

# Yasmine Marie Jahanmir

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## Academic Positions

- Assistant Professor of Theatre, *University of Nevada, Reno*  
Department of Theatre and Dance, January 2020-June 2024.
- Assistant Professor of Drama, *American University of Kuwait (AUK)*  
Department of Music and Drama, August 2017-December 2019.

## Education

- Ph.D., *University of California, Santa Barbara*, Theater & Dance, Doctoral Emphasis in Feminist Studies, September 2017.
  - Qualifying Exam- passed with distinction.
  - Dissertation: “Bathing Beauties: Gender, Nationalism, and Space in Theatrical Synchronized Swimming.”
  - Committee: Dr. Suk-Young Kim (Chair), Dr. Ninotchka Bennahum, Dr. Eileen Boris (Feminist Studies), and Dr. Janet Walker (Film and Media Studies).
- M.A. *New York University-Tisch School of the Arts*, Performance Studies, May 2010.
  - Master’s Thesis: “Femininity at Work: The Construction of the Gendered Body in Synchronized Swimming.”
- B.A. *University of California, Berkeley*, Theater & Performance Studies, Italian (minor), May 2005.
  - Honor’s Thesis: “The Use of Spectacle in Musical Theater: A Mirror of Art and Commerce in Society” (Advisor: Dr. Brandi Wilkins Catanese).
- B.S. *UC Berkeley, Haas School of Business*, Business Administration, May 2005.

## Research Interests

- Gender and Nationalism in Sport
- Early 20<sup>th</sup> Century American Theater
- Middle Eastern Theater and Performance
- Popular Entertainment

## Forthcoming Research

### Books

- *Dangerous When Wet: Spatial Citizenship, Gendered Nationalism, and Sporting Performance in Synchronized Swimming* (Book manuscript in preparation).

### Book Review

- “Bloody Tyrants and Little Pickles: Stage Roles of Anglo-American Girls in the Nineteenth Century. By Marlis Schweitzer,” *Theatre Journal*, (commissioned; forthcoming).

## Publications

### Edited Collections

- *Western Theatre in Global Contexts: Directing and Teaching Western Theatre Making Processes Around the World*, Co-Editor Jillian Campana, Routledge, (August 2020).

### Peer- Reviewed Journal Articles

- “Dumpster Diving: Aquatic Leisure, DIY-Aesthetics, and Performance of Public Space in Macro-Sea’s Mobile Pools,” *Space and Culture*, Online First, <https://doi.org/10.1177/12063312221092620> (May 2022).
- “Mind Readers: Imagining Research-Led Practice in Doctoral Education.” Co-authored with Hala Baki, Joyelle Ball, and Haddy Kreie. *Theater Topics*, Special Issue on Graduate Education, 29:2 (July 2019): 127-139.
- “‘We Rule the Waves:’ Athletic labor, femininity, and national collective in *Billy Rose’s Aquacade*.” *TDR: The Drama Review* 61: 3 (T235) (Fall 2017): 112-131 (peer-reviewed equivalent).
- “Picture Perfect: Nostalgic Femininity and Temporal Disruptions in the *Aqualillies’* Water Ballets” *Women & Performance: A Journal of Feminist Theory* 25:2 (October 2015): 195-215.

### Book Chapters

- “Globalization LIVE!: Arab performance as corporate goodwill,” co-authored with Hassan Hajiyah. *Arabs, Politics, and Performance*, Samer Al Saber, George Potter, and Roa’a Ali, Eds. (August 2024).
- “West Side Stories: the racial politics and aesthetic considerations of staging Hell’s Kitchen globally,” “Introduction,” and “Conclusion.” Yasmine Jahanmir and Jillian Campana, ed., *Western Theatre in Global Contexts: Directing and Teaching Western Theatre Making Processes Around the World*, (New York and London: Routledge, August 2020).
- “Intelligent Bodies: Dance’s Critical Corporality,” Ninotchka Bennahum, ed., *The Living Dance, 3<sup>rd</sup> Edition* (Dubuque, IA: Kendall Hunt Publishing Company, 2012).

### Book Reviews

- “American Cinderellas on the Broadway Musical Stage: Imagining the Working Girl from *Irene* to *Gypsy*. By Maya Cantu,” *Theater Survey* 58:2 (May 2017): 249-251.

### Interviews

- “Conjuring Kuwait onstage: an interview with Mohammed Al-Hemely” co-authored with Hassan Hajiyah, *Theatre Topics* online, December 2021.

### Performance Reviews

- “*Shuttle* by Mick Douglas, Beth Weinstein, and James Oliver.” PSi 19 Performance Blog ([psi19performanceblog.wordpress.com](http://psi19performanceblog.wordpress.com)), June 2013.
- “*Variazioni su un Oggetto di Scena/Mr. Quill Let There Be Light/Louganis* by Luciano Chessa.” PSi 19 Performance Blog ([psi19performanceblog.wordpress.com](http://psi19performanceblog.wordpress.com)), June 2013.

### **Fellowships and Grants**

- Creative Forces Community Engagement Grant: “An Iliad: Activating Veteran Histories,” National Endowment for the Arts/Mid-American Arts Alliance, 2023-2024.
- Sponsored Project Grant for “An Iliad: Activating Nevada Veterans’ Histories,” Nevada Humanities, 2022-2023
- Mini Project Grant for “An Iliad: Activating Nevada Veterans’ Histories,” Nevada Humanities, 2020-2021
- Visiting Artist Grant for “An Iliad,” School of the Arts at UNR, 2021.
- Faculty Professional Development Grant, AUK, Fall 2019, Summer 2018, Fall 2017.
- University Research Grant for research at Olympic Studies Centre, AUK, Spring 2018.
- Chancellor’s Fellowship, University of California-Santa Barbara, 2011-2017.
- Doctoral Student Travel Grant (to attend P*S*i Australia), UCSB Academic Senate, March 2016.
- ASTR Thomas Marshall Graduate Student Travel Grant, November 2015.
- Mellon Dance Studies Seminar, Northwestern University, June 2015.
- Short-Term Research Fellowship, New York Public Library, 2014-2015.
- IHC Co-Sponsorship of an Event Grant, Heather Cassils Lecture, April 2014.
- ATHE Student Fellowship, Orlando, FL, August 2013.
- Pre-doctoral Travel Grant, Graduate Student Association, UC-Santa Barbara, June 2013.
- UCSB Graduate Professional Training Workshop Grant, November 2012.
- National Merit Scholar, University of California-Berkeley, August 2001-May 2005.

### **Academic Distinctions and Honors**

- University Service Award, UCSB, 2015.
- Hatlen Departmental Achievement Award, Department of Theater and Dance, UCSB, 2015.
- Carol M. Press & Nicholas Tingle Award for Excellence in Dance History, UCSB, 2015.
- Graduate Student Essay Award, “*Empfremdungsprozess: A Feminist-Marxist Performance Manifesto*,” co-written with Jacqueline Viskup, Department of Theater and Dance, UCSB, 2014.
- Graduate Student Essay Award, “Suzan-Lori Parks: The Great (w)Hole of Her History,” Department of Theater and Dance, UCSB, 2013.

### **Invited Talks and Plenary Presentations**

- “Parodia: Esporre il passato con l’incarnazione femminista,” Convegno di “Il commico al femminile,” XX Festival dell’Eccellenza al Femminile, November 2024, Genova, Italia.
- “Globalization LIVE!: Popular appeal and corporate strategy in Kuwait’s *Zain* musicals,” UCSB Graduate Recruitment Conference, March 2021, Santa Barbara, CA (Virtual).
- “Western Theatre in Global Context.” Contemporary Art Platform, December 2019, Kuwait.
- “‘We Rule the Waves:’ Sporting Bodies, Synchronization, and Specters of Fascism in Billy Rose’s *Aquacade*,” (Plenary), ASTR, November 2017, Atlanta, GA.
- “Fascinating Fascism: A discussion of aesthetics, culture, and politics in 1930s US and Germany.” A co-presentation with conceptual painter, Olivier Mosset. Exploded View Micro-cinema, December 2016, Tucson, AZ.
- “Dangerous When Wet: Gendered Labor, Nation, and Wholesome Sex Appeal.” Museum of Contemporary Art (MOCA Tucson), September 2015, Tucson, AZ.

### Conference Presentations

- “Laughing as Protest: Comedy in Kuwaiti theater as ineffective rebellion,” ASTR, November 2022, New Orleans, LA.
- “An Iliad: Activating Veteran Histories,” ATHE, Theatre and Social Change Focus Group, August 2021, Austin, TX (Virtual).
- “Globalization LIVE!: Theatrical tradition meets corporate strategy in Kuwait's Zain musicals, IFTR, Arabic Theatre Working Group, July 2021, Galway, IR (Virtual).
- “Globalization LIVE!: Arab Performance as Corporate Goodwill,” ASTR Forum, November 2018, San Diego, CA.
- “Performing Research Methods: What is the role of spectacle in the classroom?” ATHE, Directing Focus Group, August 2017, Las Vegas, NV.
- “Something’s Fishy: How Underwater Mermaid Shows went from Sexy to Family-Friendly,” ATHE Theatre History Focus Group, August 2017, Las Vegas, NV.
- “Not just sequins and smiles: a material and corporeal exploration of Olympic training in Synchronized Swimming,” ASTR, November 2016, Minneapolis, MN.
- “High Heels and Dumpster Pools: Synchronized Swimming as Public Intervention,” PSi, July 2016, Melbourne, AU.
- “Sporting Days: Annette Kellerman and Feminist Activism in Embodied Collectives,” American Society of Theatre Research (ASTR), November 2015, Portland, OR.
- “Golden Girls: Circulations of Idealized Femininity at the Olympics,” Northwestern University Graduate Student Conference, Travel Stipend Awarded, October 2013, Evanston, IL.
- “Rules of the Game: Performed Competition,” Performance Studies Group, Association for Theatre in Higher Education (ATHE), August 2013, Orlando, FL.
- “New Bodies in Old Hollywood: Musical Nostalgia in Synchronized Swimming,” PSi, June 2013, Stanford, CA.
- “I Don’t Know How She Does It: Invisible Labor Performed in Synchronized Swimming.” Performance Studies International (PSi), June 2012, Leeds, UK.
- “Femininity at Work: The Construction of the Gendered Body in Synchronized Swimming.” Pop Culture Association/American Culture Association National Conference. April 2012, Boston, MA.

### Teaching Experience

#### University of Nevada, Reno

- *Theatrical Periods: Devising Techniques throughout Theatre History* (THTR 473), Fall 2023.
- *Directing Lab* (THTR 454), Fall 2022.
- *Intro to Acting* (THTR 105), Fall 2022, Spring 2024.
- *Musical Theater History II* (THTR 486), Spring 2022, Spring 2024.
- *Theater Appreciation* (THTR 100), Fall 2021.
- *Professional Foundations* (THTR 494), Spring 2021.
- *Theater History I* (THTR 481), Fall 2020, Fall 2021, Fall 2022, Fall 2023.
- *Musical Theater History I* (THTR 485), Fall 2020, Fall 2021, Fall 2023.
- *Play Analysis* (THTR 199), Fall 2020.
- *Theater History II* (THTR 482), Spring 2020, Spring 2021, Spring 2022, Spring 2024.
- *Dramaturgy* (THTR 455), Spring 2020.
- *Acting Practicum* (THTR 208/408A), Spring 2020, Spring 2022, Spring 2023.

- *Special Projects in Production* (THTR 208/408E) Spring 2021, Spring 2022, Spring 2023.

#### American University of Kuwait

- *Beyond Broadway: Musical Theatre History* (DRAM 389), Fall 2019.
- *Sport: Media, Performance, and Culture* (DRAM/COMM 389), Fall 2018.
- *Theater Appreciation* (DRAM 101), Spring 2018, Spring 2019.
- *Introduction to Acting* (DRAM 150), Fall 2017, Spring 2018, Summer 2018, Fall 2018, Spring 2019, Fall 2019.
- *Theatre Production/Practicum* (DRAM 360/160), Fall 2017, Spring 2018, Fall 2018, Spring 2019, Fall 2019.

#### University of California, Santa Barbara

Teaching Associate (Instructor of Record)

- *Women's Labors* (Feminist Studies 120), Summer 2014.
- *Sport and the Performance of Gender and Race* (Theater 180G), Spring 2014.
- *Gender and Sport: The Performance of the Athletic Body* (Feminist Studies 185YJ), Summer 2013.

Lead Teaching Assistant, Department of Theater and Dance, 2016-2017

- Mentor department teaching assistants.
- Led pedagogy and training workshops.
- Oversee planning and logistical elements of TA program.
- Teach campus-wide teaching workshops for Instructional Development.

Teaching Assistant

- *Dance Appreciation* (Dance 45), Spring 17, Dr. Carol Press.
- *Play Analysis* (Theater 1), Winter 17, Dr. W. Davies King
- *Introduction to Acting* (Theater 5), Fall 16, Tom Whitaker.
- *History of Modern Dance* Online Course, (Dance 36), Summer 15, Summer 16, Summer 17, Dr. Ninotchka Bennahum.
- *Sex, Love, and Romance* (Feminist Studies 150), Spring 15, Dr. Leila Rupp.
- *Women, Representation, and Cultural Production* (Feminist Studies 40), Winter 15, Dr. Linda Kick.
- *Introduction to Acting* (Theater 5), Fall 14, Winter 15, Fall 15, Jeff Mills.
- *Performance and the Body* (Theater 7), Spring 13, Dr. Suk-Young Kim.
- *Performance in Global Contexts: European Theater* (Theater 2C), Winter 13, Dr. Simon Williams.
- *Performance in Global Contexts: African Theater* (Theater 2A), Fall 12, Dr. Christina McMahon.
- Reader, *Black Francophone Literature* (Black Studies 130B), Winter 12, Dr. Roberto Strongman.

#### Santa Barbara City College

Reader

- *Development of Drama: Musical Theatre* (TA 106), Spring 2017, Dr. R. Michael Gros.
- *Development of Drama: Greek to Renaissance* (TA 107), Fall 2016, Dr. R. Michael Gros.

#### Guest Lectures

- "Research Methods," HON 235: Discovering Researching Across the Disciplines. Nov 2022. UNR.

- “Discover Ancient Greek Theatre,” Discover the Arts, Artown. July 2022. Reno, NV.
- “Gender and Nationalism in Sport,” BASQ 486: Sport and Society from a Global Perspective. Dr. Mariann Vaczi. April 2022, April 2023. UNR.
- “Teaching in Kuwait,” Graduate Pedagogy, Dr. Suk-Young Kim. January 2021. UCLA.
- “Discover Commedia Dell’Arte,” Discover the Arts, Artown. July 2021. Reno, NV.
- Guest Respondent for Theater Poster Project in GDES 315: History of Design. May 2020; January 2021. AUK.
- “Performing Shakespeare in *West Side Story*,” ENG 307: Shakespeare, Dr. Katherine Hennessey. December 2018. AUK.
- “*Mr. Burns*: Popular Culture and Meta-theatricality on a ‘Small Planet,’” THTR 1: Play Analysis, Dr. W. Davies King. February 2017. UCSB.
- “Performance of Gender in Sport,” THTR 7: Performance and the Body, Dr. Suk-Young Kim. November 2015. UCSB.
- “Black Feminism, Postmodernism, and Suzan-Lori Parks’ *Venus*,” THTR 180AA, African-American Theater and Performance, Dr. Christina McMahon. November 2015. UCSB.
- “*Venus* Onstage,” English 6: Studies in Literature, Westmont College, Joyelle Ball, November 2015. Westmont College.
- “How I Research,” THTR 192: Research for Performance Scholarship, Dr. Christina McMahon. October 2013. UCSB.
- “Synchronized Swimming: Performance of Gender in Sport,” THTR 7: Performance and the Body, Dr. Suk-Young Kim. April 2013. UCSB.
- “Theater and the Avant-Garde: Dada, *Ubu Roi*, and the Pre-Absurdists,” THTR 2C: European Theater, Dr. Simon Williams. March 2013. UCSB.

#### Guest Artist

- Reader, 10-minute play festival, Good Luck Macbeth, Summer 2022.
- Invited Teacher and Respondent, International Theatre Festival at American University of Sharjah, February 2019.
- Director, *Kan Balaam* by Carlos Morton, THTR 180-E: U.S. Latino Theater from 1965-the Present, Dr. Carlos Morton. July 2015.

#### **Pedagogy Training**

- “VETSMART Training: Creating Awareness of Challenges for Student Veterans,” UNR November 2022.
- “Inclusive Excellence in Pedagogy and the Classroom Workshop,” UNR, December 2021.
- “Improving Your Students’ Writing and Learning,” Writing and Speaking in the Disciplines, UNR, May 2021.
- Certificate in “Effective Teaching Practices, Association Of College And University Educators, 2020-2021.
- Theatrical Teaching Institute, Roundabout Theatre Company, New York, NY, 2018.
- Certificate in College and University Teaching, Instructional Development, UCSB, 2017.

### **Other Academic Employment**

- Associate Curator, *Parades and Changes: 50 Years Later*, Kaye Playhouse, Hunter College, 2017.
- Curatorial Assistant, *Radical Bodies: Anna Halprin, Simone Forti, and Yvonne Rainer in California and New York, 1955-1972*, UCSB Art, Design, & Architecture Museum, 2014-2017.

### **Professional Activities**

- Ad Hoc Reviewer, Bloomsbury Publishing, 2021-2024.
- Volunteer archivist and translator, Museo dell'Immaginario Folkorico, Piazza al Serchio, Italy, 2023-present.
- President and Representative to the Executive Committee, *ASTR* Graduate Student Council, 2016-2017.
- Vice-President and Representative to the Annual Conference Committee, *ASTR* Graduate Student Council, 2015-2016.
- Editorial Assistant, *The Eugene O'Neill Review*, UCSB, May 2013-June 2014.
- Editorial Assistant, *TDR: The Drama Review*, New York University, June 2009-July 2010.

### **University Service**

- College of Liberal Arts Diversity Committee, UNR, Fall 2021-June 2024 (Chair 2023-2024).
- Equity, Diversity, and Inclusion Committee (Chair), Department of Theatre and Dance, UNR, Fall 2020-June 2024.
- Curriculum Committee, Department of Theatre and Dance, UNR, Spring 2020-present.
- TD/PM Job Search Committee Member, Department of Theatre and Dance, Spring 2022-present.
- Organizer, Guadalís del Carmen Artist Visit, Spring 2022.
- Organizer, 48-Hour Play Festival, AUK, Spring 2018, Spring 2019.
- Panel Chair, Gulf Studies Symposium, AUK, Spring 2019.
- Workshop Presenter, LEAD@AUK, American University of Kuwait, 2019.
- Library Committee, American University of Kuwait, 2017-2018.
- Faculty Advisor for *Alpha Psi Omega* Drama Honors Society, AUK, 2017-present.
- Organizer, *Sulayman Al Bassam Artist Lecture*, March 2018.
- Pedagogy Advisor for Theatre Studies, Department of Theater and Dance, Fall 2015.
- Doctoral Emphasis Representative to the Faculty, UCSB Dept of Feminist Studies, 2014-2015.
- Job Search Committee Member, *UCSB*, 2014-2015.
- Trans\* Task Force, UCSB, January-June 2014.
- Presenter, Theater and Dance Recruitment Conference, UCSB, March 2014.
- Organizer, *Heather Cassils Artist Lecture*, UCSB, April 2014.
- Organizer, *Job Workshop with alumna Dr. Jan Lewis*. UCSB, February 2013.
- Graduate Representative to the Faculty, UCSB Department of Theater and Dance, 2012-2013.

### **Media Commentary**

- “See why this Olympic Sport has its roots in Roman Theatre,” CNN International, August 2024.
- “‘How to Survive Your Family at Christmas’ by William Missouri Downs.” Reno Little Theater. November 2022.
- “Holiday malaise: Reno Little Theater’s ‘How to Survive Your Family at Christmas’ proves that home is where the heartache is” by Jessica Santana, Reno News & Review, November 2022.

- “Down the rabbit hole: GLM’s ‘White Rabbit Red Rabbit’ is a mystery—even to the actors” by Jessica Santina, Reno News & Review, February 2022.
- “Seeing 2020 on stage,” by Jessica Santina, Reno News & Review, February 2020.
- “*West Side Story*: Theater and expat life in Kuwait,” KTV2 (Kuwait’s national English language television channel), December 2017.
- Interviews about *Tucson Fringe Festival* in: *Arizona Daily Star*, *Tucson Weekly*, *Tucson Sentinel*, *Downtown Tucsonan*, *Zócalo Magazine*, *UHS Perspective*, *Arizona Daily Wildcat*, *Arizona Public Media*, and *Talking Culture* (KVOI Radio). 2011-2017.

### Arts Experience (selected)

- Director’s Lab, *La MaMa Umbria*, July 2024.
- Director of Scenic Movement, *Orlando Furioso*, Schegge di Mediterraneo, 2024.
- Director, *How to Survive Your Family at Christmas*, Reno Little Theater, December 2022.
- Director, *A Shero’s Journey or what Anacaona and Yemayá Taught Me...* (UNR), March 2022.
- Performer, *White Rabbit, Red Rabbit*, Good Luck Macbeth, February 2022.
- Director, *The Village Postmaster*, Thunder Bay Theatre (Alpena, MI), April 2022.
- Director, *The Birds*, Thunder Bay Theatre (Alpena, MI), September 2021.
- Director/Dramaturg, *Power of One*, University of Nevada, Reno, April 2021.
- Director, *Antigone*, University of Nevada, Reno, March 2020.
- Director, *Marat/Sade*, American University of Kuwait, November 2019.
- Director, *The Seagull*, American University of Kuwait, April 2019.
- Director, *Grease*, American University of Kuwait, November 2018.
- Director, *The Love for Three Oranges*, American University of Kuwait, April 2018.
- Director, *West Side Story*, American University of Kuwait, December 2017.
- Co-Founder/Co-Director, *Mind Readers*, UCSB, 2014-2017. A graduate student-directing laboratory dedicated to engaging with texts being taught in theater history courses--integrating theoretical and scholastic work with the joy of creating and performing. The collective also works across discipline and has created adaptations and devised original works for international conferences on Kafka and Nabokov.
- Founder/Executive Director, *Tucson Fringe Theater Festival*, Tucson, AZ 2011-2017. Theater festival following Fringe theatre tenets to encourage artist development and community involvement.
- Assistant Director, *Venus* by Suzan-Lori Parks, dir. Tom Whitaker, UCSB main stage, Nov 2015.
- Choreographer/Performer, *Synchro/Salon/Sangria* Fall Fundraiser, Museum of Contemporary Art, Tucson, AZ, September 2015.
- Director, *Three Sisters Who Are Not Sisters* by Gertrude Stein/*Come and Go* by Samuel Beckett, UCSB Graduate Directed One-Acts, January 2015.
- Dramaturg, *Untitled VI by Ruth Markofsky* by Alison Tatlock, dir. Risa Brainin, UCSB Launchpad New Play Series, 2014.
- Director, Donald Molosi’s *Motswana*, UCSB workshop production, 2013.
- Dramaturg, Luigi Pirandello’s *Absolutely! {perhaps}*, dir. Simon Williams, UCSB main stage, 2013.
- Performer, Caridad Svich’s *Spark*, dir. Kellyn Johnson, National *No Passport* reading scheme, 2012.
- Writer, *Sophia* in UCSB’s 24-hour Playwriting Festival, 2012.
- Performer/Competitor, *Manhattan Plaza WaterWorks*, NYC. 2008-2011. Competitive synchronized swim team and performance group. Masters National Team Champions 2010.

- Board Member/Director/Actor, *NativeAliens Theatre Collective*, New York, NY 2007-2011 Off-off Broadway theater collective committed to original work and adaptations of classics.
- Director/Adaptor, Carlo Goldoni's *The Servant of Two Masters*, NativeAliens, NYC. 2010.
- Rehearsal Manager, *Swimming to Spalding*, HERE Arts Center, NYC. dir. Richard Schechner, 2009.
- Director, William Shakespeare's *The Merry Wives of Windsor*, NativeAliens, NYC 2009.
- Performer, William Shakespeare's *As You Like It*, Hip to Hip Theatre Company, NYC, 2007.
- Performer, *Pinktown/Plouf*, Dumbo Arts Festival, Brooklyn, NY, 2006.
- Founding Member, *Theater for Charity*, Berkeley, CA, August 2003-May 2005. Student-run group producing original student work with all proceeds going to charitable organizations.

### **Professional Memberships and Affiliations**

- American Society for Theatre Research (ASTR)
- Performance Studies International (PSi)
- Association for Theatre in Higher Education (ATHE)

### **Languages**

- Italian-near fluent.
- Spanish- reading proficiency.
- Arabic- beginning.

### **References**

Available upon request.

Last updated 4 Dec 2024.