

LAYA SHAHZAMANI

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EDUCATION

▪ <i>Dietrich School of Arts and Sciences, University of Pittsburgh, Pittsburgh</i>	2024-2029
(expected)	
PhD student in Theater and Performance Studies	
▪ <i>School of Performing Arts and Music, University of Tehran, Tehran, Iran</i>	2019-2022
Master of Arts in Dramatic literature	
▪ <i>School of Performing Arts and Music, University of Tehran, Tehran, Iran</i>	2015-2019
Bachelor of Arts in Dramatic literature	

HONORS AND AWARDS

- The award-winning screenplay at the 3rd Pasargad 180-second Short Film Festival (Tehran, 2019)
- Selected screenplay at the “10 Short Film Festival” (Tehran, 2019)
- Selected screenplay at the 2nd Pasargad 180-second Short Film Festival (Tehran, 2017)

RESEARCH AND TEACHING INTERESTS

- Iranian Contemporary theater, plays and performance
- Gendered Bodies in performing arts, literature and culture
- Performance, cultural history and New Historicism
- Narration, Trauma and Gender in the performing arts associated with the Middle East and Islam
- Women, Queer and minority groups in Iranian theater and drama

RESEARCH EXPERIENCE

- Heroic woman or Immascultation: The role-play of women and men in the play “Pardeh-Khaneh” by Bahrām Beyzāēi based on Julia Kristeva's Semiotic and Symbolic theory (In preparation)
- Master Thesis: **“Iran-Iraq war representation in a selection of Alireza Naderi’s plays according to New Historicism approach”**
- Practical Thesis: Someone else’s child: a radio paly script adapted from “A good man is hard to find” By Flannery O'Connor
- Bachelor Thesis: **“An investigation on Woman’s Role-play in Bahram Beizai’s Scripts according to Julia Kristeva’s Theory** (case study: Afra or the Day flows, Pardeh Khaneh and Death of Yazdgerd)”
- Practical Thesis: An un repeatable trip: a radio paly script adapted from a short story by Jalal Al-e-Ahmad
- “Western art and theater as seen in the first edition of Nasir al-Din Shah's diary (visit of the Shah of Persia to Europe)”. Published in Enba, vol. 1. no. 1, 2019, pp. 16-24.
- “Takyeh Dowlat and a historical mistake”. Published in Enba, vol. 1. no. 1, 2019, pp. 25-29

ACADEMIC AND ADMINISTRATIVE EXPERIENCE

- An executive member in organizing the Student Tajrobe Theater Festival (Tehran University, 2016 and 2017)
- Director of the puppet show “The Little Prince” (Tehran University, 2016)
- Assistant director in the theater play “Under the ground” (Tehran University, 2016)
- Assistant director in the theater play “Butterfly Dance”. (Isfahan, 2015)
- Internship at the Institute for the Intellectual Development of Children and Adolescents (Isfahan, 2014)
- Teaching storytelling and theater to children at Children and Adolescent Intellectual Development Center (Isfahan, 2014)

PUBLICATIONS

- “Gender and transition”. Published in Neda, vol. 12. no. 28, 2023, pp. 47-49.
- “Breaking the self-made words of the dictator: words against words”. Published in Harasswatch [here](#) (2023)
- “*The handmaid’s Tale* and Iranian women’s defiance of the veil: blood, distinction, body/woman, life, freedom”. Published in Harasswatch [here](#) (2022)
- “About *the Museum* journal”: a review of a theatrical journal. Published in Enba, vol. 1. no. 0, 2018, pp. 21-22.

Translation of Article

- Gender and Revolution in Egypt. written by: Mervat Hatem. Published in Neda, vol. 12, no. 28, 2023, pp. 50-53.
- Origin of Species: Conflicting Views of American Musical Theater History. written by: Edith Borroff. Published in Namaesh-shenakht, vol. 6, no. 20, 2023, pp. 19-27.
- The legend of theater. An interview: Dagbladet with Eugenio Barba. Published in Namaesh-shenakht, vol. 6, no. 19, 2023, pp. 44-51.
- The sound of a shaman: an interview with Iben Nagel Rasmussen. Published in Namaesh-shenakht, vol. 6, no. 19, 2023, pp. 92-96.
- Bazi-ha-ye Nameyeshi: Iranian Women’s Theatrical Play. Written by: Anthony Shay. Published in Namaesh-shenakht, vol. 5, no. 17, 2022, pp. 67-79.
- Still Life and the Close-Up as Feminine Space: Cavalier’s “Thérèse”. Written by: Angela Dalle Vacche. (In preparation)
- Perspective/Point of View. Written by: Burkhard Niederhoff. From Handbook of Narratology (In preparation)