

**Carla Neuss**  
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### CURRENT APPOINTMENT

**2021**      **Postdoctoral Associate, Institute of Sacred Music, Yale University**  
 Affiliated Faculty, Medieval Studies, Yale University  
 Affiliated Faculty, Theatre & Performance Studies, Yale University

### EDUCATION

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

**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; Medieval Drama & Devotional  
 Literature; Performance Studies; Playwriting; Religion, Ritual & Performance;  
 South African Literature & Performance; Science & Theatre; World Theatre

### PUBLICATIONS

#### **Books**

- *Staging Mysteries: Transnational Medievalist Performance in the 20<sup>th</sup> Century and Beyond* – in progress

#### **Peer Reviewed Articles**

- "Learning to Learn: Didactic Efficacy and Cognitive Dissonance in the Chester Cycle," *Exemplaria* 33.1 (2021): 44-65.
- "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.

#### **Book Chapters**

- "Negotiating Key Terms" in *The Methuen Drama Handbook of Gender and Theatre*, ed. Roberta Mock and Sean Metzger, (London: Methuen & Co.) – *forthcoming 2022*

#### **Book and Performance Reviews**

- "*Performance and the Afterlives of Injustice* by Catherine Cole (review)", *Journal of Dramatic Theory & Criticism*, Vol 35, No. 2 (Fall 2022) - *forthcoming*

- "Review: Matthew Sergi, *Practical Cues and Social Spectacle in the Chester Plays*", *Studies in the Age of Chaucer*, Vol 44 – in press
- "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.

### **Interviews and Notes on the Field**

- "Going 'Live' Again: Reflections on Zoom, Co-Presence, & Liveness in a (Post) Pandemic World," *Theatre Survey* 62.3 (2021): 336-339
- "Interview with South African director, Mark Dornford-May", *Theatre Journal* 72, No. 4 (Dec. 2020): E-11 – E-18.

### **CONFERENCE ACTIVITY**

#### **Conferences Organized**

2021 Contact: Performing Proximities, TAPS Graduate Student Conference, UCLA

2018 K Pop's Other Symposium, Center for Performance Studies, UCLA

#### **Panel Organizer/Working Group Convenor**

- "Repetitions of the Medieval in Contemporary Performance" (ASTR, 2020-21)
- "Cognitive and Affective Intersections in the Arousal of Performance" (ASTR 2018)

#### **Conference Presenter**

- "Transnational Medievalist Performance in the Face of Rupture" (ASTR 2022)
- "New Media Scholarship and Publishing in Theatre and Performance Studies" (ATHE 2022)
- "*Yimmimangaliso* & Kanye: Black Contemporary Performance of Medieval Drama" (NEMLA 2022)
- "*Yimmimangaliso*: Restaging the Mystery Cycle in Post-Apartheid South Africa" (MLA 2022)
- "Come Look At The Baby: Co-presence and Affective Atmosphere in Live Performance" (MLA 2021)
- "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" (International Congress for Medieval

- Studies 2019)
- "The Revolution Will Have Music: Music, Theatre, and the Sacred" (ATHE 2018)
  - "Medieval Dissonance: Didacticism & Cognitive Dissonance in the Medieval Mystery Cycle Tradition" (Cognitive Futures in the Arts and Humanities 2018)
  - "A South African Mystery Cycle: Affective Didacticism & Cognitive Dissonance in *Yiimimangaliso*" (ASTR 2017)

## **UNDERGRADUATE TEACHING EXPERIENCE**

### **Instructor of Record**

- Theatre 98T: Representing Apartheid – Cultural Production in South Africa (Spring 2018, UCLA - online)
- Theatre 2: Introduction to Playwriting (Fall 2015, Riverside City College)
- Theatre 3: Introduction to Theatre (Fall 2015/Spring 2016, Riverside City College)
- Theatre 9: Introduction to Dramatic Literature (Spring 2016, Riverside City College)

### **Teaching Assistant (UCLA)**

- Theatre 11: Representations of Science in Theatre (Spring 2018)
- Theatre 10: Introduction to Theater (Summer 2017, 2019, 2020 - Online)
- Theatre 13: Play Reading and Analysis (Fall 2017)
- Theatre 101A: Making Tradition (Fall 2016)
- Theatre 101B: Reconstructing Historical Pasts 1500-1850 (Winter 2017/Spring 2020)
- Theatre 101C: Deconstructing Theater (Spring 2017)
- Theatre 107: Drama of Diversity (Summer 2019 - Online)

## **GRADUATE TEACHING EXPERIENCE**

### **Instructor of Record**

- Religion 772/Medieval Studies 772: Medieval Christian Drama – Doctrine, Devotion, and Drama (Fall 2021, Yale Divinity School)
- Religion 932: Staging Faith - Representations of Christianity in Contemporary Theatre & Film (Spring 2022, Yale Divinity School)
- Religion 952: Staging Mysteries: the Legacy of Medieval Biblical Drama, Past and Present (Fall 2022, Yale Divinity School)

## **GUEST LECTURES**

- "Medieval Drama", Theatre 101A: Making Tradition (Michelle Liu Carriger, undergraduate lecture), UCLA, Oct. 25, 2016
- "The Cognitive Turn & Affect Theory", Theatre 216A: The Body and Performance (Suk-Young Kim, graduate seminar), UCLA, Nov. 21, 2018

- “Russian Symbolism”, Theatre 113: History of Russian Theatrical Practice, (Suk-Young Kim, undergraduate seminar), UCLA, Feb. 12, 2019
- “Merleau-Ponty’s *Phenomenology of Perception*”, Theatre 210: World Drama and Theatre - Phenomenology (Sean Metzger, graduate seminar), UCLA, April 17, 2019
- “LeFebvre’s Production of Space”, Theatre 216C: Transnational Media & Performance (Sean Metzger, graduate seminar), UCLA, Oct. 15, 2019
- “Afterlives of Medieval Drama”, ENG 533 Medieval Drama (Jessica Brantley, graduate seminar), Yale University, March 29, 2022

### **FELLOWSHIPS & AWARDS**

- Dissertation Year Fellowship, UCLA (2020-2021)
- Reach for the Stars Award, UCLA (2020)
- Collegium of University Teaching Fellows, UCLA (2019)
- Helen Krich Chinoy Dissertation Fellowship, ASTR (2019)
- Georgia Frontiere Scholarship, UCLA (2019)
- Graduate Research Mentorship, UCLA (2018)
- Tim Robbins Award in Playwriting, UCLA (2018)
- Graduate Dean’s Scholar Award, UCLA (2016)

### **SERVICE**

- Producer, *Medieval Plays for Modern Days*, ISM, Yale University (April 2022)
- Online Editor, *Theatre Journal* (2021-present)
- Editorial Board, *Comitatus* 52, 2021
- Assistant Editor, *Theatre Journal*, (August 2019 – August 2020)
- Doctoral Participant, Future Storytelling Institute, UCLA (September 2019)
- Steering Committee Member, Myrifiend Institute for Cognition and the Arts (2019 - 2022)

### **PRIOR APPOINTMENTS/RELEVANT WORK EXPERIENCE**

2015-2016 Adjunct Lecturer, Riverside City College (2015-2016)

### **ADDITIONAL CERTIFICATIONS**

- Graduate Certificate in Writing Pedagogy, UCLA (2021)
- 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

### **PROFESSIONAL AFFILIATIONS**

ATHE, ASTR, International Congress on Medieval Studies, MLA

**REFERENCES**

Professor Christine Chism: [chism@english.ucla.edu](mailto:chism@english.ucla.edu)  
*Associate Professor, English Literature, UCLA*

Professor Suk-Young Kim: [skim@tft.ucla.edu](mailto:skim@tft.ucla.edu)  
*Full Professor, Theatre & Performance Studies, UCLA*

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