

Freda Scott Giles
Department of Theatre and Film Studies
Institute for African American Studies
University of Georgia
Athens, Georgia
Associate Professor of Theatre and African American Studies
General Sandy Beaver Teaching Professor
Curriculum Vitae

Academic Training

PhD, Theatre, City University of New York Graduate School, 1990

Professional Experience

Academic

Associate Professor, Department of Theatre and Film Studies and Institute for African American Studies (joint appointment), University of Georgia, Athens, GA, 2001– present. Member, Graduate Faculty. Affiliated faculty, African Studies Institute and Women’s Studies Institute. Graduate Program Coordinator, Department of Theatre and Film Studies (2004-2008).

Courses taught: History of African-American Theatre, Contemporary African Theatre, Theatre in Tanzania, History of World Theatre, Directing for the Stage, African and African Diaspora Women in Film, Multicultural Drama, American Drama, Women in Performance, American Ethnic Cinema.

Associate Director, Institute for African American Studies, 2008-present.

Assistant Professor, Department of Drama and Theatre, University of Georgia, 1995-2001.

Assistant Professor, Department of Theatre, State University of New York at Albany, 1990-1995.

Publications

Books

Double Consciousness and Double Audience: African American Drama and the Harlem Renaissance. In manuscript, seeking publication.

Chapters in Books

“Glenda Dickerson’s Nu Shu: Feminist Performance/Pedagogy” in Black women

- Playwrights: a Case Book, ed. Philip Kolin. London: Routledge, 2008.
- “Traduire et mettre en scene *An tan revolisyon* en Amerique “in Les Theatres francophones et creolophones de la Caribe: Haiti, Guadeloupe, Guyane, Martinique, Sainte-Lucie, Ed. Alvina Ruprecht. (Collection Univers Theatral) Paris, Budapest, Turin: L’Harmattan, 2003: 173-182.
- “The Motion of Herstory: Three Plays by Pearl Cleage”, Reprinted in Drama for Students v. 16, Thomson/Gales, 2003.
- “Glitter, Glitz, and Race: the Production of Harlem,” and “Disparate Voices: African-American Theatre Critics of the 1920's.” in Experimenters, Rebels, and Disparate Voices: the Theatre of the 1920’s Celebrates American Diversity, Arthur Gerwitz and James J. Kolb, eds. Westport, Connecticut: Praeger 2003: 39-54.
- Methexis vs Mimesis: Poetics of Feminist, and Womanist Drama,” Race/Sex: Their Sameness, Difference, and Interplay. Naomi Zack, ed. New York: Routledge, 1997: 175-182.
- “From Melodrama to the Movies: the Tragic Mulatto as a Type Character,” American Mixed Race: The Culture of Microdiversity. Naomi Zack, ed. Lanham, Maryland: Rowman and Littlefield, 1995 pp. 63-78.
- “The Star of Ethiopia: A Contribution Toward the Development of Black Drama and Theater in the Harlem Renaissance,” The Harlem Renaissance Revisited. Amritjit Singh, et.al, eds. New York: Garland, 1989: 257-269.

Articles

- “From *A Raisin in the Sun* to *Venus*: Embodiment of and Re/union with the Lost Home,” New England Theatre Journal 16 (2005): 97-116. *
- “Alhambra Theatre,” “Appearances,” “Fool’s Errand,” “Lulu Belle,” “Pa Williams’ Gal,” Three Plays for a Negro Theatre,” “Wilson, Frank,” in Encyclopedia of the Harlem Renaissance, eds. Cary D. Wintz and Paul Finkelman. New York: Routledge, 2004. 2vols.
- “Sublett, John William ‘Bubbles’”, African American Lives, eds. Henry Louis Gates and Evelyn Brooks Higgenbotham. New York: Oxford University Press, 2004.
- “Subverting the System: The Atlanta University Summer Theatre,” Theatre Symposium, 11 (2003): 81-93.*
- “National Festival Showcases Talent of African-American Performers, Writers, Production Groups,” Southern Theatre 39.1, Winter, 1998: 10-14.
- “The Motion of Herstory: Three Plays by Pearl Cleage,” African-American Review, Winter 1997: 709-712.*
- “Bourbon at the Border,” Play review, African-American Review, Winter 1997: 725-726. *
- “Speak of Me As I Am: Portrayals of Othello,” The Folio: the Summer Program for the Georgia Shakespeare Festival, 1997: 31.

- “Willis Richardson and Eulalie Spence: Dramatic Voices of the Harlem Renaissance,” American Drama 5.2, Spring, 1996: 1-22.*
- “Introduction to The Star of Ethiopia,” Black Theatre U.S.A.: Plays by African Americans: the Early Period, 1847-1938. Eds. James V. Hatch and Ted Shine. New York: The Free Press, 1996: 87-88.
- “In Their Own Words: Pearl Cleage and Glenda Dickerson Define Womanist Drama,” Womanist Theory and Research, Fall, 1996: 28-35.*
- “McKay, Claude,” American National Biography, 1996.
- “Disparate Voices: African-American Theatre Critics of the 1920’s,” The Journal of American Drama and Theatre 7, No. 1, Winter, 1995: 28-39.*
- “Renaissance: Time of the Forgotten Playwrights,” Overture 16, Winter, 1988: 5-8.
- “Onstage at the Lafayette, Lincoln, Alhambra, and West End: the Renaissance Years,” Overture 14, Winter, 1987; 7-9.
- “Black Drama and the Harlem Renaissance,” Theatre Journal 37, December 1985: 426-439.*

*denotes refereed journals

Book Reviews

- “Bert Williams: A Biography of the Pioneer Black Comedian by Eric Ledell Smith,” Afro-Americans in New York Life and History 17, January, 1993.
- “The Roots of African-American Drama: An Anthology of Early Plays, 1858-1938 edited by Leo Hamalian and James V. Hatch,” Melus 17, Winter, 1991-92.
- “Wines in the Wilderness: Plays by African American Women from the Harlem Renaissance to the Present edited by Elizabeth Brown Guillory.” Black American Literature Forum 25, Spring, 1991.

Editorships

Guest Editor, The Langston Hughes Review, 15.1, Spring, 1997.

Creative Writing

Valaida (musical). Staged readings at the Roger Furman Theatre New York (1992); Black Playwrights Festival, King Plow Arts Center, Atlanta (1997); production, University of Georgia Black Theatrical Ensemble (1999).

Martin Luther King: A Man for All Time. Readers’ Theatre script for inaugural Martin Luther King Holiday Program presented by the Screen Actors Guild, New York, January 1986.

Come With Us . . . Wherever You Want to Go (musical for young audiences). Produced by

the Nat Horne Theatre and the Winners Circle Company, 1976.

Conference Presentations, Guest Lectures, Other Presentations (off-campus)

“Oya and the Orishas on Stage in the U.S.A. Black Theatre Network Conference, Orlando, Florida, August 2008.

Panel chair, “UGA Undergraduate Panel: A Hip Hop Generation Speaks.” Panel chair and presenter, “Hip Hop and Rap in Africa: Breaking Some Divides, Widening Others.” Presentation: “An American in Tanzania: Observations on the Growth of Tanzanian Rap and Hip Hop Culture.” College Language Association Convention, Athens, GA, April 2005.

Panelist, “Race and Art,” ATHICA: Athens Institute for Contemporary Art, Inc., October 2005.

Commentator, film screening, “Warming by the Devil’s Fire,” Peabody Awards Collection Black History Month Screenings, Athens/Clarke County Public Library, February 2005.

Guest lecturer, *The Piano Lesson* (August Wilson), Ms. Cassie Langford’s tenth grade class, Cedar Shoals High School, February 2005.

“The Embodiment of Home: the Representation of Africans and African Americans on the Stage,” paper presented at the American Society for Theatre Research Conference, Las Vegas, Nevada, November 2004.

Invited respondent, Sapphire’s Nu Shue and the Transforming Through Performing Project, Glenda Dickerson, Center for International Performance, University of Michigan, Ann Arbor, Michigan November 2004.

Guest Lecturer, The African American Experience in the Arts, University of Connecticut, Hartford, Connecticut, November 2003

Panel Moderator/Respondent, “The Group Theatre,” ATHE Annual Conference, New York, NY, August, 2003

Guest Speaker, Summer Youth Employment Program Banquet, Athens-Clarke County Weed and Seed Program, August, 2003

“Subverting the System: The Atlanta University Summer Theatre,” SETC Theatre Symposium, Elon University, North Carolina, April 2002

“Intersecting Identities: The Theatres of Agosto Boal, Luis Valdez, and Notozake Shange,” paper presented at the American Association of Teachers of Spanish and

Portuguese Conference, Rio de Janeiro, Brazil, July-August, 2002

Discussion Panelist, *LynchP*in*, a theatre piece presented at *Lynching and Racial Violence in America: Histories and Legacies*, An International Conference at Emory University, October 2002.

Respondent, "Kitchen Prayers, a Performance Dialog on 9/11 and Global Loss," a performance, lecture, and discussion sponsored by the Institute of International Performance, University of Michigan, Ann Arbor, Michigan, December, 2001

Guest lecturer, "The Theatre of the Harlem Renaissance," Department of Theatre, Arizona State University, Tempe, Arizona, March, 2001

"History of African Americans in Film," Franklin College Outreach Program, Kudzu Film Festival, Authors Club of Athens, January, 2000

"Wallace Thurman's *Harlem* and other Negro Renaissance Dramas," Southern Regional Association of African American Studies Conference, Paine College, Augusta, GA, 1999

"The Production of Langston Hughes' *Mulatto*," American Literature Association Conference, Baltimore, MD, 1999

"Images of Migration in Contemporary African-American Dramas," College Language Association Conference, Atlanta, GA, April, 1997

"The Poetics of African-American Drama: A Brief Discussion," Comparative Drama Conference, University of Florida, Gainesville, FL, March 1996

"Disparate Voices: African-American Theatre Critics" and "Glitter Glitz, and Race: The Production of *Harlem*," *Art, Glitter, and Glitz: The Theatre of the 1920's Celebrates American Diversity*, a conference at Hofstra University, 1994

"Pioneer African-American Playwrights," East Central Theatre Conference, Baltimore, MD, February 1992

"Representations of the Environment in African-American Drama and Theatre," Center for the Arts and Humanities Faculty Seminar, SUNY, Albany, April 1991

"The Dilemma of the Double Audience," East Central Theatre Conference, Albany, NY, February 1991

"African-American Folk Drama of the Harlem Renaissance Period," East Central Theatre Conference, Wilmington, DE, 1990

“The Star of Ethiopia Pageant: a Celebration of Identity,” Mid-American Theatre Conference, Omaha, NE, March 1989

Moderator, “Survival and Success: an African-American Arts Development Forum,” a conference sponsored by the Kentucky Arts Council, Louisville, KY, April 1988

“The Crisis and Opportunity Playwriting Contests,” National Educational Theatre Conference, New York, NY, August 1986

Panel moderator, Third World Theatre Conference, City College, New York, NY, 1985

“The Harlem Renaissance Revisited,” East Central Theatre Conference (American Theatre Association), February 1984

On-campus presentations: Over two dozen presentations and invited lectures on the University of Georgia campus. List available upon request.

Creative Work (1995-2008)

Directing

Spunk by Zora Neale Hurston, adapted by George C. Wolfe, UGA University Theatre at Morton Theatre, 2010.

Real Women Have Curves by Josephina Lopez, UGA University Theatre, 2008.

Black Nativity by Langston Hughes, First AME Church and Hill Chapel Baptist Church, 2007.

Joe Turner’s Come and Gone by August Wilson, UGA University Theatre, 2007.

Colored Peoples Time by Leslie Lee, Black Theatrical Ensemble, 2006.

The Gods Are Not to Blame by Ola Rotimi, Black Theatrical Ensemble, 2005.

Marisol by Jose Rivera. Drama Department Production, UGA, Fall 2003.

A Lesson Before Dying (Ernest Gaines) by Romulus Linney. Morton Theatre, 2003.

Excerpts from plays by Shirline Holmes, (staged reading) Women’s Studies Coley Lecture Event, 2003.

Don’t You Want to be Free? by Langston Hughes (staged reading). Morton Theatre Heritage Players, Morton Theatre, 2002.

Shakin’ the Mess Outta Misery by Shay Youngblood (staged reading). Morton Heritage Players, Morton Theatre, 2001

3 Anti-Lynching Plays (staged reading) in conjunction with exhibit, “Without Sanctuary”, Martin Luther King Center, Atlanta, GA 2002.

How I Learned to Drive by Paula Vogel, UGA, 2002.

Haroun and the Sea of Stories (Salman Rushdie), UGA, 2000.

The Gospel at Colonus by Lee Breuer, UGA, 1999.

The African Company Presents Richard III by Carlyle Brown, UGA, 1997.
In the Time of the Revolution by Maryse Conde (U.S. Premier), Seney Stovall Theatre,
Athens, GA, 1997.
Hedda Gabler by Henrik Ibsen, University of Georgia, 1996.

Acting

Older Woman, "Three Can Play That Game" (feature film), 2007
Fran, "Whistle Lesson," independent film by Nikki Young, Nikkiyo Productions, 2007.
Lena Younger, A Raisin in the Sun by Lorraine Hansberry, Theatre in the Square,
Marietta, GA, 2004.
Black Woman #1, "Boycott," HBO films, 2002.
Educational and training videos for the UGA School of Journalism, the UGA Center for
Family Research, and Georgia DFACS, on the topics of coping with diabetes,
strengthening family relationships, and getting regular mammograms, 2002-
2005.
Full acting resume available upon request.

Honors, Awards, Grants

University System of Georgia Faculty Development Seminar, Nigeria, 2008.

General Sandy Beaver Teaching Professorship Award (2006-2009).

African Studies 2005 Snyder Exemplary Service Award (2005).

Vice President for Public Service and Outreach's International Development Education
Awards (IDEAS) Grant for Service Learning Program in Tanzania (\$6,000) (2005).

Best Performance by an Actress in a Leading Role, as Lena Younger in A Raisin in the
Sun, Theatre in the Square, Marietta, GA , July 2004.

Center for Humanities and Arts grants: Esiaba Irobi, international theatre director ('05);
Ayoka Chenzira, film director ('02-'03), P.J. Gibson, playwright ('03-'04); Philip Rose,
theatre producer ('03-'04); Charles Burnett, independent filmmaker ('04-'05); Lloyd
Richards, theatre director and scholar (2000).

Phi Kappa Phi Honor Society (service) (2003)

IDEAS grants: KIU Art Project (service learning in Tanzania); Sustainable Service
Learning in Tanzania (2001)

Phi Beta Delta Honor Society (international scholars) (2001)

Franklin College Instructional Technology Award (1999)

International Fellowship, Office of Instructional Support and Development (1998-99)

General Sandy Beaver Teaching Award (1998)

Faculty Research Grant, UGA Research Foundation (1997)

UGA Department of Minority Services and Programs Recognition of Excellence Award (1997)

Professional Organizations and Affiliations

Actors Equity Association

Black Theatre Network

American Society for Theatre Research

Association for Theatre in Higher Education

Screen Actors Guild

Southeast Theatre Conference

University Governance (current)

African American Studies

Associate Director, Institute for African American Studies

Coordinator, Apero Africana Studies Brown Bag Lecture Series

Department of Theatre and Film Studies

Graduate Program Coordinator (and Chair, Graduate Faculty Committee) 2004-2008.

Member, Season Selection Committee, Undergraduate Committee, Performance Area Committee, History/Theory Committee, Graduate Program Committee.

African Studies

Ex-officio member, Curriculum, Lectures, and Special Events Committee

Service Learning Committee

Advisory Committee

Darl Snyder Foundation Board

Service (current)

National Evaluation Committee, Fulbright Graduate Fellowships (East Africa)

Artistic Advisor and Guest Director, UGA Black Theatrical Ensemble

Board Member, Canada Lee Heritage Foundation

Screen Actors Guild Bookpals

References available upon request.

c.v. updated 8/10

