

# CURRICULUM VITAE

## HALIFU OSUMARE

### PERSONAL DATA

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African American & African Studies  
University of California, Davis  
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### ACADEMIC SUMMARY

#### Education

- 1999                      Ph.D. - University of Hawai'i at Manoa  
Department of American Studies
- 1993                      M.A. with honors - San Francisco State University  
Special Major: "Ethnology of Dance"  
Departments of Anthropology and Dance & School of Ethnic Studies
- 1975                      B.A. University Without Walls, Berkeley  
Dance & Theatre Arts
- 2001                      Certified Instructor of the Katherine Dunham Dance Technique  
Institute for Intercultural Communication, East St. Louis, Illinois

#### University Teaching Appointments

- 2005- Present            Associate Professor, University of California, Davis  
African American & African Studies
- Fall 2008                Senior Lecturer – Department of Dance Studies; School of Performing Arts  
University of Ghana, Legon - 2008-2009 Fulbright Scholar
- 2000-2005               Assistant Professor of Dance & American Culture Studies  
Bowling Green State University; Joint appointment with American Culture  
Studies Program & School of Human Movement, Sport, and Leisure Studies;  
Bowling Green, OH.
- Spring 2000             Visiting Lecturer, University of California, Berkeley  
Departments of African American Studies and Dramatic Art.
- Spring 1999             Visiting Assistant Professor, University of California, Riverside  
Department of Dance. Member of five-scholar international research  
seminar: "Race and Representation in Dance."
- 1996- 1998              Lecturer, University of Hawai'i at Manoa, Department of American Studies.
- 1981-1993               Lecturer, Stanford University. Joint appointment: Dance Division and the  
Committee on Black Performing Arts.
- 1976                      Lecturer, University of Ghana. African Studies Department, School of Dance  
Music and Drama (Chair, Dr. Kwabena Nketia). African American dance forms  
in the dance certificate program, and classes for the Ghana National Dance Co.

## Curricular Development

DRAM 657	Dance Ethnology – University of Ghana, Legon. Graduate course in Dance as a social system with society that reflects the socio-political structure and cultural values of a people.
AAS 181	Hip-Hop in Urban America – University of California, Davis. Upper Division course designed to investigate issues in hip hop, including its connection to African diasporic performances, ethnicity, “race,” gender, capitalism and commercialization, institutional policing of hip hop youth, and the culture’s globalization.
HMSL 680/ ACS 600	“Aesthetics and Sport” – Bowling Green State University. Graduate course exploring the philosophical basis of Sport, its cultural function in society as a form of popular culture, and sport positioned in relation to race, ethnicity, and gender.
ACS 780	“Hip Hop Culture & Mass Media” - Bowling Green State University. Graduate course investigating media theory in relationship to the complex dimensions of hip hop in the commercial arena, as well as its continuing reputation as a suspect art form.
ACS 400	Dance & American Culture – Bowling Green State University, American Culture Studies. Dance Anthropology, American Studies, & Performance Studies to examine American Indian, Native Hawaiian, and hip hop youth culture through dance.
AFRICAM 159	“Power Moves - Hip Hop Culture & Sociology” - University of California at Berkeley, Department of African American Studies. Cultural Studies, African American Studies, and Popular Culture.
DANCE .007	“Looking In, Looking Out: To Dance is Truly Human” - University of California, Riverside, Department of Dance. Own approach to the course “Watching the Dance Go By,” using dance ethnology, history, American Studies and Performance Studies.
AMST 201	"The American Experience" - University of Hawai'i at Manoa. Basic undergraduate American Studies course, utilizing socio-cultural theory, history, and current events.
AMST 202.	"Diversity in American Life" - University of Hawai'i at Manoa. History, literature, and anthropology.
DANCE 185.	“African Caribbean Roots of Jazz Dance” - Stanford University. Historical survey of U.S. social dance of the 20th century in relation to the dances of Haiti, Trinidad, and Cuba, under the larger rubric of African performance aesthetics. Studio and Lecture.

## Dissertation/Thesis Students

2008-Present	Dissertation: Andrea Smith, “The Hyphy Movement as a Derivative of Hip-Hop in the S.F. Bay Area,” Cultural Studies, University of California, Davis
2006-Present	Dissertation: Robero Prince, “ “Say Hello to My Little Friend: Scarface, Cool Pose Resistance, and the Origins of Gangsta Identity,” American Culture Studies, Bowling Green State University

- 2004-2008      Dissertation: Ramona Coleman, "Competing Identities: Representations of The Black Female Sporting Body," American Culture Studies, Bowling Green State University
- 2001-2005      Thesis: Erica Lanice Washington, "'Shabach Hallelujah!' The 'Continuity of the Ring Shout Tradition as a Site of music and Dance in Black American Worship,'" Music History, Bowling Green State University
- 2002-2004      Thesis: Becky Edinger, Physical Education/Teacher Education  
Bowling Green State University

### Research Interests

My general research focus encompasses the fields of Cultural Studies and African Americans Studies, with an emphasis on how African American performance has historically utilized resistance, complicity, and play in relation to structures of power. I am interested in two specific areas embedded in this general focus: 1) how global popular culture's centralization of African-derived performance aesthetics in the era of postcolonialism informs a variety of African-based performance phenomena, and 2) the interplay of African American vernacular and concert dance forms in the fusion styles of contemporary black choreographers. My popular culture research has focused on hip hop youth culture, with an emphasis on globalization theory and Hawaii as a site of hip hop's internationalization. Currently, I am researching hip hop and youth culture in Accra, Ghana.

### Refereed Publications

(Book)

***The Africanist Aesthetic in Global Hip-Hop: Power Moves.*** New York: Palgrave Macmillan, 2007. Paperback Edition, 2008.

(Chapters & Articles)

- "Motherland Hip-Hop: African American Youth Culture in Senegal and Kenya,"** in *Rhythms of the Atlantic World*, University of Michigan Press, forthcoming.
- "Dancing the Black Atlantic: Katherine Dunham's Research-to-Performance Model,"** "Migration of Movement: Dance Across Americas," a special issue of *AmeriQuest* ([www.ameriquests.org](http://www.ameriquests.org)) 7.1 (Fall 2009)
- "The Dance Archeology of Rennie Harris: Hip-Hop or Postmodern?"** in Julie Malnig, ed., *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, University of Illinois Press, 2008.
- Book Review of *Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomblé*** by Yvonne Daniel, *Dance Research Journal* Summer 2008 (40.1), 89-92.
- "Gazing the Hood: Hip-Hop as Tourism Attraction,"** with Philip Feifan Xie and Awad Ibrahim, *Tourism Management* (2007)
- "Katherine Dunham: A Dance Pioneer of Postmodern Anthropology"** in VèVè A. Clark and Sara E. Johnson, *Kaiso, Writings by and about Katherine Dunham*, Madison, WI: University of Wisconsin Press, 2005, 612-623.
- "Global Hip Hop and the African Diaspora."** in H. Elam, Jr. & K. Jackson, eds., *Black Cultural Traffic*. Ann Arbor, MI: University of Michigan Press, 2005, 266-288.
- "Phat Beats, Dope Rhymes, and Def Moves: Hip Hop's African Aesthetics as Signifying Intertext"** in Niyi Afolabi, ed., *Marvels of the African World: Cultural Patrimony, New World Connections, and Identities*, Lawrenceville, NJ: Africa World Press, 2003, 371-394.
- "Break Dancing and the Intercultural Body,"** *Dance Research Journal* 34/2 (2002).
- "The Hip Hop Globe: Troping Blackness Off the Hook"** *Columbia Journal of American Studies* 5 (2002), 36 -58.
- "Beat Streets in the Global hood: Connective Marginalities in the Hip Hop Globe."** *Journal of American & Comparative Cultures* 2/1&2, (2001), 171-181.
- "Early Zake Memories,"** *Paintbrush, A Journal of Poetry and Translation* XXIII (Autumn 1996): 115-122. This essay documented Playwright Ntozake Shange's career in the early 1970s in the S.F. Bay Area's Black Arts Movement.
- "Viewing African Women Through Dance" -** *SAGE, A Scholarly Journal of Black Women* Vol. VIII, No. 2 (Fall 1994): 41-45.

"Aesthetic of the Cool: The Ancestral Dance Link in the African Diaspora" UCLA  
Journal of Dance Ethnology 7 (January 1993): 1-16.

## Invited Publications

(*non-refereed*)

**"The Black Body: Surviving Under Siege"** Stanford University's Committee on Black Performing Arts' Black Arts Quarterly 4, No. 1 Winter/Spring 1999.

**"The New Moderns: The Paradox of Eclecticism and Singularity,"** "The Genius of African American Choreographers," American Dance Festival's Black Tradition in American Modern Dance project, 1993.

**Black Choreographers Moving Toward the 21st Century,** edited and self-published August, 1991 compilation of 14 panels of choreographers, dance scholars and critics in 1989 two-city dance festival.

(*Journalistic Articles and Reviews*)

PROGRAM ESSAY: **"Cleo Parker Robinson: Aversion and Celebration,"** program booklet of the 1997-98 Dance Season of the Kennedy Center, Washington, D.C.

PROGRAM ESSAYS: **"Cleo Parker Robinson: Denver's 'Pamoja Woman of Free Space'"** and **"Lula Washington: Los Angeles' Black Dance Community Activist,"** program booklet for "Dance Women/ Living Legends" Project of 651, An Arts Center, Aaron Davis Hall, and the New Jersey Performing Arts Center, November, 1997.

ARTICLE: **"The Politics of Dance,"** Honolulu Weekly, March 8, 1995.

REVIEW: **"Saluting the Masters: Conference on Black Dance Companies,"** *Crisis*, Journal of the NAACP, May 1990

REVIEW: **"Black Choreographers Moving Toward the 21st Century: A National Model,"** UPDATE, Dance USA, The Journal for Professionals in Dance, April/March, 1990.

ARTICLE: **"The Legacy of Alvin Ailey,"** *San Francisco Bay Guardian*, December 1989

**"Katherine Dunham, Where African, Caribbean and African American Dance Converge,"** Unity Newspaper, September 29, 1989

**"Black Dance: To Be or Not To Be,"** *Crisis*, Journal of the NAACP, Oct., 1988.

## Papers, Panels & Lectures

(*Conference Refereed Papers*)

"It's All About the Benjamins: Hip-Hop in the Postmodern Capitalist Marketplace," National Association of African American Studies, Baton Rouge, LA, February 16, 2008.

"It's All About the Benjamins: Hip-Hop in the Postmodern Capitalist Marketplace," Popular Culture Association, Black Music Section, San Francisco, CA, March 22, 2008.

"Motherland Hip-Hop: African American Youth Culture in Senegal & Kenya," 49<sup>th</sup> Annual African Studies Association, San Francisco, November 17, 2006.

"He Got Game: Hip-Hop & the NBA," North American Society for the Sociology of Sport, Vancouver, Canada, November 3, 2006.

"Performance and Performativity in Global Hip Hop: Hawaii as Case Study, American Studies Association Annual conference, Houston, TX, Nov. 17, 2002.

"Rap Music's Africanist Aesthetic." International Association for the Study of Popular Music-US, Cleveland, Ohio, October 11, 2002.

"Hip Hop's Globalization: New Dimensions of Appropriation." University of California's African American Studies Department's academic conference on hip hop culture: *Hip Hop and Beyond*, April 26, 2002.

"Global Breakdancing and the Intercultural Body," Congress on Research in Dance, New York University, October 26-28, 2001.

"Multiple Musics/Public Intellectuals," American Studies Association, November 8, 2001.

Roundtable including Nina Crowley Reebee Garofalo, Laura W. Murphy, and Paul D. Fischer.

"Enactment of a Generation: Global Hip Hop Youth Culture," Hip Hop and Transnationalism Panel, Modern Language Association, December 27-30, 2000.

Chair & Respondent: "Dance, Memory, and Identity Among African Americans," American Studies Association, Detroit, MI October 12-15, 2000

"Performance and Performativity in Global Hip Hop: Hawai'i as Case Study," Dancing in the Millennium, An International Conference, Washington, DC July 19-23, 2000

"Enactment of a Generation: Global Hip Hop Youth Culture," California American Studies Association Conference, UC Santa Cruz, April 30, 1999.

- "Aesthetic of the Cool: The Ancestral Dance Link in the African Diaspora," University of California at Berkeley, African Diaspora Studies on the Eve of the 21st Century conference, May 2, 1998.
- "Contention and Reciprocation in Sacred African Dance/Drumming Traditions," American Anthropological Association, San Francisco, October 1997.
- "Converging Mythologies in Fagan's *Griot New York*, Congress on Research in Dance's (CORD) 30th Anniversary Conference, Miami, FL, November 4, 1995
- "Garth Fagan's Griot New York: The Diasporic Connection," University of Toledo, Ohio, commissioned by the UT Humanities Institute and funded by the National Endowment for the Humanities. Paper delivered in conjunction with *Griot New York*, evening-length collaboration between choreographer Garth Fagan, musician/composer, Wynton Marsalis, and visual artists, Martin Puryear, November, 1994.
- "Aesthetic of the Cool: The Ancestral Dance Link in the African Diaspora" - April 23, 1992 - UCLA's 13th Annual Dance Ethnology Forum; March 11, 1992 - S. F. State University's Art Department; October 14, 1993 Stanford University Dance Division.;
- "Dance in Contemporary Africa"- U. C. Berkeley/University Art Museum, *Africa Explores 20th Century African Art*, nationally touring exhibit from Center for African Art, NY. November, 1991 (other panelists: Susan Vogel, VèVè Clark, Manthia Diawara, and Donald Cosentino).

***(Invited Papers & Lectures)***

- "Dance Ethnology: A Marriage of Social Science and Dance," Institute of African Studies, University of Ghana, Legon, October 16, 2008.
- "Dunham Dance Technique: The Anthropological Model," Department of Dance Studies, University of Ghana, Legon, November 16, 2008.
- "Women, Gender, & Hip-Hop," University of California, Davis – Women's Resources and Research Center, November 29, 2007.
- "That's the Joint" Hip-Hop Scholarship & Academia, Bowling Green State University, October 17, 2006.
- "Global Hip Hop & the Africanist Aesthetic," Oberlin College (OH), April 23, 2004.
- "Hip Hop in a Global Context," University of Minnesota's Trans/lations/ferrals: Vernacular/Pop culture on the Concert Stage" (Dance Program), March 6, 2004.
- "Soul Food: " Sacramento State University, February 28, 2004.
- "Katherine Dunham's Stage Craft: Fusing Ritual & Art," Baila-USA Afro-Caribbean Dance & Music Festival, Miami-Dade Community College, Miami, FL, Feb. 19-22, 2004.
- "The Globalization of Hip Hop Youth Culture," University of California, Davis, Department of African American & African Studies, April 25, 2000.
- "Enactment of a Generation: Global Hip Hop Youth Culture," Stanford University's African & Afro-American Studies Spring 1999 Lecture Series, May 28, 1999.
- "Contemporary African Lifestyles: Ghana, Nigeria, and Malawi," Kapiolani Community College, Hawaii, March 30, 1998, sponsored by the Pacific and Asian Affairs Council.
- "Dance As Ethnic Identity: The Hawaiian and African American Models," Nov. 18, 1994, UH-Manoa Ethnic Studies Program Speakers Forum.

**Field Research in Africa and the Diaspora & Dance Anthropology**

Aug. –Dec., 2008 Field Research: Hiplife movement in Accra Ghana.

- 1991- 92 Field Researcher - Traditional Arts Program, City of Oakland's Cultural Arts Division: The practice of African religions in Oakland, California, and life histories of African nationals teaching dance and music in Oakland.
- 1990 Malawi, Central Africa - Cultural Affairs Department and the United States Information Service: field research among the Yao of the Salima district and the Chewa of the Kasungu district.
- 1976 Ghana, and Togo, West Africa - while teaching at the University of Ghana, School of Dance, Music & Drama, field research on dance among the Ga of Accra, Ashanti of Kumasi, and Ewe of Volta Region and Lome area of Togo, and Dagari of Lawra.

## SPECIAL ADMINISTRATIVE & RESEARCH PROJECTS

- August, 1994 KATHERINE DUNHAM IN HAWAII': A TWO ISLAND, ONE-WEEK RESIDENCY  
**State-wide Coordinator:** Organized three organizations and two university departments to honor the legendary choreographer, anthropologist, and humanitarian, Katherine Dunham. Institutions coordinated: Summer Session Office and Department of Dance of the University of Hawai'i at Manoa and Hawai'i State Dance Council (Oahu), and University of Hawai'i at Hilo and Kalani Honua Conference Retreat (Big Island of Hawai'i).
- July-Aug. 1990 U.S. INFORMATION SERVICE'S ARTS AMERICA SPECIALIST  
MALAWI , CENTRAL AFRICA  
**Dance and Arts Management Consultant** to the Cultural Affairs Department's Kwacha Cultural Troupe, the national dance company under the auspices of the Ministry of Education and Culture. Restaged traditional dances for international touring, choreographed contemporary production for the repertoire, and developed Three-Year Plan for the dance company's administrative and artistic development. Interfaced with Ministry and Department heads, as well as village elders and the Artistic Director of the national dance company.
- 1987 - 1989 STANFORD UNIVERSITY KATHERINE DUNHAM RESIDENCY COMMITTEE  
**Residency Chair & Chief Coordinator:** Two year academic administrative project development, culminating in the historic Katherine Dunham Residency in May, 1989. Duties: planning, programming, fundraising, negotiating, marketing, and extensive research. Coordinated Dance Division, Anthropology Dept., African & Afro-American Studies, Black Performing Arts, and the City of East Palo Alto.

## PROFESSIONAL ARTS SUMMARY

### **Professional Study**

#### *DANCE*

- 1994-2000 HULA: Kumu Hula Ehulani Stephany  
 1987 - 2006 KATHERINE DUNHAM TECHNIQUE: Katherine Dunham  
 1966-68 & 1974 KATHERINE DUNHAM TECHNIQUE: Ruth Beckford  
 1965-71 JAZZ: Nontsizi Cayou, Ed Mock, Pepsi Bethel, Herman Howell, Vanoye Aikens, Consuelo Atlas  
 1974-1991 AFRICAN: Malonga Casquelourd (Congolese), C.K. Ladzekpo & C.K. Ganyo (Ghanaian), Kemoko Sano, Choreographer *Les Ballets Africains* (Guinea)  
 1985-1994 HAITIAN: Jean-Leon Destin , Lusines Luisnis, Blanche Brown  
 1991 & 1992 CUBAN: Master Class with *Los Mun equitos de Mantanzas*,  
 Two-Week Workshop: Teachers of Danza Nacional de Cuba  
 1965-72 MODERN: Nontsizi Cayou, Rod Rodgers, Pat Christianson, Lucas Hoving, (David Wood - Summer 1970)  
 1965-84 BALLET: Anatol Jowalsky, Glen Tetley, Alonzo King  
 1971 COMPOSITION & IMPROVISATION: Lucas Hoving

#### *DRAMA*

- 1986-88 Edward Blair (Performance Lab)

### **Professional Community Dance Teaching**

- 1996 & 2000 International Summer Dance Inst. - Cleo Parker Robinson Dance-Denver  
 1988-1999 Intercultural Dance Festival, Kalani Honua - Big Island of Hawaii  
 1994-1998 University of Hawaii (Honolulu), Island Dance Academy - Hilo  
 1977-1989 Modern Jazz Dance & Katherine Dunham Technique - CitiCentre Dance Theatre, Oakland California  
 1978-79 American Conservatory Theater (A.C.T.), Movement Instructor for Black Actors Workshop Series, San Francisco  
 1970-71 Baletakademien, Stockholm, Sweden, Jazz Dance Instructor

### ADMINISTRATIVE EXPERIENCE

- 1992 - 2000 Executive Artistic Director, Black Choreographers Moving, Inc.; non-profit organization whose mission is to promote workshops, performances, and research projects that illuminate the aesthetics and dance of Africa and the African Diaspora.
- 1986 -1990 Program Coordinator, (part-time) Stanford University, Committee on Black Performing Arts. Includes producing, marketing, fundraising, staff supervision, long-range planning. During '88-'89 school year served as ACTING DIRECTOR.
- 1989 Executive Producer, **BLACK CHOREOGRAPHERS MOVING TOWARD THE 21st CENTURY**, a National Dance Festival presented in S.F. and L.A., featuring performances, symposia, and master classes. Established two-city, four-way statewide administration that administered 10 companies from four regions of the U.S.
- 1977- 1986 **FOUNDER AND DIRECTOR, Everybody's Creative Arts Center/CitiCentre Dance Theatre**, Oakland, California's oldest multicultural dance center.

### HONORS & AWARDS

- 2008-9 Fulbright Lecturer-Researcher, Ghana, West Africa; one of 120 scholars chosen to teach and conduct research in Sub-Saharan West Africa under the auspices of the US Department of State.
- 2007 Grants Panelist – Pew Fellowship in the Arts, Folk & Traditional Panel - Individual Fellowships
- 2007 Outstanding Faculty of 2007, Delta Sigma Theta Sorority, Inc., University of California, Davis
- 2001 Scholar-in-Residence, Institute for the Study of Culture & Society, Bowling Green State University, one semester research fellowship.
- 2001 Featured Dance Scholar on “Free to Dance: The African American Presence in Modern Dance,” PBS-TV Great Performance-Dance in America Series.
- 2000 Honorable Mention - Gabriel Dissertation Prize in American Studies.
- 1999 Brown-Denny Award for Scholarly Graduate Achievement - Department of American Studies, University of Hawai'i at Manoa
- 1998 Individual Research Grant, Hawaii Committee for the Humanities - Comparative Study of Hip Hop Youth Cultures in Rural Hawaii and Oakland.
- 1995 Grants Panelist, Rockefeller Foundation's Multi-Arts Production Fund
- 1996-7 Mildred Towle Scholarship, Hawaii Community Foundation
- 1994 - 1998 Member of Advisory Panel for Individual Artist Fellowships Hawaii State Foundation on Culture and the Arts
- 1994 Graduate Student Award - San Francisco State University Distinguished Achievement as a Special Major - Office of the Graduate Division

- 1993 Bay Area Critics Circle Outstanding Achievement Award - "Choreography in Drama" for *Pecong*, American Conservatory Theater production.
- 1990 Special Award: Isadora Duncan Dance Awards of Dance Bay Area - for Co-Producing the 1989 National Dance Festival, Black Choreographers Moving Toward the 21st Century.
- 1990 Individual Grant - California Arts Council's (CAC) Multi-Cultural Arts Discretionary Fund for publication of *Black Choreographers Moving: A National Dialogue*.
- 1989 Individual Grant - National Endowment for the Arts (NEA) Dance Program, General Services to the Field.

#### **PROFESSIONAL AFFILIATIONS**

- Present Board of Directors, Katherine Dunham Technique Certification
- Present Member, African Studies Association
- Present Member, Congress on Research in Dance and Cross-Cultural Dance Resources
- Present Member, American Studies Association
- 1999 - 2001 Board of Directors - Congress on Research in Dance

