

KAREN A. MOZINGO

Department of Theatre, Film, and Media Arts
The Ohio State University, Columbus, OH
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EDUCATION

- Ph.D. Theatre Studies, 2008.
The Ohio State University, Columbus, OH.
Dissertation: "Crossing the Borders of German and American Modernism: Exile and Transnationalism in the Dance Works of Valeska Gert, Lotte Goslar, and Pola Nirenska."Dissertation Advisor: Dr. Lesley Ferris.
- M.F.A. Dance and Choreography, 1999.
University of North Carolina at Greensboro, Greensboro, N.C.
Thesis Concert: "A Strange Innocence Blooming Here."
Written Thesis: "Of Arias, Mirrors and Sacrifice: Empathic Dialogue in the Work of Pina Bausch."Thesis Advisors: Dr. Ann Dils and Dr. Jan Van Dyke.
- M.A. Theater Arts/Dance, 1996.
Case Western Reserve University, Cleveland, OH.
Thesis: "Gender Imagery in the Work of Pina Bausch."
Thesis Advisor: Professor Kathryn Karipides.
- B.A. Women's Studies, English (minor); cum laude with honors, 1991.
Mount Holyoke, South Hadley, MA.
Honors Thesis: "'Femina Insania': Images of the Female Muse in the Work of Emily Dickinson."Thesis Advisor: Dr. Jane Crosthwaite.

UNIVERSITY TEACHING POSITIONS

- 2021-present. Assistant Professor of Teaching, Department of Theatre, Film, and Media Arts, The Ohio State University.
- 2010-2021. Full-time Lecturer, Department of Theatre, The Ohio State University.
- 2009-2010. Visiting Assistant Professor, Department of Theatre, The Ohio State University.
- 2008-2009. Assistant Professor, Department of Dance and Theatre, State University of New York at Potsdam.

PROFESSIONAL CERTIFICATION

- Inclusive Teaching Endorsement, Ohio College Teaching Consortium, 2021.
- Online Teaching Endorsement, Michael V. Drake Teaching and Learning Institute, 2021.
- Labanotation Teaching Certification, Dance Notation Bureau, March 2005.

LANGUAGE SKILLS

- Labanotation
Proficiency in written and spoken German

TEACHING AND RESEARCH INTERESTS

Theatre and dance performance, history, and theory, 20th – 21st century
Introduction to theatre
Representations of the Holocaust in theatre and film
Pedagogy and curriculum design
Performance and cultural studies
Devising and Physical/Dance Theatre
Disability theatre
Theatre for social change
Movement and voice for actors
Dance appreciation
Choreography and improvisation
Dance technique: modern, ballet, social dance, tap
Labanotation
Somatic studies: Bartenieff Fundamentals, Ideokinesis, Experiential Anatomy

UNIVERSITY TEACHING EXPERIENCE**The Ohio State University (2003-2008, 2009-present)****Undergraduate courses**

Introduction to Theatre (including honors-level, in-person, and online)
Theatre History from Antiquity to the Present
American Identity On the Stage, 19th and 20th Centuries (including honors-level)
Criticizing Television
History of Western Concert Dance
Introduction to Movement and Voice for Actors (Laban-based)
Viewpoints (Advanced Movement for Actors)

Graduate or UG/G Combined

Representations of the Holocaust in Theatre and Film
Contemporary Women Playwrights
Theatre Pedagogy
Disability Theatre
Dance and Physical Theatre, 1900-present
Applied Theatre/Theatre for Social Change and Human Rights
The History of Musical Theatre
20th Century Productions of Classical Greek Plays in the USA
Early Modern to the Enlightenment: Theatre, Performance, Theory, Text
Piety, Sex, and the Closet: Theatrical Representations of and by Women from the
Renaissance to early Modernism
“The New Woman” and Beyond: Women Playwrights From Realism to the Present
Dramaturgy practicum
Professional Aspects of Theatre
Women and Exile in German Modern Dance and Theatre

State University of New York at Potsdam (2008-2009)**Undergraduate**

Intermediate/Advanced Modern Dance Technique
Beginning and Intermediate Choreography

Performance Explorations (Laban-based)
Introduction to Performance Studies
Movement for the Performing Artist (Viewpoints)

University of North Carolina at Greensboro, Greensboro, N.C. (1996-1999, 2013).

Undergraduate

Beginning Modern Dance
Dance Appreciation
Social Dance

Graduate (online)

Dance Theory 1: The Phenomenon of Dance

PUBLICATIONS

“Choreographing Absence: Memories of the Holocaust in the Work of Pola Nirenska.” *Kultura Enter*, Vol. 60, *kultura enter.pl*, July 2014.

“‘Her Finger Defiantly Raised’: Fairy Tales and Clowning in the Work of Lotte Goslar.” *New German Dance Studies: A Trans-Atlantic inquiry into German Dance Studies*. Ed. by Susan Manning and Lucia Ruprecht. Champaign, IL: The University of Illinois Press, June 2012.

“Beyond the Gymnasium: Educating the Middle Class Bodies in Classical Germany/Rudolf Laban: The Dancer of the Crystal.” *Dance Research Journal*, (Vol. 42 Issue 2), Winter 2010: 119.

“The Haunting of Bluebeard— While Listening to a Recording of Béla Bartók’s Opera ‘Duke Bluebeard’s Castle.’” *Dance Research Journal*, (v. 37, no. 1), 2005: 94-106.

“Fractured Images: Montage and Gender in Pina Bausch’s Tanztheater,” *Society of Dance History Scholars Annual Conference Proceedings*, Barnard College, July 1997: 165-172.

AWARDS AND FELLOWSHIPS

STEP Faculty Grant, \$5,000, The Ohio State University, October 2015-2016 and 2016-2017.

Polish Studies Initiative Grant, \$900, The Ohio State University, August 2015.

Course Design Institute Learning Community Grant, \$1,000. The Ohio State University, August 2015.

Selma Jeanne Cohen Award, \$1,000, American Society for Theatre Research, November 2014.

Faculty Professional Development Travel Grant, \$600. SUNY Potsdam, October 2008.

Presidential Fellowship, \$25,000. The Ohio State University, 2007-2008.

Dissertation Fellowship, \$3,200. The German Historical Institute, July-August 2007.

Travel Grant, Department of Theatre, \$500. The Ohio State University, May 2007.

Alumnae Grant for Graduate Research, \$2,000. The Ohio State University, January 2007.

Federal German Chancellor Scholarship renewal, €4,600. Alexander von Humboldt Stiftung, Bonn, Germany, July-August 2006.

College of the Arts International Travel Grant, \$750. The Ohio State University, April 2006.

Coca-Cola Critical Difference for Women Graduate Research Grant, \$1,000. The Ohio State University, March 2006.

College of the Arts International Travel Grant, \$750. The Ohio State University, April 2005.

Dance Preservation Fund Grant, \$650. Dance Notation Bureau Extension for Education and Research, Summer 2004.

Federal German Chancellor Scholarship, €20,000. Alexander von Humboldt Stiftung, Bonn, Germany, 1999-2000.

Sally Cone Memorial Special Project Grant in Women's Studies, \$400. University of North Carolina at Greensboro, October 1998.

Preparing Future Faculty Fellow, The Ohio State University, 2005-2006.

Selma Jean Cohen Young Scholars' Award, Society of Dance History Scholars, July 1997.

CONFERENCE AND UNIVERSITY PRESENTATIONS

“Choreographing Absence: Memories of the Holocaust in the Work of Pola Nirenska.” International Academic Conference „Dance and the Avant-Garde in Central and Eastern Europe. Territories – Sources – Biographies.” The Academic Cultural Centre, Lublin, Poland, November 2017.

“A Live Girl”: Performing the Space of Exile in Valeska Gert's Cabaret.” International Autobiographical Association, Ann Arbor, MI, June 2015.

“Choreographing Absence: Memories of the Holocaust in the Work of Pola Nirenska.” American Society for Theatre Research, Baltimore, MD, November 2014.

“Choreographing Absence: Memories of the Holocaust in the Work of Pola Nirenska.” Anne Righton Malone Women and Gender Studies Lecture Series, SUNY Potsdam, Potsdam, NY, November 11, 2008.

“A Live Girl”: Performing the Space of Exile in Valeska Gert's Cabaret.” German Studies Association Annual Conference, Minneapolis, MN, October 2-5, 2008.

- “Choreographing Absence: Exilic Memory in the Work of Pola Nirenska.” *Choreographies of Migration: Patterns of Global Mobility*. Congress on Research in Dance Annual Conference, Barnard College, New York, New York, November 8-11, 2007.
- “Feminism, Parody, and Lotte Goslar: Rethinking *Ausdruckstanz* through Exile and Autobiographical Theory.” *Re-thinking Practice and Theory: International Symposium on Dance Research*. Society of Dance History Scholars/Congress on Research in Dance, Centre de La Danse, Paris, France, June 21-24, 2007.
- “Hybridity, Transnationalism, and Interdisciplinarity: Valeska Gert, Lotte Goslar, and Pola Nirenska Dancing in Exile.” *Disciplining Interdisciplinarity: A Conference on Performances Between Disciplines*, The Ohio State University, Department of Theatre, April 13-15, 2007.
- “Bodies Abandoned: Emio Greco’s *Rimasto Orfano* and André Gingras’ *CYP17*.” *Grounding Moves: Landscapes for Dance*, Society of Dance History Scholars, Banff Center for the Arts, Alberta, Canada, June 2006.
- “*Tendedera de la Vida*: The Ecllosion of Lorna Burdsall’s Provisional Dancing Body.”
Creative Action: Gender and the Arts Annual Conference. University of North Carolina at Greensboro, March 2006.
- “Language, Sexuality, and Censorship: Maud Allan’s *Vision of Salome* and the Libel Trial of 1918.” *International CORD Conference on Dance and Human Rights*, University of Quebec, Montreal, Canada, November 2005.
- “Gertrud Bodenwieser’s ‘The Demon Machine’: Notation reading session and presentation.” 24th Biennial Conference. International Council of Kinetography Laban/Labanotation. LABAN Centre, London, United Kingdom, August 2005.
- “Sexuality, Mimesis and Machines in *Ausdruckstanz*, 1920-1936.” *Dancing from the Center*, Society of Dance History Scholars, Northwestern University, Evanston, Illinois, June 2005.
- “Post-postmodern Dance in America,” University of Cologne, Cologne, Germany, February 2000.
- “Body Codes: The Impact of Political Ideology and Dance Technique on Female Dancers,” *Breaking Barriers: Embodied and Empowered*, Women’s Studies Conference, University of North Carolina at Greensboro, December 1998.
- “Body Codes: The Impact of Political Ideology and Dance Technique on Female Dancers,” *Breaking Barriers: Embodied and Empowered*, Congress on Research in Dance Annual Conference, Ohio State University, November 1998.

UNIVERSITY SERVICE

Director, The Lawrence and Lee Theatre Research Institute, 2023-present.

Affiliate Faculty, Michael V. Drake Institute for Teaching and Learning, The Ohio State University, 2023-2024.

Foundations in Teaching (FIT) Faculty Mentor, Michael V. Drake Institute for Teaching and Learning, The Ohio State University, 2023-2024.

Undergraduate Studies Committee, Department of Theatre, Film, and Media Arts, The Ohio State University, Chair 2021- 2022, 2022-present.

Diversity, Equity, and Inclusion Committee, Department of Theatre, Film, and Media Arts, The Ohio State University, Chair 2021- 2022, Member 2022-present.

TEAGLE Grant Committee, College of Arts and Sciences, The Ohio State University, 2021-2022.

Performance/History/Theory Area Committee, Theatre Department, The Ohio State University, 2014-present.

Curriculum & Instruction Committee, Theatre Department, The Ohio State University, 2014-2023.

NAST Accreditation Ad-Hoc Committee, Theatre Department, The Ohio State University, 2014-2016.

Second-Year Transformational Experience Program (STEP) Mentor, The Ohio State University, 2016-2018.

Dance and Theatre Curriculum Assessment Committees, SUNY Potsdam, 2008-2009.

Member, Theatre Design Faculty Search Committee, SUNY Potsdam. 2008-2009.

Member, SUNY Potsdam Weekly Committee. 2008-2009.

Board Member, Ohio Citizens for the Arts, 2001-2003.

Board Member, Ohio Alliance for Arts Education, 2001-2003.

PROFESSIONAL SERVICE

Grants Panel Member, Arts Partnership Advisory Panel, Ohio Arts Council, 2005. Served on the grants review panel April-May 2005.

Co-Curator, *Ohio's Dance Treasures*. An exhibition in partnership with the exhibition *America's 100 Dance Treasures*, presented by the Dance Heritage Coalition and The Lawrence and Lee Theatre Research Institute, 2003-2005.

Panelist, Adjudication Panel for Rough Cuts 1: Refining Performance Dance Concert, Department of Dance, The Ohio State University, November 13, 2004.

Panelist, Arts Basic to Education Grants Advisory Panel, The Ohio Arts Council, 2002-2004.

Writer, Ohio's Dance Content Standards Revision Team, The Ohio Department of Education, 2002-2004.

Writer, Ohio Department of Education Content Standards Writing Team (Dance), 2002-2003.

Panelist, Ohio Arts Council Arts Partnership Advisory Panel, 2003.

Member, Ohio Arts Assessment Project Revision Team, Columbus, OH, October 2002.

Grants Panelist, Montgomery County Community Arts Grants, CultureWorks, Dayton, OH, April 2002.

Executive Director, OhioDance, a statewide arts service organization, Columbus, OH, 2001-2003.

Content Director, Dance Education Web, Columbus, OH, July 2002-August 2003.

Grant Writer and Administrative Assistant, OhioDance, Columbus, OH, June 2001.

Field Researcher, National Dance Education Organization, Research in Dance Education database project, August 2001-2002.

Research Associate, Dance Education Web, Columbus, OH, April 2001 to June 2002.

K-12 AND COMMUNITY TEACHING EXPERIENCE

Substitute Teacher, part-time. Educational Service Center of Central Ohio, Columbus, OH, 2011-2015.

Advanced and Intermediate Modern Dance, Intermediate Ballet, and Advanced Repertory, Stivers School for the Arts, Dayton, OH, 2001-2004.

Artist in Residence, Artists in Residence Program, Ohio Arts Council and Artists-in-Schools Program, Greater Columbus Arts Council, 2001-2004. Visiting Artist, 2004-2008.

Creative Dance and Composition, CHAMPS After School Program, Medary Elementary, Columbus, OH, Spring 2001-Summer 2002.

Modern, ballet, jazz, tap, swing, creative movement (preschool), Dance Reach, Powell, OH, 2001-2002.

Modern dance, Pilates-based mat, and beginning ballet technique, Columbus Youth Ballet Academy, Columbus, OH, January 2001-June 2001.

Choreography Workshop, 2001 Duxberry Park Arts Festival, Duxberry Park Arts Impact Elementary School, May 2001. Taught choreography workshop for grades 3-4.

Beginning modern dance and choreography, Dance Connections Summer Program, University of North Carolina at Greensboro, Greensboro, N.C., Summer 1997.

Ballroom Dance, Fred Astaire Dance Studios, N.C. and MA, 1991-1994.

SELECTED CHOREOGRAPHY

An Enemy of the People. Directed by Lesley Ferris. Department of Theatre. The Ohio State University, November 2015.

North. Written and directed by Jen Schlueter. 59e59 Theater, NY, NY, October 4-28, 2012; Downtown Arts Center, Lexington, Kentucky, April 7-10, 2011.

A Midsummer Night's Dream. Written by William Shakespeare. Directed by Susan Neal. SUNY Potsdam Department of Theatre and Dance, Potsdam, NY, November 2008.

"Amazonian Quartet," SUNY Potsdam Faculty Dance Concert, Potsdam, NY, November 2008.

"Resonancia," Stivers School for the Arts Faculty Concert, Dayton, OH, April 2004.

"Moments of My Grace Suspended," Stivers School for the Arts Faculty Concert, Dayton, OH, April 2003.

"Confessions of Carmina," Stivers School for the Arts Faculty Concert, Dayton, OH, April 2002.

"Zwischen zwei Sprachen," evening-length solo, MultiArt Theater, Köln, Germany, June 2000.

SELECTED PERFORMANCES

"From One Foot to the Other," evening-length work choreographed by CoCo Loupe, Feverhead, Columbus, OH, September 28-29, 2012.

Dancer/Performer, Dance Notation Project: Notation of Mary Wigman's *Witch Dance* (1926), May 2007, Columbus, OH.

"Streets Called Home," collaborative multimedia/film work directed by Lizbeth Goodman, International Summit on Technology, Tunisia, November 2005.

"The Widow's Spin," evening-length work choreographed by Natalie Marrone, Ohio Wesleyan University, Delaware, OH, January 2001.

"Zwischen zwei Sprachen," evening-length solo choreographed by Karen Mozingo, MultiArt Theater, Cologne, Germany, June 2000.

“Bach Follies,” quartet choreographed by Elizabeth Staruch, University of North Carolina at Greensboro, November 1998; American College Dance Festival 1997, Roanoke, VA.

“Short Forms,” group work choreographed by Jan Van Dyke, University of North Carolina at Greensboro, April 1998.

Committee Member, Ohio Arts Day and Governor’s Award Committee; Community Outreach Subcommittee, 2001-2003.

SELECTED DANCE TRAINING

Modern Dance

1999-2000, Wachsfabrik, Cologne, Germany. Instructors: Sonia Mota, Vera Sanders, Jennifer Muller Company. Wigman/Laban based technique, Jennifer Muller technique.

1996-1999, University of North Carolina at Greensboro. Instructors: Jan Van Dyke, John Gamble, Rick McCullough, Annie Griffiths, Amy Chavasse. Cunningham, Limón, Contact Improvisation and Release-based techniques.

1994-1996, Case Western Reserve University, Cleveland, OH. Instructors: Kathryn Karipides, Kelly Holt, Susan Van Pelt. Wigman, Hawkins, and Contact Improvisation technique.

1992-1994, Durham Arts Council, Durham N.C. Instructor: Rebecca Hutchins. Cunningham and Limón technique.

Ballet

1999-2000, Wachsfabrik, Cologne, Germany. Instructors: Donna Schonhauser.

1996-1999, University of North Carolina at Greensboro. Instructor: Rick McCullough.

1982-1987 Johnston County School of the Performing Arts, Smithfield, N.C. Instructor: Michael Lee. Training: Vaganova technique.

African/Caribbean Dance

1987-1991, Mount Holyoke College, South Hadley, MA. Instructors: Eno Washington and Yvonne Daniel.

Tap Dance

1995 Los Angeles Tap Dance Festival, Los Angeles, CA. Instructors: Lynn Daly, Billy Siegenfeld, Jeannie Hill, Diane Walker, Fred Strickler, Linda Sohl-Donnell.

1984 – 1987 Robert Godwin’s Stepping Out Studio, Raleigh, N.C. Instructor: Robert Godwin.

References provided upon request.