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HARVARD UNIVERSITY DEPARTMENT OF ENGLISH  
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## UNIVERSITY EMPLOYMENT

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### Harvard University

Harvard College Fellow, Department of English, 2019-2020

## EDUCATION

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

Summa Cum Laude, Phi Beta Kappa

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

## PUBLICATIONS

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"Chekhov, Boredom, and Pathology as Dramatic Technique." Forthcoming in *Modern Drama*, vol. 63, no. 1 (March 2020).

"'The mood is of no importance': Beckett's Phenomenology of Boredom." Forthcoming in *Philosophy and Literature* (Fall 2020).

"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. 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

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

Dissertation Completion Fellowship, Harvard University, 2017-2018.

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**

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### **Harvard University**

#### **As Instructor of Record**

Selfies: Verbatim and Solo Performance (Theater Dance Media 90S) Spring 2020

Modern Women Writers: Love, Agony, Friendship (English 180MW) Spring 2020

Chekhov/Beckett (English 90CB) Fall 2019

Prison and Performance (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 Preceptor of Expository Writing**

The Humanities Colloquium (Humanities 10A) Fall 2015

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.

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) Spring 2010

Instructor: Theodore Leinbaugh

## CONFERENCE PRESENTATIONS

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American Comparative Literature Association, Chicago, IL, March 2020.

“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

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“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**

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

*Miss Julie Four Ways: A Villanelle* (dir. Alisa Zhulina)

*The Cherry Orchard Garage Sale: Everything Must Go* (dir. Alisa Zhulina)

Devised/adapted works with Delta Boys Theater Company, Durham, NC (2017, 2009-2014).

*The Morbid Quartet (After Maeterlinck)*

*Metamorphoses*

*Happy New Years from Hell (After the Grand Guignol)*

*Wise Blood*

*Cymbeline*

*Titus Andronicus*

*Julius Caesar*

*Orlando*

*Who's Afraid of Virginia Woolf?*

*The Torture Garden*

*Troilus and Cressida*

*The Beast with Two Backs*

*The Jewish Wife*

*Quad*

*Ohio Impromptu*

*Pale Fire*

*Fistful of Love*

*Top Girls*

At Harvard University (2016-2017).

*Replace* (as playwright, dir. Robert Kropf)

*In '89* (production supervisor for Sarah Grammar)

*Where is Best Tonnies* (devised work in Prison and Performance, TDM 98)

University Dramaturgy

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

*Three Sisters* (dir. Katehrine Wilkinson, Columbia University School of the Arts)

## **ADDITIONAL UNIVERSITY EMPLOYMENT AND SERVICE**

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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, International Federation for Theater Research.

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

## REFERENCES

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Martin Puchner

Byron and Anita Wien Professor of Drama and of English and Comparative Literature  
Harvard University Department of English | Barker Center  
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Elaine Scarry

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Philip Fisher

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