

RACHEL CARRICO

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EDUCATION

- Ph.D. University of California-Riverside, Critical Dance Studies (2015)
M.A. New York University, Performance Studies (2007)
M.A.E. Truman State University, Secondary English & Drama Education (2003)
B.A. Truman State University, English; minor in Theatre (2001)

ACADEMIC APPOINTMENTS

- 2019- 2019 Visiting Assistant Professor of Dance Studies, Dance Department, Reed College
2018 Instructor, Department of Anthropology and Program in Folklore and Public Culture, University of Oregon
2018 Adjunct Instructor, MFA Program in Choreography and Visual Art, Wilson College
2017 Visiting Assistant Professor, Department of Theater and Dance, Colorado College
2016- 2017 Faculty Fellow, Department of Dance, University of Oregon
2015- 2016 Mellon Postdoctoral Fellow in Dance Studies and the Humanities, Department of Theater and Performance Studies, Stanford University

JOURNAL ARTICLES & ANTHOLOGY CHAPTERS

- “Second Lining In and Beyond New Orleans.” *The Futures of Dance Studies*, eds. Susan Manning, Janice Ross and Rebecca Schneider. University of Wisconsin Press (Forthcoming 2019).
- “‘The Patter of Our Feet:’ Parading and Political Organizing in New Orleans.” *Conversations Across the Field of Dance Studies*. Society of Dance History Scholars (Forthcoming 2019).
- “Dancing Like a Man: Competition and Gender in the New Orleans Second Line.” *Oxford Handbook on Dance and Competition*, ed. Sherril Dodds. New York: Oxford University Press, 2018.
- “Flying High: Function and Form in New Orleans Second Line Dancing,” co-authored with Esailama G. A. Diouf-Henry. In *Freedom’s Dance: The Second Line in New Orleans* by Eric Waters. Baton Rouge: Louisiana State University Press, 2018.
- “Miss Antoinette K-Doe and Her Baby Dolls.” In *Contemporary Scholars and Artists Respond to the Baby Dolls of New Orleans*, ed. Kim Vaz-Deville. Jackson: University Press of Mississippi, 2018.
- “Un/Natural Disaster and Dancing: Hurricane Katrina and Second Lining in New Orleans.” *TBS: The Black Scholar* 46, no. 1 (2016): 27-36.
- “On Thieves, Spiritless Bodies, and Creole Soul: Dancing through the Streets of New Orleans.” *TDR: The Drama Review* 57, no. 1 (2013): 70-87.
- “Lakeviews: A Bus Tour as a Vehicle for Regrowth in New Orleans.” *TDR: The Drama Review* 53, no 1 (2008): 190-196.

CHOREOGRAPHY, DIRECTION & PERFORMANCE

- 2018 *Dedication*. Choreographed by Rachel Carrico with the student ensemble. DanSix: Emerge, Kathryn Mohrman Theatre, Colorado College (Colorado Springs).
- 2016 *Dear Monica*. Directed by Rachel Carrico; written and choreographed with the ensemble. Work-in-progress presented at Field Studies Choreography Lab (2015, NYC) and debut at the University of Oregon's Dougherty Dance Theatre (Eugene).
- 2015 *Building Scene: Space Launch!* Dir. by Aleta Hayes; choreographic assistance and dance dramaturgy by Rachel Carrico. Chocolate Heads Movement Band (Palo Alto).
Broads Having a Blow. Choreographed and performed by Rachel Carrico with music by Kelly Powers. Work-in-progress showings presented at Swarthmore College and FringeArts (Philadelphia).
- 2013 *I Won't Leave the Naming Up to You*. Ensemble. Choreographed by Martiza Mercado-Narcisse (Narcisse Movement Project). Contemporary Arts Center, Dance Out Loud: Southern Voices Festival (New Orleans).
- 2011 *Fronteras*. Ensemble. Choreographed by Rachel Carrico; directed by Jordi Möllering. Presented by Goat in the Road Productions at the Shadowbox Theater (New Orleans).
- 2010 *The Don Effect*. Directed by Rachel Carrico, written by Carrico and the ensemble. Presented by Goat in the Road Productions at The Candle Factory (New Orleans).
Fish and Bird. Directed by Rachel Carrico, performed by William Bowling. Presented by Grupo de Teatro Artzénico, New Theatre Festival (Quetzaltenango, Guatemala).
- 2009 *Major Swelling's Salvation Medicine Show*. Ensemble. Directed by Chris Kamenstein; choreographed by Rachel Carrico. Presented by Goat in the Road Productions, Cripple Creek Theatre Co. and the New Orleans Fringe Festival at the Marigny Theater.
The Comedy of Errors. Adrianna. Directed by Lorenzo Gonzalez. New Orleans Shakespeare Festival at Tulane University.
- 2008 *Calculus of Hope*. Written, choreographed, and performed by Rachel Carrico and Jamie Coffey. Presented by Goat in the Road Productions and the New Orleans Fringe Festival.

UNIVERSITY TEACHING EXPERIENCE

Reed College

Introduction to Dance: History and Culture (Fall 2018)

Dance, Gender, Sexuality (Fall 2018)

Special Topics in Choreography: Parades, Processions, Protests (Fall 2018)

African Diaspora Dance Studies (Spring 2019)

Contemporary II (Spring 2019)

Wilson College

MFA Seminar: Improvisation: Dance and Other Contexts (online) (Spring 2018)

Colorado College

Cultural Perspectives in Dance (Fall 2017)

Historical Perspectives in Dance (Fall 2017)

University of Oregon

Anthropology and Popular Culture (Spring 2018)
Folklore, Performance and Politics (Spring 2018)
Introduction to Ethnographic Methods (Winter 2018)
Anthropology and Aliens (online course) (Winter 21018)
African Dance Aesthetics in Global Contexts (Winter and Spring 2017)

Stanford University

Introduction to Improvisation in Dance: Salsa to *Vodun* to Tap (Winter 2016)
Shall We Dance? Social Dancing as Political Practice (Spring 2016)

University of California-Riverside

Graduate Student Instructor (designed and solely taught course):

Introduction to Dance (Fall 2011, Fall 2012, Winter 2013)

Teaching Assistant:

Dance Repertory: South Asian/Asian American Cultural Shows (Winter 2012)

Dance: Cultures and Contexts—Writing Intensive (Spring 2012)

AWARDS, GRANTS & FELLOWSHIPS

- 2016- 2017 New Orleans Jazz and Heritage Foundation Archive Fellowship
- 2015- 2016 Mellon Postdoctoral Fellowship in Dance Studies in/and the Humanities,
Department of Theater and Performance Studies, Stanford University
- 2014- 2015 University of California's President's Dissertation Year Fellowship
Michael Schoenecke Travel Grant, American Culture Association
Graduate Student Travel Award, Society of Dance History Scholars
Maxwell H. Gluck Foundation Fellowship in the Arts, UCR ('10-'15)
- 2013- 2014 Graduate Research Grant, UC Center for New Racial Studies
Selma Jeanne Cohen Award for excellence in dance scholarship, Society of Dance
History Scholars
Global South Fellowship, New Orleans Center for Gulf South, Tulane University
Graduate Research Mentorship Program, UC-Riverside
Dissertation Research Grant, UC-Riverside
- 2012- 2013 Humanities Graduate Student Research Grant, UC-Riverside
Mellon Summer Seminar in Dance Studies at Brown University
- 2010- 2011 Chancellor's Distinguished Fellowship, UC-Riverside
Performing Americas Project Creative Exchange Grant, National Performance
Network (2010, renewed in 2011)
- 2006- 2007 Graduate Fellow for Arts and Community Affairs, Tisch School of the Arts'
Office of Community Connections and Vice President's Office for Community
Affairs, NYU

INVITED TALKS

“Why Yo’ Feet Hurt? Doing Dance Research at the New Orleans Second Line,” co-
presented with choreographer Latanya d. Tigner. Townsend Center for the Humanities at
UC-Berkeley’s Dance Studies Working Group (2016)

“In the Lab with Rachel Carrico.” In the Lab Series, San Francisco State University’s School of Theatre and Dance (2016)

“Breaking Barriers: Gender Roles, Performance Conventions, and How Musicians and Dancers Improvise Together,” co-presented with pianist Kelly Powers. Sound Breaks Symposium at Swarthmore College (2015)

CONFERENCE PARTICIPATION

2018 “An Explosion of Spirit: Dance, Politics, and Pleasure in 1970s New Orleans.” Organized Panel: Carnival Arts and the Festive Economy in New Orleans. Association for the Study of the Arts of the Present. New Orleans

2017 Panel Respondent, “Dancing Calls and Responses Now: Contemporary Perspectives of African-Descended Traditions in Cuba, Haiti and Brazil.” Dance Studies Association. Columbus, OH

“Do Watcha Wanna: Pedagogies of Dissent in the New Orleans Second Line.” **Panel Organizer**, “Embodying Dissent: Transgressive Genealogies of Afro-Diasporan Dance.” American Studies Association. Chicago, IL

2016 “In an Authentic Place: Post-Katrina New Orleans on the Concert Stage.” **Panel Organizer**, “Interrogating Cultural Authority in Concert Dance: Ownership Claims and Decentering Moves of the Political Body.” Society of Dance History Scholars / Congress of Research on Dance. Pomona, CA

2015 “Highs and Lows: Footwork, Bass Rhythms, and Vertical City Space in the New Orleans Second Line.” **Panel Organizer**, “Walking, Parading, and Footworking Through the City: Urban Processional Music Practices and Embodied Histories.” Society for Ethnomusicology. Austin, TX

“Second Lining in HBO *Treme*.” **Panel Organizer**, “Second Lining from Street to Silver Screen.” Popular Culture Association / American Culture Association. New Orleans, LA

2014 “Do Watcha Wanna, Show Me Your Footwork, Roll With It: Second Line Dancing as a Folklife Tradition.” Louisiana Folklore Society. New Orleans, LA

“Un/Easy Authority: Why I Won’t Dance My Dissertation.” **Panel Organizer**, “The Hazards of Dance Ethnography.” Society of Dance History Scholars / Congress of Research on Dance. Iowa City, IA

“Second Lining through the Streets of Post-Katrina New Orleans: Dance, Violence, Race, and Place.” UC Center for New Racial Studies Annual Conference. San Francisco

“Dancing and Disaster: What Can Second Lining Teach Us about Katrina?” The Collegium for African Diaspora Dance. Durham, NC

2013 “On the Street and in the Studio: Decentering and Recentering Dance in the New Orleans Second Line.” Society of Dance History Scholars / Congress of Research on Dance. Riverside, CA. **Winner**: Society of Dance History Scholars’ Selma Jeanne Cohen Award for excellence in dance research

2012 “Co-Choreographing Social Relations: Improvised Dance and Police Surveillance at the New Orleans Second Line.” Society of Dance History Scholars. Philadelphia, PA

- 2008 “*Lakeviews*’ No-Place Choreography: Memory, Destruction, and Transportation.”
American Society for Theatre Research. Boston, MA
- 2007 “Talkin’ and Movin’ on Thangs: Storytelling and Motional Expression in Appalachian Theater.” World Dance Alliance of the Americas General Assembly. Salvador, Brazil

SERVICE TO PROFESSION

- 2015-present Peer Review Board, *PARtake: The Journal of Performance as Research*
- 2012- 2013 Graduate Student Planning Committee, Congress of Research on Dance and Society / Dance History Scholars joint conference

DEPARTMENTAL SERVICE

- 2018-2019 Director of Senior Theses and Junior Qualifying Exams, Reed College Dance Department
- 2016- 2017 Course development committee, University of Oregon Dance Department
- 2015- 2016 Organizer, Stanford Colloquium on Dance Studies: “Dance, Racism, Resistance,” Stanford Theater and Performance Studies Department
- 2010-2012 Co-Chair, Graduate Student Concert Organizing Committee, UC-Riverside
Officer, Dance Graduate Student Association, UC-Riverside

Co-Chair, VOLTA Performance Curatorial Committee, Dance Under Construction conference and (dis)junctions Graduate Student Conference, UC-Riverside

PROFESSIONAL MEMBERSHIPS

Dance Studies Association
Society of Ethnomusicology
American Studies Association

ARTS ADMINISTRATION EXPERIENCE

- Co-Founder & Artistic Director, Goat in the Road Productions (New Orleans, 2008-10)
- Founder & Curriculum Director, Play/Write: Youth Playwriting Festival (New Orleans, 2008-14)
- Project Manager, NPN Performing Americas Creative Exchange Residency with Grupo de Teatro Artzénico (Quetzaltenango, Guatemala) with Goat in the Road Productions (2011-13)
- Production Manager, Free Southern Theatre 50th Anniversary Convening (New Orleans, 2013)
- Project Manager, *HOME, New Orleans?*, National Performance Network, Tulane University and Xavier University (2008-10)
- Local Organizer, Urban Bush Women Summer Leadership Institute (New Orleans, 2008-14)