

Emma Pauly

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Experience

Instructor, Chicago Dramatists, *Encountering Dionysus*

Spring 2020-Summer 2020

Will be leading an eight-week seminar with Chicago Dramatists. Class is geared towards playwrights looking to deepen their understanding of Greek tragedy as a means of generating or fueling their own work. Through the lens of the god Dionysus, participants will engage with three texts (*Prometheus Bound*, *Oedipus Rex*, and *Bacchae*) in multiple translations, as well as additional articles and pieces of adaptive media.

Dramaturg, Chicago Dramatists, *Three Antarclicas*

Spring 2020

Will be serving as dramaturg for the workshop and staged reading of *Three Antarclicas* by Kristin Idaszak, a play in development under Chicago dramatists. Duties include discussions with playwright and director, contributing outside research (topics include the history of Antarctic exploration, eco-tourism, and feminist movements of the 1970s).

Presenter, FOOT 2020

Winter 2020

Presented "An Adornment for the God: Re-Centering the Queer Body of Dionysus in Euripides' *Bacchae*" at the University of Toronto's 2020 Festival of Original Theatre.

Assistant Dramaturg, 2019 Kennedy Center New Play Dramaturgy Intensive

Summer 2019

Attended rehearsals and contributed outside research for *Polaris: A Tragedy Expansion Pack*, a new play being developed through the festival. Topics researched and discussed included Judaism and grieving, the history of modern sci-fi and fantasy, and the mechanics of *Dungeons and Dragons*.

Supporting Dramaturg, Court Theatre, *Oedipus Rex* and *Gospel at Colonus*

Spring 2019-Spring 2020

Created a dramaturgy packet for actor and design team's use as well as additional dramaturgical content for weekly emails, contributed altered translations for script (as well as advising on further adaptation for both shows) and facilitated creative and production team's interactions with the Greek text. Was present in the rehearsal room for *Oedipus Rex* to be an on-the-ground classical resource.

Dramaturg and Translator, *Medusa*

Summer 2019

Provided in-room dramaturgical support and supplementary content to Pop Magic Production's *Medusa*, a devised piece centering around the Gorgon mythos. Primary research subjects included beauty and terror in the ancient world, apotropaic imagery, constructing ritual and Medusa herself. Additionally, provided translations of Ovid's *Metamorphoses* and Hesiod's *Theogony* for devisers and production team.

Producer, Dramaturg and Translator, *The Bacchae*

Spring 2019

Translated Euripides' *Bacchae* in full and produced a staged reading of it at Uncommon Ground Edgewater. Coached actors and director through family trees, resonant themes and motifs within the text,

and pronunciation (with special attention paid to the history of the House of Cadmus, the symbology underpinning ancient gender and sexuality, and the relationship between the human and the divine in Eurpides).

Dramaturg and Translator, RhinoFest 2019

Autumn 2018-Winter 2019

Acted as production dramaturg for *Underworld Anthem*, an ensemble-based devised work based off the Orpheus and Eurydice mythos. Also provided custom translations of the Orphic Hymn to Persephone (from Ancient Greek) and Ovid's telling of the Orpheus and Eurydice story (*Metamorphoses*, X).

Indiegogo Coordinator and Research Assistant, Terry Tamminen Spring 2017-Autumn 2017

Compiled research lists and sourced images for CEO of the Leonardo diCaprio foundation Terry Tamminen concerning a Shakespeare-related project. Created and ran Indiegogo campaign, interfaced with donors and contributed creatively to rewards for donation.

Dramaturg, Downtown Repertory Theatre

Summer 2017 (June-August)

Provided dramaturgical research for *Love's Labours Lost*. Duties included meeting individually with actors, providing dramaturgy packets, and consulting with the director for difficult passages.

Assistant Director, The Road Theatre Company

Winter 2016-Spring 2017

Acted as Assistant Director for The Road's productions of *White Guy on the Bus* and *Little Children Dream of God*. Took blocking notes, organized rehearsals, coordinated with understudy cast contributed to creative process and auditions.

Dramaturg, The Road Theatre Company

Autumn 2016-Spring 2017

Dramaturgical research for The Road's productions of *The Play About the Baby* and *Little Children Dream of God*. Prepared dramaturgy packets for start of rehearsal and facilitated individual meetings with actors and production staff. Research during *The Play About the Baby* included the life of Edward Albee and explicating obscure references within the text. Research during *Little Children Dream of God* included finding accounts of Haitian refugees and delving into the religion of Haitian Vodou.

Research Assistant, Getty Villa

June 2015-August 2015

Assisted Head of Education Shelby Brown in compiling images and articles to be presented by Dr. Brown at educational talks concerning Roman jewelry and Roman daily life. Additionally, contributed dramaturgical research (visual and textual) to be presented to actors and production staff for an upcoming production of *Medea*.

Education

Bristol Old Vic Theatre School, Bristol, UK

2017-2018

International Acting-MA: Courses included text projects on Greek Tragedy, Shakespeare, Chekhov, Jonson and contemporary theatre, culminating in a production of *Mad Forest* by Caryl Churchill. Areas studied include Voice, Dialect, Singing, Actor's Movement, Period Dance, Combat, Clowning, Improv, Pilates, Theatre History, Audition Technique and On-Camera Technique.

University of Chicago, Chicago, IL

2012-2016

Theatre and Performance Studies Major, Classics Minor: B.A. (honors), 3.8GPA: Courses included Attic Greek (Introduction and Intermediate), Old English, Beowulf, Tolkien: Medieval and Modern, Acting Workshop (Audrey Francis), Onstage Presence, Ancient Greek Magic, Solo Performance, Myth, Old English Poetry, Story and Stagecraft, Neo-Futurist Performance Workshop, Adapting the Unadaptable, Dramaturgy and Dramatic Criticism (with Derek Matson), Domestic Tragedies, Puppet Theory, The Space Between and Early Medieval Literature in Multicultural Britain. Member of UT (University Theatre) and CES (Classical Entertainment Society) and frequent collaborator with UChicago Commedia (Attori Senza Paura).

Published Works

The Bacchae-The Mercurian, Fall 2019

Skills

- Proficient in Attic Greek, Homeric Greek, Latin, Old English, Middle English, and introductory Romanian
- Acting Techniques: Meisner, Viewpoints, Suzuki, Stanislavsky, Michael Chekhov
- Areas of research expertise: Ancient history and culture, mythology/folklore, classics, Renaissance and Elizabethan culture and theatre, pop culture
- Proficient in Excel
- Social/Digital media-literate