

Christina S. McMahon

Department of Theater & Dance
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ACADEMIC POSITIONS

Associate Professor, **University of California at Santa Barbara**
Department of Theater & Dance, July 2014 to present

Assistant Professor, **UCSB**, Theater & Dance, July 2008-2014
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

AWARDS, FELLOWSHIPS, AND HONORS

Publishing Grant – Fundação Calouste Gulbenkian (Lisbon, Portugal), 2014

Hellman Family Research Grant, Spring 2012

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 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.

CHILDREN'S WRITING

Represented by Jenna Pocius at Red Fox Literary Agency

"Most Promising" Picture Book Manuscript, SCBWI (Society of Children's Books Writers and Illustrators), Central CA Writers' Day, 2016

Works in progress:

THE FRIENDS WHO NEVER FOUGHT (a picture book adaptation of a Nigerian folktale)

CAT TALES FROM THE CAPE VERDE ISLANDS (an early middle-grade novel inspired by my years living and researching in Cape Verde, West Africa)

ACADEMIC PUBLICATIONS

Books:

Re-Casting Transnationalism through Performance: Theatre Festivals in Cape Verde, Mozambique, and Brazil. New York: Palgrave Macmillan, 2014. "Studies in International Performance" series (edited Janelle Reinelt and Brian Singleton).

Nações e transformações em palco: Festivais de teatro em Cabo Verde, Moçambique e Brasil. Trans. Mick Greer and Graça Margarido. "África em Perspetiva" series (coordinated by Gerhard Seibert). Lisbon and Coimbra: CEI (ex-CEA)/ ISCTE-IUL and Almedina Press, Lisbon, Portugal, 2015.

Play:

Standby. Public readings: LAUNCH PAD new play development reading series, spring 2014 and summer 2016. Both directed by Risa Brainin at UC-Santa Barbara.

Play Translation:

Alone Onstage. Translation of *Sozinha no Palco* by Cape Verdean playwright and Minister of Culture, Mário Lúcio Sousa. Translated by Christina S. McMahon and Eunice Ferreira.
Moving Wor(l)ds: A Journal of Transcultural Writings 14.1 (2014): 18-33.

Articles:

"Of Gender, Good Governance, and Goats Onstage: Locating Mário Lúcio Sousa's Unorthodox Drama in Cape Verdean Culture." Forthcoming, *Moving Wor(l)ds: A Journal of Transcultural Writings* 14.1 (2014): 34-50.

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

"Theories of Festivals." In *Performance Studies: Key Words, Concepts, and Theories*, ed. Bryan Reynolds. Forthcoming, Palgrave Macmillan Press, Spring 2014.

"Theatre and the Politics of Display: *The Tragedy of King Christophe* at Senegal's First World Festival of Negro Arts." In *Spectacles of Modernization in Africa*, eds. Peter J. Bloom, Takyiwaa Manuh, and Stephan F. Miescher. Forthcoming, Indiana University Press, Spring 2014.

"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:

“Three Readings of Reading, Pennsylvania: Approaching Lynn Nottage’s *Sweat* and Douglas Carter Beane’s *Shows for Days*. Co-authored with Courtney Elkin Mohler and David Román. *Theatre Journal* 68.1 (2016): 79-94.

Book Review. *African Theatre 11: Festivals*, ed. James Gibbs (Suffolk: James Currey Press, 2012). *Theatre Research International* 39.1 (2014), 58-59.

“Performance, Transitional Justice, and the Transnational Dimension of Truth: A Response to Catherine M. Cole’s *Performing South Africa’s Truth Commission’s*.” *Interventions: International Journal of Postcolonial Studies* 14. 1 (2012): 139-142.

“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 University Press, 2004). *Luso-Brazilian Review* 42:2 (2005): 172-174.

Encyclopedia entries and interviews:

“Lucrecia Paco (Mozambique)” and “Quim Fasano (Angola).” *The Cambridge Encyclopedia of Stage Actors and Acting*, ed. Simon Williams. In press with Cambridge University.

“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.

CONFERENCES, PANELS, & INVITED TALKS

“The African Dilemma Tale in Performance: Cultural Conundrums, Feminists Staging, and Ama Ata Aidoo’s *Anowa*.” African and Caribbean theatre working group, IFTR (International Federation for Theatre Research). University of Warwick, UK, July 2014.

Keynote Speaker. “Trauma: Voices and Silence” conference. Spanish and Portuguese Department, UC-Los Angeles. April 2014.

Roundtable discussion leader, “Mediations of Ethnography” conference. UCSB Research Focus Group (RFG) on Ethnography. May 2013.

“Behaving like the Girl in the Folk Tale: Feminism, Cross-Racial Casting, and Ama Ata Aidoo’s *Anowa*.” ASA (African Studies Association). Philadelphia, December 2012.

Invited participant. “Gender Quandaries and Cultural Misfires: Boal’s Forum Theatre at Lusophone Theatre Festivals.” National Taiwan University’s 2012 International Theatre Conference: History, Memory, and Representation. Taipei, October 2012.

Co-convenor with Jude Akudinobi and Stephan Miescher, “Gender, Creative Dissidence, and the Discourses of African Diaspora: A Colloquium in Honor of Ama Ata Aidoo.” UC-Santa Barbara, May 2012.

“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 talk: “Re-Casting the Colonial Past: The Historical Imagination Onstage in Cape Verde and Brazil.” UCSB Cultural Anthropology Collective, May 2011.

Invited panelist: Post-performance talk, *9 Parts of Desire*. Produced by Michael Morgan at Center Stage Theatre. Santa Barbara, March 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. *Also presented at the UCSB Theater and Dance Department’s mini-conference during new graduate student recruitment weekend, winter 2010.*

“Teatro Africano” (African Theatre). Theater Department, Universidade Federal de Goiás. Goiania, Brazil, 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*. (n.d.)
(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 bi-monthly arts and culture review)

TEACHING EXPERIENCE

Graduate Seminars (UC-Santa Barbara):

Theater 251: Staging Transnationalism: Performance and Gender in Border-Crossing Theater, Dance, Film, and Music

Theater 210A: Research Methods: Ethnographic Methods in Performance Research

Theater 210A: Research Methods: Introduction to Graduate Studies in Theatre and Performance

Theater 270A: African Theater and Drama

Upper-level Undergraduate Classes (UC-Santa Barbara):

Theater 192: Senior Research Seminar
Theater 184CD: Caribbean and Diaspora Theater
Theater 184AA: Special Topics in African American Theatre
Theater 180G: Race and Gender in American Performance
Theater 184CA: African Theater and Performance

Lower-Level Undergraduate Classes

Theater 2A: Performance in Global Contexts: Africa and the Caribbean (UCSB)
Theater and the Nation in Africa (Northwestern University)
Intro. to Non-Western Drama (co-taught, Washington University in St. Louis)

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

“Developing and Presenting Conference Papers,” Grad Student Professional Development Workshop, Theater and Dance Department, UCSB (2015, 2013)

Co-convener, UCSB Research Focus Group on African Studies (2009-10; 2011-12; 2013-14)

Peer Reviewer, *The African Studies Review* (2013; 2011)

“Writing a Dissertation Prospectus,” Grad Student Professional Development Workshop, Theater and Dance Department, UCSB (2012, 2014, 2017)

Contributor, *Theatre Historiography* website, managed by Oona Hatten and Scott Magelssen (“Peer Ethnography: Practicing the Ethics of Research and Representation,” August 2012, <http://www.theater-historiography.org/?s=Christina+McMahon>)

Panelist, Pedagogy Brownbag Session, ASTR (American Society Theatre Research) 2011

Peer Reviewer, Routledge (2011)

“Best Practices for Publishing Articles,” Grad Student Professional Development Workshop, Theater and Dance Department, UCSB (2011)

Convener, Grad Student Professional Development Workshop Series, Theater and Dance department, UCSB (2008; 2009)

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

Job Placement Officer, UCSB grad faculty/theater department (2008-10; 2013-14))

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 African Studies Association (ASA)
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

CREATIVE WORK

Playwriting:

Standby, staged reading directed by Risa Brainin as part of the LAUNCH PAD program for New Play Development, UCSB, Spring 2014

Dramaturgy:

Anona, UC-Santa Barbara, Department of Theatre and Dance mainstage production, Spring 2012

Bash: Latterday Plays, Mostly Harmless Theatre Company (semi-professional), St. Louis, Summer 2003

All's Well That Ends Well, Performing Arts Department mainstage production, Washington University in St. Louis, Spring 2003

A Doll's House, Hawthorne Players, St. Louis, Fall 2002

Directing:

Prisão do Tarrafal, Mainstage show, 2007 Mindelact International Theatre Festival, Cape Verde (co-directed with Narciso Freire)

A Mangueira, youth/educational theatre, Cape Verde, Summer 2000 (co-directed with Paulo Tomar)

Sapatos em Pedacos, youth theatre, Cape Verde, Summer 1999 (co-directed with Manuel Portugal)

Acting:

A Cidade é uma Beleza (Portuguese-language performance art piece), 2007 Mindelact International Theatre Festival, Cape Verde

Company (Performance art/Beckett adaptation), Washington U. in St. Louis, Spring 2002

Angels in America, Pt. 1, Reading Community Players, Spring 2001

Painting Churches, Reading Community Players, Fall 2000

PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS

The American Society for Theatre Research (ASTR)

The African Studies Association (ASA)
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*.