript (\$800)
- Su2014 CHFA Scholarship Funds to support students in Grahamstown Festival Course (\$5000)
- Su2014 Honors Scholarship Funds to support students in Grahamstown Festival Course (\$3,000)
- Fa2013 MSP Research Funds to support Writing Retreat for book manuscript (\$800)
- 2013 UMass Book Publication Subvention Funds (\$2900)
- Wint2013 MSP Flex Funds to support TA for South Africa study abroad course (\$500)
- Spr2013 CHFA Travel Funds to attend MATC 2013 (\$1000)
- Wint2013 UMass Arts Council: Magnet Theatre Residency (\$2000)
- Wint2013 Five College Lecture Fund: Magnet Theatre Residency (\$1000)
- Wint2013 CHFA Mini-Residency – Magnet Theatre (\$5000)
- Wint2013 Mosaic: Multicultural Theatre Committee Residency – Magnet Theatre (\$5000)
- Su2012 International Program Office, Internationalizing the Curriculum Grant (\$5000)
- Spr2012 CHFA Project Funds for documentary film editing (\$4000)
- Spr2012 CHFA Travel Funds to attend MATC 2012 (\$1000)

**University of Minnesota Faculty Funding:**

- Sum2011 Imagine Grant for South African Research Residency (\$2500)
- Sum 2011 Faculty Travel Grant for South African Research Residency (\$2500)
- 2009-10 Scholarly Events Fund Grant to sponsor Peter Van Heerden residency (\$5000)
- 2009-10 Course Transformation Grant, College of Liberal Arts, Institute of Technology (\$2500)
- Summ 2009 International Travel Grant, Office of International Programs (\$1500)
- 2007-08 Faculty Travel Grant, Institute of Global Studies with Departmental Matching Funds (\$3000)

**University of Minnesota Graduate Awards:**

- 1999 -2000 Doctoral Dissertation Fellowship (\$15,000)

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## *CV SECTION 2: Publications/Scholarly Record*

### EVIDENCE OF INCORPORATING DIVERSITY, EQUITY, INCLUSION, AND/OR SOCIAL JUSTICE (DEISJ) IN SCHOLARSHIP, RESEARCH, AND CREATIVE ARTISTRY

*Please note any DEISJ aspects of the scholarly, research, and/or creative artistry activities you list below. Where relevant, show evidence of how you've incorporated DEISJ in these activities. For instance, did a research project address how the phenomenon you studied affected minoritized groups? Did a scholarly article consider how its topic relates to systemic inequities that have disproportionate negative impact on minoritized groups? Did a creative endeavor highlight DEI and/or SJ issues?*

Drawing on the complexities of my experience as a transnational citizen, an African-born naturalized American, and my expertise as Theatre Historian and Performance Studies scholar, my research is globally focused and directly examines systems of racial and gendered oppression, particularly the ways in which whiteness and performance intersect. I directly engage diverse theatrical traditions, marginalized artists, and creative imaginings, depictions, and performances from Africa and America.

In tracing various scenarios of South Africa's particular brand of whiteness in my book *Performing Whiteness in the Postcolony*, I explore what they offer our global understanding of how whiteness is imagined, staged, perpetuated, and resisted, and what options white subjects have to perform their whiteness in the "postcolony," the contemporary stage on which the lasting effects of colonialism and contemporary neoliberalism play out.

As an anti-racist white ally, I believe this work is timely and necessary, as America wrestles with its racial past (and present) and efforts around understanding and dismantling whiteness are more pressing than ever, especially in the Black Lives Matter era.

My recent publications concern artists of color (Nora Chipaumire, Judyie Al-Bilali & Priscilla Page) as well as white artists (Brett Bailey, Ewok Robinson, Will MacAdams) who are wrestling with the power dynamics of their culture, imagining new paradigms, and using theatre practice towards transforming culture:

Zimbabwean feminist performance artist **Nora Chipaumire's** work is focused on decolonizing the tyranny of the proscenium arch. Wrestling with the question -- what might decolonized theatre look like -- Chipaumire advocates for African noise and the politics of volume, turning up the volume on the historical erasure and silencing of Africans, and she works to decolonize the entire ecology of theatremaking through the creative practice of nhaka (the chiShona word for inheritance), a cartography of "animist technology, practice and process" celebrating "radical black african presences." Both visually and aurally, Nehanda asks: Who gets to hear? Who gets to see? Who understands? Whose (hi)story is this? Whose opera is operating here?

The events of 2020 – the global pandemic, the death of George Floyd and the #Black Lives Matter protests that followed, and the formation of #WeSeeYouWAT [White American Theater] initiative, put the spotlight on academic Theater departments, which are being called to shift and transform, to decolonize and diversify. In collaboration with my colleagues at UMass Amherst, **Judyie Al-Bilali and Priscilla Page**, we offer a road map towards transforming a predominantly white theatre department into a multicultural one, and the potentials and pitfalls of that process.

The critique of whiteness is often initiated by black folk, who are on the receiving end of this system of oppression. But white folk must also do our own work. I write about three artists who are flipping the script on whiteness: South African rapper **Ewok Robinson**, and Americans **Matt Crawford and Will MacAdams**, as they offer platforms for engaged dialogue about race and racism and models for social justice activism through theatre.

South African theatremaker **Brett Bailey** and his company ThirdWorld Bunfight have produced some of world's most provocative contemporary theatre, including *Orfeus*, *Samson*, and *Exhibit B. Plays of Darkness and Mystery* is our joint archival project of three decades of ThirdWorld Bunfight's creative and cultural labors during a shifting and contested time in South African history and as the world wrestles with the lasting legacies of colonialism.

My research directly informs my teaching (see Section 3: Teaching below), as I include these artists in my courses in World Theatre History, Global Dramaturgies, Theatre for Social Change, Film and Social Change, and my summer study abroad course, Arts and Culture in South Africa.

## **PUBLISHED WORKS**

(numbered within each category)

### **Books:**

1. Lewis, Megan, 2016, *Performing Whiteness in the Postcolony*, University of Iowa Press, 248 pp.
2. Lewis, Megan and Krueger, Anton, 2016, *Magnet Theatre: Three Decades of Making Space, Intellect Books & Unisa Press*, 304 pp. (Winner of the 2018 Hiddingh-Currie National Book Award)

### **Refereed Journal Articles:**

1. Lewis, Megan, 2018, "Until you see the whites of their eyes: Brett Bailey's Exhibit B and the consequences of staging the colonial gaze," *Theatre History Studies* Vol 37, 115-144.
2. Lewis, Megan and Daddario, Will, 2012, "Hyperlinking and Thinking through Theatre History: Haiti, Hotel California, Woyzeck, Hegel and Back Again," *Theatre Topics* 22:2, 183-194.
3. Lewis, Megan, 2012, "Abject Afrikaners and Iconoclast Trekkers: Peter Van Heerden and the Laagers of White Masculinity," *Journal of Dramatic Theory & Criticism* Vol 26:2, 7-30.
4. Lewis, Megan, 1997, "De/Re-Constructing Borders: Afrikaner Language, Mythology and Nostalgia in the New South Africa's Drama," *Text & Presentation: The Journal of the Comparative Drama Conference* 18, 81-90.

### **Textbooks:**

1. Lewis, Megan, 2014, *Politics & Performance: Theatre in the 20<sup>th</sup> century*, The Crescite Group, 8 audio lectures, CD
2. Lewis, Megan, 2013, *All the World's a Stage: A History of the Theatre*, The Crescite Group, 8 audio lectures, CD

### **Refereed Chapters in Books:**

1. Lewis, Megan, 2010, "Uprooting & Re-routing the Afrikaner male: Peter Van Heerden's abject performance art," In *Positions South Africa*. Vol 3. Ed. Matthew Krouse. Akademie of Arts, Berlin & the Goethe-Institut, 91-104.

### **Invited Curations**

1. Lewis, Megan, 2017, Guest editor & curator for *Imagined Theatre: South Africa*, companion piece to Daniel Sack's *Imagined Theatres: writing for a theoretical stage* (Routledge, 2017), [imaginedtheatres.com/south-africa](http://imaginedtheatres.com/south-africa)
2. Lewis, Megan, 2016, "Tales of darkness shot through with light: Brett Bailey & Third World Bunfight," program essay for US premiere of Brett Baily & Third World Bunfight's *Macbeth* FringeArts, Philadelphia.

### **Non-Refereed Journal Articles/Chapters/Proceedings/Transactions:**

1. Dodge, Jeff, 2020, "Inclusion, identity, innovation: Tackling the wicked problem of racism and exclusion," featured interviewee, <https://libarts.source.colostate.edu/inclusion-identity-innovation-wicked-problem/>
2. Lewis, Megan, 2020 "Why a theatre degree matters: a presentation by Megan Lewis, director of CSU Theatre," <https://www.youtube.com/watch?v=M2njDtsEHfw&feature=youtu.be>
3. Webster, Dennis, 2019, "Long Table laden with fate of National Arts Festival," *New Frame*, featured interviewee, <https://www.newframe.com/long-table-laden-with-fate-of-national-arts-festival/>
4. Lewis, Megan, 2016, "Mary Magdalene on the Stages of History," exhibition catalogue, Majak Bredell - *Codex Magdalene+*.
5. Lewis, Megan, 2012, "What's in a Name: Multiculturalism and its Limits," *ASTR Online* Issue on Theatrical Grammars of Diversity and Difference, <http://www.astr.org/featured-news/309-whats-in-a-name-multiculturalism-and-its-limits>.

## Book & Performance Reviews

1. Lewis, Megan, 2023, Ryan Claycomb's *In the Lurch: Verbatim Theater and the Crisis of Democratic Deliberation* (U Michigan P, 2023), book review, *Theatre Journal* (Winter 2023).
2. Lewis, Megan, 2023. Invited review of Tracy Heather Strain's *Lorraine Hansberry: Sighted Eyes/Feeling Heart* (2017) and Sophia Kruz's *Little Stones* (2018). Films for the Feminist Classroom, Issue 12.1, Spring 2023. <http://ffc.twu.edu/>
3. Lewis, Megan, 2021, Catherine Cole's *Performance and the Afterlives of Injustice* (U Michigan P, 2020) and April Sizemore-Barber's *Prismatic Performances: Queer South Africa and the Fragmentation of the Rainbow Nation*, solicited double book review, *TDR* 65:4 T252, 190-192.
4. Lewis, Megan, 2020, William Kentridge's *The Head & The Load*, performance review, *Theatre Journal* 72:1, 90-92.
5. Lewis, Megan, 2019, *Acts of Transgression: Contemporary Live Art in South Africa* by Jay Pather and Catherine Boule and *Body Politics: Fingerprinting South African Contemporary Dance* by Adrienne Sichel, solicited double book review, *Theatre Topics* 29:2,180-182.
6. Lewis, Megan, 2015, South Africa's 40<sup>th</sup> Anniversary National Arts Festival, festival review, *Theatre Journal* 67:1, 104-109.
7. Lewis, Megan, 2014, *South African Performance and Archives of Memory* by Yvette Hutchison, solicited book review, *Modern Drama* 57:4, 534-536.
8. Lewis, Megan, 2013, Power Plays in the Cradle of Humankind, festival review, *PAJ: A Journal of Performance and Art* 35:3, 55-60.
9. Lewis, Megan and Hokin, Natalia, 2012, It's a man's world...The 2011 Grahamstown Festival, festival review, *Theatre Journal* 64:2, 260-264.
10. Lewis, Megan, 2012, *Experiments in Freedom: Explorations of Identity in New South African Drama* by Anton Krueger; *At This Stage: Plays from Post-apartheid South Africa* by Greg Homann; *Armed Response: Plays from South Africa* by David Peimer, triple book review, *Theatre Survey* 53:1, 151-155.
11. Lewis, Megan, 2011, *Performing South Africa's Truth Commission: Stages of Transition* by Catherine Cole, book review, *Theatre Journal* 63:4, 664-666.
12. Lewis, Megan, 2010, Coming Out, Queering Identity, Thinking Beyond: South Africa's National Arts Festival 2009, festival review, *Theatre Journal* 62:1, 275-280.
13. Lewis, Megan, 2008, (Un)Patriotic Acts of an Imagined Community: The 2008 Klein Karoo Nasionale Kunstfees, festival review, *Theatre Journal* 60:4, 654-659.
14. Lewis, Megan, 2008, Past, Present, and Future: A Tense South Africa Performs, festival review, *PAJ: A Journal of Performance and Art* 30:2, 93-101.
15. Lewis, Megan, 2000, 25<sup>th</sup> Anniversary Standard Bank National Arts Festival, festival review, *Theatre Journal* 52:2, 280-283.
16. Lewis, Megan, 1998, Standard Bank National Arts Festival, festival review, *Theatre Journal* 50:1, 105-107.

## Manuscripts Submitted for Publication (in press)

1. Lewis, Megan, 2023, "H(a)unting Africa: Safari as Performance," in Bryan Schmidt and Weston Twardowski, eds. *Staging Visitation: Theatre and Tourism* (U Michigan P, forthcoming 2024), solicited book chapter
2. Lewis, Megan, 2023, "Decolonising the Proscenium: Nora Shumba Chipaumire's *Nehanda* and *nhaka* practice," manuscript submitted, *Journal of Dramatic Theory and Criticism*, refereed.
3. Lewis, Megan, 2024, "Coming white at you: Flipping the script on whiteness through performance," manuscript in preparation, *Theatre Survey*, refereed.
4. Lewis, Megan, with Judyie Al-Bilali and Priscilla Page, 2024, "Theatre for Social Change: A Decade-long Case Study of Transforming a Department," manuscript in preparation, *Theatre Topics*, refereed.
5. Bailey, Brett and Lewis, Megan, *Plays of Darkness & Mystery* (2024, co-edited book manuscript in development)



## **PERFORMANCES, EXHIBITS, PRODUCTIONS (Visual/Performing Arts):**

*Indicate if performances, exhibits, or productions were on or off campus, and indicate whether state, regional, national, or international. Where appropriate, indicate if performance, exhibit, or production was invited or non-invited.*

### **ARTISTIC DIRECTION (campus)**

**2020-present** Artistic Director, Colorado State University, Division of Theatre

2023-24 Season: Democracy: Building Community, Diverse Representation, Speaking Truth to Power, Laughing at our Foibles

*Silent Sky* by Lauren Gunderson; The 25th Annual Putnam County Spelling Bee by Rachel Sheinkin and William Finn; *Fairview* by Jackie Sibblies Drury; *Our Town* by Thornton Wilder; *On the Brink* reading series

2022-23 Season: Love in Times of Crisis: A Season of Plays About Gender and Sexuality:

*The Wolves* by Sarah DeLappe, *Spring Awakening* - Music by Duncan Sheik; book & lyrics by Steve Sater, *The Normal Heart* by Larry Kramer, *Machinal* by Sophie Treadwell, *On the Brink* reading series

2021-22 Season: The Greeks to the Geeks:

*These Seven Sicknesses* by Sean Graney, *Lysistrata* by Aristophanes, *She Kills Monsters* by Qui Nguyen, *The Rocky Horror Show* by Richard O'Brien, *On the Brink* reading series

2020-21 Season: Art as the Antidote

*Boy Gets Girl* by Rebecca Gilman, *Concord Floral* by Jordan Tannahill, *The Hope Project* by CSU SMTD, *On the Brink* reading series

### **DRAMATURGY**

**2023** Dramaturgy Faculty Advisor (campus)

*Silent Sky* by Lauren Gunderson; CSU Theatre; director Debbie Swann

*Fairview* by Jackie Sibblies Drury; CSU Theatre; director Ray Black

**2022** Dramaturgy Faculty Advisor (campus)

*The Normal Heart* by Larry Kramer; CSU Theatre; director Wesley Longacre

**2019** Production Dramaturg (campus)

*The Bacchae of Euripides* by Wole Soyinka; UMass Dept of Theater; director Judyie Al-Bilali

**2016** Curator & Theatre Studies Scholar (regional)

*Macbeth* by Brett Bailey; FringeArts, Philadelphia PA

**2015** Curator (regional)

*Traversing Trajectories*; Quick Center for the Arts, Fairfield University, CT

**2013** Dramaturgy Advisor & Video Designer (campus)

*Venus* by Suzan-Lori Parks; director Judyie Al-Bilali, Amherst, MA

**1999** Production Dramaturg (campus)

Mina Loy's *The Sacred Prostitute and other Tales from the Home of a Mad Woman*

dir. Anja Klöck, Nolte Xperimental Theatre, Minneapolis

**1999** Production Dramaturg (campus)

Ntozake Shange's *for colored girls who have considered suicide when the rainbow is enuf*

dir. Kim Moore, Penumbra Theatre, St. Paul

**1998** Literary Advisor (campus)

Athol Fugard's *Blood Knot*

dir. Tokunbo Okanla, Nolte Xperimental Theatre, Minneapolis

**1995** Production Dramaturg (campus)

Niccolo Machiavelli's *La Mandragola*,

dir. Carl Forsman, University Theatre, U of MN

### **DIRECTING/PRODUCING**

**2021** Producer (campus)

*On the Brink* reading series: Ewok Robinson's *Unentitled* (Colorado State University)

- 2021**      **Director (campus)**  
*The Hope Project: Overcoming Oppression Monologues* (Colorado State University)  
<https://theatre.colostate.edu/theatre-video-archive-hope-project/>
- 2019**      **Curator (international)**  
 Brett Bailey visit to UMass Amherst (September 2019)  
 Malcolm Purkey visit to UMass Amherst (September 2019)
- 2019**      **Curator (regional)**  
 Quick Center for the Arts and Philadelphia, PA: Brett Bailey, Nora Chimauire, Peter Van Heerden
- 2013**      **Producer (international, premiere)**  
 Magnet Theatre residency & performance of *Every Year, Every Day, I Am Walking*, Amherst, MA
- 2012-15**    **Producer/Director/Editor of documentary feature film (national)**  
*Devising Gilgamesh: Collage theatre-making with Theatre Novi Most*
- 2010**      **Producer (international, premiere)**  
 Peter Van Heerden residency and performance of *Ubuntu*, Minneapolis, MN
- 2010**      **Video Director & Documentarian (national)**  
*The Gilgamesh Project*, dir. Lisa Channer, Theatre Novi Most, Minneapolis, MN
- 2009**      **Stage & Video Director (regional)**  
*The Vagina Monologues*, MPIRG, Minneapolis
- 2008**      **Director, Writer, Producer & Editor (regional)**  
 Austin Towers Business Theatre, Regions Hospital, St. Paul, MN
- 2007**      **Producer, Director, Writer, Editor (national)**  
*Bush Vet!* TV Pilot, High Noon Entertainment, Los Angeles, CA
- 2005**      **Director, Writer, Producer & Editor (regional)**  
*The Yellow Brick Road* Business Theatre, HealthPartners, Bloomington, MN
- 2003**      **Director/Producer (regional)**  
*The Lysistrata Project: 03-03-03*, Brooklyn, NY
- 2004**      **Director, Writer, Producer (regional)**  
*Watusi* and *Sacred Mirrors*, independent short films, New York, NY
- 2000**      **Co-Producer (regional)**  
 Michael Schurter's *Rent Boy*, *Strawberry Boy*, dir. Jennifer Blackmer, Minnesota Fringe Festival
- 1995-98**    **Co-Founder, Artistic Director, Managing Director (regional)**  
 Crisis Point: theatre of danger and opportunity

## VIDEOGRAPHY

- Fall 2019**    **Videographer (campus)**  
*The Bacchae of Euripides* by Wole Soyinka, dir. Judyie Al-Bilali (Curtain Theater, Amherst MA)
- 2017**      **Videographer (campus)**  
*Return of the Mothership*: Ping Chong and Talvin Wilks reflect on *Collidescope 2.0* one year later  
 and *Working On It: A Story of Struggle, Love, and Donuts* (dir. Nick Baker), Underground Theatre,  
 New Africa House (April and May, 2017)
- 2013**      **Video Designer (campus)**  
*Venus* by Suzan-Lori Parks, directed by Judyie Al-Bilali  
**Director of Photography/Editor (regional)**  
*Phallacies* White Ribbon Campaign: Violence Against Women (Winner of District Attorney's Award)
- 2010**      **Director of Photography (regional)**  
*The Oldest Story in the World*, dir. Lisa Channer, Theatre Novi Most, Minneapolis, MN
- 2009**      **Director of Photography (regional)**  
 3 Sticks' *Traveling Musicians* - Minnesota Fringe Festival, Minneapolis, MN  
**DP, Editor, Intern Supervisor (campus)**  
*Blood Wedding* - St. Paul Academy & Summit School, St. Paul, MN  
**DP, Producer, Editor (national)**  
*PTO 15<sup>th</sup> Annual Conference* - Pedagogy & Theatre of the Oppressed, Minneapolis, MN

- 2008 DP, Editor, Intern Supervisor (regional)**  
*Urinetown* - theatre e3, Minneapolis, MN
- 2007 DP, Editor, Intern Supervisor (regional)**  
*Pippin* - theatre e3, Minneapolis, MN
- 2006 DP, Editor, Intern Supervisor (regional)**  
*How to Succeed in Business Without Really Trying* -- theatre e3, Minneapolis, MN
- 2005 DP, Editor, Intern Supervisor (regional)**  
*Once on this Island* - - theatre e3, Minneapolis, MN
- 2004 Videographer, Crew (regional)**  
*It's On; Take The Money and Run; The Duel at Smith and Ninth; High Heels and a Knife*  
Independently produced short films, New York, NY

## **PAPERS PRESENTED/ SYMPOSIA/ PROFESSIONAL MEETINGS/ WORKSHOPS**

1. MidAmerica Theatre Conference, Minneapolis, MN (March 2023)  
Article-in-Progress Workshop: "Decolonising the Proscenium: Nora Shumba Chipaumire's *Nehanda* and *nhaka* practice"
2. CSU International Symposium, Fort Collins, CO (March 2023)  
"Speaking Truth to Power: South African Theatre and Social Change"
3. Thescon, Denver, CO (December 2022)  
Workshop leader (2 sessions): "Why a theatre degree matters"
4. American Society for Theatre Research, New Orleans, LA (November 2022)  
Working Session: Tourism as Catastrophe  
"H(a)unting Africa: A catastrophe of competing narratives"
5. National Association of Schools of Theatre (NAST) annual conference, Baltimore, MD (March 2022)  
CSU Theatre Representative in preparation for NAST Self Study (Fall 2023)
6. Thescon, Denver, CO (December 2021)  
Workshop leader (3 sessions): "Making Socially Responsive Musical Theatre"
7. American Society for Theatre Research, San Diego, CA (November 2021)  
Working Session: Tourism as Repetition: Entanglements of Placemaking, Performance, and Cultural Economies  
"Staging Africa Again and Again: Safari and/as Performance"
8. American Society for Theatre Research, San Diego, CA (November 2020 – Covid virtual working session)  
Working Session: Tourism as Repetition: Entanglements of Placemaking, Performance, and Cultural Economies  
"Staging Africa Again and Again: Safari and/as Performance"
9. Modern Language Association Conference, virtual (January 2021)  
Trump In Thebes: A Classical Critique That Persists And Indicts with Jeanne Colleran and Marcia Blumberg  
Panelist: "Balancing the imbalance: Soyinka's *The Bacchae of Euripides* against the Trump regime."
10. American Society for Theatre Research, Arlington, VA (November 2019)  
Working Session: Public Animals and Performance  
"Performing in the Crosshairs: The Roles of Animals in the Safari"
11. Peace Development Fund and Odyssey Books, South Hadley, MA (March 2019)  
Invited Panelist: *Beyond Guilt Trips* with Anu Taranath  
featuring Dina Levi, Director of Inclusive Leadership at Amherst College; Jen Sandler, Director of the UMass Alliance for Community Transformation (UACT); Dr. Megan Lewis, Multicultural Theater Certificate Director at UMass Amherst
12. UMass Women Gender & Sexuality Studies Symposium, Amherst, MA (March 2018)  
Invited panelist: Why Do Feminist Stories Matter?
13. American Society for Theatre Research, San Diego, CA (November 2018)  
Working Session: Performance Studies in/from the Global South – Other Erotics  
"Coming white at you: Flipping the script on whiteness through performance"

14. UMass Department of Theater Retreat, Amherst, MA (August 2017)  
Workshop leader: Teaching for Inclusiveness, Diversity and Equity  
Institute for Teaching Excellence & Faculty Development (TEFD), Amherst, MA (February 2017)  
Invited panelist with Sut Jhally (Communication) and Kyla Walters (Sociology)  
“Teaching Controversial Topics Now”
15. Institute for Teaching Excellence & Faculty Development (TEFD)  
Interviewee for *Faculty Voices* Video Series: Collaborative Learning (January 2017)
16. Amherst Books, Amherst, MA (December 6, 2016)  
Book launch: *Performing Whiteness* and *Magnet Theatre*
17. American Society for Theatre Research, Minneapolis, MN (November 4, 2016)  
Book launch: *Performing Whiteness* and *Magnet Theatre*
18. FringeArts, Philadelphia (September 2016)  
Curator for US premiere of Brett Bailey & Third World Bunfight’s *Macbeth*  
<http://fringearts.com/event/engage-macbeth-third-world-bunfight/>  
September 16: Advanced screening of Nicky Newman’s *Brett Bailey: Caught in the Act*  
Panel Discussion: Who gets to tell the story?  
September 23: Guest Lecture: “Performance Provocations: 20 Years of Brett Bailey and Third World Bunfight”  
September 24: Post-show moderation with the cast  
September 25: Pre-show lecture for *Opera Overtures*; post-show moderation with the cast
19. American Society for Theatre Research, Minneapolis, (November 2016)  
Working Session Convener with Dr. Shannon Walsh: “Transverting Whiteness”
20. Think!Fest, National Arts Festival, Grahamstown, South Africa (July 2016)  
“Writing South African Theatre: Panel Discussion” with Greg Homann, Anton Krueger and Roel Twijnstra  
“Magnet Theatre: Three Decades of Making Space” with Anton Krueger and Mark Fleishman  
“In conversation with Kimberly Seagall, author of *Performing Democracy in Iraq and South Africa: Gender, Media, and Resistance*”
21. New York Professional Outreach Program (NYPOP)  
Post-show respondent: Ifa Bayeza’s *Benevolence* (February 2016)
22. American Society for Theatre Research, Portland, (November 2015)  
Plenary: “Risks and/of Representation: Brett Bailey’s *Exhibit B* and the Limits of Racially-charged Artistic Expression”
23. University of Minnesota, Minneapolis, MN (March 2015)  
Film screening and talkback: *Devising Gilgamesh: Collage theatre-making with Theatre Novi Most*
24. American Society for Theatre Research, Baltimore, (November 2014)  
Working Session Convener with Jisha Menon and Kellen Hoxworth: “Performance in/From the Global South”
25. International Federation for Theatre Research, Warwick UK (July 2014)  
Plenary panelist: “Objecting to/Abjecting Whiteness: Excavating Whiteness in the Global Postcolony”
26. American Society for Theatre Research, Dallas, (November 2013)  
Working Session Convener with Catherine Cole and Jisha Menon: “Performance in/From the Global South”  
Invited panelist: State of the Profession
27. Association for Theatre in Higher Education Conference, Orlando (August 2013)  
Plenary: “Playing Boers: Afrikaner reenactments of taboo history at the 1904 St Louis World’s Fair and in contemporary South Africa.”  
Panel chair: “Playful Memories”
28. St Francis College, Brooklyn, NY (February 2013)  
Invited panelist with Vaneshran Arumugam and Jacqueline Castledine: “Race and South African Theatre”
29. Whitewash Conference, University of Johannesburg (March 2013)  
Plenary: “Afrikaner Nostalgia, Abject Manhood, and Hip-Hop Hybridity: Marking Whiteness in Performance on the Contemporary South African Stage”

30. Mid-America Theatre Conference, St Louis, MO (March 2013)  
Plenary: "Having a good look a difference: Brett Bailey's Exhibit A, the mythic African body, and reversals of the colonial gaze"
31. American Society for Theatre Research, Nashville, TN (November 2012)  
Working Session: Staging South Africa's Border Wars: Remembering and Representation in "Deon Opperman's *Tree Aan* and Anthony Akerman's *Somewhere on the Border*"
32. African Theatre Association, Cape Town, South Africa (July 2012)  
Plenary: "Betrayals & Blasphemies: Peter Van Heerden's Disquieting Treks Through the Laagers of White Masculinity"
33. Mid-America Theatre Conference, Chicago, IL (March 2012)  
Plenary: "Putting Theatre to Work on the Past: <sup>[[SEP]]</sup>Slavery, Shame, and the (In)visible Performance Labors of Magnet Theatre and JazzArt Dance Theatre's Cargo (2007)"  
Article-in-Progress Workshop Participant: "Abject Afrikaners and Iconoclast Trekkers: Peter Van Heerden and the Laagers of White Masculinity"  
Panel chair: Working "It": The Marketplace of Celebrity and Notoriety
34. American Society for Theatre Research, Montreal, QC (November 2011)  
Working Session Convener with Elliot Leffler: "Economies of African Performance"
35. Visible Evidence 18: Documentary Film Conference, New York, NY (August 2011)  
Plenary: "Publicity for Peace: Live Theatre & Documentary Film Against War"
36. Mid-America Theatre Conference, Minneapolis, MN (March 2011)  
Plenary: "Theatre Novi Most's The Oldest Story in the World: Collaborative Ensemble Theatre-Making and Documentation: A Case Study"
37. American Society for Theatre Research, Seattle, WA (November 2010)  
Dancing Africa Working Session Participant: "Bodies in Motion: Magnet Theatre's Physical Theatre At Work in South Africa"
38. Mid-America Theatre Conference, Cleveland, OH (March 2010)  
Plenary: "Publicity for Peace: Live Theatre & Documentary Film Against War"
39. Performance Studies International Conference, Toronto, ON (June 2010)  
Plenary: "Afrikaner History Goes Public: The Performance/Exposure of Whiteness in Contemporary Afrikaner Performance"
40. American Society for Theatre Research, San Juan, PR (November 2009)  
Plenary: "Trekking through Afrikaner Performance"
41. Organizing for Social Justice: 14th Annual Pedagogy and Theatre of the Oppressed Conference, Minneapolis, MN (June 2009)  
Participant, Videographer, and DVD Creator
42. Space to Think Symposium, University of Minnesota, Minneapolis, MN (Spring 2008)  
Invited panelist: "Abject Bodies and Abject Identities: Peter Van Heerden's Afrikaner Performance Art"
43. University of Minnesota, Department of Theatre Arts & Dance, Minneapolis, MN (Fall 2007)  
Faculty Research Presentation: "Past, Present, and Future: A Tense South Africa Performs"
44. What Does It Mean To Be A Citizen? 13th Annual Pedagogy and Theatre of the Oppressed Conference, Minneapolis, MN (June 2007)  
Participant, Photographer
45. Space/Place Symposium, University of Minnesota, Minneapolis, MN (April 2007)  
Panel discussant: "Heritage Sites/Political Spaces: Rethinking Belonging"  
Invited speakers: Talya Chalef, Ciraj Rassool, Huhana Smith, and Brenda Child
46. Association for Theatre in Higher Education Conference, Toronto, ON (Summer 2004)  
Panelist: "Balancing Acts – Parenthood in the Academy"
47. Space/Place Symposium, University of Minnesota, Minneapolis, MN (Spring 2001)  
Plenary: "Crossroads to District Six: Reclaiming Official History / Restaging Popular Memory"

48. Association for Theatre in Higher Education Conference, Toronto, ON (July 1999)  
Panel chair: “Reconciling A Nation: Contemporary South African Performances of Recovery & Renewal”
49. Performance Studies International, Aberystwyth, Wales (April 1999)  
Plenary, co-authored with Michael Schurter: “Mapping the Millennium: Performing Nostalgia & Anxiety Under the Spectre of Y2K”
50. American Society for Theatre Research Conference, Washington, DC (November 1998)  
Plenary: “Apartheid Performed/ Apartheid Resisted: Acts of Regulation and their Counter- Acts in the South African Socialscape”
51. Comparative Drama Conference, Gainesville, FL (March 1998)  
Plenary: “Shades of Wo/men: Gender in the Space of Afrikanerdom”
52. American Society for Theatre Research Conference, San Antonio, TX (November 1997)  
Working Session participant: “Embodying Nation: Monuments in the Space of Afrikanerdom”
53. Mid-America Theatre Conference, Chicago, IL (March 1997)  
Plenary: “Staging the Afrikaner: Deon Opperman’s *Donkerland* and the New South African Landscape”
54. Comparative Drama Conference, Gainesville, FL (March 1997)  
Plenary: “De/Re-constructing Borders: Afrikaner Mythology, Language, and Nostalgia in the New South African Drama”
55. American Society for Theatre Research Conference, Pasadena, CA (November 1996)  
Working Session participant: “Staging the South African Past: The 1938 Centenary Trek and the Formation of an Afrikaner National Identity”

## **INVITED/GUEST LECTURES**

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### **Regional/National Invitations**

1. University of Illinois at Urbana–Champaign, Global Theatre and Performance (Prof. Kirsten Pullen, May 2023)  
“Contemporary South African Theatre: Speaking Truth to Power”
2. Poudre High School, Fort Collins, CO (March 2023)  
Invited guest lecturer: “Making a Career in the Theatre”  
(Joel Smith, Theatre Foundations and Advanced Acting classes)
3. University of Northern Illinois, Department of Theatre & Dance (Prof. Gibson Cima, February 2023)  
“Decolonizing the Proscenium: Nora Shumba Chipaumire’s *Nehanda* and *nhaka* practice”
4. Invited new play reading respondent (February 2023)  
“The Skin of Other Men” by Fig Lefevre
5. St. Olaf College, MN, TH380 “Who Owns the Arts?” (Prof. Bryan Schmidt, April 2022)  
“Unpacking Brett Bailey’s Exhibit B”
6. Mosaic Theater Company of DC (April 2020; cancelled due to Covid)  
“The Till Trilogy by Ifa Bayeza”
7. Association for Theatre in Higher Education (invited subject expert respondent, November 2021)  
“Listening Session on ATHE Antiracism Policy”
8. University of Toronto - Scarborough, Theatre & Social Change (Prof. Elliot Leffler, Fall 2019)  
“Queering Afrikanerdom: Pieter-Dirk Uys and Satire”
9. Semester at Sea, Evening Seminars (Spring 2018)  
“All the world’s a stage: Performing Arts in the Ports We Visit”  
“South African Theatre & Performance”
10. Semester at Sea, Global Studies Lecture (Spring 2018)  
“(Re)Imagine Africa: Countermythic Africans in the Global Imaginary”
11. Quick Center for the Arts, Fairfield University, CT (September 2017)  
Guest curator for US premiere of Iain “Ewok” Robinson’s *Unentitled*

Guest lecture: *Performing Whately*

Guest panelist: How race is performed

12. Reed College, Performance and Activism in South Africa, 1948-Present (Prof. Elliot Leffler, Spring 2017)  
“Queering Afrikanerdom: Pieter-Dirk Uys and Satire”
13. Connecticut College, Theatre and Social Change (Prof. Ginny Anderson, Spring 2017)  
“South African Theatre Festival Culture”
14. Grinnell College, Grinnell, IA (October 2015)  
“Performing Whately in the Postcolony - Queering Afrikanerdom: The Performative Maneuvers of Pieter-Dirk Uys” (Host: Dr. Gibson Cima)
15. Tufts University, Medford, MA (April 2015)  
“Performing Whately in the Postcolony - Hyphens of Humanity: Whiteness and Nostalgia in the Work of Deon Opperman” (Host: Dr. Gibson Cima)
16. St. Paul Academy & Summit School, Literature of the 60s Senior Seminar (John Wensman, Spring 2010)  
“The Politics of Performance: Staging Hair in 1967/8”
17. UMN Alumni Association, 1666 Coffman Lecture Series (Fall 2010)  
“Africa in Film/Film in Africa”
18. St. Paul Academy & Summit School, Literature of Resistance Junior Seminar (Profs. Haseena Hamzawala & Eric Severson, Spring 2009)  
“Politics, Puppets & Masks: Unpacking *Ubu and the Truth Commission*”
19. Cine-Mazing Film Series, Grahamstown, South Africa (July 2009)  
“Acts of Dissent: Operation Lysistrata, documentary film, and a 2003 global theatrical protest”
20. Immigration History Research Center, Race & Ethnicity Seminar (Profs. David Roediger and Rudy Vecoli, Fall 1998)  
“Journeying the Borderlands: Performing Afrikaner Identity, History, and Nationhood”

## Home Institution Invitations

21. Colorado State University, TH192 First Year Seminar (Prof. Wesley Longacre, Fall 2021)  
“Why a theatre major matters”
22. UMass Department of Art, Performance and Place Graduate Seminar (Prof. Shona MacDonald, Spring 2018)  
“Performance and Place in South Africa”
23. UMass Department of Theater, Brown Paper Studio (Prof. Judyie Al-Bilali, Fall 2018)  
“Creative manifesto writing workshop,” co-taught with Prof. Priscilla Page
1. UMass Van Meter Dorm Faculty Chat, Amherst, MA (October 2018)  
“Theatre & Performance Studies: An International Perspective”
24. UMass Department of Theater, Brown Paper Studio (Prof. Judyie Al-Bilali, Spring 2017)  
“Devising Gilgamesh: Collage theatre-making with Theatre Novi Most”  
“Magnet Theatre: Three Decades of Making Space”
2. Center for the Integration of Research, Teaching, and Learning (CIRTL)  
“Playing the Part”: Theater Skills for STEM Teachers (October 2016)
25. UMass Fine Arts Center, Pre-Show Discussion (Spring 2016)  
“Dada Masilo’s *Swan Lake*”
26. UMass, The Lively Arts Course (Prof. Laura Epstein, Fall 2013)  
“Theatre: A Collaborative Creative Endeavor”
3. UMass Fine Arts Center, Public Lecture (Fall 2013)  
“The Politics of Performance: Hair! The Musical”
27. UMass, The Lively Arts Course (Profs. John Jenkins, D. Carpenter, Spring 2013)  
“Theatre: A Collaborative Creative Endeavor,” co-taught with Mark Fleishman, Magnet Theatre
28. UMass, The Rand Lecture (Winter 2013)  
“Twenty-Five Years of Magnet’s Theatrical Labors in a Changing South Africa”
29. UMass, The Lively Arts Course (Profs. John Jenkins, D. Carpenter, Fall 2012)

- “Theatre: A Collaborative Creative Endeavor”
30. UMass, The Lively Arts Course (Profs. John Jenkins, D. Carpenter, Spring 2012)  
“Theatre: A Collaborative Creative Endeavor”
  4. University of Minnesota, Drama & the Media (Prof. Shannon Walsh, Spring 2010)  
“Africa Mediatized: Advertising, Film and Theatrical Representations of Africa”
  5. University of Minnesota, Graduate Seminar on Pedagogy and Professionalization (Prof. Margaret Werry, Spring 2010)  
“Non-academic job opportunities for PhDs”
  31. University of Minnesota, BFA Senior Professionalization Seminar (Prof. Deb Pearson, Spring 2010)  
“Self-promotion for Performing Artists”
  6. Coffman 1666 Lecture Series, Minneapolis, MN (October 2010)  
“Africa in Film/Film in Africa”
  32. University of Minnesota, Black Student Union, BSU College Day for Twin Cities High School students (Spring 2009)  
“Africa in Film/Film in Africa”
  7. University of Minnesota, Theatre Arts & Dance, TH8116: Theatre History/Theory Graduate Seminar: 1945 to the Present (Prof. Michal Kobialka, Spring 2008)  
“Africa: Postcolonial”
  8. University of Minnesota, Theatre Arts & Dance, TH3172: Theatre History/Theory Undergraduate Seminar: 194to the Present (Prof. Michal Kobialka, Spring 2008)  
“Postcolonial Performance: The Case of South Africa”
  9. University of Minnesota, Preparing Future Faculty Program (Profs. Sonja Kuftinec & Paul Ching, Spring 2006)  
“Amazing Feats of Strength & Dexterity: Balancing A Professional Life”
  10. University of Minnesota, Preparing Future Faculty Program (Profs. S. Smith & A. Lubet, Fall 2001)  
“Benefits of Practicum Faculty Preparation”
  11. University of Minnesota, Department of Theatre Arts & Dance, TH1405H: Honors Introduction to the Theatre (Prof. Michael Schurter, Spring 1999)  
“From Shakespeare to Fugard: A New Historicist Approach to Script Analysis”
  12. Concordia University, Department of English, ENG369: Shakespeare (Prof. Matt Wagner Fall 1998)  
“Cross-Dressing On (and Off) the Elizabethan Stage”
  33. Concordia University, English Department, ENG 376: World Literature II: African Literature (Prof. Deb Biehlke, Spring 1998)  
“South African Plays & Literature in their Cultural Contexts”
  13. University of Minnesota, Department of Theatre Arts & Dance, TH5178: Survey of Dramatic Literature (Prof. Tamara Underiner, Fall 1998)  
“A New Historicist Approach to Elizabethan Texts”
  14. University of Minnesota, Department of Theatre Arts & Dance, TH8102: New Historiography (Prof. Michal Kobialka, Fall 1998)  
“New Historiography: Theory in Practice”
  15. University of Minnesota, Department of Theatre Arts & Dance, TH5930: Performance and Social Change (Prof. Sonja Kuftinec, Fall 1998)  
“Brecht & South African Theatre for Social Change”



## **ENGAGED SCHOLARSHIP**

*Briefly describe all scholarly activities with a research/creative artistry component that include reciprocal engagement with external community partners (local, state, national, and international). Include details such as the nature of the research activity or project, your specific role or contribution, reports of the mutual exchange of knowledge and resources, and publications and submitted grants (funded or not) derived from these activities.*

### **South African Artist Residencies**

Over my career I have promoted the work of South African performing artists by bringing them to the United States to produce their work and participate in week-long residencies. These include workshops by the artist(s), guest lectures, performances of their work (3 of which were US premieres), and mentorship of young theatre artists through classroom visits, shadowing, and one-on-one discussions. These residencies are mutual spaces of creative exchange in which the artists share their expertise and talent and students and audiences engage with non-Western modes of theatremaking and devising work.

I curated, sponsored, and collaborated on four artists residencies. For more on what each of these residencies entailed, please click the URL links:

- 2017 Iain “Ewok” Robinson residency & performance of *Unentitled*, Fairfield, CT  
<https://profmeganlewis.weebly.com/unentitled.html>
- 2016 Brett Bailey residency & performance of *Macbeth* by Brett Bailey, Philadelphia PA  
<https://profmeganlewis.weebly.com/bailey-residency.html>
- 2013 Magnet Theatre residency & performance of *Every Year, Every Day, I Am Walking*, Amherst, MA  
<https://profmeganlewis.weebly.com/magnet-residency.html>
- 2010 Peter Van Heerden residency and performance of *Ubuntu*, Minneapolis, MN  
<https://profmeganlewis.weebly.com/ubuntu-residency.html>

## **COLLABORATIVE, INTERCOLLEGIATE & INTERDISCIPLINARY SCHOLARSHIP**

*Briefly describe any interdisciplinary or multidisciplinary scholarship, including details such as the interdisciplinary nature of the activity or project, the other departments and/or institutions involved, your role in the activity, and the contribution of your work to the related disciplines. Include publications and submitted grants (funded or not) derived from these activities, and participation in interdisciplinary centers, SAUs, etc. at CSU.*

*First*, as a scholar in a collaborative field like Theatre, I have been deeply fulfilled and professionally challenged by co-authoring articles and books with colleagues. I remain committed to this type of collaborative knowledge production in addition to valuing the traditional mode of producing work as a single scholar in the Arts and Humanities. Examples of my collaborative publications include:

1. Lewis, Megan, with Judyie Al-Bilali and Priscilla Page, 2024, “Theatre for Social Change: A Decade-long Case Study of Transforming a Department,” manuscript in preparation, *Theatre Topics*, refereed.  
My colleagues, Judyie Al-Bilali and Priscilla Page (at The University of Massachusetts) and I (at CSU) collaborated on an article about our ten-year process of transforming our Theater Department into a Multicultural Organization. This publication documents our joint labors, as allies across race, rank and research areas, working towards social justice and cultural transformation.
2. Lewis, Megan and Krueger, Anton, 2016, *Magnet Theatre: Three Decades of Making Space*, Intellect Books & Unisa Press, 304 pp, refereed  
Anton Krueger (Rhodes University in South Africa) and I (University of Massachusetts) co-authored this book over the span of 2 years. Anton conducted interviews with Magnet collaborators, we co-wrote the history of the company in the Introduction, I edited solicited chapters from peers, and each of us contributed a chapter to the collection. Our

book, which was jointly published through Intellect Books in the UK and Unisa Press in South Africa, won the 2018 Hiddingh-Currie National Book Award.

Grants related to this project:

- UMass Book Publication Subvention Funds (2013); \$2900
  - UMass Arts Council: Magnet Theatre Residency (Winter 2013), \$2000
  - Five College Lecture Fund: Magnet Theatre Residency (Winter 2013), \$1000
  - CHFA Mini-Residency – Magnet Theatre (Winter 2013); \$5000
  - Mosaic: Multicultural Theatre Committee Residency – Magnet Theatre (Winter 2013); \$5000
3. Lewis, Megan and Daddario, Will, 2012, “Hyperlinking and Thinking through Theatre History: Haiti, Hotel California, Woyzeck, Hegel and Back Again,” *Theatre Topics* 22:2, 183-194, refereed  
Will Daddario and I co-authored this article about our experience teaching Theatre History together at the University of Minnesota.

*Second*, as Artistic Director, I have consciously curated seasons of plays that offer CSU Theatre the opportunity to collaborate across disciplines:

- The *On the Brink* reading series (directed by Prof. Saffron Henke) brings in guest artists from marginalized populations to collaborate with our Theatre majors around issues of race, gender, and sexuality.
- In Spring 2023, for our production of *The Normal Heart* by Larry Kramer (directed by Prof. Wesley Longacre), we partnered with the CSU Pride Center around sexual health, HIV/AIDS, and support for LGBTQIA+ folk.
- In Fall 2023, for our production of *Silent Sky* by Lauren Gunderson (directed by Prof. Debbie Swann), we are partnering with Women in Science and STEM departments at CSU around this play about women astronomers who mapped the universe.
- In Spring 2024, for our production of *Fairview* by Jackie Sibbles Drury (directed by Prof. Ray Black), we are partnering with Ethnic Studies and BACC (Black/African American Cultural Center) around this play about race and representation, whiteness, and inverting the gaze.

## **OTHER ACTIVITIES/ACCOMPLISHMENTS REPRESENTING CONTRIBUTIONS TO THE DISCIPLINE**

# = activities that incorporate DEISJ aspects.

### • Documenting Devised Work

In summer 2023, I am an invited scholar participant in a 2-week NEH Summer Faculty Institute on “Preserving and Transmitting American Ensemble-Based Devised Theatre” at Pig Iron Theatre in Philadelphia. <https://pigiron.org/pig-iron-neh-institute>

### • Decolonizing the Discipline<sup>#</sup>

In 2011, I initiated the first working group on African Theatre for the American Society for Theatre Research (ASTR) in Montreal. Over the subsequent years, the session expanded and became [Performance Studies in/from the Global South](#). This working group continues to this day as a space of collaboration, scholarship, and discourse around non-Western work and performing artists from the global majority.

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### **CV SECTION 3: EVIDENCE OF TEACHING AND ADVISING EFFECTIVENESS**

*The Academic Faculty and Administrative Professional Manual (Sections E.12.1 and I.8) states that evaluation of teaching and advising effectiveness shall involve multiple sources of information. It is the responsibility of the faculty member to provide evidence of teaching and advising effectiveness. See this [Evidence Options table](#) and this [Strengths and Limitations of Evidence table](#), as well as the instructions below, for types of evidence and effective uses. These tables provide examples; other types of evidence are also welcome where appropriate.*

#### **EVIDENCE OF INCORPORATING DIVERSITY, EQUITY, INCLUSION, AND/OR SOCIAL JUSTICE (DEISJ) IN TEACHING AND ADVISING EFFECTIVENESS**

Over my teaching career of three decades, I remain a passionate advocate for the performing arts because of their potential to inspire, challenge, and expand the minds of future citizens of our global world. My personal experience of the apartheid state in my native South Africa informs my fervent belief in the power of performance for social change and the necessity for understanding the ways in which power and politics, and resistance and subversion, are performed in human communities.

My research concerns the staging of race and I infuse all my classes with projects and ideas that challenge students in our so-called “post-racial” world to examine the mythologies and practices circulating around them. I work very hard to create safe, open spaces in which students from varying backgrounds feel comfortable naming, questioning, exploring, and interrogating racism in our culture and around the world. Modeling allyship in all my courses, I strive to dismantle white privilege and institutionalized racism, encouraging my white students to understand and own the privileges afforded them and nurturing my students of color, queer students, and first gen students (I am one myself), as they navigate systems of oppression and the educational system.

I am also an avid advocate for internationalizing the curriculum and studying abroad. All my courses include African as well as other international perspectives and materials; I foster an exploration of the world beyond what my students know. I lead a [summer intensive study abroad course to South Africa](#), which encapsulates my teaching philosophy and passions for social justice and performance and which has [impacted students profoundly](#).

The best learning, I believe, is multidisciplinary, and that is why I am drawn to theatre, and the performing arts: for their intersections through various other disciplines—philosophy, history, sociology, psychology, politics—and the symbiosis created from such crossings. I teach my students to understand the production of, and meaning-making within and around, cultural texts.

At CSU, I [revised and updated our curriculum](#), creating the TH242/243 *World Theatre History* sequence that incorporates global performance traditions from Africa, India, Central America, Japan, China, Vietnam as well as the US and Europe. Similarly, TH344 is now called *Global Dramaturgies* and focuses on multiple ways of defining dramaturgy from across the globe. Drawing on my expertise in global theatre, in all my courses, I include plays and playwrights from diverse traditions and perspectives as the center of the course, not simply an add-on at the end of the course. To meet the needs of a BIPOC Theatre major, I created an Independent Study course called “Reading Latinx Plays.”

In my classes, I create inviting, engaging, brave spaces. This is the statement I include in my syllabi and practice in my classrooms:

“We will be discussing complex, political topics because theatre and art fundamentally are products of, and respond to, societies and systems of power across history. I do not shy away from addressing difficult topics and I am also open to constructive debate. I cannot promise you will not feel uncomfortable by some of the topics. I strive to create a BRAVE SPACE in my classes, in which we all feel listened to and respected for our opinions and insights...but where we also expect to have difficult conversations about controversial topics with civility, where we might face subjects that challenge our established points of view. That’s what university learning is all about: pushing our thinking, questioning what and how we know, and engaging with complex ideas to become better educated, more well-rounded critical thinkers and global citizens.”

**TEACHING:**

List all credit courses taught. Include laboratory sections and independent study courses, if any. If course is team-taught, indicate the percentage of the course for which you were responsible. Indicate courses that have a substantial and broad service role. Indicate courses that have a substantial interdisciplinary component or play a central role in an interdisciplinary educational program, and for such courses, describe the disciplines/majors/departments involved, the role of the course, and your role in the development and offering of the course.

(Sample)

<u>Year</u>	<u>Semester</u>	<u>Course No./Title</u>	<u>Cr. Hrs.</u>	<u>Enrollment</u>	<u>SCH</u>
2001	Sum	LA345 - Age of Angst	3	553	1559
2000	Fall	CS123 - Java Time	3	15	45

- indicates above load teaching
- ⊕ indicates interdisciplinary teaching
- AL Arts & Lit Gen Ed
- G Global Diversity Gen Ed
- IE Integrated Experience Gen Ed

<u>Year</u>	<u>Semester</u>		<u>Course No./Title</u>	<u>Cr. Hrs.</u>	<u>Enrollment</u>	<u>SCH</u>
<b>Colorado State University - Semester at Sea</b>						
2024	Spring	⊕	SPCM200 Public Speaking (2 sections)	3/sect	Est. 16/sec	96
2024	Spring	⊕	SPCM357 Film and Social Change	3	Est. 30	90
2018	Spring	⊕	SPCM357 Film and Social Change	3	31	93
2018	Spring		TH141 Introduction to Theatre	3	20	60
2018	Spring		E245 World Drama	3	15	45
2018	Spring	⊕•	JTC 418 Journalism, War & Peace (replacement faculty - colleague left voyage)	3	7	21
<u>Year</u>	<u>Semester</u>		<u>Course No./Title</u>	<u>Cr. Hrs.</u>	<u>Enrollment</u>	<u>SCH</u>
<b>Colorado State University – Fort Collins Campus</b>						
2023	Fall		TH242 World Theatre History I	3	Est. 24	72
2023	Spring		TH344 Global Dramaturgies	3	23	69
2022	Fall		TH192 First Year Seminar: Telling Your Story	3	12	36
2022	Fall		TH242 World Theatre History I	3	22	66
2022	Spring		TH243 World Theatre History II	3	9	21
2022	Spring		TH344 Dramaturgy Protocol & TH375 Playwriting (combined course due to faculty retirement)	3	5	15
2022	Spring	•	TH495 Independent Study: Reading Latinx Play	3	1	3
2021	Fall		TH242 World Theatre History I	3	18	54
2021	Spring		TH243 World Theatre History II	3	29	87
2021	Spring		TH343 Contemp. Plays & Alt. Theatre	3	11	33
2020	Fall		TH242 World Theatre History I	3	28	84

**University of Massachusetts Amherst (2011-2020)**

Year	Semester		Course No./Title	Cr. Hrs.	Enrollmen	SCH
2020	Spring		TH105H Drama and the Media (Honors)	3	7	21
2020	Spring		TH332 Contemporary Repertory: African Performance	3	22	66
2019	Fall	⊕•	FYFS197: First Year Faculty Seminar - Film and Social Change: The Documentary as Intelligence Work	1	19	19
2019	Fall		TH729: Dramaturgy Workshop	1.5	3	4.5
2019	Fall		TH793D: World Repertory	3	12	36
2019	Fall		TH797: Performance Theory	3	8	24
2019	Spring		TH729: Dramaturgy Workshop	1.5	3	4.5
2019	Spring		TH620: Theater in Society: Theaters of Dissent	3	11	33
2019	Spring		TH320: Classical Repertory	3	22	66
2018	Fall	⊕•	FYFS197: First Year Faculty Seminar - Film & Social Change	1	19	19
2018	Fall	ALG	TH105: Drama & the Media: Performing Mythologies in the Contemporary Global World	4	62	248
2018	Fall		TH729: Dramaturgy Workshop	3	5	15
2018	Fall		TH793B: World Repertory I	3	14	42
2018	Spring	⊕	SEMESTER AT SEA – see above	-	-	-
2017	Fall	ALG	TH105: Drama & the Media	4	80	320
2017	Fall		TH397L: Theaters of Dissent	3	14	
2017	Fall		TH397L-HON: Theaters of Dissent	3	1	3
2017	Summer	• IE	TH494SI: Arts & Culture in S. Africa	6	14	84
2017	Summer	• IE	TH698B: Arts & Culture in S. Africa	6	2	12
2017	Spring		TH797: Performance Theory	3	10	30
2016	Fall	⊕•	FYFS197: First Year Faculty Seminar - Whiteness, Privilege, & Performance in Contemporary Society	1	19	19
2016	Fall	ALG	TH105: Drama & the Media	4	62	248
2016	Fall	ALG	TH105HONM: Drama & the Media	4	1	4
2016	Fall		TH332: Contemporary Rep: Africa	3	18	54
2016	Summer	• IE	TH494SI: Arts & Culture in S. Africa	6	17	102
2016	Summer	• IE	TH698B: Arts & Culture in S. Africa	6	6	36
2016	Spring		TH729: Dramaturgy Workshop	1.5	5	7.5
2016	Spring	⊕•	HON391A: Hon Sem - Whiteness	1	15	15
2016	Spring	ALG	TH105: Drama & the Media	4	62	248
2015	Fall	⊕•	FYFS197: First Year Faculty Sem: Whiteness	1	9	9
2015	Fall		TH332: Contemporary Rep: Women	3	27	81
2015	Fall		TH729: Dramaturgy Workshop	1.5	2	3
2015	Fall		TH793B: World Repertory I	3	12	36
2015	Summer	• IE	TH494SI: Arts & Culture in S. Africa	6	19	114
2015	Summer	• IE	TH698B: Arts & Culture in S. Africa	6	2	12
2015	Spring	⊕•	HON391A: Hon Sem - Whiteness	1	13	13
2015	Spring	ALG	TH105: Drama & the Media	4	63	252
2015	Spring		TH729: Dramaturgy Workshop	1.5	5	7.5
2015	Spring		TH396: Independent Study Playwriting	1	1	1
2014	Fall	ALG	TH105: Drama & the Media	4	80	320
2014	Fall		TH322: Modern Repertory	3	23	69
2014	Fall		TH729: Dramaturgy Workshop	1.5	4	6
2014	Fall		TH396: Independent Study (undergrad)	1	1	1

			Playwriting			
2014	Summer	• IE	TH494SI: Arts & Culture in S. Africa	6	9	72
2014	Summer	• IE	TH698B: Arts & Culture in S. Africa	6	5	30
2014	Summer	⊕•	ENG397DH: Edinburgh Fringe	4	24	96
2014	Spring		TH729: Dramaturgy Workshop	1.5	9	13.5
2014	Spring		TH729: Performance Theory	3	9	36
2013 Research Inter Semester	Fall	⊕•	HON391A: Hon Sem – Africa Performed	1	11	11
2013	Spring	ALG	TH100: Introduction to Theater	4	70	280
2013	Spring		TH397R: Contemporary Rep: Africa	3	14	42
2013	Spring		TH729: Dramaturgy Workshop	1.5	6	9
2013	Spring		TH596: Independent Study (grad) South African Theater & Performance	1	1	1
2012	Fall	⊕•	FYFS197: First Year Faculty Seminar – Africa in/and The Media	1	16	16
2012	Fall		TH397T: Contemporary Rep: Women	3	21	63
2012	Fall		TH729: Dramaturgy Workshop	1.5	6	9
2012	Fall		TH793B: World Repertory I	3	13	39
2012	Fall	⊕	TH796A: Independent Study (grad) Costume History	1	1	1
2012	Spring	ALG	TH100: Introduction to Theater	4	174	696
2012	Spring		TH729: Performance Theory	3	7	21
2012	Spring		TH729: Dramaturgy Workshop	1.5	7	10.5
2011	Fall		TH100: Introduction to Theater: The Politics of Performance	4 AL Ge	160	640
2011	Fall		TH322: Modern Repertory	3	25	75
2011	Fall		TH729: Dramaturgy Workshop	1.5	7	10.5

Detailed data for additional teaching below available upon request

**University of Minnesota -Twin Cities Campus (2006-2011)**

TH1101: Introduction to Theatre: The Politics of Performance  
TH1102: Drama & the Media  
TH3171: Theatre History I: Ancients to Neoclassicism  
TH3172: Theatre History II: 18<sup>th</sup> Century to Present  
TH4177: Dramatic Literature: Strategic Interpretation  
TH4905H: Honors Senior Seminar  
TH5993: Directed Study  
TH8111: Theatre History: Ancients through Medieval (graduate level)  
TH8120: Performing Africa (graduate level)

**Osher Lifelong Learning Institute, Minneapolis, MN (2006-2011)**

OLLI 2011: African Men in Film  
OLLI 2010: African Women in Film: Portraits of struggle, courage, wisdom, humor and ferocity  
OLLI 2009: Gender Politics in African Film  
OLLI 2008: New Voices in African Film: Africa in the Making  
OLLI 2007: Africa in Film/Film in Africa: Africa as Colonial Fantasy, Hollywood Canvas, & Postcolonial Vision  
OLLI 2006: Africa in Film/Film in Africa: Africa as Colonial Fantasy, Hollywood Canvas, & Postcolonial Vision

**Concordia University, School of Accelerated Learning, St Paul, MN (1998-2000)**

FNA201: Integrated Concepts in the Arts: What's So Valuable About the Arts?  
FNA 203: Theatre as Form and Expression: Criteria for Evaluation  
FNA 205: The Arts in Social and Political Contexts: Ethnic Freedom in the 20th Century  
FNA 206: Patronage and Ownership: By Whom? For Whom? Who Makes & Owns the Arts?  
FTH 455: Engaging Theatre History, Theory & Literature: Ancients to Renaissance  
DRA 455: Engaging Theatre History II

**University of Minnesota -Twin Cities Campus (1998-2000)**

TH3950: R/evolutions in Re/presentation: Alternatives in Theatre History  
EngC1011: Writing Practice (Regular and Martin Luther King multicultural sections)  
EngC3012: Writing for the Humanities (Regular & Summer Sessions)  
TH1405H: Honors Introduction to the Theatre

*For Promotion to Full professor, describe examples of significant work done in at least four of the eight categories of teaching activity listed below. This comprehensive set of categories is based on materials developed by the Teaching Academy of the Consortium of West Region Colleges of Veterinary Medicine, with leadership from a CSU University Distinguished Teaching Scholar. It is relevant to all disciplines.*

*Please note any diversity, equity, inclusion, and/or social justice (DEISJ) aspects of the teaching effectiveness activities you describe. Where relevant, show evidence of incorporating DEISJ in these activities. For instance, did your activity involve adding instructional approaches to create an inclusive classroom climate for all students, especially those from minoritized groups? Incorporate assessments designed to provide multiple ways for learners to demonstrate their knowledge? Include prompts asking students to consider how your course materials or learning objectives relate to their personal, career, civic, or other interests? Integrate culturally relevant materials? See the [TEF Inclusive Pedagogy domain](#) or your chosen framework for relevant examples and information.*

### **Categories of Teaching Activity:**

#### **1. Impactful Classroom, Clinical, or Other Direct Teaching Improvement(s)**

*List one to three substantive course elements you've revised or created (e.g., a revised major assignment or assignment sequence, integration of problem- or case-based learning, new class activities designed to engage students and deepen their understanding, etc.). Describe in 500 or fewer words which component of your chosen framework (e.g., which of the [seven Teaching Effectiveness Framework \(TEF\) domains](#)) your course element(s) primarily address(es), your key objective(s), and any information on results (e.g., increased learner satisfaction, achievement of course learning objectives, preparation for subsequent courses, etc.).*

#### **Team-Based Learning**

At the University of Massachusetts, in my commitment to Inclusive Pedagogy and Classroom Technologies, I converted my large Gen Ed course (TH105: Drama & The Media: Performing Mythologies in the Contemporary Global World) from a standard lecture to a blended TBL (Team-Based Learning) classroom. In this course, we examined how myths (the narratives that nations tell themselves about themselves—and about others) circulate through various media, from films to advertising, social media to performance art. Students examined the cultural production and meaning-making within, and around, performance media and cultural texts in the USA, Africa and the Middle East. My aim was to broaden students' understandings and outlooks so that they could become more savvy, ethical media consumers (or producers), and citizens of our global world.

The course was structured as a blended (not fully flipped) class in which much of the content delivery happened online, outside of class. In-class time is all about working collaboratively on three major projects across the term: *a radio drama* that the students, write, direct, perform, and record in front of a live studio audience (the rest of the class); *a social media and performance research project* on a topic of each team's choosing; and *a culture jam*, in which groups correct a social power imbalance they identify using creative, ironic inversions and performance interventions. The team-based approach creates intimate, micro-communities within a large Gen Ed class, countering the usual sense of passivity that students often experience in large lecture courses with an active and energized commitment to teamwork and creative play.

The TBL approach gelled nicely with theatre practice because it asked students to work collaboratively, to bring their individual skills and talents to a team and to work together (sometimes through adversity) to create something or devise a solution to a question. It required students to take responsibility, not only for their own learning, but for that of their teammates as well. They learn to be responsible to – and for – one another, and to the work they co-create, much in the same way that a cast of actors cares for the ensemble that makes a piece of theatre.

I encouraged the act of reflection in the process of creation. The team-based approach included reflective assessments of the group's work after each project. Having built trust as a team, the students were more open to offering – and receiving – constructive critique and useful feedback to one another. Having invested in collaborative creation, they were also invested in critical analysis of their work.

The team-based approach was also inspirational to me as a teacher who addresses difficult and sensitive topics like race, sexism, and the impact of mythic stories on real people and live bodies in the world. In predominantly white institutions (PWIs) students tend to dislike or avoid conversations around race and racism, particularly in large lecture halls where



they are accustomed to remaining anonymous. The TBL approach created a space in which students experienced difference in a productive, non-threatening way. Because students build a micro-community within their teams, establishing ground rules that they themselves agree upon, and earning one another's trust over the course, they were far more open to having discussions around sensitive topics. The randomized groups were also made up of diverse people with different points of view and experiences and I fostered active listening in the teams.

The TBL approach also asked me to bring my best self as a teacher into the room, because I needed to be responsive to the room dynamics in a new way: I facilitated more and lectured less, found ways to guide and foster individuals within each team and empower teams to find solutions using their own creativity and not just my ideas. I also designed and created dynamic, engaging online materials. The TBL approach asked me to trust my students, to give them the space to create and grow and question and make meaning, all the things I believe in as a teacher but that the lecture-approach often disallows or inhibits.

## 2. Enduring Educational Materials

*List any electronic, print, or other educational materials you've revised or created (e.g., problem sets, textbooks, case studies, etc.). Describe in 500 or fewer words which component of your chosen framework (e.g., which of the [seven Teaching Effectiveness Framework \(TEF\) domains](#)) your materials primarily address, key objective(s), where and how widely your materials are being used, and any information on results (e.g., increased learner satisfaction, achievement of course learning objectives, preparation for subsequent courses, etc.).*

- As part of my career-long commitment to Inclusive Pedagogy and Pedagogical Content Knowledge that exposes American students to the larger world beyond our borders, I created audio lectures on World Theatre History with The Modern Scholar:

2013 *All the World's a Stage: A History of the Theatre* 8 audio lectures

2014 *Politics & Performance: Theatre in the 20<sup>th</sup> century*, 8 audio lectures

These lectures, as all my teaching in Theatre History, center non-Western traditions alongside Western ones. Additionally, I created audio lectures to be able to reach non-traditional learners who may not be enrolled in university or may process information better aurally than visually.

- Additionally, in 2014 I completed a documentary film called *Devising Gilgamesh: collage theatremaking with Theatre Novi Most*. For two years, I followed Minneapolis-based Theatre Novi Most, activated by Lisa Channer and an ensemble of collaborators in performance, design, and playwriting, as they created a piece of theatre around the ancient epic of Gilgamesh. The documentary homage to the collage process of collaboration and devised theatremaking has been used in university classrooms from Minnesota to Massachusetts. It is an example of my commitment to creating Learning Technologies that inspire students and the archiving performance for future scholarly study and reference.

## 3. Educational Professional Development

*List any professional development experiences in teaching or advising that you've completed. Describe in 500 or fewer words which component of your chosen framework (e.g., which of the [seven Teaching Effectiveness Framework \(TEF\) domains](#)) the experience(s) primarily addressed, new or revised teaching approaches or course elements you've implemented as a result, how the experience(s) changed your teaching practice or perspective, and any information on results (e.g., increased learner satisfaction, achievement of course learning objectives, preparation for subsequent courses, etc.).*

Throughout my career at three R1 institutions – the University of Minnesota, University of Massachusetts, and Colorado State University – I have continually engaged in professional development around the latest pedagogies and technologies and applied Instructional Strategies and Learning Technologies in my classrooms.

For example, at the University of Minnesota (2006-2011), I completed the Preparing Future Faculty Program, and did annual training on everything from Universal Course Design, Diversity of Learners and Learning Styles, Student-Centered Teaching, and Documenting Teaching Effectiveness to Engaging the International Students in our Classes, Facilitating Discussions in Large and Small Classes, and Active Learning Strategies. I was also part of the Writing-Enriched Curriculum program and several Faculty Learning Communities through the Center for Teaching & Learning.

At the University of Massachusetts (2011-2020), I held three fellowships through the Center for Teaching Enrichment and

Faculty Development (TEFD): 2017 Teaching for Inclusiveness, Diversity & Equity (TIDE), 2016 Student-Centered Teaching & Learning, and 2014 Team-Based Learning. I designed my large General Education course, TH105 Drama and the Media, as a TBL class and took a seminar on Flipping the Classroom. I kept myself abreast of the latest teaching technologies, including piloting the use of iClickers, Moodle 2.0, and iTunes for our department. I also shared my expertise with a panel of visitors educators from Gaza in 2012. I added to my existing knowledge of video editing (Final Cut Pro) and web design (Dreamweaver) with courses in Camtasia, Final Cut X, and Echo360.

At Colorado State University (2020-present), I completed Teaching Seminars on Canvas, Lecture Capture with Echo360, Microsoft Teams, and Incorporating Best Practices in Remote and Hybrid Teaching. Additionally, in Fall 2020, I participated in a seminar through the CLA Dean's Office on the Multicultural Organizational Development Model (MCOB) and in 2021 I did a Howlround Workshop Series with Dr. Ayisha Mackie-Stephenson called "One Love: A Racial Justice Theatre Workshop." I also kept abreast of trends in my field by attending the following online seminars:

- March 2022 "Performance in Contemporary South Africa with Dr. Catherine Cole and Mamela Nyamza" The Center for Ballet and the Arts at New York University, facilitator Dr. Mlonzi Zondi (virtual seminar)
- October 2021, "Presenting Indigenous Theatre" led by Amanda Nita Luke. WAM Theatre, Lenox, MA (virtual seminar)
- March 2021, "Yoruba Aesthetics and the Practice of Theatrical Jazz" Five College African Studies Consortium, Amherst College (virtual seminar)
- January 2021, "Current Trends in South African Theatre with Renos Spanoudes & Anton Krueger" Northern Illinois University, curated by Dr. Gibson Cima (virtual seminar)

#### 4. **Mentoring/Advising**

*List goals and/or learning objectives for individual or programmatic mentees (or provide representative examples). Describe in 500 or fewer words the types, levels, and numbers of your mentees and indicate the nature and extent of your contact with them (e.g., biweekly meetings and feedback on drafts, etc.); which component of your chosen framework (e.g., which of the [seven Teaching Effectiveness Framework \(TEF\) domains](#)) your mentoring primarily addresses; and any evidence of impact (e.g., mentee ratings of your mentoring, achievement of learning objectives, mentees' career trajectories, changes in educational programs, etc.).*

#### 5. **Learner Assessment**

*List any new or revised assessments of learning (e.g., exams, papers, low-stakes quizzes, projects, etc.) you've designed, as well as which course(s) used the assessment(s). List which of your course's learning objectives each new/revised assessment addresses and describe, in 500 or fewer words, how your new/revised assessment(s) strengthen(s) achievement of these objectives (consulting the [TEF Feedback & Assessment domain](#) or your chosen framework for information if desired); which component of your chosen framework (e.g., which of the [seven Teaching Effectiveness Framework \(TEF\) domains](#)) your assessment primarily addresses; and any evidence of impact (e.g., increased learner satisfaction, achievement of course learning objectives, preparation for subsequent courses, etc.). Note that an assessment of learning may primarily address a TEF domain other than Feedback & Assessment, e.g., Student Motivation, Pedagogical Content Knowledge, etc.*

#### 6. **Educational Research**

*List one to three educational research activities (e.g., articles, grants, presentations, etc.) you've pursued. Describe in 500 or fewer words the research question or educational problem each activity addressed, which component of your chosen framework (e.g., which of the [seven Teaching Effectiveness Framework \(TEF\) domains](#)) it primarily involved and its contribution to that domain, and how the activity has changed your and/or others' teaching practice, course or curricular design, mentoring, etc.*

#### 7. **Curriculum/Program Development**

*List the goals and objectives of the program (or, if extensive, give representative examples). Describe in 500 or fewer words the research, evidence, best practices, and/or other principles or materials that shaped your approach, which component of your chosen framework (e.g., which of the [seven Teaching Effectiveness Framework \(TEF\) domains](#)) your curricular or programmatic project primarily addresses and its significance, as well as any evidence of impact (e.g., increased learner satisfaction, achievement of course and/or programmatic learning objectives, preparation for subsequent courses, graduate school, professional positions, etc.).*

### Globalizing the curriculum

Upon arriving at CSU in 2020, I inherited the two-part Theatre History sequence, which was historically taught in what Steve Tillis calls “the Standard Western Approach” so commonly taught at US universities This “fallacy of parochialism...broadly visualizes theatre history as having undergone a rise from “ritual to realism”—effectively centralizing Western theatre in a “progressive” theatre history while marginalizing (or even erasing) the theatre of the rest of the world” (Tillis, *Remapping Theatre History*, 1). Drawing on my expertise in global theatre, I revised the syllabus to along a broader international scope and included theatre from marginalized identities and across race, gender, class, sexuality, and geography. In keeping with CSU’s commitment to an Inclusive Curriculum, I reshaped the sequence content, recalibrating our theatrical origins by starting the history of theatre and performance in Africa (not Greece) and studying Indian, Japanese, Chinese, and Latin American plays and movements in addition to European ones. Rather than adding on non-Western forms as an afterthought, these forms were featured side by side with the Eurocentric canon.

As part of the full curricular revision (see No. 7 below), I also redesigned all our courses towards an Inclusive Curriculum:

- TH242 Theatre History I >> TH 242 World Theatre History I: Theatre history from its African origins through the 18th century across global traditions.
- TH243 Theatre History II >> TH 243 World Theatre History II: Theatre history from the 19th century to the present across global traditions.
- TH344 Dramaturgy Protocol >> TH344 Global Dramaturgies: Training in the application of dramaturgical techniques to facilitate the collaborative creative process in contemporary performance practices from around the nation and world.
- TH343: Contemporary Plays & Alternative Theatre >> TH343 Theatre for Social Change: The study of revolutionary movements and alternative staging practices in theatre focused on Theatre for Social Change and Transformation.
- TH453 Applied Theatre >> TH453 Applied Theatre in the World: Artistic and activist exploration of theatre in applied settings around the world.

### **8. Educational Leadership**

*Describe one to two educational leadership roles (e.g., chairing a national organization’s committee on teaching, organizing a conference track on learning and teaching, participating in developing national curricular standards, etc.). Describe in 500 or fewer words which component of your chosen framework (e.g., which of the [seven Teaching Effectiveness Framework \(TEF\) domains](#)) your leadership role furthered and how your role helped to realize a larger vision, achieve shared goals, and/or align your program or curriculum with national or institutional best practices, standards, etc.*

\* This response overlaps between 7. Curriculum/Program Development and 8. Educational Leadership

### Curricular overhaul

In my role as Director of Theatre at CSU, I spearheaded the [overhaul and redesign of our entire Theatre curriculum](#) in 2022. We audited the existing curriculum, which had myriad inconsistencies in course numbering and naming conventions, spiderwebs of prerequisites, many outdated or defunct courses on the books, and tracking students across different areas of concentration was unmanageable. Instead, we create a revised and streamlined Theatre major that offers students diverse ways to express their creativity and artistry:

- As designers and makers
- As performers
- As directors and devisers
- As playwrights and dramaturgs
- As stage managers and producers
- As activist-artists and global citizens

As a broad, liberal arts-focused Bachelor of Arts, we restructured the major in Theatre with specialized concentrations in:

- Performance (revised)
- Musical Theatre (new)
- Set Design (revised)
- Costume Design & Technology (revised)
- Lighting Design & Technology (revised)

- Projection Design & Technology (revised)
- Sound Design & Technology (revised)
- An additional revised concentration in Theatre Studies (formerly General Studies) is slated for activation in Fall 2024. It will include Playwrighting, Dramaturgy, and Stage Management/Arts Management/Producing.

The curricular overhaul entailed:

- the creation of clear, measurable Learning Objectives (at the Program, Concentration, and Course level)
- the revision of inclusive Syllabi with Summative Assessments and a focus on Student Engagement
- streamlined prerequisites and course sequencing, building incremental learning outcomes and setting students up for successful and timely progression through the major
- a core of classes required of all majors to cover theatre fundamentals
- clarity in practicum requirements and options for fulfilling them
- the (re)certification of Theatre courses to comply with AUCC (All-University Core Curriculum) general education requirements
- the intentional inclusion of contributions from diverse artists, case studies, and content
- a two-year course rotation to best utilize existing human and fiscal resources while ensuring students can progress through the major in a timely manner

## ADVISING:

### STUDENT ADVISING/GRADUATE SUPERVISION

# = advising activities that incorporate DEISJ aspects.

#### UNDERGRADUATE STUDENTS:

4 Current CSU Undergraduate Advisees – Peter Young and Lori Vildibill (Silent Sky, Fall 2023), Aleiah Jasper and Carlos Gutierrez (Fairview, Spring 2024)<sup>#</sup>

4 Previous CSU Undergraduate Advisees – Charlie Williamson, Tiana Fuentes and Dani Ranisate (The Normal Heart, Spring 2023), Rigo Perez (Reading Latinx Plays, Spring 2022)<sup>#</sup>

25+/**year** Previous Undergraduate Academic Advisees – (University of Massachusetts 2011-2020)

Above load advising (University of Massachusetts 2011-2020)

3 Directed Study Undergraduate Advisees: Annabeth Kelly (Women & Stand-Up Comedy, 2013-14); Conor Dennin (A New Brain); Slava Tchoul (Donny Johns)

5 Honors Directed Research Advisees: Alex Corcoran (Whiteness & Advertising, Spring 2016)<sup>#</sup>; Caelon Smith (The Western and African film, Spring 2016)<sup>#</sup>; Margaret Chouinard (Documentary film & global media outlets, Fall 2016); Garret Sager (Queer & Now performance, Fall 2018; Phallacies 2018-19)<sup>#</sup>; Jennie Moss (Marketing & Whiteness, 2019-20)<sup>#</sup>

6 Undergraduate Honors Faculty Advisees: Kate Henoach (2012-13); David Ke (2013-14); Nick Ozrowski (2015-present); Miguel Angel Paredes (2016-17); Matthew Crawford (2017-18); Garrett Sager (2017-18; 2018-19)

2 BDIC (Bachelors Degree with Individual Concentration) Advisees: Sarah Etkin (Mindful feminist performance practice, 2016-18); Jerry Ng (Persuasive visual culture, 2017-18)

#### GRADUATE STUDENTS:

Current Graduate Advisees: 0 (no graduate program in Theatre at CSU)

Graduate Committee Memberships (University of Massachusetts 2011-2020)

- 7 MFAs in Dramaturgy<sup>#</sup>: Alison Bowie, Paul Adolphsen, Adewunmi Oke, Ifa Bayeza, Gaven Trinidad, Claudia Nolan, Maegan Clearwood
- 6 MFAs in Directing<sup>#</sup>: Glenn Proud, Jennifer Onopa, Nikoo Mamdoohi, Christina Pellegrini, Erin Eggers, Gabriel Harrell
- 6 MFAs in Design<sup>#</sup>: James Horban, Webster Marsh, Bethany Eddy, Christina Beam, Emma Hollows, Mikayla Reid
- 1 English Department MFA Thesis Committee member: Madison Bertenshaw

Additional Graduate Advising (University of Massachusetts 2011-2020)

- **5** Directed Study Graduate Advisees<sup>#</sup>: Adewunmi Oke and Carol Becker (Suzan-Lori Parks' *Venus*; 2012-13); Alison Bowie (Dramaturgy of Pedagogy; 2013-14); Paul Adolphsen (African Performance; 2014-15); Christina Beam (Costume History: Greeks, Romans, Egypt & African adornment; 2016-17)
- **9** Season Dramaturgy Graduate Advisees: Adewunmi Oke (*Venus*, Spring 2013), Alison Bowie (*The Liar*, Fall 2013); Connor Dennin (*A New Brain*, Fall 2014); Gaven Trinidad and Slava Tchoul (*Donny Johns*, Fall 2015); Claudia Nolan (*Love & Information*, Spring 2016), Christina Pellegrini (*Hedda*, Spring 2017), Nikoo Mamdoohi & Ifa Bayeza (*Ta'zieh*, Fall & Spring, 2016-17); Maegan Clearwood (*Sweat*, Spring 2019)

Graduate Degrees Completed Under Your Supervision (University of Massachusetts 2011-2020)<sup>#</sup>:

- **4** MFAs in Dramaturgy (Chair): Alison Bowie, Paul Adolphsen, Adewunmi Oke, Ifa Bayeza

### Evaluations from Faculty and Professional Peers

[If included, summarize the comments and include the comments in an appendix.]

Hosted on my website are [Peer Reviews](#) from the following colleagues, which are excerpted from below:

- Prof. Judyie Al-Bilali, Associate Professor, University of Massachusetts
- Dr. Ryan Claycomb, Associate Professor, Colorado State University
- Dr. Harley Erdman, Professor, University of Massachusetts
- Dr. Viveca Greene, Associate Professor, Hampshire College
- Prof. Roger Hanna, Associate Professor, Colorado State University
- Prof. Saffron Henke, Associate Professor, Colorado State University
- Dr. Sonja Kuftinec, Professor, University of Minnesota
- Prof. Noah Racey, Assistant Professor, Colorado State University
- Dr. Shannon Walsh, Associate Professor, Louisiana State University

### Reputation as a scholar

- “scholar and critical thinker who energizes our conversations about what we do and expands our thinking of what theater might be, while at the same time achieving international recognition as a scholar.” (Erdman)
- “she has earned a stellar reputation for her vision as an educator and a researcher....Prof Lewis’ 2016 book, *Magnet Theatre: Three Decades of Making Space*, is a landmark publication.” (Al-Bilali)
- “*Performing Whiteness in the Postcolony* (2016), builds on a lifetime’s work; the study of whiteness is to her a personal and ethical as well as professional commitment... highly readable work... offers sophisticated case studies... decidedly original in how it brings together theater and performance studies sites and analyses to the field of critical race studies in the global south.” (Kuftinec)
- “The strengths and contributions of [*Performing Whiteness in the Postcolony*] are many. Of the most striking is its much-needed intersectional approach to unpacking whiteness and its performance. Whiteness is raced and, as Lewis illustratively demonstrates, overdetermined by class, gender, sexual orientation, as well as religion....As a white scholar completely conscious of (and engaged with) critiques of whiteness studies, as well as one wrestling openly with the insider-outsider status conferred upon a native of South Africans living in the US, it is arresting how carefully and yet boldly Lewis walks the tightrope of her subjects and their histories.” (Greene)

### Award-winning educator committed to the best pedagogy

- “Professor Lewis is an exemplary classroom teacher, highly conversant with and passionate about new techniques in pedagogy. Her specialties in African theater and feminist theater have globalized and rejuvenated our curriculum. She takes teaching as seriously as any academic I have ever met, and I am gratified to see the results: highly enrolled classes, inspired students, and UMass’ most prestigious teaching award.” (Erdman)
- “highly accomplished teacher, infusing energy and enthusiasm into material...connecting disparate theatre practices from across cultures to students’ own performance (and performative) contexts.” (Claycomb)
- “Megan’s commitment to pedagogy and mentorship is unflinching... I speak for many graduate and former graduate students when I say that Megan’s mentorship of our teaching was the single most

important advising relationship that prepared us to go on to full-time teaching positions in other academic institutions.” (Walsh)

- “After four successful years Prof Lewis’ course has developed a great reputation at UMass and with universities nationwide [for those] who want to experience the largest arts festival on the African continent with the guidance and support of a consummate professional.” (Al-Bilali)
- “Her teaching has always been student-centered and Professor Lewis brings together a scholar’s eye with a practitioner’s creativity and rigorous ethical commitment to teaching students as citizens.” (Kuftinec)
- “She combines socially and culturally relevant material with a constant eye to how her students view the world in order to invite them to explore difficult topics and their reactions to sensitive material with open hearts and minds.” (Walsh)
- “Dr Lewis spearheaded a full review of every aspect of our teaching curriculum, streamlining and clarifying our teaching arcs for all departments, pruning out deadweight classes and focusing all our enthusiastic energy in the same direction.” (Racey)

#### Advocate for Justice, Equity, Diversity, Inclusion

- “Prof. Lewis is an advocate and an activist for true multiculturalism....[insisting on] the utmost respect to the topic of diversity.... she encourages an atmosphere of cultural awareness in her classroom.... outspoken when it comes to access for students as she respects their struggles and challenges from the broad lens of human rights.” (Al-Bilali)
- “Megan’s infectious positivity and tireless momentum made the endeavor so gratifying to take on. I have never been more proud to be a part of this “Staculty” (Megan’s term, insisting that the Staff and Faculty cannot exist separate from each other, we must act as one to create the kind of environment we all hope to create for CSU Theatre).” (Racey)
- “I was a member of Dr. Lewis’ hiring committee, and that DEI perspective combined with her skills as a dramaturg and historian, and global iconoclast vibe, is what we were looking for. In a brief amount of time, she has really done an incredible job of righting the ship in terms of relationships, communication and culture, helping the faculty and staff articulate a vision for the department, and clarify and codify next steps administratively, most clearly in the streamlining and implementation of the new program curriculum, and visibility in the SMTD and larger campus as a DEI advocate.” (Henke)

#### Leadership

- “Prof Lewis has been a driving force for innovation among our colleagues...she has continually proven herself to be a standard bearer for excellence in higher education...she is well-suited for a leadership role.” (Al-Bilali)
- “Professor Lewis has been a galvanizing force in the department.” (Erdman)
- “Dr Lewis has provided a center of gravity, and a level of purpose and focused productivity to our program that was sorely lacking.” (Racey)
- “For the first time since I’ve been with the department, there is a collective sense of moving forward smartly together, and a willingness to see things from each other’s point of view. I think this transformation has happened because of the way you model assuming best intentions from everyone on the staff and faculty, and a willingness to consider opinions that I suspect you don’t agree with.” (Hanna)
- “It is a joy to see how much time you invest in each of us progressing, especially our untenured faculty.” (Hanna)
- “I observe in Professor Lewis on a daily basis: a willingness to put herself out there, to take the initiative, to work constructively with others, to forge consensus, and then to take the concrete steps necessary to implement something. Her energy is boundless, her work ethic extraordinary.” (Erdman)

#### **Descriptions of Mentoring Activities**

*i.e., undergraduate research, sponsoring internships, honors theses directed, et. al.*

*[If included, briefly describe the mentoring activities. Indicate the number of students who benefited from mentoring. Indicate if the mentoring activities are part of an interdisciplinary program. Additional information may be provided in an appendix.]*

Please refer to STUDENTADVISING/GRADUATE SUPERVISION section above for above-load mentoring and Honors advising



## **Other Evidence**

*[Other evidence may be summarized. Evidence may be included in an appendix.]*

Please refer to my [website](#) for my Teaching Philosophy and Portfolio as well as Student Testimonials and Evaluations

## **OTHER ACTIVITIES/ACCOMPLISHMENTS – TEACHING/ADVISING**

Visiting scholars/outstanding students sponsored

1 Visiting South African MA advisee: Ongezwa Mbele (Fall 2016)

Off-campus/non-credit courses

### **Study Abroad Summer Intensive: Arts and Culture in South Africa**

**University of Massachusetts**

<https://theatreinafrica.weebly.com/>

#### **Summer 2014**

*Professor Megan Lewis takes students to the South African Grahamstown Festival*

<https://www.umass.edu/theater/news/stages-october-2014#meganlewis>

Megan Lewis talks about the Grahamstown Festival course

<https://www.podomatic.com/podcasts/umasstheater/episodes/2014-10-03T105233-0700>

#### **Summer 2015**

*Megan Lewis and Glenn Proud write about the newest iteration of the Grahamstown Festival course*

<https://www.umass.edu/theater/news/stages-october-2015#southafrica>

#### **Summer 2016**

*UMass in South Africa — reflections on the summer past  
and*

*Jen Onopa brings cast and crew to the Grahamstown Festival*

<https://www.umass.edu/theater/news/umass-south-africa-reflections>

#### **Summer 2017**

*Back to amazing — Professor Megan Lewis takes a group across the ocean to experience South Africa's Grahamstown Festival*

<https://www.umass.edu/theater/news/back-amazing-%E2%80%94-professor-megan-lewis-takes-group-across-ocean-experience-south-africas>

#### **Summer 2019**

Independent Study

#### **Summer 2024**

Inaugural Arts and Culture in South Africa Course to be offered through Colorado State University:

<https://theatre.colostate.edu/education-abroad-south-africa/>

**CV SECTION 4: Evidence of Outreach/Service/Engagement**

**EVIDENCE OF INCORPORATING DIVERSITY, EQUITY, INCLUSION, AND/OR SOCIAL JUSTICE (DEISJ) IN OUTREACH/SERVICE/ENGAGEMENT**

Please note any DEISJ aspects of the outreach, service and/or engagement activities you list below. Where relevant, show evidence of how you’ve incorporated DEISJ in these activities. For instance, did your work with a professional society include designing outreach to explicitly invite, welcome, or otherwise include minoritized colleagues? As a manuscript referee, did you prioritize submissions addressing DEISJ issues in your subfield? Did your editorial board work include advocating for special issues, reserved space, or other approaches designed to increase the number of publications focusing on DEISJ concerns?

After serving as Graduate Program Director at UMass, I left Massachusetts to take on a leadership position at Colorado State University in the School of Music, Theatre and Dance. I see leadership as an extension of my life as an educator and scholar; as an elder, I now leverage my wisdom and position in service of others. Too often in academia, faculty are placed into roles they neither want, nor are suited for. I expressly *chose* leadership, based on my skills, desire, and commitment to making our discipline, and the institutions in which we work, better.

As Director of Theatre, I have made it a top priority to transform our division into a multicultural organization, building off my experience doing the same at UMass. The curricular revisions I am spearheading at CSU include a Theatre for Social Change focus as well as a concentration in Musical Theatre, both of which have drawn a more diverse student body of BIPOC, queer, and marginalized students to CSU. Our faculty have updated their syllabi to include more diverse perspectives, content, and examples. We have revised our Season Selection process towards a far more inclusive, expansive, and diverse array of playwrights and plays—that represent 21st century America and not just the standard Eurocentric classical canon. In our recruitment efforts, we have focused on recruiting students from marginalized backgrounds and identities. After three years of this labor, I am proud to report that we have a cohort of diverse students and are showcasing them in our 2023-24 season focused on Democracy.

**COMMITTEES**

*If you served as committee chairperson, or as an interdisciplinary bridge between disciplines, please note.*

# = service/admin activities that incorporate DEISJ aspects.

**CURRENT (Colorado State University) 2020-present**

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**College of Liberal Arts:**

- 2020-present Council of Chairs (alternate member)
- 2022-23 CLA Dean’s Committee on Annual Review Process (member)
- 2021 MURALS: Multicultural Undergraduate Research Art and Leadership Symposium (faculty judge)<sup>#</sup>

**School of Music, Theatre & Dance:**

- 2020-present SMTD Executive Committee (member)
- SMTD Justice Equity Diversity & Inclusion Committee (chair)<sup>#</sup>

**Division of Theatre:**

- 2020-present Theatre & Dance Tenure and Promotion Committee (chair)
- Theatre Season Selection Committee (chair)<sup>#</sup>
- Theatre Recruitment & Retention Committee (member)<sup>#</sup>
- Theatre Diversity & Inclusion Committee (faculty advisor)<sup>#</sup>

**PAST (University of Massachusetts) 2011-2020**

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**University:**

- College Personnel Committee Member (2019-21) – 16 tenure cases; 6 Full Professor promotions
- MSP Union Task Force member: Holistic Teaching Evaluations (2019-20)<sup>#</sup>
- Campus teach-in faculty “Understanding the Forces that Drive us Apart” (Feb 5, 2019)<sup>#</sup>
- Dignity & Respect in Action Climate Ambassador (Spring 2019)<sup>#</sup>
- First Generation Mentorship Program (Graduate School, Spring 2019)<sup>#</sup>



- Distinguished Teaching Award Committee Member (2019)
- International Programs Office planning trip to establish summer-long study abroad hub in South Africa (Summ 2016) #
- Research Enhancement and Leadership (REAL) Fellowship Committee (2016-17) #
- College Outstanding Teaching Award Committee Member (2015-16)
- Faculty Research Grant Peer Reviewer for College of Humanities & Fine Arts (2014-16; 2018-19)
- Faculty Liaison Search Committee Member (International Programs Office, 2014-15)
- Tenure-Track Drama Search Committee Member (Dept of English, 2013-14)
- Chancellor's Internationalization Task Force; Education Abroad Subcommittee Chair (2013-14) #
- Five Colleges Multicultural Theatre Committee UMass Representative (2011-12; 2012-13; 2018-19; 2019-20) #
- Five Colleges Performance Studies Group Member (2011-present)
- Five Colleges Film Studies Group Member (2011)
- Five Colleges African Studies Group Member (2011) #
- Judge for Declamation Day, the CHFA's annual public speaking tournament (2012-13); invited performer (2013-14)

#### **Departmental:**

- Interim Director, Multicultural Theater Certificate (2019-20) #
- AQAD review participant and writer (Fall 2019)
- Chair, Department Personnel Committee (2018-19) – 2 Tenure & Promotion cases; 1 Lecturer Promotion; 1 Full Professor Promotion
- Departmental Retreat Co-Organizer (2019)
- Moving Forward Committee (2018-19)
- Graduate Program Director (2015-2017) #
- Graduate Committee Chair (2015-2017)
- Graduate Committee Member (2011-12; 2013-14; 2014-15)
- Departmental Personnel Committee Member (2015-16)
- Departmental Retreat Co-Organizer (2016)
- Strategic Planning Committee: Undergraduate (Fall 2014) and Graduate/Research (Spring 2015)
- Multicultural Theater Certificate Affiliate Faculty & Committee Member (2015-present) #
- Junior Year Writing Program Departmental Representative (2013-2017)
- Departmental Visioning Retreat Co-Organizer (2013) #
- Undergraduate Curriculum Committee Member (2011-12; 2012-13)
- Tenure-Track Dramaturgy Search Committee Member (Dept of Theater, 2012-13)

#### **PAST (University of Minnesota)**

1998-2000 & 2006-2011

#### **University:**

- Principal Investigator, Course Transformation Program
- Faculty Liaison, Writing Enriched Curriculum
- Supervisor, Pedagogical Workshop for Graduate Students
- MA/PhD Subfield Examination Reader
- Pedagogy Liaison, Department of Theatre Arts & Dance
- All-Department Colloquium Series Organizer, Department of Theatre Arts & Dance
- Office of Instructional Technology, Student Fees Committee, Voting Member
- Graduate School Executive Committee
- Language, Literature & Arts Course Proposals Review Committee
- Graduate Chair of Language, Literature & Arts Policy and Review Committee
- Theatre Department Representative to Council of Graduate Students
- Language, Literature & Arts Policy and Review Committee
- Invited Graduate Student Participant at Perspectives on the University Symposium

#### **Departmental**

- Chair, Diverse Voices/otherwise Committee #
- Committee Member, WBAQ Website Redesign Team
- Awards Day Coordinator/MC, Theatre Arts
- Search Committee for Permanent Position in Theatre Arts

- Search Committee for 1-Year Position in Theatre Arts
- Faculty Advisor, Xperimental Theatre
- Sounding Board Faculty Advisor
- Graduate Teaching Assistant Pedagogical Supervisor
- Graduate Dissertation Co-Advisor & Committee Member
- Undergraduate Senior Project Advisor
- Undergraduate Honors Seminar Faculty Advisor
- Directed Study Supervisor

**National:**

- Local Arrangements and Book Fair Coordinator, 1999 American Society for Theatre Research Annual Conference, Minneapolis, MN

**Other:**

- Video Production Supervisor, Virgo Visions Summer Internship (2005-2011)
- Project Proposal Review Committee (Alumnae Member), Crisis Point: *theatre of danger and opportunity*, Minneapolis, MN (1998)
- Founding Core Board Member and Managing Artistic Director, Crisis Point: *theatre of danger and opportunity*, Minneapolis, MN (1995-1998)
- Official Judge for Minnesota State High School League One-Act Play Competition, Cloquet, MN (1996)

**PROFESSIONAL AFFILIATIONS AND ACTIVITIES**

*Clearly differentiate editorial positions (e.g., journal editor/associate editor) from manuscript and grant refereeing.*

Memberships in professional societies

- American Society for Theatre Research (ASTR)<sup>#</sup>
- Association for Theatre in Higher Education (ATHE)
- Modern Language Association (MLA)
- International Federation of Theatre Research (IFTR)<sup>#</sup>
- Performance Studies International (PSi)
- Mid-America Theatre Conference (MATC)
- African Theatre Association (AFTA)<sup>#</sup>
- Phi Beta Kappa

Office in professional societies

- Committee Chair: American Society for Theatre Research Thomas Marshall and David Keller Award Committee (Chair 2016-17; member 2014, 2015)

Grant Refereeing

- 2015 External Grant Reviewer National Research Foundation of South Africa<sup>#</sup>

Manuscript Refereeing

- Journal article peer reviewer for *Theatre Topics*, *Ecumenica*, *Modern Drama*, *JDTC*, *Theatre Survey*, *Applied Theatre Research Journal*<sup>#</sup>
- Monograph peer reviewer for *Routledge*<sup>#</sup>

**SERVICE WITH EXTERNAL PARTNERS AND COMMUNITIES**

*Briefly describe your engaged service activities. Examples may include technical assistance, consulting, and policy analysis. Other examples can be found in the “Continuum of Engaged Scholarship: <https://col.st/EFfZg>.*

- Board Member (2012 to present): Phallacies ([www.phallacies.org](http://www.phallacies.org))<sup>#</sup>
- Board Member (2010-2014): Theatre Novi Most, Minneapolis ([www.theatrenovimost.org](http://www.theatrenovimost.org))
- Theater Rep and Chair of Communications Committee (2018-19): Amherst Regional High School Friends of the Performing Arts

## **OTHER ACTIVITIES/ACCOMPLISHMENTS – SERVICE/OUTREACH**

*Special service to the state/community related to professional expertise; Consultations related to professional expertise; Expert Testimony; Accreditation reviews at other institutions*

### Service to Profession/Discipline

#### **Invited International Adjudicator<sup>#</sup>**

Due to my area of expertise, I also frequently serve as an expert reviewer of international scholars and their work:

- 2022 Institutional Reviewer for Anton Krueger's *The Voice in Your Head* (2020, Rhodes University and the National Research Foundation of South Africa)
- 2022 PhD Thesis External examiner for Rob Murray (Rhodes University)
- 2021 MFA in Art Thesis committee member for Nima Nikakhlagh, (UMass Amherst)
- 2014 PhD Thesis External examiner for Sonja Smit (Rhodes University)
- 2013 PhD Thesis external examiner for Alude Mahali (University of Cape Town)
- 2013 PhD Thesis committee member for Pabalelo Mmila (University of Minnesota)

#### **Kennedy Center American College Theater Festival (KCACTF) Region 7 Reviewer**

- 2022 KCACTF Respondent for Matt Greenberg's production of *Antigone* at the University of Wyoming
- 2023 KCACTF Respondent for Bud Coleman's production of *Company* at CU Boulder

### Service to College/Division

#### **Director of Division of Theatre accomplishments:**

- Lead NAST accreditation self-study and site visit (Summer - Fall 2023)
- Participated in Academic Master Planning (CLA) and Courageous Transformative Planning (CSU)
- Spearheaded full Theatre curriculum audit, revision, and implementation<sup>#</sup>
- Lead visioning and SWOT analysis
- Teambuilding, positive culture shifts, and community agreements (behavior change)<sup>#</sup>
- JEDI implementation towards multicultural organization<sup>#</sup>
- Mentoring of tenured/tenure track faculty (3 pre-tenure and 3 post-tenure faculty)
- Supervise 9 faculty (TT and CCA) and staff of 10 (AP and State Classified)

### Professional Development

- Strengths Based Leadership (completed July 13, 2023)<sup>#</sup>
- Integrity: Building the Character of Great Leadership (completed July 12, 2023)
- CLA Leadership Institute (completed Jun 5-13, 2023)<sup>#</sup>
- CSU Supervisory Certification (completed Jun 5, 2023)<sup>#</sup>
- Trauma-Informed Approaches to Teaching in Higher Education (completed Feb 7, 2023)<sup>#</sup>
- Exploring Conflict Behaviors (completed Jan 27, 2023)
- CSU Active Shooter Training (completed Aug 26, 2022)
- Office of Equal Opportunity: How to Consider Diversity in the Search Process (completed Feb 4, 2021)<sup>#</sup>
- The Role of Emotional Intelligence in Leadership (completed Feb 11, 2021)
- Mindset for Supervisors (completed Parts I & II Jan 11, 2021)
- Empathy: The Ability to Connect with Others (completed Oct 14, 2020)
- Whiteness, White Privilege, and White Supremacy (completed Oct 13, 2020)<sup>#</sup>
- Inclusive Excellence Part 1: Diversity and Inclusion at CSU (completed Nov 9, 2020)<sup>#</sup>
- Inclusive Excellence Part 2: Uncovering Bias (completed Nov 16, 2020)<sup>#</sup>
- Rules of the Road (completed Oct 6 & 8, 2020)

## **Certifications and Skills:**

- Team-Based Learning (TBL)
- Educational technology proficiencies: Moodle, WebVista/WebCT, VideoAnt, MediaMill, wikis, NING, iClickers, Facebook, Socrative, iPeer, Camtasia, Echo360, Canvas
- Advanced proficiency in Final Cut Pro, DVD Studio Pro, Live Type, Dreamweaver
- Advanced Final Cut Pro Certificate (2008)
- Advanced Dreamweaver Certificate (2008)
- Digital Filmmaking Certificate, New York Film Academy, New York, NY (2003)
- Certificate in Advanced PowerPoint (2000)
- Certificate in Web Development & Technology Enhanced Learning, University of Minnesota (1999)
- Certificate in Teaching in Higher Ed, Preparing Future Faculty Program, University of Minnesota (1998)

## **APPENDICES**

Kindly visit my website for supporting materials:

[www.profmeganlewis.weebly.com](http://www.profmeganlewis.weebly.com)

[Bio](#)  
[Scholarship](#)  
[Teaching](#)  
[Creative](#)

Access reprints of scholarship online at:

<https://colostate.academia.edu/MeganLewis>