

## **JANET HAYATSHAHI**

Stage Directors and Choreographers Society

PO Box 8414

Richmond, VA 23226

619-339-8608

hayatshahi@hotmail.com

[www.hayatshahi.com](http://www.hayatshahi.com)

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### **EDUCATION**

#### **MFA, Theatre and Dance**, University of California, San Diego, 2012

Thesis title: *The Rest is Silence*

*The Rest is Silence* is a dance theatre performance piece loosely based on the lives of eight Shakespearean heroines who encounter one another after their individual deaths. Through a blend of classical and modern text and contemporary physical narrative, the site-specific event actively engages spectators and invites them to explore the performance through their individual imaginative journey.

**Directing** with Gabor Tompa

**Physical Theatre** with Kim Rubenstein

**Collaborative Studies** with Naomi Izuka, Darko Tresnjak, Les Waters

**Contemporary Dance** with Liam Clancy, Eric Geiger, Allyson Green, and Yolande Snaith

**Dance Improvisation** with Eric Geiger and Yolande Snaith

**Crossing Boundaries** with Robert Castro, Tara Knight, Victoria Petrovich, Lisa Porter, and Shahrokh Yadegari

#### **MA, Theatre Arts**, San Diego State University, 2006

Thesis title: *Character in action: A comparison and analysis of select existing approaches to physical actor training in Europe, Asia, and the United States*

#### **BFA, Acting**, Ithaca College, 1993

**Shakespeare** with Earl McCarroll

**Acting** with Greg Bostwick and Arno Selco

**Physical Theatre** with Norman Johnson

**Directing** Arthur Lithgow

#### **Certificate, Acting**, Pacific Conservatory of the Performing Arts, 1991

**Shakespeare** with Paul Barnes and Gale Fury Childs

**Acting** with Roger DeLaurier and James Edmondson

**Voice and Speech** with Teresa Thuman

**Physical Theatre** with Lisa Paulsen

**Language Skills:**      Fluent in Farsi

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## **INVESTIGATION & SPECIALIZATION**

Developing Devised Work  
Theatre for Young Audiences  
Theories of Acting  
Models of Collaboration  
Physical Theatre Techniques  
Science/Technology/Performance  
Contemporary Experimental Theatre and Performance  
Post-modern Choreographic Techniques

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## **TEACHING EXPERIENCE**

### **Randolph-Macon College**

#### **Assistant Professor**

#### **Fall 2017**

Acting I/Intro to Directing  
Script Analysis

#### **Spring 2017**

Introduction to Improvisation  
Acting II  
Dramatics Participation

#### **January Term 2017**

Mapping Theatre in Ireland (travel course)

#### **Fall 2016**

Acting I/Intro to Directing  
Theatre for Social Change  
Capstone  
Dramatics Participation

#### **Spring 2016**

Acting for Non-Majors  
Senior Thesis in Drama  
Dramatics Participation

#### **January Term 2016**

Introduction to Theatre  
Special Topics in Theatre - Garment Draping and Design

#### **Fall 2015**

Introduction to Improvisation  
Acting I/Intro to Directing  
Dramatics Participation

**Pomona College of the Claremont Colleges**  
**Visiting Director and Lecturer**

**Fall 2014/ Spring 2015**

Theatre Performance and Pedagogy

**Spring 2015**

Theory/Criticism/Praxis

**Spring 2014**

Advanced Acting, Acting Studio: Classical Theatre

**Fall 2013**

Beginning Acting

**Fall 2013**

Intermediate Acting

**San Diego City College**

**Adjunct Professor**

**2011 – 2015 (exclusively online – 12 terms)**

Intro to Dramatic Arts

**Fall 2014**

History of Canonized Theatre: Ancient Greece to the Restoration

**Spring 2014**

History of Theatre: The Restoration to the Present

**2008 – 2012 (4 terms)**

Intro to Dramatic Arts

**2008 – 2009 (2 terms)**

Acting for Non-Majors

**University of California, San Diego**

**Lecturer**

**Summers 2010 and 2012**

Introduction to Acting

**Summer 2011**

Beginning Contemporary Dance

**San Diego State University**

**Adjunct Professor/Lecturer**

**Spring 2012**

Heritage of Storytelling (Family leave replacement. D.J. Hopkins, professor of record)

**2006 – 2009 (4 terms)**

Movement for Theatre I

**2006 – 2009 (6 terms)**

Voice and Speech for the Actor I

**2004 – 2008 (2 terms)**

Acting for Non-Majors

**2006 – 2007 (2 terms)**

Acting I

**2004 – 2006 (5 terms)**

Theatre for Young Audiences

**Spring 2005**

History of the Theatre

**Fall 2004**

History of the Theatre

**Grossmont College**

**Adjunct Faculty**

**Fall 2004 – 2009 (8 terms)**

Intermediate Acting

**Fall 2005 – 2008 (5 terms)**

Beginning Acting

**Spring 2005**

Advanced Acting II

**Fall 2005**

Voice and Movement

**University of California San Diego Extension**

**Instructor**

**Spring 2010**

Improv 101

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**TEACHING ARTIST EXPERIENCE**

**La Jolla Playhouse**

**Teaching Artist**

**Summer 2007 - 2012**

**Conservatory**

For several summers, I have been conducting a Master Class in Suzuki Technique for this intensive six-week summer training program designed for 10<sup>th</sup> – 12<sup>th</sup> graders who desire to develop skills for a professional performance career. The application process for the Conservatory is selective and includes an audition. This Master Class is a supplement to their basic movement training.

## **Summer 2008**

### **Young Performer's Workshop**

I served as Movement Instructor for a five-week summer theatre training program designed for 2<sup>nd</sup> through 12<sup>th</sup> grade. Groups were divided according to age/grade level and each received daily instruction and activities from various teaching artists, each one training their group of students in a particular area of expertise. I led the Movement classes, ranging from teaching Spolin improvisation exercises to activities guided by Viewpoints, Suzuki, and Odin Teatret training techniques.

## **Old Globe Theatre**

### **Teaching Artist**

## **Summer 2005**

### **Shakespeare Conservatory**

I served as the Conservatory Director, Acting/Movement Instructor, and co-director of production of *Macbeth* for this summer training program designed for middle and high school students. The program lasted for four weeks of eight-hour days and included instruction in acting, movement, and design. The culminating projects for the term were abridged productions of *A Comedy of Errors* and *Macbeth*.

## **2002 – 2009**

### **Production Guide**

Through in-class workshops, Production Guides are teaching artists who prepare students for attending a live theatrical performance. After a class has arranged for a group of students to attend a production at the Old Globe Theatre, a teaching artist from the Old Globe visits the class and teaches an interactive workshop to the group incorporating standards-based initiatives that both help enhance the student's understanding of the production they are to attend and arts literacy in the classroom.

## **Canyon Crest Academy Envision Theatre**

### **Teaching Artist**

## **2010 - 2014**

### **Directing and Physical Theatre Workshop**

I have been invited on several occasions to lead Direct, Suzuki, and Viewpoints workshops for students who are active participants of this high school's theatre conservatory. I helped train this selective group of students in physical performance techniques aimed towards body awareness, strength, and ensemble theatre practices.

## **Moxie Theatre**

### **Teaching Artist**

**2011 – 2012**

#### **Physical Theatre Workshop**

Moxie Theatre invited me on several occasions to teach a physical theatre workshop for their theatre community. This beginning-level workshop examined and informed the creative process of training a body for performance. Blending Viewpoints, Composition work, Grotowski, and contemporary dance techniques, the focus was on using kinesthetic and spatial awareness together with activating a strong core to help inspire the body toward movement. The student worked on awakening the body's presence on stage in relation to time and space, exploring the full potential of physical choice-making by using a vibrant, alert, and aware body.

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## **ARTISTIC EMPLOYMENT**

### **Sledgehammer Theatre**

**2004**

#### **Associate Artistic Director/Grant Writer**

For one season, I served as Associate Artistic Director of Sledgehammer Theatre, assisting with season selection, balancing the budget, grant writing, artistic hiring, and management of the company. During this year as grant writer I secured \$15,000 funding from Mandell Weiss Charitable Trust, \$10,000 from JP Morgan Chase, and \$5,000 from the James S. Copley Foundation. This position was only active for one year to help secure additional funding for the theatre's \$225,000 operating budget, but due to the recession, it could not be supported for more than the one year.

**2000 - 2006**

#### **Ensemble Member**

As an ensemble member of Sledgehammer Theatre, I was part of a nationally recognized company known for its intense dedication for developing new American voices in theatre, re-interpreting classic stories, and for creating unique theatrical events. As an ensemble member I worked with a dedicated core group of artists who not only created theatre together, but also physically trained together as a collective, using the training to help guide our unique approach to theatre through non-realistic means of story-telling. This physical training arena was a place where the collective would bring in approaches from practitioners such as Meyerhold, Grotowski, Bogart, Suzuki, Barba, and others and share these approaches in a Master Class format, allowing all of us to learn about the styles of approach by physically engaging in the various techniques.

## Old Globe Theatre

### 2000 – 2005

#### **Literary Associate**

I served as part of the season-selection committee at the Old Globe Theatre. I read and reviewed script submissions and supervised a Literary Committee consisting of seven individuals who helped in the assessment of the submitted scripts. Through this engagement with script submissions, I maintained a relationship with playwrights and their agents. I also tracked the success of theatrical productions around the country and assessed the script's viability for production at The Old Globe Theatre.

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### **DIRECTING EXPERIENCE**

- 2017        **Thyestes**, Randolph-Macon College Cobb Theatre, Ashland, VA. This interdisciplinary project was translated by the Classics Department's Latin Drama course and adapted by the Theatre Program's Acting II course.
- 2016        **Holiday Tales**, Randolph-Macon College Cobb Theatre, Ashland, VA. A staged-reading presentation of *A Christmas Memory* and *A Child's Christmas in Wales*.
- 2016        **Every 28 Hours**, R-MC Acting and Directing course production. A collection of 70 short plays that reflect on current civil rights activism.
- 2016        **Thirsting for Salt**, Grüntaler9, Berlin, Germany. Durational performance and performance dinner, examining food in relationship to grief and family, and distance through technology.
- 2016        **Eurydice**, Randolph-Macon College Cobb Theatre, Ashland, VA.
- 2015        **Climate Change Theatre Action**, R-MC Acting and Directing course production. A global movement of plays and performances reflecting on climate change as part of ARTCOP21 and the Paris climate change talks.
- 2014/2015    **Kitimat** (World Premiere), Workshop Reading in December 2014, Full production in April 2015. Development of new play, co-commissioned by the Department of Theatre and Dance and the Mellon Elemental Arts Initiative. Pomona College, Claremont, CA.
- 2013        **A Vast Hoard** (World Premier), part of Gallery Secrets, co-produced by Chalk Rep and the Museum of Natural History, Los Angeles, CA.
- 2013        **Adoration of Dora**, co-directed by Dani Bedau and Janet Hayatshahi. Forest Avenue Collective, Laguna Beach, CA.
- 2012        **A Man, his Wife, and his Hat**, Moxie Theatre, San Diego, CA.
- 2010        **Notes from Underground**, Assistant Director to Robert Woodruff, La Jolla Playhouse, San Diego, CA.
- 2009        **9 Parts of Desire**, Mo'olelo Performing Arts Company, San Diego, CA. KPBS Patté Award for "Outstanding Direction."
- 2009        **Inside Story: Middle Eastern Tales**, SDSU Theatre of the World Festival, San Diego, CA.

- 2008 **9 Parts of Desire**, Mo'olelo PAC/Thurgood Marshall College Human Rights Symposium (staged reading), San Diego, CA.
- 2007 **The Turn of the Screw**, Cygnet Theatre, San Diego, CA.
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#### DIRECTOR/CHOREOGRAPHER

- 2012 **The Rest is Silence**, UCSD Thesisworks. A full-length dance theatre piece, this original work is loosely based on the lives of eight Shakespearean heroines who encounter one another after their individual deaths. San Diego, CA.
- 2011 **mouth at each end**, UCSD Winterworks. A 20-minute piece about the modern woman; the woman who likes her house to be immaculate. San Diego, CA.
- 2010 **Class Ick! de Cons Truck Ted**, UCSD Art Gallery. A full-length dance theatre improvisation deconstructing Clytemnestra and Agamemnon as they are wrapped in cellophane. San Diego, CA.
- 2010 **Fish Without Bicycle**, UCSD New Directions. A 20-minute dance theatre piece analyzing the three faces of a mother who loses a child: the one who loves, the one who hates, and the poetic one. San Diego, CA.
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#### PROFESSIONAL ACTING EXPERIENCE

- 2017 **Launching Ships**, Helen. An examination of beauty and objectification through the mythical journey of Helen of Troy. Told through film, mediated communication, and live performance. Workshop conducted in March 2017 with another workshop scheduled for January 2018. Kirsten Brandt, Director.
- 2016 **Right Now a Moment**, Mina, independent feature film. Maurice Vellas, Director. Richmond, VA.
- 2016 **Thirsting for Salt**, Grüntaler9, Berlin, Germany. Durational performance cooking Halva (a traditional Persian grief food) and telling stories.
- 2014 **Andromache**, workshop of a devised adaptation created by the ensemble. Hecuba. Kate Jopson, Director. Circle X Theatre. Los Angeles, CA.
- 2013 **Adoration of Dora**, by Lauren Simon. Nusch. Dani Bedau and Janet Hayatshahi, co-Directors. Forrest Avenue Collective. Laguna Beach, CA.
- 2010 **Myth Project V: Cowboys: American Heroes**, conceived & choreographed by Patricia Rincon. Calamity Jane. Patricia Rincon Dance Collective. San Diego, CA.
- 2010 **Fish Without Bicycle**, conceived & directed/choreographed by Janet Hayatshahi. Clytemnestra. UCSD New Directions. La Jolla, CA.
- 2005 **The Miser** by Moliere. Ensemble U/S. Dominique Serrand, Director. La Jolla Playhouse. La Jolla, CA.
- 2005 **Chrysalis: Rapechild** by Nick Green. Woman. Esther Emery, Director. Sledgehammer Theatre\*. San Diego, CA. KPBS Patté Award for "Outstanding Direction."



- 2004 ***A Dream Play*** by August Strindberg. Indra's Daughter. Kirsten Brandt, Director. Sledgehammer Theatre\*. San Diego, CA. KPBS Patté Award "Outstanding Production."
- 2004 ***Macbeth*** by William Shakespeare. Lady Macbeth and 3<sup>rd</sup> Witch. Kirsten Brandt, Director. 9-person cast adaptation. Sledgehammer Theatre\*. San Diego, CA. KPBS Patté Award for "Outstanding Direction."
- 2004 ***Remains*** by Seema Sueko. Laila. Siobhan Sullivan, Director. Mo'olelo Performing Arts Center. San Diego, CA.
- 2003 ***nu*** conceived and directed by Kirsten Brandt and Jessa Watson. Ensemble. World Premiere – a play without words. Sledgehammer Theatre\*. San Diego, CA. Playbill Billie Award for "Outstanding Choreography."
- 2003 ***[sic]*** by Melissa James Gibson. Babette. Ruff Yeager, Director. Sledgehammer Theatre\*. San Diego, CA.
- 2003 ***Berzerkergäng*** by Kirsten Brandt. Erda. Michael Severance and Jessa Watson, co-Directors. World Premiere - based on Wagner's *Ring Cycle*. Sledgehammer Theatre\*. San Diego, CA. KPBS Patté Award for "Outstanding Production," San Diego Playbill Billie Award for "Outstanding New Play."
- 2002 ***Master Class*** by Terence McNally. Maria Callas. Rick Simas, Director. Poway Center for Performing Arts. San Diego, CA.
- 2001 ***Richard III*** by William Shakespeare. Ratcliff. Kirsten Brandt, Director. Sledgehammer Theatre\*. San Diego, CA.
- 2000 ***Furious Blood*** by Kelly Stuart. Megaera. Kirsten Brandt, Director. World Premiere - based on the Oresteia. Sledgehammer Theatre\*. San Diego, CA. KPBS Patté Award for "Outstanding Direction."
- 1999 ***Phenomenal Acceleration*** by Tim West. Mira Markovic. Ethan Feerst, Director. World Premiere. Sledgehammer Theatre\*. San Diego, CA.
- 1999 ***In the Heart of America*** by Naomi Wallace. Fairouz. Bryan Bevell, Director. Fritz Theatre. San Diego, CA.
- 1999 ***Around the World in a Day*** by Steve Cosson. Beatrice. Steve Cosson, Director. San Diego Repertory Theatre Calafia Project. San Diego, CA.
- 1998 ***The Infernal Machine*** by Jean Cocteau. Sphinx. Sarah Gabel, Director. Eclipse Theatre Company\*. Chicago, IL.
- 1998 ***The Knights of the Round Table*** by Jean Cocteau. Guinevere. Jay Paul Skelton, Director. Eclipse Theatre Company\*. Chicago, IL.
- 1998 ***Use it Again***. B.B. Craig Sjogerman, Director. Gaia Children's Theatre, Chicago, IL.
- 1997 ***The Devil's Arithmetic*** by Jane Yolen. Gitl. Kay Martinovich, Director. Apple Tree Theatre. Chicago, IL.
- 1997 ***A Quirky Carol***. Giselle McQuirk. Craig Sjogerman, Director. Gaia Children's Theatre, Chicago, IL.
- 1996-98 Educational Theatre, female roles, Warren Baumgart, Director. Imagination Theatre Company, Chicago, IL.
- 1996 ***Agamemnon*** by Steven Berkoff. Clytemnestra. Dale Goulding, Director. European Repertory Company. This production had a 3-year run. I performed in this show for one year. Chicago, IL.

- 1995 ***Beyond Therapy*** by Christopher Durang. Charlotte. Charlie Bachmann, Director. Centerpoint Theatre Group. San Luis Obispo, CA.
- 1995 ***The Taming of the Shrew*** by William Shakespeare. Hortensio. Patricia Troxel, Director. Central Coast Shakespeare. San Luis Obispo, CA.
- 1995 ***Macbeth*** by William Shakespeare. Ross. Patrick Kagen-Moore, Director. Central Coast Shakespeare. San Luis Obispo, CA.
- 1995 ***Marvin's Room*** by Scott McPherson. Lee. Michael Hofacre, Director. Centerpoint Theatre Group. San Luis Obispo, CA.
- 1994 ***Rules of Love*** by Joe Pinturo. Ensemble. Charlie Bachmann, Director. Centerpoint Theatre Group. San Luis Obispo, CA.

\*ensemble member of theatre company

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### PERFORMANCE TRAINING/WORKSHOPS ATTENDED

- 2013 *Moving Words*, Physical Theatre Workshop with Megan Finlay, Not Man Apart, Los Angeles, CA.
- 2013 *Hybrid Expression*, Contemporary Dance workshop with Bebe Miller and Angie Hauser, REDCAT Theatre, Los Angeles, CA.
- 2012 *Ineffable, Intangible, Sensational* workshop with Miguel Gutierrez, PADL West, San Diego, CA.
- 2011 *Readymade Dancing: Spontaneous Choreography in Performance* workshop with Nina Martin, PADL West, San Diego, CA.
- 2010 Contemporary Dance Workshop with Tere O'Connor, REDCAT Theatre, Los Angeles, CA.
- 2009 Cal-Laboratory Kitchen workshop with Allyson Green and dance artists from Eastern Europe and UCSD, San Diego, CA.
- 2008 Viewpoints Workshop with Kim Weild, Burning Wheel, Los Angeles, CA.
- 2008 Viewpoints Workshop with Alexandra Billings SDSU, San Diego, CA.
- 2004 Viewpoints and Suzuki Master Class with Barney O'Hanlon, Sledgehammer Theatre, San Diego, CA.
- 2000-06 Physical Training Workshops, Sledgehammer Theatre, San Diego, CA.
- 2000 *Scenic Presence & Theatrical Soundscape Workshop* with Torgeir Wethal & Frans Winther, Odin Teatret, Copenhagen, Denmark.
- 1996 Master Class with Uta Hagen, Piven Theatre Workshop, Chicago, IL.
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### CONFERENCE PRESENTATIONS

- 2016 ATHE conference workshop presentation in the peer-reviewed *Adjudicated Acting Exercises Debut Session* on August 12, 2016.
- 2015 Climate Change Theatre Action, in collaboration with NoPassport, The Arctic Cycle and TheatreWithout Borders. Staged reading of plays for global theatre conference. Randolph-Macon College. November 20, 2015.
- 2015 Featured Panelist. *Secondary Matters: Energizing Millennials*. Virginia Theatre Association Annual Conference. 22-25 October 2015. Norfolk, VA.

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## AWARDS, GRANTS, and FELLOWSHIPS

- 2016 Walter Williams Craigie Grant recipient in support of *Thirsting for Salt*, presented at Grüntaler9, Berlin, Germany.
- 2011 UCSD Department of Theatre and Dance travel grant funding for research trip to Berlin, Germany and the Tanz im August Festival.
- 2009 – 2012 Full Academic Scholarship, University of California, San Diego (UCSD)
- 2009 – 2012 Teaching Fellowship, UCSD
- 2009 KPBS Patté Award for “Outstanding Direction,” *9 Parts of Desire*, Mo’olelo Performing Arts Company, San Diego, CA.
- 2002 Graduate Equity Scholarship, San Diego State University (SDSU)
- 2002 Marion Ross and Paul Michael Scholarship in the Performance Area, SDSU
- 2001 Phi Beta Delta International Scholarship, SDSU
- 1991 – 1992 Full Academic Scholarship - Ithaca College, Ithaca, NY
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## COMMITTEES/SERVICE

- 2016-19 Committee on College Life, Randolph-Macon College
- 2016-17 Committee on Scholarships, Randolph-Macon College
- 2016-19 Committee on Assemblies and Special Events, Randolph-Macon College
- Spring 2017 Psychology Search Committee
- Fall 2017 Sociology Search Committee
- 2016-2018 Fulbright Application Advisee Panel, Randolph-Macon Colleges
- 2016-17 Faculty Advisor for Theatre Arts Group (TAG)
- 2017 Faculty Advisor for Alpha Psi Omega