

Carla E. Neuss
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EDUCATION

2021 PhD in Theatre & Performance Studies (expected June 2021), UCLA
 Dissertation title: "Staging Mysteries: Transnational Medievalist
 Performance in the Twentieth Century"

Committee: Sean Metzger (chair), Suk-Young Kim, Christine Chism, Maaike Bleeker

2011 MPhil in English Literature (650-1550), University of Oxford

2008 BA in English Literature - *magna cum laude*, U.C. Berkeley

RESEARCH & TEACHING INTERESTS

Contemporary Drama; Dramatic Literature; Global Anglophone Theatre;
 Medieval Drama; Performance Studies; South African literature & performance;
 Science & Theatre

PUBLICATIONS

- "Negotiating Key Terms" in *The Methuen Drama Handbook of Gender and Theatre*, ed. Roberta Mock and Sean Metzger, (London: Methuen & Co.) – *forthcoming 2022*
- "Going 'Live' Again: Reflections on Zoom, Co-Presence, & Liveness in a (Post) Pandemic World," *Theatre Survey* 62, issue 3 – *in press*
- "Learning to Learn: Didactic Efficacy and Cognitive Dissonance in the Chester Cycle," *Exemplaria* 33.1 – *in press*
- "The Apocalypse Will Be Staged: Transformational Efficacy and Affective Atmosphere in Scriabin's *Mysterium*," *Journal of Dramatic Theory and Criticism* 35, No. 2 (Fall 2020): 133-151.
- "Interview with South African director, Mark Dornford-May", *Theatre Journal* 72, No. 4 (Dec. 2020): E-11 – E-18.
- "Performing Psychologies: Imagination, Creativity, and Dramas of the Mind. Edited by Nicola Shaughnessy and Philip Barnard (review)" *Theatre Journal* 71, No. 3, (Dec. 2019): 530-531.
- "Dry Land by Ruby Rae Spiegel (review)", *Theatre Journal* 70, No. 3, (Sept 2018): 399-401.
- "Review: David Scott Kastan's *A Will to Believe: Shakespeare and Religion*", *Performance, Religion, and Spirituality* 1, No. 2, (Spring 2018): 192-194.

CONFERENCE ACTIVITY

- "Yiimimangaliso: The Chester Mystery Cycle in Post-Apartheid South Africa" (General Session Presenter - International Congress for Medieval

Studies 2021)

- “Come Look At The Baby: Co-presence and Affective Atmosphere in Live Performance” – (Forum Session Presenter – MLA 2021)
- “Repetitions of the Medieval in Contemporary Performance”(Working Session Convenor - American Society for Theatre Research [ASTR 2020])
- “An Event That Creates Faith: Destabilizing Secularity through South African Medievalist Performance”(Working Session Presenter - ASTR 2019)
- “Staging the Miraculous: Cognitive Dissonance and the Didactic Impetus in the Chester Mystery Cycle” (General Session Presenter - International Congress for Medieval Studies 2019)
- “Cognitive and Affective Intersections in the Arousals of Performance” (Working Session Primary Convenor - ASTR 2018)
- “The Revolution Will Have Music: Music, Theatre, and the Sacred” (Panel Presenter - ATHE 2018)
- “Medieval Dissonance: Didacticism & Cognitive Dissonance in the Medieval Mystery Cycle Tradition” (Panel Presenter - Cognitive Futures in the Arts and Humanities 2018)
- “A South African Mystery Cycle: Affective Didacticism & Cognitive Dissonance in *Yimimangaliso*” (Working Session Presenter - ASTR 2017)
- “Liveness: The Art and Science of In-Person Experiences” (Invited Talk - Pacific Coast Builders Conference 2017)

UNDERGRADUATE TEACHING EXPERIENCE

Instructor of Record

- **Theatre 98T: Representing Apartheid – Cultural Production in South Africa (Spring 2018, UCLA - online)**
 - developed and taught course to 20 undergraduates in an online format; explores South African cultural production during and in the wake of apartheid, analyzing literature, theatre, film, sport, music, dance, and religion in historical context.
- **Theatre 2: Introduction to Playwriting (Fall 2015, Riverside City College)**
 - Course covered key 20th century playwrights, methodology and? practice; developed the syllabus, conducted writing workshops and taught seminar of 10 students.
- **Theatre 3: Introduction to Theatre (Fall 2015/Spring 2016, Riverside City College)**
 - Course provides overview of theatrical history, literature, and production; taught 2 lectures of 60 students each.
- **Theatre 9: Introduction to Dramatic Literature (Spring 2016, Riverside City College)**
 - Survey of dramatic literature covering key periods within Western theatre history, modern theatrical movements, and fundamental techniques of script analysis; taught as seminar of 15 students.

Teaching Assistant (UCLA)

- **Theatre 11: Representations of Science in Theatre (Spring 2018)**
 - As instructor of an individualized course taught underneath an umbrella course number, I developed and taught this course to 20 undergraduate students; designed to help students develop their close reading and analytic writing skills by exploring plays that address medicine, physics, chemistry, biology as well ethical questions surrounding science and politics such as cloning, pharmacology, nuclear weapons, and evolution.
- **Theatre 10: Introduction to Theater (Summer 2017, 2019, 2020 - Online)**
 - Introductory 200-student lecture course to non-majors delivered in an online format; led online discussion sections for 60 students.
- **Theatre 13: Play Reading and Analysis (Fall 2017)**
 - Lower division requirement for theatre majors, including script analysis and writing skills across movements and genres.
- **Theatre 101A: Making Tradition (Fall 2016)**
 - Part of the theatre history sequence for undergraduate majors (large lecture supplemented by discussion sections); led discussion section on the course material for a section of 20 students as well as delivering the course lecture on Medieval Drama.
- **Theatre 101B: Reconstructing Historical Pasts 1500-1850 (Winter 2017/Spring 2020)**
 - Large theatre history sequence lecture course is for upper division theatre majors; taught discussion section of 20 students and delivered lecture Surrealism in the second iteration of the course.
- **Theatre 101C: Deconstructing Theater (Spring 2017)**
 - Large theatre history sequence lecture course on performance and critical theory; led discussion section of 20 students and delivered lecture on Posthumanism.
- **Theatre 107: Drama of Diversity (Summer 2019 - Online)**
 - Large online lecture course for GE requirements for non-majors; led online discussions for 60 students, supplementing the course material through online discussion, blogs, and media.
- **Theatre 113: History of Russian Theatrical Practice (Winter 2019)**
 - Upper division theatre seminar on Russian theatre history; delivered lecture course on Symbolism.

GRADUATE TEACHING EXPERIENCE

- **Theatre 210: World Drama and Theatre - Phenomenology (Spring 2019)**
 - Required graduate seminar on theories of phenomenology; delivered lecture at request of Prof. Metzger on Merleau-Ponty.
- **Theatre 216A: The Body and Performance (Fall 2018)**

- First course in the graduate theory sequence on critical theories of the body; delivered lecture at request of Prof. Suk-Young Kim on Affect Theory.
- **Theatre 216C: Transnational Media & Performance (Fall 2019)**
 - Graduate theory sequence, course on theories of transnationality; delivered lecture at request of Prof. Metzger on LeFebvre.

FELLOWSHIPS & AWARDS

- **Dissertation Year Fellowship, UCLA (2020-2021)**
 - final year funding towards dissertation completion for ABD candidates nominated by their department
- **Reach for the Stars Award, UCLA (2020)**
 - merit-based award for students of theatre
- **Collegium of University Teaching Fellows, UCLA (2019)**
 - a graduate student fellowship that supports the development and teaching of new courses for which I created and taught the course "Representing Apartheid: Cultural Production in South Africa."
- **Helen Krich Chinoy Dissertation Fellowship, ASTR (2019)**
 - awarded to PhD candidates pursuing international doctoral research; awarded for archival research in South Africa.
- **Georgia Frontiere Scholarship, UCLA (2019)**
 - academic merit-based award for students of the School of Film, Theatre, and Television
- **Graduate Research Mentorship, UCLA (2018)**
 - awarded to doctoral students to complete a scholarly article under faculty mentorship.
- **Tim Robbins Award in Playwriting, UCLA (2018)**
 - awarded to a student exhibiting artistic merit in a innovative, full-length play dealing with social, political or religious themes.
- **Graduate Dean's Scholar Award, UCLA (2016)**
 - recruitment award for highly qualified doctoral students.

SERVICE

- Editorial Board, *Comitatus* 52, (2021)
- Assistant Editor, *Theatre Journal*, (August 2019 – August 2020)
- ASTR Working Session Primary Convenor (2018, 2020)
- Steering Committee Member, UCLA TAPS Graduate Student Conference – Contact: Performing Proximities (2019-2020)
- Doctoral Participant, Future Storytelling Institute, UCLA (September 2019)
- Steering Committee Member, Myrfield Institute for Cognition and the Arts (2019 - 2022)

- Symposium Co-organizer, *K Pop's Other Symposium*, Center for Performance Studies, UCLA (2018)

PRIOR APPOINTMENTS/RELEVANT WORK EXPERIENCE

2015-2016 Adjunct Lecturer, Riverside City College (2015-2016)
 2014-2016 Arts Consultant, Roxburgh Agency, Newport Beach, CA
 2014-2015 Festival Director, Laguna Beach Music Festival, Laguna Beach, CA
 2014 Dramaturg, The Chance Theatre, Anaheim, CA
 2011-2013 Development Manager, Greene's Tutorial College, Oxford, UK
 2009 Teaching Artist, Dramatic Adventure Theatre, New York/Ecuador
 2008-2009 Stage Management Intern, South Coast Repertory, Costa Mesa, CA

ADDITIONAL CERTIFICATIONS

- Graduate Certificate in Writing Pedagogy, UCLA - *in progress*
- Certificate in Management, Henley Business School, University of Reading, UK (2013)
- Certificate in General Management, Graduate School of Business, Stanford University (2008)

LANGUAGES

French Reading and writing: intermediate
 (UCLA Festival D'Avignon Program, 2019)

PROFESSIONAL AFFILIATIONS

ATHE, ASTR, International Congress on Medieval Studies, MLA

REFERENCES

Professor Christine Chism: chism@english.ucla.edu
Associate Professor, English Literature, UCLA

Professor Suk-Young Kim: skim@tft.ucla.edu
Full Professor, Theatre & Performance Studies, UCLA

Professor Sean Metzger (Committee Chair): smetzger@tft.ucla.edu
Full Professor, Theatre & Performance Studies, UCLA