

CURRICULUM VITAE

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EDUCATION:

Matriculation, Bihar, Secondary Board, 1958, 1st Division

I.A., Bihar University, 1960, 1st Division (16th position)

B.A., (English Honors), Ranchi University, 1962, 2nd Division (1st in University, with Distinction)

M.A., English, Calcutta University, 1964, 2nd Division

Ph.D., English, University of Oregon, 1972

Graduate work in South Asian Studies, University of Washington (Sanskrit; History)

DANCE TRAINING:

Trained since the age of four in the basics of classical Indian dance.

Intensive training in dance, dance theory, and dance history for 25 years under renowned teachers, including Padmashree Pankaj Charan Das.

Trained initially in three classical schools of dance in India: Manipuri, Kathak, Bharata Natyam, and later intensively in Odissi/Orissi (including some rare choreographies)

TEACHING EXPERIENCE:

Fall-1989-present: Faculty Member, The Evergreen State College, Olympia, Washington. Duties: teaching in interdisciplinary studies: performing arts, dance, theatre; Asian Studies; Women's Studies; English and American Literature.

Fall 1988: Faculty Member, The Evergreen State College, Olympia, Washington (on exchange). Duties: teaching dance and theatre in integrated studies.

Spring 1980-summer 1989: Coordinator/Instructor in English Lab, Learning Assistance Center, and Humanities Instructor, College Transfer Division, South Seattle Community College, Seattle, Washington. Duties: teaching language and literature classes, developing curriculum, coordinating.

1976-1980: Instructor, Division of English & Communication, Tacoma Community College, Tacoma, Washington. Duties: teaching.

1975-1980: Instructor, Division of Humanities, Highline Community College, Midway, Washington. Duties: teaching, curriculum development.

TEACHING EXPERIENCE CONTINUED:

- 1973: Assistant Professor, Department of English, B.J.B. College, Bhubaneswar, Orissa, India. Duties: teaching, counseling, administrative.
- 1972-1973: Assistant Professor, Department of English, Women's College, Ranchi University, Bihar, India. Duties: teaching, counseling, administrative.
- 1966-1970: Reader, Teaching Assistant, Instructor, Department of English, University of Oregon, Eugene, Oregon. Duties: teaching, leading discussion groups.
- 1965-1966: Assistant Professor, Department of English, Women's College, Ranchi University, Bihar, India. Duties: teaching, counseling, administrative.

TEACHING EXPERIENCE: DANCE:

- 1964-1966: India (Ranchi).
1972-1973: India (Bhubaneswar).
1973-1974: Pullman, Washington.
1974-present: Seattle, Kent, Des Moines, Olympia, Washington (as Artistic Director, Urvasi)
- Winter 1988-1989: Extension College, University of Washington.
Fall 1988: The Evergreen State College, Olympia, Washington.
Spring-summer, 1996: Exchange Faculty, Kobe University, Kobe, Japan.
Fall 1989-present: The Evergreen State College (full-time faculty, Dance, Expressive Arts, Humanities, & Asian Studies); with 3-year ongoing curriculum in Orissi dance.
Spring 2000: Nrityagram, Hesaraghatta, Bangalore, India

COURSES TAUGHT:

PERFORMING ARTS:

- History of Classical Indian Dance
- Studio Classes: Orissi, Bharata Natyam, Katthak
- Interaction in the Performing Arts (Co-ordinated Studies)
- Ourselves Among Others (Culture Through Peforming Arts)
- Dance and Culture (Senior Level ethno-dance), including Study Abroad
- Street Theatre
- Mask Theatre (East & West)
- Asian Performing Arts & Culture (India, China, Japan, & Indonesia)
- The Yoga of Classical Indian Dance

INTER-ARTS:

- Imagining Movement: Dance, Multi-Media, & Animation

HUMANITIES & EXPRESSIVE ARTS:

- East & West: The Twain Do Meet
- Roots and Visions (Enlightenment & Postmodernism)

POLITICAL ECONOMY & THEATRE:

- British Imperialism in South Africa & South Asia
- Historical Development of Political Power in American Society
- Interrogations: Whiteness, Maleness, & the Morality of Wealth

COLLEGE ENGLISH WRITING:

- Composition (101, 102, 201)

Research Writing
Composition for Vocational Students (101 A & B)
My Story/Our Stories (autobiographical & expository writing)

LITERATURE:

Survey of American Literature
Survey of British Literature
African-American Literature
Multicultural Literature
Shakespeare
Eighteenth Century Literature
Modern British & American Literature
Literary Criticism
Drama
Indo-Anglian Literature
World Literature (including European, U.S., Latin American, African, and Asian)

ASIAN STUDIES:

Seminar on Japan
Seminar on India
History of India
Colonial History of India
Contemporary Indian Literature
Far East History
Asian Culture and Art (India, Indonesia, China, Japan)

COMPARATIVE RELIGION:

Summer Institutes: Hinduism, Buddhism, and Islam

DEVELOPMENTAL ENGLISH:

ESL (Intermediate & Advanced)
Beginning Writing (sentence/paragraph writing)
Reading & Study Skills
Power Reading

MYTHOLOGY:

Goddess Worship, East & West: Myth & Reality
Goddess in Myth & Literature

ARTS:

The American Multicultural Arts Experience

LANGUAGE:

Hindi

EDUCATION:

Masters in Teaching: Teaching for Social Justice

RESEARCH EXPERIENCE:

African American Literature
The "Mulatto" (mixed-blood) in American Literature

Re-socialization Through the Study of Language
Dance Traditions of the East & West (as a means of reconstructing history)
Cultural Colonization
Reconstruction of Oral Traditions in the Post-Colonial Era
Dance for Self-Empowerment
Dance & the Art of Healing
Dance & Yoga
Dance Education

CURRICULUM DEVELOPMENT:

English as a Second Language, Intermediate & Advanced Levels.
English for Special Purposes: Aviation English, Automotive English, Food Science
English, Cosmetology English.
Orissi Dance (3 year) Module.

DANCE WORKSHOPS:

1995-2002: Women of Wisdom Conference, Seattle
1996: Masterclass Cornish, Seattle
1995-1996: Pedagogy of the Oppressed Conference, Nebraska;
1995: U. N. Conference on Women, Huiarou, China
1995: Osaka, Japan
1996: Throughout the State of Washington
1996: Series of workshops in Osaka, Japan
1998: 2 week intensive workshop in Manila, Philippines. Also in Osaka, Japan
1999: Dance Department, University of Cape Town, South Africa
2000: Nrityagram, Hessaraghatta, Bangalore, India
2001: Bhubaneswar, Orissa, India
2002-2003: Series of workshops in Seattle, Washington
2003: December: Intensive workshop at the Orissa Dance Academy,
Bhubaneswar

DANCE CHOREOGRAPHY & EXPERIMENTATION:

Adapting Indian classical dance to Western & African music.
Storytelling through movement. (This mime includes complete grammatical sentences).
Choreography of solo dance dramas (one dancer enacting multiple roles and doing movement dialogues in order to story act/dance).
Interpretation of Eastern and Western literature through dance, including dancing to poetry readings by Robert Bly, Lonny Kaneko, and Marvin Bell.
Choreography of literary masterpieces by the Nobel Laureate, Dr. Rabindranath Tagore: *Chitrangada*, *Shyama*, *Viday Abhisap*, *Chandalika*, and *Rituranga*.
Reinterpretation of the ancient epics, *Ramayana* & *Mahabharata*.

Choreography of dances on socio-political themes: *The Powerful Female*, *Dowry Deaths*, *The Nautch and British Imperialism* (including collaborating with music director for original music composition), *Prostitution*, *Resistance*, *The American* (on the outsider--Muslim and Sikh--on September 11, 2001)

Choreography of dances on historical themes: *The Warrior Queen*, based on the story of Jhansi Ki Rani who fought against the colonial British rulers during India's first war of independence in ballet, waltz, classical Orissi, and folk theatre. *Light and Dark*, a history of religious philosophy in India--symbolic history of power dynamics in India. *Amandla Awethu* (The Power is Ours), communalism in India, racism in South Africa and the U.S. *Temptation*, *Rosa Parks & the Bus Boycott*, based on the Civil Rights Movement, and *Broken Dreams*, based on Rev. Martin Luther King, Jr. and Malcolm X.

Adaptation of short pieces to integrate humanities and the arts: "The Female Dancer in India: Goddess or Prostitute?" "Post-Colonial Reconstruction of Dance Theatre (Orissi) in India," "Philosophical Dance of Atoms," "Voice of Silence," "The Forgotten Voice" (1988-1994), "Kali Mangalacharana" (2000), "Manjushree" (2001), "The Yoga of Santakaram" (2002).

DANCE PERFORMANCES:

Performances in India, Indonesia, Singapore, China, Mexico, U.K., Canada, the Baltics, Japan, the Philippines, South Africa, and the U.S.

DANCE PRODUCTION (TRADITIONAL DANCE & NEW CHOREOGRAPHY):

March 1983: *Glani Samhar*.

November 1984: *Dance of the Seasons*.

January 1985: *Steps in Time: Hindu Muslim Dance Dialogue*.

October 1986: *Orissi: From Temple to Theatre*.

May 1988: *Orissa's Dance of Love*.

May 1989: *The Female in India: Part I: Tara*.

November 1989: *The History of Hinduism Through Dance*.

January 1990: *Just a Female*.

February 1991: *The Warrior Queen*.

March 1991: *The Voice of Silence: Asian American Women*.

September 1991: *Light and Dark*.

September 1992: *Dance Dialogues*.

March 1993: *Amandla Awethu*

August 1993: *Asura/Female*

February 1994: *Chitrangada* (re-choreography with modern interpretation and use of rap and folk music)

January 1995: *Temptation*

January 1995: *Resistance* (a one scene dance)

- March 1996: *Chipko*
- March/April 1997: *Gita Govinda* (to modern Western music)
- May/June 1997: *Karna-Kunti Samvad; Tears of Rahwana & Bhagavad Gita* (to Tembang Sunda music)
- May/June, 1999: *Resistance* (an interactive dance and animation full-length production)
- October 1999: *Seeds of Liberation* (based on Vandana Shiva's Works)
- February 2000: *Kali Mangalacharana*
- February 2001: *Manjushree*, a Buddhist Mangalacharana
- January 2002: *Rosa Parks and the Bus Boycott*
- June 2002: "The American": Dance Response to September 11
- August 2002: "The Yoga of Santakaram," synthesis of Mahari tradition and Yoga
- January 2004: "Broken Dreams," based on the lives of Rev. Martin Luther King, Jr., and Malcolm X
- April 2004: "I Have a Dream" (Rev. Martin Luther King, Jr.), "Just a Child" (child abuse), "Chipko" (eco-feminism), and *The Salt March* (Mahatma Gandhi)

PUBLICATIONS:

- The Marginal Man: A Study of the Mulatto in American Fiction*. Ph.D. Dissertation, University of Oregon, University Microfilm, Ann Arbor.
- Faculty Advisor to *Gallery*, a creative writing magazine published by the Highline Community College, 1975, 1976.
- "Dance--The Ultimate Reality?" *The Communicator*. December 1979, p.3.
- "Holistic Learning: A Study of Humanism Through Dance in India," *Crosscurrents*, Fall 1983, pp. 4-6.
- "Indian Dance: Another View," *The Gettysburg Address*, IV, No. 1, Jan-Feb, 1984, p.1.
- "Tagore's Rituranga: The Dance of the Seasons," *Arts Focus*, Vol. IV, No. 6, Nov/Dec 1984, p.2.
- "Sanjukta Panigrahi--The Queen of Odissi Dance," *Arts Focus*, Vol IV, No. 6, Nov/Dec 1984, p.2.
- "Steps in Time: A Hindu Moslem Dance Dialogue--Odissi," *Arts Focus*, Vol. V, No. 1, Jan/feb 1985, p.3.
- "An American Humanist in the Dance World of Orissa, India," *Crosscurrents*, Spring, 1986, Vol. 4, No. 2, pp. 7-11.
- "Panchakanya: Orissi Dance Brings Legends to Life," *Arts Focus*, Vol. VI, October 1986, p.1.
- "Classical India Origin of Danse Orientale: Myth or Reality," *Fantasia*, Jan-Feb, 1987, pp. 4-9.
- "Rare Benaras-style Katthak in Seattle," *Arts Focus*, Vol. VII, May 1987, p.4.

"Indian Dance in the U.S.A.," *The Heritage* (India), July 1987, Vol. 3, No. 7, pp. 70-73.

"Gotipua--Boy Dancers--of Orissa," *Orissa Review* (India), Feb. 1988, pp.6-13.

"A Glimpse into the Indonesian Dance Scene," *Northwest Dance Focus*, Vol. VI, No. 3, November 1988, pp. 1,8.

"Indonesian History and Culture Through Its Performing Arts," *Fulbright Journal: History and Culture of Indonesia and Singapore*, Summer 1988, pp. 110-116.

"The Silent Scream of Butoh: Dance Expressions in Post-War Japan," *Crosscurrents*, Spring 1989, pp. 10-12.

"From Tradition to Avant Garde: The Dhanu Jatra of Bargarh," *Orissa Review*, February-March 1990, pp. 1-4.

"Review of *Kathputli*, directed by Nazir Ali Jairazbhoy, produced by the Smithsonian's Office of Folklife Programs, *Asian Theatre Journal*, Vol.8, No.2, Fall 1991, pp. 189-190.

Orissi Dance in the Context of Classical Dances of India. New Delhi, Seattle: Mahari Press, 1994.

"Gender Constructs in Orissi Dance" in Proceedings of Confluences II, University of Cape Town, South Africa, 1999.

"Contemporary Odissi Dance at Present and its Remedy in the Future," Srjan Guru Kelu Charan Award brochure 2000.

Review of performance by Sutapa Talukdar in Pandit Jasraj Newsletter, Vancouver, B.C., Canada, October 2000.

"Padmashree Guru Pankaj Charan Das and His Legacy," in The Mahari Award brochure, 2001.

"Guru Deba Prasad Das: The Man and His Art," Shradhdhanjali: International Odissi Festival Souvenir, December 2001, 6-8.

"Mahari Dance--An Alternative Narrative in Orissi--A Feminist Analysis," in *Proceedings: Dance in South Asia: New Approaches, Politics and Aesthetics*, Pennsylvania: Swarthmore, 2003, 55-59.

"The Future of Odissi Dance," in Brochure, Second International Odissi Festival, Washington DC, August 2003.

"Chhau," in *South Asian Folklore: An Encyclopedia*, ed. Margaret Mills, Peter J. Claus, & Sarah Diamond. New York: Routledge, 2003, 109-110.

"Jatra," in *South Asian Folklore: An Encyclopedia*, ed. Margaret Mills, Peter J. Claus, & Sarah Diamond. New York: Routledge, 2003, 307-308.

(forthcoming 2005): "The Politics of Representation: The Portrayal of the Female in Guru Pankaj Charan Das' Pancha Kanya Odissi Dance Dramas," Kolkata 2005.

(forthcoming 2006): "The Politics of the Male Body in Odissi Dance," Proceedings of Carleton University Conference

(forthcoming 2006) *The Story of Orissi*. Seattle: Mahari publications.

WORK IN PROGRESS:

Dance of the Cosmos: A Dancer's Journey Through Orissi (book).

PAPERS PRESENTED & WORKSHOPS CONDUCTED (ENGLISH LANGUAGE)

"Resocialization Through Language," WAESOL Conference, Seattle Central Community College, October 25, 1975.

Panel Discussant on "ESL Teaching in Junior College," in 1976 ATESL Workshop, University of Portland, Portland, Oregon, April 9-10, 1976.

Workshop on "Culture-Based Teaching, Secondary and Adult," Third Annual WAESOL Convention, Providence Heights, Issaquah, November 6, 1976.

"Culture and Language," Puget Sound Teachers of Writing, University of Washington, December 13, 1978.

"Understanding the International Student: An Introduction," South Seattle Community College, March 4, 1982.

"The Dynamics of Intercultural Understanding," Keynote Speaker, South Seattle Community College, Dec. 10, 1983.

"The Movements Which Guide Student Listening," Faculty Institute, Seattle Central Community College, September 10, 1986.

"The Movements Which Guide Student Listening," In-Service Subject Workshop for Consumer & Homemaking Instructors, Green River Community College, April 24, 1987.

**PAPERS PRESENTED & WORKSHOPS CONDUCTED:
(DANCE, HUMANITIES, & LITERATURE):**

"Dance and Culture," Bellevue Community College, Bellevue, Apr. 6, 1979.

"Dance, Literature, & Culture," Columbia Basin College, Pasco, Apr. 4, 1980.

"Historical and Dance Evidence of Shaktiism and Tantrism in the Vaisnavite Temple of Lord Jagannatha: Study of *Nava Durga*," Central Washington University, Ellensburg, Oct.9-10, 1981.

"The Duality of Siva: Creation Versus Destruction and the Concept of Ardhanarisvara," Seattle Art Museum, Nov. 6, 1981.

"History of Classical Indian Dance & the Cultural Impact on Movement Patterns," Bloomingdale School of Fine Arts, Olympia, No. 7, 1981.

"The Philosophical Contrasts Between Ballet and Classical Indian Dance: Concepts of Space and Time," University of Washington, Seattle, Dec. 4, 1981.

"The Folk Traditions of Northern India and Nepal," University of Washington, Seattle, Apr.3-4, 1982.

"Storytelling Through Dance Mime," Lincoln Arts Association, Seattle, summer 1982.

"Courtyard, Bazaar, Temple: Textiles and Jewelry in the Traditional Dances of Orissa," University of Washington, funded by the National Endowment for the Humanities, July 22, 1982.

Extended seminar on "The Philosophical, Social, Religious, and Historical Significance of Some Mahari Dances," South Seattle Community College, Seattle, March 2, 1983; University of Washington, Seattle, March 2, 1983.

DANCE, HUMANITIES, & LITERATURE CONTINUED:

"Dance and Humanism in India," Willamette University, Salem, Oregon, Nov. 4, 1983.

Organized seminar on "India: Land of Gandhi," South Seattle Community College, Seattle, Apr. 5-7, 1984. Presented paper on "The Language of Dance in India: A Non-Verbal Communication," Apr. 6-7, 1984.

"Convergence of Western Science and Eastern Mysticism and Movement," Humanities 1984, Marriott, Sea-Tac, Seattle, May 11, 1984.

"The Language of Dance in India: A Study of the Mahari Tradition," Edmonds Community College, Edmonds, May 18, 1984.

"Dance and Civilization: India," Western Oregon State College, Monmouth, Oregon, Nov. 3, 1984 (funded by Oregon Commission for the Humanities).

"The Classical Dance of India: A Humanistic Tradition," Willamette University, Salem, Oregon, Nov. 3, 1984 (funded by Oregon Commission for the Humanities).

"The Odissi Renaissance," Padatik, Calcutta, India, Dec. 12, 1985.

"The Dance Tradition of the Guru of Gurus in Odissi," Calcutta, India, Dec. 16, 1985.

"Dance Reflections in the Sculpture of India," a slide presentation, Seattle Art Museum, Apr. 3, 1986.

"The Female Dancer in India: Prostitute or Goddess," Everett Community College, "In Celebration of Women," Apr. 22, 1987.

"The Female Dancer in India: Goddess or Prostitute," through the *Inquiring Mind* speaker series, funded by Washington Commission for the Humanities, sponsored by the following organizations:

WCH Conference, Bellevue, April 29, 1988.

Women's Business Association, Seattle, May 26, 1988.

Seattle Waldorf School, September 22, 1988.

Pacific Bible Institute, Bellevue, November 9, 1988.

The Evergreen State College, Tacoma Campus, November 12, 1988.

Dept. of Near Eastern Languages, University of Washington, Dec. 2, 1988.

The Scribes, Cultural Center, Sequim, April 13, 1989.

Cultural Center, Port Angeles, April 13, 1989.

Kent Senior Center, April 19, 1989.

WCH Conference, Holiday Inn, Yakima, April 28, 1989.

Women's Center, Eastern Washington University, Cheney, May 11, 1989.

Hallmark Convalescent Center, Federal Way, May 16, 1989.

National Faculty: Northwest Regional Office, Olympia, July 11, 1989.

EBASCO, Bellevue, September 7, 1989.

Highline Community College, Midway, October 4, 1989.

St. Martin's College, Olympia, October 6, 1989.

The Community for Christian Celebration, Olympia, November 26, 1989.

Seattle Central Community College, Seattle, December 1, 1989.

Cashmere High School, Cashmere, Washington, December 6, 1989.

International Student Center, Seattle University, Seattle, January 27, 1990.

Humanities Retreat, Port Orchard, Washington, March 10, 1990.
Nawella Club of Lower Yakima Valley, Richland, March 15, 1990.

DANCE, HUMANITIES, & LITERATURE CONTINUED:

East Shore Unitarian Church, Bellevue, March 26, 1990.
Keenagers of University Presbyterian Church, Seattle, March 27, 1990.
Yakima Public Schools, Yakima, April 12, 1990.
United Church of Christ, Richland, May 11, 1990.
Wallingford Senior Center, Seattle, May 18, 1990.
Edmonds Community College, Lynnwood, May 25, 1990.
Central Washington University, Ellensburg, June 1, 1990.

"Rabindranath Tagore: Through Indian Eyes," through the *Inquiring Mind* speaker series, funded by Washington Commission for the Humanities, sponsored by the following organizations:

WCH Conference, Bellevue, April 29, 1988.
Keystone Church, June 1, 1988.
Washington Hoyt Elementary School, April 21, 1989.

"The Reconstruction of Orissi Dance from Popular Orissan Theatre," *Association for Asian Performance* Forum at The Association for Theatre in Higher Education Conference, San Diego, August 3-6, 1988.

"History and Culture Through Epic Dance Theatre in India and Indonesia," Washington Community College Humanities Association, Everett, Washington, October 21, 1989.

"The Goddess, the Courtesan, and the Wife in India," South Puget Sound Community College, Olympia, October 18, 1989; "Gender Images" Program, The Evergreen State College, Olympia, October 26, 1989.

"Post Colonial Reconstruction of Dance Theatre in India," funded under a Major Grants Award by the Washington Commission for the Humanities, sponsored by the following organizations:

Washington State University, Pullman, three lectures on October 5, 1990.
The Evergreen State College, Olympia, November 14, 1990.
The University of Washington, Seattle, February 25, 1991.
South Seattle Community College, April 19, 1991.
1991 Western States Humanities Councils Annual Conference, luncheon speaker, Madison-Stouffer Hotel, Seattle, May 18, 1991.
Peninsula Community College, Port Angeles, February 13, 1992.
Altrusa Club of Lower Yakima Valley, March 22, 1992.
"Cultural Reconstruction in the Baltics," The Evergreen State College, Olympia, October 16, 1990.
The Evergreen State College, Olympia, December 6, 1990 (panel discussant).
"The Baltic Voice," the *Inquiring Mind* Conference, Spokane, May 10, 1991.
"Storytelling Through Dance," New Century High, Olympia, Nov. 8, 1990.
"Goddess Worship in Visual and Performing Arts in India," Edmonds Community College, March 1, 1991.

DANCE, HUMANITIES, & LITERATURE CONTINUED:

DANCE, HUMANITIES, & LITERATURE CONTINUED:

"The Devadasi Tradition: Eulogized, Banned, & Secularized," Central Washington University, March 7, 1991.

"The Voice of Silence: The Asian American Women's Experience in the Northwest," in Conference on Women Making History in the Northwest, March 9, 1991.

"From Jatra to Jhansi Ki Rani," ARCE, New Delhi, India, May 7, 1991.

"From Theatre to Classical Orissi," South Asia Conference, University of Wisconsin, Madison, Wisconsin, October 31, 1991.

"The Philosophical Dance of Atoms," through the *Inquiring Mind* speaker series, funded by Washington Commission for the Humanities, sponsored by the following organizations:

Washington State University, Pullman, October 25, 1991.

Friends of the Ilwaco, Ocean Park Libraries, Ocean Park, November 9, 1991.

Community Unitarian-Universalist Church, Tumwater, November 18, 1991.

Cornish College of the Arts, Seattle, November 19, 1991.

American Association of University Women, Longview, January 9, 1992.

Omak/Wenatchee (elementary, junior, and senior schools), April 18, 1992.

Inquiring Mind Conference, Issaquah, April 24, 1992.

Unitarian Church, Bremerton, May 3, 1992.

Alpine Way Retirement Center, Shelton, August 7, 1992.

Unitarian Universalist Church, West Seattle, October 11, 1992.

Cornish College of the Arts, Seattle, November 3, 1992.

Everett Public Library, Everett, November 15, 1992.

Nouvella Club of Lower Yakima Valley, Sunnyside, November 19, 1992.

The Heritage College, Toppenish, November 24, 1992.

Michael Servetus Unitarian Universalist Fellowship, Vancouver, February 26, 1993.

Des Moines United Methodist Church, Des Moines, April 18, 1993

"Japan's Dance of Darkness," through the *Inquiring Mind* speaker series, funded by Washington Commission for the Humanities, sponsored by the following organizations:

Port Angeles Museum of Art, November 14, 1991.

Wesley Gardens Retirement Home, Des Moines, January 16, 1992.

Library Talks, Asian Tribute, The Evergreen State College, March 8, 1992.

Inquiring Mind Conference, Issaquah, April 25, 1992.

Monroe State Prison, Monroe, June 26, 1992.

Methow Arts Alliance, Twisp, July 22, 1992.

"Dance Choreography in Changing India," South Asian Studies & Indian Association of Western Washington, University of Washington, May 9, 1992.

"Asian American Voice in the Performing Arts," Asian American Conference, University of Washington, May 9, 1992.

"Politics of Representation: The Female in Guru Pankaj Charan Das' Pancakanya Choreography," South Asia Conference, Madison, Wisconsin, November 7, 1992.

"The Forgotten Voice of the Goddess/Female," Des Moines Methodist Church, Des Moines, Washington, April 18, 1993

DANCE, HUMANITIES, & LITERATURE CONTINUED:

"Orissi Dance: From the Language of the Gods to the Voice of the People: Production of Amandla Awethu (The Power is Ours)," South Asia Conference, Madison, Wisconsin, plenary session, November 7, 1993

"The Politics of Dance," The Evergreen State College, Oct. 27, 1994

"The Orissi Renaissance and Its Legacy," Conference on Indian Dance in a Comparative International Context, Carleton University, Ottawa, November 26, 1994.

"Dance of the Atoms," University of Puget Sound, Tacoma, November 18, 1994.

"EcoFeminism and Dance Mythology," The Evergreen State College, November 29, 1994.

"In Search of a New Home: Asian Indian Immigration in the Pacific Northwest," Cavanaugh Inn, Spokane, April 28, 1995.

"Ecofeminism Through Performance," through the *Inquiring Mind* speaker series, funded by Washington Commission for the Humanities, sponsored by the following organizations:

American Association of University Women, Lacey, Sept. 19, 1995

Methow Arts Alliance, Twisp, Oct. 17, 1995

Navy Officers' Wive's Club, Seattle, Oct. 25, 1995

Arts Council of the Mid-Columbia Region, Kennewick, Oct. 26, 1995

Unitarian Universalist Church, Kennewick, Dec. 1, 1995

Seattle University, Environmental Studies, Jan. 31, 1996

Shoreline Community College, Women's Programs, Feb. 6, 1996

Seattle Central Community College, Women's Program, Feb. 28, 1996

University of Puget Sound, Lecture Series, March 4, 1996

Washington State University, Pullman, Women's Programs, March 11, 12, 1996

Central Washington University, Women's Programs, March 14, 1996

League of Women Voters, Whidbey Island, September 24, 1996

Lincoln School, Wenatchee, October 18, 1996

Highline Community College, Midway, November 13, 1996

Tacoma Community College, Tacoma, November 26, 1996

Allied Arts, Bellingham, January 17, 1997

Women's Programs, Port Townsend, March 9, 1997

Spokane Arts Commission, Spokane, March 28, 1997

First United Methodist Church, Olympia, April 9, 1997

"Street Theatre: A World View," through the *Inquiring Mind* speaker series, funded by Washington Commission for the Humanities, sponsored by the following organizations:

Central Area Youth Association, Seattle, August 21, 1996

American Association of University Women, Twisp, October 15, 1996

Ethnic Community Services, Longview, for May 31, 1997

Informance: "The Politics of Dance," Stevenson Library, Stevenson, Oct. 12, 1997

Informance & Workshop: "Images of Women: Self Empowerment," Edmonds Community College, Edmonds, Nov. 5, 1997

DANCE, HUMANITIES, & LITERATURE CONTINUED:

“Dance for Self-Empowerment,” in Stress Management Forums, Tacoma Community College, March 3, May 12, & November 13, 1998.

Informance: “The Cult of Jagannatha,” in Unitarian Universalist Congregation of Whidbey Island, June 6, 1999.

“Orissi Dance,” Interview for the Archives of Guru Kelu Charan Mahapatra, in Orissa, India, by Ratikanta Mohapatra, April 30, 2000.

Series of lectures on “Reconstruction of the Orissi Dance,” Nrityagram, Hessaraghatta, Bangalore, India, May 2000.

“Gender Constructs in Post-Colonial Classical Orissi Dance,” Utkal University of Culture, Bhubaneswar, Orissa, India, November 24, 2000.

“Gurus, Teachers, Tutors in Orissi Dance,” seminar, Kala Vikash Kendra, Cuttack, December 28, 2000.

“Contemporarizing Orissi Dance,” sponsored by Spic Macay, at Rotary Bhavan, Bhubaneswar, January 17, 2001.

“The Mahari Ang of Guru Pankaj Charan Das,” an illustrated lecture at the India Centre, New Delhi, February 26, 2001, organized by Padmabhushan Sonal Mansingh.

“Exploring Globalization Issues Through Drama & Fine Arts,” Lecture workshop for K-12 teachers, at Global Source Education's "Teaching Globalization Across Boundaries: Considering a New Civics, Univ. of Washington, July 24, 2001.

“The Politics of the Male Body in Odissi Dance,” Carleton University, Ottawa, Ontario, Canada, November 23, 2001.

“Postcolonialism and the Birth of New Genres: Butoh Dance in Japan,” Carleton University, Ottawa, Ontario, Canada, November 24, 2001.

“Guru Pankaj Charan Das’ Technique,” at Habitat Centre, New Delhi, India, December 18, 2001.

“Appreciating Odissi Dance,” at Seattle Festival Mosaic: Asian Arts and Cultures for K-12 Social Studies teachers, Jackson School Outreach Programs, University of Washington, Seattle, February 9, 2002.

“Gender Constructs in Mahari Dance: An Alternative Narrative in Odissi,” South Asian Dance Symposium, Swarthmore College, Philadelphia, March 2, 2002.

“Pancha Kanya Text,” Seminar on Sahitya at The Second International Odissi Festival, Washington DC, August 29, 2003.

“Anga Soundariya: Guru Pankaj Charan Das's Style,” Seminar on The Dance Creation at The Second International Odissi Festival, Washington DC, August 31, 2003.

“The Politics of Representation: Questions in Search of Answers,” at Conference on “Transcultural Improvisations: Performing Hybridity,” University of British Columbia, Canada, October 16-19, 2003 (in conjunction with David J. Capers).

“The Portrayal of the Female in Guru Pankaj Charan Das' *Pancha Kanya* Dance Dramas,” at the *Pancha Kanya* Seminar, Bharatiyam Multiplex, sponsored by the Eastern Zonal Cultural Centre, Kolkata, India, December 27, 2003

"Odissi Dance: Imagined Past, Reconstructed History, Monolithic Future?" at the Barbara Stoler Miller Conference, "Contesting Pasts, Performing Futures: Nationalism, globalization, and the performing arts in modern South Asia," Columbia University & Barnard College, February 20-22, 2004.

AWARDS AND HONORS:

Altrusa International Scholarship, 1968.

Honorary Member, Seattle Art Museum, 1981.

Award of Exemplary Status in the Humanities, Washington State Community College Humanities Association, May 1, 1982.

Curriculum Development Award for a series of three seminars: "India: Land of Gandhi"; "Japan: Old and New"; "Middle East: History and Politics." (in conjunction with Ms. Joan Mraz and Dr. Jihad Othman), May 21, 1984.

Award of Recognition, Oregon and Washington Community College Councils (in honor of outstanding contribution to education excellence as a community college faculty member in the Northwest), Oct. 28, 1988.

Sponsored Research Award, The Evergreen State College, summer 1991.

1994: Selected as Exchange faculty at Kobe Shodai in Japan for spring and summer, 1996, to teach American Literature.

NGO Representative for Women's Caucus for Art at the U.N. Conference on Women in Beijing, August-September 1995, for a performance/workshop.

Recognition for choreography and collaboration in On the Boards' 14th Annual Northwest Choreographers' Showcase, April 1997.

The first Visiting Faculty at the intensive summer workshops for PETA (Philippine Educational Theatre Association) in Manila, the Philippines, April 1998.

Sponsored Research Award, The Evergreen State College, for summer 2000.

Award for the Orissi Program at The Evergreen State College, Washington, DC, Second International Odissi Dance Festival, August 2003.

Certificate of Excellence, Indian Arts & heritage Council, October 25, 2003.

FELLOWSHIPS AND GRANTS:

Fulbright Advanced Research Scholar Award for "Odissi and Corollary Art Forms." Orissa, India, July, 1985-February 1986.

A speaker for *The Inquiring Mind*, Washington Commission for the Humanities, 1988-1990.

Fulbright-Hays Seminars Abroad Program Award for "History and Culture of Indonesia and Singapore," Summer, 1988.

American Institute of Indian Studies Fellowship for research on Odissi Dance and the Jatra Theatre in Orissa, India, 1988-1989.

National Endowment for the Arts Choreography Fellowship for dance, 1989.

Washington Commission for the Humanities: Photography Exhibit on India, 1990 (with photographer David J. Capers).

A speaker for *The Inquiring Mind*, Washington Commission for the Humanities, 1991-1993.

Project Director of Fulbright Group Projects Abroad to India, with five participating colleges from the state of Washington, 1991.

A speaker for *The Inquiring Mind*, Washington Commission for the Humanities, 1995-1997.

Arts International Grant: The Fund for U.S. Artists at International Festivals and Exhibitions, a public-private partnership of the National Endowment for the Arts, the U.S. Department of State, the Pew Charitable Trusts, and the Rockefeller Foundation, administered by Arts International, December 2001.

The Fund for Folk Culture: The Artists Support Program's Creative Opportunities for Traditional Artists Award, Round One, Supported by the Ford Foundation's New Works Program, January 2004.

MEMBERSHIP IN PROFESSIONAL SOCIETIES:

Sacpan
CORD (Congress of Research on Dance)
Ragamala (Executive Board Member, 1987-1989)
Association for Asian Performance
Women's Caucus for Art
Dance Critics Association