

Kimberly M. Jew, Ph.D.

Associate Professor of Theatre and Ethnic Studies
Area Head for Theatre Teaching
Co-editor, *Frontiers, a Journal of Women Studies*
University of Utah
Email: Kimberly.jew@utah.edu

TEACHING EXPERIENCE

2015-present University of Utah

Associate Professor of Theatre and Ethnic Studies; Diversity Scholars Coordinator, Co-coordinator, and faculty member (2016-19); Graduate faculty - MA Teaching in Fine Arts (2018-); Program Head of Theatre Teaching BFA (2021-current); Co-editor for *Frontiers, a Women Studies Journal*, housed at the University of Utah (2017-current).

Full-time instruction in: script analysis, dramatic theory, theatre history, Black theatre, Ethnic American theatre, Asian American and Pacific Islander theatre, Diversity Scholars, Asian Pacific American women, Ethnic-American Story-making, Teaching Arts Theory (graduate course), Arts Teaching Project Design (graduate course), direction of *The Thanksgiving Play* by Larissa FastHorse.

2004 - 2015 Washington & Lee University

Associate Professor of Theatre; Director of Teacher Certification in Theatre, Affiliate Faculty member of Women and Gender Studies, Medieval and Renaissance Studies, and Film Studies; Interim Department Head of Theater and Dance (Fall 2011), W&L Faculty Representative for Advanced Studies in England.

Full-time instruction in script analysis, theatre history, dramatic literature, introduction to theatre, theatre education, women and theatre, basic acting; annual direction of student productions, advising of first year students, Theatre majors, minors, and honors club.

1999-2004 University of Pittsburgh at Greensburg

Assistant Professor of Theatre Arts

Full-time position included leadership of a one-person Theatre program, instruction of theatre courses; direction of a student production each semester; development of new Theatre Arts curriculum and Interdisciplinary Arts major; supervision of part-time theatre instructors and designers; newsletter writing; advisement of theatre club; general responsibilities in budget management and scheduling; co-leader for new London abroad program.

EDUCATION

1998 New York University, New York, NY, Ph.D., Educational Theatre

Areas of study: modern drama, American theatre, political theatre

1992 Georgetown University, Washington D.C., M.A., English

1990 University of California at Berkeley, Berkeley, CA, B.A., English

GRANTS, AWARDS AND FELLOWSHIPS

2020	University of Utah, School of Cultural and Social Transformation Small Research Project Grant (\$500)
2020	University of Utah, VPR – 50 th Anniversary of <i>Frontiers, a Women Studies Journal</i> , Primary Investigator of Oral History Project (\$9000)
2020	University of Utah, 1U4U - collaborative investigator, “Revolving Sky Project, Artists and Scientists Exploring the Human Experience of Earth and Sky” (\$30,000)
2020	University of Utah, 1U4U - board member, “Intimate Partner Violence Prevention and Reproductive Health for African Refugees Resettled in the United States” (\$50,000)
2019	University of Utah Teaching Grant - co-awardee, “Rohina Malik, <i>Unveiled</i> ” (\$4000)
2018	University of Utah Faculty Recognition Program – nominated
2010-15	Washington and Lee University, Lenfest Summer Research Grants (\$39,000)
2014	W&L, Summer Student Independent Research faculty sponsor
2010	W&L, RE Lee Scholar faculty sponsor
2009-2010	Hewlett Mellon Grant (year-long sabbatical support)
2006/2008	W&L Glenn Summer Research Grant
2005	University of Texas at Austin, Harry Ransom Humanities Research Center Mellon Summer Fellowship
2004	University of Pittsburgh, Central Research and Development Fund (<i>award declined</i>)
1996-1998	University of Pittsburgh at Bradford, Pre-doctoral Teaching Fellow
1994-1996	New York University, Department of Educational Theatre, Teaching Fellow

EDITORIAL WORK

Frontiers, A Journal of Women Studies, Co-Editor (2017-2023)

Co-editor responsibilities include: 1) manage new submissions through peer and in-house review, editing, and publication processes, 2) online book review editing, 3) podcast interviews with authors, 4) copy-edit all volumes (general and special issues) in multi-level process, 5) write volume introductions, select art work, and organize tables of contents, 6) offer support for journal – including staff hiring, finances, long-term planning, Editorial Management set-up, communications with authors, on-campus author visits, 7) served as cultivator and sole Editor for two special issues on feminist theatre (“Staging Feminist Futures” Feb. 2021 and “Black Performance” May 2021), 8) will serve as in-house editorial liaison for guest edited volume “Asian American Abolitionist Feminisms” (2023), 9) leadership for 50th anniversary, grant-funded Oral History Project

RESEARCH AND TEACHING INTERESTS

20th and 21st century theatre and dramatic literature with a special focus on Ethnic American, Asian American, and Pacific Islander theatres; modernism and experimental theatre; feminist theatre and critical approaches; theatre and education

RESEARCH AND PUBLICATIONS

Oral History Project (2020-2023)

I am currently conducting a grant-funded project in association with the 50th Anniversary of *Frontiers, a Journal of Women Studies*. Working with two graduate assistants and a transcriber, I have led the interviews of 16 past journal editors and associates with a special focus the history of the journal and its feminist practices in editing. I have conducted research on the interview materials, and processed and prepared the recorded and written oral histories for archiving at the University of Utah's Marriott Library Special Collections and the UC Berkeley Bancroft Library. I am involved in the cultivation of the oral histories for publication and public presentation. This project is funded by a University of Utah VPR Grant (\$9000).

Edited Volumes

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|---------------|---|
| 2023 | Co-editor, Volume 4: "Leaders" in 4-Part Series, <i>Women's Innovations in Theatre, Dance, and Performance</i> , Bloomsbury Press, Series Editors: Wendy Arons, Melissa Blanco Borelli, Elizabeth Son (<i>in process</i>) |
| February 2021 | Guest Editor, "Staging Feminist Futures," <i>Frontiers, a Women Studies Journal</i> (41.3) |
| May 2021 | Guest Editor, "Black Performance," <i>Frontiers, a Women Studies Journal</i> (42.2) |

Script

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| Spring 2012 | (Performance) <i>Lexington's Letters to the Editor</i> , compiled and edited by Kimberly Jew, performance at the Theater at Lime Kiln, Lexington, VA, directed by Rob Smith. |
| Fall 2011 | (Script) <i>Lexington's Letters to the Editor</i> in <i>Dear Editor: Two Hundred Years of Water Under the Bridge</i> , Mariner Media, edited by Doug Cumming; script included. |
| Spring 2011 | (Performance) <i>Lexington's Letters to the Editor</i> , compiled and edited by Kimberly Jew, performed at the Theater at Lime Kiln, Lexington, VA, directed by Rob Mish. |

Articles

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|------|---|
| 2023 | "(Multi) Ethnic Political Absurdist Theatre," in <i>The Routledge Guide to Absurdist Literature</i> , edited by Michael Bennett, Routledge Press. (<i>in process</i>) |
| 2020 | "Envisioning South Asian Theatre in New Zealand: An Interview with Amit Ohdedar and Jacob Rajan," (Interview), in "The Global South," <i>Theatre Journal Online</i> , Association for Theatre in Higher Education (ATHE), John Hopkins University Press, Fall 2020, edited by Margherita Laere and E.J. Westlake. |

- 2018 "Three Years on Doreen's Sofa; Holding Fast to the Comforts of Intimacy and Family in a Postcolonial World of Forgetfulness, Confusion and Loss" in *Pacific Coast Philology, Journal of Pacific Ancient and Modern Language Association (PAMLA)*, Pennsylvania State University Press, edited by Craig Svonkin.
- 2017 "Reflective Entrapments: Intimacy and Distance in Dianna Fuemana's *Mapaki*," in *Journal of New Zealand Literature (JNZL)*, Victoria University of Wellington, NZ, edited by Erin Mercer.
- 2016 "A Place of War and Home: Two Visions of Rockbridge County Seen Through the Writings of Alexander Sterrett Paxton," *Home in Appalachia*, University of Tennessee Press, edited by Leslie Worthington and Jurgen Grandt.
- 2016 "The Female Immigrant as Subject: Poetic Twins and Triplicates in *The Last Virgin in Paradise* and *Frangipane Perfume*," in *Pacific Asia Inquiry*, University of Guam, edited by Elizabeth Bowman.
- 2011 "Perspectives on Asian American Performance Art: Contexts, Memories and the Making of Meaning on Stage," (Interview) in *MELUS, Journal for the Society of the Study of the Multi-Ethnic Literature in the United States*, "Special Volume on Asian Performance," edited by Tina Chen.
- 2010 "Reclaiming Ritual: Feminism and Post-Colonialism in Two Plays by Victoria Nalani Kneubuhl" in *Rites of Passage*, Rodopi Press (Cross Cultures Series), edited by Pauline Dodgson-Katiyo and Gina Wisker.
- 2008 "Gothic Aesthetics of Entanglement and Endangerment in *The Sound of a Voice* and *The House of Sleeping Beauties*," in *Asian Gothic: A Critical Reader*, McFarland Press, edited by Andrew Hock Soon Ng.
- 2005 "Dismantling the Realist Character in Velina Hasu Houston's *Tea* and David Henry Hwang's *FOB*" in *Literary Gestures, the Aesthetic in Asian American Literature*, Temple University Press, edited by Rocio G. Davis and Sue-Im Lee. (*Choice Magazine*: Winner of "Outstanding Academic Title for 2006" Award).

Encyclopedia Entries

- 2007 "Elmer Rice" and "*The Adding Machine*" in *The Encyclopedia of American Literature*, Brucoli Layman Clark.
- 2007 "Mr. Zero in *American Literary Characters*, Brucoli Layman Clark.
- 2005 "Wakako Yamauchi" in *Dictionary of Literary Biography, Asian American Authors*, Gale Publishers.
- 2005 "Chinese American Drama" and "Chay Yew" in *The Greenwood Encyclopedia of Multiethnic American Literature*, Greenwood Press.

Performance and Book Reviews

- 2008 *The China Mystique: Pearl S. Buck, Anna May Wong, Mayling Soong, and the Transformation of American Orientalism* by Karen J. Leong, in *Genre, Forms of Discourse and Culture*, XXXIX: 3-4 (fall/winter 2006), University of Oklahoma Press.
- 2007 *Othello and Julius Caesar* (American Shakespeare Center) for *Shakespeare Bulletin*, John Hopkins University Press.
- 2006 *Writing and Rewriting National Theatre Histories* by S.E. Wilmer, for *Midwest Modern Language Association Journal* (Winter 2006), University of Iowa Press.
- 2004 *Theatre, Society and the Nation* by S.E. Wilmer, for *Midwest Modern Language Association Journal* (Spring 2004), University of Iowa Press.

CONFERENCE PRESENTATIONS AND GUEST SPEAKING ENGAGEMENTS

- 2023 **Office of Undergraduate Research, University of Utah**
Invited speaker on university panel that focuses on the topic of journal publishing for undergraduate researchers.
- 2022 **Pacific Ancient and Modern Language Association Conference (PAMLA)**
Los Angeles CA, *Round Table Presenter* “Staging Asian American Passing” in panel titled “The Art and Artifice of Passing” and *Presiding Officer* for “Gazing Through a Pandemic Lens: Absurdist Literature, Theatre & Film”
- 2022 **Tanner Humanities Center Panel, University of Utah**, invited guest panelist on panel featuring Ayad Ahktar (keynote event speaker) to discuss related issues of writing, the arts, censorship, and culture.
- 2021 **Pacific Ancient and Modern Language Association Conference (PAMLA)**, Las Vegas NV, *Presiding Officer* for 2 “Drama and Society” panels, and *Presenter* “Intersectionality and Otherness in the Creative Writing Classroom” for the panel titled “Teaching Intersectionality Through Literature: Hawaii, the Pacific, and Beyond.”
- 2021 **“Asian American Awareness Week,” Asian American Student Association, University of Utah**, invited speaker on topic of Asian beauty; organized and participated in panel “Asian Americans Take on the Beauty Myth.”
- 2021 **Sundance & University of Utah Health**, Screening of *Minari*, invited pre-show panel speaker.
- 2020 **Association for Asian American Studies (AAAS)** Washington D.C. (*cancelled due to covid*) “Exploring ‘Asian Elsewheres’ in David Henry Hwang’s Asia Plays” for panel titled “Asian Elsewheres” organized by Lucy Mae San Pablo Burns.
- 2019 **Pacific Ancient and Modern Language Association Conference (PAMLA)** San Diego, CA, *Presiding Officer*: (4) “Drama and Society” panels, *Presenter* “Missing in Hawai’i: Exploring Absence in Susan Soon He Stanton’s *What Ever Happened to John Boy Kihano?*”

- 2018 **Pacific Ancient and Modern Language Association conference (PAMLA)** Bellingham, WA, *Presiding Officer*: (4) “Drama and Society” panels, *Presenter* “Staging the Asian Local Identity in Hawai’i: Negotiating In-Betweenness.”
- 2017 **Pacific Ancient and Modern Language Association conference (PAMLA)** Honolulu, Hawai’i *Presiding Officer*: (4) “Drama and Society” panels, *Presenter* “Intimacy and Distance in Dianna Fuemana’s *Mapaki*.”
- 2016 **Pacific Ancient and Modern Language Association conference (PAMLA)** Pasadena, CA *Presiding Officer*: (4) “Drama and Society” panels, *Presenter* “*On Trial*, Looking Forwards and Back in an Early Experimental Play by Elmer Rice.”
- 2016 **Oceanic Popular Culture Association Conference (OPCA)**, University of Chaminade, Honolulu, HI; “The Adult Postcolonial Child: Images of Growing up in the Pacific Islands.”
- 2015 **Utah State History Conference**, Salt Lake City, UT, Invited moderator for panel on Topaz Interment Camp.
- 2015 **American Comparative Literature Conference**, Seattle, WA
“Japanese and Chinese Settler Drama in Twentieth Century Hawai’i”
- 2014 **Comparative Drama Conference**, Baltimore, MD; invited guest panelist on a panel dedicated to David Henry Hwang (keynote speaker of conference), “Stripping Away Identity: Images of Asian Masculinity in Three Plays by David Henry Hwang.”
- 2012 **Association for Theatre in Higher Education (ATHE)**, Washington, DC
“Early Hawaiian Women’s Playwriting” and “Approaches to Script Analysis”
- 2011 **Art of Public Memory Conference**, University of North Carolina at Greensboro
“Putting a Small Town on Stage: Creating Public Art Out of Local Letters to the Editor”
- 2009 **Association for Theatre in Higher Education Conference (ATHE)**, New York City, NY
Roundtable Discussion on *Queering Mestizaje: Transculturation and Performance* by Alicia Arrizón for the “Theory and Criticism Focus Group.”
- 2008 **Modern Language Association (MLA)**, San Francisco, CA
Roundtable Presenter on “Conceiving the Archive” for the “Asian American Literature Group.”
- 2005 **Southeast Theatre Conference**, Auburn, AL
“The Judgement Day of Elmer Rice”
- 2004 **II International Conference on American Theatre and Drama, University of Málaga, Spain**, “Expanding Space, Time, and Audience Perspective on the American Stage: Elmer Rice and a new Modernist Dramaturgy”
- 2001 **Contemporary American Literature Symposium (ALA)**, Santa Fe, NM
“Gender and Sexuality: Asian American Self-Representations”

TEACHING

University of Utah (2015 - present)

Ethnic Studies: Diversity Scholars, Asian Pacific American Women,
Ethnic American Story-making

Theatre: Script Analysis, Theatre History, Theatre and Theory, Historical Drama,
Ethnic American Theatre, Asian American and Pacific Islander Theatre, Black Theatre

Graduate (MATFA program): Arts Teaching Theory, Arts Teaching Project Design

Washington and Lee University (2004-2015)

Theatre and Theory, Script Analysis, History of Theatre and Drama I, II, Text and
Performance, Introduction to Theatre, Modern Theatre, Contemporary Theatre, Women in
Contemporary Theatre, Experimental Theatre (first-year seminar), Educational Theatre, Basic
Acting, Introduction to Directing, Special topics in creating new works (*Lexington's Letters
to the Editors*, Spanglish *El Campo*), contemporary South American theatre, honors theses
advisor

University of Pittsburgh at Greensburg (1999-2004)

Theatre Practicum, Introduction to Theatre, World Theatre, Basic Acting, Advanced Acting,
UPG Study Abroad in London 2001 & 2002

Additional teaching experience in English Composition, Introduction to Literature, Research
Writing, and Playwriting (at Pittsburgh Public Theatre).

DIRECTING EXPERIENCE

University of Utah

Spring 2022 *The Thanksgiving Play* by Larissa FastHorse (Acting Training Program)

Cabrini Theatre, New York City (Thespis Festival)

Fall 2012 *Naturalized Woman* by Domnica Radulescu

Washington and Lee University

Winter 2013 *El Campo* by Griselda Gambaro
Fall 2010 *Eurydice* by Sarah Ruhl
Spring 2008 *Little Shop of Horrors* by Alan Menken and Howard Ashman
Winter 2007 *Oscar and Felix* by Neil Simon
Winter 2006 *The House of Bernarda Alba* by Federico García Lorca
Spring 2005 *The Tamer Tamed* by John Fletcher

University of Pittsburgh at Greensburg

Spring 2004 *Fool for Love* by Sam Shepard
Fall 2003 *R.U.R.* by Karel Capek
Spring 2003 *Talking With* by Jane Martin

Fall 2002	<i>Such Foolish Affected Ladies</i> by Molière
Spring 2002	<i>Suburbia</i> by Eric Bogosian
Fall 2001	<i>The Lion in Winter</i> by James Goldman
Summer 2001	Produced the <i>UPG Regional One-Act Festival</i>
Spring 2001	<i>The Adding Machine</i> by Elmer Rice
Fall 2000	<i>Beyond Therapy</i> by Christopher Durang
Spring 2000	<i>The Visit</i> by Friedrich Duerrenmatt
Fall 1999	<i>The Memorandum</i> by Václav Havel

Additional new works experience via directing at Pittsburgh New Works Festival, and producing a local new works summer festival sponsored by UPG.

UNIVERSITY SERVICE

University of Utah (2015 – present)

University

Academic Senate - Diversity Advisory Committee (elected, via CFA)
General Education and Curriculum Committee

College

CFA Masters of Teaching in the Arts Project Committee (2020 -); 4 graduate projects
CFA Arts Education Committee (2020-)
CFA College Council and Faculty Counsel Committees (2019-2020)
CFA Retention, Promotion and Tenure College Committee (2018-2019)
CFA Strategic Planning Committee (2017-2018)
CFA Search Committee for Theatre Chair (2017-2018)
School of Cultural and Social Transformation Search Committee for College Dean (2022-2023)
School of Cultural and Social Transformation Awards Committee (2018-2019)

Department

Ethnic Studies Dept. Retention, Promotion and Tenure Committee
Chair of RPT Committee (2020-2021)
Ethnic Studies Dept. Diversity Scholars Instructional Coordinator and Co-coordinator (2015-2018)
Ethnic Studies Dept. Central Committee (Asian American Studies Representative)
Ethnic Studies Dept. Faculty Teaching Mentor
Ethnic Studies Dept. Search Committee membership and support

Theatre Dept. Area Head of Theatre Teaching BFA (2021-2023)
Theatre Dept. Retention, Promotion and Tenure Committee
Theatre Dept. Diversity Committee (2015-2017); JEDI committee (2021-2023)
Theatre Dept. Curriculum Committee (2021-present)
Theatre Dept. Advisory Committee (2021-present)
Theatre Dept. Season Selection (multi-year)
Theatre Dept. Search Committee membership and support
Theatre Dept. Clinical/Career-Line and Adjunct Faculty Review Committee

English Dept. Ph.D. dissertation committee member (2020-present); 2 doctoral projects

University of Utah – Other Service Activities

Asian American Student Association – graduation banquet speaker; keynote conference speaker
Student Affairs Diversity Council – panel organizer/speaker for “Diversity, Arts and the Media”
Utah Daily Chronicle - interview on Coronavirus’s impact on Asian Americans
New Student Orientation - multi-year, summer faculty speaker
CFA Scholars membership
Theatre Department Production - talkback speaker

Washington and Lee University (2004 – 2015)

Elected Committees:

Faculty Executive committee (2005-2007) and (2012-2014)

Appointed Committees

Tenure and pre-tenure committees for Theatre and Dance faculty
Search committees – multiple departments
Registration and Course Scheduling committee
Public Functions committee
Fishback and Glasgow public programming committees
Women and Gender Studies Advisory Board member
Science, Society and the Arts – committee member for all-college conference

General University and Department Service

Interim Theatre Department Chair – Fall 2011
Director, W&L Virginia State Teaching Certification in Theatre
Revision of honors and thesis requirements; senior exit interviews; course evaluations
Departmental external assessment report writing
Department liaison for KCACTF and internal post-show assessments
Organizer of visiting guest speakers in Theatre
(2) Diversity panels for New Student Orientation
New faculty orientation speaker
Faculty affiliations: Women and Gender Studies, Medieval and Renaissance Studies, Asian Studies, Film Studies, Teacher Education

Student Advisement

Alpha Psi Omega - faculty advisor to national theatre honors club
Ladies Club – faculty advisor for multicultural women’s group
Advanced Studies in England (ASE) –college faculty liaison
RE Lee faculty sponsor and Student Independent Research faculty advisor
Advisor to Theatre majors, minors, and first-year students
KEWL (Knowledge Empowering Women) – advisor for students interested in the arts
Host family for two international students from China

University of Pittsburgh at Greensburg (1999-2004) - Highlights

Interdisciplinary Arts major

Initiated, proposed, and developed a new major encompassing theatre arts, music and art history

Arts Ambassadors

Appointed by the University President to the University Arts Initiative Committee - offered formal

presentations to donors; fundraising activities; organized public arts events

Also, participated in search, promotion, and retention committees; arts newsletter writing; advisor for theatre club; managed hires, production schedule, and budget for 1-person Theatre program; co-leader for new London abroad program.

PROFESSIONAL DEVELOPMENT AND COMMUNITY ENGAGEMENT

2020-onward	OCA Utah member (Asian American & Pacific Islander advocacy group)
2015-2018	Omega Psi Phi Fraternity, talent show judge
2014	Invited member to Mill Mountain Theatre's faculty focus group on re-building the theatre's relationships with the Roanoke, VA community.
2011-2012	Studio Roanoke, Board of Directors; new works theatre in Roanoke, VA.
2009 - 2012	Modern Language Association (MLA); elected delegate
2008	Yale Drama School, Summer Program - "A Practical Approach to Directing I"
2005 - 2007	Regional Adjudicator for the Kennedy Center American College Theatre Festival
2005 - 2007	Participation in Writing Mentorship Program (ATHE)
2005 - 2007	Dramaturgy and performance tasks for the "New Play Workshop" (ATHE)
2000 -2007	Peer reviewer: <i>Midwestern Modern Language Association Journal</i> , <i>English Association of the Pennsylvania State University Journal</i> ; Editorial Advisory Committee for <i>Theatre: Its Art and Craft</i> , fifth edition, published by Collegiate Press, Boston, MA.
1994 - 1996	Studied playwriting with Aurand Harris (New York University), Lynn Thompson (New York University), David Henry Hwang (China Institute, NY). Also studied creative writing at the Asian American Writers' Workshop in NYC and at NYU.
1990	<i>House manager</i> for Pacific Jewish Theatre, Berkeley, CA
1987	American Conservatory Theatre, Summer Acting Training Program