

Amy K. Guenther, PhD

Curriculum Vitae

EDUCATION:

PhD in Theater History, Criticism, Theory and Text, with an Emphasis in Performance as Public Practice, The University of Texas at Austin (May 2017).

Dissertation: “Pilgrims, Puritans, and Popular Culture: Performing the Boundaries of Citizenship in the 20th Century National Imaginary”

Advisor: Dr. Charlotte Canning

Graduate Portfolio in Women’s and Gender Studies, Center for Women’s and Gender Studies, The University of Texas at Austin (May 2017).

MA in Theatre Studies, Miami University (August 2011).

Thesis: ““What Is or Can Be the Record of an Actress, However Famous?”: Historicizing Women through Performance in Leigh Fondakowski’s *Casa Cushman*”

Advisor: Dr. Elizabeth Reitz Mullenix

BFA in Musical Theatre, with Honors, Summa cum Laude, Catawba College (May 2007).

RESEARCH INTERESTS:

performance studies, theatre studies, feminist studies, gender studies, queer studies, critical race theory, American studies, cultural studies

EDITING & ASSESMENT

2020–present Freelance Developmental, Line, and Copy Editor.

This role requires the careful evaluation and analysis of writing projects. Constructive feedback must be communicated clearly both verbally and in written form. Feedback also requires a pedagogical approach that will help writers learn to become better writers and to more effectively implement suggested changes into their manuscripts. Successful writers have published with prestigious presses, such as the Cambridge University Press.

2020–present Freelance Writing Coach.

This role requires adaptability, creative thinking, and creative problem solving skills. I must carefully interpret and analyze authors’ written and verbal communications and provide my own approachable and actionable written and verbal feedback. Topics broached include project brainstorming, time and project management, writing and research skills, outlining, and concept mapping.

2015–2017 Graduate Student Writing Consultant, The University of Texas at Austin.

As a graduate student writing consultant employed by the Sanger Learning Center, I met 5-10 graduate students every week for an hour to provide feedback

on writing projects at any stage of completion. This position required the ability to communicate clear feedback, articulate the basic structures for written US scholarship, and an awareness of and ability to explain how grammar affects the clarity of sentences.

Summer 2013 Writing and Oral Presentation Rater & College Readiness Assignment

Rater, College Readiness Assignments for Texas, School of Undergraduate Studies, the University of Texas at Austin.

As a rater, I completed College Readiness Assignment rubric and rating training. I assessed high school and community college student essays and applied a comprehensive rubric to determine skill level and scoring.

Spring 2013 Undergraduate Writing Rater, Quality Enhancement Program (QEP) Signature Course Assessment, School of Undergraduate Studies, The University of Texas at Austin.

As a rater, I provided results for the Southern Association for Colleges and Schools (SACS) accreditation reporting. I completed writing assessment training to assess undergraduate student writing in the areas of ideas and organization, evidence and support, voice and audience awareness, and mechanics. I applied a comprehensive rubric to their writing to determine skill level and scoring.

Spring 2012 Undergraduate Oral Communication Rater, Quality Enhancement Program (QEP) Signature Course Assessment, School of Undergraduate Studies.

As a rater, I provided results for Southern Association for Colleges and Schools (SACS) accreditation reporting. I completed oral communication assessment training in order to assess undergraduate oral communication in the areas of logic, organization, content, and delivery.

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS:

2020–present ACES: The Society for Editing

2020–present Editorial Freelancers Association (EFA)

2012–2017 Association for Theatre in Higher Education (ATHE)

2012–2017 Women and Theatre Program (WTP)

2014–2017 American Society for Theatre Research (ASTR)

2014–2017 American Theatre and Drama Society (ATDS)

PUBLICATIONS

2020 “What’s in a Name?” in *The Bearded Lady Project: Challenging the Face of Science*, ed. Lexi Jamieson Marsh and Ellen Currano, 7–10. New York: Columbia University Press, 2020.

“Definition: Woman” in *The Bearded Lady Project: Challenging the Face of Science*, ed. Lexi Jamieson Marsh and Ellen Currano, 81–85. New York: Columbia University Press, 2020.

“Definition: Gender” in *The Bearded Lady Project: Challenging the Face of Science*, ed. Lexi Jamieson Marsh and Ellen Currano, 118–121. New York: Columbia University Press, 2020.

“Performing Gender in Paleontology” *The Bearded Lady Project: Challenging the Face of Science*, ed. Lexi Jamieson Marsh and Ellen Currano, 130–134. New York: Columbia University Press, 2020.

- 2014** [Book Review] Martin Middeke, Peter Paul Schnierer, Christopher Innes, and Matthew C. Roudané, eds. *The Methuen Drama Guide to Contemporary American Playwrights*. *Theatre Topics* 24.2 (June 2014): 163.

TEACHING EXPERIENCE:

The University of Texas at Austin: INSTRUCTOR OF RECORD

- 2015** **Assistant Instructor** for Theatre History Since the 18th Century.
This course is the second in the theatre history curriculum that all theatre majors must take (see below for first course), although non-majors may also take the course. Like the first theatre history course in the series, I designed this course to balance the theatre history canon with underrepresented plays and people. I activated student learning through an assortment of creative, written, embodied, and oral assignments including class discussions, group creative response projects, journals, exams, research, and academic writing.

- 2014, 2016** **Assistant Instructor** for Theatre History Thru the 18th Century.
As a lower-division class of 50 theatre majors and non-majors, I designed this course to engage a variety of students and learning styles. Because the course also carries a Global Cultures flag, I designed the course to balance the Western theatre history canon with non-Western theatrical practices. I encouraged student learning through a variety of activities including reading a diverse plays and theatre theories, class discussions, a written dramaturgical research paper, quizzes, and exams.

- 2013–2014** **Assistant Instructor** for Intro to Theatre for Non-Majors.
This course fulfills the Visual and Performing Arts Core Component required of all UT undergraduates. I designed the syllabus and assignments to accommodate differing levels of theatre experience among 400 students. Because of the size of the class, I strove to balance a teacher-centered lecture environment with class discussions, embodied exercises, and games.

The University of Texas at Austin: TEACHING ASSISTANT

- 2013** **Teaching Assistant** for Intro to Theatre for Non-Majors.
2013, 2017 **Teaching Assistant** for Theatre History After 18th Century.
2012 **Teaching Assistant** for Theatre History Thru 18th Century.

Miami University: TEACHING ASSISTANT (TA)

2010–2011 **Lead Graduate Teaching Assistant** for Theatre 191: Experiencing Theatre. In this role, I assisted the faculty course administrator with the administrative duties of the course such as writing exams, distributing exams, and coordinating room reservations for performance rehearsals.

2009–2011 **Teaching Assistant** for Theatre 191: Experiencing Theatre.

Miami University: Certification

2010 **Graduate Student Teaching Enhancement Program Certification.** To achieve this certification I attended seminars on college teaching, Miami University's annual Lilly Conference for College Teaching, and created a teaching portfolio.

CONFERENCE PRESENTATIONS:

- 2016 “(M)other and Baby: A Community's Failings in Phyllis Nagy's *The Scarlet Letter* (1994).” (Un)Soundness of Being: Feminist Approaches to Health and Healing. 23rd Annual Emerging Scholarship in Women and Gender Studies Graduate Student Conference. Center for Women's and Gender Studies. The University of Texas at Austin. Austin, TX.
- 2015 “Mis/Forgetting Tituba: Adapting Memory, History, and Race for Arthur Miller's *The Crucible*.” Association for Theatre in Higher Education (ATHE) Annual Conference. Montréal, Québec.
- 2014 “Variations of ‘A’ Theme: Whiteness, Sexuality, and Motherhood in Theatrical Adaptations of *The Scarlet Letter*.” Women and Theatre Program (WTP) Pre-Conference. Association for Theatre in Higher Education (ATHE) Annual Conference. Scottsdale, AZ.
- 2014 “A Confessed Witch and the Dark Other: The Radical Transformations of Tituba from Page to Stage.” (Re)Membering the Body: 21st Annual Conference on Emerging Scholarship in Women's and Gender Studies. Center for Women's and Gender Studies. The University of Texas at Austin. Austin, TX.
- 2013 “The United States of Beyoncé: Performing Citizenship in a Mediatized Nation.” Association for Theatre in Higher Education (ATHE) Annual Conference. Orlando, FL.
- 2012 “Express Whose Self?: Queer Male Dancing Bodies of Color and the Female Pop Diva in Madonna's Blonde Ambition Tour.” Society of Dance History Scholars (SDHS). Philadelphia, PA.
- 2010 “Would You Call this Class Bull\$#!+ if I had Facial Hair?: A Forum Theatre Workshop for Female Graduate Assistants.” Written and performed with Kevin Saunders and Ashley Seager Cecchini. Miami English Graduate and Adjunct Association's Symposium. Oxford, OH.

- 2007 “Performing Gender on Stage: Developing a Play about Women and Machines.”
Written and performed with Elizabeth Homan and Jordan Danz. Women’s Studies
Interdisciplinary Conference: Performing Gender. Middle Tennessee State
University. Murfreesboro, TN.

ACADEMIC SCHOLARSHIPS AND FELLOWSHIPS:

- 2016 Graduate School 2016 Summer Fellowship. The University of Texas at Austin.
2015–16 College of Fine Arts (COFA) Continuing Fellowship. The University of Texas at
Austin.
2014–15 J. Pat O’Keefe Scholarship Memorial Fund. The University of Texas at Austin.
2014–15 J. Robert Wills Endowed Graduate Fellowship in the College of Fine Arts. The
University of Texas at Austin.
2013–15 Jack G. Taylor Memorial Endowed Presidential Scholarship for the Arts. The
University of Texas at Austin.
2013–14 James H. Parke Memorial Scholarship Fund. The University of Texas at Austin.
2011–12 Graduate School Recruitment Fellowship. The University of Texas at Austin.
2003–07 First Family Scholarship. Catawba College.

SERVICE:

- 2015–2017 **Conference Planner.** Theory and Criticism Focus Group. Association for Theatre
in Higher Education.
2012–2017 **Co-Vice-President for Outreach and Development.** Women and Theatre
Program. Association for Theatre in Higher Education.
2016 **Reader/Judge** for the Jane Chambers Student Playwriting Award. Women in
Theatre Program. Association for Theatre in Higher Education.
2016 **Reader/Judge** for Graduate Student Essay Contest. Theory and Criticism Focus
Group. Association for Theatre in Higher Education.
2012–2015 **Secretary.** Theory and Criticism Focus Group. Association for Theatre in Higher
Education.
2014 **Conference Co-Planner.** Latin@ Performance Symposium. Department of
Theatre and Dance. The University of Texas at Austin.
2013–2014 **Committee Member.** Fridays @ 2 Planning Committee. Performance as Public
Practice Program. Department of Theatre and Dance. The University of Texas at
Austin.

DRAMATURGY

- 2014–2016 *The Bearded Lady Project: Challenging the Face of Science*, Independent Documentary Film & Photographic Project, Director: Lexi Jamieson Marsh.
- 2015–2017 Facilitator for Vortex Connects Series. Various Productions. The Vortex Repertory Company. Austin, TX.
- 2012–2013 *The Scarlet Letter*, by Sarah Saltwick, A World Premiere, Department of Theatre and Dance, The University of Texas at Austin, Director: Steven Wilson.

SCHOLASTIC INTERNATIONAL TRAVEL:

- June 2010 **Prague, Czech Republic**, Theatre Field Studies in the Czech Republic, Miami University
- March 2007 **Provence, France**, Travel and Travel Writing, Catawba College
- June 2006 **Polli Talu Arts Center, Estonia**, Artist Residency for Development of Original Play: *Machine Play or I'm Not Nadine*, Catawba College
- Summer 2005 **Dublin, Ireland**, Irish Drama Politics and War, Syracuse University
- May 2005 **Tokyo, Japan**, Asian Cinema, Catawba College
- May 2004 **Galapagos Islands, Ecuador**, Birds: Evolution and the Imagination, Catawba College