**­­AMY CUOMO**

**Professor of Theatre Arts**

**EDUCATION**

**Ph.D**. Dramatic Literature, Dramatic Theory and Criticism, Theatre History, Louisiana

State University, Baton Rouge, LA, 1999.

 Minor: English with an emphasis in Women's Studies.

**Dissertation**: "Expecting Women: Constructing the Pregnant Woman in Twentieth Century U.S. and British Dramatic Representation." Directors: Dr. Lesley Ferris and Dr. Leslie Wade.

**M.F.A.** Screenwriting, Hollins University, Roanoke, VA, 2008.

 **Screenplay**: *Lady from the Sea*. Adapted from the play by Henrik Ibsen.

 **M.A.** Theatre, Wayne State University, Detroit, MI, 1991. Emphasis in Directing with additional course work in Historical Research, Dramatic Theory and Gender Studies.

 **Master’s Thesis**: “The Director’s Record of the Presentation of

 Olwen Wymark’s *Find Me*.”

 **B.A.** Theatre, Mary Baldwin College, Staunton, VA, 1985. Graduated cum laude.

**TEACHING EXPERIENCE**

**Professor,** University of West Georgia, 2013-present

Associate Professor**,** University of West Georgia, 2008-2013

Assistant Professor**,** University of West Georgia, 2003-2008

Instructor, State University of West Georgia, 2000-2003

**Courses developed:** *Pathways to the Humanities: The Self*, *Images of Women on Stage and Screen, The Mediated Presidency, and Self-Staging: Oral Communications in Daily Life* (adapted from ENGL 2050) *Stage Management*.

**Courses taught:** *Theatre Appreciation, Images of Women on Stage and Screen, Screenwriting*, *Theatre History I, Theatre History II*, *Play Analysis, Playwriting II*,

 *History and Theory of Film, Self-Staging*: *Oral Communication in Daily Life, The Mediated Presidency*, and *Public Speaking.*

*Pathways to the Humanities: The Self* is an interdisciplinary course designed to explore questions of identity through the lenses of the disciplines in the humanities.

*Theatre Appreciation* is a course designed to provide students with the critical and analytical skills used to understand and evaluate performance. The course emphasizes the process of taking a script from page to stage and provides a vocabulary and framework in which to discuss theatre.

 *Images of Women on Stage and Screen* is an interdisciplinary source that examines the intersection of feminist theory, film, theatre, and television. The course introduces students to various means of interpreting representations of gender.

*Screenwriting* explores ways to create a visual narrative. The course emphasizes plot and character development, as well as the creation of dialogue. Screenwriting format is also addressed in this course.

*Theatre History I* and explores the relationship between theatre and society from the Greeks to Ibsen.

*Theatre* *History II* explores the relationship between theatre and society from Ibsen to the present.

*Play Analysis* shows students how to dissect a script into its basic components to better understand structure, style, theme, and other essential elements of theatre. Students also survey representative historical genres, styles of theatrical texts, and methods of literary and dramatic criticism.

*Playwriting II* concentrates on the theory and mechanics of traditional playwriting as well as the processes and skills of playwriting as a profession. Students will experience the writing, development and rehearsed reading of performance works.

*The History and Theatre of Film* focuses on the development of art of film in the twentieth century. The course includes a discussion of major innovations in the field as well as an overview of significant contributors to film history.

*Self Staging* is based on the theories of Erving Goffman and looks at the various ways in which people perform self in their personal and professional lives. The course aims to teach students methods of delivery and presentation in addition to providing basic research skills.

*The Mediated Presidency* explores the impact of media portrayals on the office of the presidency and on our understanding of individual presidents.

**Instructor**, Louisiana State University, 1997-2000

Taught *Fundamentals of Acting*, an intermediate level acting course exploring acting techniques, improvisation and scene analysis. Co-designed and team-taught Louisiana State University's first course on *Women and Theatre*. The course was based on feminist texts by British and American playwrights from 1850 to the present. The emphasis was on drama and theory. Taught *Introduction to Theatre* and *Introduction to Dramatic Form* which explores the development of Drama from Sophocles to present. In addition to analyzing the literature and discussing trends in drama, the course focused on developing writing skills.

**Lecturer**, Southeastern Louisiana University, 1998-1999

 Taught *Introduction to Public Speaking* emphasizing written and performative aspects of speech making. Taught three sections of *Introduction to Theatre* that included three components: practical, historical and literary aspects of theatre.

**Instructor**, Sakie Program, Summer 1991 and Shiga Program, Mary Baldwin College, Staunton, VA, Summers 1994, 1996-99

 Conducted seminars focusing on improvisational theatre as a tool to enhance spoken English.

**Instructor**, Mary Baldwin College's London Theatre Program, May 1995

Co-taught a three-week intensive course on London theatre.

**Teaching Assistant**, Louisiana State University, Summer 1996

 Assisted in teaching *Introduction to Theatre*. Lectured, worked with students to improve their writing, designed quizzes and was responsible for formulating the grading system and evaluating written work.

**Teaching Assistant**, London Theatre Program, Louisiana State University, Summer 1996

 Supervised residential life, coordinated day-trips and tutored students.

**Teacher,** Stuart Hall School, Staunton, Virginia, 1991-1994, Summer, 1997

 Faculty director of the drama department: developed the drama program and instituted a three-show season. Coordinated the annual Stuart Hall One-Act Festival. Taught English, world history, and drama to students from grades six through twelve. Co-developed an Interdisciplinary Arts Program.

**Instructor**, Wayne State University, 1990-1991

 Taught a *Stage Management* seminar, which was practical in nature and designed to instruct students how to prepare for rehearsals, set up schedules, organize information, and run a show. The course also emphasized crisis management.

**PUBLICATIONS**

**Book**

Co-authored with Pauline Gagnon, “Theatre: An Interdisciplinary Approach.” Dubuque: Kendall Hunt, 2012. Second Edition, Revised, 2015.

\_\_\_\_. Third Edition, 2020 with Pauline Gagnon and Joseph P. Monaghan III.

**Biographical Dictionary Entries**

*Gay, Lesbian and Bisexuals in American Theatre Encyclopedia*: Biographical entries on Josephine Baker and Marlene Dietrich. Ann Arbor: University of Michigan Press, 2005, p 39-42 and 136-139.

**Article in a Collection**

“Southern Theatre” co-authored with Mark Zelinsky, Ph.D. *A Companion to Literature and Culture of the American South*. Ed. Richard Gray and Owen Robinson. London: Blackwell Publishing, 2004, p 280-296.

**Encyclopedia Entries**

Encyclopedia of Motherhood: Entries on “Clytemnestra” and” Birth Control.” SAGE Press, August 2010.

**Articles**

“Sally Cade Homes: Producing is Her Superpower.” *Southern Theatre*, vol. 63, no.2, Spring/Summer 2022, pp. 18-24.

 “Dollars and Sense; Professors and Other Experts Share Advice on Financing Your Theatre Degree.” *Southern Theatre*, vol. 62, no. 1, Winter 2021, pp. 24–36

 “Ashlee Latimer: Building Connections Is Key in Social Media and Career.” *Southern Theatre*, vol. 61, no. 2, Spring 2020, pp. 26–30

“Elyzabeth Gregory Wilder: Keep Your Eyes on Your Own Work.” *Southern Theatre*, vol. 60, no. 2, Spring 2019, pp. 24–29

 “Suzan Zeder: Theatre Can Bridge the Divides in Today’s Challenging Times.” *Southern Theatre*, vol. 59, no. 2, Spring 2018, pp. 20–25

 “Playwright Pearl Cleage Bridges the Generation Gap.” Southern Theatre, Summer 2016. Vol. 57, No. 3, p9-12

**“**Katie Dawson: The Power of Reflexive Thinking.” Southern Theatre. Summer 2015. Vol. 56, No. 3, p24-29.

**“**Playwright Wendy MacLeod: Face Your Fears, Find Your Through-Line.*”* Southern Theatre. Summer 2014. Vol. 55, No. 3, p20-23.

**“**The Lost and Almost Forgotten Works of Sada Cowan.” *The Journal of the Georgia Philological Association*, 2008, Vol. 3.

“University President: Use Your Creative Skills to Lead a Higher Education Institution.” *Southern Theatre*, Spring 2008, Vol. 49, No. 2, p 6-7.

“Screenwriter: How to Put Your Skills to Work in Film.” *Southern Theatre*, Winter 2008, Vol. 49, No. 1, p6-7.

 **“**Business Improvisational Artist: How to Put Your Skills to Work in Corporations.” *Southern Theatre*, Fall 2007, Vol. 48, No. 4, p 6-7.

**“**Voice-Over Artist: Put Your Skills to Work in Ads, Animation, and Narration,” *Southern Theatre*, Summer 2007, Vol. 48, No. 3, p 8-9.

“Acting and Advocacy: How to Put Your Skills to Work in the Field of Law,” *Southern Theatre*, Winter 2007, Vol. 48, No. 1, p 8-9.

“Event Planner: How to Put Your Skills to Work in Special Events.” *Southern Theatre*, Summer, Vol. 47, No. 3, p 8-9.

**“**Puppeteer: Use Your Theatre Skills to Bring a Puppet to Life.” *Southern Theatre*, Spring 2006, Vol. 47, No. 2, p 8-9.

“Historical Interpretation,” *Southern Theatre*, Summer 2005, Vol. 46, No. 3, p 30-31.

 “Nice Work if You Can Get It. . . Breaking into Theme Parks and Cruise Lines.” *Southern Theatre*, Sum mer 2004, Vol. 45, No. 3, p 18-32, (3p).

**“**How to Break into Film and TV," *Southern Theatre*, Summer 2003, Vol. 14, No. 3, p 18-23.

“Scientific Appropriation of Female Reproductive Power in *Junior*," *Extrapolation,* Winter 1998, Vol. 39, Issue 4, p 352-363.

**Book Reviews**

Julie Berebitsky’s *Like Our Very Own: Adoption and the Changing Culture of Motherhood, 1851-1950.* *Journal for the Association for Research on Mothering, Spring* 2009, Vol. 11, No.1, p. 352.

 Katie Hern and Ellen McGarry Carlson's *Reunion: A Year in Letters Between a Birthmother and the Daughter She Couldn't Keep*. *Journal for the Association for Research on Mothering*, Fall, 2001, Vol. 3, No. 2, p 180.

Allison L. Helper's *Women in Labor: Mothers, Medicine, and Occupational Health in the United States, 1890-1980*. *Journal for the Association for Research on Mothering*, Spring 2003, Vol. 5, No. 1, p 214.

**PRESENTATIONS AND CONFERENCE PARTICIPATION**

“Authenticity, Presence, and Polyphony: A Discussion of Kristin Linklater and Patsy Rodenburg’s Theories on Voice.” Living Voices: Transdisciplinary Perspectives, University of West Georgia. Online International Conference conceived of and organized by Marie Cecile Bertau, Psychology Program, March 13&14, 2021

“The Poetics of Passion and Place in the Plays of Naomi Wallace.” Georgia Philological Society, March 12, 2010.

“Vanishing Acts: The Lost and Almost Forgotten Works of Sada Cowan.” Georgia Philological

Society, March 1, 2008.

**“**How to Get Published or Avoiding the Perils and Pitfalls of Academic Publishing” Presentation for the American Shakespeare Center and Mary Baldwin College’s M. Litt. and MFA Program. Staunton, VA, April 13, 2007.

**“**The Mediated Presidency in the Classroom: The Collision of College Culture and U.S. Politics.” American Culture Association Annual National Convention, Atlanta, Georgia, April 14, 2006.

 “Political Images in the Classroom: Teaching Resistance and Researching Perception.” Association for Integrative Study and Research Conference, Atlanta GA, October 7, 2006.

“Adopting, Adapting, And Performing: Adoption Narratives Inspired by Della Pollock’s Telling Bodies, Performing Birth.” Panel Participant. National Communication Association Annual Convention, Boston, Massachusetts, November 18, 2005.

“Atlanta Playwrights: Explorations of the New American South” Panel Presentation.

Southeastern Theatre Conference, March 4, 2005

 **“**Purchasing Perfection, Romance and Happiness while Peddling Plastic Surgery: Fox’s *The Swan.”* Panel Presentation. Mid-Atlantic Popular Culture Conference, Buffalo, New York, November 6, 2004.

**“**Consumerism in the Classroom: Theatre is Not an Easy A.” Panel Presentation. Southeastern Theatre Conference, March 4, 2004.

“Fighting the Good Fight: Birth Control Propaganda Plays.” The 27th Comparative Drama Conference, April 25, 2003.

 **“**Templates for Transforming Speakers: Self-Staging and Public Speaking with a Theatre Twist.”Pannell: Taking the Arts to the Core: Theatre Transforming General Education. Association for Theatre in Higher Education Convention, August 1, 2003.

 **“**Spinning the Theatre Web,” Co Presenter. Southeastern Theatre Conference, March 7, 2003.

 “Lesbians Just Like Us: Michelene Wandor’s *Aid Thy Neighbor*” Association of Theatre in Higher Education Conference, July 28, 2002.

 **"**Representations of Adoption in Contemporary U.S. Drama" Association of Research on Mothering Conference, October 13, 2001.

**"**Abortion Protests: A Performance of National Identity" Mid-America Theatre Conference, March 2001.

"He/She's Got the Look: Hilary Swank Putting on Appearances in *Boys Don't Cry*." The Popular Culture Association in the South and The American Culture Association in the South Conference, October 2000.

Panel Chair, Theatre History Symposium: "Oppression and Theatrical Response."

Mid-America Conference, March 2000.

 "Abortion Narratives as Political Protest: Myrna Lamb's but What Have You Done for Me, Lately?'" Women and Gender Studies Conference, Louisiana State University, 1998.

 "The `Illegal Operation:' Aborting the Pregnant Woman in Harley Granville-Barker's *Waste*." Women and Gender Studies Conference, Louisiana State University, 1997.

**CREATIVE ACTIVITY**

**Playwriting**

**“**Fur-ternity” Performed as part of Courtroom Drama: A Creative Look at Legal and Ethics and Professionalism through Original Comedic Plays. Hosted by Actors Express Theatre, February 2019

*Petrified.* Performed as a reading in Play West: A New Play Lab, UWG, July 2017.

“Baby Doll.” Performed as part of the Spring Shorts Play Festival, Onstage Atlanta, May 2017

-----. Performed during the North Park Theatre Festival, San Diego, CA

 October 2010.

*Whispers and Lies*. Performed at University of West Georgia Theatre, February 2016

----. Performed at Mary Baldwin College, April 2014.

*Nowhere Near Normal*. Retitled: *Adult Games, Adult Rules*. Staged Reading in Play West: A New Play Lab, UWG, July 2015

*Trafficked*. Performed as a reading in Play West: A New Play Lab, UWG, July 2014.

**“**The Audit.” Performed by the Spokane Players on Spokane Public Radio, KPBX 91.1 and KPBZ 90.3, September, 2014.

“Skywriting.” Performed as part of The Remarkable Theatre Pint-Size Plays, Wanaka and Queenstown, New Zealand, March 2015

-----. Performed as part of the Six Women Playwriting Festival, Colorado Springs, Colorado, April 2013.

------. Honorable mention, inspiration 7th Annual International Playwriting Festival for

Ten Minute Plays, June 2012.

“Happy.” Performed as part of The Bolder Life Festival, Denver, Colorado, December, 2013.

-----. Finalist in the Seventh Annual New Work Festival, The Seven: Nothings as It Seems, performed June 2012.

-----. Finalist for the Heideman Award, January 2011.

----. Semifinalist for Pick of the Vine’s Ten Minute Play Competition, November 2011.

**“**Ecstasy.” Performed by the Seasoned Players on KYRS Thin Air Community Radio, 92/3 FM and 88.1 FM, August 12, 2012.

*Dora Fuller, Canton Bend.*

---. Reading at Echo Theatre, Bath House Cultural Center, Dallas, TX, 2016

---. Reading at the Tallapoosa Theatre Festival, Tallapoosa, GA, August 2011.

‘Viva Las Vegas.” Performed at the Chester Horn Annual Ten-Minute Play Competition, January 2009. Magic Lantern Theatre, NYC.

\_\_\_\_\_. The Remarkable Players: Pint-Sized Plays Festival, Wanaka and Queenstown, Australia,

 March 2014

Participant, Cape May Playwright’s Symposium, each May 2013-2015.

Participant, Kennedy Center Playwright’s Intensive, July,2011.

**Directing Awards**.

American College Theatre Festival Meritorious Achievement Award in Directing for work presented at the University of West Georgia

*Fuddy Meers* (2024), *Cinderella*: *The Enchanted Edition* (2023),

*Miss Bennett: Christmas at Pemberley* (2021), *The Antigone Project (*2016),

*Whispers and Lies* (2016), *Compleat Stage Beauty* (2011), *The Foreigner* (2009), and *Lady Windermere’s Fan* (2009)

**Directing**

*Cinderella: The Enchanted Edition* presented at the Carrollton Center for the Arts, 2023

 *Heathers: The Musical* (with Christine Fuchs), University of West Georgia, 2022

*Miss Bennet: Christmas at Pemberley*, University of West Georgia, 2021

*I and You*, University of West Georgia, 2020

 *She Kills Monsters*, University of West Georgia, 2019

 *Godspell*, University of West Georgia, 2017

 *The Antigone Project: A Play in Five Parts*, University of West Georgia, 2016

 *Whispers and Lies*, University of West Georgia, 2016

 *The Fairytale Lives of Russian Girls*, University of West Georgia, 2014

 *Once on this Island,* University of West Georgia, 2013

 *Finding Home: An Evening of Ten-Minute Plays*, University of West Georgia, 2013

 *Compleat Female Stage Beauty*, University of West Georgia, 2011

 *These Shining Lives*, University of West Georgia, 2010

 *Lady Windermere’s Fan*, University of West Georgia, 2009

 *The Foreigner*, University of West Georgia, 2009

 *The Taming of the Shrew*, University of West Georgia, 2007

 *Durang, Durang. . . Durang, Durang*, University of West Georgia, 2006

 *Tartuffe*, University of West Georgia, 2005

 *How I Learned to Drive*, State University of West Georgia, 2005

 *Measure for Measure*, State University of West Georgia, 2003

 *The Importance of Being Earnest*, State University of West Georgia, 2002

 *Little Shop of Horrors*, State University of West Georgia, 2002

 *10X4: Plays on Race*, State University of West Georgia, 2002

 *Exit the King*, State University of West Georgia, 2001

 *Bernabé*, Louisiana State University, 1998

 *Eleemosynary*, Mary Baldwin College, Guest Director, 1998

 *Step on a Crack*, Wayne State University, 1991

 *Find Me*, Wayne State University, Thesis Project. 1990

 *You're A Good Man, Charlie Brown*, Stuart Hall School 1994

 *I Never Saw Another Butterfly*, Stuart Hall School, 1993

 *How to Eat Like a Child*, Stuart Hall Middle School, 1993

 *Cotton Patch Gospel*, Stuart Hall School, 1992

**Kennedy Center American College Theatre Festival Respondent,** 2002 to the present

The Kennedy Center American College Theatre Festival is a national organization that aims to identify and promote quality in college theatre productions.

*Twelfth Night*, Reinhardt University, 2022

*Anything Goes*, Reinhardt University, 2021

*Taming of the Shrew,* Young Harris College, 2018

*The Good Doctor,* Andrews College, 2017

*Love and Loss*, Wesleyan Theatre, 2017

*School House Rock*, Columbus State University, 2016

*Stop Kiss,* Columbus University State, 2014

*She Loves Me,* Auburn University, 2013

*The Rivals*, Anderson College, 2009

*For Colored Girls. . .*, Armstrong Atlantic University, 2008

*Moby Dick*, Kennesaw State University, 2008

*Fuddy Meers,* Columbus State University, 2008

*Little Shop of Horror,* Faulkner University, 2007

*Scapin*, University of Southern Alabama, 2006

*Cabaret,* Shorter College, 2006

*A Piece of My Heart*, Georgia Southern University, 2006

*The Rose of Treason*, Kennesaw State University, 2005

*The Monkey King*, Columbus State University, 2005

*A Chorus Line*, Shorter College, 2005

*West Side Story*, Shorter College, 2004

*The Taming of the Shrew*, Georgia College and State University, 2003

*The Night of the Iguana*, Savannah College of Art and Design, 2003

*The Beggar’s Opera*, Georgia College and State University, 2002

**UNIVERSITY SERVICE**

**Service to the University**

Faculty Development Chair, 2023 to the present

Worked with the committee to institute changes to the UWG Faculty Handbook and develop policy.

Steering Committee Member AHSS, 2024 to the present

Worked with the committee to gather information on and submit a proposal to redefine the college of Arts, Humanities and Social Sciences

Winter Wonderland West, Committee and Arts Participant 2022

Worked with students to present “Winter Around the World” at UWG Winter West Celebration

Engage West! Survey Committee, Fall 2014 to Fall 2018

Committee Member. Assisted with revisions to the survey and participated in the University roll out of the survey’s results.

Honors College Committee, Fall 2016 to Spring 2023.

The Honors Committee meets monthly to discuss changes to the program. Participated in interviews to send one of the top UWG students to represent the school at a ceremony held at the Georgia Capital. Evaluated honors students’ applications.

Responsible Sexuality Committee, Treasurer, October 2012 to 2018

With the aid of the Theatre Department Office Manager, oversaw the committee’s budget for each fiscal year.

Responsible Sexuality Committee Co-Chair, June 2003 – May 2007, Fall 2011

Facilitated monthly meetings, and coordinated the planning of five programs yearly with the co-chair and committee. Recurring programs included “Let’s Talk About Sex,” “The Clothesline Project,” and “The Vagina Monologues” as well as presentations by guest lecturers.

Responsible Sexuality Committee Member, Spring 2001 to Spring 2018

Selection Committee, Big Night, Fall 2003 to 2008 and Spring 2014 & 15

Reviewed student presentations and selected final participants for student

 academic projects**.**

Student Life Committee, Fall 2007 to Spring 2010

Participated in the selection of the University of West Georgia’s “Who’s Who among College Students.”

General University Matters, May 2003 –May 2005

Elected to a two-year term for this standing committee.

**Service to the College**

Executive Committee, Fall 2015 – Spring 2017, Fall 2020 – Spring 2022; Fall 2023

Co-Chair, Faculty Advisory Committee Fall 2020-Spring 2022

The FAC Committee drafted the Faculty By-Laws for CACSI. These by-laws, were passed for AY 2022.

Chair, Tenure and Promotion Committee, Fall 2012

Tenure and Promotion Committee, Fall 2010 to May 2012. Fall 2014, Fall 2015, Fall 2017, Fall 2022

SOTA (School of the Arts) Theatre Faculty Representative, 2014-2015, 2016-2017; 2022-2023

Imagine West, 2014 & 2015

Assisted with the organization and execution of the evening’s performance.

Eclectic Live, 2012

Directed a stage reading of a theatre student Zach DeSutter’s ten-minute play, “Perugia” for the Eclectic Live event hosted by the College of Arts and Humanities.

Film Studies Minor Committee Member, Spring 2006 to the present

Worked with members of the Arts and Sciences faculty to create and implement an interdisciplinary minor in film.

Writing Across the Curriculum

Participated in the Writing Across the Curriculum certification retreat and converted Theatre History I and Theatre History II to WAC courses.

Leadership Program, Fall 2004 & 2005

Coordinated with a faculty member in Mass Communications to provide a program designed to develop leadership skills and improve communications for nursing student.

Excel Center Advisor, 2003-2004

Attended the Excel Center Training Program for advisors and advised Mass Communication students and advised at the center when needed.

**Service to the Department of Theatre**

Chair, Third-Year Review Committee, H. Jonathan Kitt, 2022-2023

Search Committee Chair, Limited Term Instructor of Theatre, 2018

Search Committee for the Technical Director, Theatre, 2018

Search Committee for Assistant Professor of Voice and Movement, 2016-2017

Search Committee for Instructor of Voice and Movement, Spring 2016

Recruitment Coordinator, Fall 2015-Spring 2016. Supervised revision of student touring material and the student tour.

Chair, Post Tenure Review Committee, Fall 2015

Search Committee for Assistant Professor of Theatre, Fall 2013

Search Committee for Assistant Professor of Theatre, Fall 2012-Spring 2013

Theatre Department Tenure Review Committee Chair, Fall 2011

Served as the Chair for the promotion and tenure of Dr. Caleb Boyd and the promotion of Mr. Tommy Cox.

Theatre Department Post Tenure Review Committee Chair, Fall 2010

Served as Chair for the post tenure review of Dr. Pauline Gagnon.

Frantic Assembly Workshop, Fall 2010

Arranged a workshop conducted by London’s Frantic Assembly Theatre Company for UWG students.

Recruitment for the UWG Theatre Program, Fall 2003 to the present

Representative conferences include Georgia Theatre Conference, Georgia Thespian conference, UWG Scholarship Day Program, Southeastern Theatre Conference.

Theatre Majors Advisor, 2005 to 2019

Assist in advising theatre majors each semester.

House Managers, Advisor, 2008-the present

Train and supervise the House Managers for the UWG Theatre Program’s five show season.

Stage Managers, Advisor, 2005-2011; 2020-2023

 Oversaw the training and education of UWG Theatre Program’s stage managers.

Fund Raiser,Fall 2008

Directed a Murder Mystery Dinner Theatre production to raise funds for the Theatre Program.

Sound Designer, Advisor, 2004-2005

Oversaw the training and design process of student sound designers.

Festival of Majors

Participated in the Festival of Majors which is designed to recruit majors for each department.

Madrigal Dinner, November 2001.

Directed the Madrigal Dinner Production in conjunction with the Music Department.

**Service to the Community**

Adjudicator 7-AAAA Literary Competition, Spring 2022 and Spring 2021

Served as an adjudicator for the High School Literary Competition for monologues and scenes.

Adjudicator GISA Region 1AA 2018

 Served as an adjudicator for the High School Student One-Act Competition.

Shuler Award Adjudicator. Attended five high school performances, adjudicated and provided written responses four performances. Participated in March judging to determine the awards for 2016.

Reforming Arts. Walking Barefoot in the Grass. Worked with members of Reforming Arts:

 Shelly Elman, Wende Ballew, Margaret Baldwin, to construct a script for inmates at Lee Arrendale Prison in June 2013. The play was performed for approximately 200 women in the facility.

Planning Committee, Atlanta Film Festival Shorts Come West, Carrollton Cultural Arts

Center, April 2013.

Presenter for “Between the Covers,” a library community service program, June, 2012.

Artistic Liaison, Tallapoosa Theatre Festival. January 2011 to the present

Worked with the Director of the Tallapoosa Theatre Festival on developing the season, setting up the front of house, and designing the new play series.

Planning Committee, Screen on the Green, January – June, 2007

Worked with UWG faculty and staff as well as Carrollton Community foundation members to plan and implement a screening of E.T. for the benefit of the West Georgia community

Learn to Live Together, Summers 2002 & 2003.

Co-designed and administered a theatre program for middle and high school students

**Service to the Profession**

Editorial Board, *Southern Theatre* Magazine, 2019 – 2023

Review manuscripts for publication. Meet annually to plan for upcoming issues of Southern Theatre Magazine.

Adjudicator, Fall 2012

Georgia Region One-Act Competition. Judged and ranked performances of local high schools and provided written responses to teachers.

Adjudicator, Fall 2005

Alabama State Competition. Judged a two-day statewide festival. Ranked performances and provided written responses to teachers.

Adjudicator, Fall 2004.

GHSA One-Act Festival Competition held at the Townsend Center for the Performing Arts. Ranked performances in competition and provided feedback to students.

Vice President of Programming**,** Georgia Theatre Conference 2001

Planned and implemented a conference for 900 participants in conjunction with the President of the Georgia Theatre conference. Made all local arrangements including hotels, shuttle services, banquet, and scheduling. Created the conference schedule and coordinated on and off campus student workshops.

Play Reading**,** Louisiana State University, Spring 1997

Produced and directed a play reading of Professor Femi Euba's play, *Dionysus of the Holocaust* at Louisiana State University.

Organizer**,** Louisiana State University, Spring 1996

Worked with the faculty and arranged a production of Jose Torres Tama's one-man show, *We are Patriots with Dark Faces*. Jose Torres Tama in a nationally known solo performance artist.

**ADMINISTRATIVE AND PROFESSIONAL EXPERIENCE**

**Program Coordinator,** University of West Georgia – Theatre. Fall 2021-May 2023

Scheduled, planned and conducted theatre faculty meetings every other week, oversaw the curriculum with the assistance of the EFLPA Chair, assessed program learning outcomes through Xitracs for the B.A. in Theatre, Administered and evaluated the Entrance and Exit surveys for students, produced a hectic season of theatre productions which included administering the budget, hiring guest artists when needed, arranging outside evaluation of productions through the Kennedy Center American Theatre Festival and conducting a Post Mortem of each show. The program coordinator also works with the faculty to award scholarships and plan and participate in recruitment events, and arrange the supervision of student capstones.

**Producer,** Play West, A New Play Lab, Summer 2014-2018

Organized and produced a play reading series at the University of West Georgia for Georgia Playwrights. Participants included Neeley Gossett and Lee Nowell. Theatre professionals responding to the reading included Rosemary Newcott from the Alliance Theatre and Dramatist Guild Director of Creative Affairs Gary Garrison.

**Administrative Director**, Virginia Theatre Association, 1991-1992

 Wrote grants. Published quarterly newsletter. Coordinated two annual state conventions. Maintained the database.

**Co-Director**, Shiga Program, Mary Baldwin College, Staunton, VA, 1997-99

 Supervised summer programs for visiting Japanese students and provided support for instructors and residential counselors. Coordinate daily activities and conducted off-campus trips.

**Head Resident Counselor**, Shiga Program 1992-1994

 Planned and implemented a residential life program, coordinated field trips and supervised counselors for the Sake Program for Japanese high school students and the Shiga Program for college students.

**A.E.A. Stage Manager**, Heritage Repertory Theatre, Summers 1988-1990, 1992

Stage managed all aspects of studio production. Representative shows included: *I Do! I Do!*, *Oh, Mr. Faulkner, Do You Write?* and *Love Letters*.

**Assistant Stage Manager**, Delaware Theatre Company (LORT/LOA) 1987-88

Responsible for assisting during rehearsals and running backstage operations for a five show season. Representative shows included: *The Beggar's Opera*, *Biography*, and *1918*.

**Stage Manager**, Town and Gown Theatre, University of Alabama 1986-87

 Stage managed nine shows, the largest of which was a bus and truck tour of *Evita*.

**Assistant to the Stage Manager**, Syracuse Stage, Syracuse, NY, 1985-1986

 Managed backstage operations for T*he Foreigner*, *Romeo and Juliet* and *Bent*.

**ASSISTANTSHIPS**

**House Manager**, Swine Palace Productions and LSU Theatre, 1994-1998

 Scheduled all the staff, arranged for ushers and trained them, reported all problems to maintenance and repair of the theatre, and arranged for the safety and comfort of audience members.

**Stage Manager**, Wayne State University, 1989-1991

 Stage managed seven repertory shows during two seasons. Coordinated schedules, rehearsed all technical elements, and maintained the integrity of the show.