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HARVARD UNIVERSITY DEPARTMENT OF ENGLISH
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UNIVERSITY EMPLOYMENT

Harvard University

Harvard College Fellow, Department of English, 2019-2021

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* (Jan 2021).

"Sophie Treadwell and Histrionic Modernism." Forthcoming chapter in *Edinburgh Companion to Modernism in Contemporary Theatre* (Edinburgh UP, 2021).

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

"*Spectral Characters: Genre and Materiality on the Modern Stage*, by Sarah Balkin." (Book review.) *Modern Drama*. Forthcoming.

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. Feeling bored in the theater breaches the contract of attention drawn up by Aristotle and enforced by conventional entertainments, and, in so doing, creates new forms of free play and aesthetic satisfaction.

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, Harvard University, Spring 2020.
 Certificate for Faculty Teaching Excellence, Harvard University, Fall 2019.
 Harvard Society of Fellows (Finalist 2019).
 Harvard University Bok Center Certificate of Excellence in Undergraduate Teaching, Fall 2014, Spring 2015, Fall 2015, Spring 2016, Fall 2017.
 Dexter Traveling Fellowship for research at Trinity College Dublin and 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.
 Marshall Scholarship Finalist, 2011.
 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

Harvard University

As Instructor of Record

Boredom (English 90BD)	Fall 2020
Prison and Performance (English 90PE)	Spring 2021
Selfies: Verbatim and Solo Performance (Theater Dance Media 90S)	Spring 2020
Modern Women Writers: Love, Agony, Friendship (English 180MW)	Spring 2020, 2021
Chekhov/Beckett (English 90CB)	Fall 2019
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.	
Bok Center Certificate of Excellence in Teaching.	

As Teaching Fellow

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
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

Modern Drama (Comparative Literature 472)

Spring 2012

As Teaching Assistant

Chaucer (English 320)

Instructor: Theodore Leinbaugh

Spring 2010

CONFERENCE PRESENTATIONS

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

“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

Dramaturgy

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

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

What Every Girl Should Know (NY Fringe, dir. Jaki Bradley)

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)

Wise Blood (Dirty South Theater, co-dir. with Samara Reigh)

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)

Orlando (Manbites Dog Theater, as producer, co-dir. Rajeev Rajendran and Emmett Anderson)

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)

At Harvard University (2016-2020).

Telephone (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)

ADDITIONAL UNIVERSITY EMPLOYMENT AND SERVICE

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

Summer Institute 2020, "Frontiers of TAPS Research."

Summer Institute 2019, "Migrations."

Summer Institute 2018, "Public Humanities."

Summer Institute 2017, "Activism and Pedagogy."

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

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.

Graduate representative, Theater and Performance Hiring 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

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Elaine Scarry

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

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