

EMILY BOYD DAHAB

Curriculum Vitae

EDUCATION

Columbia University, New York, NY

MFA, Dramaturgy, 2020

Thesis: “The Long Island Theater Project” (Advisors: Christian Parker and Gigi Bolt)

I interviewed arts stakeholders on LI and community engagement reps at suburban theaters around the country to arrive at a theory of best practices for making theater in the suburbs.

MA, Medieval and Renaissance Studies, 2015

GPA: 3.98/4.0

Thesis: “From Donation to Vocation: Performance, Metadrama and Modeling in the *Colloquy of Ælfric*” (Advisor: Patricia Dailey, Professor, English & Comparative Literature)

I combined my experience as a medievalist and theatre scholar to apply a Performance Studies lens to an Old English pedagogical text to show how it could be viewed as a performance text.

London Academy of Music and Dramatic Art, London, UK

Post-graduate specialization in Classical Acting (MFA Equivalent), 2009

The University of Chicago, Chicago IL

AB (with General Honors), Theater and Performance Studies, 2007

Concentrations: Directing and Writing

GPA: 3.82/4.0; Major GPA: 3.9/4.0

Thesis: “The Folio Project: Using Shakespeare’s Original Texts as a Tool for the Modern Actor” (Advisor: Sean Graney, Artistic Director, Hypocrites Theater Company)

Undergraduate Awards and Honors

Phi Beta Kappa, Beta of Illinois Chapter, 2007

Maroon Key Society, 2006

Dean’s List 2003-2007

ADDITIONAL ACTING TRAINING

William Esper Studio

Two-Year Meisner Training Program with Bill Esper, 2010-2012

Shakespeare & Company, Lenox, MA

Summer Training Institute, 2004; Month-long Intensive, 2008

The Globe Theatre, London, UK

Summer Study Abroad: Acting Shakespeare, through Washington University in St. Louis, 2003

MEMBERSHIPS AND HONORS

Semi-Finalist (top 200 of 1200): The O’Neill Playwriting Conference, “*Safe as Houses*,” 2023

Member: The BMI Lehman Engel Musical Theatre Writing Workshop

Bookwriting Workshop, ‘22-23

Songwriting Workshop, ‘23-25 (ongoing)

Winner (First Place of 2100): NYC Midnight Rhyming Story Challenge, 2023
Semi-Finalist (top 87 of 3100): NYC Midnight Rhyming Story Challenge, 2022

TEACHING

COURSES

Tom Todoroff Conservatory, New York, NY, 2019-2022

Instructor: Western Theater History & Dramaturgy

- Developed and presented a thirty-class curriculum covering western theater history from the ancient Greeks to today and models of dramatic structure for an ensemble of twelve to twenty-four conservatory acting students, college-age and above.

LECTURES

South Eastern Theatre Conference, Lexington, KY, 2023

Panel Participant: A Collaborative Approach to Playwriting

Panel Participant: Making “The Momversations Project” with Radical Parent Inclusivity

National Women’s Theater Festival, Raleigh, NC, 2022

Panel Participant: Making “The Momversations Project” with Radical Parent Inclusivity

Western Michigan University, Kalamazoo: 53rd Int’l Congress on Medieval Studies, 2018

Panel Participant: “Literary Personae, Translating Identity”

Cornell University, Ithaca, NY: Medieval Studies Student Colloquium, 2018

Panel Participant: “Voice”

Emerson College, Boston, MA: Perspectives in World Theater, 2011-2015

“Early Modern England and British Theatrical Practices in the Time of Shakespeare”

Various contextual lectures on *Hamlet*, *Macbeth*, *Midsummer*, *Othello*, *Twelfth Night*

PROFESSIONAL AND EDUCATIONAL THEATER CREDITS

PLAYWRITING

Just Outside: A 10-Minute Musical, Lyricist and Co-Librettist, BMI Workshop, 2024

The Momversations Project, Co-Creator & Contributing Writer, National Women’s Theater Festival, Raleigh, NC, 2022*

*Ugly F*cks/Succubus*, Short Play Festival, The Nuyorican Poet’s Café, 2019

The Hunger, Dramaturg’s Play Festival, Nash, Columbia, 2018 ♦

Swansong, Sixth Annual Short New Play Festival, Red Bull Theater, NY, 2016 ♦

The Still Point of the Turning World, 10x10 Play Festival, Barrington Stage, MA, 2016

Visiting Dad, 10x10 Play Festival, Barrington Stage, MA, 2015

PUBLISHED PLAYS

Swansong, *Red Bull Shorts Volume 3*, Steele Spring Stage Rights, 2017

DRAMATURGY

New Work:

“The Momversations Project” by Johannah Maynard Edwards & Molly Claassen, National Women’s Theater Festival, Raleigh, NC, 2022*

“Good Things Happen” by Martin Murray, Lenfest Theater, Columbia, 2022

“Family Show” by Martin Murray, Shapiro Theater, Columbia, 2019

“JOY” by Pie Soto, Shapiro Theater, Columbia, 2018*

Adaptation:

“GASP: Inspired by H.P. Lovecraft” by Anna Rebek, Lenfest, Columbia, 2020

Spy in the House of Love by Anais Nin, Shapiro Studio, Columbia, 2018

Stalking the Bogeyman by Markus Potter, backers auditions prior to Off-B’way run, 2012-2013

Classical and Classics:

Twelfth Night, The Young Company, Classical Theater of Harlem with Columbia, 2020

Tennessee Williams’ *Two Character Play*, The 13th Street Theater, 2019

Romeo and Juliet, The Young Company, Classical Theater of Harlem with Columbia, 2019

Twelfth Night, Riverside Church, Columbia 2019 (under supervision of Brian Kulick)

Peter Weiss’ *Marat/Sade*, Shapiro Theater, Columbia, 2019

King Lear, The Brick, Brooklyn, 2018

DIRECTING

Director & Producer, Festival of One Acts, Tom Todoroff Studio, 2020-2022

Director, “Contamination”, Shapiro Theater, Columbia, 2018 (under supervision of Anne Bogart)

Founder and Artistic Director, The Tinkers’ Collective, 2012-2014

Director and Adaptor, Euripides’ *Andromache*, NYC Ancient Drama Festival, 2012

Director, “The Folio Project” (BA Thesis), University of Chicago, 2007

Director, *Ivona, Princess of Burgundia*, University of Chicago, 2006

Director, *The Bear*, University of Chicago, 2005

Assistant Director (dir. Sean Graney), *Hana’s Suitcase*, Chicago Children’s Theater, 2008

Assistant Director (dir. Sean Graney), *What the Butler Saw*, Court Theater, 2007

Assistant to Director (dir. Lou Jacob), *Black Comedy*, Barrington Stage Company, 2007

SELECTED ACTING

New York:

Metropolitan Playhouse: “Alphabet City IX” (Kierra Foster-Ba), 2013*

Red Bull Theater: *The Admirable Crichton* (Miss Fisher), 2013 ♦

The Tank: “*Six Seeds: The Persephone Project*” (Power/Voice of Hades), 2012*

The Gallery Players: *What the Butler Saw* (Geraldine Barclay), 2012

The Shaw Project: *Pygmalion* (Clara Eynsford-Hill), 2012 ♦

Marvell Repertory: *Tiger at the Gates* (Andromache); Strindberg’s *Easter* (Eleonora), 2012 ♦

The Boar Shakespeare Company: *Macbeth* (Malcolm); *The Comedy of Errors* (Emilia), 2010

Massachusetts:

Barrington Stage Company: *Much Ado About Nothing* (Margaret), 2013

Barrington Stage Company: *A Streetcar Named Desire* (Nurse/Ensemble), 2009

London Academy of Music and Dramatic Art:

Henry VI, part 3 (Richard of Gloucester/Lady Bona)

School for Scandal (Lady Sneerwell)

Way of the World (Mrs. Fainall)

Antony and Cleopatra (Octavius Caesar)

*indicates devised piece

♦ indicates professional reading

ADVOCACY & ANTI-RACISM TRAINING

Chief Representative for Long Island, Parent-Artist Advocacy League (PAAL), 2021-Present

PAAL is a national community, resource hub, and solutions generator for individuals with caregiver responsibilities and arts institutions who strive to support them. As a Chief Rep, I help create community for LI parent-artists and work collectively with local institutions to build initiatives and support.

Anti-Racism Trainings Taken:

PAAL: “Anti-Racism Session for White Parents,” September 2020

“Compassion Training for Chief Reps,” July 2022

“Anti-Oppression Training + The New Standard of Care,” July 2022

Nicole Brewer: “Anti-Racist Theatre, A Foundational Course,” October 2020

“Anti-Racist Theatre: A Level Up Course,” April 30, 2022

Sharifa Johka: “Finding the Keys: Antiracist Approaches to Radical Recruitment,” July 2021