

PROMOTION RECOMMENDATION  
The University of Michigan  
College of Literature, Science, and the Arts

Naomi A. André, associate professor of Afroamerican and African studies, with tenure, associate professor of women's studies, without tenure, and associate professor in the Residential College, without tenure, College of Literature, Science, and the Arts, is recommended for promotion to professor of Afroamerican and African Studies, with tenure, professor of women's studies, without tenure, and professor in the Residential College, without tenure, College of Literature, Science, and the Arts.

Academic Degrees:

Ph.D.	1996	Harvard University
M.A.	1993	Harvard University
B.A.	1989	Barnard College, Columbia University

Professional Record:

2015 – present	Associate Director for Faculty, Residential College
2011 – present	Associate Professor, Department of Afroamerican and African Studies, University of Michigan
2006 – present	Associate Professor, Residential College, University of Michigan
2003 – present	Associate Professor, Department of Women's Studies, University of Michigan
1999 – 2006	Assistant Professor, Department of Women's Studies, University of Michigan
1995 – 2003	Assistant Professor, Department of Musicology, School of Music, Theatre & Dance, University of Michigan

Summary of Evaluation:

Teaching – Professor André has established a strong record of undergraduate teaching across the three interdisciplinary units in which she has held appointments, making the study of music, especially opera, accessible for students in the liberal arts. Her courses have explored the role of race, gender, national identity, and cultural traditions in both the history and contemporary expressions of opera and other forms of classical music. She has often incorporated live performances to enhance the experiential learning of her students. She has also taught graduate courses on musicology and feminism, and has brought her pedagogical talents to incarcerated women by offering courses in correctional facilities.

Research – Professor André has published several significant essays, including in her own co-edited collection entitled Blackness in Opera, and a major new monograph entitled Black Opera: History, Power and Engagement. These works have established her prominent place in the study of race and gender in opera in an international and comparative context. In particular, Professor André's positioning of operatic practices and traditions in a transatlantic and diasporic dialogue has brought new insights into the field and has established her as the foremost authority in this arena. At the same time, she has developed a critical apparatus of "engaged musicology" that grounds her analysis of the study of how historical and contemporary works engage and animate their audiences with respect to both aesthetics and power. Her additional work is in production that promises to cement her already stellar reputation, nationally and internationally.

Recent and Significant Publications:

“Complexities in Gershwin’s *Porgy and Bess*: Historical and performing contexts,” in The Cambridge Companion to Gershwin, A. Celenza (ed.), Cambridge University Press, forthcoming.

Black Opera: History, Power and Engagement, University of Illinois Press, 2018.

“*Carmen* in Africa: French legacies and global citizenship,” special issue of *Opera Quarterly*, on Opera and Citizenship, 32(1), Winter 2017, pp. 54-76.

Blackness in Opera, K. Bryan and E. Saylor (eds.), University of Illinois Press, 2012.

“Women’s roles in Meyerbeer’s operas: How Italian heroines are reflected in French grand opera,” in Opera and Society in Italy and France from Monteverdi to Bourdieu, V. Johnson, et al. (eds.), Cambridge University Press, 2007, pp. 87-114.

Service – Professor André has rendered exceptional service to the university and to her profession. She has served as the associate director for faculty for the Residential College and completed a term of service on the college’s Curriculum Committee. She serves on the editorial boards of multiple journals, including *Journal of the American Musicological Society*, *Journal of the Society for American Music*, and *Women and Music: A Journal of Gender and Culture*. Professor André also maintains a strong ethos of mentorship for students and for more junior scholars in her field.

External Reviews:

Reviewer (A)

“I found ‘Women’s Roles in Meyerbeer’s Operas’ to be particularly cogent, and I was moved by [Professor André’s] work teaching opera in prisons... But my favorite article is ‘Carmen in Africa: French Legacies and Global Citizenship,’ which advances a discussion of interculturalism and music reception that is equally attentive to all four versions of Carmen studied. Original, thoughtful and eloquent, this fruit of Naomi’s maturity will inspire fresh discussion of issues in the post-colonial reception of Western cultural products; indeed, it may render many of our trusted categories fragile, if not inadequate.”

Reviewer (B)

“Professor André’s newest book, Black Opera...is a welcome monographic addition to the field she created, one that firmly situates her previous work in a coherent, long-term intellectual agenda that is far from complete.”

Reviewer (C)

“Although a short text, the 2009 essay, ‘Teaching Opera in Prison,’ is a significant example of engaged scholarship, a musicological turn wherein Professor André has been at the vanguard of disciplinary development... Professor André was in such illustrious company as Suzanne Cusick in taking the lead in the United States by moving musicology out of the ivory tower and into a community framework.”

Reviewer (D)

“...I have no doubt that André will continue to make significant contributions in the future. ... I believe moreover that André will have an increasingly important voice in determining the future of musicology, both as a scholar and as a critic.”

Reviewer (E)

“The field of musicology has proven to be one of the last in the humanities to engage with critical race studies, feminist theory, and queer theory in any sustained way. Having viewed the field for the

past thirty years, I would argue that it was not ready for Professor André's watershed research until the present moment. ...the field seems at last to be catching up with her."

Reviewer (F)

"I focus on *Black Opera* because it is Dr. André's most recent and (in my opinion) most significant work. But what I have said is consistent with the other publications I have read for this review, whether historically based research on nineteenth-century French opera or her first-person account of teaching Carmen in a women's prison. Her pipeline of projects and her future plans are impressive as well, demonstrating that she is deepening her commitment to engaged musicology while also broadening the scope of her research."

Reviewer (G)

"André documents the longstanding interest in operatic training in both African America and South Africa. Her discussion of *Winnie: The Opera* by South African composer Bongani Ndodana Breen, with first hand materials from the creative team and performers, certainly proves her point about the relevance of opera to contemporary South African life."

Summary of Recommendation:

Professor André's research, teaching, service, and her impact are deeply intertwined and mutually reinforcing in ways that have had a dramatic influence on both the units in which she is appointed. Her influence is felt in the Residential College's Arts and Ideas in the Humanities major, and in the Department of Afroamerican and African Studies, where she is one of the few members of the faculty whose work fully engages the study of Africa and the United States simultaneously. The Executive Committee of the College of Literature, Science, and the Arts and I recommend that Associate Professor Naomi A. André be promoted to the rank of professor of Afroamerican and African studies, with tenure, professor of women's studies, without tenure, and professor in the Residential College, without tenure, College of Literature, Science, and the Arts.



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Elizabeth R. Cole, Interim Dean  
Professor of Women's Studies, Psychology,  
and Afroamerican and African Studies  
College of Literature, Science, and the Arts

May 2019