

CURRICULUM VITAE

Gregory Andrew King
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BIOGRAPHICAL INFORMATION

ACADEMIC POSITIONS

- 2016– Assistant Professor (tenured track), Department of Theatre and Dance, Kent State University, Kent, OH
- 2014–2016 Visiting Assistant Professor of Dance, Swarthmore College, Swarthmore, PA
- 2011–2014 Assistant Professor of Dance, Dean College, Franklin, MA
- 2011 Visiting Assistant Professor of Dance, Temple University, Philadelphia, PA

NON-ACADEMIC POSITION

Book Reviewer, CHOICE Academic Publications

EDUCATIONAL BACKGROUND

MFA Choreographic Practice and Theory, Southern Methodist University, 2010
Ed.D candidate: Curriculum and Instruction, Kent State University, 2023

PROFESSIONAL DANCE STUDIES

Horton – Don Martin, Ana Marie Forsythe, Milton Myers, Tracy Inman
Limon – Alan Danielson, Colin O'Connor, Risa Steinberg, Geraldine Cardiel
Ballet – Arthur Mitchell, Lupe Serrano, Victoria Leigh, Leslie Peck, Kat Wildish, David Howard
Bartenieff Fundamentals/ LMA – Patty Harrington Delaney, Ed Groff
Jazz Forms – Josh Bergasse, Richard Pierlon, Sheila Barker, Frank Hatchet, Fred Benjamin, Chet Walker

PROFESSIONAL CERTIFICATIONS

Executive Certificate – Arts and Culture Strategy, University of Pennsylvania, 2019
Certificate – Elementary Labanotation, Dance Notation Bureau, 2010
Certificate – Inclusive Teaching: Supporting All Students in the College Classroom, Columbiac, Summer 2020

II. RESEARCH / CREATIVE ACTIVITY

A. Personal Professional Performances

Performance for Professional Dance Companies, Professional Dance Festivals and Professional Dance and Arts Organizations Outside Kent State University.

- **Broadway**

2001–2008 Disney’s The Lion King New York, NY

- **Concert**

2020 “The Beloved” Lester Horton
(Cancelled due to COVID-19)

VENUE: Lake Tahoe Dance Festival, Lake Tahoe, NV
The Lake Tahoe Dance Festival is a cultural destination, promoting classical, modern and contemporary dance of the finest quality in the Lake Tahoe area through performance, education and outreach. The festival was started to present the finest professional dance and dance instruction in North Lake Tahoe. Three days of main stage performances, audience participatory demonstrations, and meet-the-artists talks and more, the festival celebrates today’s most exciting choreographers while preserving beloved classics of choreographers like George Balanchine, Lester Horton, and Erick Hawkins.

2017 “Twoness” Collaboration with
Dr. Nya McCarthy Brown

VENUES: White Wave Festival, New York, NY
Dixon Place – a national artistic incubator since 1986, Dixon Place is a New York Dance and Performance Bessie and Obie Award winning non-profit institution, committed to supporting the creative process by presenting original works of theater, dance, music, puppetry, circus arts, literature & visual art at all stages of development. Presenting over 1000 creators a year, this national haven inspires artists of all stripes and callings to take risks, generate new ideas, and consummate new practices.

Ruth N. Hall Theatre, Bloomington, IN
A 439-seat proscenium space, the Ruth N. Halls Theatre is a 439-seat proscenium space with an orchestra pit that can seat 30. The venue houses four season productions each year, from university faculty dance concert, large musicals, guest lectures, as more intimate theatrical pieces.

2015 “White Power/ Black Power” Swarthmore, PA

2000 Erick Hawkins Dance Company New York, NY

2000–2001 The Metropolitan Opera Ballet New York, NY

1999 New York City Opera New York, NY

1997–2000 Donald Byrd/ The Group Harlem Nutcracker,
North American Tour

1995–1997 New York Theatre Ballet

New York, NY

1994–1995 The Washington Ballet

Washington D.C.

- **Non-traditional Spaces (Visual Art, Live Arts Installation, and Exhibitions)**

2020 “Cut Me A Check”

Performer, Choreographer
King, Gregory

In “Cut Me A Check,” Gregory King uses stillness as an embodiment of rest, to conversely explore the history of forced labor in the United States, and to invite the audience to assert their position in such a history.

VENUE: Zygote Press, Cleveland, Ohio (Live Art Installation)

Zygote Press is an artist workshop promoting contemporary fine and performing art practices. Through advocacy, exhibitions, community programs, and workspace, Zygote engages in collective exchange. Artists create interactive words, allowing the audiences to explore new ideas, creating a call to action to support the community.

2019 “This is Not A Body”

Performer, Choreographer
King, Gregory

In “This is Not a Body,” Megan Young and Gregory King use movement, spoken words, and directives to the audience to examine the tense disconnect between blackness lived and blackness viewed. The seemingly solo work would be incomplete but for the gathering of bodies and attention in the room.

VENUE: Transformer Station, Cleveland, Ohio (Invited Solo Exhibition)

Established in 2013, Transformer Station is a privately owned and operated art museum on Cleveland’s west-side. Located on the corner of W. 29th St & Church Ave, the Transformer Station is quickly becoming a true destination in Cleveland. The museum hosts four exhibitions annually supported by creative programming. Transformer Station takes a particular interest in bringing the work of leading contemporary artists to Northeast Ohio. An invitation-only exhibition space, Transformer Station does not accept solicitations. Instead, it welcomes programmatic collaborations.

2018 “Nuclear Winter”

Performer, Choreographer
King, Gregory

Nuclear Winter is an interactive installation and performance space presented as a microcosm of our current and trans-historical political climate. This commission features construction materials—brick, canvas, rope, and motor—layered against the seemingly invisible technologies of digital surveillance. Bricks are stacked in

playful arrangements of walls or towers and viewers are invited to deconstruct, rearrange, and rebuild. The space undergoes continuous transformation with shifting boundaries and barriers, but the underlying programming remains consistent. Mechanisms of control prolong the dominance of “whiteness” in the space. Choreographer and performer, Gregory King, creates a place for himself within the installed landscape. He uses dance as a social text and performs rituals of lived experience. As in life, he negotiates his blackness within the context of white spaces—never stopping to ask permission or forgiveness. The installation and performance of *Nuclear Winter* has grown through research and responses to a previous collaboration, titled *Cloud of Whiteness*, with special thanks to SPACES Gallery and Current Sessions.

VENUE: 16th Biennial Symposium on Arts and Technology
Ammerman Center, Connecticut College, New London, CT
(National Commission)

The Ammerman Center is a community of students, faculty, staff, artists, and scholars dedicated to exploring the dynamic relationships between the arts, technology, and culture through experimentation, research and creation. The mission of the Ammerman Center is to inspire and foster the production of creative, scholarly, collaborative, and interdisciplinary work by offering innovative educational experiences such as courses, workshops, symposia, colloquia, internships, mentoring and advising. Each year, the Center community produces innovative and engaging exhibitions, performances, publications, and public presentations. The Center promotes Connecticut College’s core values of inclusivity, understanding and respect across economic, environmental, and cultural identities through the creative and scholarly connections made across campus, within New London, and throughout the world. The Center’s mission proceeds from the understanding that theory and practice are inextricably linked, and that creative work and scholarship conducted side-by-side lead to rich, responsible, innovative, and often radical critical thinking, experimentation, and problem solving.

2017 “Cloud of Whiteness”

Collaboration with
Megan Pitcher Young

This interactive installation and performance piece is presented as a microcosm of our current and trans-historical political climate. It features construction materials—brick, canvas, rope, and repurposed motors—layered against the seemingly invisible technologies of digital surveillance. Bricks are stacked in protective wall or tower arrangements and viewers are invited to deconstruct, rearrange, and rebuild. The space undergoes continuous transformation with shifting boundaries and barriers, but the underlying programming remains consistent. Mechanisms of control prolong the dominance of “whiteness” in the space.

VENUES: THE CURRENT SESSIONS, New York, NY (National Commission)
The CURRENT SESSIONS cultivate high-caliber dance works by choreographers whose practice focuses on critical and aesthetic experimentation while demonstrating bold decision making and a honed sense of creative intuitions. Through the production of curated performances, residencies, artist-led laboratory sessions, and open discussions, the CURRENT SESSIONS acts as a national center for

creative research on contemporary dance and performance art. Their programs encourage a performing arts community that is innovative in thought, diverse in approach, and experimental form. CURRENT SESSIONS aim to provide a place for movement-based practices to thrive in New York City, serving as a space for furthering contemporary choreographic and artistic expression.

SPACES Gallery, Cleveland, OH (Juried Exhibition)

As a premier organization in Northeast Ohio that solely commissions the creation of new experimental art, they have become a national model for how small art spaces materialize artists' ideas and interact with audiences.

2017

“The Longest Walk”

Curated by Angela Davis
and Megan Young

A second iteration of this work originally presented in Cleveland, was presented in April 2017 as the Trump presidency marked its first 100 days. The living monument gave homage to the rich history of grassroots movements and leaders. However, Longest Walk: Chicago acknowledged the crisis of representation within political spheres. A new series of print works reflected the growing urgency and calls to action. They read, “We Will Hold Space For” and contributors were asked what was worth putting their bodies walking action. Longest Walk: Chicago took place on the Peoria walking bridge during the 2017 Open Engagement: Justice Conference held at University of Illinois Chicago. The installation was supported by curators Neysa Page-Lieberman and Melissa Hilliard Potter as part of the Revolution at Point Zero: Feminist Social Practice exhibit at Columbia College Chicago.

VENUE:

Open Engagement Conference, Chicago, IL (Invited Exhibition)

OE is the largest artist-led national conference dedicated to expanding the dialogue around, and creating a site of care for, the field of socially engaged art. Founded in 2007, OE has evolved into an unparalleled hub for practitioners and audiences to assemble. OE employs an inclusive open call model that supports emerging and established artists and organizers, highlights the voices of students alongside professionals, and collaborates closely with national institutions to further the networks of support for socially engaged art. OE is committed to the power of art to enact radical social change.

2017

**Grace: A Retrospective of Dance
Portraiture and Performance**

1986–2004
Featured Dancer

This exhibition of Savio’s work highlights a near twenty-year period where she continually returned to the dance world for inspiration. Her portraits include some of the most celebrated dancers and choreographers in the field.

VENUE:

NYU ABU DHABI, Washington Square, NYC (Live Art Exhibition)

New York University Abu Dhabi is a research university with a fully integrated liberal arts and science college, located in Abu Dhabi, United Arab Emirates. The portal campus is part of NYU's Global Network University and the exhibition opened abroad before moving to Spain and New York.

B. Choreography and Directing outside Kent State

Name	Year	Title	Venue
King, Gregory	2020	"Men Will Disappear"	American College Dance Association, Western Michigan University, Adjudicated Concert #1 and Gala Concert. Kalamazoo, MI
		"Nine Live Project"	Kent Roosevelt High School Kent, OH
King, Gregory	2020	"Dust"	The Garden Theatre, Columbus, OH
King, Gregory	2020	"Cut Me A Check"	Zygote Press, Cleveland, OH
King, Gregory	2019	"Nine Lives Project"	Rubber City Jazz and Blues Festival, Akron, OH
King, Gregory	2019	"This is Not A Body"	Transformer Station, Cleveland, OH
King, Gregory	2019	"Becoming"	Strand Theatre, Lakewood, NJ
King, Gregory	2018	"Nuclear Winter"	Connecticut College, New London, CT
King, Gregory	2018	"Vital Grace"	International Association of Blacks in Dance, Los Angeles, CA
King, Gregory	2017	"Twoness"	Indiana University, Bloomington, IN Dixon Place, New York, NY
King, Gregory	2017	"Strange Invisible Perfume"	Playhouse Square, Cleveland, OH
King, Gregory	2017	"Bare"	American College Dance Association, Adjudicated Concert #4. Kent, OH
King, Gregory	2016	"15 Gestures"	Georgian University, Strand Theatre, Lakewood, NJ

King, Gregory	2015	"White Power/ Black Power"	Swarthmore College Presidential Inauguration, Swarthmore, PA
King, Gregory	2015	"Drifting Colors"	Swarthmore College, Swarthmore, PA
King, Gregory	2014	"S/He"	Swarthmore College, Swarthmore, PA
King, Gregory	2014	"The Color of My Skin"	Dean College, Franklin, MA
	2013	"Parkour"	American College Dance Association, University of Massachusetts, Amherst, MA
King, Gregory	2013	"Fist"	Dean College, Franklin, MA
King, Gregory	2012	"Strange Invisible Perfume"	Kennedy Center, National College Dance Festival, Washington, D.C.
King, Gregory	2012	"Father Forgive Me"	Dean College, Franklin, MA
King, Gregory	2011	"Subtle Current"	Dean College, Franklin, MA
King, Gregory	2011	"Black Smoke"	Temple University, Philadelphia, PA
		"Addiction"	Temple University, Philadelphia, PA
King, Gregory	2010	"Spit"	Southern Methodist University, Hope Theatre, Dallas, TX
		"Strange Invisible Perfume"	
		Live Art Installation Collaboration	Dallas Museum of Art, Dallas, TX
King, Gregory	2010	"Safari"	Texas Ballet Theatre

A. Choreography and Directing at Kent State University and/or for Dance and Theatre Majors at Kent State University

Works performed by Kent State University dance majors, either on campus, or at educational venues off-campus, such as the American College Dance Festival. Works performed on-campus by students are still subject to peer review.

**Indicates works and activities which have been adjudicated, contracted, curated, commissioned, invited, reviewed, and/or funded, indicating successful peer review of the choreography or activity.*

Name	Year	Title	Venue
King, Gregory	2020	"Remembering to Forget"	<i>Premiere Cancelled due to COVID-1</i>
		"Men Will Disappear"	Stump Theatre, Kent, OH

		"Dust"	
King, Gregory	2019	Director, <i>Womentum</i>	Kent State University
King, Gregory	2019	"Onus"	Stump Theatre, Kent, OH
		"Drums From The Bronx"	
	2019	"Woman on The Verge"	EZ Theatre, Kent, OH
King, Gregory	2018	Director, <i>Prime</i>	Kent State University
King, Gregory	2018	"Emilie"	Wright Curtis Theatre, Kent, OH
King, Gregory	2018	"Pan African Tales"	Oscar Ritchie Theatre, Kent, OH
King, Gregory	2017	"Vital Grace"	Stump Theatre, Kent, OH
King, Gregory	2017	"Strange Invisible Perfume"	EZ Blackbox Theatre, Kent, OH
King, Gregory	2016	"Bare"	Stump Theatre, Kent, OH

A. Accomplishments/ Responsibilities as Artistic Director of Kent Dance Ensemble

In my role as Artistic Director of the Kent Dance Ensemble, I have made strategic efforts to boost enrollment, increase visibility of the dance division, and to expose the dancers of Kent State to current trends and contemporary artists in the creative and academic worlds. I have led the group on an impressively successful artistic journey, creating guest artist residency programs, hosting a number of on-campus residencies, including thirteen artists of color between 2017–2020. These efforts are an essential part of affirming and validating the needs and perspectives of marginalized persons/ artists, thereby ensuring their place within academic spheres, the canon of dance anthropology, and in contemporary life.

- Performances by the Kent Dance Ensemble since appointed Artistic Director

Year	Performances Coordinated/ Directed	Venue
2020	Directed main state concert. <i>Emerge</i> Cancelled due to COVID -19	Stump Theater, Kent State University, Kent, OH
	Coordinated performance of Gregory King's "Men Will Disappear"	Western Michigan University, (Gala) Kalamazoo, MI
	Coordinated the Ensemble in <i>Nine Lives Project</i>	Kent Roosevelt High School, Kent, OH
2019	Coordinated performance of an excerpt from Gregory King's "Men Will Disappear"	<i>Evening with the Stars</i> , College of the Arts, Kent, OH

	Directed main stage concert <i>Womentum</i>	Stump Theatre, Kent State University, Kent, OH
	Coordinated performance of Christopher Huggin's "Love is..."	ACDA East Central Regional Conference, Wittenberg University, (Gala) OH
	Coordinated performance of Gregory King's "Onus"	Ballroom, Kent State University, Kent, OH
	Coordinated performance of Shaness Kemp's "ONWARD!"	Ballroom, 22 nd Annual Office Support Staff Recognition Luncheon, Kent State University, Kent, OH
	Coordinated performance of Gregory King's "Drums from the Bronx"	Kiva, Kent State University's Multicultural Day, Kent, OH
	Coordinated performance of Gregory King's "Onus"	Kiva, Asé Expressions Dance Showcase, Kent State University, Kent, OH
2018	Coordinated performance of Catherine Meredith's "Aftermath"	ACDA East Central Regional Conference, Ohio University, (Gala) OH
	Coordinated performance of Catherine Meredith's "Aftermath"	ACDA National Festival, Kennedy Center, Washington DC
	Coordinated performance of Catherine Meredith's "Aftermath"	Dance Showcase, Keybank State Theatre, Cleveland Playhouse Square, Cleveland, OH
	Coordinated performance of Ronald K. Brown/ EVIDENCE's "Gatekeepers"	<i>Autism Speaks</i> Fundraiser Kiva, Kent State University, Kent, OH
	Directed main stage concert, <i>Prime</i>	Stump Theatre, Kent State University, Kent, OH
2017	Coordinated performance of Gregory King's "Strange Invisible Perfume"	Dance Showcase, Keybank State Theatre,

		Cleveland Playhouse Square, Cleveland, OH
	Coordinated performance and lecture demonstration at Dance at Kent Day	Kent State University, Kent, OH
	Coordinated performance and lecture demonstrations at Twinsburg High School	Twinsburg High School, Twinsburg, OH

- **Directed/ produced Broadway Voices: Fundraiser for The Kent Dance Ensemble raising over \$5,000 dollars (2017)**

Produced and directed the "Broadway Voices" benefit concert. The Kent Dance Ensemble, Kent State University's pre-professional dance company, hosted "Broadway Voices," a concert benefiting the Dance Ensemble, on Monday, November. 13, 2017 at 7 p.m. The concert featured appearances by some of Broadway's most talented performers, including Marcus Paul James (*Rent, In The Heights*), Sophia Nicole (*The Lion King*), and Cinda Ramseur (*The Lion King*, background singer for Whitney Houston).

- **Curated, directed, and produced Emerge (2020) CANCELLED due to COVID-19 Guest Artists (2020)**

- Yoshito Sakuraba (Choreographer)
- Ray Mercer (Choreographer)
- Catherine Meredith (Choreographer)
- Lakey Evan (Dance Coach) [Cancelled due to COVID-19]

- **Curated, directed, and produced Womentum (2019) Guest Artists (2019)**

- Christopher Huggins (Choreographer)
- Daniel Harder (Rehearsal Director for Christopher Huggins)
- Shaness Kemp (Choreographer)
- Renaldo Maurice (Choreographer)
- Howard Bruce (guest artist)

- **Curated, directed, and produced Prime (2018) Guest Artists (2018)**

- Ron K. Brown/ Evidence
- Jamal White
- Jess Pretty
- Angela Luem

- Catherine Meredith
- L. Taylor Ashton
- Silvana Cardell

E. Residencies/ Commissions/ Workshops/ Guest artist activities

An invitation as a guest artist is a reflection of professionalism in the field of dance, and entails the complete sharing of artistic experiences, approaches toward movement and choreography, as well as often setting an artistic work on the dancers. Whether a residency takes place with professional dancers or student dancers, it is a mark of one’s status as a professional artist by its very title, i.e., one must be a respected professional dance artist to be hired for a guest artist residency. Residencies are always invited and paid. Recent guest artist activities and residencies include:

2019 Commission/ Residency Georgian Court University

Selected on the basis of my outstanding professional attainments and creative accomplishments. Rendered specified service to the University including master classes, advising, and creating original work for the dance program.

2018 Residency Show us Your Spines, San Francisco Public Library, San Francisco, CA

SHOW US YOUR SPINES is a month-long writing national residency in partnership with San Francisco Public Library’s James C. Hormel LGBTQIA Center. RADAR Productions created a library and archives residency to engage Queer and Trans People of Color (QTPOC) who are writers and artists, to engage with the queer and trans collections. Each group of four QTPOC (writers/artists) spent time within the course of a month examining books, magazines, music, films, photographs, and manuscripts, chosen especially for them by the Hormel Center Fellow. During this residency, we created work(s) inspired by our research and performed at the Show Us Your Spines RADAR Reading, a public program held in the Hormel Center.

2018 Commission/ Residency Ammerman Center for Arts & Technology, Connecticut College, CT

Nuclear Winter was an interactive installation and performance space presented as a microcosm of our current and trans-historical political climate. This commission featured construction materials —brick, canvas, rope, and motor—layered against the seemingly invisible technologies of digital surveillance. Bricks were stacked in playful arrangements of walls or towers and viewers are invited to deconstruct, rearrange, and rebuild. The space underwent continuous transformation with shifting boundaries and barriers, but the underlying programming remains consistent. Mechanisms of control prolonged the

dominance of “whiteness” in the space. Choreographer and performer Gregory King created a place for himself within the installed landscape. He uses dance as a social text and performs rituals of lived experience. As in life, he negotiated his blackness within the context of white spaces—never stopping to ask permission or forgiveness. The installation and performance of Nuclear Winter has grown through research and responses to a previous collaboration, titled Cloud of Whiteness, with special thanks to SPACES Gallery and The Current Sessions.

2018 Gibney Workshop/ Residency LANDINGS/ Gibney, NY

Over the course of six months, a selected group of dance artists met with each other and a variety of extraordinary guest performing artists and administrators in the context of workshops, artist talks, studio time, performances, and public presentations. Using the web of unique resources available through Gibney Dance Center the goal was to create a network of experiences to address and support the interests and challenges that face dance artists either newly arrived in New York or those who feel the need for better navigation through the current dance and performance landscape.

**2017 Undoing Racism Workshop The People’s Institute for
Survival and Beyond,
Washington D.C.**

The People’s Institute for Survival and Beyond (PISAB), is a national and international collective of anti-racist, multicultural community organizers and educators dedicated to building an effective movement for social transformation. The People’s Institute believes that racism is the primary barrier preventing communities from building effective coalitions and overcoming institutionalized oppression and inequities. Through Undoing Racism®/Community Organizing Workshops, technical assistance and consultations, The People’s Institute helps individuals, communities, organizations and institutions move beyond addressing the symptoms of racism to undoing the causes of racism so as to create a more just and equitable society.

**2017 Guest Artist Residency Indiana University,
Bloomington, IN**

Selected on the basis of my outstanding professional attainments and creative accomplishments. Rendered specified service to the University including master classes, advising, and creating original work for the dance program.

2017

Artist in Residence

Cleveland School of
the Arts, Cleveland, OH

Invited to share my skills and perspectives with the students of the high school and offers practical artistic development opportunities to every student that takes part in the process.

2016

Commission/ Residency

Georgian Court University
Lakewood, NJ

Selected on the basis of my outstanding professional attainments and creative accomplishments. Rendered specified service to the University including master classes, advising, and creating original work for the dance program.

F. Invited International/ National/ Regional Presentations and Talks

- **Invited International Conference Presentations**

2020

- ***Choreographic Research Aotearoa*** (Virtual, University of Auckland, New Zealand)
King, G. (2020) Special topic, *Joy as Resistance: Dancing in Solidarity*.
- ***Collegium for Africana Diasporic Dance*** (Durham, NC USA)
King, G. (2020). Special topic, *Tenure and Race: Faculty of Color Navigating Higher Education*.

2018

- ***16th Biennial Arts and Technology Symposium*** (New London, CT USA)
King, G. (2018) Commission *Nuclear Winter*. New London, CT.
- ***International Association of Blacks in Dance*** (Los Angeles, CA USA)
King, G. (2018) *Vital Grace*. Choreography presented at the International Association of Blacks in Dance conference. Los Angeles, CA.

2014

- ***Collegium for African Diasporic Dance*** (Durham, NC USA)
King, G. (2014) *Spit: Pedagogy and Culture*. Paper presentation on the dualities on blackness and queerness in the Caribbean at Dancing the African Diaspora conference. Durham, NC.

- **Invited National Conference Presentations**

2020

- ***Moving Forward: 2020 American Dance Platform Symposium*** (New York, NY USA)
King, G. (2020). *Tenure and Race: Faculty of Color Navigating Higher Education*. Special Topic Town Hall discussion presented by The Joyce Theatre. New York, NY.
- 2019**
- ***DANCE/USA*** (Cleveland, OH USA)
King, G., Warnecke, L., & Porter, N. (2019, June). Evolutions in dance writing: Documenting the twenty-first century. Panel presentation at DANCE/USA Annual Conference, Cleveland, OH.
- 2018**
- ***Open Engagement*** (Queens, NY USA)
King, G. (2018) *Measuring Digital Resistance*. Special topics workshop present at the Open Engagement conference. New York, NY.
 - ***NAME Conference*** (Memphis, TN USA)
King, G., & Recker, A., (2018, November). Culturally Sustaining Connections. Special topics session presented at National Association of Multicultural Education, Memphis, TN.
 - ***Popular Culture Conference*** (Indianapolis, IN USA)
King, G. (2018). Performance - Dilemmas at the Intersection of Race, Gender, and Sexuality. Indianapolis, IN.
- 2017**
- ***The Northeast Queer and Trans People of Color Conference*** (Princeton, NJ)
King, G. (2017) Workshop – Dilemmas at the Intersection of Race, Gender, and Sexuality
 - ***American College Dance Association National Conference*** (Washington, DC USA)
King, G., Marshall, L., and Frasz, P. (2017, June). *Art as Resistance*. Round table discussion presented at the American College Dance Association National Conference at George Washington University in collaboration with The Kennedy Center. Washington, D.C.
 - ***New Direction in Critical Race and Ethnic Studies Conference*** (Knoxville, TN USA)
King, G. (2017). Performance – Dilemmas at the Intersection of Race, Gender, and Sexuality. Knoxville, TN
 - ***Dine Noir*** (Las Vegas, NV USA)
King, G. (2017). Dilemmas at the Intersection of Race, Gender, and Sexuality. Las Vegas, NV.
- 2015**
- ***National Dance Education Organization*** (Phoenix, AZ USA)
King, G. (2015) *Dangling Dance Histories: The Bait But Not The Catch*. Panel Discussion on Dance History in higher ed curriculum at the National Dance Education Organization Conference. Phoenix, AZ.
 - ***National Society for Black Studies*** (Los Angeles, CA USA)
King, G. (2015) *The Esoteric Dilemma of Race*. Los Angeles, CA.

- ***ASAP/7 Arts and The Public*** (Greenville, SC USA)
King, G. (2015) *Wanted/ Evidence*. Special Topics on Black Men Navigating America at the ASAP/& Arts and The Public Conference. Greenville, SC.

2012

- ***American College Dance Association*** (Washington, D.C. USA)
King, G. (2012) *Strange Invisible Perfume*. Choreography presented at the National American College Dance Association Conference at The Kennedy Center. Washington D.C.

● Invited National Dance Festival Presentations

2019

- ***American Dance Festival/ DANCECleveland*** (Cleveland, OH USA)
King, G., Leber, M., & Young, P. (2019, July). Redefining success in the arts. Professional Development Facilitator at American Dance Festival/ DANCECleveland. Cleveland, OH.

● Invited Regional Conference

2020

- ***Mojuba Black Dance Fest*** (Cleveland, OH USA) *Cancelled due to COVID-1*
King, G. (2020). Affirming Black Dance. Special Topic paper presentation at The Rainey Institute. Cleveland, OH.
- ***Mojuba Black Dance Fest*** (Cleveland, OH USA) *Cancelled due to COVID-1*
King, G. (2020). Affirming Black Dance. Special Topic paper presentation at The Rainey Institute. Cleveland, OH.
- ***OhioDance Virtual Festival*** (Zoom.US, USA)
King, G. (2020) Tenure and Race: Faculty of Color Navigating Higher Education. Online discussion presented by Ohio Dance Festival. Columbus, OH.
- ***American College Dance Association*** (Kalamazoo, MI USA)
King, G. (2020) “Men Will Disappear.” Choreography presented at the regional American College Dance Association Conference. Kalamazoo, MI.

2019

- ***Mojuba Black Emerging Choreographer Incubator*** (Cleveland, OH USA)
King, G. (2019). Affirming Black Dance. Special Topic paper presentation at The Rainey Institute. Cleveland, OH.

2018

- ***Queer Love: Then and Now*** (Cleveland, OH USA)
King, G. (2018, September) *My Queerness Killed Me/ My Queerness Saved Me*. Choreography and performance presented at *Queer Love: Then and Now*, Cleveland, OH.

2017

- ***American College Dance Association*** (Kent, OH USA)
King, G. (2017) “Bare.” Choreography presented at the regional American College Dance Association Conference. Kent, OH.

- ***TEDx Kent State (Kent, OH USA)***
King, G. (2017) *What Makes Me Black*. Special topic on race and identity presented at the TEDx conference. Kent, OH.
- ***DANCECleveland and Cleveland State University Professional Day (Cleveland, OH USA)***

2016

King, G (2016) Career in Dance moderated by Pam Young (Executive Director of DANCECleveland) and Sarah Hricko

2013

- ***American College Dance Association Conference (Amherst, MA USA)***
King, G. (2013) “Parkour.” Choreography Presented at the regional American College Dance Association Conference.

● **Invited Campus Talks (Kent State University)**

2020

- ***Shaping a Better Future: Dialogues and Strategizing for Change (Kent, OH USA)*** King, G., Porter, C.J., & Marcinkiewicz, J. (2020). Special Topic Symposium presented by the Division of Diversity, Equity and Inclusion at Kent State University. Kent, OH
- ***Race, Rights, and Belong Symposium (Kent, OH USA)***
King, G., Porter, C.J., Byrd, J. A., Albritton, K., & Jeffy, P. (2020). Special Topic symposium presented by the Great Place Initiative at Kent State University. Kent, OH.

2019

- ***Art Without Limits: Explore Careers in the Arts Conference (Kent, OH USA)***
King, G., Buck, J.T., Underwood, J., Longshaw, C., Stillings, C., & Fowler, K. (2019) Breaking Barriers: Opening arts to all. Panel discussion presented at Arts Without Limits: Explore Careers in the Arts. Kent, OH.
- ***26th Annual University Teaching Council Celebrating College Teaching Conference. (Kent, OH USA)***
King, G. (2019). *Embodied Pedagogy*. Poster presentation at the University Teaching Council Celebrating College Teaching Conference. Kent, OH
- ***Color of Love Part II: Being Black and Gay (Kent, OH. USA)***
King, G. (2019, February) Color of Love Part II: Being Black and Gay. A moderated dialogue with students on the Kent State campus during Black History Month. Kent, OH.

2018

- ***Africa and The Global Atlantic World Conference (Kent, OH USA)***
King, G. (2018) “Vital Grace.” Choreography inspired by Dr. Joanne Dowdy’s Olympic Hero: Lennox Kilgour Story presented at Africa and The Global Atlantic World Conference. Kent, OH.
- ***Lunch and Learn (Kent, OH. USA)***
King, G. (2018, October) Digital Activism: Black Bodies Reclaiming Public Spaces. Special topic presented at Faculty Research Symposium, Kent, OH.

- **Speaking Engagements**

2020

- King, G. (2020, August) **Virtual Moderator, *Dance: Movement and the Movements***. The Lowery Institute
- King, G. (2020, July) **Virtual Moderator, *The Illusion of Inclusion***. SOLE Defined
- King, G. (2020, June) **Virtual Guest Speaker, *A Broader Way Virtual; Advocacy, Activism, & Community Organizing***. A Broader Way
- King, G., McCormack, H., Hart, J., & Roderick, A. (2020, June) **Panelist, Virtual Guest Speaker, *Necessary Conversations: Race and Dance*** (Part 2) Rhee Gold's Dance Life
- King, G., Branch, V., Grimes, D., et al. (2020, June) **Panelist, Virtual Town Hall, *Conversations regarding the climate of our nation and the response of the dance community***. SOLE Defined
- King, G., Chaney, L., Hart, J., & Hogan, E. (2020, June) **Panelist, Virtual Guest Speaker, *Necessary Conversations: Race and Dance*** (Part 1) Rhee Gold's Dance Life
- King, G. (2020, May) **Virtual Guest Speaker, *Radical Authenticity***, Tap Quarantine Talks (International)

2019

- King, G. (2019), March) **Guest Speaker, *Diversity Workshop at Signet Jewelers***. Fairlawn, OH.
- King, G. (2019, April) **Keynote for *Multicultural Day at Kent State University***. Kent, OH.

2017

- King, G. (2017, February) **Presenter at *TEDx Kent State***. Kent, OH.

G. Publications

Complete list of articles, reviews, and interviews available upon request (below are articles and reviews written since my appointment at Kent State).

- **Book Chapter**

- King, Gregory. (2020). Dynamic Bodies. In Press: Book "Dynamic Bodies" (In Press) *Reappropriating Pedagogy: Queer Black Experiences As Sources for Inclusive Teaching and Learning*

- **Journal article**

Society of Dance History Scholars/ Conversations Across the Field

of Dance: A peer reviewed annual periodical bringing to readers themes and debates on current issues and trends in the field of dance studies.

- King, G. (2016). When Dance Voices Protest. *Conversations Across the Field of Dance; Talking Black Dance Inside Out/ Outside In*, Vol. xxxvii, pp (54 – 63)

- **Dance Magazine**

- King, G. (2020, November). Exclusion is Oppression. *Dance Magazine*, 22 – 24

- **Podcast**

In this newest episode of their podcast PillowVoices, King explored the work of Garth Fagan from his own perspective as dance writer and former cast member of Disney’s Broadway hit, “The Lion King,” which Fagan choreographed. Topics ranged from what it means to be a Black dancer / choreographer for (mostly) white audiences, to being Jamaican in a Eurocentric dance ecosystem, and the power of embodied recognition stemming from identical cultural origins.

- King, G. (2020, October). Mic-check on Garth Fagan, Modern Dance, and Jacob’s Pillow [Audio podcast episode] In PillowVoices. Retrieved from <https://podcasts.apple.com/us/podcast/mic-check-on-garth-fagan-modern-dance-and-jacobs-pillow/id1473150747?i=1000496705895>

- **Online Journals**

thINKing Dance: thINKingDANCE is a national consortium of dance artists and writers who work to provide critical coverage for dance, to build audiences for dance, and to foster the art of dance writing. thINKingDANCE increases visibility for dance, encourages new forms of dance writing, broadens the scope of dance coverage in the country, and increases audience receptivity to dance. Writers are trained and educated through regular workshops with visiting dance writers, monthly peer-critique sessions, and a uniquely rigorous two-tiered editing process. *(Selected articles)*

2020

- King, G. (2020). Where Do Our Dancing Black Boys Go To Cry?. Retrieved from <https://thinkingdance.net/articles/2020/08/22/Where-Do-Our-Dancing-Black-Boys-Go-to-Cry>
- King, G. (2020). Decolonizing Dance Writing. Retrieved from <https://thinkingdance.net/articles/2020/08/14/Decolonizing-Dance-Writing-Who-is-Writing-for>
- King, G. (2020). The Deafening Silence of Dance Organizations. Retrieved from <https://thinkingdance.net/articles/2020/06/12/3/The-Deafening-Silence-of-Dance-Organizations/>

2018

- King, G. (2018). Affirming Black Dance ... Unapologetically: An Interview with Kevin Iega Jeff. Retrieved from <http://thinkingdance.net/articles/2018/04/26/5/Affirming-Black-Dance-Unapologetically-An-Interview-with-Kevin-Iega-Jeff/>

2017

- King, G. (2017). Aren't We All Rosie Retrieved from <http://thinkingdance.net/articles/2017/10/11/Arent-We-All-Rosie>
- King, G. (2017). IABD: Grant Puts Action Behind Narrative. Retrieved from <http://thinkingdance.net/articles/2017/07/19/IABD-Grant-Puts-Action-Behind-the-Narrative>
- King, G. (2017). Dance/USA and the Promise of Equity and Inclusion...Two Years Later. Retrieved from <http://thinkingdance.net/articles/2017/07/14/DanceUSA-and-The-Promise-of-Equity-and-Inclusion-.-.-Two-Years-Later>

Dance Enthusiast: A digital news site designed to serve the dance community by sharing stories and news. It also serves to invite audiences, artists, and writers into a conversation about dance

2020

- King, G. (2020) This is Not Just a Body. Retrieved from <https://www.dance-enthusiast.com/features/social-distance-video-series/view/Gregory-King-This-is-Not-Just-a-Body-Excerpt-from-Twoness>

Queer Here Journal: Queer Here is a digital story-recording project, documenting queer cultures, histories and stories from across the globe.

2018

- King, G. (2018) (Re)Location Politics: Living at the Intersection of Blackness and Queerness. Retrieved from https://wearequeerhere.com/blacknessandqueerness/?fbclid=IwAR2dIQekb_iGgCnEvtzaBuz4u5Ed4oIBPzlMrSQ-00ePQ8uwzUUL-znzLCc

III. EXPERTISE IN TEACHING

2016 - present: Assistant Professor of Dance, Kent State University, Kent, OH

Responsibilities include:

- Teaching in the department's dance major and minor programs, including courses in modern dance technique (beginning through advanced levels), composition, and dance as an art form

- Explaining and demonstrating artistic techniques
- Preparing course material such as syllabi, assignments, and handouts
- Planning, evaluating, and revising curricula, course content, course material, and methods of instructions
- Serving as artistic director for the Kent Dance Ensemble
- Evaluating and grading students' class work, performance, projects, assignment, and papers
- Participating in student recruitment, auditions, and placement activities
- Participating in Dance division auditions
- Developing the Bachelor of Fine Arts degree in Dance
- Formal and informal advising of dance minor and major students
- Serving on several committees for the School
- Serving on academic and administrative committees that deal with institutional policies, departmental matters, and academic issues
- Participating in campus and community events
- Choreographing for faculty, and dance ensemble concerts
- Mentoring Oscar Ritchie Scholars
- Advocating for Kupita/ Transiciones mentors
- Assisting with coordinating ACDA East Central Regional Conference at Kent State University
- Organizing masterclasses for the department and securing joint sponsorship from multiple departments
- Advising dance majors and capstone projects

A. Courses Taught, Curriculum and Program Development at Kent State University

- **Courses Taught**

Modern IA

This course will introduce students to the fundamentals of modern dance technique. Class work places a strong emphasis on conditioning and basic alignment while exploring beginning modern dance vocabulary and performance. Through movement exploration, reading, audition, concert attendance and class discussions, students are expected to develop and articulate a more informed understanding of modern dance as an art form by the end of the semester.

Modern 1B

This course is a continued study of Modern Dance Techniques and Improvisation. Students will explore modern dance and improvisational concepts through somatic principles, modern and contemporary dance techniques, improvisational tools and methods, and the analysis of historically significant choreographers.

Modern IIA

Students will continue to develop a theoretical and practical understanding of modern dance techniques, movement styles and performance at the intermediate level.

Modern IIB

The goal of this modern class is to explore integral concepts of the Horton Technique. The basic warm up is taught; flat backs, primitive squat, descent and ascent, lateral stretches, release swings, leg swings and deep lunges. The shapes that will be used throughout the training in Horton technique are emphasized: The T positions, stag position, cross lunge and coccyx balance. The Horton technique was designed with Fortification studies to strengthen different areas of the body and Prelude studies to enhance focus and concentration. Many of the beginning level studies which are taught focus on the Achilles tendon, the abdominal muscles and movements that lengthen the spine and the hamstring muscles. Simple combinations of movements which include turns and jumps are taught to introduce musicality and dynamics to the beginning dancer's vocabulary.

Modern IIIA

The Modern III class explores advanced concepts in technique, individual expression and performance. Students will continue to hone their understanding and execution of the modern dance techniques, styles and repertoires of the instructors. Students are expected to noticeably improve in technical ability, performance quality and verbal and written critique of dance performance and theory.

Modern IIIB

Continued development of the Horton technique at the advanced level. The warm-up sequence includes exercises to stretch and strengthen the legs, hips and spine. The center floor work includes longer studies like the Figure 4 and Dimensional Tonus which requires dancers to execute long sequences of movements, counts and dynamics. The combinations of movements across the floor are more complicated musically and technically, challenging the dancers to learn movement quickly. Deep floor vocabulary is taught at this level. Individualized coaching on performance and technique is given at this advanced level.

Dance Ensemble

The Kent Dance Ensemble is the pre-professional student dance company in the School of Theatre and Dance at Kent State University. The Dance Division created the Kent Dance Ensemble (KDE) in 1990 to promote professionalism, motivation, recruitment, education and ambassadorship, and to give the selected members a professional atmosphere in which to prepare for careers as performers, choreographers, directors and educators.

Dance Composition II

In this class, students will apply compositional concepts and principles of structure toward the development of dance studies, with specific emphasis on choreographic devices. Solo and small group forms will be explored. Students will also begin to articulate their individual aesthetic through class discussions, responses to the text and handouts, and formal writing assignments.

Dance as an Art Form

A study of the development of dance as it relates to the history of cultures and societies, emphasizing the evolution of dance as an art form. The major periods of dance history, master choreographers, and their works are explored through lecture, discussion, media presentation and self-study.

- **Student Research**

Undergraduate Student Research

Thesis Committee

- Honors Thesis Committee for Tiffanie Chau-Dang, Spring 2020

Capstone Advising

- Senior Capstone Advisor for Jordan Thomas, Spring 2019
- Senior Capstone Advisor for Austin Coats, Spring 2018

Creative Advising

- Creative Advisor for Megan Finch, Spring 2020
- Creative Advisor for Claire Tilley, Spring 2019
- Creative Advisor for Taylor Parker, Spring 2018
- Creative Advisor for Morgan Walker, Spring 2018
- Creative Advisor for Austin Coats, Spring 2017
- Creative Advisor for McKenzie Murray, Spring 2017
- Creative Advisor for Madison DeLong, Spring 2017

Graduate Student Research

- Director of Thesis for L. Taylor Ashton, Graduation Spring 2019, Hollins University

- **Curriculum Development at Kent State University**

Continued development of BFA and BA in Dance: restructuring

curriculum to offer students more studio learning and access to more styles of dance culturally and globally; rescheduling to support minors; assisting student preparedness for the job market.

– **Programs Development at Kent State University**

- Appointed Artistic Director of the Kent Dance Ensemble in Fall 2017.
- Invited to teach at the University's Pre-College/ TRIO Upward Bound program for summer 2020.
- Participated in the development of a mission statement for the Kent University Dance Program completed in 2017.
- Developed off-campus artistic experiences, taking the dancers of Kent State to New York City where they immersed themselves in many dance and creative experiences over the course of a weekend. From backstage tours of Broadway shows like The Lion King to arts institutions like HarlemStage, The Joyce Theatre, and The Alvin Ailey American Dance Theatre, the dancers were able to engage in diverse spaces and with various artists in the field, allowing them to embrace the richly textured coverings of the dance mecca – NYC.
- Organized master class series, workshops, and residencies with renowned choreographers as the artistic director of the Kent Dance Ensemble. Curating the programs that supports current students by providing them opportunities, should without reservations be considered development within the School.

B. Exceptional Achievements by Current and Former Students at Kent State University

2020

- SadieAnn Strouse, accepted into Graduate Program to earn her Master of Science in Arts Administration from Boston University
- Austin Coats, graduated with MFA in Performance and Choreography from New York University
- Taylor Parker, named Creative Director Intern, Deeply Rooted Dance Theatre
- Emily Emanuel, accepted into Hubbard Street Dance summer intensive
- Niarra Gooden-Clarke, accepted into Deeply Rooted Dance Theatre summer intensive

- Megan Finch, accepted into Deeply Rooted Dance Theatre summer intensive
- Victoria Smith, awarded Honorable Mention in the Kent State University Stratosphere – A Juried Art Competition, Kent, OH

2019

- L. Taylor Ashton, Satellite Fund recipient from the Andy Warhol Foundation
- L. Taylor Ashton, graduated with MFA from Hollins University
- Emily Emanuel, accepted into the Complexions Contemporary Ballet winter intensive
- Claire Tilley, hired as professional dancer with Six Flags Great America
- Jordan Thomas, hired as professional dancer on Royal Caribbean Cruise Line
- Briggs Van Sickle, Program Coordinator / Dance Cleveland, Cleveland, OH

2018

- Austin Coats, awarded first place in the Kent State University Stratosphere - A Juried Art Competition, Kent, OH
- Austin Coats, accepted into the Master' Program for Dance Performance, New York University
- Austin Coats received the Dr. Sherrill Barrymore Johnson Internship with Ronald K. Brown/ Evidence in New York City
- Megan Finch, accepted into The Ailey School summer program
- Morgan Walker received the Dr. Sherril Berryman Johnson internship with Ronald K. Brown/ Evidence in New York City
- Morgan Walker, accepted into The Ailey School summer and certificate program on scholarship
- Morgan Walker contracted to tour with Silvana Cardell Dance Theatre to Boston, Washington D.C, and Dominican Republic
- Olivia Hulsey received the Dr. Sherrill Barrymore Johnson Internship with Ronald K. Brown/ Evidence in New York City
- Emily Jarosz, employed to the Academy of Music and Dance in Seattle

2017

- L. Taylor Ashton, accepted into the Master Program for Performance and Choreography, Hollins University
- Michaela Henry, accepted into the Master Program in Arts Administration, Boston University
- Abigail Schneider, accepted into Master Program in Education, Kent State University

C. International, National, and Regional Teaching Outside of Kent State University

2020

- University of Auckland, New Zealand (2020) Criticism and Aesthetics
- Virginia Commonwealth University, VA (2020) Dance Criticism

– 92 nd Y Harkness Center for Dance, NY (2020)	Criticism and Aesthetics
– Mojuba Black Dance Festival, (2020)	Cancelled due to COVID-19
– Ohio Dance Festival, (2020)	Cancelled due to COVID-19
2019	
– American College Dance Assoc., MI (2020)	Contemporary Horton
- Winter Wonder Dance Festival, MA (2019)	Contemporary Horton
- Greater Cincinnati Dance Alliance College Fair (2019)	Horton
- Boston Ballet, Newton, MA (2019)	Horton, Composition
- The Dance Complex, MA (2019)	Contemporary Modern
- Georgian Court University, Lakewood, NJ (2019)	Horton
- Northern Illinois University, Dekalb, IL (2019)	Horton
- American College Dance Assoc., OH (2019)	Contemporary Horton
2018	
- Lick Wilmerding H. S., San Francisco, CA (2018)	Horton
- American College Dance Assoc., OH (2018)	Contemporary Horton
- Intl. Assoc. Of Blacks in Dance, CA (2018).	Modern
2017	
- Columbus Youth Ballet, Columbus, OH (2017)	Contemporary Modern
- D.C. Dance Summit (2017)	Contemporary Horton
- Ohio Theatre, Columbus, OH (2017)	Contemporary Modern
- Indiana University, Bloomington, IN (2017)	Horton
2016	
- Cleveland School of the Arts, OH (2016–2018)	Horton
- Indiana University, IN (2016)	Contemporary Modern
- Indiana University, IN (2016)	Senior Seminar
- American College Dance Assoc., MA (2014)	Horton
- Boston Conservatory, MA (2013)	Contemporary Modern
- Bowdoin College, Bowdoin, ME (2013)	Jazz/ Composition

D. Work History Prior to Employment at Kent State University

- 2014–2016** **Swarthmore College, Pennsylvania**
Visiting assistant professor of dance
- Taught Laban Movement Analysis and Modern
 - Served as choreographer for faculty concert
- 2016** **University of the Arts, Pennsylvania**
Guest lecturer
- Choreographing Gender and Race
- This is a studio-based laboratory designed to introduce new concepts and tools in choreography and interdisciplinary art making with a particular thematic emphasis on race, culture, gender, and community. The class aims to be a generative sharing space for ideas and practice. Experimenting with new approaches and risk-taking are encouraged. Students will develop methods of tracing and archiving their own work/process. Students will show current projects and receive feedback/feed forward from their colleagues and the professor. The required readings and videos will be discussed in class and be impetus for choreographic research. Students will question social ideas and circumstances which will help in the development of artistic voice.*
- 2013–Present** **Boston Ballet, Massachusetts**
Part-time faculty
- Taught courses in Composition, Horton and Musical Theater
- 2011–2014** **Dean College, Massachusetts**
Assistant professor of dance
- Taught courses in Dance Histories and Legacies, Laban Movement Analysis, Modern, Dance Composition
 - Served as choreographer for faculty concert
 - Organized several campus wide master classes
 - Supervising the dance minor, dance major, and the pre-college program in contemporary dance
 - Mentoring new faculty
 - Securing guest artists and master classes for dance students
 - Directing several formal and informal performances per year

- Casting and scheduling rehearsals for performances
- Participating in publicity and marketing, and financial development of Dean College
- Recruiting for the dance major
- Promoting community involvement and outreach
- Supervising the application process and auditions for the dance major

2011 Spring

Temple University, Pennsylvania

Visiting assistant professor/ Resident guest artist

- Taught Repertory and Modern
- Choreographed for faculty concert
- Advisor to dance majors

2010

Summer/ Fall

Richland College, Texas

Adjunct faculty

- Taught courses in Hip Hop: a philosophical approach, Body Conditioning, and Jazz forms

2008-2010

Texas Ballet Theatre, Texas

Part-time faculty

- Taught modern
- Choreographed for Youth American Grand Prix

IV. GRANTS/ FELLOWSHIPS/ AWARDS

Fellowships

2020	See Chicago Dance Critical Writing Fellowship	
2019	Provost Faculty Associate, Kent State University	
2014	Swarthmore College, Consortium for Diversity Fellow	
2008	Southern Methodist University, Meadows Merit Fellow	
2020	Kennedy Center Citizens Fellow Award	Nominated

Awards

2018	Creative Contribution Award, Kent State University	
2018	Faculty Recognition Award, Kent State University	
2018	Governor's Awards for the Arts in Ohio.	Nominated
2018	New Faculty Research Award	Nominated
2014	Excellence in Teaching Award, Dean College	

Grants

2019	National Endowment for the Arts	Unfunded
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2018	Kent State University College of Arts, Catalyst Grant	\$5000
2018	Knight Foundations Grant, Kent State University	\$45,000
2018	Kent State University, University Research Council Grant	\$2,500
2018	Kent State University, University Teaching Council Grant	\$800
2018	Kent State University, College of the Arts, Catalyst Grant	\$5,000
2016 - 2019	Kent State University, School of Theatre and Dance Travel Grant	\$3,650
2017	LANDINGS/ Gibney New York Residency Grant	\$500
2017-2018	KSU Division of Div., Equity, and Inclusion Grant	\$4000
2017	Kent State University, College of the Arts Seed Grant	Unfunded
2017	Dance/USA press grant	\$500

V. SERVICE

A. Professional Development/ Memberships

- **Professional Development/ Trainings**
 - Contineo (2020)
 - Intercultural Development Inventory (2019)
 - Mental Health First Aid (2019)
 - Leading with Compassion (2019)
 - Bullying in the Workplace (2019)
 - Managing Disruptive Behaviors (2019)
 - Step Up and Speak Out (2019)
 - Sexual Abuse Awareness Training Program (2019)
 - Safe Spaces (2019)
 - Tools for an Ethical Workplace (2018)
 - FERPA Basics (2018)
 - Intersections: Preventing Harassment and Sexual Violence (2018)
 - Undoing Racism (2017)

- **Membership**
 - Actors Equity Association
 - Pan African Faculty and Staff Association
 - American College Dance Association
 - Dance / USA
 - National Dance Education Organization
 - National Council for Black Studies
 - Performance Philosophy

B. University/ College Service

- 2016–Present** **Faculty, Kent State University**
Responsibilities include addressing school wide problems and concerns in a collaborative and professional manner. Other responsibilities include curriculum planning, decisions concerning hiring of faculty, production planning of the Kent Dance Ensemble annual concert, guest artists and master classes for dance students, several formal and informal performances per year, casting and scheduling of students for the Kent Dance Ensemble and student concerts, recruiting, community involvement and outreach. Additional duties include teaching at auditions, assisting with the advising of dance majors and dance minors, and writing letters of recommendation for current majors and minors.
- 2020** **Community, Anti- Racism, & Equity Committee, (Co-Chair)**
Responsibilities include working with members of the school and the director to address policies and best practices in support of Black, Indigenous, faculty, students, and staff of color
- 2020** **Kent State Anti-Racism Task Force
(co-chair of Faculty Recruitment and Retention sub-committee)**
Responsibilities include working to examine and document the ways in which racism is a barrier to the success of faculty, and administrators at Kent State. Specifically, the Faculty Recruitment and Retention sub-committee will work to lead university efforts in improving Black, Indigenous, faculty of color recruitment and retention.
- 2019–2020** **Faculty Advisory Committee**
- 2019–Present** **Faculty Advocate, Pan African Faculty and Staff Association, Kent State University**
- 2019** **Adjudicator, Faces of Africa Pageant, Kent State, OH**
- 2017–Present** **Faculty Advisor, KDE Konnect (Student Organization), Kent State University**

- 2019–2020** **Provost Faculty Associate, Kent State University**
Working closely with Academic Affairs and the Division of Diversity Equity and Inclusion, my responsibilities include working on an initiative that supports the recruitment and retention of faculty and students of color.
- 2016–2017** **Member, Recruitment Committee, Department of Theatre and Dance, Kent State University**
Attend college fairs and festivals, introducing prospective students to dance at Kent. Also conducting master classes and workshop at high schools and local studios in an attempt to provide information to seniors, as they contemplate dance life in college.
- 2017–Present** **Member, Great Place Initiative, Ad Hoc Group on Race, Kent State University**
The main goal is to continue to review, assess, and disseminate information, as well as implement programs and policies to enhance and ensure that Kent State University is a great place to learn, work, and live. The Great Place Ad Hoc Group on Race will focus on the experiences of Black and African American faculty, staff and students. The group will take stock of what efforts are taking place for Black and African American faculty, staff and students so that we can focus our energies on addressing areas where we may be lacking or institutional practices or policies that may need addressed. We also prioritize throughout the entire Great Place process the use of data to drive our actions.
- 2018** **Case Study of the Dance Division**
Developed an informal PR plan to help the dance division solve problems or seize opportunities. The plan includes policy recommendations as well as a program for communicating with all faculty and enhancing relationships with them. More than a string of objectives, the plan is intended to build a strong community between the Dance Division and key publics.
- 2018** **Adjudicator, Rock the Runway, Kent State**
Adjudicators picked a top three (3) based on cohesiveness of the line, overall workmanship, and creativity. We did a Q and A with the designers from our seats, with the three models and designers at the end of the runway.
- 2018** **Member, Guest Artist Committee, Department of Theatre and Dance, Kent State University**
Guide selection for incoming guest artist by allocating resources

- 2017** **Adjudicator, Kent State 3-minute Thesis Competition**
The Three Minute Thesis was an exercise that develops academic, presentation, and research communication skills. It supported the development of graduate students' capacity to effectively explain their research in a language appropriate to a non-specialist audience. Graduate students were given three minutes and one PowerPoint slide to use as tools to explain their research in an engaging, clear, and concise manner.
- 2017–2019** **Presenter at Kent State Theatre and Dance Annual Banquet**
Responsible for introducing specific awards by outlining criteria and announcing winners.
- 2016–2017** **Adjudicator, Step Show at Kent State University**
Responsible for giving feedback about the work presented and offering information for improvement.
- 2016–Present** **Member, Production Committee, Department of Theatre and Dance, Kent State University**
Guide decisions for upcoming production season

C. Community Service

- 2020** **Director of Dance, Lebron James I Promise After School Arts Program, Akron, OH**
 Cancelled due to COVID-1
- 2020** **Conxus NEO College and Career Academies Committee**
Advising curriculum for the Akron Public School.
- 2019** **Mentor, Emerging Choreographer of Color Incubator, Cleveland, OH**
Sharing with participants, information about life in the arts and my career. I also shared information about my path, as well as offered guidance and support, helping the emerging choreographers set goals, network, identify resources, and strategy for networking.
- 2019** **Community Speaker, Signet Jewelers, Akron, OH**
Facilitate a dialogue on diversity in the workplace
- 2019** **Adjudicator, Battle of the Teal EDU, Akron, OH**

Bringing together the performing and visual art communities together across Northeast Ohio

2019 **Adjudicator, ELEVATED Dance, Cleveland, OH**
Guest adjudicator for their annual auditions

D. International, National, and Regional Service to the Field

2019 **Appointed to the Board of Trustees of OhioDance**
Advocating for and supporting the advancement of dance education and dance performance in Northeast Ohio.

2018 **Serving as Marketing and Research Strategist with Tall Poppy for Deeply Rooted Dance Company**
I was instrumental in increasing awareness of Deeply Rooted Production's upcoming New York performance as it relates to audience engagement. His responsibilities include instigating connections with individuals, cultural institutions, arts education centers, South African expats, other dance makers and leaders in the NYC arts community.

2017 **Appointed Creative Communications Coordinator for the International Association of Blacks in Dance**
As the Creative Communications Coordinator, I worked to increase the visibility of organizations and artists supported by The IABD. Mr. King worked closely with the President/CEO and Programs Department to write and design content for presentations, social media (Facebook, Twitter, Instagram, YouTube), print, mobile app, and the web. Specifically, I engaged the organization's networks by producing timely and strategic content for these multiple platforms. Additionally, he collaborated with the organization development team to advance the mission of IABD and coordinate other programmatic tasks as needed with an emphasis on using written content to increase the profiles of organizations and artists in the African diaspora.

2017 **National Endowment for the Arts Dance Application Review Panelist**
My responsibilities as a panelist were to review application materials, score them, comment on their quality and merit based on the legislatively mandated review criteria, and participate in the panel discussion.

E. Book Reviewer for Choice Review

Choice Review: A source for librarians seeking new titles for their collection. The publication offers over 600 reviews every month, identifying the best new books and digital content in academia.

- King, G. (2020) [Review of the book *Future of Dance Studies*, edited by Susan Manning, Janice Ross, and Rebecca Schneider]
- King, G. (2019) [Review of the book *Theory of Theatre Studies: Space* by Kim Solga]
- King, G. (2019). [Review of the book *The Body, the Dance, and the Text*, edited by Brynn Wein Shiovitz].
- King, G. (2018). [Review of the book *Performance Now: Live Art for the 21st Century* by RoseLee Goldberg].
- King, G. (2017). [Review of the book *Trisha Brown: Choreography as Visual Art* by Susan Rosenberg].
- King, G. (2017). [Review of the book *Ungoverning Dance* by Ramsay Burt].
- King, G. (2016). [Review of the book *The Oxford Handbook of Screen Dance Studies*, edited by Douglas Rosenberg].

VI. PRESS (Previews, Reviews, Announcements)

National

Whittington, L. (2020) A turbulent time for dance education as COVID looms. Retrieved from

<https://philadelphiadance.org/dancejournal/2020/09/12/a-turbulent-time-for-dance-education-as-covid-looms/>

Mona, B. (June, 2020) *8 Ways Black People are Finding Emotional Restoration Right Now*. Retrieved from <https://greatist.com/health/how-to-find-comfort-right-now-as-a-black-person#rest>

IN CONVERSATION - RESCUE // ELENA ROSE LIGHT, GREGORY KING & MEGAN YOUNG, RAHA BEHNAM (August 14, 2017). Retrieved from <http://www.thecurrentsessions.com/blog1/2017/8/14/in-conversation-rescue>

Tshabalala, F. (2017) *Indumba*. Retrieved from <https://deeplyrooteddancetheater.org/wp-content/uploads/2019/02/INDUMBA-EPK.pdf>

Zipp, B. (March 31, 2016). *Despite Student Pushback Gregory King Departs*. Swarthmore Phoenix. Retrieved from <https://swarthmorephoenix.com/2016/03/31/despite-student-pushback-gregory-king-departs/>

Rosenthal, W. (May 21, 2016). *Race onstage, welcomes, and a goodbye*. Retrieved from <https://www.broadstreetreview.com/editors-corner/what-a-week#>

Lopez, R. (April 30, 2010). *Gregory King's Dance Revolution*. Retrieved from [\(https://boston.edgemedianetwork.com/entertainment/theatre///105191/gregory-king%E2%80%99s-dance-revolution](https://boston.edgemedianetwork.com/entertainment/theatre///105191/gregory-king%E2%80%99s-dance-revolution)

Anderson, J. (May 2, 2000). *Dance in Review: Formal One Moment, Wiggling The Next*. The New York Times. <https://www.nytimes.com/2000/05/02/arts/dance-in-review-formal-one-moment-wiggling-the-next.html>

Regional

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