

Samer Al-Saber



ACADEMIC POSITIONS

2018-Present Assistant Professor of Theatre and Performance Studies (TAPS), Stanford University

Affiliations:

Center for the Comparative Study of Race and Ethnicity (CCSRE)
 Abbasi Program for Islamic Study (Stanford Global Studies)

Served as a member of the Faculty in ITALIC program (2020, 2021)

Served as Director of Undergraduate Studies in TAPS (2021/2022)

2015-2018 Assistant Professor of Theatre Studies, School of Theatre, Florida State University.

2013-2015 Andrew W. Mellon Postdoctoral Fellow, Department of Theatre, Davidson College.

EDUCATION

2007-2013 PhD, Theatre History. Theory, and Criticism, University of Washington

2005-2007 Master of Fine Arts (MFA), Directing, University of Calgary.

1996-2000 Bachelor of Arts (BA), Honors in Theatre, University of Ottawa.

AWARDS AND RECOGNITION

2020 Stanford University, Walter J Gores Award for Excellence in Teaching

Description: The Walter J. Gores Award is Stanford's highest award for excellence in graduate and undergraduate teaching. One junior faculty is given this award per year in a faculty of approximately 2300 members.

2018 Florida State University, Undergraduate Teaching Award

Description: The University Teaching Awards program recognizes faculty for excellence in undergraduate and graduate teaching. Recipients must be outstanding in the many aspects of teaching which contribute to successful

teaching and learning. This is a student-oriented award with nominations submitted by students and alumni. A select few awards are given each year in a faculty of approximately 1500 members.

GRANTS AND FELLOWSHIPS

- 2023/2024 Fellowship: National Endowment for the Humanities (NEH) – Palestinian American Research Center (PARC).
This competitive award for humanities research in Palestine supported five months of fieldwork and writing to complete my monograph on Palestinian theater.
- 2022 Europe In The Middle East (EUME) Associate Fellowship
This fellowship provided me access to EUME seminars and scholarly support as I worked to complete my monograph. (Institutional support only)
- 2022 Residency: Doha Institute for Graduate Studies.
This residency allowed me to perform fieldwork during the 2022 World Cup from Nov 1, 2022 to January 1, 2023. DI provided me with an apartment, which made my presence in Qatar possible for 2 months. (Residence only)
- 2022 Research on Racial Equity and Justice, Stanford Seed Grant
This grant supported the workshopping and production of my own plays under the project title: A Disregarded Ethnicity in Performance.
- 2021 Stanford Center for Teaching and Learning Grant
This grant supported my online teaching experiment while teaching Introduction to Comparative Race and Ethnicity with the purchase of a laptop for video editing and the inclusion of creative video techniques for teaching purposes.
- 2020/2021 Ethics and Technology Curriculum Development, Stanford Grant
As Director of Undergraduate Studies in TAPS, I applied for and received this grant to support remote teaching and production in the area of Dance under the leadership of Senior Lecturer Aleta Hayes.
- 2019/2020 Stanford Arts Catalyst Grant
This grant supported guest lectures in classes such as Race and Performance and New Play Development.
- 2017 Planning Grant. Preparation for El-Hakawati documentary film, Florida State University.
- 2016 First Year Assistant Professor Grant, Florida State University.

- This grant functions as a “start-up” fund for new assistant professors.
- 2014 Harvard-Mellon Summer School for Performance, Harvard University, 2014. (Tuition)
- 2012 Huckabay Teaching Fellowship, University of Washington.
- 2009-2011 Social Sciences and Humanities Council Doctoral Fellowship (SSHRC).
- 2010 Fritz Fellowship for International Research, University of Washington, 2010. (~ \$5000)
- 2008 Alberta Foundation for the Arts, 2008.
This grant allowed me to write a play, which investigates the textual history of the Arabian Nights.
- 2007 Queen Elizabeth II Graduate Scholarship, Sept 2006-Aug 2007.
This One-year scholarship supported my M.F.A thesis, *The True Life Fiction of Mata Hari*.
- 2006 Province of Alberta Graduate Scholarship, Sept 2005-Aug 2006.
This one-year scholarship supports a master’s student in the province of Alberta, Canada.
- 2005 University of Calgary Graduate Scholarship, October, 2005.
The Department of Drama awarded multiple scholarships to promising graduate students.

PUBLICATIONS

Book Editor

Arab Theater, Performance, and Politics. This collection of 18 chapter is co-edit by Samer Al-Saber, George Potter, and Roaa Ali. USA: Routledge, 2023. [Expected]

To The Good People of Gaza: Theatre for Young People by Jackie Lubeck and Theatre Day Productions. I edited and introduced this anthology of nineteen plays for youth. [Published In Print by Methuen Drama on July 14, 2022]¹

Tarabsheh, Adnan. *The Story of the Clairvoyant, the Theater, and Forty-Eight*, editing/supervision by Samer Al-Saber. Nablus: Dar Al-Shamel, 2021.
[Edited the Arabic-language autobiography of Adnan Tarabsheh, a leading Palestinian theater artist, in a year-long process]

Stories Under Occupation and Other Plays From Palestine. This anthology of seven Palestinian plays, co-edited with Gary English, will be published by Seagull Books and distributed by

¹ Peer-Reviewed.

Chicago University Press. [Published In Print June 2020]

Radi Shehadeh, *The Journey of a Palestinian Storyteller*, edited by Samer Al-Saber. Amman: Al-Ahlyiah, 2016.

[Edited the Arabic-language autobiography of Radi Shehadeh, a leading member of the Jerusalemite Theatre Troupe Al-Hakawati in two-year-long process]

Articles

Esfandiary, R., Najjar, M.M., Moosavi, M., Baki, H., Al-Saber, S., Pitchford, B., Mirsajadi, R. (2021). *2020 ATHE Conference Middle Eastern Theatre Focus Group Roundtable: Pedagogy and Absence. Theatre Topics* 31(1), 9-16.

“Beyond Colonial Trope: Two Productions of A Midsummer Night’s Dream In Palestine.” *Shakespeare and the Arab World*. Katherine Hennessey and Margaret Litvin, eds. Berghann, 2019, 152-172. [Reprint]²

“Jerusalem’s Roses and Jasmine: A Resistant Ventriloquism against a Racialized Orientalism.” *Theatre Research International*, Volume 43 (2018), no.1, pp 6 -24.³

“Beyond Colonial Trope: Two Productions of A Midsummer Night’s Dream In Palestine.” *Critical Survey*, Volume 28 (2016): Arab Shakespeare.⁴

“Arabic *Facts* in Palestine: The Clash of Diversity, Transnationalism, and Hybridity in Cultural Production.” *Theatre Research in Canada: Recherches Théâtrales Au Canada*. Toronto: Graduate Centre for Study of Drama, University of Toronto, Vol 35.3 (2014): 386-398.

“Reflecting on Palestinian Theatre: A Resilient Theatre of Resistance.” Samer Al-Saber and Yana Taylor. *Performance Paradigm*. Melbourne, Vic: School of Theatre, Film and Dance, University of NSW : School of Creative Arts, University of Melbourne, Vol 10 (2014): 94-103.

"A Theatrical Awda: Palestine, Sahmatah, Refugees, and Going Home." *Alt.theatre: Cultural Diversity and the Stage*. 7.2 (2009): 16-23.⁵

Articles in Books

“Introduction.” *To the Good People of Gaza: Theatre for Young People by Jackie Lubeck*, Ed. Samer Al-Saber, Mathuen Drama, New York: 2022. Print.

Al-Saber, S., Najjar, M.M. (2021). L. M “‘Yo, Let’s Steal Their Canons’: Arab and Arab American Canon Formations in the Academy” in Eds. L. Mantoan, M. Moore, A. F. Schiller *The Next Act: Approaches to the Problem of the Theatre Canon in Undergraduate Education*.

“Stages of Homeland: Remembered Ghosts – Haunted Memories.” Catalogue of the Exhibit by John Halaka. Gallery One: Ramallah 2017. Reproduced online: *Jadaliyya*, April 6, 2017.

² Peer-Reviewed.

³ Peer-Reviewed.

⁴ Peer-Reviewed.

⁵ Peer-Reviewed.

“Surviving Censorship: El-Hakawati’s *Mahjoob Mahjoob* and the Struggle for the Permission To Perform.” *Performance (for) Survival: Theatre, Crisis, and Extremity*. Patrick Duggan and Lisa Peschel, eds. Palgrave, 2016, 141-159.

"A Recurring Sound, A Familiar Image, And the Politics of Knowing." *Being Palestinian*. Ed. Suleiman Yasir. Edinburgh: University of Edinburgh Press, 2015.

Book Reviews

Performing Orthodox Ritual in Byzantium, Andrew White. *Theatre Survey* 58 (2), 247-249.

Political Performance in Syria: From the Six-Day War to the Syrian Uprising, by Edward Ziter. *Journal for the Society for Contemporary Thought and Islamicate World*. February, 2016.

Performance Reviews

“Hoota by Amer Hlehel.” *Arab Stages*, Vol 15. New York: Martin E. Segal Theatre Center Publications, 2023.

“*Drowning in Cairo* by Adam Ashraf Elsayigh.” *Arab Stages*, Vol 13. New York: Martin E. Segal Theatre Center Publications, 2022.

“In Performance: Undeniable Voices, Palestinian Agency and Marginalized Narratives.” *Jadaliyya*. May 04, 2014. Online. [Review of 3 productions on conflict in Israel/Palestine]

“Alice in Dangerland: A Re-imagined Revolution in Jenin’s Freedom Theatre.” *Counterpunch*. Feb 4, 2011. Online. [A review of a production by the late director Juliano Mer Khamis]

TEACHING EXPERIENCE

Stanford University

Intro-Sem: Culture and Conflict In the Middle East (Winter 2024)
 Race and Performance(Spring Quarter 2024)
 Advanced Directing: Actor-Director Dialogue (Graduate, Spring Quarter 2024)
 Palestinian Theatre and Film (Spring Quarter 2022)
 Advanced Directing: Actor-Director Dialogue (Graduate, Spring Quarter 2022)
 Introduction to Arab Studies (Fall Quarter 2021)
 ITALIC – Immersion In The Arts – On faculty (Fall Quarter 2021)
 Undergrad Performance Project (Fall Quarter 2021)
 Introduction to Comparative Race and Ethnicity (Spring Quarter 2021)
 New Play Development (Spring Quarter 2021)
 ITALIC – Immersion In The Arts – On faculty (Fall Quarter 2020)
 Race and Performance (Fall Quarter 2020)
 Intro-Sem: Culture and Conflict In the Middle East (Winter 2020)
 Edward Said or Scholar vs Empire (Graduate, Winter 2020)
 Making Your Own Solo Show (Spring 2020)
 Performing Identities (Graduate, Spring 2020)
 Theatre History (Graduate, Fall 2018)
 Performing Arabs (Winter 2019)
 Performing Identities (Graduate, Spring 2019)

Florida State University, Assistant Professor of Theatre Studies, 2015-2018.

Representation: Arab Theatre and Culture (Undergraduate)
 Staging Islam and American Politics (Undergraduate)
 Conflict and Culture: The Case of Israel and Palestine (Undergraduate)
 Advanced Theatre History 1: Antiquity to the Middle Ages (Graduate)
 Advanced Theatre History 2: Early Modern and the Renaissance (Graduate)
 Advanced Theatre History 3: Victorians and the Orient in the Age of Empire (Graduate)
 World Theatre History I (Undergraduate, 2015- 2018)
 World Theatre History II (Undergraduate, 2015- 2018)

Davidson College, Mellon Postdoctoral Fellow, 2013-2015.

Introduction to Acting
 Performing Arabs and Others
 The Unnatural Phenomenon of the Arab Spring (Davidson Learns Community Course)
 The Israel Palestine Conflict: Representations on the Cultural Front

University of Washington, Lecturer/Instructor of Record, 2007-2012.

Introduction to Theater (5 quarters as Lecturer)
 Text Analysis (2 quarters as Lecturer)

Heritage College, Instructor of Record, Quebec, Canada, 2000-2004.

Drama: Appreciation of the Dramatist's Craft (CEGEP, adjunct)
 Theater Workshops in Production and Performance (CEGEP, adjunct)

NEW COURSE DEVELOPMENT

TAPS/CCSRE/Abbasi Program/BOSP, Stanford University (2021/2022)

Stanford, BOSP, Summer 2022. “Jordanian Futurities Between Ancient Antiquities and Performances of Urban Life.” This program takes students to Jordan for three weeks to learn how to research through experience. How did three major metropolitan cities stretching back to antiquity develop into different urban living spaces today? Why do all of them have a massive theatrical space in their midst? What conclusions can be drawn from the stunted development of Petra, the semi-developed city of Jerash, and the highly developed capital city, Amman, based on the position and the level of activity in their theatrical spaces over time?

“Palestinian Theatre and Film;” a course exploring Palestinian life through artistic and cultural production. This seminar surveys cultural artifacts produced by, for, and on behalf of Palestinians. Throughout the quarter, graduate and undergraduate students were exposed to foundational texts in the area as well as a number of key films and theatrical plays.

“Introduction To Arab Studies.” In collaboration with the Abbasi Program in Islamic Studies, I developed this original course to address the concern of Arab students that there are no classes on contemporary Arab studies. The class included a series of talks that I organized. Leading scholars in the field including Zachary Lockman, Hanan Toukan, Ziad Fahmi, Hanan Hammad, and Marcia Inhorn gave talks and seminars in class and for the greater Stanford community.

TAPS/CCSRE, Stanford University (2020/2021)

“Race and Performance;” a course designed to interrogate the role of theatre in aftermath of the George Floyd murder, and the ensuing demands for racial equality. The course is taught from a perspective of global solidarity and recognition of shared plight among BIPOC communities. Students read and perform plays that represent material and psychological conditions under a common supremacist regime.

“New Play Development;” a course where students workshop three new plays with Professors Rush Rehm and Samer Al-Saber. Students are cast in one (or more) of the following plays: *As Soon As Impossible* by Betty Shamieh, *My Arab* by Samer Al-Saber, and *Dealing Dreams* by Jeffrey Lo.

TAPS/CCSRE, Stanford University (2019/2020)

“Making Your Own Solo Show;” a course designed for students of color to create plays on their own terms. It was modified to include sound production and radio performance during the COVID pandemic.

“Edward Said or Scholar vs Empire;” a course that tracks the intellectual, scholarly, and artistic journey of Edward Said to explore the efficacy of the intellectual in academia and beyond.

“Culture and Conflict In the Middle East;” a course that surveys the 20th century history of the Middle East through cultural production in film, theatre, music, and art.

TAPS/CCSRE, Stanford University (2018/2019)

“Performing Arabs In Theory and Practice;” a course that explores representation and casting issues by developing the scholar-artist’s capacity to create their own ethical code through both compromise and radical solidarity. The course is primarily taught in the mode of the Rehearsal Classroom.

Graduate Studies/Huckabay Fellowship/Centre for Teaching and Learning, University of Washington (2011-2012):

“The Israeli Palestinian Conflict: Representations on the Cultural Front;” A study of political conflict through visual culture including theatre, film, poetry, music and dance.

Online Education and Outreach Program, Online Learning, University of Washington (2011-2012):

“DRAMA103: Theatre Appreciation Online;” First offered in September 2013; A study of the various components of the live event, combining both criticism of live performances and the practice of theatre, using online technologies.

DIRECTING

Decolonizing Sarah (Formerly My Arab), directed by Samer Al-Saber. Chicago, Uprising Theater, March 31 – April 22, 2023.

My Arab/Fire, by Samer Al-Saber, Two-week workshop, Freedom Theatre, Ramallah, Aug 2022.

Humans In The Archive: Stories From the Holocaust, Arco Gallery, Berlin, July 2022.

As Soon As Impossible, by Betty Shamieh, TAPS Main Season, November 11 – 20, 2021.

As Soon As Impossible, by Betty Shamieh, Zoom Public Performance, TheareWorks of Silicon Valley, May 2, 2021

As Soon As Impossible, by Betty Shamieh, Development Workshop, TheareWorks of Silicon Valley, April 12 – May 2, 2021

Jerusalem's El-Hakawati Theatre, A Documentary Film, shooting completed (2023 Update: In Editing).

My Arab (Workshop), by Samer Al-Saber, new play development, Uprising Theater, March 2020.

The Prophet, by Hassan Abdulrazzak, Davidson College, November 2014.

FACTS, by Arthur Milner, Al-Rowwad/Quds Art, October 2013 and January 2014.

Tarakat Creative Lab for Documentary Drama, Sydney/Australia, November 2012.

A mix of Palestinian and Australian artists devised a piece of documentary performance as the beginning of a multi-year project.

FACTS, by Arthur Milner, Al-Rowwad, Bethlehem/Jerusalem/Ten City Tour, October 2012.

FACTS, by Arthur Milner, script workshop, Palestinian National Theatre, Nov 2011.

A Midsummer Night's Dream, Al-Kasaba Theater, West Bank, Oct./Nov 2011.

A Midsummer Night's Dream (Devised), Folkwang University, Germany (Essen), Nov 2011.

Mix of five international productions and collaboration of a team of five directors.

Four Local Plays, Written and Devised by the Ensemble, Shabab.Net Radio, Yemen, 2009.

True Life Fiction of Mata Hari, by Diane Samuels, University of Calgary, 2006.

Fortune and Men's Eyes (reading), by John Herbert, Calgary Opera, 2006.

Humble Boy (Assistant Director), by Charlotte Jones, Co-production between Theatre Calgary and Citadel Theatre, Calgary and Edmonton, 2006.

Glorious! (Assistant Director), by Peter Quilter, Co-production between Theatre Calgary and Canstage, Calgary and Toronto 2006.

Private Lives, by Noel Coward, Vision Theatre, Ottawa, 2005.

Proof, by David Auburn, Vision Theatre, Ottawa, 2004.

Plaza Suite, by Neil Simon, Heritage College, Gatineau, 2002.

Departures and Arrivals, by Carol Shields, Heritage College, Gatineau, 2001.

Jeffrey, Paul Rudnick, by Sock'n Buskin/Carleton University, Ottawa, 2000.

The Real Thing, by Tom Stoppard, University of Ottawa, Ottawa, 2000.

PLAYWRITING (Selected)

Decolonizing Sarah (Formerly My Arab), directed by Samer Al-Saber. Chicago, Uprising Theater, March 31 – April 22, 2023.

Passing In Belgrade, 75-minute solo-play, also performed by Samer Al-Saber. Directed by Michael Rau and Sahar Assaf. San Francisco, Magic Theater, October 28, 2023. (Enhanced Reading).

My Arab, O'Neil Finalist. 2021 National Playwright's Conference Competition.

My Arab, Reading and Workshop, Directed by Susanna Martin. San Francisco: Goldenthread Productions, October 2021.

In Treaty, Wrecking Ball/Theatre Passe-Muraille: Toronto/Canada, 2014.

Decision, 20-minute solo-play, One Yellow Rabbit Lab, Calgary, 2006.

All Is Fair In Love and Cake. One-Act Commedia Del Arte Play, commission by the Italian Festival of Culture, Ottawa, 2001.

ACTING (Selected)

Passing In Belgrade, 75-minute solo-play, also written by Samer Al-Saber. Directed by Michael Rau and Sahar Assaf. San Francisco, Magic Theater, October 28, 2023. (Enhanced Reading).

Everybody, Braden-Jacob Jenkins, played Death, Stanford TAPS, 2020.

Twelfth Night, by William Shakespeare, played Malvolio, University of Calgary, 2007.

Decision, by Samer Al-Saber, played Self, One Yellow Rabbit Lab, Calgary, 2006.

Hidden in this Picture, by Aron Sorkin, played Jeff, Vision Theatre, Ottawa, 2005.

Beyond Therapy, Christopher Durang, played Bruce, Sock'n Buskin, Ottawa, 2004.

Never Swim Alone, Daniel MacIvor, played Bill, Vision Theatre, Ottawa, 2003.

The Big Funk, John Patrick Shanely, played Gregory, Sock'n Buskin, 2003.

DESIGN EXPERIENCE (Selected)

Lighting Design for Television, Watan TV; Safad Group, Ramallah, 2011.

Lighting Design, *Misanthrope*, by Molière, Thirdwall Theatre, Ottawa, 2004.

Lighting Design, *Brothers Menaechmus*, by Plautus, Thirdwall Theatre, Ottawa, 2003.

Lighting Design, *Love Letters*, by A.R. Gurney, Jr., Vision Theatre, Ottawa, 2003.

Set and Lighting Design, *Assassins* (Musical), by Stephen Sondheim, Blacksheep Theatre, Ottawa, 2001.

BOOK/FILM CONSULTATION (Selected)

One Family in Gaza (Documentary Film), Donkey Saddle Projects, 2010.

The Hour of Sunlight, Jen Marlowe and Sami Al-Jundi, Nation Books, Seattle, 2010.

(Historical consultation and explanatory notes)

DRAMATURGY/SCRIPT CONSULTATION (Selected)

FACTS, by Arthur Milner, Great Canadian Theatre Company, Ottawa, 2010.

There Is a Field, Jen Marlowe, Donkey Saddle Projects, Seattle, 2009.

Our Town, by Thornton Wilder, University of Washington, 2009.

Arabian Nights, by Dominic Cooke, University of Washington, 2007.

Everything Is Terribly Nice Here, by David Van Bell, Independent, Calgary, 2007.

INVITED PUBLIC LECTURES (Selected)

“On the Theatrical Front: Lessons From Palestinian Performance,” in the Year of Cultures Without Borders Series, Arabic and Islamic Studies, University of Kentucky, April 15, 2022.

“A Cultural Conversation With Betty Shamieh and Lou Hamou-Lhadj,” Abbasi Program in Islamic Studies, April 29, 2021.

“Palestinian Performance on the Theatrical Front.” *Husni Haddad Lecture*, Center for Middle Eastern Studies, University of Chicago, January 24, 2020.

“Palestinian Performance on the Theatrical Front.” Faculty Seminar Series, Center for the Comparative Study of Race and Ethnicity, Stanford, November 19, 2019.

“Efficacy In Performance: An Encounter With Refugee Actors From The Jungle.” First Friday Event, TAPS, Stanford, May 3, 2019.

“Theatre In Palestine: Creative Process, Political and Cultural Identity.” University of Texas (Austin), Fall 2016.

“Permission To Perform: Censorship of Palestinian Theatre.” New York University and Friends of the Jenin Freedom Theatre, Spring 2015.

“Dear Albert: The Middle East Is Not Just An Example!” Davidson College, Middle East and North Africa Student Association/Arab Studies, Spring 2015.

Community Lecture, “Two Practitioner Accounts Under Occupation,” Merrickville Town Center, Sydney, Australia, Nov 2, 2012.

Community Lecture, “Theatre, Culture, and Peaceful Resistance in Jerusalem,” Velocity Dance Studio’s Speakeasy Event, Seattle, Washington, May 27, 2012.

INVITED CLASS GUEST LECTURES (Selected)

“The BIPOC Playwright: A Conversation with Adam El-Sayigh;” TAPS 1, May 23 2022.

“Design Thinking with Becky Bodurtha;” ITALIC, February 2022.

“Collaborative Directing with Michael Rau;” ITALIC, January 2022.

“Race, Rights, Representations, and Middle Eastern Cultural Production,” SGS-CSET Institute on Race and Rights in a Globalized World, Stanford, October 30, 2021.

“Orientalism, Postcolonialism and the Middle East;” ITALIC, Stanford, May, 2021.

“Gloria and Conversation with Michael Rau;” ITALIC, April, 2021.

“My Journey.” CSRE 1A: My Journey...Conversations on Race & Ethnicity, CCSRE/Stanford, February, 2021.

“Edward Said’s Orientalism.” ITALIC, Stanford, February, 2020.

“A Theatre Survey: Antiquity to the Present.” TAPS 1. TAPS, Stanford, April 25, 2019.

“Aristotle’s Poetics.” TAPS 115/315: Dramaturgy Workshop. TAPS, Stanford, April 9, 2019.

“Edward Said’s Orientalism.” ITALIC, Stanford, February 5, 2019.

“My Professional Journey.” CSRE 1A: My Journey...Conversations on Race & Ethnicity, CCSRE/Stanford, January 31, 2019.

“Movement and Rhythm in Shakespearian Sonnets.” Dance 114: Movement for Actors, Acting for Dancers, TAPS, Stanford, January 28, 2019.

“A Discussion On Casting.” Seagull Production Class. TAPS/Stanford, November 2018.

“Audiences in Jerusalem.” Choreographies of the Global City (Dance), Florida State University, September 29, 2017.

“Historical Research Through Culture: Jerusalem As Case Study.” Middle Eastern Cities (History), Florida State University, February 11, 2016 and February 22, 2017.

“Slingshot Hip Hop: Palestinians in Israel and Worker Solidarity.” The African Continuum (Anthropology), Davidson College, April 23, 2014.

“Jerusalem, Everyday life, and Modernity.” Islam in the Modern Age (Religion), Davidson College, April 9, 2014.

“Intercultural Performance on Stage: The Case of Sami and Susu” Intercultural Communications (Communication Studies), Davidson College. March 26, 2014.

“Permission To Perform: Palestinian Theatre and the Struggle For Survival.” Narrative and the Israel Palestine Conflict (Davidson Learns), February 23, 2014.

“Performance Culture in Yemen.” Popular Culture in the Arab World: Youth, Populism and Politics (Comparative Literature), Williams College (Via Skype), November 20, 2013.

“The Conflict in Israel and Palestine: Demographics and the Cultural Way.” Human Geography (Environmental Studies), Davidson College, October 9, 2013 and October 8, 2014.

“Shakespearean Sonnets.” English Communication (English), Birzeit University, West Bank, 14 October 2011 and 21 Nov 2011.

CONFERENCE PARTICIPATION (Selected)

American Society for Theater Research (ASTR), Providence, November 2023.
Plenary: “Now-is-All: Arab Futurity and the Colonial Critical Complex in World Cup 2022”

Pal-Reads Conference, Free University in Berlin. Berlin, July 2022.
Title: Jerusalem and Performance: Lessons from Street (1967-1993)

Association for Theatre in Higher Education (ATHE), Virtual Conference, August 2020
Seminar: Middle Eastern Theatre Focus Group
Title: “Middle Eastern Theatre’s Dirty Laundry and Other Syllabus Conundrums”

American Society for Theater Research (ASTR), Arlington, November 2019.
Seminar: Arab Publics
Title: “Staging Refugee Rights and Realities: Immersive Suffering in Good Chance Theatre’s *The Jungle*”

American Society for Theater Research (ASTR), D.C., November 2019.
Seminar: Arab Publics
Title: “Staging Refugee Rights and Realities: Immersive Suffering in Good Chance Theatre’s *The Jungle*”

International Federation for Theatre Research (IFTR), Shanghai, July 2019.
Seminar: Arab Theatre Working Group
Title: “Staging Refugee Rights and Realities: Immersive Suffering in Good Chance Theatre’s *The Jungle*”

American Society for Theater Research (ASTR), San Diego, November 2018.

Seminar: Arab Arousal

Title: "Against the Example of Middle Eastern Heritage"

International Federation for Theatre Research (IFTR), Belgrade, July 2018.

Arabic Theatre Working Group

Title: "Disengaged Scholarship with Middle Eastern, Arab, and Muslim Keywords"

American Society for Theater Research (ASTR), Atlanta, November 2017.

Seminar: Arabs and Muslims: Problems, Methods and Strategies In Theatre and Performance Studies.

Title: "Intercultural Baggage: Hyphenated Identities, Native Anxieties, and Historical Burdens."

International Federation for Theatre Research (IFTR), Sao Paulo, July 2017.

Title: "Roses and Jasmine: Palestinians Play Jewish Characters on the European Stage."

Mid-American Theatre Conference (MATC), Houston, March 2017.

Title: "A Postcolonial Reflection on Advocacy: Seven Jewish Children and the "Problem" of Palestine"

Middle East Studies Association (MESA), Washington D.C., November 2016.

Title: "A Permission To Perform: Artists Crack the Censor's Code."

American Society for Theater Research (ASTR), Boston, November 2016.

Seminar: Methodological Transfiguration: Transforming Artist-Scholar Relationships in Indigenous Performance Research.

Title: "Beyond the Citational Maze of Western Knowledge: Native Ethnography and Living Archives."

International Federation for Theatre Research (IFTR), Stockholm, June 2016.

Title: "Parallel Histories: Jerusalem and Performance Since 1967."

Dar Al-Kalima Art and Resistance Conference, Bethlehem, May 2016.

Title: "A Front of Resistance: The Rise of a Theatrical Movement in East Jerusalem."

Mid-American Theatre Conference (MATC), Minneapolis, March 2016.

Title: "An Alternative Approach: Native Ethnography and the Living Archives of East Jerusalem."

Francois Abu Salem Theatre Conference, Bethlehem, February 2016.

Title: "Here Is life: Jerusalem's El-Hakawati Against Contemporary Crusades"

American Society for Theater Research (ASTR), Portland, November 2015.

Seminar: Sustainable Tools for Precarious Subjects

Title: "Beyond States and Passport Privileges: Interconnected Performances of Activism in Palestine."

American Comparative Literature Association (ACLA), Seattle, March 2015.

Title: "Ethnography from Below: An alternative history of Jerusalem"

Middle East Studies Association (MESA), Washington D.C., November 2014.
Title: "Permission To Perform: Il/legal Censorship in Jerusalem."

American Society for Theater Research (ASTR), Baltimore, November 2014.
Seminar: "Doing Something: Divergent Visions of What Activism Performs."
Title: "Weddings, Funerals, and Performed Pasts: Activist Typologies of Performance in Palestine."

International Federation of Theatre Research (IFTR), Warrick, July 2014.
Title: "A Matter of Law: A Legal Survey of Performance in Jerusalem."

Canadian Association for Theatre Research (CATR), Brock (Canada), May 2014.
Title: "Passport Privilege: A Midsummer Night's Dream in Palestine."

American Comparative Literature Association (ACLA), New York, March 2014.
Title: "Theatrical Moments in East Jerusalem: A Cultural Centre of a Marginalized People."

American Association for Theatre Research (ASTR), Dallas, November 2013.
Seminar: "Histories: Large x Small."
Title: "Permission to Perform: Cultural History of Jerusalem."

Canadian Association for Theatre Research (CATR), Victoria, May 2013.
Title: "Arabic Facts in Palestine: The Clash of Diversity, Transnationalism, and Hybridity in Cultural Production."

Zarakat Conference: Theatre, Cultural Diversity and Inclusion. Latrobe University, Melbourne, Australia, Nov 1-3, 2012.
Title: "From Unregulated to Illegal: Palestinian Theatre in the Twentieth Century."

Canadian Association for Theatre Research (CATR), Ottawa, 2009.
Title: "Transnational Palestine: Hanna Eady's Suhmatah between Peace and Catastrophe."

Near Eastern Languages and Literature Student Conference, University of Washington Seattle, May 2009.
Title: "Arab Theatrics on the Roman Frontier."

American Association for Theatre Research (ASTR), Boston, 2008.
Seminar: "Performance and Arab Worlds."
Title: "After Nasserism: Portrait of a Nation."

Centre for Instructional Development and Research (CIDR), University of Washington, Seattle, Sept 2008.
Title: "Love them, but not too much: Challenges for New Teaching Assistants."

Pacific Northwest Renaissance Society, Vancouver, 2008.
Title: "The Difficulties of Staging the Arabian Nights in a Western Context."

OUTREACH (Selected)

"No Summary: A conversation on Middle Eastern Theatre," Co-facilitator, Golden Thread Theatre Company, August 2021.

Golden Thread Theatre Company, advisory board.

Guest lecture, Norwich College, Middle East Studies, Winter 2021.

Gaza Monologues, Cross-Institutional Collaboration, Spring 2021.

Introduction of the concert “Proud To Be African: Voices from Sudan and Nubia.” Aswat Middle Eastern Ensemble/Zawayya. Oakland/San Francisco, April 27, 2019.

Listening Circle. Aswat Middle Eastern Ensemble/Hewlett Packard Foundation. Oakland/San Francisco, March 17, 2019.

Post-Show Discussion Facilitator with playwright Tina Satter and the ensemble. *Ghost Rings*. Stanford Live, Feb 14, 2019.

Performance Workshop: The Hero’s Journey Onstage. Nabd/Pulse Youth Centre. West Bank, August 2017.

Performance Workshop: Theatricalizing Documentary Drama. Nabd/Pulse Youth Centre. West Bank, June 2016.

Co-organizer: American Comparative Literature Association (ACLA) seminar entitled: “Literary Historiography: Ethnography, Oral history, and the Archive.” Seattle, March 2015.

Events Coordinator: Staging Revolution Series, including a public lecture by the Egyptian historian Dr. Khaled Fahmy, film screening of *The Square*, and workshops by Syrian artist Etab Hrieb, Davidson College, Sept-Nov 2014.

Co-organizer: Hussein A-Barghouthi Memorial Event, sponsored by the University of Washington Simpson Centre for the Arts and Humanities, Middle East Centre and Department of Comparative literature, May 2011.

Conference Panel Organizer: “Transnational Palestine on the Canadian Stage and Beyond” for the Canadian Association for Theatre Research, CATR, 2009.

Facilitator: Orientation for new international students, the Foundation for International Understanding Through Students (FIUTS), University of Washington, Fall 2008.

Workshop Creator and Leader: Performance Workshop at Gaza Refugee Camp; Operated by United Nations Relief and Work Agency (UNRWA), Jerash, Jordan. July 2008.

Workshop Creator and Leader: Palestinian National Theatre/Al-Hakawati, Jerusalem, July 2008.

ACADEMIC SERVICE (Selected)

Field: Co-Convener (with Marvin Carlson/Sarah Youssef). Arabic Theatre Working Group, International Federation for Theatre Research, 2019, 2020, 2021, 2022, 2023, 2024.

University: Grants Committee, Stanford Vice President of the Arts, Research Seed Grant, 2023.

Dept: Dance Lecturer Hiring Committee, TAPS, Stanford, 2021/2022.

University: Faculty Steering Committee, Haas Center for Public Service, 2021/2022/2023.

University: Stanford Office of Research, VPDoR Research Seed Grant, Referee, 2022.

University: Selection Committee, CCSRE Graduate Fellowships, Stanford, 2021/2022.

Departmental Grant: Denning Arts Residency for Betty Shamieh, Completed Fall 2022.

Dept: Graduate Student Selection Committee (PhD), TAPS, Stanford 2021, 2022.

Dept: Undergraduate Studies Committee, TAPS, Stanford, 2019, 2020, 2021, 2022.

Dept: ACF committee member, participated in faculty governance, TAPS. 2019, 2020, 2021, 2022.

Departmental Grant: VPUE Dept Grant for undergraduate student internships and fieldwork, Completed Summer 2021, 2022.

University: EDGE Program, Faculty Mentor, 2021/2022.

Dept: Director of Undergraduate Studies, TAPS, Stanford, 2020/2021.

Dept: WESEYOUWAT Committee, evaluated departmental production/curriculum offerings and reported to ACF on the status of DEI work in TAPS, Fall 2020.

Dept: Promotion Committee (Senior Lecturer), TAPS, Stanford, 2020/2021.

Dept: Acting Lecturer Hiring Committee, TAPS, Stanford, 2021.

Dept: Dance Lecturer Hiring Committee, TAPS, Stanford, 2021.

Field: Created Collaborations and Student Internships with industry-leading companies such as Theatreworks of Silicon Valley and Marin Theatre Center, 2021.

University: Abbasi Program Fieldwork Grants Committee, 2021.

University: Organized Public Talk and Served as Interviewer, Ayad Aktar public interview, Abbasi Program, 2021.

University: Organized Public Talk on Race and Served as Interviewer, Betty Shamieh and Lou Hamou-Lhadj (Pixar) public interview, Abbasi Program, 2021.

University/Dept: Postdoc Selection Committee (Mellon/Humanities Center), TAPS, Stanford, 2020.

Dept: Re-Appointment Committee (Artist in Residence), TAPS, Stanford, 2018/2019.

Field: Grants Committee for Scholars with a heavy teaching load, ASTR, 2017, 2018, 2019.

University: Selection Committee, CCSRE Graduate Fellowships, Stanford, 2018/2019/2020.

Field: Grants Referee, Department of State, State of Florida, 2016 and 2017.

Dept: Area Studies Awards Committee, FSU School of Theatre, since 2017.

Dept: Search Committee for BA/BFA position in acting/directing, FSU School of Theatre, fall 2017.

Dept: Faculty Advisor, Student Theatre, Florida State University (FSU), since 2016.

Dept: Faculty Advisor, 30 in 1 Student Theatre, FSU, since 2016.

Dept: BA Committee, FSU School of Theatre, since 2015.

Dept: Faculty Council Committee, FSU School of Theatre, since 2016.

STUDENT COMMITTEES

Doctoral Committee Chair

Marina Johnson, "Title: TBD," TAPS, Stanford, 2025

Suhaila Meera, "Playing Children: Statelessness and the Performance of Childhood," TAPS, Stanford, 2020/2021/2022/2023 (Finished and placed as Assistant Professor at Lewis And Clark University, 2023).

Kari Barclay, "Directing Desire: Consent, Pleasure, and Performance in the #MeToo Era", TAPS, Stanford, 2019/2020/2021 (Finished and placed as Visiting Assistant Professor at Oberlin, 2021).

Doctoral Committee Member

Rashi Mishra, TAPS, Stanford, Expected completion, 2024

Carmen Thong, English, Stanford, expected completion, 2024

Amani Starnes, TAPS, Stanford, expected completion, 2024

Anthony Gunn, *The Disembodied Theatre of Edward Gorey*, FSU, 2018.

Doctoral Comprehensive Exam Committee (Orals Exams)

Karishma Bhagani, TAPS, Stanford, Spring 2024.

Marina Johnson, TAPS, Stanford, Spring 2023.

Rashi Mishra, TAPS, Stanford, Spring 2022.

Carmen Thong, English, Stanford, Winter 2022.

Helena Hu, English, Stanford, Winter 2022 (University Chair).

Amani Starnes, TAPS, Stanford, Spring 2021

Emma Humphreys, TAPS, Stanford, Spring 2021.

Suhaila Meera, TAPS, Stanford, Spring 2020.

Kari Barclay, TAPS, Stanford, Spring 2019.

Christy Rodriguez De Conte, Theatre History, FSU, 2017.

Aaron Ellis, Theatre History, FSU, 2017.

Devair Jeffries, Theatre History, FSU, 2017.

Deborah Kochman, Theatre History, FSU, 2017.

Doctoral Milestones (Advising)

Marina Johnson, Second Year Qualifying Paper, Main Advisor, TAPS, Stanford, 2022.

Zoe Ryu, Second Year Qualifying Paper, Reader, TAPS, Stanford, 2022.

Marina Johnson, Grad Rep Advisor, TAPS, Stanford, 2022.
 Westley Montgomery, Grad Rep Advisor, TAPS, Stanford, 2022.
 Rashi Mishra, Faculty Academic Advisor, TAPS, Stanford, 2019, 2020, 2021, 2022.
 Marina Johnson, Faculty Academic Advisor, TAPS, Stanford, 2020, 2021, 2022.
 Rashi Mishra, Second Year Qualifying Paper, Reader, TAPS, Stanford, 2021, 2022.
 Timothy Jones, Grad Rep Advisor, TAPS, Stanford, 2021.
 Rashi Mishra, Grad Rep Advisor, TAPS, Stanford, 2021.
 Emma Humphris, Second Year Qualifying Paper, Main Advisor, TAPS, Stanford, 2019 – 2020.
 Anna Jayne Kimmel, Second Year Qualifying Paper, Reader, TAPS, Stanford, 2019 - 2020.

M.A. Thesis Committee Member

Elizabeth Edgeworth, *Impact: Self-Inflicted Violence in Performance Art*, FSU, 2018.
 Shelby Lunderman, *Between Radio and Reality: Constructing Juvenile Delinquency Within Buffalo's Federal Theatre Project*, FSU, 2016.

B.A. Thesis Director

Charlie O'Donahue, *GENDER LIBERATION DEMANDS COLLECTIVE LIBERATION*, CCSRE, Stanford, 2021.

Hamzeh Daoud, *Towards Defining a Pre-Colonial Arab Queerness*, CCSRE, Stanford, 2021.

Aitran Doan, *Israeli-Palestinian-Jordanian Water Relations: An Analysis of Ecopeace Middle East's Water-Energy Nexus Proposal*, CCSRE, Stanford, 2020 (Co-director with David Palumbo-Liu).

Claire Breger-Belsky, *Literary Conventions of the Yiddish Theatre*, TAPS, Stanford, 2020.

Tyler Miller, *Not A Neutral Body: An Ethnographic Interrogation of the Silence Between Actors and Designers in Stanford TAPS Department Productions*, TAPS, Stanford, 2019.

Charles Vancini, *Finishing Sophocles: An Attempt to Recreate a Fragmented Satyr Play*, FSU, 2018.
 Cristian Mercado, *Performing Rafael Cancel Miranda's Polvora y Palomas*, FSU, 2018.

B.A. Thesis Reader

Amanda Ani Harris, *Armenian Gender, Ethnicity, and Coffee*, CCSRE, Stanford, 2019.

LANGUAGES

Arabic (Native; reading, speaking, writing).

English (Fluent; reading, speaking, writing).

French (Fluent; reading, speaking; served in senior seminars as a student).

Spanish (Beginner)

Hebrew (Beginner)

PROFESSIONAL AFFILIATIONS

ACLA, American Comparative Literature Association.

ASTR, American Society of Theater Research.

CATR, Canadian Association for Theatre Research.

IFTR, International Federation for Theatre Research.

MESA, Middle-East Studies Association.