

ELIZABETH MCKINNEY PHILLIPS
EPHILL12@BATES.EDU
BATES COLLEGE DEPARTMENT OF THEATER AND DANCE
SCHAEFFER THEATER, ROOM 301, LEWISTON, MAINE 04240

UNIVERSITY EMPLOYMENT

Bates College

Visiting Assistant Professor, Department of Theater and Dance, beginning 2021

Harvard University

Harvard College Fellow, Department of English, 2019-2021

Executive Director, Mellon School of Theater and Performance Research at Harvard University

Summer Institute 2022, "Changes"

Summer Institute 2021, "The State of the Field: Social Justice, Public Humanities, and the Postcritical"

Summer Institute 2019, "Migrations"

Summer Institute 2018, "Public Humanities"

Summer Institute 2017, "Activism and Pedagogy"

Summer Institute 2014, "Locations of Theater" (as Assistant Director)

EDUCATION

Harvard University

PhD in English, 2019

AM in English, 2015

Doctoral Dissertation: "Theaters of Boredom"

Committee: Martin Puchner (chair), Elaine Scarry, Philip Fisher, Derek Miller

The University of North Carolina at Chapel Hill

BA Dramatic Art and English (with Highest Honors), 2010

Summa Cum Laude, Phi Beta Kappa

Honors Thesis: "The Garden of Pure Sensation: Color Theory and Synesthesia in *To the Lighthouse*"

PUBLICATIONS

"Chekhov, Boredom, and Pathology as Dramatic Technique." *Modern Drama*, vol. 63, no. 1 (March 2020), pp. 39-62.

"'The mood is of no importance': Beckett's Phenomenology of Boredom." Forthcoming in *Philosophy and Literature*, vol. 45, no. 2 (October 2021).

"Sophie Treadwell and the Expression(ism) of State Violence." Forthcoming chapter in *The Edinburgh Companion to Modernism in Contemporary Theatre* (Ed. Adrian Curtin and Nicholas Johnson, Edinburgh UP, 2022).

“Boredom, Carcerality, and the Transformative Arts.” In progress, commissioned for Post-45 Contemporaries cluster on boredom, ed. Busra Copuroglu and Daniel Sinykin.

“*Spectral Characters: Genre and Materiality on the Modern Stage*, by Sarah Balkin.” (Book review.) *Modern Drama*, vol. 64, no. 1 (March 2021).

“Revolt. She Said. Revolt Again.” (Performance review.) *Theatre Journal*, vol. 68, no. 4 (Dec 2016), pp. 670-672.

Book manuscript in process: *The Radiant Abyss: Boredom and the Modern Stage* examines the ways in which boredom has been used, paradoxically, to galvanize audiences towards action, revolution, and empathy, and assesses the role of boring theater in shaping cultural perceptions of imprisonment and criminality.

SELECTED HONORS AND AWARDS

Mellon Dissertation Fellow, Council for European Studies at Columbia University, 2018-2019.

Dissertation Completion Fellowship, Harvard University, 2017-2018.

Prize for Extraordinary Teaching (COVID-19 Response), Harvard University, Spring 2020.

Certificate for Faculty Teaching Excellence, Harvard University, Fall 2019, Spring 2020, Fall 2020.

Harvard University Bok Center Certificate of Excellence in Undergraduate Teaching, Fall 2014, Spring 2015, Fall 2015, Spring 2016, Fall 2017.

Samuel Beckett Summer School Fellow at Trinity College Dublin, Summer 2017.

Dexter Traveling Fellowship for research at the University of Reading, Harvard University, Summer 2017.

Term Time Fellowship, Harvard University, Fall 2016.

Helen Choate-Bell Award for best graduate essay on American literature, Harvard University Department of English, 2014.

Graduate School of Arts and Sciences Fellowship, Harvard University, 2012-2015.

Horst-Frenz Prize nominee for best graduate paper, American Comparative Literature Association, 2014.

Whitfield Award for the top undergraduate thesis for the University of North Carolina at Chapel Hill Department of English and Comparative Literature, 2009-2010.

Phi Beta Kappa, 2009.

Class of 1938 Fellow, for academic merit, University of North Carolina at Chapel Hill, 2009.

Josef Adler Award for excellence in Dramatic Art, University of North Carolina at Chapel Hill, 2009.

UNIVERSITY TEACHING

Bates College

As Instructor of Record

| | |
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| Prison, Abolition, and the Arts (Theater 306) | Spring 2022 |
| Gender, Politics, Performance (Gender Studies/Theater 116) | Spring 2022 |
| Boredom (Theater S39) | Summer 2022 |
| Introduction to Performance Studies (Theater and Dance 105) | Fall 2021 |
| Devising Performance (Theater and Dance 202) | Fall 2021 |
| Theater and Inequity (Theater 360C) | Fall 2021 |
| Devising the Spiritual in Art: Kandinsky and Physical Theater (Theater 360B) | Fall 2021 |

Harvard University

As Instructor of Record

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| Prison and Performance (English 90PO) | Spring 2021 |
| Modern Women Writers: Love, Agony, Friendship (English 180MW) | Spring 2020, 2021 |
| Certificate of Excellence in Teaching | |
| Boredom (English 90BD) | Fall 2020 |
| Certificate of Excellence in Teaching | |
| Selfies: Verbatim and Solo Performance (Theater Dance Media 90S) | Spring 2020 |
| Certificate of Excellence in Teaching | |
| Chekhov/Beckett (English 90CB) | Fall 2019 |
| Certificate of Excellence in Teaching | |
| Carceral Theater and Performing Justice (Theater Dance Media 98R) | Spring 2017 |
| The Book Was Better: Film, Theater, and the Novel (English 98R) | Spring 2016 |
| Course received the Paul John Balson II Award | |
| Certificate of Excellence in Teaching | |

As Teaching Fellow

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| Political Theater and the Structure of Drama (English 192) | Spring 2017 |
| Instructor: Elaine Scarry | |
| Bok Center Certificate of Excellence in Teaching | |
| The Humanities Colloquium (Humanities 10A) | Fall 2015 |
| Instructor: Jonathan Bolton | |
| Bok Center Certificate of Excellence in Teaching | |
| Shakespeare's Early Plays (Aesthetic Understanding 55) | Spring 2015 |
| Instructor: Marjorie Garber | |
| Bok Center Certificate of Excellence in Teaching | |
| The Humanities Colloquium (Humanities 10A) | Fall 2014 |
| Instructors: Amanda Claybaugh, Louis Menand | |
| Bok Center Certificate of Excellence in Teaching | |

The University of North Carolina at Chapel Hill

As Instructor of Record

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|---|-------------|
| Modern Drama (Comparative Literature 472) | Spring 2012 |
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As Teaching Assistant

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| Chaucer (English 320) | Spring 2010 |
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Instructor: Theodore Leinbaugh

CONFERENCE PRESENTATIONS

Council for European Studies International Conference, Web, June 2021.

“The Machine Always Works: Sophie Treadwell, State Violence, and the Representation of Criminality.”

American Comparative Literature Association, Chicago, IL, March 2020 (Cancelled due to COVID-19).

“Everybody loves God—even if he’s got fat hands’: The Rhythmic Self-Analytic of *Machinal*.”

American Society for Theater Research, Arlington, VA, November 2019.

“Crocodile Tears: Performing Sincerity in the Reality TV Confessional.”

Modernist Studies Association, Columbus, OH, November 2018.

“Symbolist Glitter.”

American Society for Theater Research, San Diego, CA, November 2018.

“How to Lose a Prize in Ten Days: Maeterlinck’s Post-Nobel Turn to Oblivion.”

American Comparative Literature Association, Los Angeles, CA, March 2018.

“Caged Dynamics: Beckett and the Treatment Era of the American Correctional Association.”

Annual Conference of the Samuel Beckett Summer School, Dublin, Ireland, July 2017.

“To affect and be affected: Heideggerian Beckett.”

American Society for Theater Research, Minneapolis, MN, November 2017.

“All this time changing’: Beckett, Time, and Boredom.”

Harvard University Department of English Symposium, Cambridge, MA, November 2016.

“Affect Theory Papier Mâché.”

American Literature Association, Boston, MA, May 2015.

“The Commonplace and the Exception: Randall Jarrell and *Three Sisters*.”

American Comparative Literature Association, New York, NY, March 2014.

“The Chekhovian Bourgeoisie.”

**Presentation nominated for the Horst-Frenz Award for Best Graduate Student Paper*

Harvard Theater and Performance Colloquium, Cambridge, MA, February 2014.

“Understand how bad and boring your lives are!’ Chekhov and the Paradox of Attention”

PANELS AND SYMPOSIA ORGANIZED

“Housing Inequity and Racial Justice: An Interdisciplinary Roundtable,” Bates College and Bowdoin College, Lewiston, ME, October 2021.

“Queer Arts, Unified and Diverse,” Modernist Studies Association, Columbus, OH, November 2018.

“Queering Panaesthetics,” Seminar with Teresa Trout, Modernist Studies Association, Columbus, OH, November 2018.

“Affect/Activism,” Harvard University/Brown University Performance Studies Symposium, Cambridge, MA, April 2016.

“The Future of Theater at Harvard,” Moderated forum for the roll out of Harvard College concentration in Theater, Dance, and Media, Cambridge, MA, April 2015.

“Theater and the Image,” Annual Symposium of the Harvard University Theater and Performance Colloquium, March 2015.

THEATER PRACTICE

At Bates College (2021-present)

To the Sea and the Sun: A devised painting (as director for Miguel Pacheco)

The Luck of the Irish (as supervisor to dramaturg Diana Zhou, dir. Cliff Odle)

In the Wake of the Clock (as director, devised performance)

Faculty supervisor, Nimble Riot Devised Theater Collective

At Harvard University (2016-2020).

Sand Art (independent study advising Ariana Reines)

Replace (as playwright, dir. Robert Kropf)

In '89 (production supervisor for Sarah Grammar)

Where is Best (production supervisor for Eliza Mantz)

Selected dramaturgy

Playing Hot (Ars Nova and Pipeline Theater, dir. Jaki Bradley)

Tales of the Lost Formicans (Fordham University, dir. Nigel Smith)

Selected devised/adapted works with Delta Boys Theater Company, Durham, NC (2009-2018).

Maeterlinck's Morbid Quartet (Chatham Mills, as director)

Metamorphoses (Historical Playmakers Theater, as director)

Happy New Years from Hell (Dirty South Theater, co-dir. with Lucius Robinson, Kristin Parker)

Vertigo (StreetSigns, as choreographer and actor, dir. Joseph Megel)

Cymbeline (Chatham Mills, as actor, dir. Lucius Robinson)

Titus Andronicus (Golden Belt, as choreographer/director, co-dir. with Carolyn McDaniel)

Julius Caesar (NC Arboretum, as actor, dir. Noah Putterman)

Who's Afraid of Virginia Woolf? (PlayMakers Repertory Company PRC², as actor, dir. Greg Kable)

The Torture Garden (Dirty South Theater, as actor, dir. Lucius Robinson)

Troilus and Cressida (NC Arboretum, as actor, dir. Jaki Bradley)

The Jewish Wife (Burning Coal Theater, actor/director, co-dir. Lucius Robinson)

Quad and Ohio Impromptu (Common Ground Theater, actor/director, co-dir. Lucius Robinson)

Fistful of Love (Little Green Pig Theatrical Concern, as actor, dir. Jay O'Berski)

Top Girls (Manbites Dog Theater, as actor, dir. Jay O'Berski)

Second Empire Drawing Room (in development)

With Cacolet Collective, New York, NY (2016-2018).

Miss Julie (Brooklyn Fireproof, as actor, dir. Alisa Zhulina)

The Cherry Orchard Garage Sale: Everything Must Go (Glasshouse, as actor, dir. Alisa Zhulina)

ADDITIONAL UNIVERSITY EMPLOYMENT AND SERVICE

Mellon Transformational Curricular Grant Committee, Bates College Department of Theater, 2021-2022.

Mellon-CES Editorial Fellow in Literature, EuropeNow: Journal of Research and Art, 2018-2019.

Coordinator, Mahindra Humanities Center Interdisciplinary Workshop in World Theater, 2015-2016.

Coordinator, Harvard University Theater and Performance Colloquium, 2014-2015, 2016-2017.

Theater and Performance Open Rank Search Committee, Harvard Department of English, 2016.

University of North Carolina Class of 1938 Fellowship Selection Committee, 2010, 2012.

Member: Modern Language Association, American Comparative Literature Association, American Society for Theatre Research, Association for Theater in Higher Education, Modernist Studies Association.

Languages: French (reading, some speaking and writing), Spanish (reading)

REFERENCES

Martin Puchner

Byron and Anita Wien Professor of Drama and of English and Comparative Literature

Harvard University Department of English | Barker Center

12 Quincy Street | Cambridge, MA 02138

puchner@fas.harvard.edu

617-495-1139

Elaine Scarry

Walter M. Cabot Professor of Aesthetics and General Theory of Value

Harvard University Department of English | Barker Center

12 Quincy Street | Cambridge, MA 02138

escarry@fas.harvard.edu

617-496-6023

Philip Fisher

Felice Crowl Reid Professor of English

Harvard University Department of English | Barker Center

12 Quincy Street | Cambridge, MA 02138

pjfisher@fas.harvard.edu

617-496-4961

Derek Miller

John L. Loeb Associate Professor of English
Harvard University Department of English | Barker Center
12 Quincy Street | Cambridge, MA 02138
dmiller@fas.harvard.edu
617-496-5366

Lawrence Switzky
Associate Professor
University of Toronto Department of English
St. George Campus, Jackson Humanities Building
Toronto, Ontario, Canada M5R 2M8
lawrence.switzky@utoronto.ca
905-569-4577