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Breai M. Mason-Campbell

EDUCATION

Harvard University- Divinity School

MDIV **2002**

Thesis: *This is My Story, This is My Song: Theological Discourse in African American Hip-Hop*

Temple University-Honors Department

BA Religion/ Geography and Urban Studies **1999**

Distinctions: Phi Beta Kappa, Magna Cum Laude

AWARDS AND HONORS

2014 Frankie Manning Fellow for Herräng Dance Camp, Sweden **2014**

Gamma Theta Upsilon Geographic Honor Society **1999**

Certificate of Proficiency in Public Policy Analysis **1999**

WORKS and PUBLIC DISCOURSE

“Plant and Water” **2016**

This interview for the podcast *Regular Black Radio* makes a case for arts education as an intentional element of racial reconciliation in Baltimore and beyond.

<http://regularblackradio.com/2016/01/13/009-plant-water/>

“Heroes and Villains” **2016**

By considering its power to broaden imaginations, reveal truths, and inspire empathy, this talk and dance performance explores the ways in which Arts Education is poised to lead the way towards repairing relationships and lives in what will be the deciding years of the health of Baltimore.

“Dancing White: **2015**

Race, America, and the Black Body’s Role in Political and Liberative Discourse”

In the wake of a resurgence of international attention to ongoing racial tensions, namely #BlackLivesMatter, *Dancing White* joins the conversation by asking through discussion, lecture and performance, whether freedom is available to all bodies, or only those of a certain hue?

<https://www.youtube.com/watch?=TE4CMjPk8XM>

“Integration, Anyone?” **2015**

This TEDx talk explores the barriers to desegregating schools in Baltimore, with the goal of promoting dialogue between communities, and recommending actions for overcoming divisions.

<https://www.youtube.com/watch?v=OU7Xw7nku38>

“Time Machine” **2013**

This performance is designed to teach K-12 audiences about African American history through dance. Beginning in Ancient Africa, and traveling toward the present, this interactive,

edutainment piece includes Jazz and Lindy Hop, Breaking, Locking, Baltimore Club, and Guinean dances.

<https://www.youtube.com/watch?v=CCIFEF5e8nU> (segment)

“Teach Me How to Kuku”

2011

As a culminating activity for their study of the Guinean dance, Kuku the 1st Grade students at New Song Academy created this music video which bridges African and African America culture through the use of traditional, African movement and contemporary, African-American music.

<https://www.youtube.com/watch?v=R1HXbqMOL0E>

OTHER WORKS

“Back to the Future”

2004

This piece presents social dances spanning 10 decades as components of one repertoire of African American movement.

John’s Hopkins’ Shiver Hall

Artscape, Value City Stage

The Hippodrome Theater (2005)

“Stand/Evolution”

2004

This work is an exploration of the connections between African American social dances from the 1930’s and the 21st century.

The Mechanic Theater

The Reginald F. Lewis Museum of African American History (2005)

“Let’s Get Loose with Mother Goose”

2004

Popular dances are remixed to the tune of favorite nursery rhymes in this full-length stage show, complete with original music and movement.

Morgan State University

“Revival”

2005

Secular movements are reexamined in sacred contexts in this reimagining of liturgical dance.

Artscape, Main Stage

BCPSS School Tour

“The Men’s Project”

2005

The voice of the male dancer is the focus of this 3-man piece.

The Theater Project

“Bambaataa”

2006

The life of hip-hop virtuoso Afrika Bambaataa is told through music and movement in this biographical work.

Artscape

U.S. Institute of Peace (2008)

TEACHING EXPERIENCE

*NEW SONG COMMUNITY LEARNING CENTER**Baltimore, MD***Director, After-School Academy; Dance Teacher****2006 – Present**

By networking with regional, national and international communities, popularizing parental involvement in performance and participation, and developing trust with students, my work as Director and Teacher has made New Song a flagship school for Arts Integration education and cultural transformation. In recognition of my work for positive, cultural change, I was awarded an Ambassador's Scholarship from the Frankie Manning Foundation in May, 2014 for having "roots in...predominately African American communities...natural ability and leadership qualities."

My curriculum design introduces youth and adults to the history of the African Diaspora through music, movement and media. NSA is the only school in the city with an academically integrated music, technology and movement curriculum covering West African Dance, Breaking, Swing, Vernacular Jazz, Locking, Baltimore Club and Lindy Hop. Each inaugural and culminating Arts event, showcasing students and parents, draws more than 300 people to attend. *Broadway, Soul Train, Parade, Video and Dancing with the Stars* are a few of the popular themes of recent events.

As Director, I manage an annual budget, develop tri-annual exhibitions, and hire, train and supervise 12 employees. I have added 7 new programs to NSA's curricular offerings during my tenure, 3 of which have introduced students to national or international audiences at competitions and exhibitions. I have applied for and received grants from Teaching Tolerance, Young Audiences, and Hoffberger Family Philanthropies to aid in the implementation of these programs. One of these courses, the College and Career Program has successfully shepherded students through high school graduation, and is seeing increasing numbers of college acceptances.

*BALTIMORE CITY PUBLIC SCHOOLS/ NEW SONG ACADEMY**Baltimore, MD***English/ Language Arts Teacher****2002-2006**

As a homeroom teacher, I created various project-based studies including one on the connections between colonization and gang culture called, "The Corner and the Colony," the photo essay from which was shown at Towson University's Arts Department in 2008. My program's success resulted in a promotion to curriculum leader, and I have planned and administered professional developments in project-based teaching since 2004.

MORGAN STATE UNIVERSITY

*Baltimore, MD***Adjunct Faculty, Department of Philosophy and Religious Studies****2003**

As adjunct professor of Western Religious Traditions, I engaged students in an examination of the history and tenets of Islam, Judaism, and Christianity. Exposure to new texts, group projects and personal reflections were the outcomes of class lectures, discussions and exams.

MOREHOUSE COLLEGE

Atlanta, GA

Trainer- Leadership Center

2001-2003

Over the course of 3 appointments to the program, I successfully immersed 90 young men in an examination of their roles in cultural and community development. To that end, I designed workshops in hip-hop and social ethics, masking and identity, and West African dance, building bridges between South African and African American communities.

HARVARD UNIVERSITY

Cambridge, MA

Proctor/Academic Advisor-Freshman Dean's Office

2000-2002

The 50 Harvard freshmen under my guidance made successful academic and social transitions to University life in part due to the in-house curricular planning, tutoring, mentoring, and direction I provided during this 2 year appointment. Cross-cultural communication and class sensitivity education were hallmarks of my tenure.

PROFESSIONAL ARTS EXPERIENCE

Guardian Dance Company

Baltimore, MD

Founder/ Director/Choreographer

2003-Present

Guardian works to promote and maintain the cultural health of the African American community by practicing, passing on and performing the vernacular dances which reflect our cultural legacy. Our repertoire includes West African Dance, Lindy Hop, Popping, Locking, Breaking, Vernacular Jazz and Baltimore Club.

Return to Goree African Dance Company

Baltimore, MD

Dancer

2002-2004

Over the two years that I spent with Goree, I studied and performed dances from Senegal, the Gambia, Mali and Guinea under the directorship of the renowned Babaccar N'Diyae, formerly lead dancer for the National Ballet of Senegal.

Troupe Sewa

Cambridge, MA

Lead Dancer

1999-2002

Fluency in traditional Malian dances, as well as original, African-inspired movements, was the outcome of my training with master drummer Joh Camara.

Children of Shango

Philadelphia, PA

Dancer

1998-1999

Under the direction of Vena Jefferson, I developed fluency in Guinean, Senegalese and Gambian dance forms, and performed regularly in and around Philadelphia.