

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., Special Concentration in Performance Studies, *cum laude*, highest honors in field (2006)

ACADEMIC APPOINTMENTS

2019–2020 Postdoctoral Research Associate, Department of English, University of Virginia

2018–2019 Visiting Assistant Professor, Department of English, College of the Holy Cross

2017–2018 Lecturer, Program in History & Literature, Harvard University

2012–2016 Mellon School of Theater and Performance Research, Harvard University

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

2014 Adjunct Faculty, Department of Performing Arts, Emerson College

PUBLICATIONS

Book Manuscript

-- *Profaning Acts: The Drama of Religion on the Modern Stage*. In progress.

Peer-Reviewed Articles

-- “Synecdoche’s Obloquy: Beckett and the Performance of Indecency.” *Journal of Beckett Studies*. Conditional acceptance; scheduled for publication in autumn 2020.

2019 “An Acquaintance with Religion: Pluralizing Knowledge in Gertrude Stein’s *Doctor Faustus Lights the Lights*.” *Modern Drama* 62, no. 3 (2019): 338–360.

*Selected to be profiled in “On TAP: A Theatre and Performance Studies Podcast”

2019 “Introduction: Modernism on the World Stage.” With Kevin Riordan (Nanyang Technological University) and Claire Warden (Loughborough University). *Modernism/modernity* Print Plus platform (modernismmodernity.org). Oct. 15, 2019.

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

2008 “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.

Reviews and Encyclopedia Entries

2019 “Performance, Theatre, Drama.” *The Year’s Work in Critical and Cultural Theory* 27 (2019): 1–21.

2016 Review of Henry Bial, *Playing God*. *Modern Drama* 59.3 (2016): 380–382.

- 2013 “Bertolt Brecht, ‘A Short Organum for the Theatre.’” In *The Manifesto in Literature*. Detroit: St. James Press, 2013. 61–63.
- “Performance, Theatre, Drama.” *The Year’s Work in Critical and Cultural Theory* 28 (2020). Commissioned; in preparation.

As Editor

- 2019 “Modernism on the World Stage.” With Kevin Riordan and Claire Warden. Peer-reviewed essay cluster for *Modernism/modernity* Print Plus platform. Oct. 15, 2019. Also conducted a podcast with Carrie Preston (Boston University) for the collection.

Public-Facing Essays

- 2010 “No Space Like Home: Global Connections Bolster Local Artistry at Los Angeles’s REDCAT.” *American Theatre* 27.5 (2010): 60–64.
- 2010 “More Work More Pleasure: Nature Theater of Oklahoma’s Game Plan Turns the Mundane into Marvels.” *American Theatre* 27.2 (2010): 22–24.
- 2010 Review of Susan Glaspell festival at Ontological-Hysteric Theater. *American Theatre* 27.2 (2010): 19.
- 2010 Profile of theater director Matthew Earnest. *American Theatre* 27.5 (2010): 21.

SELECTED AWARDS AND FELLOWSHIPS

- 2019 Selected participant, Mellon School of Theater and Performance Research, Harvard
- 2018 Howard Mumford Jones Prize (best dissertation on 19th c. lit), Harvard University
- 2016–2017 Frederic Wertham Dissertation Completion Fellowship, Harvard University
- 2016 Merit/Graduate Society Term-Time Research Fellowship, Harvard University
- 2016 Bryden Scholarship, International Shaw Society
- 2015, 2016 Jens Aubrey Westengard Scholarship, Harvard University (*two-time recipient*)
- 2015 Dexter Summer Fellowship, Harvard University
- 2014, ’15, ’18 Certificate of Distinction in Teaching, Harvard University (*three-time recipient*)
- 2013 Conference Scholarship, Dahlem Humanities Center, Berlin, Germany
- 2012–2013 Eric Cooper and Naomi Siegel Graduate Fellowship, Harvard University
- 2008 *American Theatre* Affiliated Writers Fellowship, New York, NY
- 2006–2007 George Peabody Gardner Fellowship (year of study in Belgrade), Harvard University
- 2006 Thomas T. Hoopes Prize (for senior honors thesis), Harvard University

TEACHING

University of Virginia, Postdoctoral Research Associate, Department of English

- Fall 2019 “Dramas of Sexuality”
- Spring 2020 “History of Drama II: Neoclassicism to Now”
- Spring 2020 “Theaters Without Borders”

College of the Holy Cross, Visiting Assistant Professor, Department of English

- 2018–2019 “Critical Reading and Writing: Drama”
- Fall 2018 “Modern Drama”

- Fall 2018 “From Island to Empire: Mapping Women’s Writing in Modern British Lit”
Spring 2019 “Shakespeare”
Spring 2019 “Plays on Worlds: Dramas of Global English”

Harvard University, Lecturer, Program in History & Literature

- 2017–18 “British National Identity from the Age of Empire to Thatcher”
2017–18 Senior Tutorial (senior thesis seminar)
“Pursuing the Second Odyssey: A Study in Homeric Renegotiation by Modern Greek Poets,” by Alexandra Walsh
“The Coherence of Suffrage: Writing Towards the Vote in the British Women’s Suffrage Campaign, 1903–1913,” by Emma City

Emerson College, Adjunct Faculty, Department of Performing Arts

- Fall 2014 “World Drama in its Context I: Origins to 1800”

Harvard University, Dept. of English and Committee on Theater, Dance, and Media

Tutorial Instructor (Instructor of Record)

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

Teaching Fellow

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

Thesis Advisor

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

The Mellon School of Theater and Performance Research, Harvard University

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

SELECTED PRESENTATIONS

Panels Organized

- 2019 American Society for Theatre Research, Arlington, VA, Nov 2018. “Separations of Church and Stage: Performing Sacred and Secular Publics.” With Debra Caplan (Baruch College - CUNY) and Heather Nathans (Tufts).
Paper: “Representing Faithfully: Contested Histories of Religious Performance”
2019 Modern Language Association, Chicago, Jan 2019. “Producing Global Performance”
Paper: “Producing Endurance in Jerzy Grotowski’s Laboratory”

- 2018 American Society for Theatre Research, San Diego, CA, Nov 2018
 “Impotent Performance.” With Tarryn Chun (Notre Dame), Christopher Grobe (Amherst), Derek Miller (Harvard), and Alisa Zhulina (NYU). Official conference canceled; working session met at ASTR Forum.
 Paper: “Engendering Theatrical Failure: *Mrs. Warren* at the Chicago Little Theatre”
- 2018 Modernist Studies Association, Columbus, OH, Nov 2018
 “Obscenity and Transcultural Performance.” Seminar organized with Alisa Zhulina.
- 2018 American Comparative Literature Association, Los Angeles, CA, March 2018
 “Modernist Ensembles.” Seminar organized with Pardis Dabashi (U Nevada Reno).
 Paper: “Paul Robeson’s Musical Accompanist”
- 2017 Modernist Studies Association, Amsterdam, NL, Aug 2017. “Inventing Modernist Audiences.” Seminar organized with Lawrence Switzky (U Toronto).
- 2016 Modernist Studies Association, Pasadena, Nov 2016. “Political Theology, Political Economy: Modern Drama Weighs In.” With Nicole Jerr (Air Force Academy).
 Paper: “*Salomé* and the Sovereign: Secular Theaters After Oscar Wilde”
- 2016 Modernist Studies Association, Pasadena, Nov 2016. “Modernist Performance and Global Transmission.” Seminar organized with Kevin Riordan and Claire Warden.
- 2015 Mellon School of Theater and Performance Research, Harvard University, June 2015
 “What Gets Performed?,” roundtable organizer and moderator
- 2015 Mellon School of Theater and Performance Research, Harvard University, June 2015
 “Dramaturgy Roundtable,” organizer and respondent
- 2014 Literary Managers and Dramaturgs of the Americas Meeting, Boston, MA, June 2014
 “Problem Play Workshop with Boston Playwrights,” organizer and chair

Conference Papers

- 2019 Modernist Studies Association, Toronto, Oct 2019. “Dramatizing Collaboration in Zora Neale Hurston: Performance, Religion, Ethnography” (seminar paper)
- 2018 Modernist Studies Association, Columbus, OH, Nov 2018
 “Apocalyptic Effort: Exhausting the Body in Grotowski’s Theater”
- 2017 American Society for Theatre Research, Atlanta, GA, Nov 2017
 “Theatrical Collaboration as Anti-Racism”
- 2017 Modern Language Association, Philadelphia, PA, Jan 2017
 “Performance and the Passions”
- 2016 American Society for Theatre Research, Minneapolis, MN, Nov 2016
 “Pagan Feelings in *The Rite of Spring*”
- 2016 Shaw Symposium, Niagara-on-the-Lake, Ontario, Canada, July 2017
 “Shaw’s Postcolonial Paradise”
- 2016 American Comparative Literature Association, Boston, MA, Mar 2016
 “Passionate Modernism: The Drama of Crucifixion in Barnes and Yeats”
 * Horst Frenz Prize Nominee for best paper delivered by a graduate student
- 2015 Modernist Studies Association, Boston, Nov 2015. “Montage and Mimicry: What John Heartfield Learned from the Weimar Theater” (seminar paper)
- 2015 Modernist Studies Association, Boston, MA, Nov 2015.
 “Shaw’s *Saint Joan* as a Modernist Miracle Play”

- 2015 Association for Theatre in Higher Education, Montreal, Jul 2015.
“Gertrude Stein and the Drama of Religion”
- 2015 Northeast Modern Language Association, Toronto, April 2015
“Self-Made Man and Superman: Goethe, Nietzsche, Shaw”
- 2014 Literary Managers and Dramaturgs of the Americas Meeting, Boston, MA, June 2014
Panelist, roundtable on “Postdramatic Dramaturgy”
- 2014 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
- 2013 American Comparative Literature Association, Toronto, Canada, Apr 2013
“Against Interpellation: Restaging the Acting Subject in Beckett’s *Play*”

Additional Talks

- 2015 Harvard Drama Colloquium, Mar 2015. “Scenography of the Revolution”
- 2014 Tufts University Department of Drama and Dance, Nov 2014
“Medieval Immersive Theater,” guest lecture for “Ancient and Medieval Theater”
- 2014 Harvard Drama Colloquium, Apr 2014. “Theater, Religion, Zealotry”

SERVICE

- 2020 Co-Organizer, “Migrating Family Dramas” Symposium, University of Virginia
- 2019 Peer Reviewer for the journals *Religion & Literature* and *Religion*
- 2015–16 Graduate Representative, Modernist Hiring Committee, Harvard English Dept
- 2015–16 Advisor, Harvard Peace Action
- 2012–14 Co-Founder and Co-Coordinator, Harvard Drama Colloquium, Harvard University

PERFORMING ARTS EXPERIENCE

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

EDITORIAL EXPERIENCE

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

LANGUAGES

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

REFERENCES

Available upon request.