

CURRICULUM VITAE

Emily Sahakian

Associate Professor
University of Georgia
Departments of Theatre & Film Studies and Romance Languages
203 Fine Arts Building, Athens, GA 30602
sahakian@uga.edu

ACADEMIC POSITION

Associate Professor, University of Georgia, since August 2018
Departments of Theatre & Film Studies and Romance Languages
Assistant Professor, University of Georgia, August 2011-May 2018
Core faculty, Latin American and Caribbean Studies Institute, August 2011-present
Affiliate faculty, Institute for African American Studies, January 2012-present
Affiliate faculty, Institute for Women's Studies, January 2012-present
Affiliate faculty, Institute for African Studies, August 2018-present

EDUCATION

Ph.D., Northwestern University, Evanston, IL, June 2011
Field: Interdisciplinary Program in Theatre and Drama
Chair: Dr. Sandra L. Richards, Professor of Theatre and African American Studies
Committee: Dr. Doris L. Garraway, Dr. Susan Manning, Dr. Nicole Lapierre
Dissertation: *French Caribbean Women's Theatre: Trauma, Slavery, and Transcultural Performance*

Doctorat (Dual Ph.D.), École des Hautes Études en Sciences Sociales, Paris, France, June 2011
Graduated with the highest distinction (*très honorable avec félicitations*)
Field: Sociology
Chair: Dr. Nicole Lapierre, Directrice de Recherche CNRS, Sociology

Maîtrise (M.A.), Université de Paris III, Sorbonne Nouvelle, Paris, France, 2004
Field: Theatre Studies
Thesis: *Le théâtre antillais, un parcours: le cas des trois dramaturges féminins*

B.A., Grinnell College, Grinnell, IA, 2002, with honors
Double Major: Theatre and French

FELLOWSHIPS, RESEARCH GRANTS, AND AWARDS

Faculty Research Grant in the Humanities and Arts, Office of the Vice President for Research,
University of Georgia, 2023-2024

Willson Center Research Fellowship, University of Georgia, 2021-2022

Richard B. Russell Award for Excellence in Undergraduate Teaching, University of Georgia, 2021

Honorable Mention for The New South and the New Slavery/The Georgia Incarceration Performance
Project, Outstanding Public History Project, National Council on Public History, 2020

Sarah H. Moss Fellowship, University of Georgia, 2019-2020

Faculty Research Grant in the Humanities and Arts, with Amma Y. Ghartey-Tagoe Kootin, Office of the Vice President for Research, University of Georgia, 2019-2020

Global Georgia Program Grant (\$85,875), with Amma Y. Ghartey-Tagoe Kootin, Willson Center for Humanities and Arts and the Andrew W. Mellon Foundation, University of Georgia, 2019-2020

Michael F. Adams Early Career Scholar Award, University of Georgia, 2018

Latin American and Caribbean Studies Ambassador Travel Grant, University of Georgia, 2017 and 2018

Sarah H. Moss Fellowship, University of Georgia, 2016-2017

Faculty Research Grant in the Humanities and Arts, Office of the Vice President for Research, University of Georgia, 2016-2017

Franklin College First-Book Subvention Grant, University of Georgia, 2016

Service-Learning Teaching Excellence Award, University of Georgia, 2016

Willson Center Research Fellowship, University of Georgia, 2013-2014

Targeted Areas Research Grant, American Society for Theatre Research, 2013

Provost's Summer Research Grant, University of Georgia, 2013

Teaching Academy Fellows Program, University of Georgia, 2012-2013

Service-Learning Fellows Program, University of Georgia, 2012-2013

Paris Program in Critical Theory Fellowship, Northwestern University, 2007-2008

PUBLICATIONS

Books

Staging Creolization: Women's Theater and Performance from the French Caribbean, New World Studies Series, University of Virginia Press, 2017. Reviewed in *Theatre Journal*, *Tulsa Studies in Women's Literature*, *Women in French Studies*, *Modern Drama*, *Journal of Caribbean History*, *Theatre Survey*, *H-France*, *Bulletin of the Comediantes*, *New West Indian Guide*, and *Continuum: The Journal of African Diaspora Drama, Theatre and Performance*.

Edited Books

Tale of Black Histories: A Translation and Critical Edition, translated and edited by Andrew Daily and Emily Sahakian, Liverpool University Press, in press, forthcoming May 2025.

Theatre and Revolution: Global Perspectives on Performance, edited by Logan J. Connors, Lillian Manzor, and Emily Sahakian, under contract, Routledge.

Edited Journal Section

"Hemispheric Historiography," Special Section, edited by Lisa Jackson-Schebetta, Christiana Molldrem Harkulich, and Emily Sahakian *Theatre History Studies* 39 (December 2020).

Book Chapters

"Guy Régis Jr.'s Post-Earthquake Vigil: Keeping Watch on Catastrophe in *And The Whole World Quakes: Chronicle of a Slaughter Foretold* (De toute la terre le grand effarement)," in *The Coloniality of Catastrophe in Caribbean Theatre and Performance*, edited by Camilla Stevens and Jon Rossini, Palgrave, forthcoming.

“LénaBlou and Gilbert Laumord: Reactivating History through Contemporary Caribbean Performance,” in *Colonialism and Slavery in Performance: Theatre and the Eighteenth-Century French Caribbean*, edited by Jeffrey Leichman and Karine Bénac-Giroux, Oxford University Studies in the Enlightenment, 2021.

“Festivals in the Francophone World as Sites for Cultural Struggle,” *The Cambridge Companion to International Theatre Festivals*, edited by Ric Knowles, Cambridge University Press, 2020. Invited.

“The Intercultural Politics of Performing Revolution: Maryse Condé’s Inter-theatre with Ariane Mnouchkine,” *The Methuen Drama Companion to Performance and Interculturalism*, edited by Daphne Lei and Charlotte McIvor, Bloomsbury Publishing, 2020.

“L’Amérique Condéenne: Mettre en scène Maryse Condé aux États-Unis,” *Sans fards, mélanges en l’honneur de Maryse Condé*, edited by Laura Carvigan-Cassin, Presses universitaires des Antilles, 2018. Invited.

“Eliza’s French Fathers: Race, Gender and Transatlantic Paternalism in French Stage Adaptations of *Uncle Tom’s Cabin*.” In *Uncle Tom’s Cabins: The Transnational History of America’s Most Mutable Book*, edited by Tracy C. Davis and Stefka Mihaylova, University of Michigan Press, 2018. Invited.

“Le théâtre de Maryse Condé: Une dramaturgie de la provocation du spectateur.” In *Amour, sexe, genre et trauma dans la Caraïbe francophone*, edited by Gladys M. Francis, Paris: L’Harmattan, 2016. Invited.

Peer-Reviewed Journal Articles

Karine Bénac-Giroux and Emily Sahakian, “Père, fils, mari, amant : constructions des masculinités sur les scènes des Antilles,” *Percées*, forthcoming.

“Édouard Glissant’s Decolonial Theatre Practice: *Histoire de nègre* (Tale of Black Histories),” *L’Esprit Créateur* 62, 2 (Summer 2022): 15-31. Invited.

Emily Sahakian, Christiana Molldrem Harkulich, and Lisa Jackson-Schebetta, “Introduction: Hemispheric Historiography,” *Theatre History Studies* 39 (December, 2020): 117-22.

“Beyond the Marilisse and the Chestnut: Shattering Slavery’s Sexual Stereotypes in the Drama of Ina Césaire and Maryse Condé,” *Modern Drama* 57, 3 (Fall 2014): 385-408.

“De la page antillaise à la scène new-yorkaise: la mémoire de l’esclavage dans le théâtre franco-antillais au féminin et sa prestation transculturelle,” *Nouvelles Études Francophones* 28, 2 (Fall 2013): 177-93.

“Frameworks for Interpreting French Caribbean Women’s Theatre: Ina Césaire’s *Island Memories* at the Théâtre du Campagnol,” *Theatre Survey* 50, 1 (May, 2009): 67-90.

Short Essays and Other Publications

Emily Sahakian and Christiane Makward, “Théâtraographie de Maryse Condé.” In *Amour, sexe, genre et trauma dans la Caraïbe francophone*, edited by Gladys M. Francis, Paris: L’Harmattan, 2016.

“Rassembler une réalité caribéenne dans *L’Épreuve de Virjilan*,” *Afropéa: Un territoire culturel à inventer, Africultures* 99-100, Paris: L’Harmattan, 2015. Also published [online](#) (August, 2015).

“Maryse Condé et ses marronnages dramatiques: Dire la vérité dans *La faute à la vie*,” *Afropéa: Un territoire culturel à inventer, Africultures* 99-100, Paris: L’Harmattan, 2015. Also published [online](#) (August, 2014).

Book and Performance Reviews

Review of *Aesthetic Citizenship: Immigration and Theatre in Twenty-First-Century Paris*, Emine Fişek, *Modern Drama* 61, 4 (Winter 2018): 594-6.

Review of *Chante moi un conte, conte moi une chanson (Sing Me a Tale, Tell Me a Song)*, dir. Gilbert Laumord, *Theatre Journal* 66, 1 (March, 2014): 139-41.

Review of *New Francophone African and Caribbean Theatres*, John Conteh-Morgan, *Theatre Research International* 38, 1 (March, 2013): 63-4.

Review of *Teachers Act Up! Creating Multicultural Learning Communities through Theatre*, Melisa Cahnmann-Taylor and Mariana Souto-Manning, *Research in Drama Education*, 18, 1 (February, 2013): 96-7.

Review of *Speaking in Tongues: Language at Play at the Theatre*, Marvin Carlson, *The Drama Review* 52, 2 (May, 2008): 189-91.

INVITED PRESENTATIONS

“Le théâtre des Caraïbes à l’époque colonial,” Séminaire doctoral XVIIIe siècle, Sorbonne Université, June 2023.

Invited Panelist, “Edouard Glissant’s *Tale of Black Histories (Histoire de nègre)*,” HowlRound Theatre Commons, May 2023. View the panel [here](#).

Invited Panelist, “Nontraditional Approaches to the Humanities: Art and Incarceration,” University of Miami, Modern Languages and Literatures French and Spanish Senior Capstones, February 2022.

Invited Panelist, “Keynote Panel: Staging Incarceration—Artemaking in & About U.S. Prisons,” Alliance for the Arts in Research Universities (a2ru) National Conference, November 2021. View the panel [here](#).

“Staging Creolization: Reactivating Gwoka’s History through LénaBlou’s Contemporary Caribbean Performance,” Creole Forms and Caribbean Performance: Celebrating Creole Heritage Month 2021, Virtual Seminar, University of the West Indies, October 2021. View the panel [here](#).

“Collaborative Teaching Between Georgia and Martinique,” with Jennifer Palmer and Dominique Rogers, A Virtual Workshop on Interdisciplinary Approaches to Teaching About Diversity in the Caribbean Basin, The International Studies Consortium of Georgia, November 2020.

“Introduction: Tale of Black Histories, a Play Created by Édouard Glissant,” with Andrew Daily, Special Session, Society for French Historical Studies, Indianapolis, IN, April 2019.

“How Glissant Did Things Differently—Through Theatre,” Roundtable on Édouard Glissant, Society for French Historical Studies, Indianapolis, IN, April 2019.

“Dramaturgies de créolisation,” GESECA seminar, Université des Antilles, Martinique, February 2019.

“Le théâtre pédagogique, populaire d’Édouard Glissant et la traduction et mise en scène de *Histoire de nègre* aux Etats-Unis,” Hégémonismes et Contre-cultures seminar, Université des Antilles, Martinique, February 2019.

“Restaging Édouard Glissant’s *Histoire de nègre* (Tale of Black Histories): Consciousness-Raising Theatre Under Construction,” University of Miami, November 2018.

“Staging Creolization: Renewing the Theatrical Activism of Édouard Glissant,” University of Buffalo, October 2018.

“Staging Creolization,” IPTD (Interdisciplinary PhD in Theatre and Drama) at 30 Conference, Research Symposium, Northwestern University, October 2018.

- “Finding Your Place Between Departments,” IPTD at 30 Conference, Professional Development Talks, Northwestern University, October 2018.
- “Dramaturgies de créolisation,” Women Artists and Intellectuals from the French Overseas Departments Symposium, International Congress for Feminist Research in the Francophonie, Paris, France, August 2018. Keynote.
- Roundtable on Contemporary Caribbean Theatrical Creation, Université d’été des théâtres d’outre-mer en Avignon, SeFeA research group, Avignon, France, July 2018.
- “*Histoire de nègre*, un projet d’Édouard Glissant à redécouvrir,” Chapelle du Verbe Incarné, Université d’été des théâtres d’outre-mer en Avignon, SeFeA research group, Avignon, France, July 2018.
- “Restaging Black Histories: Édouard Glissant’s Popular Theatre, from Martinique to UGA,” Biennial International Conference on Africa and its Diaspora, University of Georgia, November 2017.
- “Le théâtre populaire d’Édouard Glissant et la traduction et mise en scène des dramaturgies afro-caribéennes, francophones aux Etats-Unis,” Scènes Francophones et Écritures de l’Altérité (SeFeA) research seminar, Université de Paris III, March 2017.
- “Creolization as Resistance in French Caribbean Women’s Theatre,” Black Resistance and Negotiation in Latin America Colloquium: Runaway Slave Communities, University of Alabama, Birmingham, October 2016.
- “Toward an Aesthetics of Creolization: Performing Gerty Dambury’s *Lettres indiennes*,” Third World Aesthetics Conference, McGill University, April 2016.
- Invited Lecturer/Artist, *Histoire de nègre* Project, Colgate University Arts Council, March 2015.
- “Maryse Condé et ses marronnages dramatiques: Autour de *La faute à la vie*,” Université d’été des théâtres d’outre-mer en Avignon, SeFeA research group, Avignon, France, July 2014.
- Invited Scholar, New Works Symposium: Performance in Global Americas, Helen Weinberger Center, University of Cincinnati, April 2014.
- “The Daughters of French Caribbean Theatre: Integrating Family and Nation in Two Plays by Ina and Michèle Césaire,” The Centenary of Aimé Césaire, Wesleyan University, April 2013.
- “Staging Caribbean Theatre in the United States: The Performance of Diaspora in Ubu Repertory Theater’s Productions of Plays by Francophone Caribbean Women,” Caribbean Theater Conference, University of Virginia, April 2013.
- “Theatre and Memory of Slavery in the French Caribbean: Ina Césaire’s *Rosanie Soleil*,” Alumni Scholars Program, Grinnell College, Grinnell, Iowa, April 2012.
- Invited Panelist, Roundtable on First-Time Authors, Publishing Panel, Association for Theatre in Higher Education, Los Angeles, August, 2010.
- Invited Participant, Roundtable on Teaching Theatre of the African Diaspora, Performance and the Public Sphere: A Festschrift in Honor of Sandra Richards, University of California, Berkeley, June 2010.

JURIED CONFERENCE PAPERS

- “Why Studying Caribbean Performance Reveals Silenced Histories in the Francophone World,” Association for Theatre in Higher Education, Atlanta, GA, August, 2024.

- “Haitian Theatre After the 2010 Earthquake: Reversing the View on Economic and Humanitarian Issues in the Caribbean in Guy Régis Jr.’s *And the Whole World Quakes*,” 27th Annual Conference on the Americas, University of Georgia, February, 2024.
- “Performing Archives of Slavery: Collaborative Teaching Between Georgia and Martinique,” with Jennifer Palmer, LeKynik Meyer, and Daja M. Rice, Slavery at UGA Symposium, Athens, GA, May 2021. View the panel [here](#).
- “Spinning the Historical Past in Contemporary Caribbean Performance: Léna Blou and Gilbert Laumord,” Mid-America Theatre Conference, Milwaukee, WI, March, 2018.
- “Performing the “Now” of Enslaved People’s Performance Cultures: What Contemporary Guadeloupean Performance Artists Can Teach Us about History,” On History’s Stage: Theatre and Performance in the French Atlantic Slave Colonies, an International Colloquium, Louisiana State University, February, 2018.
- “Restaging Black Histories: Dialogue and Dissent from Martinique to UGA,” Mobilizing Difference within Community-Engaged Performance Working Group, American Society for Theatre Research, Atlanta, GA, November, 2017.
- “Teaching Historical Consciousness through Theatre: Edouard Glissant’s Institut Martiniquais d’Études and the play *Histoire de nègre*,” Caribbean Studies Association, Nassau, Bahamas, June, 2017.
- “*Histoire de nègre*’s Composite Performance Contexts: Performing Pan-Africanism as Dialogic Education,” Winthrop-King Institute for Contemporary French and Francophone Studies International Conference, Tallahassee, FL, October, 2016.
- “Caribbean Theatre for Critical Consciousness: Performance Histories and Futures of *Histoire de nègre*,” Modern Language Association, Austin, TX, January, 2016.
- “Dramatic Disconnects: Slavery’s Legacy in French Caribbean Theatre by Women,” Histories: Large x Small Working Group, American Society for Theatre Research, Dallas, TX, November, 2013.
- “Ina Césaire’s Ti-Jean and Creole Morality within Time(s),” Performance Studies International, Stanford University, June, 2013.
- “Writing the Body of Slavery’s Legacy in the Drama of Ina Césaire and Maryse Condé,” 20th/21st Century French and Francophone Studies International Colloquium, Atlanta, March, 2013.
- “Remedying Slavery’s Legacy Between Drama and Dance: Embodied Historical Knowledge in Simone Schwarz-Bart’s *Ton beau capitaine*,” Working Between Dance Studies and Theatre Studies, American Society for Theatre Research, Nashville, November, 2012.
- “Dramaturgies to Revise Remembrance: French Caribbean Women’s Plays,” Global Topographies Working Group, American Society for Theatre Research, Montreal, November, 2011.
- “Maryse Condé’s Theatre,” Comparative Caribbeans Conference, Emory University, Atlanta, November, 2011.
- “Intercultural Partnerships at Ubu Repertory Theater,” Theatre History Symposium, Mid-America Theatre Conference, Minneapolis, Minnesota, March, 2011.
- “Translating Maryse Condé’s Disorderly Trauma: *The Tropical Breeze Hotel* at Ubu Repertory Theater,” Diasporic Imagination Research Group, American Society for Theatre Research, Seattle, November, 2010.
- “La mise en représentation d’œuvres franco-antillaises au féminin à l’Ubu Repertory Theater de New York,” L’Amérique francophone pièce sur pièce, University of Montreal, October, 2009.

- “Translating Women in Insurrection: Re-Staging Ina Césaire's *Fire's Daughters* at Ubu Repertory Theater in New York,” Association for Theatre in Higher Education, Women and Theatre Program Preconference, New York, August, 2009.
- “Theatre Translating Traumatic Memory: Ubu Repertory Theater and the Case of Maryse Condé's *Tropical Breeze Hotel*,” American Comparative Literature Association, Local Memories-Translocal Identities Seminar, Cambridge, Massachusetts, March, 2009.
- “The American Intercultural Hero: Staging Plays by French Caribbean Women at New York's Ubu Repertory Theater,” Plenary Presentation, American Society for Theatre Research, Phoenix, Arizona, November, 2007.
- “Beyond the Nation: The Uses and Limitations of Inter/ Cross-Culturalism at the Ubu Repertory Theater,” National Identity/National Culture Research Group, American Society for Theatre Research, November, 2007.
- “Theatre Between Theory and Practice: The Ubu Repertory Theater and the Ambivalence of Cross-Culturalism,” Stakes of Performance Research Seminar, American Society for Theatre Research, Chicago, November, 2006.
- “A Daughter's Answer to a National Question: Ina Césaire's *Island Memories*,” New Scholar's Forum, International Federation for Theatre Research, Helsinki, Finland, August, 2006.
- “Postcolonial Theatre Goes Global: Ina Césaire's *Island Memories* in Original Production and at the Ubu Repertory Theater in New York,” Theatrical Events Working Group, International Federation for Theatre Research, Helsinki, Finland, August, 2006.
- “Beyond a Static Hybrid: Gerty Dambury's *Lettres Indiennes*,” National Identity/National Culture Research Group, American Society for Theatre Research, Toronto, November, 2005.
- “Generational Remembering of the Armenian Genocide,” At the Crossroads: Memory, Performance, Pedagogy, Summer Institute, Northwestern, June, 2005.

TEACHING EXPERIENCE

Department of Theatre and Film Studies, UGA

- Intercultural Performance (Graduate Seminar), Spring 2024
- Producing the New Script: Performance and Community at the Penn Center (Split-Level Class), including residency at Penn Center, Maymester 2023
- Performance and Histories of Slavery in the Americas (Split-Level Class), Fall 2020
- Devising the Archive (Split-Level Class), with Spelman College, Maymester 2019
- Senior Seminar for Theatre Majors, Fall 2018
- Theatre and Performance Historiography (Graduate Seminar), Fall 2017, Fall 2019, Fall 2021, Fall 2024
- World Theatre History: Theatre and Ritual (Split-Level Class), Fall 2016
- Latin American and Caribbean Theatre (Split-Level Class), Fall 2012, Fall 2013
- Race and Performance (Graduate Seminar), Spring 2012
- Community-Based Theatre (Split-Level Class), Fall 2011, Spring 2013, Fall 2014, Spring 2016, Spring 2018, Fall 2019, Spring 2023, Spring 2025

African Diaspora Theatre and Performance in the Multilingual Americas (Graduate Seminar, Cross-listed with Romance Languages), Spring 2015

Department of Romance Languages (Courses Conducted in French), UGA

Comparative Islands: Performance, History, and Education, From the Francophone Caribbean to the Coasts of the U.S. South (Split-Level Class), including residency at Penn Center, May 2024

Franco-American Exchange and Mutual (Mis-)Understanding (Undergraduate Class, conducted in English), Spring 2021, Spring 2023, Spring 2025

Decolonizing Knowledge and the Arts (Graduate Theory Seminar), Spring 2021, Fall 2023

Interpreting French Slavery in the Caribbean (Graduate Seminar), Spring 2020

Performing French Colonial Legacies (Graduate Seminar), Spring 2019

French Conversation and Composition (5th semester), two sections in Fall 2018, Spring 2024

French-Language Theatre (Split-Level Class, Cross-listed with Theatre), Fall 2017

Postcolonial Francophone Theatre (Graduate Seminar), Spring 2017

Francophone Caribbean Film, Culture, and Literature (Undergraduate Class), Spring 2015

French Caribbean Literature (Undergraduate Class), Spring 2013

French Caribbean Theatre in Context (Graduate Seminar), Fall 2012

Introduction to Literature in French (Undergraduate Class), Fall 2011, Spring 2012, Fall 2013, Spring 2016, Fall 2016

Department of Language and Literacy Education, UGA

Theatre for Reflective Practice in Multicultural Classrooms (Graduate Seminar), Summer 2013

Department of Theatre, Northwestern University

Theatre of the African Diaspora (Freshman Seminar), Winter 2009

Theatre and World Feminisms (Undergraduate Class), Fall 2008, Spring 2010

Translation for the Stage (Undergraduate Class), Spring 2007

Intercultural Theatre (Freshman Seminar), Fall 2006, Winter 2007

GRADUATE STUDENT SUPERVISION

Doctoral Dissertation Committees Chaired, UGA

Kristyl Tift, Ph.D. Program in Theatre and Performance Studies, Completed 2017

Johanna Montlouis-Gabriel, Ph.D. in French (co-major professor), Completed 2018

Rebecca Jackson, Ph.D. Program in Theatre and Performance Studies, Completed 2023

Anaïs Jandot, Ph.D. Program in French

Edwina Kwakye-Gyamfi, Ph.D. Program in Theatre and Performance Studies

Doctoral Dissertation Committees, UGA

Michelle Thorne, Ph.D. in Language and Literacy Education, Completed 2018

Jean Young, Ph.D. Program in Theatre and Performance Studies, Completed 2023

Elise Robinson, Ph.D. Program in Theatre and Performance Studies, Completed 2023

Michelle Fulton, Ph.D. Program in French

Cydney Seigerman, Ph.D. in Anthropology, Completed 2024

Brandon LaReau, Ph.D. Program in Theatre and Performance Studies, Completed 2023
Jason Woodworth-Hou, Ph.D. Program in Theatre and Performance Studies, Completed 2023
Okikiola Olusanu, Ph.D. Program in French
Sloan Elle Garner, Ph.D. Program in Theatre and Performance Studies
Asia Meana, Ph.D. Program in Theatre and Performance Studies
Hazeel Gomes, Ph.D. Program in Theatre and Performance Studies
Amir Akbarpour Shiraz, Ph.D. Program in Theatre and Performance Studies
Jessica Sager, Ph.D. Program in Theatre and Performance Studies

M.A. and M.F.A. Committees, UGA

Bailey Pepper, M.A. in French, Department of Romance Languages, Completed 2013
Victoria Williams, M.A. in French/Spanish, Department of Romance Languages, Completed 2020
Jessica Todd, M.A. in French, Department of Romance Languages
Daja M. Rice, M.F.A in Acting, Department of Theatre & Film Studies, Completed 2021
Alina Linchevska, M.A. in French, Department of Romance Languages

Project Supervision, UGA

Wyatt Geist, Interdisciplinary Certificate in University Teaching, Completed 2015
Qianru Li, Teaching Apprenticeship, Fall 2016
Brittney Harris, Teaching Apprenticeship, Spring 2018
Jason Woodworth-Hou, Teaching Apprenticeship, Spring 2018
Yuliia Kabina, Revising the Script *When Land is Gone*, Independent Study, Fall 2023
Yuliia Kabina, Aslean Janelle Florence, Nala McCamy, Noel Corbin, Production of *When Land is Gone* at Penn Center, Spring 2024
Priscilla Scarpaci, Teaching Mentorship, Spring 2024
Cydney Seigerman, Engaged Scholar Project, Spring 2024
Anaïs Jandot, Teaching Mentorship, Fall 2024

Directed Readings, UGA

Theatre of the Americas (2013), Postcolonial and Transnational Theory (2013), Theatre and Interculturalism (2017), Francophone Women's Theatre (2019), Marie NDiaye (2020)

UNDERGRADUATE STUDENT SUPERVISION

Independent Studies: French Caribbean Theatre (2012), Caribbean Theatre (2014)

Honors Research Projects: Theatre and Community (2012), Negritude Poets (2015), Édouard Glissant and the IME's *Histoire de nègre*, a dramaturgical project (two students, 2016), Translating French-Language Theatre (four students, 2017), AirBnB in Paris (2018), Franco-American Exchange (two students, 2021)

Student-Directed Performances: *A Memory, A Monologue, A Rant, and A Prayer* (2012), *Every Two Minutes* (2013), *Search for Freedom* (2019)

Advisement of Student Theatre Groups: Justice Agents (2011-2013), Intersectional Theatre Alliance (2017-2018)

SERVICE

Service to the Profession

Co-Convener, Theatre and Revolution Working Group, American Society for Theatre Research, 2021.

Co-Convener, Performance Archives in Times of Revolution Virtual Preconference, Collegium de Lyon, 2021.

Co-Convener, Theatre and Revolution Working Group, American Society for Theatre Research Virtual Preconference, 2020.

Co-Convener, Replotting the Politics of Performance Working Group, American Society for Theatre Research, 2015.

Departmental Service, University of Georgia

Chair, Outreach and Recruitment Committee, 2024-present

Coordinator, Dual BA/MA (“Double Dawgs”) Degree between Theatre and Nonprofit Management and Leadership, Spring 2017 – present

Chair/Co-Chair, Inclusive Excellence (formerly DEI) Committee, Theatre & Film Studies, 2022-2024, 2017-2018 (Member, 2020-2021)

Coordinator, Series of twelve listening sessions, workshops, and trainings on “Psychological Safety and Belonging” and “Dialogue for Change,” with invited facilitator Dr. Anthony James, The Pedagogy Plug, Inclusive Excellence Committee, Theatre & Film Studies, Spring 2024

Faculty Liaison, Partnership between UGA and the University of the Antilles, 2019 - 2023

Undergraduate Coordinator, Theatre, August 2017-December 2022

Undergraduate Committee, Theatre, 2011-2015, 2016-2022 (Chair, 2017-2022)

Search Committee Consultant, Assistant Professor of African American Theatre and Performance, 2021-2022

Graduate and Graduate Admissions Committee, Ph.D. Program in Theatre and Performance, 2011-present

Graduate and Graduate Admissions Committee, Ph.D. Program in French, 2024-present

French Prize Committee, Romance Languages, Spring 2012, 2013, and 2024

Committee to Redesign the Comprehensive Examination Process, Ph.D. Program in Theatre and Performance, 2016

Committee to Redesign the Undergraduate Theatre History Curriculum, 2011

Study Abroad Committee, Romance Languages, 2011-2012

University-Wide and Community Service

Coordinator, Summer Internship, Performing History at the Penn Center, May 2024

Convener, Applying Critical Lenses on Interculturalism to UGA Theatre’s Production of *Hayavadana*, PhD Student Colloquium, February 2024.

Coordinator, Summer Internship, Community-Based Theatre at the Penn Center, May 2023

Coordinator, Residency of Spelman College students; Devising the Archive internship, May 2019

Coordinator, Visit of Keith Arthur Bolden and his students; Performance of *Hands Up!*, Spring 2018

Coordinator, Visits of Léna Blou and Allan Blou to UGA and Coile Middle School, Spring 2018

Visit of Sarah Waisvisz to UGA; Performance of *Monstrous*, Spring 2018

Coordinator, Theatre Program, 21st Century After-school Program, Coile Middle School, Spring 2018

Co-Convener, Caribbean Studies Initiative, Spring 2015 - present (grants received from the Willson Center and Latin American and Caribbean Studies Initiatives)

Coordinator, *Tale of Black Histories* Staged Reading and Conference, and Gilbert Laumord's Two-Week Residency, Spring 2017 (grants received from the Willson Center, Franklin College, and the President's Venture Fund). View the [performance](#)

Coordinator, Peer Mentorship Program, Clarke County High Schools, 2014 and 2016

Co-Coordinator, UGA 10th Grade Arts in Action Fieldtrip, 2014

Co-Coordinator, Visit of Trilogie Lénablou Dance Company to UGA, Fall 2013 (grants received from the Willson Center and Franklin College)

SELECTED THEATRE EXPERIENCE AND COMMUNITY ENGAGEMENT

Producer/Facilitator/Teacher, Community-Based Theatre Workshop for International Students, University of Georgia, May 2025.

Producer/Facilitator/Teacher, Performing Community-Engaged History Workshops, J.J. Harris Elementary School, 21st-Century Afterschool Program, March 2025.

Guest Lecture and Workshop, "Theatre, Folktales, and Gullah Geechee Cultures," for all 3rd grade students, Johnnie Lay Burks Elementary, November 2023.

Producer/Teacher, *When Land is Gone*, an original play created from archives, oral histories, and news sources by my students, dir. Nala McCamy, Penn Center, performed May 2023 and May 2024.

Dramaturg, *Histoire de nègre/Tale of Black Histories* (Édouard Glissant), dir. Gilbert Laumord, SIYAJ Company, [L'Artchipel](#), April 2022, work ongoing. View the 2019 SFHS English-language [performance](#)

Co-Director, with Amma Y. Ghartey-Tagoe Kootin, Julie B. Johnson, Keith Arthur Bolden, and Kathleen Wessel, The Georgia Incarceration Performance Project presents: *By Our Hands*, devised community-based performance from the archives on incarceration and labor, UGA and Spelman College, 2018-2021. See a [trailer](#), [documentary excerpt](#), or [performance](#). Read two [reviews](#) (see also [here](#)) and an [article](#) reprinted by the Associate Press and across the nation

Facilitator, Community Conversation about Racial Equity, One Book Athens, June 2021

Dramaturg, *Black History* (Édouard Glissant), dir. Christian DuComb and Mahadevi Ramakrishnan, Colgate University, Hamilton, NY, March 2015

Dramaturg, *Your Handsome Captain* (Simone Schwarz-Bart), dir. Freda Scott Giles, Town and Gown Players, Athens, GA, Fall 2014

Co-Director/Facilitator, *Teachers Tell All: Theatre for Social Change in Our Educational Communities*, Theatre for Reflective Practice class, UGA, Summer 2013. View the [performance](#)

Devised Theatre with UGA Students: *He Said, She Said, Ze Said* (2011), *I See You* (2013)

Playwright/Dramaturg Mentor, Chicago Avenue Project, Pillsbury House Theatre, Minneapolis, MN, 2010-2011. Read a [feature](#)

Facilitator, Making Waves: The Hamline Social Justice Theatre Troupe, dir. Carolyn Levy, Hamline University, St. Paul, MN, Winter and Spring 2011

Facilitator, Forums on Race, YWCA, Minneapolis, MN, Fall 2010

Co-Leader, "Folktales in Social Context" Workshop, Mess Hall, Chicago, Summer 2009

Playwriting Teacher/Dramaturg/Director, Cultural exchange with Moroccan students, Pegasus Players, Walter Payton College Prep School, Chicago, 2004-2006. Read an [article](#)

Co-Leader, Literature Workshop, Ducos Prison, Women's Quarter, Fort-de-France, Martinique, Summer 2005

Playwright/Director, *Cowboys in Old Europe*, a bilingual, political satire on French-American relations, Cité Internationale Universitaire, Paris, France, 2004

PROFESSIONAL MEMBERSHIPS

Scientific Committee, Matrimoine Afro-Américano-Caribéen

American Society for Theatre Research (ASTR)

Association for Theatre in Higher Education (ATHE)

Scènes Francophones et Écritures de l'Altérité/Francophone Scenes and Alterity Writings (SeFeA)

Modern Language Association (MLA)

Caribbean Studies Association (CSA)

LANGUAGE SKILLS

French (near-native fluency)

French Creole (basic)