

# Amma Y. Gharthey-Tagoe Kootin, Ph.D.

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## EMPLOYMENT

2015 – Present

**Assistant Professor, University of Georgia (UGA) – Joint Appointment with the Department of Theatre & Film Studies and the Institute for African American Studies**  
Research/creative work combines archival research (academic historical methodologies) with performance (e.g. theatre, film, television, etc.). Topical emphasis: African Diaspora. Research Areas: Performance Studies; Performing History; Archival Research Methods; U.S. Performance History (late 19<sup>th</sup>/early 20<sup>th</sup> centuries); Popular Culture.

2011 – 2015

**Assistant Professor of Theatre, University of Colorado Boulder (CU-Boulder) – Department of Theatre & Dance (THDN)**

## POSTDOCTORAL FELLOWSHIP

2009 – 2011

**Andrew W. Mellon Postdoctoral Fellow (Scholar and Lecturer), University of California, Berkeley (UC Berkeley) – Department of Theater, Dance, and Performance Studies**

## EDUCATION

2003 – 2009

**New York University (NYU) – Tisch School of the Arts (Tisch) and Graduate School of Arts and Sciences (GSAS)**

Ph.D., Performance Studies

Dissertation Title: “The Battle Before *The Souls of Black Folk*: Black Performance in the 1901 Pan-American Exposition.” Passed with distinction.

2002 – 2003

**New York University (NYU) – Tisch and GSAS**

M.A., Performance Studies, Final Project: “Three ‘Warring Ideals’: A Short Scene”

1997 – 2001

**Harvard University**

A.B., *cum laude*, Afro-American Studies. Focus: History, Honors

Study Abroad: School for International Training – Ghana – African Diaspora Program

## GRANTS (selected)

May 2013

**IMPART Faculty Fellowship**, CU-Boulder (\$4,000)

April 2012

**Kayden Research Grant**, CU-Boulder (\$1,600)

February 2012

**Innovative Seed Grant**, CU-Boulder (\$45,000)

December 2011

**ASSETT Development Grant**, CU-Boulder (\$2,350)

December 2011

**Program Fee Grant**, THDN, CU-Boulder (\$2,261)

## FELLOWSHIPS

Fall 2017

**Creative Arts Initiative Artists-in-Residence, University at Buffalo (UB) (\$40,000)**

Fall 2017

**College of Arts and Sciences Visiting Professor in the Arts, UB (College of Arts and Sciences) (\$40,000)**

Spring 2017

**Willson Center Research Fellowship**, UGA

Spring 2016

**Special Collections Libraries Faculty Fellowship**, UGA

Spring 2014

**Center for Humanities and the Arts 2013-14 Faculty Fellowship**, CU-Boulder

2009 – 2011

**Mellon Postdoctoral Fellowship**, UC Berkeley (\$10,000 research stipend)

2007 – 2008

**Ford Foundation Dissertation Fellowship**, The National Academies (\$21,000)

2007

**Torch Prize Fellowship**, New York University (\$20,000)

2006 – 2008

**Harvey Fellowship**, Mustard Seed Foundation (\$45,000)

2006 – 2007

**John Hope Franklin Dissertation Fellowship**, American Philosophical Society (\$25,000)

**CREATIVE RESEARCH & PUBLICATIONS**CREATIVE RESEARCH / CREATIVE WORKS**(Musical in Development)**

*At Buffalo* – Project Originator, Primary Investigator, Primary Conceiver, Executive Producer, Co-Writer, Co-Lyricist, Co-Archival Music Arranger/Adapter, Co-Composer, Director of various workshop productions

- An original, historical musical adapted from my dissertation and archival sources about black performers in the 1901 Buffalo, New York world's fair, created in collaboration with playwright Joshua Williams, composer Khalil Sullivan, and media entrepreneur Jim Augustine. [www.atbuffalomusical.com](http://www.atbuffalomusical.com).

Public Presentations

## National Venues

July 2014

**New York Musical Theatre Festival, Developmental Reading Series, Studio Theatre at Theatre Row, New York, NY. Produced by Deadria D. Harrington Productions**

- Selected as one of ten new musicals from international submissions to be part of this series which included feedback to script drafts from a professional dramaturg (Mary Kate Burke), three live reading/musical in-concert performances in an Off-Broadway venue (Studio Theatre at Theatre Row), and detailed audience feedback through dramaturgical surveys distributed after each performance. Workshopped the material in an intensive 29-hour rehearsal period (time restrictions prescribed by the Actors' Equity Association) over the course of six days with a New York-based producing and creative team, including director David Mendizábal, musical director Jeremy Robin Lyons, and producer Deadria Harrington, as well as 12 professional actors.

September 2013

**Invited Presentation, *At Buffalo*, New Play Reading Series, Contemporary Drama Working Group, UC Berkeley**

- *At Buffalo* was invited to kick off UC Berkeley's 2013 "New Play Reading Series," a series that has included works by Joyce Carol Oates (National Book Award Winner), Julia Jarcho (2013 Obie Award winner for Best New American Play), and award-winning Chicana playwright Cherríe Moraga.

## University Venues

December 2013

**Director, *At Buffalo* (Workshop Production), presented by ATLAS and the Department of Theatre & Dance – ATLAS Black Box Studio, CU-Boulder**

- Further development of the book and music through a workshop featuring CU graduate and undergraduate students as well as non-CU actors. Collaborators included choreographer Gesel Mason (Gesel Mason Performance Projects), costume designer Markas Henry, projection and scenic designer Jason Banks, archival music consultant Thomas Riis, and guest artists MAD NOISE (band).

April 2011

**Director, Writer, Co-Composer, *At Buffalo: The Berkeley Iteration*, Durham Studio Theatre, Dept. of Theater, Dance, and Performance Studies, UC Berkeley**

- Developed through my Spring 2011 course: Black Theater Workshop

**CREATIVE RESEARCH & PUBLICATIONS (cont.)**CREATIVE RESEARCH / CREATIVE WORKS (cont.)**(New Methodologies in Development) Performing the Archive**

- The goal is to create performance-centered methodologies of studying the past. Creative arts practices—including acting, songwriting, filmmaking, choreography, and design—are employed to interpret archival material and as a form of historical analysis. Some of the initial results have been translations of the archive into live events—living, breathing research sites that can be analyzed and interpreted.

CREATIVE WORKS AS PART OF DEPARTMENTAL CURRICULUM or SEASON**Forthcoming**

**[The Blackface Minstrelsy] Devised Theatre Project (working title).** Convened colleagues Jean Kidula (Music) and Tamara Thomas (Dance) into planning for an interdepartmental and institutional collaboration with the Cleo Parker Robinson Dance Ensemble on the theme of blackface minstrelsy. Conversations with CPRDE began in March 2016. Proposal was submitted to the Theatre and Film Studies Season Selection Committee in October 2016. Due to the announcement of awarded honors/fellowships taking me away in 2017, we found it prudent to wait on producing the work.

**November 2016**

**“Chaos at the Capitol: The Three Governors Controversy, 1946-47.”** Performing the Archive Workshop Public Performance, Spotlight on the Arts, Russell Special Collections Library. An immersive theatre event chronicling the Three Governors Controversy in Georgia devised with students enrolled in THEA 4800 and archivists Jill Severn and Jan Hebbard. The public performance featured the five enrolled students, eleven guest actors, and local band Hog-Eyed Man. Excerpts of the event can be found here: <https://youtu.be/7Z5NJL01744>

**May 2016**

**“Beauty Unchained.”** Class-wide Final Public Performance in AFAM/THEA 4480/6480. Cellar Theatre, Department of Theatre and Film Studies. UGA.

BOOKS**(in Preparation)**

***Laughing after Slavery: The Performances and Times of Laughing Ben Ellington*** (working title)

- Brings to light the unknown but significant story of “Laughing Ben,” an African-American former slave who at the 1901 world’s fair gained national and international fame because of the stories he told about his slave experience and his extraordinary ability to laugh loudly for long periods of time. The manuscript considers the connections of laughter and humor to the legacy of American slavery by examining the production and impact of Ben’s laughing act through performance enactments, trauma studies, slave narrative, and scientific literature.

**CREATIVE RESEARCH & PUBLICATIONS (cont.)**BOOK ESSAYS**2011**

**“The Silent Laugh of *Laughing Ben*.”** In *A Tyranny of Documents: The Performance Historian as Film Noir Detective: Essays Dedicated to Brooks McNamara*, edited by Stephen Johnson, 193-200. Vol. 28, *Performing Arts Resources*. New York: Theater Library Association.

Reviews about the Edited Volume that Mention My Essay:

Davis, Tracy C. “Stephen Johnson (ed.). *A Tyranny of Documents: The Performing Arts Historian as Film Noir Detective*.” *Theatre Research in Canada / Recherches théâtrales au Canada* [Online] 35, no. 2 (May 16, 2014).

JOURNAL ARTICLES**(In Progress)**

**“Revisiting Spike Lee’s *Bamboozled*”** (working title). *Performance Philosophy*, invited article submission. Due December 2017. Refereed Journal.

**(In Progress)**

**“Performing the Archive / Devising Black Theatre”** (working title). To be submitted to a refereed journal.

**(In Progress)**

**“AT BUFFALO: Race, Theatre, and a New Historical Pedagogy”** (working title). To be co-authored with Vanessa Roberts (Dramaturg for CU-Boulder Workshop Production of *At Buffalo*; CU-Boulder Sociology Ph.D. Candidate). To be submitted to a refereed journal.

**Summer 2013**

**“Lessons in Blackbody Minstrelsy: Old Plantation (1901) and the Manufacture of Black Authenticity.”** *TDR* 57, no. 2: 102-22. Special Edition on Blackface Minstrelsy, edited by Catherine Cole and Tracy Davis. Non-refereed, but considered one of the top journals in the field of performance studies.

**August 2006**

**“Re-enacting Trauma: Displaying the Traumatic Effects of Slavery in the Old Plantation Display.”** *Blackstream III* 2: 6-17. A Conference Proceedings Publication of the Black Theatre Association, a Focus Group of the Association for Theatre in Higher Education. Edited by Paul K. Bryant Jackson. Selected article, non-refereed.

REVIEWS**January 2016**

**Book Review, “*Performing the Temple of Liberty: Slavery, Theater, and Popular Culture in London and Philadelphia, 1760-1850*, by Jenna M. Gibbs.”** *Theater Survey*.

**Summer 2014**

**Book Review, “*Racial Innocence: Performing American Childhood from Slavery to Civil Rights*, by Robin Bernstein.”** *TDR* 58, no. 2: 179-80.

OTHER PUBLICATIONS**2006**

***Making History: How to Create a Historical Documentary***. Published for The History Channel/National History Day by ABC-Clio.

**PROFESSIONAL WORK EXPERIENCE – CONSULTING, FELLOWSHIPS / INTERNSHIPS  
(selected)**

- 2014 – Present**      ***No Boundaries (Documentary in development) by Gesel Mason***  
**Script Consultant and Humanities Advisor**  
 - Providing story structure ideas, documentary treatment guidance, and scholarly expertise on the subject of black performance history in this documentary about U.S.-based black choreographers including Rennie Harris, Donnie McKayle, Jawole Willa Jo Zollar, et al.
- June 2008**            **History<sup>®</sup> (formerly known at The History Channel)– A&E Television Networks,**  
 New York, NY  
**Special Talent**  
 - Assisted field production covering the 2008 National History Day competition in College Park, MD, including, serving as the liaison between National History Day and History producers.
- March – May 2008**    **W.E.B. Du Bois Centre for Pan-African Culture, Accra, Ghana**  
**Visiting Scholar** (under NYU Torch Fellowship)  
 - Collaborated with Executive Director Dr. Anne Adams in the creation of an interactive arts and humanities program for junior and high school students under the theme: “Globalization and the Challenges of 21st Century Cultural Pan-Africanism.” Authored grant application to the Cultural Initiative Support Programme under Ghana’s National Commission on Culture.
- Fall 2005 – Spring 2006**    **The History Channel – A&E Television Networks, New York, NY**  
**Senior Producer of Educational Materials, *Save Our History: Voices of Civil Rights***  
 - Researched and produced online component for the on-air program. Educational website received the 2006 Beacon Award, cable television’s highest award for public affairs.
- Summers 2004, 2005**        **The History Channel – A&E Television Networks, New York, NY**  
**Summer Graduate Intern (2004), Senior Summer Intern (2005)**  
 (Community Marketing/Corporate Outreach)  
 - Under the Resident Historian, Dr. Libby O’Connell, helmed and supervised the creation of the “How to Make a Historical Documentary” 8 min. video and companion guide for student participants in the National History Day competition; developed new educational marketing materials including Video on Demand for the classroom and lesson plans for secondary school teachers; conducted archival research for on-air programs; assisted production work covering the 2004 National History Day competition; and connected lesson plans of History Channel programs to state standards for history and social studies.
- November 2001 – May 2002**    **National History Day, Inc. (NHD), College Park, MD**  
**Post Graduate Fellow**  
 - Researched and compiled a comprehensive bibliography on the American Civil Rights Movement for the Annual Summer Teachers’ Institute and *NHD Curriculum Guide*; assisted in editorial tasks for the *NHD Curriculum Guide*; and assisted in preparations for the national contest.

**PROFESSIONAL WORK EXPERIENCE (cont.)**

- Summer 2000**      **National Endowment for the Humanities: Public Programs Division,**  
Washington, DC  
**Summer Fellow**  
- Team member of the “Extending the Reach Initiative,” an outreach program for under-served audiences.  
- Founded and led the Youth Initiative Team and co-authored the Youth Initiative Proposal, a proposal designed to re-direct the Endowment’s focus to empowering students to enter the world of the humanities.
- Summer 1999**      **Amistad America, Inc. – Mystic Seaport Museum, Mystic, CT**  
**Visiting Scholar, Actor**  
- Co-directed/created and performed in an original dramatic presentation of the 1839 Amistad Incident as part of the *Amistad* exhibit and ship replica on the Mystic Seaport Museum grounds. Collaborated with Derron Wood of Flock Theater.

**INVITED KEYNOTES / MASTER CLASSES / PANELIST / FACILITATION**

- October 2017**      ***Sankofa: Post-Screening Discussion, Black Arts International: Temporalities and Territories, Northwestern University, Evanston, IL***  
Other Panelists included: Haile Gerima (Director, Howard University), Michael Boyce Gillespie (City College of New York), and Tukufu Zuberi (University of Pennsylvania)
- October 2017**      **UMBRA Search Launch, Umbra Search and the University of Minnesota, Minneapolis, MN**  
National Keynote: Performing the Archive: AT BUFFALO, A NEW MUSICAL
- July 2017**      **2017 NEH Summer Institute: Rethinking the Gilded Age and Progressive Era: Capitalism, Democracy, and Progressivisms, 1877 to 1920, Chicago Metro History Education Center, University of Illinois at Chicago, and Loyola University, Chicago, IL**  
Invited Faculty Presenter. Topic: Race on Display in the 1901 World’s Fair
- May 2017**      **“Freedom Over Me,” Alliance(S) in Action Series, Alliance Theatre and National Center for Civil and Human Rights, Atlanta, GA**  
Invited solo facilitator of a public dialogue responding to Ameenah Kaplan’s stage adaptation of Ashley Bryan’s book *Freedom Over Me*. Directed by Ameenah Kaplan for the Alliance Theatre Teen Ensemble.
- February 2017**      **“In the Southern Breeze,” Alliance(S) in Action Series, Alliance Theatre and National Center for Civil and Human Rights, Atlanta, GA**  
Invited co-facilitator with Dr. Makungu Akinyela (Georgia State University) of a public dialogue responding to playwright Jireh Breon Holder’s new play, “In the Southern Breeze”. Reading directed by Leora Morris.
- November 2016**      **“Nat Turner’s Rebellion and the (New) Birth of a Nation,” Willson Center Cinema Roundtable, UGA**  
Roundtable participants included UGA faculty: Valerie Babb (Institute for African American Studies and English), Ed Pavlic (English and Creative Writing), and Christopher Sieving (Theatre and Film Studies), with Richard Neupert (Coordinator, Film Studies) as moderator.

**INVITED KEYNOTES / MASTER CLASSES / PANELIST (cont.)**

- August 2016**      **Society for American Archivists Teaching with Primary Sources UnConference and Workshops**, Auburn Avenue Research Library, Atlanta, GA  
Invited Solo Workshop: “Performing the Archive”
- July 2016**      **2016 NEH Summer Institute: Rethinking the Gilded Age and Progressive Era: Capitalism, Democracy, and Progressivisms, 1877 to 1920**, Chicago Metro History Education Center, University of Illinois at Chicago, and Loyola University, Chicago, IL  
Invited Faculty Presenter. Topic: Race on Display in the 1901 World’s Fair
- April, 1, 2016**      **“Doing History: A Workshop in Performance-Centered Methodologies of Studying the Past.” Department of Theatre & Dance, University at Buffalo**, Buffalo, NY. Presenting Entities: UB Humanities Institute Performance Research Workshop with support from: the Humanities Institute, Techne, the Undergraduate Academies, the Gender Institute, the Julian Park Chair, and the Departments of English, History, Media Study, Romance Languages & Literatures, Transnational Studies, and Theatre & Dance.
- In this three-hour experiential workshop, I, members of the *AT BUFFALO* Creative Team, and actors taught workshop participants about my original process of “performing the archive” and discussed the strategies the musical takes in creating a coherent narrative when there are literal silences and biases in the archival material. The workshop also included a table-read of all participants with actors of a revised Act 1.
- March 31, 2016**      **“From the Archive to the Stage: The 1901 Pan-American Exposition in *AT BUFFALO: A New Musical*,” Keynote Performative Presentation. University at Buffalo**, Buffalo, NY. Presenting Entities: See previous entry.  
Invited Keynote Presentation on the development process for *AT BUFFALO*. As part of my keynote, I featured four professional actors who presented some songs and scenes from the musical—along with piano accompaniment, and my core creative team members: playwright Joshua Williams, lead composer Khalil Sullivan, and development producer Deadria Harrington.
- March 31, 2016**      **“Embodying History: Race and Ethnicity on Display in the Americas,” Roundtable. University at Buffalo**, Buffalo, NY. Presenting Entities: See previous entry.  
Invited Panelist with Justin Read (Romance Languages and Literatures, UB), Camilo Trumper (Transnational Studies, UB), Hershini Young (English, UB), and Jason Young (History, UB), moderated by Christian Flaugh (Romance Languages & Literature and Co-Organizer of the Humanities Institute Performance Research Workshop) and Lindsay Hunter (Theatre and Dance and Co-Organizer of the Humanities Institute Performance Research Workshop)
- February 2016**      **Carlton Fields, LLP. Black History Month, National Keynote (broadcast to all offices)**, Atlanta, GA  
Invited Keynote: *AT BUFFALO* / Performing the Archive

**INVITED KEYNOTES / MASTER CLASSES / PANELIST (cont.)**

- February 2016**      **Cleo Parker Robinson Dance Ensemble, *Bamboula: Musician's Brew*. Kelly Strayhorn Theatre, Pittsburgh, PA.**  
Invited Master Class Workshop: "*BAMBOULA* or *BAMBOOZLED*: Decoding Blackface Minstrelsy for the Audience and Creative Process Workshop." Three-hour, interactive workshop conducted for the Cleo Robinson Parker Dance Ensemble's premiere of choreographer Millicent Johnnie's new work:
- January 2016**      **International Association for Blacks in Dance (IABD), Denver, CO**  
**Panelist, "Collective Strategies for Women of Color in Dance"** along with Moderator/Convener/Professor Emeritus Brenda Dixon Gottschild (Temple University), Assistant Professor and Choreographer Gesel Mason (CU-Boulder), Choreographer Millicent Johnnie (*FROZEN, The Musical*), and Choreographer Lela Aisha Jones.

**CONFERENCES / LECTURES / SYMPOSIA (selected)**

- October 2017**      **Escape from the Archive, Cornell University, Ithaca, New York**  
**Panel Presentation:** Performing the Archive: *AT BUFFALO, A NEW MUSICAL*
- October 2017**      **2017 Archives Fair, Smithsonian Institution: National Museum of American History**  
Invited Proposal and Acceptance: Performing the Archive: *AT BUFFALO, A NEW MUSICAL*
- October 2016**  
**[CANCELLED]**      **Society for Florida Archivists / Society for Georgia Archivists 2016 Annual Meeting, Savannah, GA**  
Panel accepted for "**Archives at the Heart of the Curriculum: The Use of Primary Sources in Media Studies and Theatre and Dance Classes**". Topic: Performing the archive in Undergraduate curriculum. Moderator: Deborah Hollis, Associate Professor, Special Collections and Archives (CU-Boulder). Panel had to withdraw due to the effects of Hurricane Matthew.
- September 2015**      **Association for the Study of African American Life and History (ASALH), Atlanta, GA**  
Panel Moderator for "Carter G. Woodson and Black Theatre History" featuring Dr. Freda Scott Giles, Dr. Sandra Adell, and Professor Kathy Perkins
- September 2015**      **[UN] W.R.A.P.: Undoing Writing, Research, and Performance (Topic: No Boundaries – the evolution of black dance), University of Colorado Boulder. Directed by choreographer Gesel Mason.**  
Invited Panel Moderator for three post-performance discussions featuring panelists Professor Thomas DeFrantz (Duke University), Professor Emeritus Brenda Dixon Gottschild (Temple University), Jaamil Olawale Kosoko (performance artist, Coalition for Diasporan Scholars Moving), Dr. Rennie Harris (Hip Hop choreographer and founder of Puremovement), Cleo Parker Robinson (Founder of Cleo Parker Robinson Dance Company), and Gesel Mason (choreographer).

CONFERENCES / LECTURES / SYMPOSIA (*cont.*)

- August 2014**      **Black Theatre Network**, New York, NY  
 Moderator, Convener, Lead Presenter of Roundtable & Performative Presentation:  
 “Performing the Archive: *At Buffalo, A New Musical*.”  
 - A three-part presentation consisting of (1) a multimedia overview of the *At Buffalo*  
 research, process, and storyline; (2) live performance excerpts featuring six  
 professional actors from the NYMF reading/musical in concert and recordings from  
 the UC Berkeley and CU-Boulder Workshop Productions; and (3) a roundtable  
 discussion and audience Q&A with CU 2013 Workshop faculty and student  
 collaborators—Prof. Thomas Riis (College of Music), Prof. Gesel Mason (Dance),  
 Amy Osatinski (Workshop Musical Director and Asst. Director; Theatre Ph.D.  
 Student), and Vanessa Roberts (Workshop Dramaturg; Sociology Ph.D. Student)—  
 and NYMF Producing Team Members—David Mendizábal (Director of NYMF  
 Reading) and Deadria Harrington (Producer of NYMF Reading)
- November 2013**      **American Society for Theatre Research (ASTR)**, Dallas, TX  
 Plenary Paper: “Laughing Post Slavery: The Performance Act of ‘Laughing  
 Ben’ Ellington.” Panel Facilitator: Stacy Wolf (Princeton University)
- September 2013**      **Library of Congress, American Folklife Center Symposium: “Cultural  
 Heritage Archives: Networks, Innovation & Collaboration”**  
 Washington, DC  
 Paper: “Performing the Archives: Connecting Undergraduates to Archival  
 Collections.” Co-presentation with Deborah Hollis (Associate Professor, CU-  
 Boulder Libraries - Archives and Special Collections)
- August 2013**      **Association for Theatre in Higher Education (ATHE)**, Orlando, FL  
 Paper: “Performing the Archive (Or, Playing within the Archive)” on Panel:  
 “Alternative Archives.” Panel Facilitator: Ginny Anderson (Connecticut College)
- June 2013**      **Performance Studies International (PSi) 19; Theme: Now Then: Performance  
 and Temporality!**, Stanford University, Palo Alto, CA  
 Paper: “Laughing after Slavery: The Laughing Act of ‘Laughing Ben’ Ellington”
- February 2013**      **W.E.B. Du Bois and The Wings of Atlanta 50<sup>th</sup> Anniversary Commemorative  
 Conference**, Clark Atlanta University, Atlanta, GA  
 Paper: “The Battle Be(for)e *The Souls of Black Folk*: Du Bois’s American Negro  
 Exhibit and Black Performance in the 1901 Pan-American Exposition”
- October 2012**      **4<sup>th</sup> Annual Undergraduate Research Opportunities Symposium**, CU-Boulder  
 Keynote Lecture: “Performing the Archive: Creative Opportunities for Research”
- September 2012**      **Brakhage Center Lunchtime Discussion Lecture Series**, CU-Boulder  
 Lecture: “Performing the Archive: Creating Artistic Work Purely from Archival  
 Material; The Ethics and Efficacy of the Enterprise”
- October 2011**      **Conference of Ford Fellows**, The National Academies, Irvine, CA  
 Paper: “Teaching in Today’s Classroom: Performing the Archive”

**CONFERENCES / LECTURES / SYMPOSIA (cont.)**

- March 2011**      **Conjoined Histories: Race, Disability and Popular Performance in the 19<sup>th</sup> Century**, Symposium in conjunction with the premiere of Philip Kan Gotanda's play, *Chang and Eng* (Sponsored by the Arts Research Center) UC Berkeley  
Paper and Performative Presentation: "Crafted Entanglements: 'African Savages,' 'Southern Darkies,' and 'American Negroes'"
- August 2009**      **Association for the Study of the Worldwide African Diaspora (ASWAD)**, Accra, Ghana  
Paper: "The Battle for the Souls of Black Folk"
- July 2008**      **National History Day Educator Summer Institute: Slaves, Slavery and the Individual in America's Past**, National History Day (NHD), Savannah, GA  
Workshop and Lecture: "How to Create a Historical Performance"
- April 2005**      **In Place of War – International Practitioner Seminar**, Manchester, UK  
Paper: "The Youth and War Project." Co-presentation with Jan Cohen-Cruz
- March 2005**      **Princeton University: Wilson College/International Center**, Princeton, NJ  
Lecture: "Hip Life (a.k.a. Ghanaian Hip Hop): Intercultural Performance and Interactions between Ghana and the U.S."
- February 2005**      **Storytelling Across the Disciplines**, New York University, NY  
Performance Presentation and Lecture: "UnSpoken: Narratives of Civil Rights"
- July 2004**      **ATHE – Black Theatre Association**, Toronto, Canada  
Debut Panel Paper: "Re-enacting Trauma: Displaying the Traumatic Effects of Slavery in the Old Plantation Display"

**CONFERENCES/FESTIVALS/PUBLIC EVENTS  
(ATTENDED ONLY AS UGA FACULTY/REPRESENTATIVE OF THE FIELD) (selected)**

- February 2017**      **Audience Participant, Suzi Salon: "Ethnic Theatre in Atlanta."** Hosted by Suzi Awards at 7 Stages, Atlanta, GA. Represented UGA faculty.
- February 2017**      **aTVFest, Savannah College of Art and Design (SCAD-Atlanta)**, Atlanta, GA  
Attended in capacity of TFS Film Ad Hoc. Committee member to identify opportunities for TFS and our students.
- September 2016**      **"National Black Theatre Companies: Still Thriving/In Crisis?" Panel at the National Black Arts Festival.** Balzar Theater, Theatrical Outfit, Atlanta, GA
- February 2016**      **"Atlanta Theatre Week: Information and Launch Meeting,"** Hosted by Toni Henson. Alliance Theatre/Woodruff Arts Center Black Box, Atlanta, GA. Invited by host as UGA faculty and along with representatives of area theatre companies to hear statistics on Atlanta theatre scene and the potential to launch a new initiative entitled "Atlanta Theater Week"—akin to Restaurant Week.

**CONFERENCES/FESTIVALS/PUBLIC EVENTS  
(ATTENDED ONLY AS UGA FACULTY/REPRESENTATIVE OF THE FIELD) (selected)**

**July 2015**                    **“Dance Across the Diaspora: A Historical Lens on a Black Cultural Movement.”**  
**Day-Long Symposium. National Black Arts Festival. High Museum of Art, Atlanta,**  
**GA**

**OTHER CREATIVE EXPERIENCE – FILM, RESIDENCIES, UNIVERSITY, NATIONAL VENUES**

- April 2017**                    **Actor: “Female Dancer” (uncredited), *The Immortal Life of Henrietta Lacks*.**  
**Directed by George C. Wolfe. HBO Films.**
- 2016**                            **Selected Participant, *At Buffalo, Rhinebeck Writers Retreat* (Rhinebeck, NY).**  
Residency funded by the Noël Coward Foundation.
- 2015**                            **Selected Participant, *At Buffalo, CAP 21 (Collaborative Arts Project 21) Writers***  
**Residency (New York)**
- 2005**                            **Dramaturg, “Re/Rites: A Devised Hip Hop Theatre Production,” Undergraduate**  
**Drama Mainstage – NYU-Tisch**  
Directed by Daniel Banks.
- 2005**                            **Director and Workshop Facilitator, “UnSpoken: Narratives of Civil Rights” –**  
**NYU-Tisch**  
- A devised oral-history theatre project on the American civil rights era performed by  
Tisch UGDrama student members of The Collective. Sponsored by The History  
Channel.
- 2005**                            **Actress, “Aesthetics of You: On the Quality of Engagement,” Public**  
**Presentation of Student Performances Created and/or Directed by Anna Deavere**  
**Smith. Venue: Alvin Ailey Dance Foundation, Inc., The Joan Weill Center for Dance**  
**(New York)**  
**Role(s): Margaret Mead in *A Rap on Race*; Ensemble**
- 2004**                            **Dramaturg, “Picnic at Hanging Rock,” Undergraduate Drama Mainstage –**  
**NYU-Tisch**  
Directed by Lee Gundersheimer.
- 2002 – 2005**                    **Co-Director (2003-2005), Workshop Facilitator and Head Researcher (2002),**  
**“Youth and War Project” – NYU-Tisch**  
- With Jan Cohen-Cruz, created this community service project originally under the  
ArtsBridge program that worked with teenage war refugees and college students to  
use theatre, photography, and film to tell their experiences of surviving war as well  
as delve into the history of their respective countries’ conflict.

**OTHER CREATIVE EXPERIENCE – FILM, RESIDENCIES, UNIVERSITY, NATIONAL VENUES**  
**(cont.)**

- 2001**                    **Writer, Director, Composer, “The Remembering Tree” – Harvard University**  
 - Adapted field and historical research I conducted in Ghana (Spring 2000) into this multimedia play that explores the contemporary legacy of the transatlantic slave trade on Ghanaian, first-generation Ghanaian, and African-American youth. Written for Senior Final Project and supervised by Evelyn Brooks Higginbotham. Awarded the highest grant from the Harvard Office of the Arts for the play’s premiere at Harvard’s “ARTSFirst” festival.
- 1999**                    **Actress, Harvard University**  
**Role: Pastor Brown**, World Premiere: “Look What a Wonder.” Written by Walter Robinson. Directed by Neal Baron of Trinity Repertory Company.
- 1997 – 1998**           **Actress, Harvard University**  
**Role: Efua/Storyteller**, Musical: “Songs We Can’t Sing.” Written by Derrick Ashong. Directed by Naemah White-Peppers.
- 1995 – 1996**           **Writer, Researcher, Creator, Performer, “Joseph Cinqué and the Amistad Incident: Taking a Stand for Freedom.”**  
 - An original dramatic solo performance based on primary historical research about the Amistad Incident of 1839. Created as an entry for the National History Day national competition where it garnered first-place awards at the district, state, and national competition levels. Encore performances for several venues included the National Archives (1997), the Keel Laying Ceremony of the *Amistad* vessel at Mystic Seaport Museum (1998), and the 25<sup>th</sup> Anniversary Welcome Ceremony at the NHD National Contest (2005).

**PROFESSIONAL ADVISING DONE WHILST AT UGA**

- 2017                    - Camille Brown, choreographer, advising about setting up a mentorship structure with Brenda Dixon Gottschild and the history of black social dance,
- Fall 2016 – Present   - Amy Osatinski, Ph.D., theatre scholar and practitioner, career mentorship whilst navigating the academic job market
- July 2014 – Present   - Jessica Kahkosa, actor, career mentorship and the possibility of pursuing further graduate study in theatre, business, and producing

**TEACHING EXPERIENCE**COURSES

Fall 2015 -

Present

**University of Georgia**Fall 2016

- **AFAM/THEA 4480/6480: History of African American Theatre** (Undergraduate and Graduate). *Partial re-design of course to include experiential learning with the 5<sup>th</sup> Annual Atlanta Black Theatre Festival.*
- **THEA 4800: Performing the Archive** (Undergraduate). *New course developed under the 2016 Center for Teaching and Learning Special Collections Libraries Faculty Fellowship.*

Spring 2016

- **AFAM/THEA 4480/6480: History of African American Theatre** (Undergraduate and Graduate). *New course prep and re-design.*
  - Experiential Learning Opportunity afforded through the presence of three guest lecturers/workshop leaders:
    - 1) Toni Henson, Executive Producer and Founder of the Atlanta Black Theatre Festival
    - 2) Nii Armah Sowah, Master Teacher of African Dance and Singing (from CU-Boulder)
    - 3) Freda Scott Giles, Creator of AFAM/THEA 4480/6480 and UGA professor emeritus
- **THEA 8400: Race and/as Performance** (Graduate). *New course introduced and partial re-design.*

Fall 2015

- **THEA 4220/6220: Theatre & Society**, emphasis: an introduction to Performance Studies. (Undergraduate and Graduate). *New course emphasis introduced.*

2012 – 2015

**University of Colorado Boulder**Spring 2015

- **THTR 1009-003: Introduction to Theatre** (Undergraduate, nonmajors). *New hybrid course designed.*
- **THTR 4021-001: Development of Theatre 4: American Theatre and Drama** (Undergraduate, majors).

Fall 2014

- **THTR 6009-001 and DNCE 6009-001: Research Strategies and Techniques**, co-taught with Skip Hamilton of CU-Libraries (Required Graduate course for M.A., Ph.D. Theatre and MFA Dance students). *Partially redesigned course.*
- **THTR 5049-001: Problems in Theatre: Introduction to Performance Studies** (Graduate). *Partially redesigned course.*

Spring 2014

- **Teaching Release.** Recipient of a Center for Humanities and the Arts Faculty Fellowship to work on manuscript *Laughing after Slavery* and development needs for *At Buffalo*.

Fall 2013

- **THTR 6009-001 and DNCE 6009-001: Research Strategies and Techniques**, co-taught with Skip Hamilton of CU-Libraries (Required Graduate course for M.A., Ph.D. Theatre and MFA Dance students). *Partially redesigned course.*
- **Course Release.** Directed *At Buffalo (Workshop Production)* featuring undergraduates, graduate students, faculty, an administrator, and guest artists.

Spring 2013

- **THTR 4059-802 and THTR 5049-802: New Theatre Workshop** (Undergraduate and Graduate). *New course developed.*

**TEACHING EXPERIENCE (cont.)**COURSES (cont.)Spring 2013 (cont.)

- **THTR 6031-001: American Theatre** (Graduate, historical survey course). *Partially redesigned course.*

Fall 2012

- **THTR 5051-002: Special Topics in Theatre History: Race and/as Performance** (Graduate). *New course developed.*
- **THTR 6009-001 and DNCE 6009-001: Research Strategies and Techniques**, co-taught with Skip Hamilton of CU-Libraries (Required Graduate course for M.A., Ph.D. Theatre and MFA Dance students). *Partially redesigned course.*

Spring 2012

- **THTR 5049-001: Problems in Theatre: Introduction to Performance Studies** (Graduate). *New course developed.*
- **THTR 4059-001 and THTR 5049-001: Performing the Archive** (Undergraduate and Graduate). *New course introduced.*
  - o Redesign of my previous course Black Theater Workshop. Collaborated with classes: Robert Shannon's Video Projection Design Concepts and Practice and Connie Lane's Introduction to Property Technologies.

Fall 2011

- **Teaching Release.** "In residence" research semester as per initial faculty employment contract.

**2009 – 2011**

**Lecturer (as part of the Mellon Postdoctoral Fellowship appointment),  
Department of Theater, Dance, and Performance Studies  
UC Berkeley**

Spring 2011

- **Black Theater Workshop: Black Performance in the 1901 Pan-American Exposition** (Undergraduate and Graduate). *New course topic developed.*
  - Directed and taught a collaboration of undergraduate, graduate students, and faculty to devise original scenes and songs using verbatim archival material about the 1901 Pan-American Exposition.

Fall 2010

- **Archival Methods in Performance Studies** (Graduate). *New course developed.*

Spring 2010

- **Performing the Archive: A Practicum in Performance-Centered Methodologies of Doing History** (Undergraduate). *New course co-developed with Theresa Salazar, Western Americana Curator of Bancroft Library.*
  - In collaboration with 10 professionals from archival, library, and historic site institutions including Bancroft Library, this studio-archive course instructed students in using performance to work with primary sources related to the 1915 Panama-Pacific Exposition.

Fall 2009

- **Performing History: A Survey of the Intersections of Performance and History** (Undergraduate). *New course developed.*

**TEACHING EXPERIENCE (cont.)**COURSES (cont.)**2002 – 2005**

**Graduate Assistant, Department of Undergraduate Drama (UGDrama) NYU - Tisch School of the Arts (NYU-Tisch).** *List of courses available upon request.*

- Assistant primarily for Awam Amkpa and Jan Cohen-Cruz. Other colleagues assisted: Daniel Banks, Una Chaudhuri, Chris Jaehnig, Jeffrey Jenkins, and Laura Levine. Assisted 19 courses with a combined total of nearly 500 students. Specialized experiences and/or tasks included: coordinating community-based art internships for students (Cohen-Cruz); guest lecturing on my areas of expertise including, the African slave trade and co-teaching first third of a course on African performance traditions (Amkpa); and concurrently serving as a dramaturg for a mainstage production on hip hop and ritual theatre devised from classroom work (Banks).

CURRICULUM DESIGN**2012 – 2013**

Co-founded the **Performing the Archive Initiative** with an interdisciplinary faculty working group at CU-Boulder (2012-13) to generate the theoretical and practical foundations for a program of curriculum. *See:*

[http://academicaffairs.colorado.edu/academicreview/wordpress/wp-content/uploads/2012/09/Final\\_Performing-the-Archive\\_ICJMT-Proposal.pdf](http://academicaffairs.colorado.edu/academicreview/wordpress/wp-content/uploads/2012/09/Final_Performing-the-Archive_ICJMT-Proposal.pdf). Also, visit our corresponding website featuring sample syllabi from courses I have developed and taught: “Performing the Archive: AT BUFFALO” and “Performative Archival Research Methodologies: A Practicum in Performance-Centered Methodologies”: <http://pta.melhogan.com>.

GUEST LECTURES / GUEST PARTICIPATION**December 2016**

**CTL-Special Collections Libraries Faculty Fellows 2017 Welcome Retreat.** Invited, featured presentation of performing the archive and developing THEA 4800.

**October 2016**

**THEA 8010: Doctoral Study Support Seminar [Proseminar],** Professor Marla Carlson (UGA)  
“Your Academic Brand. Preparing For and Entering the Job Market, Part I”

**April 2016**

**AFAM/HIST 3102: Modern African American Experience,** Professor Chana Kai Lee (UGA)  
Guest Faculty Audience Member for students’ final performances on the theme: “Performing the Civil Rights Movement in Georgia” (UGA). Provided public feedback and questions to students through Q&A.

**April 2016**

**DANC 4500: World Dance History,** Professor Lisa Fusillo (UGA)  
Blackface Minstrelsy Interactive Workshop in

**October 2015**

**THEA 8010: Doctoral Study Support Seminar [Proseminar],** Professor Marla Carlson (UGA)  
“Preparing an Effective CV and Entering the Job Market, Part I”

**January 2015**

**Image Makers: Graduate Seminar,** Professor Daniel Boord (CU-Boulder)  
“Performing the Archive”

**TEACHING EXPERIENCE (cont.)**INDEPENDENT STUDIES / PRACTICUMS:

\*In addition to the standard two courses per semester teaching load, I have taught several independent studies structured as additional course meeting times. On numerous occasions, I have taught 30-minute, 50-minute, and 60-minute weekly independent study courses with graduate students and undergraduate students at UGA or my previous institution CU-Boulder to supplement our curricular offerings.

UGA**Fall 2016**

- Timothy Tyler Daugherty, Undergraduate Physics and Theatre honors student, THEA 4960 (Honors designation), Subject: Understanding the creative process for developing a new musical and historical and scientific research on Albert Einstein, the subject of Daugherty's honors-thesis musical in progress, 50-minute weekly meetings

CU-BOULDER**Fall 2013**

- Justine (Roxxy) Duda, M.A. Theatre, Production Assistant Practicum for *At Buffalo*. 30-minute weekly meetings.
- Bianca Gordon, M.A. Theatre, Subject: M.A. Thesis Prospectus Research and Writing. 55-minute weekly meetings for approximately 10 weeks and then four weeks of independent writing with two meetings.
- Amy Osatinski, Ph.D. Theatre, Music Director and Assistant Director Practicum for *At Buffalo*. Weekly 50-minute production meetings and six-week intensive rehearsal process. \*Recipient of the Kennedy Center American College Theatre Festival (KCACTF) Certificate of Merit for her work on *At Buffalo*.
- Vanessa Roberts, Ph.D. Sociology, Dramaturgy Practicum for *At Buffalo*. Weekly one-hour production meetings and six-week intensive rehearsal process. \*Recipient of KCACTF Certificate of Merit for her work on *At Buffalo*.

**Spring 2013**

- Gesel Mason, MFA Dance, Subject: Race and/as Performance.
- Sara Roybal, MFA Dance, Subject: New Theatre Workshop.
- Sonya Smith, MFA Dance, Subject: Performance Theory and Aerial Performance.

**Fall 2012**

- Gesel Mason, MFA Dance, Subject: Introduction to Performance Studies.
- Amy Osatinski, Ph.D. Theatre, Subject: Dissertation Prospectus Preparation and Research Design. 50-minute weekly meetings for 10 weeks and then four weeks of independent writing.
- Lindsay Weitkamp, Ph.D. Theatre, Subject: Dissertation Prospectus Preparation and Research Design. 50-minute weekly meetings for 10 weeks and then four weeks of independent writing.

**Spring 2012**

- Karen Dabney, Ph.D. Theatre, Assistant Directing Practicum for *The Burial at Thebes: A Version of Sophocles' Antigone*, directed by Tamara Meneghini.

**TEACHING EXPERIENCE (cont.)**STUDENT ADVISINGGRADUATE**Academic Student Advising (CU-Boulder)**Doctoral Students

2015	Wesley Longacre, Theatre Ph.D. Student
2014 – 2015	Bianca Gordon, Theatre Ph.D. Student
2014 – 2015	Sarah Johnson, Theatre Ph.D. Student
2012 – 2014	Amy Osatinski, Theatre Ph.D. Student
2011 – 2012	Nathan Stith, Theatre Ph.D. Student

Master's Students

2013 – 2014	Justine (Roxxy) Duda, Theatre M.A. Student
2012 – 2014	Bianca Gordon, Theatre M.A. Student (Graduated Spring 2014)

**Comprehensive Examination Committees (CU-Boulder, \* indicates Advising done whilst at UGA)**

*Spring 2017	-Will Lewis, Theatre Ph.D. Student
*Fall 2016	- Bianca Gordon, Theatre Ph.D. Student
Spring 2015	- Lindsay Weitkamp, Theatre Ph.D. Student - Kevin Crowe, Theatre Ph.D. Student
Fall 2014	- Jennifer Calvano, Theatre Ph.D. Student - Amy Osatinski, Theatre Ph.D. Student
Fall 2013	- Angela Hunt, Theatre Ph.D. Student
Spring 2013	- Heidi Schmidt, Theatre Ph.D. Student - Nathan Stith, Theatre Ph.D. Student
Fall 2012	- Deric McNish, Theatre Ph.D. Student

**Dissertation Committees (CU-Boulder, \* indicates Advising done whilst at UGA)**

- \*Will Lewis, Theatre Ph.D. Student, *pending*
- \*Bianca Gordon, Theatre Ph.D. Candidate, *pending*
- \*Lindsay Weitkamp, Theatre Ph.D. Candidate, *pending*
- \*Kevin Crowe, Topic: Gay Theatre in the U.S., Theatre Ph.D. Student, *pending*
- \*Heidi Schmidt, “‘Embodied Pedagogy’ in Tim Miller’s Performance Workshops,” Theatre Ph.D., Spring 2016
- Deanna Downes, “Towards a Queer Black Feminist Theatre Aesthetic: Black American Theater by Three Black Female Playwrights in the Years 1915 – 1920,” Theatre Ph.D., Spring 2015 (2<sup>nd</sup> Reader)
- Anne Toewe, “‘Flowers in the Desert’: Cirque du Soleil in Las Vegas, 1993-2012,” Theatre Ph.D., Spring 2013

**Theses Directed (CU-Boulder)**

- Bianca Gordon, “Kott, Or Dramaturg: Investigating Jan Kott’s Pattern of Dramaturgy with Peter Brook’s *King Lear*,” Theatre M.A., Spring 2014

**TEACHING EXPERIENCE (cont.)**STUDENT ADVISING (cont.)GRADUATE (cont.)**Theses Committees (CU-Boulder, \* indicates Advising done whilst at UGA)**

- \*Samantha Salters, “eat me” (Topic: Consumption, Twerking and African American performance), MFA Dance, November 2015 concert, March 2016 defense
- Kaily Anderson, “Cultivating the Adolescent Storyteller through Devised Theatre,” Theatre M.A., Spring 2015
- Stephanie Prugh, “Hallucinatory Figures in Modern America Drama,” Theatre M.A., Spring 2014

UNDERGRADUATE**Undergraduate Research (Non-Course)**

- Faculty Advisor to Keilani Fuqua, Theatre BFA Student, Production Assistant for *At Buffalo* under an Undergraduate Research Opportunities Program Research Assistantship, Fall 2013.
- Faculty Advisor to Jamie Bergmark, Mia Criner, and Leah Villar (Student Finalists for the Library Prize for Undergraduate Research), UC Berkeley, “Appeals and Outrage: Women Changing the Working World Forever: The 1911 Triangle Shirtwaist Factory” developed in my Fall 2009 course Performing History, Spring 2010.

EXTRACURRICULAR ADVISING DONE WHILST AT UGA

- Jaamil Kosoko, M.A. in Performance Curation, mentoring and external review of M.A. Thesis in progress: “The Blood was on Their Shoulders: Curating Minoritarian Performance as Socio-choreographical Mappings of Freedom,” January 2017-May 2017
- Tyler Daugherty, UGA Theatre Undergraduate student, mentoring in office hours regarding musical in progress and combining physics and performance studies, Spring 2016 - Present
- Will Lewis, CU-Boulder Theatre Ph.D. Student, mentoring on dissertation and career progress, Fall 2015-present
- Bianca Gordon, CU-Boulder Theatre Ph.D. Candidate, mentoring on dissertation and career progress, Fall 2015-present
- Amy Osatinski, Ph.D., CU-Boulder Ph.D. Candidate, navigating the academic job market, Fall 2015 – May 2016
- Lindsay Weitkamp, Ph.D., CU-Boulder Ph.D. Candidate, navigating the academic job market, Fall 2015 – present

**SERVICE**NATIONAL SERVICE

**Fall 2015 - July 2016 Harvard College 15<sup>th</sup> Reunion Planning, First Marshal, Harvard Class of 2001, President of 2001 Class Committee**

**Various since 2004, National Judge, National History Day National Contest (College Park, MD) including June 2011, 2013, 2014, 2015, June 11-16, 2016** - Categories judged include: Junior Individual Performance, Junior Group Performance, Senior Individual Performance, Senior Group Performance, Senior Documentary, and Senior Exhibit. Have served as Captain on several occasions. Also, assist national contest staff in the administration of the national contest.

**SERVICE (cont.)**NATIONAL SERVICE (cont.)

- June 2013, 2014**      **Academic Rigor Review Consultant, National History Day National Contest**  
(College Park, MD)  
- Formally asked to spearhead and implement an initiative to oversee the quality of national judges' evaluations of student work; also referred to as "comment patrol."
- September 2011**      **First Marshal (Lifetime President) of the Harvard Class of 2001/Representative, Harvard Alumni Association Class Leadership Conference**
- 2000 – Present**      **First Marshal, Harvard Class of 2001, President of 2001 Class Committee**  
- Lifetime appointment as the Class President and leader of a national board of Harvard classmates elected to plan all activities related to the Harvard Class of 2001. Special activities have included the planning and execution of the Harvard Commencement Class Day Ceremony and all future reunions (2006, 2011, 2016, 2021, etc.) Served as a Speaker at the 2001 Commencement Class Day and Baccalaureate Ceremonies.

UNIVERSITY SERVICE – NATIONAL

- January 2017**      **Performance Studies Alumni Committee Member, Richard Schechner Celebration, NYU-Tisch School of the Arts**
- December 2015 – January 2016**      **Reader and Group Leader, Harvey Fellowship, Round 2 Applications, Mustard Seed Foundation**
- February – June 2014**      **Invited Committee Member, Class of 2001, Harvard College Fund**
- 2004 – 2005**      **Student Senator for Tisch School of the Arts Graduate Students, NYU Senate and Student Senators Council**
- 2004**      **Assisted in the Travel and Educational Experience of the Tisch Scholars to Ghana, West Africa, NYU-Tisch**

UNIVERSITY SERVICE – CU-BOULDER

- 2014 – 2015**      **Member, Budget Committee, College of Arts & Sciences, CU-Boulder**
- 2014 – 2015, Fall 2013**      **Faculty Representative for the Department of Theatre & Dance, Arts & Sciences Council, CU-Boulder**
- May 2013**      **Faculty Representative, 23<sup>rd</sup> Annual African/African American Graduation Celebration, CU-Boulder**
- Spring 2013**      **Reviewer, 2013 CU-Innovative Seed Grant, Arts and Humanities Proposals**

**SERVICE (cont.)**UNIVERSITY SERVICE – CU-BOULDER (cont.)

**Fall 2012 – 2013**      **Convener of “The Performing the Archive” Faculty Working Group. Funded by the ICJMT Faculty Grant for Curriculum/Program Development. CU-Boulder**  
 - Faculty Members included: Kirk Ambrose (Art and Art History), Reece Auguste (Film), Deborah Hollis (Special Collections and Archives), Mél Hogan (Postdoctoral Fellow in digital archival work) and Thomas Riis (Musicology).

DEPARTMENT/INSTITUTE SERVICE – UGA

**January 2017**      **Contributor to Faculty Search Responses: Sociology Hire for African American Studies and Sociology, Institute for African American Studies.** Attended prospective hire talk and lunch.

**Fall 2016 – Present**      **Faculty Participant, UGA Extreme Office Makeover.** As part of this experiential learning opportunity where design students in Lilia Gomez-Lanier’s Studio Design course pitch a renovation for selected faculty offices, I had to meet with the students in the role of a client, give them feedback to their pitches, select a design, and then work with the students, their professor, the Office of Human Resources, and Facilities Management to execute the renovation. Anticipated completion date: Unknown. The renovation enhances our department’s facilities.

**Fall 2016 – Present**      **Appointed Member, Season Selection Committee, Theatre & Film Studies**

**Fall 2016 – Present**      **Affiliate Faculty, Institute for African Studies**

**Fall Semester 2016**      **Faculty Advisor for Thalian Blackfriars’ Production of *Eclipsed***  
 Met weekly for 30 minutes initially with Artistic Director Sarah Stratton and then with production director Jessica Browder to mentor the development and direction process. Attended one rehearsal weekly to provide further feedback to the director, the actors (through notes to the director), and the creative team.

**June - October 2016**      **Student recruitment with Dina Canup,** actively recruited and spoke one-on-one with a Florida-based prospective student and her parents via videoconference about Theatre and Film Studies. The student is a previous national champion winner of the National History Day contest.

**May 2016**      **Student recruitment with Dance Department Head Lisa Fusillo** at North Springs Charter High (Sandy Springs) to meet dance instructors and recruit dance students to UGA Dance and Theatre and Film Studies

**April 2016**      **Attendee and Faculty Representative of IAAS, Lee Roy B. Giles Award,** Georgia Museum of Art

**March 3, 2016**      **Dissertation Progress Reports Sub-Committee, TFS**  
 With colleagues David Saltz and Fran Teague, reviewed the dissertation progress of current doctoral students. In addition to contributing feedback, served as the writer of the committee’s responses.

**SERVICE (cont.)**DEPARTMENT/INSTITUTE SERVICE – UGA (cont.)

- February 2016**      **Planned and coordinated Guest Master Teacher Visit for Nii Armah Sowah, with Institute for African American Studies support.** As part of his visit, Sowah led two master classes on African singing and community development, one for my AFAM/THEA 4480/6480 and another for Dainess Maganda, Director for African Languages Program in the Comparative Literature Department.
- January 2016**      **Planned and coordinated Guest Lecturer Visit for Toni Henson, Executive Producer of the Atlanta Black Theatre Festival with Theatre and Film Studies Support.** Henson visited my AFAM/THEA 4480/6480 class twice. At the beginning of the semester to present on the Atlanta Black Theatre Festival and at the end, to provide feedback to the students' final public performance.
- January 2016 – Present**      **Film Ad Hoc. Committee, Theatre and Film Studies, Chair (March – December 2016), Member (January-February 2016, January 2017-Present)**
- January 2016 – Present**      **Member, Theatre Ph.D. Graduate Admissions, Theatre and Film Studies**

DEPARTMENT SERVICE - CU-BOULDER

- 2012 – 2015**      **Affiliate Faculty, Women and Gender Studies**
- 2014 – 2015**      **Member, Ad-hoc By-Laws Revision Committee**
- 2012 – 2014**      **Member, Tenure and Promotion Ad-hoc Committee**  
- Collaborated in the extensive review and revision of department's tenure policies. (Last revision was 2001)
- 2011 – 2015**      **Member, Curriculum Committee**
- 2011 – 2015**      **Member, Theatre Graduate Admissions**
- 2011 – 2014**      **Member, Big Picture Committee**
- 2011 – 2013**      **Co-Organizer, Theatre Division (THTR) Town Halls**  
- Co-led the planning and execution of department-wide events that allowed students to ask questions and address concerns with faculty; celebrate THTR achievements; and showcase Univ. of East London THTR exchange students.

VOLUNTEER WORK - COMMUNITY SERVICE (selected)

- February 2016**      **Contributor to Kick-Off Meeting, T.E.A.M. Work Youth Summit, Georgia Association for Black Women Attorneys (GABWA) and the GABWA Foundation, Inc. (Atlanta, GA)**
- November 2015**      **Volunteer Staff, T.E.A.M. Work Youth Summit, GABWA and the GABWA Foundation, Inc. (Atlanta, GA)**

SERVICE *(cont.)*VOLUNTEER WORK - COMMUNITY SERVICE *(cont.)*

- Spring 2013**                    **Member, Television Ministry, The Potter's House of Denver.** Pastor Chris Hill (Denver, CO)
- Spring 2013**                    **Consultant, Drama Ministry and Easter Play Selection for New Beginning Gospel Tabernacle.** Rev. Dr. S.M. Seymour (Griffin, GA)
- 2004 – 2009**                    **Co-Leader, Youth and Drama Ministries, New Beginning Gospel Tabernacle** (Griffin, GA)

**OTHER SPEAKING ENGAGEMENTS (KEYNOTES, INVITED PANELIST, ETC.)**

- June 2014**                    **Keynote, Welcome Ceremony, NHD National Competition** (College Park, MD)
- September 2013,  
October 2012,  
December 2011**                    **Speaker, "Navigating the Academic Job Market in Funky Economic Times," THDN GPTI Series, CU-Boulder**
- August 2013**                    **Speaker on Faculty Teaching Excellence Program panel for CU New Faculty Orientation about the "Early Career Faculty Program," CU-Boulder**
- April 2011**                    **Speaker, Congressional Briefing on the Impact of National History Day, Inc., Rayburn House Office Building, U.S. Congress** (Washington, DC)
- March 2011**                    **Panelist, "'How it Feels to Be Colored Me'," Harvard Black Arts Festival sponsored by the Kuumba Singers of Harvard College, Harvard**
- November 2010**                    **Panelist, "Navigating the Changing Job Market: Academic Alternatives," American Society for Theatre Research** (Seattle, WA)
- June 2008**                    **Welcome Ceremony Alumni Speaker, NHD Competition** (College Park, MD)
- 2007 – 2008**                    **Alumni Advisor, 11<sup>th</sup> Annual Harvard Black Arts Festival, "G(R)IOT: We Find Our Power in the Word"**
- December 2006**                    **Distinguished Keynote Speaker, "Connecting Histories: Kwanzaa Celebration," Columbia University** (New York, NY)
- December 2006**                    **Invited Panelist/Respondent. "Tough Words: Post-Performance Panel"** Public Theater, New York (Invited by Anna Deavere Smith)  
Directed by Anna Deavere Smith
- 2004**                    **Distinguished Keynote Speaker, Harvard Commencement – Black Students' Association Graduation**
- September 2003**                    **Panelist, "The Legacy of Blacks at Harvard"—Harvard Black Alumni Reunion Weekend**

**PROFESSIONAL DEVELOPMENT**

- April 2016**                    **Participant, 14-Day Spring 2016 Writing Challenge, National Center for Faculty Development and Diversity**
- March 2016**                    **Participant, Willson Center Individual Consultation on Book Proposal with Alan Rutenberg, Humanities Specialist in the Office of Research at the University of Tennessee**
- March 2016**                    **Participant, Willson Center Advanced Workshop on Long-Term Fellowships, led by Alan Rutenberg, Humanities Specialist in the Office of Research at the University of Tennessee**
- December 2015 – May 2016**                    **Fellow, Center for Teaching and Learning (CTL) Special Collection Libraries Faculty Fellowship Program (UGA)**  
Semester-long program, meeting once a month in one-and-a-half hour workshops and culminating in a week-long May institute to develop an archives-centered course. Led to the development of THEA 4800: Performing the Archive Workshop Fall 2016 course and the foundation for future collaboration with Russell Library archivists.
- 2015 – Present**                    **Participant, Center for Teaching and Learning (CTL) (UGA)**  
*Teaching Consultation Services*  
- Mid-Semester Formative Evaluation (MSFE) with Dr. Deanna Cozart for course THEA 4480/6480 History of African American Theatre (March 1, 2016 – in-class evaluation; March 15, 2016 – debriefed)  
- Teaching Observations with Dr. Paul Quick for course Theatre and Society (October 27, 2015 and November 3, 2015 – in-class observation; November 3, 2015 – debriefed)  
- MSFE with Dr. Lindsay Coco for course Theatre and Society (October 6, 2015 – in-class evaluation; October 8, 2015 – debriefed)
- August 2015**                    **Participant, The African American Women Faculty Development Workshop (UGA)**
- August 2015**                    **Selected Participant, New Faculty Tour (UGA)**
- Fall Semester 2014**                    **Selected Participant, ASSETT Hybrid Design Faculty Seminar (CU-Boulder)**  
Identified and co-developed hybrid educational components as part of the redesign of THTR 1009: Introduction to Theatre.
- Spring 2013, 2014**                    **Participant, Tenure Workshop with Dean of Arts & Sciences (CU-Boulder)**
- January 2012**                    **Participant, Leadership Education for Advancement and Promotion (LEAP) Workshop (CU-Boulder)**
- 2011 – 2015**                    **Participant, Faculty Teaching Excellence Program (FTEP) (CU-Boulder)**  
*Summer Institute*  
- “Increasing Student Engagement and Improving Learning with Hybrid and Online Educational Technologies,” May 12-16, 2014. Identified and co-developed hybrid educational components as part of the redesign of THTR 6009 and DNCE 6009: Research Strategies and Techniques.

**PROFESSIONAL DEVELOPMENT (*cont.*)****Participant, FTPE, CU-Boulder (*cont.*)**Faculty Lunches

- November 2013, September 2013, September 2011

Workshops & Meetings

- FRPA Workshop [Presenters: Professor Jennifer Fitzgerald (Political Science); Kristina Cizmar (Office of Faculty Affairs); and Kirk Ambrose (Art & Art History)], January 2014
- Students of Concern Workshop, March 2013
- Center for Humanities and the Arts Informational Meeting (Presenter: Helmut Siever-Mueller), September 2012
- Interpreting FCQ Data Workshop (Presenter: Meg Rowlands), April 2012
- Meeting with the Dean of the Graduate School (Presenter: John Stevenson), February 2012
- Tenure Process Meeting (Presenter: Jeffrey Cox), November 2011

Publication Consultation Services

- Well Argued? Well Written! Workshop led by Elissa Guralnick, three-week workshop, September – October 2011

Teaching Consultation Services

- FTPE Classroom Learning Interview Process (CLIP) Survey with Leslie Irvine for course: Development of Theatre 4: American Theatre and Drama (April 14, 2015 - survey; April 20, 2015 - debriefed)
- FTPE Videotape Consultation and Survey of Good Teaching Characteristics with Cindy Hagemeyer White for course: Introduction to Theatre (April 7, 2015 – videotape and survey, April 13, 2015 - debriefing)
- FTPE Teaching Consultation with Faculty Associate about Assembling a Teaching Portfolio, August 2014
- FTPE 35-Item Survey with Mike Eisenberg for course: Research Strategies (October 24, 2012 - survey; November 26, 2012 - debriefing)

Teaching Consultation Services (*cont.*)

- FTPE Classroom Videotaped Observation with Mike Eisenberg for course: Race and/as Performance (October 24, 2012 - observation; November 26, 2012 - debriefed)
- FTPE Teaching Consultation with Faculty Associate about FCQ scoring, October 2012
- FTPE Teaching Consultation with Faculty Associate about Assembling a Teaching Portfolio, September 2012
- FTPE CLIP Survey in “Introduction to Performance Studies” – Jean Hertzberg conducted a CLIP survey in this course and then debriefed with me about student responses and how I can improve (April 18, 2012 - survey; April 25, 2012 - debriefing)
- FTPE Classroom Videotaped Observation with Mike Eisenberg for the course Performing the Archive and debriefing (April 12, 2012 - observation; April 24, 2012 - debriefing)

**PROFESSIONAL DEVELOPMENT (cont.)**

- 2009 – 2011**                    **Participant, Office of Educational Development** (UC Berkeley)
- Recipient of \$3000 Course Improvement Grant to develop the course Black Theater Workshop (Spring 2011)
  - Regular User of Teaching Consultation Services with then Director Steve Tollefson in the development of new courses Performing the Archive (Spring 2010) and Black Theater Workshop (Spring 2011)

**TELEVISED/MEDIA/PROMOTIONAL PRESS COVERAGE (selected)**

- 2017**                            **“They’ve Got Stories to Tell.” Uncrowned Community Builders. Hosted by Dr. Barbara Seals Nevegold. Broadcast Feature Interview. Buffalo, NY.**
- 2016**                            **NHD Testimonial: Dr. Amma Y. Ghartey-Tagoe Kootin. Broadcast Interview.**  
<https://nhd.org/testimonial>
- 2016**                            **NHD Alumni Profile: Dr. Amma Y. Ghartey-Tagoe Kootin. Online Content/Broadcast interview.** <https://www.nhd.org/amma-ghartey-tagoe-kootin-0>
- 2016**                            **Georgia Humanities Council. Annual Report and Online Report: “Meet the Alumni: Impact Lasts a Lifetime.” Print Interview and Online Content/Broadcast Interview.**  
<http://www.georgiahumanities.org/2016/11/02/meet-the-alumni-impact-lasts-a-lifetime/>
- 2014**                            **Media Coverage of NHD Participation and Welcome Ceremony speech**
- Heitin, Liana. “Thousands of Young Historians Convene for National Competition.” *Education Week*, June 20 (accessed online).
  - Rigsby, Kristen. “Celebrating History: TFK reports from National History Day in College Park, Maryland.” *Time For Kids*. July 1 (accessed online).
- 2012**                            Selected by The History Channel as one of approximately 40 interviewees (including musician Gloria Estefan and filmmaker Ang Lee) to be featured in a 2015 project about the immigrant and children of immigrant experience in the U.S. for the Ellis Island Museum.
- Press Coverage:**  
Genzlinger, Neil. “Your Tired, Your Poor and Your Xenophobes at a Rebuilt and Re-Envisioned Ellis Island.” *New York Times*, May 19, 2015.  
<http://www.nytimes.com/2015/05/20/arts/design/your-tired-your-poor-and-your-xenophobes-at-a-rebuilt-and-re-envisioned-ellis-island.html? r=1>
- 2010**                            Featured web profile for the course Performing the Archive (Spring 2010, UC Berkeley). Selected by the Council on Library and Information Resources (CLIR) as a successful example of what “scholarly engagement” with archival professionals can yield. See “A Scholar’s Perspective” on <http://www.clir.org/hiddencollections/engagement/engagement.html>.

**TELEVISED/MEDIA/PROMOTIONAL PRESS COVERAGE (cont.)**

- 1999**                      Featured profile and interviewee regarding solo dramatic performance work about the Amistad Incident. *Generation H*. Documentary. The History Channel.
- 1998**                      Featured profile and interviewee regarding solo dramatic performance work about the Amistad Incident. *Building the Freedom Schooner Amistad*. Documentary. Produced for Connecticut Public Television.

**OTHER HONORS AND AWARDS (selected)**

- 2017**                      -Finalist, *AT BUFFALO*, Yale Institute for Music Theatre
- Fall 2016**                - Teacher of the Week, Center for Teaching and Learning (UGA). Chosen as one of seven UGA faculty recognized as “innovative, dynamic, and explorative teachers implementing transformative pedagogies” in Fall 2016.
- 2015**                      - Finalist, Rhinebeck Writers Retreat
- 2013**                      - Women Who Make a Difference Nominee, Women’s Resource Center (CU-Boulder)
- 2013**                      - National Center for Institutional Diversity (NCID) Exemplary Diversity Scholar Citation (University of Michigan)
- 2006**                      - Beacon Award for the Education Website: *Save Our History: Voices of Civil Rights* (for The History Channel). Awarded by the Cable Television Public Affairs Association (CTPAA)
- 2005**                      - Honorable Mention (top 3), Theory and Criticism Focus Group – Graduate Student Paper Award, ATHE for my paper: “Re-enacting Trauma: Displaying the Traumatic Effects of Slavery in the Old Plantation Display”
- 2003**                      - Honorary Hosting Committee Member, Harvard Black Alumni Reunion Weekend
- 2003**                      - J. Ndukaku Amankulor Memorial Award for Academic Excellence, Performance Studies Departmental Award, NYU-Tisch
- 2001**                      - Harvard Foundation Award for Promoting Intercultural Relations, Harvard University
- 1999**                      - First Prize, Boylston Prize for Elocution, Harvard University. Performed “If” by Rudyard Kipling and “Still I Rise” by Maya Angelou
- 1996**                      - The Amma Ghartey-Tagoe Papers (archival collection) were established at the Amistad Research Center (New Orleans, LA) in recognition of award-winning historical performance about the Amistad Incident
- 1996**                      - National Champion – Senior Individual Performance, National History Day

**PROFESSIONAL AFFILIATIONS (previous and current)**

American Historical Association (AHA)  
 American Society for Theatre Research (ASTR)  
 Association for the Study of the Worldwide African Diaspora (ASWAD)  
 Association for Theater in Higher Education (ATHE)  
 Black Theatre Network (BTN)  
 Harvardwood  
 International Association for Blacks in Dance (IABD)  
 National Association for Multi-Ethnicity in Communications (NAMIC)  
 National Council on Public History (NCPH)  
 Organization of American Historians (OAH)

**\*References available upon request.**