

JENNIFER FARMER

Job title

Visiting Lecturer



COURSES

Playwriting: An Introduction
Playwriting: Intermediate (online)

PROFILE

A queer African-American woman resident in the UK since 1998, Jennifer Farmer is a writer for performance, participatory theatre-maker and facilitator who centres underrepresented narratives and collaborates extensively with marginalised communities such as young people at risk of social exclusion (*The Fall of Lucifer*, 2008; *Truth or Dare*, 2012 and 2017, both for Belgrade Theatre), womxn in prison (*Compact Failure*, Clean Break/Arcola Theatre/national tour, 2004), refugees (*Hear My Voice*, Theatre Royal Stratford East), OAPs (*Urban Dreams*, London Bubble, 2008), young people with dyslexia (Turtle Key Arts), users of the mental healthcare system (V&A Museum) and intergenerational community groups (*City Final*, site-specific, 2018, Belgrade Theatre). Other work includes: *Looking At the Sun* (BAC Opera Season, 2001), *clean* (BBC Radio 3, 2003), *270°* (Paines Plough, Young Vic, 2004), *A Million Different People* (BBC Radio 4, 2005), *words, words, words* (Tricycle Theatre, 2006), *Bulletproof Soul* (Birmingham Rep, 2007), *Stutter* (Hotbed Festival, 2008), *These Four Streets* (Birmingham Rep, 2009), *Eating Our Words* (Camden People's Theatre, 2012), *Waltzing Tomatoes* (Ithaca Gallery, USA, 2013 and international festivals), *Between Constellations* (Pittsburgh Festival Opera, USA; Grimeborn Festival, Arcola Theatre, 2018). and *another garden (will be our city)* (Toynbee Studios, 2021).

Currently an Associate Lecturer at Goldsmiths and Central School of Speech and Drama, Jennifer has lectured at Kingston University, the University of Greenwich, and London South Bank University, and has facilitated workshops for many of the UK's theatre and arts organisations such as the National Theatre, Almeida Theatre, Soho Theatre, Frantic Assembly and the Royal Court. At Central, Jennifer teaches on the ethics of working with vulnerable communities, centring underrepresented narratives, and the dangers of art-washing and white saviourism.