

# REBECCA KASTLEMAN

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## EDUCATION

### Harvard University

Ph.D., English (2017)

Dissertation: “Profaning Theater: The Drama of Religion on the Modernist Stage”  
Committee: Martin Puchner, Elaine Scarry, Derek Miller

A.M., English (2014)

A.B., Concentration in Performance Studies, *cum laude*, highest honors in field (2006)  
School for International Training program in Prague, Czech Republic (2004)

## ACADEMIC APPOINTMENTS

Lecturer, Program in History & Literature, Harvard University (2017–present)

Mellon School of Theater and Performance Research, Harvard University

Executive Director (2013–2016); Assistant Director (2012–2013)

Adjunct Faculty, Department of Performing Arts, Emerson College (2014)

## PUBLICATIONS

### Peer-Reviewed Articles

“Impersonating the Law: The Dramaturgy of Legal Action in the York Corpus Christi Pageant and John Bale’s *Three Laws*.” *Theatre Journal* 68.1 (2016): 37–56.

“Games with Ghosts in Müller’s *Explosion of a Memory*: A Study of Pre-Ideology in the Müller-Wilson Collaboration.” *Theatre History Studies* 28 (2008): 112–130.

“Introduction: Modernism on the World Stage.” With Kevin Riordan (Nanyang Technological University) and Claire Warden (De Montfort University). *Modernism/modernity* Print Plus platform. In preparation.

### Reviews and Encyclopedia Entries

“Henry Bial, *Playing God: The Bible on the Broadway Stage*.” *Modern Drama* 59.3 (2016): 380–382.

“Bertolt Brecht, ‘A Short Organum for the Theatre.’” In *The Manifesto in Literature*, 61–63. Detroit: St. James Press (2013).

### As Editor

“Modernism on the World Stage.” With Kevin Riordan and Claire Warden. Peer-reviewed essay cluster for *Modernism/modernity* Print Plus platform. Forthcoming.

### Public-Facing Essays

“No Space Like Home: Global Connections Bolster Local Artistry at Los Angeles’s REDCAT.” *American Theatre* 27.5 (2010): 60–64.

“More Work More Pleasure: Nature Theater of Oklahoma’s Game Plan Turns the Mundane into

Marvels.” *American Theatre* 27.2 (2010): 22–24.

Review of Susan Glaspell festival at Ontological-Hysteric Theater. *American Theatre* 27.2 (2010): 19.

Profile of theater director Matthew Earnest. *American Theatre* 27.5 (2010): 21.

Review of William Boyd, *Ordinary Thunderstorms*. *The New Leader* 93.1 (2010): 25.

Review of Tania James, *Atlas of Unknowns*. *The New Leader* 92.2 (2009): 22.

“Serbia’s Slow Transition.” *The New Leader* 90.3/4 (2007): 9–11.

## SELECTED AWARDS AND FELLOWSHIPS

Frederic Wertham Dissertation Completion Fellowship, Harvard University	2016–2017
Modern Language Association Travel Grant	2017
Merit/Graduate Society Term-Time Research Fellowship, Harvard University	2016
Modernist Studies Association Travel Grant	2016
Bryden Scholarship, International Shaw Society	2016
International Shaw Society Travel Grant	2016
Jens Aubrey Westengard Scholarship, Harvard University ( <i>two-time recipient</i> )	2015, 2016
Dexter Summer Fellowship, Harvard University	2015
Certificate of Distinction in Teaching, Harvard University ( <i>two-time recipient</i> )	2014, 2015
Conference Scholarship, Dahlem Humanities Center, Berlin, Germany	2013
Eric Cooper and Naomi Siegel Graduate Fellowship, Harvard University	2012–2013
Academic Prize Fellowship, Harvard University	2011–2012
<i>American Theatre</i> Affiliated Writers Fellowship, New York, NY	2008
George Peabody Gardner Fellowship (for year of research in Belgrade), Harvard	2006–2007
Thomas T. Hoopes Prize (for senior honors thesis), Harvard University	2006

## TEACHING

### Harvard University, Program in History & Literature

#### Lecturer

“British National Identity from the Age of Empire to Thatcher”	2017–2018
Senior Tutorial (senior thesis seminar)	2017–2018

### Emerson College, Department of Performing Arts

#### Adjunct Faculty

“World Drama in its Context I: Origins to 1800”	Fall 2014
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### Harvard University, Department of English and Department of Theater, Dance, and Media

#### Tutorial Instructor (*Instructor of Record*)

“Women’s Parts on the Modern Stage”	Fall 2017
Theater, Dance and Media Junior Tutorial (with Aysa Upchurch)	Spring 2018
“Ruined Stages: Brecht, Beckett, and the Drama of History”	Fall 2015
“Cultural Crisis and the American Experimental Theater”	Fall 2015
“Apocalyptic Make-Believe: Religion, Politics, and Dramatic Modernism”	Fall 2014

**Teaching Fellow**

- “Political Theatre and the Structure of Drama” Spring 2015  
 “Philosophy and Literature: The Problem of Consent” Spring 2014  
 “Rules of the Game: The History of Literary Theory” Fall 2013

**Thesis Advisor**

- “‘A Disquiet Not Otherwise Definable:’ Elena Ferrante, Lydia Davis, and Literature of Female Experience,” by Yen Pham (with Prof. Amanda Claybaugh) 2015

**The Mellon School of Theater and Performance Research, Harvard University**

- Instructor**, “Secular Theaters,” a ten-day seminar for graduate students and faculty (with Prof. Martin Puchner) 2016

**PRESENTATIONS****Panels Organized**

- Modernist Studies Association, Amsterdam, NL Aug 2017  
 “Inventing Modernist Audiences,” seminar organized with Lawrence Switzky (U Toronto)
- Modernist Studies Association, Pasadena, CA Nov 2016  
 “Political Theology, Political Economy: Modern Drama Weighs In,” panel organized with Nicole Jerr (Air Force Academy)  
 Paper: “*Salomé* and the Sovereign: Secular Theaters After Oscar Wilde”
- Modernist Studies Association, Pasadena, CA Nov 2016  
 “Modernist Performance and Global Transmission,” seminar organized with Kevin Riordan and Claire Warden
- Modernist Studies Association, Pasadena, CA Nov 2016  
 “Crossing the Modernist Border,” panel chair; organized by Kevin Riordan
- Mellon School of Theater and Performance Research, Harvard University June 2015  
 “What Gets Performed?,” roundtable organizer and moderator
- Mellon School of Theater and Performance Research, Harvard University June 2015  
 “Dramaturgy Roundtable,” organizer and respondent
- Literary Managers and Dramaturgs of the Americas Meeting, Boston, MA June 2014  
 “Problem Play Workshop with Boston Playwrights,” organizer and chair
- Mellon School of Theater and Performance Research, Harvard University June 2014  
 “Locations of Theater,” roundtable organizer and moderator

**Conference Papers**

- American Society for Theatre Research, Atlanta, GA Nov 2017  
 “Theatrical Collaboration as Anti-Racism”
- Modern Language Association, Philadelphia, PA. “Performance and the Passions” Jan 2017
- American Society for Theatre Research, Minneapolis, MN Nov 2016  
 “Pagan Feelings in *The Rite of Spring*”
- Shaw Symposium, Niagara-on-the-Lake, Ontario. “Shaw’s Postcolonial Paradise” July 2016

- American Comparative Literature Association, Boston, MA Mar 2016  
 “Passionate Modernism: The Drama of Crucifixion in Djuna Barnes and W. B. Yeats”  
 \* Horst Frenz Prize Nominee for best paper delivered by a graduate student
- Modernist Studies Association, Boston, MA Nov 2015  
 “Montage and Mimicry: What Heartfield Learned from the Weimar Theater” (seminar paper)
- Modernist Studies Association, Boston, MA Nov 2015  
 “G. B. Shaw’s *Saint Joan* as a Modernist Miracle Play”
- Association for Theatre in Higher Education, Montreal, Canada July 2015  
 “Gertrude Stein and the Drama of Religion”
- Northeast Modern Language Association, Toronto, Canada Apr 2015  
 “Self-Made Man and Superman: Goethe, Nietzsche, Shaw”
- Literary Managers and Dramaturgs of the Americas Meeting, Boston, MA June 2014  
 Panelist, roundtable on “Postdramatic Dramaturgy”
- American Comparative Literature Association, New York, NY Mar 2014  
 “Wittenberg, Capital of the Avant Garde”  
 \* Horst Frenz Prize Nominee for best paper delivered by a graduate student
- American Comparative Literature Association, Toronto, Canada Apr 2013  
 “Against Interpellation: Restaging the Acting Subject in Beckett’s *Play*”
- American Comparative Literature Association, Cambridge, MA Mar 2009  
 “*Waiting for Godot* in...: Deploying Beckett’s Drama in Sites of Humanitarian Crisis”
- City University of New York “Underground” Conference, New York, NY Nov 2008  
 “On Kusturica’s *Underground*”
- Mid-America Theatre Conference, Chicago, IL. Mar 2006  
 “The Müller-Wilson Collaboration on *Alceste*”

### Additional Talks

- Harvard Drama Colloquium. “Scenography of the Revolution” Mar 2015
- Tufts University Department of Drama and Dance Nov 2014  
 “The Medieval Immersive Theater,” guest lecture for “Ancient and Medieval Theater”
- Harvard Drama Colloquium. “Theater, Religion, Zealotry” Apr 2014
- British Literature Colloquium, Harvard University Nov 2012  
 “‘Filthy Synecdoche:’ Writing Against Censorship in Beckett’s *Murphy*”

### PERFORMING ARTS EXPERIENCE

- Festival Advisor, Harvard Art Development Festival, Cambridge, MA Jan 2016
- Production Advisor, *The Normal Heart*, dir. Matthew Munroe, Cambridge, MA Dec 2015
- Dramaturg, Harvard Playwrights Festival, Cambridge, MA Apr 2015
- Festival Assistant, Free Zone Human Rights Film Festival, Belgrade, Serbia Feb–Nov 2007

**EDITORIAL EXPERIENCE**

Writing Tutor, Harvard Extension School Writing Center, Harvard University	2013–2014
Contributing writer, Norton Anthology of Drama website	2013
Young European Critics' Forum, New Plays from Europe Festival, Wiesbaden	2008
Young Theatre Critics' Seminar, Belgrade International Theatre Festival, Belgrade	2007

**SERVICE**

Graduate Representative, Modernist Hiring Committee, Harvard English Department	2015–16
Advisor, Harvard Peace Action	2015–16
Co-Founder and Co-Coordinator, Harvard Drama Colloquium, Harvard University	2012–2014

**LANGUAGES**

German (reading), Spanish (reading, intermediate speaking), Serbian (intermediate speaking)

**REFERENCES**

*Available upon request.*