

Carla Neuss

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CURRENT APPOINTMENT

2023 Assistant Professor of Theatre History, Literature & Theory
Theatre Department
Baylor University

PRIOR APPOINTMENTS

2021-2023 Postdoctoral Associate, Institute of Sacred Music, Yale University
Affiliated Faculty, Dept. of 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; Directing; Global Anglophone Theatre; Medieval Drama; Performance Studies; Playwriting; South African literature & performance; Science & Theatre; World Theatre

PUBLICATIONS

Books

- *Emergent Mysteries: Transnational Medievalist Performance in the 20th Century and Beyond* – under contract (University of Iowa Press)

Peer Reviewed Articles

1. "Gender Reveal Parties and the Performance of Personhood," *Theatre Journal*, 77:1 (March 2025): 55-75.
2. "Black Skin, White Eyes: Spiritual Efficacy and Racial Animatedness in *Yiimimangaliso: The Mysteries*," *PMLA* 140.2 (2025): 244-259.
3. "Learning to Learn: Didactic Efficacy and Cognitive Dissonance in the Chester Cycle," *Exemplaria* 33.1 (2021): 44-65.
4. "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

1. "Negotiating Key Terms" in *The Methuen Drama Handbook of Gender and Theatre*, ed. Roberta Mock and Sean Metzger, (London: Methuen & Co. 2024): 39-56.

Non-Peer Reviewed Articles

1. "Saving the Essay: An Apologetics for Essay Writing in Theatre & Beyond", *Theatre Topics*, 35: 1, (March 2025): 37-44.
2. "Going 'Live' Again: Reflections on Zoom, Co-Presence, & Liveness in a (Post) Pandemic World," *Theatre Survey* 62.3 (2021): 336-339.

Book and Performance Reviews

1. "Mother Courage and Her Children (review)", *Theatre Journal*, Vol 78, No. 1 (March 2026) - forthcoming
2. "Cultures of Witnessing by Emma Lipton (review)", *Theatre History Studies*, Vol. 44 (2026) - forthcoming
3. "The Wife of Willesden by Zadie Smith (review)," *Theatre Journal*, Vol 76, No. 1 (March 2024): 99-102.
4. "Performance and the Afterlives of Injustice by Catherine Cole (review)," *Journal of Dramatic Theory & Criticism*, Vol 37, No 1. (Fall 2022): 99-101.
5. "Review: Matthew Sergi, *Practical Cues and Social Spectacle in the Chester Plays*", *Studies in the Age of Chaucer*, Vol 44: 422-425.
6. "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.
7. "Dry Land by Ruby Rae Spiegel (review)", *Theatre Journal* 70, No. 3, (Sept 2018): 399-401.
8. "Review: David Scott Kastan's *A Will to Believe: Shakespeare and Religion*", *Performance, Religion, and Spirituality* 1, No. 2, (Spring 2018): 192-194.

Interviews

1. "The once and future TAPS: a conversation with Harvey Young," *Theatre Journal* 75, No. 4 (Dec. 2023): E121-E130.
2. "On editing, paying it forward, and having energy: a conversation with Jean Graham-Jones, TJ editor 2004-2007," *Theatre Journal* 75, No. 4 (Dec. 2023): E81-E89.
3. "The Long View – Recollections, Remembrances, and Recommendations for Theatre Journal: A conversation with Joseph Roach," *Theatre Journal* 75, No. 4 (Dec. 2023): E91-E101.
4. "Capaciousness, Access, and Pedagogy: A conversation with Karen Shimakawa," *Theatre Journal* 75, No. 4 (Dec. 2023): E103-107.
5. "It's Not the What, But the How: A conversation with Patricia Ybarra," *Theatre Journal* 75, No. 4 (Dec. 2023): E109-E120.
6. "Virality, Plurality, and the Future of Discourse: a conversation with Rustom Bharucha," *Theatre Journal* 75, No. 4 (Dec. 2023): E71-80.
7. "Interview with South African director, Mark Dornford-May", *Theatre Journal* 72, No. 4 (Dec. 2020): E-11 – E-18.

UNDERGRADUATE TEACHING EXPERIENCE

Instructor of Record

- Theatre History 2 – Restoration to Realism (Baylor University)
- Theatre History 1 - Ancient to Renaissance Theatre (Baylor University)
- Representing Apartheid – Cultural Production in South Africa (Spring 2018, UCLA - online)
- Introduction to Dramatic Literature (Spring 2016, Riverside City College)
- Introduction to Playwriting (Fall 2015, Riverside City College)
- Introduction to Theatre (Fall 2015/Spring 2016, Riverside City College)

Teaching Assistant (UCLA)

- Representations of Science in Theatre (Spring 2018)
- Introduction to Theater (Summer 2017, 2019, 2020 - Online)
- 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)
- Drama of Diversity (Summer 2019 - Online)
- History of Russian Theatrical Practice (Winter 2019)

GRADUATE TEACHING EXPERIENCE

Instructor of Record

- Modern Drama Seminar ((Baylor University)
- Classical Directing (Baylor University)
- Dramatic Theory (Baylor University)
- Staging Mysteries - the Legacy of Medieval Biblical Drama, Past and Present (Yale University, Spring 2023)
- Staging Faith - Representations of Christianity in Contemporary Theatre & Film (Yale University, Spring 2022)
- Medieval Christian Drama – Doctrine, Devotion, and Drama (Yale University, Fall 2021)

Teaching Associate (UCLA)

- Theatre 210: World Drama and Theatre - Phenomenology (Spring 2019)
- Theatre 216A: The Body and Performance (Fall 2018)
- Theatre 216C: Transnational Media & Performance (Fall 2019)

CONFERENCE ACTIVITY

Invited Speaker

2023 “Emergent Mysteries: Transnational Recurrences of the Mystery Cycle during Rupture”, Through Glass Darkly Symposium: Medieval Apocalypticism, University of Colorado, Colorado Springs

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)

Panel Presenter

- “PMLA: Getting Published as Graduate Students and Early Career Scholars,” (MLA 2026)
- Plenary Panelist, “Reclaiming the Indigenous Archive: Generative Performances in Early Colonial Mexico,” (ASTR 2025)
- “Isango Ensemble: Productions & Consumptions of Post-post-apartheid Performance” (MLA 2025)
- “Transformation and Efficacy” (ATHE 2023)
- “*Yimimangaliso* & Kanye: Black Contemporary Performance of Medieval Drama” (NEMLA 2022)
- “*Yimimangaliso*: 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 *Yimimangaliso*” (ASTR 2017)

FELLOWSHIPS & AWARDS

- Medieval and Renaissance Drama Society's Martin Stevens Award for Best Early Drama Essay (2026)
- College of Arts & Sciences Teaching Innovation Award, Baylor University (2024)
- 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

- Co-Chair, Baylor New Playwriting Initiative (ongoing)
- Season Selection Committee, Baylor University (2024)
- Judge, Judith Royner Playwriting Award, Association for Theatre in Higher Education (2024)
- Online Editor, *Theatre Journal* (2021-2023)
- Editorial Board, *Comitatus* 52, 2021
- Assistant Editor, *Theatre Journal*, (August 2019 – August 2020)
- Doctoral Participant, Future Storytelling Institute, UCLA (September 2019)
- Steering Committee Member, Myrfield Institute for Cognition and the Arts (2019 - 2022)

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
(UCLA Festival D'Avignon Program, 2019)

PROFESSIONAL AFFILIATIONS

ATHE, ASTR, International Congress on Medieval Studies, MLA