

**Christina S. McMahon**

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**ACADEMIC POSITIONS**

Assistant Professor, **University of California at Santa Barbara**  
Department of Theatre & Dance, July 2008 to present  
*Affiliated Faculty: Departments of Feminist Studies and Black Studies*

**EDUCATION**

**Ph.D.**, Interdisciplinary Program in Theatre and Drama, June 2008  
**Northwestern University**: Evanston, IL  
*Dissertation*: "Theatre in Circulation: Performing National Identity on the Global Stage in Cape Verde, West Africa"  
*Chair*: Dr. Sandra Richards, Professor of Theatre/African American Studies, Northwestern

**M.A.** in Drama, June 2003  
**Washington University in St. Louis**: St. Louis, MO  
*Thesis*: "Ritual and Social Change: Imaginative Liminality in Three West African Ritual Dramas"  
*Chair*: Dr. Robert Henke, Professor of Comp Lit and Drama, Washington University.

**B.A.** in English/Drama concentration, May 1998, *Magna Cum Laude*  
**St. Joseph's University**: Philadelphia, PA

**FELLOWSHIPS AND HONORS**

**UCSB Collaborative Research Grant**, Interdisciplinary Humanities Center, UCSB, 2011

**UCSB Regents Fellowship for Junior Faculty**, 2010-11

**ASTR** (*American Society for Theatre Research*) **Targeted Areas Research Grant**, 2009

**UC-Santa Barbara Academic Senate Grant**, 2009 and 2010

**Individual Faculty Research Grant**, Interdisciplinary Humanities Center, UCSB, 2009

**Northwestern University Dissertation Year Fellowship**, 2007-08

**New Scholar's Prize**, International Federation for Theatre Research (IFTR), 2007

**Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship**, 2006-07

**Mellon Travel Grant**, Kaplan Center for the Humanities, Northwestern U., 2006-07

**Dissertation Award**, American Society for Theatre Research (ASTR), 2005.

**Graduate Affiliate**, Kaplan Center for the Humanities, Northwestern, Fall 2005.

**Graduate Summer Travel Grant**, Center for International and Comparative Studies (CICS), Northwestern, Summers 2005 and 2006.

**Herskovits Field Research Award**, Program of African Studies (PAS), Northwestern, 2005.

**Graduate Certificate in African Studies**, PAS, Northwestern, June 2005.

**Hans E. Panofsky Pre-dissertation Research Award**, PAS, Northwestern, 2004.

**Morris Goodman Award** for language study, PAS, Northwestern, 2004.

**Elizabeth Inchbald Award** for best graduate essay submitted to a conference or journal, Theatre Department, Northwestern, 2004.

**Dean's Award for Excellence in Teaching**, Washington University in St. Louis, 2001-02.

**Laurie Lang Arts and Sciences Scholarship**, Washington U. in St. Louis, 2001-2002.

## ACADEMIC PUBLICATIONS

### Books:

*Re-Casting Transnationalism through Performance: Theatre Festivals in Cape Verde, Mozambique, and Brazil*. Contracted for Palgrave Macmillan's "Studies in International Performance" series (edited by Janelle Reinelt and Brian Singleton).

### Articles:

"Theories of Festivals." In *Performance Studies: Key Words, Concepts, and Theories*, ed. Bryan Reynolds. Forthcoming, Palgrave Macmillan Press (2012).

"Négritude and Development at Senegal's First World Festival of Negro Arts: The Diaspora Responds to Senghor." In *Revisiting Modernization in Africa*, eds. Peter J. Bloom, Takyiwa Manuh, and Stephan F. Miescher. Under review, Indiana University Press.

“Alone on the (Lusophone) Stage? Circulation and Race Reflexivity in the Theatre of Mário Lúcio Sousa.” Under review, *The Luso-Brazilian Review*.

“From Adaptation to Transformation: Shakespeare Creolized on Cape Verde’s Festival Stage,” *Theatre Survey* 50.1 (May 2009): 35-66.

“Mimesis and the Historical Imagination: (Re) Staging History in Cape Verde, West Africa,” *Theatre Research International* 33.1 (2008): 20-39.

“Embodying Diaspora: Ambivalence and Utopia in Contemporary Cape Verdean Theatre.” *Theatre History Studies* 27 (2007): 110-38.

“Globalizing Allegory: Augusto Boal’s *A Lua Pequena e a Caminhada Perigosa* in Brazil and Cape Verde,” *Latin American Theatre Review* 39:1 (2005): 71-93.

“Variant Forms of the V-Effect and Social *Gestus*: The Melding of Empathy and Alienation in Two ‘Brecht-like’ South African Interregnum Plays,” *Theatron* 1.1 (2002): 40-51.

#### Reviews:

“The 2009 FESTLIP (Festival de Teatro da Língua Portuguesa) Theatre Festival: Rio de Janeiro, Brazil.” *Theatre Journal* 62.2 (2010): 280-85.

“The Ethics and Pragmatics of Making Heritage a Commodity: Ghana’s PANAFEST 2009.” Co-authored with Lauren Adrover and David Donkor. “Critical Acts” section of *TDR: The Drama Review* : 54.2 (2010): 155-63.

Book Review. *A History of Theatre in Africa*, ed. Martin Banham (Cambridge: Cambridge U. Press, 2004). *Luso-Brazilian Review* 42:2 (2005): 172-174.

#### Encyclopedia entries and interviews:

“Theatre” (co-authored with João Branco). In *Historical Dictionary of the Republic of Cape Verde*, 4th ed., eds. Richard Lobban and Paul Saucier. Lanham: Scarecrow Press, 2007, 224-25.

Interview with Wole Soyinka. “Wole Soyinka in Conversation,” *Theatron* 1.2 (2003): 89-95.

### **CONFERENCE PRESENTATIONS, LECTURES, AND OTHER PANELS**

“Staging Colonial History at Theatre Festivals on the Cape Verde Islands, West Africa.” Friends of Africa community group. Santa Barbara, August 2011.

“Performance, Transitional Justice, and the Transnational Dimension of Truth:

A Response to Catherine Cole's *Performing South Africa's Truth Commission*." Special panel on Cole's book. ATHE (Association for Theatre in Higher Education). Chicago, August 2011.

Invited panelist: Professional development session for students interested in working in Africa. UCSB Research Focus Group (RFG) in African Studies. February 2011.

"Inspired Collisions, Formidable Complicity: Mozambique's National Song & Dance Company in the Post-Civil War Era." Plenary panel at the joint conference for ASTR (American Society for Theatre Research) and CORD (Congress on Research in Dance), Seattle, November 2010. *Also delivered for the UCSB Research Focus Group (RFG) in African Studies, November 2010.*

"Splintering the Lusophone Public: Boal's Forum Theatre as 'Invisible Ethnography' in Portuguese-language Theatre Festivals." PSI (Performance Studies International), Toronto, June 2010. *Also delivered at "Performance and the Public Sphere: A Festschrift in Honor of Sandra Richards," UC-Berkeley, June 2010.*

"Arts Festivals in West Africa: Linkages, Discourse, and Breakdowns on Modernity's 'Stages'." "Revisiting Modernization in Africa" conference. University of Legon, Ghana, July 2009.

"Staging the Forbidden: Guerrilla Theatre and Strategic Role-Play in Guinea-Bissau's liberation movement (1963-74)." International Federation for Theatre Research (IFTR), Lisbon, Portugal, July 2009.

"Choreographic Transmissions of Emigration and Circulation: Dancing the Cape Verdean Woman on the Festival Stage." Conference on African and Afro-Caribbean Performance, UC-Berkeley, September 2008. *Also presented as part of the "Transmissions" Research Group, American Society for Theatre Research [ASTR] conference, Boston, Nov. 08.*

Moderator. "Language, Insularity, and Identity" panel. Lusophone Postcolonial Research Network (LUPOR) conference: "The North-South Divide in Postcolonial Studies: Lusophone Perspectives," an international conference held at the University of Wisconsin-Madison, September 2008.

Invited panelist. The Missouri State University's Fourth Annual Public Affairs Conference, April 2008.

"Adaptation and the Nation: Creolizing Shakespeare on the Cape Verdean Festival Stage," National Identity/National Culture research group, American Society for Theatre Research (ASTR), Nov. 2007.

"Creolizing Naturalism? Linguistic Quandaries and Colonial Specters in a Cape Verdean *Three Sisters*," International Federation for Theatre Research (IFTR), July 2007.

“Performing the Authentic(s): Women, Labor, and the Festival Arena in Cape Verde, West Africa,” IFTR, July 2007.

“Whose ‘Ground’ is it? Improvising History and Staking Territory at Cape Verde’s Mindelact International Theatre Festival,” Association for Theatre in Higher Education (ATHE), Black Theatre Arts panel, Aug. 2006.

“Theatrical Transfigurations: *Mãe Preta* and the Circulation of History at the Mindelact International Theatre Festival,” Northwestern U. School of Communication Winter Colloquium, Feb. 2006. *Also presented at the Center for International and Comparative Studies (CICS) Graduate Student Colloquium, Northwestern U., in Feb. 2006.*

“Embodying Diasporic Ambivalence: Erasing and Embracing Homelands in Cape Verdean Theatre,” Diaspora Imagination research group, American Society for Theatre Research (ASTR), Nov. 2005.

“Performing the Body in Crisis: ‘Race,’ Place, and the Exigencies of Community in Cape Verdean AIDS Theatre,” African Studies Association (ASA), Nov. 2005.

“Women in Labor: Performing Citizenship in a Post-Colonial Space,” International Federation for Theatre Research, June 2005. *Also presented as a brown-bag talk for the Program of African Studies, Northwestern, Jan. 2005, and for the CICS Graduate Student Colloquium, Northwestern University, Feb. 2005.*

“Reclaiming ‘Roots’ for Cape Verde: Performing Tabanka Festivals and Re-Forming Diaspora.” African Studies Association (ASA), Nov. 2004.

“*Caboverdianidade* in Crisis: Negotiating a National Identity Theatrically in Post-Independence Cape Verde,” University of Wisconsin-Madison Department of Theatre and Drama Graduate Student Conference, Feb. 2004, and the Midwest Graduate Student Conference in African Studies, Northwestern, April 2004.

## **MEDIA PUBLICATIONS**

“A Pesquisadora e o Teatro Caboverdiano: Algumas reflexões sobre metodologia.”  
Forthcoming, *Revista Mindelact*.  
(the Mindelact Association’s annual theatre journal, published in Mindelo, Cape Verde)

“Teatro em Circulação.” *Revista Mindelact* 13 (2005): 13-16.

Performance Review, *O Intruso*. Burbur Theatre Group, Porto, July 2005. *Artiletra*, August-September 2006. (Cape Verde’s arts and culture review)

## **TEACHING EXPERIENCE**

Graduate Seminars:

Theater 251: Staging Transnationalism: Performance and Gender in Border-Crossing Theater, Dance, Film, and Music (UCSB, Winter '11)

Theater 210A: Ethnographic Methods in Performance Research (UCSB, Spring '10)

Theater 270A: African Theater and Drama (UCSB, Fall '08)

Upper-level Undergraduate Classes:

Theater 192: Senior Research Seminar (Spring '10 and Winter '11)

Theater 184CD: Caribbean and Diaspora Theater (Winter '10)

Theater 180G: Race and Gender in American Performance (UCSB, Winter '09; Fall '11)

Theater 184CA: African Theater and Performance (UCSB, Fall '08)

Lower-Level Undergraduate Classes

Theater 2: Performance in Global Contexts (UCSB, Winters '09 and '10; Fall '11)

Theater and the Nation in Africa (Northwestern, Winter and Spring quarters '06)

Intro. to Non-Western Drama (co-taught, Washington Univ. in St. Louis, Spring '03)

*Guest lectures.*

“West African dance.” World Dance, Dr. Carol Press. UCSB, September 2009.

“Athol Fugard and South African Apartheid-era Theatre.” Contemporary World Theater, Dr. Ana Elena Puga. Theatre department, Northwestern, April 2006.

TA Experience:

Shakespeare's Tragedies (300 level), Spring 2005, NU (Northwestern University)

Shakespeare's Comedies (300 level), Winter 2005, NU

Modern Drama (300 level), Fall 2004, NU

Theatre Culture Studies III (Melodrama to Modernism, 300 level), Fall 2003, Wash U

Theatre Culture Studies II (Western Drama 1500-1800, 200 level), Spring 2002, Wash U

Introduction to Theatre (200 level), Fall 2001, Wash U

Theatre Workshops:

“Teatro Africano” (African Theatre), Mindelact Theatre Festival 2006

“Adaptações Teatrais” (Theatre Adaptations), Mindelact Theatre Festival 2005

*Reading enrichment teacher.* Institute for Reading Development, St. Louis, MO, summer 2002.

**SERVICE TO THE PROFESSION**

Peer Reviewer, Routledge (2011)

Peer Reviewer, *The African Studies Review* (2011)

Co-convener, UCSB Research Focus Group on African Studies (2009-10)

Convener, Grad Student Professional Development Workshop Series, Theater and Dance department, UCSB (Fall 2008 to present)

Peer Reviewer, *The Luso-Brazilian Review*, 2010; 2009; 2006

Job Placement Officer, UCSB grad faculty/theater department (Fall 2008-present)

Curriculum Development Committee (UCSB, 2008-10)

Conference Steering Committee, "Theatre: Crossroads of the Humanities," Northwestern University, April 2008.

Graduate Representative to the Executive Committee of the Interdisciplinary Ph.D. in Theatre and Drama, Northwestern, academic year 2005-2006

Student organizer of Afrisem, the Program of African Studies' semi-monthly graduate seminar meetings, Northwestern, academic year 2005-2006

Co-chair, "Africa Presence Week," Program of African Studies, Northwestern, April 2006.

Conference committee, Midwest Graduate Student Conference in African Studies, PAS, Northwestern, April 2004

Associate editor, *Theatron*, Washington University in St. Louis's graduate student theatre journal, 2003-05

Co-founder and co-editor of *Theatron* journal, Washington University in St. Louis, 2002-2003

Graduate Student Senate Representative, Washington University in St. Louis, 2002-2003

## **LANGUAGE SKILLS**

Fluency in Portuguese and Cape Verdean Creole (*Crioulo*)

Reading knowledge of Spanish

## **PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS**

The American Society for Theatre Research (ASTR)

The Association for Theatre in Higher Education (ATHE)

The Luso-African Studies Organization (LASO)

### UC System Research Groups

Multi-Campus Research Group (MRG) in African Studies

UCSB Research Focus Group (RFG) in African Studies

**OTHER WORK EXPERIENCE**

Research Assistant, Dr. Ana Elena Puga, Theatre Department, NU. 2005-2006.

U.S. Library of Congress. July-August 2005. *Acquisitions contractor*, Cape Verde.

U.S. Peace Corps, Cape Verde, 1998-2000. *English as a Foreign Language instructor*.