Curriculum Vitae

James Morrow

May 19, 2023

Diehn Center for the Performing Arts (1106B)

1339 W. 49TH ST

Norfolk, VA. 23529

**EDUCATION** 2009-2011**Hollins University/American Dance Festival- Roanoke, VA**Jeffery Bullock/ Donna Faye Burchfield (Dean) Three Summer Track Master of Fine Arts/Dance

Thesis Mentor: Thomas DeFrantz

GPA: 3.98

1995-2002**Northeastern Illinois University- Chicago, IL**Venetia Stifler (Program Head)Bachelor of Arts/ Dance Minor GPA: 3.24

**DANCE EDUCATION OUTSIDE HIGHER EDUCATION**

2002-2007**The Ruth Page Center for the Arts- Chicago, IL**Venetia Stifler (Program Head)

**Ballet Tecnique-** Larry Long, BiruteBarodicaite

Summer 2001**The American Dance Festival- Durham, NC**

Donna Faye Burchfield (Dean)

**Ballet Technique –** James Sutton**Modern Technique –** Gerri Houlihan, Donald McKayle, Doug Nielson, **Yoga-** Tracey Bogart

Winter 2000**The American Dance Festival (winter session)- New York, NY**

Donna Faye Burchfield (Dean)

**Ballet Technique** - Svie Gothemier, James Sutton**Modern Technique**- Gerri Houlihan, Pamela Pietro, Sean Curran, David Dorfman, Doug Verone, Nicholas Leichter, Elizabeth Streb

Summer 1999**The American Dance Festival- Durham, NC**

Donna Faye Burchfield (Dean)

**Ballet Technique** – James Sutton, Jeffrey Bullock**Modern Technique** – Nicholas Leichter, Gerri Houlihan, **African Technique** – Sherone Price**Tai Chi**- Jay Dunbar

**EXPERIENCE**

2018- Present Old Dominion University (Norfolk, VA)

- Assistant Professor of Dance

- Advisor of Dance Associates

2016- 2018 Bates Dance Festival (Lewiston, ME)

* Young Artist Program

2014- 2018 Salem State University (Salem, MA)

* Assistant Professor of Dance
* Head of Dance Program (2017-2018)
* Advisor of Repertory Dance Theatre
* Advisor of Pitchcraft
* Co-organizer of Hip Hop Summit

2013-2014 Pioneer Valley Performing Art (South Hadley, MA)

* Full-Time Dance Faculty

2012-2013 Pioneer Valley Performing Art (South Hadley, MA)

* Part-Time Dance Faculty

2012-2013 Greater Hartford Academy for the Arts (Hartford, CT)

* Full-Time Dance Faculty

2011-2012 Jacksonville University (Jacksonville, FL)

* Adjunct Professor of Dance

2010-2011 Florida State College at Jacksonville (Jacksonville, FL)

* Adjunct Professor of Dance
* Director of Danceworks

2010-2012 Episcopal School of Jacksonville (Jacksonville, FL)

- Dance Faculty

Summer of 2010 The American Dance Festival

* Six-Week Professional Dance Faculty
* Four-Week Young Dancers Faculty

2008-2009 NYC Fred Astaire (Upper East Side)

* Full-Time Instructor

2006-2008 Chicago Fred Astaire ( Downtown)

* Full-Time Instructor
  1. Northeastern Illinois University
* Full-Time Dance Faculty

**TEACHING**

**Note:** DANC496 Urban Folk Dance is the same course as Hip Hop Dance and Culture. It is labeled as such for a VA state required dance certification that requires a course in folk dance.

Spring 2023 DANC312 Modern Dance Technique 2

DANC362 Hip Hop Dance and Culture 2

Fall 2022 DANC 361 Hip Hop Dance and Culture

DANC370 Dance Composition

Spring 2022 DANC414 Modern Dance Technique 4

Fall 2021 DANC 361 Hip Hop Dance and Culture 1(F2F/ Online Hybrid)

DANC370 Dance Composition

Summer 2021 DANC185A Dance and Its Audience

DANC368 Internship

SPRING 21 DANC321 Jazz Dance 1

DANC423 Jazz Dance 3

DANC 361 Hip Hop Dance and Culture1 (ONLINE)

DANC414 Modern Dance Technique 4

Fall 2020 DANC185A Dance and Its Audience

DANC361 Hip Hop Dance and Culture 1

DANC313 Modern Dance Technique 3

DANC414 Modern Dance Technique 4

Summer 2020 DANC185A Dance and Its Audience

Spring 2020 DANC389W Dance History From1900-Present

DANC362 Hip Hop Dance and Culture 2

DANC496 Urban Folk Dance

DANC321 Jazz Dance 1

DANC322 Jazz Dance 2

Fall 2019 DANC185A Dance and Its Audience

DANC361 Hip Hop Dance and Culture 1

DANC321 Jazz Dance 1

Summer 2019 DANC185A Dance and Its Audience

DANC368 Internship

Spring 2019 DANC389W Dance History From1900-Present

DANC396 TPC: Hip Hop Dance and Culture

DANC496 Urban Folk Dance

DANC416 Modern Dance Technique 6

Fall 2018 DANC185A Dance and Its Audience

DANC396 TPC: Hip Hop Dance and Culture

**STUDENT MENTORING**

CHIEF DEPARTMENT ADVISING BA IN DANCE MAJORS Fall 21- Present

**CREATIVE WORKS/ RESEARCH**

**SUMMARY OF NEW WORKS CREATED**

**2022-2023:**

Number of New Works Created: **3-***(Late Bloom Fall 2022) (A Place Named Home Fall 20222)*

*(Late Night Catechism Fall 2022)*

Number of Dance Works Restaged: **1**

Number of Dance Works Accepted to Juried Dance/ Dance Film Festivals: **6-***(6 International)*

Number of Dance Films receiving Official Selections: **6**

*(6 International)*

**SUMMARY OF NEW WORKS CREATED**

**2021-2022:**

Number of New Works Created: **2-***(NO SUGAR NO CREAM Spring 2022) (Seether Fall 21)*

Number of Dance Works Restaged: **2**

Number of Dance Works Accepted to Juried Dance/ Dance Film Festivals: **2-***(1 Regional)*

Number of Dance Films receiving Official Selections: **14**

*(9 International)*

*(5 Regional)*

Number of Dance Film Awards Received: **4**

**(***3 for NO SUGAR NO CREAM)*

*(1 for Seether)*

**2020-2021:**

Number of New Works Created: **1-***(The Wonder Years)*

Number of Dance Works Restaged: **2**

Number of Dance Works Accepted to Juried Dance/ Dance Film Festivals: **1-***(1 Regional)*

Number of Dance Films receiving Official Selections: **5** *(International)*

Number of Invited Dance Works: **2** *(International)*

Number of Dance Film Awards Received: **2**

Number of Honorable Mentions at Film Festivals: **1**

**2019-2020:**

Number of New Works Created: **2-***(From the Belly of the Whale) (Frayed Glamour)*

Number of Dance Works Restaged: **5**

Number of Dance Works Accepted to Juried Dance/ Dance Film Festivals: **6**

*(5 National)*

*(1 Regional)*

Number of Dance Films receiving Official Selections: **3** *(International)*

Number of Dance Works Commissioned: **1**

Number of Invited Dance Works: **3** *(International)*

Number of Dance Works Recognized via Award or Gala Selection at Adjudicated Festivals: **1**

Number of Published Reviews by Performing Arts Critics: **5**

**2018-2019**

Number of New Works Created: **2-***(break of day arising) (folding backwards)*

Number of Dance Works Restaged: **2**

Number of Dance Works Accepted to Juried Dance/ Dance Film Festivals: **2**

*(1 International)*

*(1 National)*

Number of Invited Dance Works: **1** *(International)*

Number of Dance Works Recognized via Award or Gala Selection at Adjudicated Festivals: **1**

Number of Published Reviews by Performing Arts Critics: **1**

**CREATIVE WORKS**

**Title:** **Late Bloom**

(Premiere Date Not Established)

(Starts Circulation Spring 2024)

**Description:** a semi-autobiographical dance films about understanding one’s queerness “late” in life, exploring visibility and creating possible realities. Mikey Rioux and I wanted to explore ideas around queerness and ask questions surrounding our lived experiences and grasping our queerness late in life. We were interrogating our idea that if an individual has never seen something before and has no language for that experience, then that individual can't possibly imagine it, and if that individual can't imagine something different from what they have been given then they are a prisoner to what they have been given. This film project started in response to Florida’s new anti-LGBTQ+ legislation. Our hope is to create new realities within our films. Queer realities that allow space to find or create language.

**Title:** **A Place Named Home**

(Premiere Date 2023)

Still in Circulation

*1 Official Selection (1 International)*

April 12-16, 2023- Old Dominion’s University Dance Theatre Concert. University Theater. Norfolk, VA.

January 18, 2023- The Music Dance Screenings Film Festival, Tbilisi, Georgia- *OFFICIAL SELECTION*

**Description:** A Place Named Home is a documentary of sorts, perhaps a biography, a children’s story, a dance film, blurring abstraction, and the concrete to find a higher self. This loosely narrative story follows a middle-aged man as he taps into his inner child and channels that voice to find refuge and ultimately a new home inside himself. This film frames queer potentialities in the form of an abstract children’s story, a semi autobiographic representation and in many ways a “coming out” of sorts no matter how many times you’ve circled the sun.

**Title:** **This Empty House** – *I’m Listed as a Producer on this film. My role was of giving feedback and some editing ideas. I also helped fund this creation.*

(Premiere Date 2023)

Still in Circulation

*3 Official Selections (3 International)*

March, 23, 2023- NYBA Dance Film Fest, New York, NY- *OFFICIAL SELECTION*

April 14, 2023- LGBT+ Film Festival Poland. Warszawa, Poland- *OFFICIAL SELECTION*

February 25, 2023- Greensboro Dance Film Festival. Greensboro, NC- *OFFICIAL SELECTION*

**Title:** **Late Night Catechism**

(Premiere Date 2022)

(Commission) By Chicago Dance Crash

October 28, 2022- University of North Carolina Wilmington. Kenan Auditorium. Wilmington, NC.

October 29, 2022. Fuquay- Varina Arts Center. Fuquay-Varina, NC.

November 11 &12, 2022.- Chicago Dance Crash Presents: Make Fire. Ann Barzel Theatre. Chicago, IL.

**Description:** The term Catechism is used in Catholicism for school, or a series of fixed questions or precepts used for Catholic instructions. Growing up in the House community, we would define a club or the act of going to the club as “Church.” As an individual who grew up Catholic and a House Head, I found the House club to be a safe space where I was able to be myself, find myself, let go of imposed levels of conditioning Catholicism put on me. I found my own spirituality within a community that embraced movement and music.

**Title:** **NO SUGAR NO CREAM**

(Premiere Date 2022)

Still in Circulation

*5 Official Selections (3 International, 2 Regional)*

3 Awards: Best Music Video & Dance Video – International Black & Diversity Film Festival

Best Music Video- Black Hat Film Festival

Outstanding Achievement Award- Black Swan International Film Festival

October 5, 2022- Baltimore International Black Film Festival. Baltimore, MD

September 30, 2022- International Social Change Film Festival, Chicago, IL- *OFFICIAL SELECTION*

August 1, 2022- Festival del Cinema di Cefalù, Cefalù, Palermo- *OFFICIAL SELECTION*

June 16, 2022- San Francisco Black Film Festival, San Francisco, CA- *OFFICIAL SELECTION*

April 8, 2022- International Black & Diversity Film Festival, Toronto, ON- ***AWARD RECIPIENT****: BEST MUSIC VIDEO & DANCE VIDEO/ OFFICIAL SELECTION*

April 6, 2022- Black Swan International Film Festival, Kolkata, West Bengal- ***AWARD RECIPIENT:*** *OUTSTANDING ACHIEVEMENT AWARD/ OFFICIAL SELECTION*

April 3, 2022- Black Hat Film Festival, Hungary- ***AWARD RECIPIENT:*** *BEST MUSIC VIDEO/ OFFICIAL SELECTION*

March 31, 2022- One Earth Awards, Bangalore, Karnataka- *OFFICIAL SELECTION*

February 16, 2022- Gonzaga University Screendance Film Festival, Spokane, WA- *OFFICIAL SELECTION*

March 29, 2022- Black August Film Festival, Pasadena, CA- *FINALIST*

May 1, 2022- The Black Panther International Short Film Festival, Delhi, India- *SEMI- FINALIST*

May 6, 2022- The Oklahoma Black Film Festival, Oklahoma City, OK- *SEMI- FINALIST*

April 21, 2022- CineVox Dance Film Festival, Portland, OR- *SEMI-FINALIST*

**Description of the work:** “NO SUGAR NO CREAM” is a collaboration between Meadows, Tamper, and Morrow about growing up in America as a black man. Both men (Meadows & Tamper) are asking what will the US look like for the next generation of black kids coming up in this world. Both artists explore their own lived experiences through music (Tamper) and movement (Meadows) in the hopes of shining the light on "a day in the life" narration. What happens when those nightmares become realities or the anxiety of those nightmares becoming real? How does systemic powers of oppression attempt to erase stories and why? How do family and friends of color pass information on to the next generation. And finally, where do we go from here?

**Title: Seether**

(Premiere Date 2021)

Still in Circulation

*8 Official Selections (6 International, 2 Regional)*

3 Awards: People’s Choice Award - International ScreenDance Festival

August 10, 2022- X World Short Film Festival, Rome- *OFFICIAL SELECTION/ NOMINEE*

April 24, 2022- ScreenDance Festival- Stockholm, Sweden- *OFFICIAL SELECTION*

March 3, 2022- Midwest RAD Fest, Kalamazoo, MI- *OFFICIAL SELECTION*

January 29, 2022- Espoo Digi-Dance International, Espoo, Uusimaa, Finland- *OFFICIAL SELECTION*

January 11, 2022- Chautauqua International Film Festival CIFF, Ellington, NY- *OFFICIAL SELECTION*

December 13, 2021- IMARP- Mostra Intercianal de danca- Imagens em Movimento- Video danca, Ribeirão Preto, São Paulo, Brasil- *OFFICIAL SELECTION*

December 10, 2021- International ScreenDance Festival, Iowa City, IA- ***AWARD RECIPIENT****: PEOPLE’S CHOICE AWARD/ OFFICIAL SELECTION*

October 29, 2021- FlorenceDanceOnScreen, Florence, Italy- *OFFICIAL SELECTION*

October 4, 2021- DANCINEMA, Vancouver, British Columbia- *OFFICIAL SELECTION*

November 10, 2021- LoudSoulMusic Festival, Belgrade, Serbia- FINALIST

**Description of the work:** “Seether” explores the(my) body as a vessel and the vessel is boiling. Toxins are removed when boiling and what is being boiled and removed is toxic masculinity. “Seether” explores Jack Halberstam’s The Queer Art of Failure in an attempt to find alternatives to conventional understandings of success in a heteronormative, capitalist society and to cultural criticism that claims to break new ground but cleaves to conventional archives. This archive is shedding away levels of conditioning, boiling them away, queerly failing, to find a new sense of wholeness/ agency. The vessel is seething and when the seething subsides, the new vessel is whole.

**Title: *The Wonder Years***

(Premiere Date 2020)

*5 Official Selections (International)*

2 Invitational *(International)*

2 Awards: Best Films- North America – The BeBop Channel Dance & Theatre Film Festival

Best Dance Solo – The BeBop Channel Dance & Theatre Film Festival

1 Honorable Mention – ICAN/LAX International Film Competition

**Performance Dates:**

September 17, 2022- Deep Focus Film Festival, Brooklyn, NY

January 22, 2022- DANCE CAMERA PANDEMANIA/ DANCE CAMERA ISTANBUL, Istanbul

November 4-13, 2021. Sans Souci Festival of Dance Cinema Virtual Screening. *III. Shifting the Perspective.*

September 24-26, 2021. ICAN/LAX International Film Competition. Hollywood, CA.

*(International Festival) (Honorable Mention)*

September 3-5, 2021. San Souci Festival of Dance Cinema. Museum Of Boulder. Boulder, CO *(Official Selection) (International Festival) (Award Recipient- Best Films- North America & Best Dance Solo)*

August 10-12, 2021. The BeBop Channel Dance and Theatre Festival 2021. Poughkeepsie, New York. *(Official Selection) (International Festival)*

July 26-31, 2021. X World Short Film Festival. Las Vegas, NV. *(Official Selection) (International Festival) (Award Nominee)*

March 2021. FilmFest by Rogue Dancer: *About Face Edition.* Raleigh, NC. *(Official Selection) (International Festival)*

January 15-Feburary 5, 2021. ScreenDance Miami Festival 2021. Miami, Florida. *(Official Selection) (International Festival)*

October 15, 2020. Austin Community College Presents: *Closeness/Captured Program.* Austin, TX. *(Invitation) (International Festival)*

**Description of the work:** *The Wonder Years* is a dance film I directed and filmed over the pandemic in collaboration with Elijah Motley, and Laurence Hobgood. Set in the extraordinary years of the 2020s, *The Wonder Years* looks both back and forward through the eyes of Eli, the oldest of five children in the Motley family, on the tribulations and joys of growing up in the United States as a twenty something black male. With music by 2010 Grammy® winner Laurence Hobgood, the low-fi anti-tech home movie style of the work is a nod to classic 80’s sitcoms with an open, unapologetic, and ultimately vulnerable journey filled with all the feels and even some much-needed levity.

**Title: *Lil Pine Nut: The Learning Curve of Pinocchio***

(Premiere Date 2019)

(Commission) By Chicago Dance Crash

**Performance Dates:**

August 23-25 & 30/31, 2019. Chicago Dance Crash presents: *Lil Pine Nut: The*

*Learning Curve of Pinocchio.* Ruth Page Center for the Arts. Chicago, IL

July 26, 2019. Chicago Dance Crash presents: *Belly of the Whale.* Millennium

Park, Chicago, IL

**Description of the work:** This Chicago Dance Crash production was a choreographic collaboration between Crash’s artistic director Jessica Dhear, James Morrow, KC Bevis, and Dionna Pridgeon. This was a commissioned dance piece meaning, Crash approached me to collaborate in the creative process and choreograph a large section of the performance. The section I created was entitled, *Belly of the Whale*, which explores Pinocchio’s journey into the whale to save Geppetto.

**Chicago Dance Crash**: Lead by artistic director Jessica Deahr, Chicago Dance Crash has emerged as the premier hip hop/contemporary dance company in the Midwest. Emphasizing a unique mission of both athleticism and accessibility, the Crash aesthetic is most notably recognized by its combination of concert and hip hop techniques in works ranging from full length productions to repertory pieces and freestyles.

Website: [www.chicagodancecrash.com](http://www.chicagodancecrash.com)

**Outside Evaluation:** Received 3 reviews listed in publications including Best in Dance from the Chicago Tribune.

**Title: *Neither Lost Nor Found***

(Premiere Date 2017)

(Commission) By Dancing Wheels

*2 Jury Selections (1 National) (1 Regional)*

**Performance Dates:**

October 21, 2021. Old Dominion University presents: Dancing Wheels. University Theatre. Norfolk, VA

April 26-28, 2020. Virtual Ohio Dance Festival. Columbus, OH *(Jury Selection)*

*(Regional Festival)*

May 23-25, 2019. Spring to Dance Festival. Touhill Performing Arts Center. St. Louis, MO *(Jury Selection)) (National Festival)*

**Description of the work:** James Morrow’s *Neither Lost Nor Found* was commissioned by Chicago Dancing Wheels and examines the text of Martin Niemoller, a German theologian known for his dissent of the Nazi regime and superimposes it onto the current climate of the United States under the Trump administration.

**Dancing Wheels Company:** Under the artistic direction of Founder Mary Verdi- Fletcher, the **Dancing Wheels Company** is recognized as the first and foremost professional physically integrated dance company in America, uniting the talents of dancers both with and without disabilities. Since its inception in 1980, the highly-skilled ensemble of stand-up and sit-down (wheelchair) dancers has reached over five million people worldwide with innovative mainstage performances, school assembly programs, guest appearances, master classes, and numerous outreach activities.

Website: [www.dancingwheels.org](http://www.dancingwheels.org)

**Outside Evaluation:** Performance received a review listed in publications

**Title: *We Don’t Dig Holes To Bury Ourselves***

(Original Premiere Date 2011)

(Restaging Premiere Date 2019)

*2 Jury Selection (National)*

**Performance Dates:**

September 27 &28, 2019. Harvest Chicago Contemporary Dance Festival. Ruth Page Center for the Arts. Chicago, IL *(Jury Selection) (National Festival)*

August 17 &18, 2019. MixMatch Festival. Santa Monica, CA *(Jury Selection) (National Festival)*

June 17, 2019. Old Dominion University presents: *Summer Dance Intensive*

*Faculty Concert.* University Theater. Norfolk, VA

**Description of the work:** I originally choreographed this dance work 2001 as a response to the 9/11 tragedy, leading up to my witnessing the second tower fall and its aftermath. After almost two decades, I felt compelled to bring the work back, restage it on another dancer, and present it across the US at various dance festivals.

**Title: *Frayed Glamour***

(Premiere Date 2019)

*1 Jury Selection (National)*

**Performance Dates:**

September 27 &28, 2019. Harvest Chicago Contemporary Dance Festival. Ruth Page Center for the Arts. Chicago, IL *(Jury Selection) (National Festival)*

**Description of the work:** I choreographed *Frayed Glamour* in collaboration with Brande Lee Guzak in an effort to explore the politics of female identity and its plight through media, fashion and cosmetic surgery.

**Outside Evaluation:** Performance received a review listed in publications

**Title: *I met my soul walking along the path***

(Premiere Date 2012)

Still In Circulation

*1 Jury Selection (National)*

*2 Invitations (International)*

**Performance Dates:**

August 30, 2021- Detroit Dance City Festival. Detroit Institute of Arts. Detroit, MI

November 27 &28, 2019. Danceforms presents: *77th International Choreographers’ Showcase.* Teatro Abril. Guatemala City, Guatemala *(Invitation) (International)*

August 5-10, 2019. Danceforms presents: *76th International Choreographers’*

*Showcase.* The Edinburgh Fringe Festival. Emerald Theatre. Scotland, United

Kingdom *(Invitation) (International*

June 17, 2019. Old Dominion University presents: *Summer Dance Intensive*

*Faculty Concert.* University Theater. Norfolk, VA

May 9, 2019. Crest Fest. Latea Theater. New York, NY *(Jury Selection) (National Festival)*

April17-20, 2019. Old Dominion University presents: *University Dance*

*Theatre’s Spring Concert.* University Theater. Norfolk, VA.

March 28, 2019. Regional High School Dance Festival presents: *10x10x10.* Black

Box Theatre. Governors School for the Arts. Norfolk, VA

**Description of the work:** *I met the soul walking along the* path is a solo a I choreographed and perform nationally and internationally. The dance explores different ways that patriarchal culture keeps men from knowing themselves. Patriarchal culture continues to tell the male population that what is most valuable about them is their strength, aggression and ability to dominate their environment. Through moments of violence and vulnerability, I push through those levels of conditioning to find ways of expression.

**Title: *11***

(Premiere Date 2012)

Still In Circulation

*2 Jury Selections (1 National) (1 International)*

**Performance Dates:**

October 19&20, 2018. The Theorist Present: *The Theorist Festival.* Mexican American Cultural Center. Austin TX. *(Jury Selection) (International)*

September 28&29, 2018. The Harvest Chicago Contemporary Dance Festival. Ruth Page Center for the Arts. Chicago, IL. *(Jury Selection) (International)*

**Description of the work:** ***11* is a solo triptych that I choreographed and perform exploring the politics of my identity. I am investigating the tensions between perfection and perdition as human beings evolve an intricate labyrinth to relate to their Gods. In this work, I bring morality and sexuality into question while examining my relationship to both my upbringing in Christianity and the Chicago House community.**

**Title: *Stakes Is High***

(Premiere Date 2014)

Still In Circulation

(Commission) By Chicago Dance Crash (2014)

(Commission) By Jacksonville Dance Theatre (2016)

*2 Invitations (International)*

**Performance Dates:**

August 27&28, 2021- Chicago Dance Crash presents: *The Final $tage.* The Lake Shore Sports & Fitness Rooftop, Chicago, IL

January 10, 2020. Dancing Village. Main Stage. Moscow, Russia. *(Invitation) (International)*

September 4, 2019. Dance Klondike Festival. Dancing Village Main Stage. Kerch, Russia *(Invitation) (International)*

June 17, 2019. Old Dominion University presents: *Summer Dance Intensive*

*Faculty Concert.* University Theater. Norfolk, VA

May 11, 2019. Jacksonville Dance Theatre presents: *7th Annual Concert.* The Florida Theatre. Jacksonville. FL

February 16, 2019. Jacksonville Dance Theatre presents: *Dance Love Life Give.*

WJCT Studio. Jacksonville, FL

June 8, 2018. The White Monkey Dance Festival. Dancing Village Main Stage. Kerch, Russia *(Invitation) (International)*

**Description of the work:** *Stakes is High* is a dance that I perform as a solo but I have also been commissioned to set the dance as a group piece, first on Chicago Dance Crash in 2014. Then I restaged the dance work on Jacksonville Dance Theatre two years later in 2016 as a response and reflection to the Pulse nightclub tragedy. The dance explores queer identity and sacred ground in relation to nightclubs. For many folks, including myself, dance clubs were a place where I could be myself completely and not have to hide my true identity. House clubs in Chicago were also locations for the queer community looking for a spiritual connection after being excluded from religious communities. For example, I would say, “ I’m going to church,” when heading to the Chicago House clubs in Chicago growing up. The Pulse nightclub was a safe space just like the clubs in Chicago where the queer community could feel for a few hours a level of freedom that many can’t experience in their day to day lives.

**Jacksonville Dance Theatre:** Founded in 2012 and located in Jacksonville, Florida, Jacksonville Dance Theatre is a contemporary modern dance company dedicated to creating and promoting excellence in the field of professional dance on local, national, and international stages.

Website: [www.jacksonvilledancetheatre.org](http://www.jacksonvilledancetheatre.org)

**Title: *break of day arising***

(Premiere Date 2018)

*1 Jury Selection (Regional)*

**Performance Dates:**

April 28,2019. The School of Contemporary Dance and Thought present: *WIP*

*Showing.* Studio 4. Northampton, MA *(Jury Selection) (Regional Festival)*

August 4, 2018. The Bates Dance Festival presents: *Festival Finale.* Gymnasium

Theatre. Lewiston, ME

**Description of the work:** *break of day arising*is a collaboration between James Morrow, Stephanie Martinez and Shakia Johnson, exploring the social climate of the US as we look to the horizon of uncertainty. The piece ebbs and flows between the abyss of uncertainty while still clinging to some form of hope. The work also attempts to super impose some social and political commentary on the romantic nature of the jazz ballad “Skylark,” performed by KD Lang.

**Title: *WHEN WALT WHITMAN WAS A LITTLE GIRL***

(Premiere Date 2012)

Still In Circulation

*3 Official Selections (International)*

**Performance Dates:**

June 11, 2019. LGBT Shorts Film Festival- Missoula, MT *(Official Selection) (International)*

March 28, 2019. Jacksonville Dance Film Festival- Jacksonville, FL *(Official Selection) (International)*

February 21, 2019. Austin Community College Presents: *Big Spaces & Bold Faces* – Austin, TX *(Official Selection) (International)*

**Description of the work:** This dance film is a collaboration between Film Director Jim Havercamp, James Morrow, and Gina Kohler. My work on this dance film was that of choreographer and dancer. Based on a prose poem by M.C. Biegner, *When Walt Whitman Was a Little Girl* tells the startling, unuttered truth about America's good gray poet. Starting out as an ordinary nine year old girl, Walt is soon catapulted into the world with her senses ablaze. The film mixes drama, dance, puppetry, and oddball humor to portray the world through the eyes of a 'sensitive kid.'

**Title: *folding backwards-***

(Premiere Date 2018)

**Performance Dates:**

June 17, 2019. Old Dominion University presents: *Summer Dance Intensive*

*Faculty Concert.* University Theater. Norfolk, VA

**Description of the work:** *folding backwards* is a choreographic collaboration between ODU adjunct professor, Victoria Fink and James Morrow. The work explores how human relationships imprint our bodies. This dance was created over the 2019 Spring semester and presented at ODU’s first summer dance intensive. Below is a detailed list of where the performances took place.

**ADDITIONAL ODU STUDENT-BASED CREATIVE WORKS**

**Note:** The dance works below are creative works that I set on Old Dominion University dance students. These creations are listed because although they are student works, I spend hours of research inside and outside the studio. I use this time not only to teach movement to students, but to share in a creative process that I am also learning. Many of these works go on to get set on professional companies or solo works that I perform. In some cases, these dance works also receive awards at conferences where students perform as in the case of *Neither Lost Nor Found* and *NONFICTION.*

**Title: Self Made, Half Eaten (2022)**

Choreography: James Morrow

Music: Michael Wall

Spoken Text: Ensemble

Sound Design: James Morrow

Light Design: James Morrow

Dancers: Tianna Reed, Kameron Clark, Kelsey Lee, Asia Guns, Ma'Kyia Frazier, Rowan Reyna

Costume Design: James Morrow

**Performance Dates:**

November 16-19, 2022. Old Dominion’s University Dance Theatre. Norfolk, VA.

**Title: Cold Lean (2022)**

Choreography: James Morrow

Additional Choreography: Student Ensemble

Music: Erykah Badu, "Amerykahn Promise," "The Healer," "Me," "Twinkle," "My People," "Soldier"

Music Editing: James Morrow

Dancers: Andi Arnett, Jessica Morales, Emily Davis, Samantha Hendrix, Ja'lyn Knick, Asia Guns, Rowan Reyna, Tianna Reed, Monique Fountain, TaCor'ya Packer, Atiya Wiggins, Camryn Goad, Kameron Clark, Marcus Maxwell, Jordan Spruill, Ciara Campbell, Joy Gibbs, Yanique Williams-Meade, Ma'Kyia Frazier, Loren Simms, Alaina Reed, Miles King, Elizabeth Tabbanor, Chloe Pearce, Brooke Cousins, Khiesha Watson, Elaine Chester, Annika Peterson, Myaja Watson, James Morrow

Part 1: American Promise

Part 2: The Underground

Part 3: Interloper

Part 4: Law/ Order

Part 5: Bear Witness

Part 6: Trace

Part 7: Soldier Up

Costumes: James Morrow and Student Ensemble

Set Design: James Morrow

**Performance Dates:**

April 13-16, 2020. Old Dominion’s University Dance Theatre. Norfolk, VA.

**Title: The Hardest Button to Button (2021)**

Choreography: James Morrow

Music: M.I.A. "Bamboo Banga", Antony and the Johnsons "Crazy in Love"

Dancers: Julia Seaburg, Brooke Cousins, Loren Simms, Marcus Maxwell, Caitlin Reilly, Kaylee Armstead, Kameron Clark, Rowan Reyna, Alexis Horak, Samantha Hendrix, Aisha Coston, Grace Winters, Alaina Reed, Ja'Lyn Knick

**Performance Dates:**

November 17-20, 2021. Old Dominion’s University Dance Theatre. Norfolk, VA.

**Description of the work:** *The Hardest Button to Button* is a group dance I created on ODU student to explore body politics. How does the media shape our perceptions of beauty and do we address these ideologies and push against them.

**Title: *Neither Lost Nor Found***

*(Student Premiere 2019)*

*Gala Selection ACDA 2020*

**Performance Dates:**

March 4-7, 2020. American College Dance Association Mid-Atlantic North. University of Maryland. College Park, MD *(Gala Selection)*

November 13-16, 2019. Old Dominion University presents: *University Dance*

*Theatre’s Fall Concert.* University Theater. Norfolk, VA.

October 18, 2019. Neon Fest. Main Stage. Norfolk, VA

**Description of the work:** *Neither Lost Nor Found* is a group dance I choreographed on ODU students and examines the text of Martin Niemoller, a German theologian known for his dissent of the Nazi regime and superimposes it onto the current climate of the United States under the Trump administration.

**Outside Evaluation:** 2020 ACDA Mid-Atlantic North Conference Gala Selection.

**Title: *NONFICTION***

*(Student Premiere 2018)*

*Gala Selection ACDA 2019*

**Performance Dates:**

March 6-9, 2019. American College Dance Association Mid-Atlantic North. Seton Hill. Greenburg, PA. *(Gala Selection)*

November 14-17, 2018. Old Dominion University presents: *University Dance Theatre’s Fall Concert.* University Theater. Norfolk, VA.

**Description of the work:** *NONFICTION* is dance work I choreographed on ODU students and is an exploration of a tipping point in the US social justice movement and the creation of the Black Lives Matters movement. The dance creates an abstract narrative that comments on the vilifying of the act of riots without vilifying the events leading up to riots.

**Outside Evaluation:** Mid-Atlantic North’s American College Dance Association 2019 Conference.

**Title: *OSTENSIBLY LIGHT***

(Student Premiere 2020)

**Performance Dates:**

December 5-12, 2020. Old Dominion Dance Program Presents: *Screen Dance 2020.* ODU Dance Vimeo Page. Norfolk, VA.

**Description of the work:** This is a dance film that I choreographed, directed, and filmed on ODU dance students. As the dancers look to the horizon, the group is grounded by the weight of the real. When they feel most bleak, they have to find trust in each other, to be vulnerable, to hold one another, to persevere.

**Title: *Shipwrecked***

*(Student Premiere 2019)*

**Performance Dates:**

April 3-14, 2019. Old Dominion University presents: *Twelfth Night.* Goode Theatre. Norfolk, VA

**Description of the work:** Professor of Theatre Chris Hanna asked me to choreograph the opening scene to *Twelfth Night*. This choreography was created to introduce the audience to the players on stage and open the show with a shipwreck. Below is a detailed list of where the performances took place.

**Title: *Current Mood***

*(Student Premiere 2019)*

**Performance Dates:**

April17-20, 2019. Old Dominion University presents: *University Dance*

*Theatre’s Spring Concert.* University Theater. Norfolk, VA.

**Description of the work:** I choreographed this work on ODU dance students as a manifesto in response to the constant attacks on the LGBTQ community be that psychological violence in the forms of laws and policies, or physical violence in the forms of hate crimes. The work is attempting to create a platform to highlight sexual diversity, address hate both physical and psychological, allow safe space for performers of all walks of life to express themselves without retaliation, and to establish access for queer representation in choreographed works. Below is a detailed list of where the performances took place.

**PUBLICATIONS BY OTHERS ON MY WORK**

**DANCE PERFORMANCE REVIEWS**

**Note:** The reviews below are listed as written publications from reputable institutions that review my live performances. In these reviews:

- I have either created a dance work that is being performed by a company that I was commissioned to create the dance on

- a dance I created and I’m performing is being reviewed

- a dance I created but another performer is dancing is being reviewed

**Performance Being Reviewed:**

**Performance Title:** Chicago Dance Crash presents: *The Final $tage*

Reviews:

Warnecke, Lauren. Top 10 moments for dance in Chicago in 2021. Chicago Tribune [Chicago, IL.], December 8, 2021,

[**https://www.chicagotribune.com/entertainment/theater/ct-ent-best-dance-chicago-2021-20211208-czdmnbl5kfe33fv7stguk4gvai-story.html**](https://www.chicagotribune.com/entertainment/theater/ct-ent-best-dance-chicago-2021-20211208-czdmnbl5kfe33fv7stguk4gvai-story.html)

**Explanatory Comment:**

My role in the creation of *The Final $tage* was that of Choreographic Collaborator.

**Performance Title:** Chicago Dance Crash presents: *Lil Pine Nut: The Learning Curve of Pinocchio.*

*REVIEWS:*

Kunkel, Jordan. “Lil Pine Nut: Chicago Dance Crash’s refreshing hip-hop take on the puppet Pinocchio.” *SeeChicagoDance.com* [Chicago, IL.] August 24, 2019,

Link to Article: <https://seechicagodance.com/review/lil-pine-nut-chicago-dance-crashs-refreshing-hip-hop-take-puppet-pinocchio?fbclid=IwAR2z0SG5efgppyuFmUBLBp20vSRd5t_uKi2_T_fPclnowZYuw-LGs5AQ61E>

Warnecke, Lauren. "Best in Chicago dance in 2019: Stunning performances in a year of transition.” Chicago Tribune [Chicago, IL.], December 10, 2019,

Link to Article: <https://www.chicagotribune.com/entertainment/theater/ct-ent-best-chicago-dance-2019-1215-20191210-aqtmhwiulfelhplbuetj7uqm3i-story.html>

Weiss, Hedy. “Chicago Dance Crash’s Wonderfully Fresh ‘Lil Pine Nut’ Deserves a Remount.” *WTTW* [Chicago, IL]. September 3, 2019,

Link to Article: <https://news.wttw.com/2019/09/03/chicago-dance-crash-lil-pine-nut-review?fbclid=IwAR07ofNfIszkRBAKfTuCoCpQurVQzuXFzHLW6eiGnV-I6VlctwiFTYDT9Ew>

**Explanatory Comment:**

My role in the creation of *Lil’ Pine Nut* was that of Choreographic Collaborator. My main contribution was to choreograph Pinocchio’s journey into the belly of the whale to save Geppetto. The duet was 7 minutes long. My secondary contribution was to create transitions and thematically movement that helped audience member finds connections with the dance’s narration and characters. The show was a little over an hour and a half long and premiered in 2019.

**Performance Being Reviewed From a Dance Festival:**

*Frayed Glamour* Choreographed by James Morrow and Brande Lee Guzak

*REVIEW:*

Sparling, Heather. “Harvest Contemporary Dance Review- Physicality and Vulnerability.” *Picture the Post*  [Chicago, IL]. October 8, 2019,

Link to Article: <https://www.picturethispost.com/harvest-contemporary-dance-review-physicality-and-vulnerability/?fbclid=IwAR0NWLF0eujYGY-B8ACPLRIh9BdbSpU-iAIiS6GgJBgE2wZ8TF2cUtcCYbY>

**Explanatory Comment:**

This dance was another premiere and utilized aerial dance. I created this work with Brande Lee Guzak and it was performed at the Harvest Chicago Contemporary Dance Festival which was celebrating its 10th year.

**Performance Being Reviewed From a Dance Festival:**

*NEITHER LOST NOR FOUND* Choreographed by James Morrow

*REVIEW:*

Warnecke, Lauren. "CONTEMPORARY IS KING ON FIRST NIGHT OF SPRING TO DANCE.” *Art Intercepts*, May 24, 2019,

Link to Article: <http://www.artintercepts.org/2019/05/24/contemporary-is-king-on-first-night-of-spring-to-dance/?fbclid=IwAR3kEJVpHEsm8SlZXfgImWUl5mhDies6-sJlNIM-GYe4_bmHe-m9ajvBRe8>

**Explanatory Comment:**

*NEITHER LOST NOR FOUND* is a dance I choreographed on Dancing Wheels which is a physically integrated dance company located in Cleveland, OH. The performance took place in St. Louis, MO at a dance festival called Spring to Dance, The Midwest region’s most celebrated dance festival. Presented by Dance St. Louis and Whitaker Foundation, SPRING TO DANCE® brings together professional dance companies from across the country for two exhilarating nights of nonstop dance. I would also add that I restaged *NEITHER LOST NOR FOUND* on ODU student dancers. The work received a Gala Selection for the 2020 Mid-Atlantic North’s American College Dance Association Conference. Since 2009, *Art Intercepts* hasmaintained an online platform for critical discourse about midwestern dance and performance. Over time, the site has expanded to include arts criticism about the dance community across the midwestern states, adding additional voices from Chicago and beyond, and still engages in qualitative and mixed-methods research about dance technique and performance.

**Performance Being Reviewed From a Dance Festival:**

*11* Choreographed by James Morrow

*REVIEW:*

Warnecke, Lauren. “Harvest Festival’s Second Weekend Full of Unresolved Cliffhangers *SeeChicagoDance.com* [Chicago, IL.] September 30, 2018,

Link to Article: <https://seechicagodance.com/review/harvest-festival’s-second-weekend-full-unresolved-cliffhangers>

**CONTRIBUTOR TO BOOK**

DeFrantz, Thomas. "Queer Dance in Three Acts.” QUEER DANCE: Meanings and makings, edited by Clare Croft, OXFORD UNIVERSITY PRESS, 2017, Pages 170-179.

**Explanatory Comment:**

Although this book was published in 2017, the year before I started my tenure track at ODU, I have included it because the book received a 2020 Oscar G. Brockett Prize from the Dance Studies Association. I was contributor and an artistic collaborator on this book and my solo entitled, “11” was discussed in detail and archived in Chapter 8, pages 170-179. As artistic collaborator, I did not write the words in this book but that does not mean that I can’t take part in having ownership over the words discussed about my work in the book. The book itself is an anthology of work by queer artists making and talking about dance in new ways. I was one of those artists within that conversation. My work with Thomas DeFrantz and his collaboration *SLIPPAGE* was an integral part of the making of this book with Clare Croft. The book’s creation was part of a multi-year project of collecting content, creation of a queer theory-based website (<https://global.oup.com/us/companion.websites/9780199377336/>), curation of performances at conferences nationally and internationally, and performances at universities, all of which I collaborated in the creation of.

**HONORS, AWARDS, AND PRIZES**

2022 Best Music Video & Dance Video- International Black & Diversity Film Festival (NO SUGAR NO CREAM)

2022 Outstanding Achievement Award- Black Swan International Film Festival (NO SUGAR NO CREAM)

2022 Best Music Video- Black Hat Film Festival (NO SUGAR NO CREAM)

2021 People’s Choice Award- International ScreenDance Festival (Seether)

2021 Best Film (North America)- BeBop Channel Dance and Theatre Festival (The Wonder Years)

2021 John R. Broderick Diversity Champion Award

2021 Best Dance Film and Best Dance Solo Performance Nominee – X World Short Film Festival (The Wonder years)

2020 Dance Studies Association’s Oscar G. Brockett Book Award (Artistic Contributor)

2020 ACDA Mid-Atlantic North Gala Selection

(Old Dominion University- Neither Lost Nor Found)

2020 Old Dominion University Faculty Senate Committee’s Scholarly Activity & Research Award

2019 Chicago Tribune’s Best in Dance- Chicago Dance Crash’s Lil Pine Nut (Choreographic Collaborator)

2019 ACDA Mid-Atlantic North Gala Selection

(Old Dominion University- NONFICTION)

2017 Boston Dance Alliance Rehearsal and Retreat Fellowship

2017 Dance Magazine’s Readers’ Choice Awards “Most Inventive New Work” (Chicago Dance Crash- Choreographic Collaborator)

2016 Boston Center for the Arts Choreographic Residency

2015 The Helen Coburn Meier and Time Meier Foundation Achievement Award

2014 Massachusetts Cultural Council Fellow in Choreography

2013 Bates Dance Festival Teacher Fellowship

2012 SOLO Choreographer Commissioned for McKnight Dance Fellow (Stephen Schroeder)

2012 Movement Research at Judson Church

**Dance of Film- WHEN WALT WHITMAN WAS A LITTLE GIRL**

2012 Jury's Choice (1st place) - Black Maria Film Festival (touring)    
 2012 Best in Festival- Magnolia Film Festival Starkville, MS    
 2012 Best Experimental/Animation -West Virginia Mountaineer Short Film

Festival Morgantown, WV   
 2012 Right Stuff award (Best in festival)- South Texas Underground Film Festival Corpus Christi, TX    
 2012 Most Creative Storytelling- Carrboro Film Festival Carrboro, NC    
 2012 Honorable Mention- Short Narrative, Athens International Film Festival

2009 MFA Fellow Hollins University

2008 Chicago Cultural Center Dance Bridge Residency

2006 Mordine and Co. Mentoring Project

2001 Artist Ambassador Award to Northeastern Illinois University

**MEMBERSHIPS IN PROFESSIONAL SOCIETIES**

**National Dance Educators Organization**-The **National Dance Education Organization (NDEO)** is a non-profit, membership organization dedicated to advancing dance education centered in the arts. NDEO provides the dance artist, educator, and administrator a network of resources and support, a base for advocacy and research, and access to professional development opportunities that focus on the importance of dance in the human experience.

**Dance Studies Association**- The **Dance Studies Association (DSA)** is an international organization of dance scholars, educators, and artists that aims to strengthen the visibility and increase the reach of dance as embodied practice, creative endeavor and intellectual discipline.

**UNIVERSITY SERVICE**

ODU COMMITTEES

FALL 2022 Department of Communication and Theatre Arts

Diversity Committee

Curriculum Committee

Dance Scholarship Committee

2021-2022 Department of Communication and Theatre Arts

Leadership Committee (Spring 22 Only- Interim Dance Program Head)

Diversity Committee

Curriculum Committee

Dance Scholarship Committee

2020-2021 Department of Communication and Theatre Arts

Diversity Committee

Alumni Committee

2019-2020 Department of Communication and Theatre Arts

Diversity Committee

Events Committee

**DANCE COMPANY**

**MEMBERSHIP EXPERIENCE**

**james morrow/ The Movement- Norfolk, VA**

James Morrow (Artistic Director)

June 2011- present

Artistic Director/ Choreographer/ Dancer

**Paul Matteson and Friends- Amherst, MA**

Paul Matteson (Director)

August 2012-2014

Dancer

**Danielle Russo Dance Company- New York, NY**

Danielle Russo (Artistic Director)

February 2012- August 2, 2012

Dancer

**SLIPPAGE**

Thomas DeFrantz (Artistic Director)

January 2010- present

Dancer/ Collaborator

**nicholasleichterdance- New York, NY**Nicholas Leichter (Artistic Director)November 2008 – March 2009Dancer**The Joel Hall Dancers- Chicago, IL**Joel Hall (Artistic Director)2008, 2005, 1993-2003Dancer**Pounds Per Square Inch Theater- Toronto, Canada**Gerry Threntham (Artistic Director)2008- 2015

Dancer/ Collaborator**Concert Dance, Inc.- Chicago, IL**Venetia Stifler (Artistic Director)2000-2006Dancer

**Instruments of Movement- Chicago, IL**James Morrow (Artistic Director)2001- 2008Artistic Director/ Choreographer/ Dancer**Museum of Contemporary Art/ Chicago** Tino Sehgal Oct. 7- Dec. 30, 2007Dancer**Hedwig Dances- Chicago, IL**Jan Bartoszek (Artistic Director)2005- 2006Dancer**Mordine &Co.- Chicago, IL**Shirley Mordine (Artistic Director)2006Choreographer (recipient of 2006 Mentoring)Dancer

**Impetus Dance** Michael Rioux(Artistic Director)2005Dancer

**The Tyego Dance Project**August Tye1997-2005Dancer**Deeply Rooted Productions- Chicago, IL**Kevin Iega Jeff / Gary Abbott (Co-Artistic Director)1998-2000Dancer**Sesame Street Live, VEE Corporations- Minneapolis, MN**Jerry Dumars (Director)1997 Midwest/ International TourProduction- *Let’s Play School*

Dancer *(SWING)*

**GLOSSARY:**

**Jury Selection:** A juried work is one that was evaluated by a panel of experts before being selected for a dance festival. Juried selections are considered as an equivalent to blind peer review before a publication is accepted for publication

**Official Selection:** Official Selections are films that the dance film festival has gone through the process of jury selecting, but in addition to being shown at the dance film festival, these dance films are often also classified as “in competition” for prizes and jury awards.

**Invitation:** An invited work is considered a mark of high recognition. A choreographic dance work by a dance artist that was explicitly invited by the organizers. Typically (but not always), the travel and registration expenses of these speakers are paid by the organizers.

**Commission:** A commissioned work is seen as high recognition of a choreographer’s skill and reputation in the dance field. A Dance Company offers a contract to a choreographer to create a new or established dance work. The Dance Company has exclusive rights to perform that work for a period of time, and non-exclusive rights to perform that work in perpetuity after that time.

**Dance Festival:** A dance festival is an organized event where dance performance is celebrated. Dance festivals seek to show off talented regional, national, or international dance companies in all categories, while others focus on the performance of a specific style of dance. Dance festivals may also include competitions for individual dancers or teams or may simply serve as a cultural event focused on dance.

**Dance Film Festival:** A dance film festival is an organized event where dance films are celebrated. Dance film festivals seek to show off talented regional, national, or international dance film makers in all categories, while others focus specific theme to curate. Dance film festivals often include a level of competition where awards may be handed out at the end of each dance film festival.

**Premiere Date:** The first performance of a dance work or the first showing of a dance film.

**Still In Circulation:** Although a dance work has been created years prior, the work is consistently evolving and still being performed presently. It is common for work to continue to be accepted to juried festivals and be invited to be restaged long after it was first created. A works continued circulation is often a sign of its quality.

**Restaging:**  to produce or perform a new production of a dance that was already created. The restaging can be an exact replica of an older work or in my case, the dance takes on a new life and in many ways becomes a completely new work.

**Adjudication (ACDA):** American College Dance Association (ACDA) are regional conferences that provide the opportunity for students and faculty to have their dance works adjudicated by a panel of nationally recognized dance professionals in an open and constructive forum. All regional conferences produce adjudication concerts and feedback sessions as an integral educational and artistic component of the conference. Adjudication concerts are central to dance conferences. Each conference generally produces from three to five concerts over the course of the conference. These concerts are the primary means for many college and university dance programs to perform outside their own academic setting. As audience members, conference participants are exposed to the diversity of the national college dance world. Many regional conferences include a Gala Concert as the culminating event of the conference. The Gala Concert is a fully produced concert comprised of 8-12 dances chosen by the conference adjudicators from all dances submitted for adjudication.