

SHIRLEY BASFIELD DUNLAP, PH.D. CURRICULUM VITÆ

**August 2005
to Present**

***Morgan State University, Baltimore, MD*
ASSOCIATE PROFESSOR &
THEATRE ARTS COORDINATOR**

Responsibilities include but are not limited to:

- Ⓢ Heading the Theatre Arts program of the Fine and Performing Arts Department with regard to design of curriculum, class scheduling, budgeting, artistic director of productions
- Ⓢ Developing, coordinating and directing a biannual Fine and Performing Arts musical: mounting a cross discipline, learning and performing community with Music, Theatre Arts and Visual Arts to produce *Raisin, the Musical; Ragtime, the Musical; Sarafina!; Crowns; The Color Purple;* and, *The Wiz* along with World Premieres while providing an opportunity for community, professional and youth groups (Baltimore Singing Sensation)
- Ⓢ Developing programming for Theatre Morgan with professional venues in the Baltimore/Washington area
 - Ⓢ Teaching upper level courses and senior seminars
 - Ⓢ Advising 75% of the majors
 - Ⓢ Designed and incorporated a Student Theatre Arts Handbook
 - Ⓢ Internship placement counselor
 - Ⓢ Director of main stage productions
 - Ⓢ Outreach programming with city and county school systems
 - Ⓢ Theatre Arts faculty and staff total 4 (permanent and adjunct)
- Ⓢ Developing an interdisciplinary learning community with courses in the Theatre Arts program
- Ⓢ Promotion and marketing of Theatre Morgan productions and the Theatre Arts program
- Ⓢ Mentoring junior faculty in the Fine and Performing Arts Department
- Ⓢ Partnering with Math and Biology for a STEM (Science, Technology, Engineering and Math) to STEAM (Science, Technology, Engineering, *Art* and Math) project—using Art as a vehicle by means of teaching core curriculum for clearer understanding and retention
- Ⓢ *The Sticks and Stones Project* – a multi-media performance centered around the legacy of Martin Luther King, Jr.

**August 2003
to August 2005
COORDINATOR**

***Morgan State University, Baltimore, MD*
INSTRUCTOR & THEATRE ARTS**

- Ⓢ **Same as Above**

EMPLOYMENT HISTORY: *continued*

**November 2002
to July 2009**

*Lesley University (National Education Center),
Cambridge, MA*
**NATIONAL ADJUNCT INSTRUCTOR,
Graduate School of Arts and Social Sciences**

- Ⓢ Teaching as a national faculty member in an intensive weekend format on off-base locations throughout the United States and Israel.
- Ⓢ Responsible for teaching *Integrated Arts Approach in the Curriculum, Drama and Critical Literacy* and *Cultural History through Storytelling* in the Master of Education program, Curriculum and Instruction with specialization in Creative Arts in Learning. As a national faculty I am responsible for five cohorts per year teaching educators how to teach by using the arts with a multiple intelligence approach to teaching core curriculum.

**August 2002
to June 2003:**

Towson University, Towson, MD
VISITING ASSOCIATE PROFESSOR

- Ⓢ Responsible for teaching Directing I and II and Cultural Diversity in the Contemporary Theatre for honors and regular students
- Ⓢ Directed 1 main stage production, *Stop Kiss* with Amy Schumer
- Ⓢ Developed and coordinated a six day Hate Crime Symposia to accompany each performance of *Stop Kiss* which included The Honorable U.S. Congresswoman Sabrina Sojourner and The Honorable Baltimore City District Judge Halee F. Weinstein
- Ⓢ Distinguished Black Marylanders Selection Committee Member

**April, 2000
to May 2002:**

Iowa State University, Ames, IA
**ASSOCIATE PROFESSOR /
DIRECTOR,
ISU WORLD THEATRE WORKSHOP**

- Ⓢ Responsible for teaching undergraduate and graduate courses
- Ⓢ Advisor to Theatre majors
- Ⓢ Graduate students' thesis committee member
- Ⓢ Directed 1 to 2 main stage productions annually
- Ⓢ Directed second stage productions
- Ⓢ Coordinated and developed ISU World Theatre Workshop
- Ⓢ Developed and directed annual summer tour of multi-cultural outreach productions to travel throughout the state of Iowa
- Ⓢ Secured funding from public and private sectors
- Ⓢ Developed and coordinated the first Iowa State University International Storytelling Festival featuring three internationally renowned storytellers (Brenda Wong-Aoki, Omofolabo Ajayi-Soyinka and Kevin Locke) in workshops and performance which drew audiences from Nebraska, Minnesota and Iowa
- Ⓢ Compiled and directed *Reflections in Time* (a one man show) as part of the ISU (alma mater) George Washington Carver Celebration of the 1998 stamp commemoration.

EMPLOYMENT HISTORY: *continued*

- Ⓢ Member of ISU Presidential Search Committee
- Ⓢ Member of ISU Shared Leadership for Institutional Change sponsored by the Kellogg Foundation

**August 1995
to April 2000:**

Iowa State University, Ames, IA
**ASSISTANT PROFESSOR /
DIRECTOR,
ISU MINORITY THEATRE
WORKSHOP**

- Ⓢ Designed new course, **INTERNATIONAL STORYTELLING WORKSHOP**, to be included in the list of required courses of international perspective
- Ⓢ Mentored graduating seniors providing positions as resident interns at major League of Resident Theatres (USA) and University/Resident Theatres (U/RTA) (graduate conservatory universities)
- Ⓢ Developed annual **KWANZAA CELEBRATION** using talent from the entire student body and a featured guest artist

**September 1984
to May 1995:**

Morgan State University, Baltimore, MD
ASSISTANT PROFESSOR

- Ⓢ Responsible for teaching courses in the English/Language Arts and Fine Arts Departments
- Ⓢ Directed main stage productions
- Ⓢ Responsible for public relations and publicity, audience development including grant writing
- Ⓢ Advisor to Theatre majors
- Ⓢ Co-coached Forensics Team
- Ⓢ Developed M.U.S.E. (Mime Uses Silent Energy), 1st African American Mimetics Conference, featuring New York's Salt and Pepper Mime Troupe

**September 1983
to May 1984:**

Villa Julie College, Stevenson, MD
ADJUNCT ASSISTANT PROFESSOR

- Ⓢ Taught **ORAL INTERPRETATION** and **ADVANCED ORAL INTERPRETATION**.
- Ⓢ Directed Readers' Theatre presentation, "Christmas is Coming".

**September 1981
to August 1983:**

University of Cincinnati, Cincinnati, OH
**ADJUNCT INSTRUCTOR/COSTUME
DESIGNER**

- Ⓢ Responsible for the designing and building of costumes for three mainstage and two studio productions per year; as well Showboat Majestic, Cincinnati's professional summer theatre
- Ⓢ Supervised graduate teacher assistants
- Ⓢ Taught **COSTUME DESIGN** and **STAGE CRAFT**

EMPLOYMENT HISTORY: *continued*

**September 1980
to August 1981:**

Central State University, Wilberforce, OH
**DIRECTOR OF THEATRE DIVISION/
ASSISTANT PROFESSOR/ADVISOR**

- Ⓢ Responsible for the Theatre Division housed in a new \$6.5 million cultural arts facility
- Ⓢ Duties included teaching **ACTING I AND II, SCRIPT ANALYSIS, VOICE AND DICTION, INTRODUCTION to THEATRE**
- Ⓢ Directing mainstage productions
- Ⓢ Planned calendar of events, budgeting, and coordinating the promotion of activities sponsored by campus and community organizations

**September 1978
to May 1980:**

University of Cincinnati, Cincinnati, OH
GRADUATE ASSISTANT

- Ⓢ Responsible for the bookkeeping of the UC Theatre's productions
- Ⓢ Received a commendation from the university's auditing department
- Ⓢ Apprentice to Theatre Department Chair and Producer of Showboat Majestic,

**September 1974
to June 1977**

Northern High School, Baltimore, MD
ENGLISH TEACHER

- Ⓢ Taught 9th and 10th grade English
- Ⓢ Advisor to Junior Varsity Cheerleaders' Squad

COURSES TAUGHT

Acting I (Majors and Non-Majors)
Acting Styles (II, III & IV) Acting
for Film
Advanced Script Analysis
Aesthetics of Design
African American Theatre
Argument and Debate
August Wilson and His Black
Aesthetics
Children's Theatre
Costume Design
Creative Drama
Critical Learning

Cultural Diversity in Contemporary Theatre
Cultural History through Storytelling
Directing I & II
Group Dynamics
Integrating Arts Approach in the Curriculum
International Storytelling Workshop
Interpersonal Speech Communication
Introduction to Theatre
Oral Interpretation
Stage Craft
Stage Management
Theatre Management
Voice and Diction
Women in Theatre

DIRECTING

{ SDC -- (Stage Directors and Choreographers Society) }

INVITED PRODUCTIONS:

RED VELVET (Broadway World nominee

for Best Director of a play)

Chesapeake Shakespeare Co. MD

SOUNDS OF JUSTICE & INCLUSION

Duke University, NC

"A TRIBUTE TO DR. MARTIN LUTHER KING, JR."

Keith Snipes, Actor/Narrator with Durham Symphony Orchestra, conducted by William Henry Curry,

FEEBLE-MINDED WHITE TRASH

Single Carrot Theatre, MD

(Reading for Regional Dramatist Guild)

DAY OF ATONEMENT (World Premiere)

African Continuum Theatre DC

AIN'T MISBEHAVIN'

Spotlighters Theatre, MD

Eugene Lee's THE REST OF ME (Fresh Flavas)

African Continuum Theatre DC

TROUBLE IN MIND (Reading for Project 1 Voice)

African Continuum Theatre DC

ASK ME NO QUESTIONS

DC Black Theatre Festival,

WHERE I AM FROM

DC Black Theatre Festival,

PEARL BAILEY...BY REQUEST

MetroStage, VA

w/ Roz White

SUZAN-LORI PARKS' 365 PLAYS/365 DAYS

Run of the Mill Theatre, MD

MADNESS, MENOPAUSE and MORE.

Capital Fringe Festival, DC

(featuring Debra Mims, winner of

Clarice Smith Performing Arts

2008/2016 MD State Arts Council

Center, MD

Outstanding Solo Theatrical Performance)

MA RAINEY'S BLACK BOTTOM

Phoenix Theatre, AZ

365 DAYS/365 PLAYS

Run of the Mill, MD

Zora Neale Hurston's COLD KEENER

Loyola College, MD

(world premiere)

DON'T EXPLAIN: A SONG OF BILLIE HOLIDAY

Baltimore Artscape, MD

(one woman show, Baltimore Premiere)

A RAISIN IN THE SUN (w/ Cheryl Lynn Bruce)

Krannert Center for Performing Arts, IL

FLYIN' WEST (w/Carol Mitchell-Leon)

Iowa Summer Rep, IA

COOKIN' AT THE COOKERY

Herberger Theater Center, AZ

FENCES (w/Roscoe Orman)

Madison Repertory Theatre, WI

THE OLD SETTLER

Studio Arena, NY

Delaware Theatre Co.

Des Moines Playhouse, IA

Studio Arena, NY

Dallas Theatre Center, TX

Milwaukee Rep Theatre, WI

Union Baptist Church, MD

SPEAK TO US OF CHILDREN

w/ Ossie Davis (world premiere)

OAK AND IVY

Human Race Theatre Co., OH

FROM THE MISSISSIPPI DELTA

Madison Rep Theater, WI

w/ Melba Moore

Milwaukee Rep Theater, WI

w/Melba Moore

Tampa Bay Performing Arts Ctr. FL

one woman show featuring playwright,

Hippodrome State Theatre, FL

Dr. Endesha Ida Mae Holland)

WNED PBS, NY

(released as an independent video)

INVITED PRODUCTIONS: *continued*

LIGHT THE WATERS

(one woman show/world premiere w/Olufunmilayo)

A RAISIN IN THE SUN

MALCOLM X: THEN AND NOW

(world premiere/one man show)

DON'T BOTHER ME, I CAN'T COPE

AIN'T MISBEHAVIN'

(w/Alton Fitzgerald White)

Baltimore Artscape, MD

Mildred Dunnock Theatre,

Goucher College, MD

Can-Do Productions, MD

Cincinnati Arts Consortium, OH

Showboat Majestic, OH

OTHER PRODUCTIONS:

SPELL #7

(MSU)

THE WIZ

REPARATIONS (World Premiere)

MUCH ADO ABOUT NOTHING

THE COLOR PURPLE

JITNEY w/Roscoe Orman

CROWNS

THE COLORED MUSEUM

THE BLUEST EYE

THE MERCHANT OF VENICE

SARAFINA!

Derek Walcott's **THE ODYSSEY**

TOPDOG/UNDERDOG

INTO THE WOODS

RAGTIME

RAISIN

BLACK NATIVITY

STOP KISS w/Amy Shumer

WORLD TALES – THE RED COMB

JOURNEY IN BLACK

MORGAN STATE UNIVERSITY

MSU, MD

Towson University Theatre, MD

Marshalltown School Tour, IA

Iowa Historical Society, IA

(I'll Make Me a World in Iowa

ISU Theatre, IA

ISU Theatre, IA

ISU World Theatre Workshop

Ames Elementary School Tour

Iowa Summer Y2K Tour

ISU Minority Theatre Wrkshp

ISU Theatre, IA

Brunner Art Museum, IA

ISU Theatre, IA

Iowa Historical Society, IA

Brunner Art Museum, IA

THE AFRICAN COMPANY PRESENTS

RICHARD III

THE VAGINA MONOLOGUES

WHY WOMEN TAKE ADVANTAGE OF MEN

HOW ANIMALS GOT THEIR TAILS

AROUND THE WORLD W/ CINDERELLA

BIG MOMMA 'N 'EM

THE GOOD TIMES ARE KILLING ME

GOD'S TROMBONES (excerpts)

FIRES IN THE MIRROR

THEY KEPT COMIN'

(I'll Make Me a World of Iowa)

REFLECTIONS IN TIME

SHIRLEY BASFIELD DUNLAP/4210½ Fords Lane/Baltimore, MD 21215/410-303.3664/sbdunlap@aol.com
(world premiere/one man show)

OTHER PRODUCTIONS: *continued*

for colored girls who have considered suicide/

When the rainbow is enuf
DID YOU KNOW, DID YOU KNOW

WE BE'IST JAMMIN' WITH SHAKESPEARE

T BONE N WEASEL

SHIRLEY VALENTINE

RIKKI-TIKKI-TAVI

THE MEDEA MYTH

KWANZAA FOLK TALES

FOR ALL YEAR AROUND

FORTINBRAS

THE DANCING SPIDER

ELEEMOSYNARY

FROM THE MISSISSIPPI DELTA

SHAKIN' THE MESS OUTTA MISERY

(Baltimore premiere)

MA RAINEY'S BLACK BOTTOM

FROM THE MISSISSIPPI DELTA

THE DANCING SPIDER

LYSISTRATA

THE SISTAHS

TO BE YOUNG, GIFTED AND BLACK

ISU Minority Theatre Workshop

ISU Minority Theatre Workshop

Traveling Show, IA

Iowa Summer Tour

ISU Theatre, IA

ISU Theatre, IA

Iowa Summer Tour

ISU Theatre, IA

ISU Minority Theatre Workshop

Traveling Show, IA

ISU Theatre, IA

Iowa Summer Tour

ISU Theatre, IA

Theatre Morgan, MD

Paul Robeson Theatre, OH

MEMBERSHIP

Association for *Theatre* in *Higher Education* (**ATHE**)

American Association of *University Women* (**AAUW**)

Black Theatre Network (**BTN**)

National Storytellers Association (**NSA**)

National *Theatre Conference* (**NTC**)

Stage *Directors and Choreographers Society* (**SDC**)

National Association for the *Advancement of Colored People* (**NAACP**)

Schomburg Center for *Research in Black Culture* (**SCRBC**)

SERVICE

© *Keynote Speaker*

Ø Plan B; High School Baccalaureate Ceremony; St. Stephens AME Church; Essex, MD **2013**

“Make the Best of Each Day”; Incoming Freshmen; Goucher University, MD

“A Black Girl from South Bronx—An Amazing Grace”; Youth Works Prog; Union Baptist Church; MD

"Stepping into Success"; Closing Ceremony; State Highway Agency; MD

SHIRLEY BASFIELD DUNLAP/4210½ Fords Lane/Baltimore, MD 21215/410-303.3664/sbdunlap@aol.com

“Having Boys, Rearing Men”; Annual Mom’s Weekend; Ohio University; OH
“A Metaphysical Approach to Character in August Wilson’s *Two Trains Running* and *Radio Golf*”; University of Kansas, MI

SERVICE: (continued)

“The Heart of a Woman”; Women’s History Month; Maryland Highway Administration; MD
“Listen to the *CRAZIES: A Comprehensive Guide to Effective Leadership*”; Golden Key International Honor Society; ISU, IA
“Caution: Habit Forming” (Eight Habits of the Heart); Last Lecture Series; Mortar Board Scholars; ISU, IA
“Freedom of Expression in the Arts”; Marshalltown Community College’ Shear Symposium; IA
“Can Tolerance be a Learned Behavior?”; MLK Day School Assembly; Ames H.S.; IA
“Black History Begins Before Slavery”; Black History Month; The New Shiloh Baptist Church; Richmond, VA
“You Have the Strength of Kings Beneath Your Wings—Fly On”; Senior Farewell Assembly; Douglass Sr. H.S.; Baltimore,

📍 Conference Coordinator

Coordinator of 3 sessions in the 2015 Imagining America National Conference; Baltimore, MD
Hate Crime Symposia, Towson University, Towson, MD
(First) International Storytelling Festival at Iowa State University; Ames, IA
M.U.S.E. (Mime Uses Silent Energy) first African American Mimetics Conference; Salt & Pepper Mime Company of NY; Baltimore, MD
“A Storytelling Concert”, Morgan State University Performing Arts Series & National Association of Black Storytellers, INC, (featuring Oscar Brown, Jr, & Mary Carter Smith), Baltimore, MD

📍 Lecturer

“A Call to Action & Celebration of August Wilson”; Center Stage, MD
“A RAISIN IN THE SUN and Brown v. Bd. Of Education: Fifty Years and Still of Relevance”; University of Illinois @ Urbana-Champaign; Honors College; IL
“FENCES: A Man’s Thing; and I Did Understand”; University of Wisconsin-Madison, Afro-American Studies Department; WI
“Self Esteem—Wanting to Inhale”; ISU African American Society’s Circle of Trust Women; IA
“The Wind Beneath Our Wings: Black Women Who Have Made a Difference”; Hoover High School; IA
“Take Back What’s Yours: Your Responsibility to the Theatre”, ISU African American Studies Society; ISU; IA
“Have Things Changed?”; “Theatre for Social Action & Social Change”; Graduate Curriculum & Instruction Seminar **and** Multicultural Nonsexist Education Seminar; ISU; IA
"Miss Delta Queen" in FROM THE MISSISSIPPI DELTA - University of Florida; Gainesville, FL
“Ain't Baby, the Delta Midwife"; Midwives Alliance of North America Conference; NYC
"The History of Black Musical Theatre"; Peabody Institute; Baltimore, MD

SERVICE: (continued)

® *Facilitator*

Black Theatre Symposium, Racial Battle Fatigue in Theatre; UMCP; Baltimore, MD
Women in Theatre Conference-Freelancing Workshop; Howard County College; Columbia, MD
National Imagining America Conference; Baltimore, MD
Morgan State University's 2006 Fall Faculty Institute (College of Liberal Arts); Baltimore, MD
Zora Neale Hurston's Cold Keener: A Revue; Black Theatre Network Conference; Winston-Salem, NC
How We Got Over; Black Theatre Network Conference: Winston-Salem, NC
ISU Presidential Candidate Diversity Forums (4); Iowa State University; Ames, IA
Candidate for the Dean of Veterinary Medicine Diversity Forum; Iowa State Univ.; Ames, IA
"Black Theatre Meeting the Challenge on the College Campuses in Region V", IA
"Cultural Pluralism--Is It Risky or Is It a Necessary Approach"; KC/ACTF Region V; Ames, IA
Theatre for a New Generation, Center Stage; Baltimore, MD
"Founding Mothers: African American Women Meeting the Theatre Challenge"; East Central Theatre Conference Convention; NYC
"African American Women: Theatre Theory & Practice"; National Black Theatre Festival; Winston-Salem, NC
African-American Youth Theatre: Is There a Need?"; ECTC Convention; Philadelphia, PA
Cultural Arts Symposium; Mid-Atlantic Writers Association Conference; Baltimore, MD

® *Workshop Leader*

"Off the Page: Developing & Performing Scenes from Visual Images" The New York State Theatre Education Association Theatre Education Conference; New York, NY
"Downsizing Oversized Masks: Directing for *Rikki-Tikki-Tavi*"; (1st) National Mask Conference; Iowa City, IA
"Getting the Folktale on the Stage" for Iowa Young Writer's Conference; Iowa State Center; Ames, IA
Acting Workshop at Minnesota Association of Community Theatres Festival; Brainerd, MN
"Identifying the Rhythm in You"- Iowa Talented and Gifted Conference; Iowa State University; Ames, IA
"A Black Child Doing the Bard!"; Brightstarts/Mayor's Advisory Committee on Art & Culture, Baltimore, MD

® *Respondent/Adjudicator*

Maryland State Arts Council; Maryland
Minnesota Association of Community Theatres Festival; Brainerd, MN
Kennedy Center/American College Theatre Festival; Region V
NAACP's Afro-Academic Cultural, Technological and Scientific Olympics (Oratory Division); Baltimore, MD
WMAR-TV, Playwriting Contest; Baltimore, MD

© **Board Member**

Single Carrot Theatre (professional theatre company); Baltimore, MD
Pumpkin Theatre of Baltimore, Inc (professional theatre company); Baltimore, MD
Union Baptist- Harvey Johnson Headstart Center Board; Baltimore, MD
ISU-YWCA Board; Ames, IA

SERVICE: (continued)

ISU Margaret Sloss Women's Center (Advisory Board Member); Ames, IA

© **Presenter**

Commencement Reader for Morgan State University (College of Liberal Arts and more)
Commencement Announcer for Morgan State University (1st woman appointed); Baltimore, MD
“A Metaphysical Approach to the Characters in August Wilson’s *Two Trains Running* and *Radio Golf*”; University of Kentucky, KY
“Looking at Jazz- America’s Art Forum” Film Series; Towson University MD
“Ida B. Wells-Barnett a Human Rights Activist”; The Thacher School; Ojai, CA
“No Matter How Far the River Flows, It Always Remembers Its Source”; MidAtlantic Writers Association Conference; MD
“New Directions”; ISU People of Nia (Black Grads) Graduation; Ames, IA
“Ida B. Wells-Barnett a Human Rights Activist”; Lt. Governor’s Conference-Faces and Voices of Iowa
“Miss Ida B. Wells-Barnett”; ISU Chatauqua Tent Celebration; Ames, IA
“Ain’t I A Woman” ISU-YWCA Scholarship Benefit, Ames, IA
“Who is Miss Billie Holiday” in LADY DAY AT EMERSON’S BAR AND GRILL; Center Stage; Baltimore, MD
"Bridging the Gap Between the Black Artist and the Black Scholar"; Black Theatre Network Conference; Detroit, MI
"The Responsibility of Multi-Cultural Diversity and Multi-Pluralism in Institutions of Higher Education"; ECTC Convention; Baltimore, MD

© **Contributor**

(Article) “Romancing the Soul”; Milwaukee Repertory Theatre Subscriber Newsletter; Milwaukee, WI and The Curtain Call; Des Moines Playhouse; IA
Theatre Columnist – Buzzin’ Round Baltimore (monthly magazine); Baltimore, MD

© **Member**

The National Theatre Conference; New York City
Society of Stage Directors and Choreographers
Distinguished Black Marylanders Awards Program (Selection Committee); Towson University, MD
Ames Commission on the Arts (Commissioner Elect); Ames, IA
ISU Mortar Board Honor Society (Honorary Member); Iowa State University; Ames, IA
FACES (**F**amilies of **A**mes **C**elebrating **E**thnicities) Festival Coordinating Committee - Ames
Human Relations Commission: IA
Ames Cultural Planning Committee; IA

ISU Presidential Search Committee; Iowa State University; Ames, IA
ISU Women's Center Director Search Committee; Iowa State University; Ames, IA
ISU African American Steering Committee; Iowa State University; Ames, IA
ISU Performing Arts Council; Iowa State University; Ames, IA
ISU-YWCA Scholarship Committee; Ames, IA
Maryland State Arts Council, Theatre
Mayor's Advisory Committee on Art & Culture CityArts Grants (Literary Arts); Baltimore, MD
Literary Arts Committee/ARTSCAPE - developed new theatre component
SERVICE: (continued)

East Central Theatre Conference/Black Theatre Interest Group, *Secretary*

–Community:

Promenade: Baltimore (The Voice); Post Performance Discussion (*LEAR*) Single Carrot Theatre; Baltimore, MD
River Hill High School Black Student Achievement Program (Parents' Advisory Group)
Coordinator of BSAP Senior Recognition Celebration
Union Baptist Church (Choir, Saturday Children's Church and Youth of Union, Welcome Circle, Women's Committee); Baltimore, MD
Friendship Baptist Church (Drama Ministry); Ames, IA
St. Paul African Methodist Episcopal Church (Traditional Choir, Youth Ministry Coordinator, Sunday School Teacher); Des Moines, IA

 **Advisor**

Walter's Art Museum, African American Advisory Board, Baltimore, MD
Artscentric, Baltimore, MD
Coronation Advisor; Morgan State University Coronation; Baltimore, MD
Ira Aldridge Players; Morgan State University
Alpha Psi Omega National Theatre Fraternity; Nu Phi Cast; Morgan State Univ., Baltimore, MD
Margaret Sloss Women's Center Advisory Board Member, Ames, IA
Theatre for a New Generation, Outreach Program by the Lila Wallace Reader's Digest Fund, Center ISU Stage, Baltimore,
Ohio Arts Council Minority Task Force Advisory Board Member; Columbus, OH

FUNDED GRANTS

<i>Iowa Arts Council -</i>	\$ 2,500.00; Touring Program
<i>Target Stores, IA</i>	2,500.00; International Storytelling Festival
	50.00; Iowa Summer Tour
	50.00; Iowa Summer Tour
	<i>ISU President Fund -</i>
	5,000.00; Program Development
<i>ISU International Culture Corps -</i>	1,800.00; Universal Themes in Intercultural Theatre
<i>Cultural Diversity Programs</i>	
	1,800.00; International Storytelling

	Festival	
	1,800.00; International Storytelling Workshop	
	1,800.00; International Storytelling Project	
	1,800.00; International Storytelling Workshop	
<i>Ames Children's Theatre</i>	900.00; Touring Program	
<i>Iowa Human Relations Commission.</i>	250.00; Human Relations Conference	
<i>ISU African American Studies Program</i>	950.00; Minnesota Trip	
FUNDED GRANTS: <i>continued</i>		
<i>Marshalltown Arts & Children Together</i>	800.00; Touring Program	
<i>Towson University, PAWS Grant</i>	500.00; Hate Crime Symposia	
<i>Towson University, African American Cultural Center</i>	250.00; Hate Crime Symposia	
<i>Towson University; Cultural Diversity Center</i>	250.00; Hate Crime Symposia	
<i>Morgan State University; President's Fund</i>	15,000.00; Laboratory supplies and equipment	
<i>Morgan State University; Goldseker Fund</i>	12 000.00; Laboratory supplies and equipment	
<i>Morgan State University; Provost's Fund</i>	15, 000.00; Laboratory supplies and equipment	
<i>National Research Experience for Undergraduates Program (Co-PI); National Science Foundation</i>	27,500.00; 5 student researchers' stipend, lodging & board	
<i>Morgan State University; Title III</i>	20,000.00; Laboratory supplies and equipment	

EDUCATION

Ph.D. – University of Maryland Baltimore County; Catonsville, MD

College of Arts, Humanities, and Social Sciences

Language, Literacy and Culture Doctoral Program

“The Oral History of African American Directors in American Theatre”

ADVANCED SPECIAL STUDENT – University of Maryland College Park, College Park, MD – (American Studies Ph.D. Program)

M.F.A. (Theatre) - University of Cincinnati; Cincinnati, OH

"A History of Funding and Grants Provided to Black Theatres in Ohio: 1965-1975"

B.A. (Theatre/Cum Laude) - Morgan State (College) University; Baltimore, MD

SUPPLEMENTARY EDUCATIONAL OPPORTUNITIES:

Benjamin A. Quarles Summer Fellowship, Morgan State University, Baltimore, MD

Teaching and Performing Shakespeare @ University of Illinois, Urbana/Champaign sponsored by University/Resident Theatre Association)

Towson University - Teaching Technology (Power Point and Black Board)

SHIRLEY BASFIELD DUNLAP/4210½ Fords Lane/Baltimore, MD 21215/410-303.3664/sbdunlap@aol.com

W.K. Kellogg Foundation's Shared Leadership for Institutional Change (funded by Iowa State University, Ames, IA)
Teacher Development Program – The Actors Center (New York City, NY)
Summer Intensive Session Invitee – William Esper Acting Studio (New York City, NY)
Arts Administration Curriculum – University of Cincinnati: College-Conservatory of Music

PUBLISHED WORKS

Alexander-Craft, R., DeFrantz, T. F., Perkins, K.A., Richards, S.L. (2018). The Routledge Companion to African American Theatre and Performance. (Interviewed).

NEXT STAGE; Baltimore's Center Stage; "Harmond's Journey to Self" as seen in *Radio Golf* by August Wilson

Contributor to Fitzroy Dearborn Publishers' *The Encyclopedia of the Harlem Renaissance* (Entries: Anita Bush, Rose McClendon and Egbert Williams)
Permanent Collection by Thomas Gibbons "Preserving Artwork for Generations,"

In Progress: "No Matter How Far the River Flows, It Always Remembers It's Source"

This paper concurs that as a director of African/African American descent, it is my responsibility to direct plays incorporating African tradition no matter what the genre.

To trace the beginning of civilization is to go to Africa. To trace the beginning of culture is to go beyond Greek culture to that of African culture. To trace the organized structure of the original dramatic form is to go even beyond African storytelling performed by the griot(s) and the enhancement of the plot with dance and song. Europeans have erased origins for personal claim. African Americans had a renaissance (Harlem) and revolution (Black) to reclaim their cultural heritage. Yet, when the cultural heritage dates back to Aristophanes, Shakespeare, or Moliere the dramatic origin is absent. Eurocentric and Anglocentric directors have erased the evidence of Africa in scripts that may even have some traces of African presence. This paper concludes that the African tradition needs to be incorporated in Eurocentric, Anglocentric and even many African American plays without rewrites of script to revere its Afrocentricism. My charge as a director of professional and university theatre is to blacken in what has been whitened out; clearly stating that Africa is the source from which all genres of plays are based.

"Ø Color Blind Directors(?)"

Today's director is responsible for getting the playwright's story to the audience and being certain that the personnel understand this story and the root/nature of its need to be told. Therefore, the question becomes, who is best to facilitate the story? Who is best to guide the personnel onto the correct course to secure that the story is told with the truth of the playwright

SHIRLEY BASFIELD DUNLAP / 4210½ Fords Lane/Baltimore, MD 21215/410-303.3664/sbdunlap@aol.com

and its characters? Should it be one who can make a pretty tableau and manage the stage or one who knows the world of these characters and can be certain to internalize the message/theme/intent of the script?