**R O B E R T M Y E R S**

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**EDUCATION**

**Yale University**, New Haven, CT. **Ph.D.,** **Spanish and Portuguese Languages and Literatures**, 1995. Course work: Hispano-Arabic literature, comparative literature, medieval literature, Latin American literature, modernist literature, literary criticism. Dissertation: *The Language of Camões: Modern Readers of* The Lusiads, with chapters on Fernando Pessoa, Ezra Pound, Carlos Drummond de Andrade and Sir Richard Burton. Directed by **María Rosa Menocal.** Readers included **Roberto González Echevarría** and **Harold Bloom**.

**Eckerd College**, St. Petersburg, FL. **B.A**. **English Literature and Creative Writing**, 1975.English, American and world literature, and creative writing with **Edward Field** and **Peter Meinke**.

**TEACHING EXPERIENCE**

**American University of Beirut.** Beirut, Lebanon. 2004-Present. **Professor of English.**

**Director, Alwaleed Center for American Studies (CASAR), (2018-present). Director, The Theater Initiative (2016-present).** Have developed and taught eighteen courses in world theater, American theater, world literature, Shakespeare, playwriting, Latin American literature, and literature and science. Author of creative writing minor. Producer of original play with renowned Iraqi theater artist **Jawad al-Assadi**, world premieres of English-language versions that I co-translated of ***Rituals of Signs and Transformation*** and ***The Rape***, by Syria’s most significant contemporary playwright, **Sa’dallah Wannous**, and ***The Dictator***, by **'Issam Mahfouz**, and Arabic-language versions of ***King Lear*** [*al-Malik Lear*] and ***Blood Wedding*** [*‘Arras* *al-Damm*].

**United Nations International School.** New York, NY.2002-2003. **Upper School English Teacher**. Courses in world theatre, Latin American literature and world literature.

**University of Rio de Janeiro**, Rio de Janeiro, Brazil. 1999. **Fulbright Fellow**. **Professor/ Visiting Artist** in M.F.A. program for performance/playwriting course and workshop entitled "Modes of Fact-Based Drama in the U.S., Europe and Latin America," which included readings of Augusto Boal, Anna Deveare Smith, Moisés Kaufman, Caryl Churchill and others. Course culminated in staged public performance.

**Working Title Theater**. East Hampton, NY. 1998-2001. **Director**. Courses in modern and contemporary theater, playwriting and science and theater. Courses included theoretical texts and works by Ibsen, Chekhov, Pinter, Beckett, Stoppard, Brecht, Churchill, Frayn and others.

**Wesleyan University**. Middletown, CT. 1998. **Visiting Professor**. For theater department course on performance/historical drama. Included studies of works by Caryl Churchill, Emily Mann, Anna Deavere Smith and others, and a staged reading of texts developed with students.

**Dartmouth University**. Hanover, NH. 1996. **Visiting Professor**. Co-taught undergraduate drama and workshop course, developed with the **New York Theatre Workshop** and **Department of American Studies,** about American white supremacist movements**.** Course culminated in a production of *Heartland*, a full-length play I wrote.

**Rutgers University**. Newark, NJ. 1998 and 1994. **Adjunct Professor**. For Romance Language Department survey course of Iberian literary traditions, which included Hispano-Arabic lyric poetry, Golden Age drama and poetry, medieval *cantigas*, and epic poetry.

**Yale University**. New Haven, CT. 1990-1991. **Instructor** for "Introduction to Portuguese," a culture-based language course.

**PLAYS AND SCREENPLAYS**

***‘Arras al-Damm* [*Blood Wedding*]**, by Federico García Lorca. 2018. Producer and dramaturg for site-specific, Arabic-language version of play, staged in the Lebanese village of Hammana in conjunction with Hammana Artist House. Directed by **Sahar Assaf.**

***The Adventure of the Head of Mamlouk Jabir***, by **Sa'dallah Wannous**. 2017. Co-translator with **Nada Saab**. Staged reading, directed by **Rania Khalil**, as part of "Arab Classic Plays," **CUNY's** **Martin Segal Theater Center**, which included a panel discussion with **Marvin Carlson** **(Professor of Theater, CUNY),** **Edward Ziter** (**Chair of** **Department of Theater, NYU**) and **Phillip Himberg** **(Sundance Institute)**.

***al-Malik Lear* [*King Lear*]**, by William Shakespeare.2016.Producer and dramaturg for world premiere of first Arabic-language version in Lebanon, with **Roger Assaf**, directed by Sahar Assaf and **Rachel Valentine-Smith, Faction Theater, London.** Produced at **Masrah al-Madina,** Beirut with AUB's 150th Anniversary Committee.

***Acting Like Children.*** 2016. Playwright. Comedy about busy professionals who hire actors to be them at the golden wedding anniversary celebration of their bohemian parents. Reading: **Theater Row**, New York, 2016. Directed by **Kirsten Sanderson**.

***Hiwar al Kilab* [*Dog's Dialogue*]**, by Miguel de Cervantes.2016.Translator, dramaturg, adaptor for the stage of two stories from *Novelas Ejemplares*. Produced at Masrah al-Madina, Beirut.

***Mother of Justice***. 2015. Playwright. Stage play and pilot for web series about a female investigative reporter who works for a Beirut radio station. Finalist: **Sundance Theater Lab**, Marrakech, Morocco.

***The Rape***. 2015. Translator with **Nada Saab**. Producer and adaptor. Stage play by Sa’dallah Wannous, directed by Sahar Assaf. English-language world premiere at LAU’s Irwin Theater, Beirut, 2015.

***Watch Your Step***. 2014. Playwright. A site-specific theater piece about the Lebanese Civil War set in Beirut’s Khandak al Ghamik neighborhood. Directed by Sahar Assaf.

***Drone Pilots.*** 2013. Playwright. Radio play about drone pilots for BBC’s Radio 4, with **David** **Rasche**, directed by **Judith Kampfner**. Aired September 2013. Winner **“Best Radio Drama,” New York Festivals World’s Best Radio Programs**.

***Rituals of Signs and Transformation*.** 2013. (Translator with Nada Saab. Producer and Adaptor). Stage play by Sa’dallah Wannous. Major grant from **MacArthur Foundation**. World English-language premiere: **Babel** **Theatre**, Beirut, directed by Sahar Assaf, 2013. Readings: New York Theatre Workshop, 2014. **Silk Road Rising**, Chicago, 2014; **Martin Segal Center, CUNY**, 2014.

***Twilight Country***. 2012. Playwright. Stage play about two women who read Dante’s *Inferno* together to overcome their respective traumas, set in Asheville, North Carolina in 1948. Headline event at the **Pittsburgh Humanities Festival**, with **Kathleen Chalfant** and **Anita Dashiell-Sparks**, 2015. Readings:  **Kathleen Chalfant** and **Stephanie Berry**, 2014; **Tonya Pinkins** and **Lisa Pelikan**, 2013 (both at the **New Group**, directed by Kirsten Sanderson).

***Unmanned*.** 2012. Playwright. Stage play about drone pilots. **Metta Theater**, Santa Fe, with **Bruce McIntosh**, 2016. Staged readings: Silk Road Rising, directed by **Sandeep Das**, 2014; **Blank Theatre**, Hollywood, directed by Kirsten Sanderson, 2012; New Group, New York, directed by **Evan Yionoulis, Yale Drama School and Yale Repertory**, 2012; **U. of Illinois Urbana-Champaign**, produced by **International Forum for U.S. Studies Institute**, 2012.

***The Dictator***. 2011. Translator with Nada Saab. Stage play by Lebanon’s best-known modern playwright, **’Issam Mahfouz**. Published in ***PAJ*, M.I.T. Press**, 2015. Producer and adaptor, **“Between the Seas” Theater Festival**, New York, 2015, directed by Sahar Assaf. Staged reading, "Arabic Classic Plays" at CUNY's Martin Segal Theater, directed by **Sara Rademacher**, 2017.

***Painting Persia*.** 2009. Stage play inspired by the trip of French geographer Xavier Hommaire de Hell and painter Jules Laurens to Iran in the 1840s. Readings: CUNY, Martin E. Segal Theatre Center, 2011. New York Theatre Workshop, 2010 (both directed by **Ian Morgan,** New Group).

***Mesopotamia***. 2007. Stage play about Gertrude Bell and the British occupation of Iraq. Support from **AUB’s URB/Platten Fund** and the **Center for American Studies.** **Whitney Humanities** **Center**, **Yale**, produced by **Yale’s** **Council for Middle** **East Sudies** and the **Yale World Performance** **Project**, with Kathleen Chalfant, 2012, directed by Evan Yionoulis. In conjunction with the exhibition in the Whitney Gallery “Gertrude Bell in Mesopotamia” that I curated, which included photographs, books, maps, letters and other documents. Readings: **Playwrights Theater** and **Boston University**, 2012; NewGroup, New York, with Kathleen Chalfant**,** directed by Ian Morgan, 2009;New York Theatre Workshop, with **Janet Zarish,** directed by **Chris Grabowski**, 2006; **Pegasus Players**, 2005.

***Baghdadi Bath***. 2005. Translator with Nada Saab. Stage play by Iraqi playwright Jawad al- Assadi. Production: **La Mama**, New York, 2009, directed by **Zishan Ugurlu**. Staged reading: **Dartmouth University**, produced by New York Theatre Workshop, with **Sean Krishnan** and **Assif Mandvi**, 2006. Reading: **Vassar College**, produced by New York Theatre Workshop, 2007. Published with an introductory essay in *PAJ*, May 2008.

***Against My Heart*.** 2003.Stage play based on Fanny Kemble’s visit to a Georgia plantation in the 1840s. Written with **New York State Council on the Arts** “Individual Artist’s Commission.” Percolating Playwrights Series: **Theatre in the Square**, Atlanta, 2003. (Opening monologue published in *Monologues for Actors of Color*, Routledge, 2016).

***Perfectly Clear***, 2001. Stage play about Richard Nixon, for **Metropolitan Entertainment**, Broadway producers of *Victor/Victoria*and*DamnYankees*. Readings: **Ensemble Studio Theater**, NYC, 2003; New York Theatre Workshop, 2002 (directed by Kirsten Sanderson).

***The Passage***, 2001. Stage play, including text, music and dance, with Jordanian theater artists Najeh Abu Al Zein and Lina Attel. At the **Performing Arts Center, Amman, Jordan.**

***Clock Without Hands***, 1999. Screenplay based on the novel by **Carson McCullers** for the estate of Ms. McCullers.

***The Lynching of Leo Frank***, 1998. Stage play based on the Leo Frank case. Productions: **Theater in the Square,** Atlanta (directed by **Anders Cato**), 2000. Pegasus Players Theater, Chicago, directed by **Jonathan Wilson, Loyola University**. Major support from the **Sara Lee Foundation**, 1998. **Joseph Jefferson Award: “Best New Play.”**

***Dead of Night: The Execution of Fred Hampton***, 1997. Stage play about the death of Black Panther leader Fred Hampton, directed by Jonathan Wilson. Commission and production: Pegasus Players Theater, 1998. Optioned for film by **Showtime/Forest Whitaker**.

***The Jesuit***, 1998. Screenplay. Fictional story of a Jesuit priest who becomes an opera singer, for **José Carreras**.

***Spin Control***, 1997. Screenplay for feature film based on the life of Lee Atwater, for **HBO/Alliance Atlantis Pictures**.

***Heartland***, 1996. Stage play. Fictional story of American right-wing militia group, directed by **Tim Raphael**. Music direction by **Michael Keck**. With **Kaipo Schwab**, **Dale Soules** and Michael Keck. Production: With New York Theatre Workshop and Department of American Studies, Dartmouth, 1996. Reading: **Imua Theatre**, New York, 1999.

***Atwater: Fixin' to Die***, 1992. Stage play based on the life of Lee Atwater. Productions include: **Drag Strip Courage**, Fort Worth, 2016; **California Stage**, Sacramento, 2009; **Cygnet Theater**, San Diego, 2006; **Magic Theater**, San Francisco, 2004 (Reading); **MCC Theater**, New York, 1997, directed by **George Furth**; **Church Street**, Washington, DC, 1996, with **Bruce McIntosh** **(Helen Hayes Award Nomination,** "**Best Actor”)**; **Kennedy School of Government, Harvard,** 1996; Pegasus Players, directed by **Gary Griffin**, 1996; **Tamarind Theatre**, Los Angeles, 1992; **West Bank Theatre**, New York, with **Dylan Baker**, directed by **Ethan McSweeney**, 1992.

**CONFERENCE AND WORKSHOP PRESENTATIONS**

*Death and the King’s Horseman*. 2018. Director of staged reading of play by Nobel Prize-winning Nigerian writer Wole Soyinka, after his talk at AUB’s Assembly Hall. Produced by the Anis Makdisi Program in Literature, the Theater Initiative and the African Club at AUB.

“Using Theater History, Translation Studies and Performance Studies to Redefine Arab Dramaturgy.” 2018. For *Towards Arab Dramaturgies*, an international conference produced by CUNY’s PhD program in theater and performance and Martin Segal Theatre Center, New York.

“Political and Social Theater in the Arab Region: Making the Private Public.” 2018. For *Beirut Briefings*, a series of webcast talks at AUB, New York, produced and curated by Rami Khouri.

“Diglossia in Mahfouz’s *The Dictator*.” 2018. Presenter with Nada Saab at ***Drama Across Borders: The Politics and Poetics of Contemporary Theater in Translation****,* produced by **Cornell University**’s Department of Theater.

“Latin America, *al-Andalus* and the Arab World.” 2018. Organizer of conference that included presentations by **Luce López Baralt**, **Christina Civantos,** **Marvin Carlson**, **Jean Graham-Jones, Michel Sleiman, Emilio Gonzalez-Ferrín** and others on theater, literature, language, history, culture and linguistics. Edited volume of selected essays based on the conference forthcoming from AUB Press.

**Lincoln Center Directors Mediterranean Lab**. 2108. AUB. Participant along with prominent theatrical directors and artists from Jordan, Lebanon, Britain, Greece, Spain, Italy and the U.S.

“Brecht, Wannous and Arab Theater.” 2018. Presenter with Nada Saab on panel entitled ***Brecht in the Arab World***. 2018. **MLA Conference**. New York.

"Darwin, AUB and the Arab World." 2016. Organizer of conference that included presentations by **President Fadlo Khuri, M.D., AUB**; **Marcia Inhorn, Yale**; **Betty Anderson, Boston University**; **Salman Hameed, Hampshire College**; and **Tarek Dewiri** and **Youssef Ismail** of the **Egyptian National Theater**. Conference preceded by staged reading of *After Darwin*, by Timberlake Wertenbaker, in which I performed a principal role.

**Center for Humanities, Carnegie-Mellon University**. 2015. Presenter at post-play discussions of *Unmanned*, a play I wrote about drone pilots, with scholars from Carnegie-Mellon, as part of Center's annual theme of "War."

"Conversation on Contemporary Beirut Theatre." 2015. Presenter and panelist. **Islamic Institute, McGill University**. Montreal, Canada.

"Conversation on Contemporary Beirut Theatre." 2015. Presenter and Panelist for talks, play reading and discussion at event produced by **LAU/NY** and **MEMEAC/CUNY**. New York.

“(Re)Visiting Wannous.” 2015. Keynote address and workshop at conference entitled **An Tonnelhuis Theater and Moussem Cultural Center.** Antwerp, Belgium.

“On Wannous.” 2015. Co-organizer with Sonja Mejcher-Atassi and Sahar Assaf of a conference with Elias Khoury, Mohamad Al-Attar, Friederike Pannewick and Nada Saab on Sa’dallah Wannous. Proceedings submitted to **Cambridge UP** for publication. AUB, Beirut.

“Arabic Theater in Translation: Language, Culture and Politics.” 2014. Participant on panel with Hassan Abdulrazzak, Abdullah Alkafri, Nada Saab and Catherine Coray at **NYU Abu Dhabi**.

“Syrian Drama: Theater of Sa’dallah Wannous.” 2014. Participant on panel with Marvin Carlson, Frank Hentschker, Nada Saab and Sahar Assaf. Martin Segal Theatre, Graduate Center, CUNY.

“Dramatizing Resistance.” 2014. Participant on a panel with **Riad Ismat**, **Jamil Khoury**, Nada Saab and Sahar Assaf. Silk Road Rising Theater, Chicago.

“Converging Creativities.” 2012-2015. Organizer and producer of a series of six panels and talks about Science and Arts & Humanities, including a discussion with director **Peter Sellars** and a screening of the opera *Doctor Atomic*, which he directed, by John Adams.

“Using Theater to Teach History.” 2011. Presenter at **Yale’s Macmillan Center**. Yale University.

“Painting the Theater of the East.” 2011. Talk at Whitney Humanities Center, Faculty Seminar Series. Yale University.

“The Art of Losing: Representations of Revolutions in the Theaters of Büchner, Usigli and Kushner.” 2011. With Miriam Ayres. Talk at **International American Studies Association. Universidade Federal Fluminense.** Niteroi, Brazil.

“The View from Beirut.” 2011. Meeting of Directors of Alwaleed Centers. Edinburgh, Scotland.

“Women and Men Portraying Power Onstage: Lynn Nottage’s *Ruined*.” *Women in Threatened Societies*. Talk and workshop. 2011. Babel Theatre**,** Beirut.

“An East/West *Pas De Deux*: The *Ballets Russes* and the Orient in the Modern Western Imagination.” 2010. Talk at **American Studies Institute. Korean National University**. Seoul, South Korea.

“*Jean Genet a traves les yeux arabes*.” 2009. International roundtable on Genet in the Arab world. Babel Theatre, Beirut.

“The Theater of Jawad al-Assadi.”2009.Martin Segal Theatre Center, The Graduate Center, CUNY. Panelist with Jawad al-Assadi, Zishan Ugurlu and Marvin Carlson. Presentation about adaptation and production of *Baghdadi Bath* (produced at La Mama, 2009).

“Painting the Theater of the East: Orientalist Painters and the 19th-Century European Theater.”2008.Department of Literature, Humanities Lecture Series, **Lebanese American University**.

“Painting the Theater of the East: Orientalist Painters and the 19th-Century European Theater.”2008. **Middle East and Middle Eastern American Center**. **The Graduate Center, CUNY**.

Talk co-Sponsored by Ph.D. Program in Theater, with an introduction by Marvin Carlson.

“Painter-Travelers and the Theater of the East.” 2008. Invited lecture at conference sponsored by ***Middle East Critique*,** Hamline University, St. Paul, MN.

“Playing With History: Political Theater in Europe, the U.S. and the Middle East.”2007. Invited lecture co-sponsored by the **Humanities Center**, the **Humanities Scholars Program** and the **School of Drama,** **Carnegie-Mellon University**.

“Theater and Politics/East and West: Political and Historical Theater in the U.S., Europe and the Arab World.”2007. Paper given at **Centro** **Cultural de la Cooperación, Buenos Aires, Argentina**.

“Historical and Political Theater in the U.S. and the Middle East.” 2007. Paper given at Casa de Pepino, as part of the “Aula Pública de Teoría del Teatro Contemporáneo” series. Sponsored by the **Secretary of Culture, Córdoba, Argentina**.

“The Theater of Jawad al-Assadi.”2007. Coordinator/Guest Artist. **Vassar College**, sponsored by the New York Theatre Workshop. Week-long workshop and presentation of works by the Iraqi theater artist, including ***Women in War***, ***Forget Hamlet*** and ***Baghdadi Bath*.**

***“Biokharaphia*.”** 2007. Talk given about the theater of **Rabih Mrouè** and **Lina Saneh** and the contemporary Lebanese theater at the **Masrah Arab Festival**, sponsored by **World Performance Project, Joe Roach** and the **Mellon Foundation**, at **Yale University**.

“Contemporary Historical Theater.” 2007. Talk given about writing historical theater and my plays *Atwater: Fixin’ to Die* and *Mesopotamia*, at the Department of Theater, **Kenyon College**.

“Gertrude Bell and the Pacification of Iraq.” 2006. Talk given at the **Center for American Studies Conference at AUB** “America in the Middle East, the Middle East in America.”

*“Baghdadi Bath*.” 2006. Co-producer of staged reading of play by Jawad al-Assadi (co-translated with Nada Saab) at Dartmouth University, sponsored by the New York Theatre Workshop.

*The Cats of Renée Dick***.** 2006. Creator of a theater workshop, course and fully staged theatre production, with visual artist **Helen Karam** and theater director Jawad al-Assadi at AUB.

“The Pitfalls of Literal Translation.” 2006. Talk about translation from Arabic into English of the play *Baghdadi Bath*, sponsored by the **Anis Makdisi Literary Program at** **AUB**.

*Now and Again***.** 2004.Creator and director of a series of public readings of American and British plays at AUB.

“The Language of Camões.” 1999. Paper about empire, Orientalism and the English translations of Camões’ epic poem *The Lusiads*. **Universidade Federal do Rio de Janeiro, Brazil**.

“Translating History and Self-Translation: João Ubaldo Ribeiro’s *Viva o povo brasileiro.”* 1992. (Published in *Brasil/ Brazil***,**November 12, 1994). **MLA** Convention, New York.

**AWARDS**

**New York International Festival Radio Awards.** 2014. **“Best Radio Drama,”** for *Drone Pilots*, broadcast on BBC’s Radio 4.

**URB Grant, AUB**. 2018-2020. Historical novel about the American Civil War. 2014-2015. Science and the Arts and Humanities, and a New Stage Play, *Animal Spirits.*

**MacArthur Grant.** 2012.With Silk Road Rising Theater, Chicago; American University of Beirut; and Nada Saab, Associate Professor of Literature at Lebanese American University. To translate, adapt and stage *Rituals and Signs of Transformation*, a play by contemporary Syrian playwright Sa’dallah Wannous.

**Visiting Fellow. Forum for International U.S. Studies. University of Illinois.** 2012.To research drone warfare and create a new play, *Unmanned*, about drone pilots. Staged reading of *Unmanned* at Spurlock Museum, UIUC.

**Franke Visiting Artist/Scholar. Whitney Humanities Center, Yale**. 2011. To curate an exhibition about Gertrude Bell at the Whitney Center and to stage a production of *Mesopotamia*, a play I wrote about Gertrude Bell, with Kathleen Chalfant, directed by Evan Yionoulis, from the Yale Drama School and Yale Repertory Theater. Co-produced by AUB and **World Performance Project**, supported by a Title VI grant from the **Council for Middle East Studies, Yale.**

**Mellon Foundation Grant**. 2010. For screening of **Henry Chalfant’s** films ***Style Wars*** and ***Ten Days on the West Bank***, a panel on street art in Beirut at the AUB Department of Architecture and Graphic Arts, and a workshop and documentary film about street art in Beirut with AUB students, professors and local street artists.

**Center for American Studies, AUB**. 2006-2017. Grants to research political and revolutionary theater in the Americas, images of Easterners in Western plays, Orientalism in Brazil, Arabic influence in Spanish and Latin American literature, and a new play about John Maynard Keynes and Lydia Lopokova.

**URB/Platten Fund, AUB, 2004**. For research and a reading of *Mesopotamia*, a new play about Iraq.

**Fulbright Fellowship**. 2003. University of Jordan, Amman. (Declined).

**Fulbright-Hays Award.** 2001**.** For artistic collaboration, workshops and lectures at the **Performing Arts Center, Amman, Jordan**, and the **Dramatic Institute, Damascus, Syria**.

**New York State Council on the Arts** “Individual Artist’s Commission,” 2001. For the play *Against My Heart*.

**Joseph Jefferson Award. "Best New Work, Chicago, 1999."** For the play *The Lynching of Leo Frank.*

**Fulbright Fellowship**. Rio de Janeiro, Brazil. 1999. For research on Latin American and Brazilian theater.

**Fundación Valparaíso**. Almería, Spain. 1998. Playwriting residency.

**Bildner Prize**. Yale University. 1991. Best Portuguese Student.

**LANGUAGES**

English (native), Spanish (near-native), Portuguese (near-native), French (written), Arabic (intermediate).

**TRAVEL**

Argentina, Brazil, Canada, China, Costa Rica, England, France, Germany, Greece, Holland, Hungary, Jamaica, Jordan, Korea, Lebanon, Mexico, Oman, Scotland, Spain, Sri Lanka, Syria, Turkey

**COURSES OFFERED AT AUB**

English 212 (Age of Shakespeare)

English 215 (Modern British and Irish Theater)

English 216 (Modern American Theater)

English 225 (Modern American Literature)

English 236 (Introduction to Creative Writing)

English 239 (Screenwriting)

English 244 (Theater Production: *The Cats of Renèe Dick*)

English 244/FAAH 283 (Theater Production: *Rituals of Signs and Transformations*)

English 244/FAAH 283 (Theater Production: *The Rape*)

English 244/FAAH 283 (Theater Production: *King Lear*)

English 244/FAAH 283 (The Production: *Blood Wedding*)

English 251 (Playwriting)

English 309B (Latin American Modernities)

English 304 (The Making of Modern American Drama)

English 306M (Literature and Science)

English 325 (Historical Theater)

English 325 (The Making of Modern European Drama)

CVSP 212 (Modern and Contemporary World Theater)

AMST 215 (Introduction to American Studies)

**AUB SERVICE**

Presidential Task Force on Women, 2018-

Task Force on the New Core Curriculum, 2018-

Research Committee, 2016-2017

Author, Theater Initiative Proposal, 2015

Director, Theater Initiative, 2016-2017

Member, Executive Committee, 2015

Member, Committee on Interdisciplinary Programs, 2014-2015

Teaching Excellence Award Nomination, 2014

Director, Center for American Studies, 2014-2015 and 2009-2011

Chair, Department of English, 2009

Member, Arts and Humanities Initiative, Advisory Group, 2011-2015

Producer, "Converging Creativities: The Sciences and Arts and Humanities in Dialogue at AUB."

Series of six events about science, the arts and humanities at AUB, 2011-2015

Member, Board of Graduate Studies, 2010-2013

Member, BGS Subcommittee on MA in Human Resources, 2010-2011

Member, Graduate Studies Committee, 2010-2013

Freshman Advisor, 2009-2011

Member, Creative Writing Program, English Department, 2004-2014

Member, Graduate Literature Program, English Department, 2004-2017

Member, Curriculum Committee, English Department, 2013-2015

Chair and member of promotion committees and search committees for positions in literature, American Studies, language, creative writing and reader on over a dozen MA theses. 2005-2017.

Director, MA theses, 2005-2017:

*Ukraine and Lebanon Reimagined: Cosmopolitanism and Nationalism in the Works of*

*Taras Schevchenko and Mikhail Naimy*, 2018

*The Novel as Product and Shaper of Cultures: A Cultural, Historical, and Literary*

*Reading of* Doctor Zhivago, Explosion in a Cathedral and Palace Walk, 2017

*Büchner in the Arab World*, 2015

*Aesthetics of Play: Narrative Experience in Video Games and Documentary Theater*,

2015

*Asking and Telling: Tracing the Documentary Impulse to a Tradition of Contemporary*

*Plays*, 2011

*Play's The Thing: Tom Stoppard's* Rosencrantz and Guildenstern are Dead*,* 2009

*The Myth of the Good War: Unregenerative Violence* *in Mailer's* The Naked and the

Dead, *Heller's* Catch 22 and *Vonnegut's* Slaughterhouse Five, 2007

*Talking Clues: Language and Text-Play in Three Contemporary Detective Novels*, 2006

*Anaïs Nin, Virginia Woolf and D. H. Lawrence: A Bloomian Family Romance*, 2006

**Member, Writers Guild of America East**

**Member, Dramatists Guild**

**Editorial Board, *Arab Stages***

**New York Theatre Workshop Usual Suspect**

**New Group, Associated Artist**

**Member, Modern Languages Association**

**Member, American Association of University Professors**

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**PUBLICATIONS**

*Sentence to Hope: A Sa’dallah Wannous Reader*. Co-editor and co-translator with Nada Saab of a volume of plays, essays and speeches by Sa’dallah Wannous. Includes introductory essay, for **Yale University Press’s** **Margellos World Republic of Letters** series. 2019.

*Modern and Contemporary Political Theater from the Levant.*Co-editor and co-translator with Nada Saab. With commentary about and plays by Sa’dallah Wannous, Jawad al-Asadi, Issam Mahfouz, Mohammed al-Maghout and Ra’eda Taha. **Brill.** 2018.

"From Cairo to Camagüey: Ibn Daniyal's *The Shadow Spirit*, Sarduy's *Cobra*, and Rojas's *Celestina* as a Bawd Between the Arab World and Latin America" in ***Comparative Literature Studies***. Study of rhetorical and cultural continuities among literary works from the medieval Arab world, the Spanish Golden Age and contemporary Latin America*.* 2019 [REFEREED].

*On Wannous*. Co-editor with Sonja Mejcher-Atassi. Expanded proceedings of conference held at AUB on theatrical, cultural and intellectual legacy of Sa’dallah Wannous, with articles by Edward Ziter, Margaret Litvin, Elias Khoury and Friederike Pannewick. Forthcoming **Cambridge University Press**, 2019.

"Sa'dallah Wannous." Chapter in *Companion to World Literature*. Hoboken, NJ: **Wiley-Blackwell**. Commissioned, 2019.

"*Tuqus al-Isharat wa-l-Tahawwulat*." Entry in *Global Encyclopedia of Lesbian, Gay, Bisexual, Transgender and Queer History*. Farmington Hills, MI: **Charles Scribner's Sons/Gale-Macmillan** **Reference**. Commissioned, 2019.

*Against My Heart*. Opening Monologue. *Monologues for Actors of Color*. **Routledge**, 2016.

“Revolutionary Theatre of the Absurd: *The Dictator.”*(Translator with Nada Saab). Essay about and translation of contemporary play by Lebanon’s most significant contemporary playwright, ’Issam Mahfouz. ***PAJ*, M.I.T. Press**, January 2015 [REFEREED].

*Four plays from Syria: Sa’dallah Wannus*. Marvin Carlson, ed. Introduction to the volume and co-translator with Nada Saab of *Rituals of Signs and Transformations*, a stage play by Sa’dallah Wannous. New York: **Martin E. Segal Theatre Center Publications**. CUNY Graduate Center, 2014.

“Sufism and Shakespeare: The Poetics of Personal and Political Transformation in Sa‘dallah Wannus’s *Tuqus al-Isharat wa-l-Tahawwulat.”* ***Theatre Research International***, **Cambridge UP**. (With Nada Saab). Study of Syrian playwright for special issue on “Theatre and the Arab Spring.” 2013. [REFEREED].

“American Studies in the Middle East.” Seoul, Korea: **American Studies Institute, Seoul National University**, 2011.

“An East/West *Pas de Deux*: *The Ballets Russes* and the Orient in the Modern Western Imagination.” *Representing Islam, Terrorism, and Violence: Changes in American Society and Culture After 9/11.* Seoul, Korea: American Studies Institute, Seoul National University, 2010.

*Connections and Ruptures: Proceedings of the Third International* *Conference Sponsored by the Center for American Studies and* *Research, AUB*. (Editor). Beirut: AUB, 2011 (Includes Opening Remarks and Introduction) [REFEREED].

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