

Emma Jude Harris

director/dramaturg/researcher

Directing

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| <i>*The Retreat</i> | Finborough Theatre | By Jason Sherman | 2023 |
| <i>Cabildo</i> | Wilton's Music Hall | By Amy Beach | 2021 |
| | Arcola Theatre, Grimeborn | | 2019 |
| <i>Breech</i> | Bitter Pill Theatre (radio) | By Georgia Green | 2021 |
| <i>The Telephone</i> | Jessie Anand Productions | By Gian Carlo Menotti | 2020 |
| <i>The Agency</i> | Tête-à-Tête (filmed opera) | By Sarah Sigal & Matt Olyver | 2020 |
| <i>sorry did I wake you</i> | Tristan Bates Theatre | By Nina Georgieff & Beth Collins | 2019 |
| <i>Ares</i> | VAULT Festival | By Katie Granger | 2019 |

Dramaturgy

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| <i>Watch on the Rhine</i> | Donmar Warehouse | Dramaturg (dir. Ellen McDougall) | 2022 |
| <i>The Unknown Goddess (R & D)</i> | Britten Pears | By CN Lester, Sarah Dacey & Barbara Strozzi | 2022 |
| <i>Venice Preserved</i> | Royal Shakespeare Company | Research consultant (dir. Prasanna Puwanarajah) | 2019 |
| <i>Absolute Hell</i> | National Theatre | Research assistant (dir. Joe Hill-Gibbins) | 2018 |
| <i>I promise tomorrow I'll forget...</i> | Et Cetera Theatre | Dramaturg (dir. Olivia Ouwehand) | 2018 |
| <i>A Fantastic Bohemian</i> | Arcola Theatre, Grimeborn | Dramaturg (dir. María Olmedo) | 2018 |
| <i>The Burning Fiery Furnace</i> | Scottish Opera | Dramaturg (dir. Jenny Ogilvie) | 2018 |

R & D Directing

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| <i>*DOG</i> | Camden People's Theatre | By Hugh Wyld | 2023 |
| <i>After the Lavoisier</i> | Kiln Theatre/artsdepot | By Nick Cassenbaum | 2022 |
| <i>Antisemitism-a new (((musical)))</i> | JW3/Arts Theatre | By Uri Agnon | 2022 |
| <i>Unicorn</i> | Bush Theatre | By Naomi Westerman | 2021 |
| <i>10 Ways to Have the Perfect Conversation</i> | Gate Theatre | By Aneesha Srinivasan | 2021 |

Drama School Directing

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| <i>Rosencrantz and Guildenstern are Dead</i> | East 15, BA Acting/Combat | By Tom Stoppard | 2023 |
| <i>The Awakening of Cheerful Feelings...</i> | CSSD, MA Music Theatre | By David Merriman after Jane Austen | 2022 |
| <i>Love's Labour's Lost</i> | Rose Bruford, MA Acting | By William Shakespeare | 2022 |
| <i>The Rover</i> | Oxford School of Drama, BA | By Aphra Behn | 2022 |
| <i>The Basset Table</i> | RADA, BA Acting | By Susannah Centlivre | 2021 |

Assistant/Associate Directing

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| <i>*The Fairy Queen</i> | Longborough Festival Opera | Associate director to Polly Graham | 2023 |
| <i>Triple Bill: Witch, Ariadne..., L'Ariana</i> | Royal Academy of Music | Assistant director to Polly Graham | 2022 |
| <i>Le Nozze Di Figaro</i> | English National Opera | Observing Joe Hill-Gibbins | 2020 |
| <i>These Wandering Stones</i> | Barbican Sound Unbound | Assistant director to Anna Pool | 2019 |
| <i>Libuse</i> | UCOpera | Assistant director to Cecilia Stinton | 2019 |
| <i>The Noble Nine</i> | VAULT Festival | Assistant director to Polina Kalinina | 2019 |

Film

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| <i>The Awkward Intimacy Coordinator</i> | Good Woman Productions | By Emily Steck | 2021 |
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Workshops, Teaching, and Facilitating

-Guest lecturer, tutor, and workshop facilitator at: Royal Academy of Dramatic Arts, Central School of Speech and Drama, Guildhall School of Music and Drama, Mountview Academy of Theatre Arts, London Academy of Music and Dramatic Arts, Oxford School of Drama, Young Vic, Donmar Warehouse (2018-present)

-Co-director of Global Origins, a network and platform for international, diasporic and multicultural artists

-Co-host of REROUTED: Global Origins' digital discussion group for decolonizing theatre and performance at the Gate Theatre

Training

Royal Central School of Speech and Drama (CSSD), MFA Advanced Theatre Practice 2016-2018 (distinction)

Shakespeare's Globe & King's College London, MA Shakespeare Studies 2015-2016

Sarah Lawrence College, BA Dramatic Literature (cum laude, presidential merit scholar)

Other information

-Grade 8 music theory; grade 5 piano; classically trained singer; reads music

-Early modern and Restoration theatre scholarship (presented at Britgrad 2017; wrote programme piece for RSC *Venice Preserved*)

-Nominated for OnComm award for *The Telephone*; longlisted for the JMK Young Director Award 2020

-Jewish consultancy and sensitivity reading; antisemitism training

-Reader for Young Jean Lee, Pint-Sized Productions and Guildhall DISRUPT festival

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