

# 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

Visiting Assistant Professor, College of the Holy Cross (2018–2019)

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

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

“An Acquaintance with Religion: Pluralizing Knowledge in Gertrude Stein’s *Doctor Faustus Lights the Lights*.” *Modern Drama*. Conditional acceptance.

“Introduction: Modernism on the World Stage.” With Kevin Riordan (Nanyang Technological University) and Claire Warden (Loughborough University). *Modernism/modernity* Print Plus platform. Conditional acceptance.

“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.

### 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. Conditional acceptance.

### 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

Howard Mumford Jones Prize (for best dissertation on 19 <sup>th</sup> century lit), Harvard University	2018
Frederic Wertham Dissertation Completion Fellowship, Harvard University	2016–2017
Merit/Graduate Society Term-Time Research Fellowship, Harvard University	2016
Bryden Scholarship, International Shaw Society	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>three-time recipient</i> )	2014, 2015, 2018
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

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

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

**Harvard University**, Lecturer, Program in History & Literature

“British National Identity from the Age of Empire to Thatcher”	2017–18
Senior Tutorial (senior thesis seminar)	2017–18
“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

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

**Harvard University**, Dept. of English and Committee on Theater, Dance, and Media*Tutorial Instructor (Instructor of Record)*

“Performance: Process, Iteration, Identity” (with Aysa Upchurch) Spring 2018

“Women’s Parts on the Modern Stage” Fall 2017

“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

**SELECTED PRESENTATIONS****Panels Organized**

Modern Language Association, Chicago. “Producing Global Performance.” Scheduled. Jan 2019

Paper: “Producing Endurance: Jerzy Grotowski’s Devoted Audiences”

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). Scheduled.

Paper: “Engendering Theatrical Failure: *Mrs. Warren’s Profession* at the Chicago Little Theatre”

Modernist Studies Association, Columbus, OH Nov 2018

“Obscenity and Transcultural Performance,” seminar organized with Alisa Zhulina (NYU).

Paper: “Transcultural Blasphemies.” Scheduled.

American Comparative Literature Association, Los Angeles, CA March 2018

“Modernist Ensembles: Collaboration and Interdependence in Theater and Film,” panel organized with Pardis Dabashi (Boston University).

Paper: “Paul Robeson’s Musical Accompanist”

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”
- Modernist Studies Association, Pasadena, CA Nov 2016  
 “Modernist Performance and Global Transmission,” seminar organized with Kevin Riordan and Claire Warden
- 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

- Modernist Studies Association, Columbus, OH Nov 2018  
 “Apocalyptic Effort: Rehearsal and Failure in Grotowski’s Theater.” Scheduled.
- 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. “Pagan Feelings in *The Rite of Spring*” Nov 2016
- Shaw Symposium, Niagara-on-the-Lake, Ontario. “Shaw’s Postcolonial Paradise” Jul 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. “Shaw’s *Saint Joan* as a Modernist Miracle Play” Nov 2015
- Association for Theatre in Higher Education, Montreal. “Stein and the Drama of Religion” Jul 2015
- Northeast Modern Language Association, Toronto, Canada. “Goethe, Nietzsche, Shaw” Apr 2015
- 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  
 “On Kusturica’s *Underground*” Nov 2008

Mid-America Theatre Conference, Chicago, IL.  
 “The Müller-Wilson Collaboration on *Alceste*” Mar 2006

### **Additional Talks**

Harvard Drama Colloquium. “Scenography of the Revolution” Mar 2015

Tufts University Department of Drama and Dance  
 “The Medieval Immersive Theater,” guest lecture for “Ancient and Medieval Theater” Nov 2014

Harvard Drama Colloquium. “Theater, Religion, Zealotry” Apr 2014

British Literature Colloquium, Harvard University  
 “‘Filthy Synecdoche:’ Writing Against Censorship in Beckett’s *Murphy*” Nov 2012

### **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.*