

# EMILY BOYD DAHAB

Curriculum Vitae

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## EDUCATION

**Columbia University**, New York, NY

MFA, Dramaturgy, 2020

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

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)

**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

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)

## **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

## PROFESSIONAL AND EDUCATIONAL THEATER CREDITS

### **PLAYWRITING**

*Ugly F\*cks/Succubus*, Short Play Festival, The Nuyorican Poet’s Café, Summer 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** (as Emily Taplin Boyd)

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

### **DRAMATURGY**

**New Work:**

- “The Momversations” by Johannah Edwards, Nat’l Women’s Theatre Fest, Raleigh, NC, 2022\*
- “Good Things Happen” by Martin Murray, Location TBA, Columbia, 2022
- “Family Show” by Martin Murray, Shapiro Theater, Columbia, 2019
- “JOY” by Pie Soto, Shapiro Theater, Columbia, 2018\*
- “Perfect Storm” by Martin Murray, 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 13<sup>th</sup> Street Theater, Summer 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, “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)

**University of Chicago:**

*Electra*, dir. D. Nicholas Rudall (Clytemnestra)

*Woyzeck* (Marie)

*The Importance of Being Earnest*, dir. Jack Tamburri (Gwendolen)

*The Winter's Tale* (Hermione)

“AGON: a clown Oresteia” (Clown/Iphigenia)\*

\*indicates devised piece

♦ indicates professional reading

## **TEACHING**

### **COURSES**

**Tom Todoroff Conservatory, New York, NY, 2019-Present**

Instructor: Western Theater History & Dramaturgy

- Developed and present a thirty-class curriculum covering Western Theater History and models of dramatic structure for an ensemble of twelve to twenty-four acting students

### **INVITED LECTURES**

**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**

“*A Midsummer Night's Dream*: True Insight into the Fertile Imagination of a Genius”

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

Lectures on *Hamlet*, *Macbeth*, *Othello* and The Great Chain of Being

### **AWARDS AND HONORS**

Phi Beta Kappa, Beta of Illinois Chapter, 2007

Maroon Key Society, 2006

Dean's List 2003-2007

### **SKILLS**

Competitive Lindy Hop (10+ years), strong facility with accents and dialects, sewing

## **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 Long Island 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

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

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

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