

PHILLIP ZAPKIN

CURRICULUM VITAE

Contact Information (Work)

Pennsylvania State University, Department of English
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State College, PA 16801
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Contact Information (Home)

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Bellefonte, PA 16823
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EDUCATION

Ph.D. in English from *West Virginia University* 2017

- Dissertation: "Buying Thebes: Promoting a Cultural Commonwealth in Contemporary Anglophone Adaptations of Greek Tragedy"
- Committee: Ryan Claycomb (Chair), Lisa Weihman, Katy Ryan, Dennis Allen, and Emily Klein (Saint Mary's College of California)

M.A. in English from *University of Vermont* 2011

- Thesis: "'Culturally Homeless': Queer Parody and Negative Affect as Resistance to Normativities."
- Advisor: Valerie Rohy

B.A. in English from *Shepherd University* 2009

Minor in History

- Summa Cum Laude
- Joseph McMurrin Scholar

RESEARCH/TEACHING INTERESTS

- Drama
 - Contemporary British and World/Anglophone
 - Greek
 - History Plays
 - History of Theatre
- British and World Literature
- Adaptation Studies
- Reception Studies
- Postcolonialism
- Gender and Sexuality Studies
- Psychoanalytic Criticism

PUBLICATIONS

Book

Hellenic Common: Greek Drama and Cultural Cosmopolitanism in the Neoliberal Era. Routledge, 2022.
<https://www.routledge.com/Hellenic-Common-Greek-Drama-and-Cultural-Cosmopolitanism-in-the-Neoliberal/Zapkin/p/book/9780367536466>.

Book Chapters

[Proposal Accepted] "I Hate the Moor: Internalized Racism in Two Afro-Canadian *Othello* Adaptations." *Woke Shakespeare*, edited by Ian McCormick, Saptarshi Mallik, and Emily Murray.

[Proposal Accepted] "The Importance of Being Individual: Anxieties About the Expansion of Democracy in Wilde's *The Importance of Being Earnest*; or, A Trivial Paper on a Serious Farce." *Wilde Politics: The Political Thought of Oscar Wilde*, edited by Michael Y. Bennett.

"De-Colonizing Cloudcuckooland: Re-righting/Re-writing the Blasted Dreamscape of Manifest Destiny in Yvette Nolan's *The Birds*." *Routledge Companion to Global Literary Adaptations in the Twenty-First Century*, edited by Liz Ho and Brandon Chua, Routledge, 2023, pp. 341-355. <http://dx.doi.org/10.4324/9781003038368-30>.

Journal Articles

[Proposal Accepted] "The Shakespearean Fantasies of Taylor Swift's 'Love Story'." *Literature*.

[Accepted Pending Revisions] "The Boy Who Wouldn't Grow Up: Sexuality, Irresponsibility, and Political Economics in Niall McNeil and Marcus Youssef's *Peter Panties*." *Essence & Critique: Journal of Literature and Drama Studies*, vol. 1, no. 3.

[Accepted] "Analytical Engine: Computers, Prophecy, and the Paradox of Fate in Walid Ikhlesi's *Oedipus*." *Theatre and Performance Notes and Counternotes*.

[Forthcoming] "Becoming Mrs. Hyde: Adaptation and Feminist Violence in Evan Placey's *Jekyll & Hyde*." *New England Theatre Journal*.

"Medusa's choice: Agency and the Medusa Myth in Matthew B.C.'s *Medusa*." *Science Fiction Film and Television*, vol. 16, no. 3, 2023, pp. 301-317. DOI: <https://doi.org/10.3828/sfftv.2023.17>.

"The Winter Garden: Sarah Ruhl's *In the Next Room* and the Dialectic Deconstruction of Separate Spheres." *Journal of Dramatic Theory and Criticism*, vol. 36, no. 2, Spring 2022, pp. 85-104. DOI: <https://doi.org/10.1353/dtc.2022.0006>.

"Petrifyin': Canonical Counter-Discourse in Two Caribbean Women's Medusa Poems." *Humanities*, special issue on *Greek Mythology & Modern Culture: Reshaping Aesthetic Tastes*, edited by Phillip Zapkin and Kevin Wetmore, vol. 11, no. 24, 7 Feb. 2022, pp. 1-15. DOI: <https://doi.org/10.3390/h11010024>.

"Femi Osofisan's Evolving Global Consciousness in Four Adaptations." *Modern Drama*, vol. 64, no. 4, Winter 2021, pp. 393-415. DOI: <https://doi.org/10.3138/md.64-4-1044>.

“*Ubuntu Theater: Building a Human World in Yael Farber’s Molora.*” *PMLA*, vol. 136, no. 3, May 2021, pp. 386-400. DOI: 10.1632/S0030812921000213.*

“Performing Democratic Protest: Gary Owen’s *Iphigenia in Splott* and David Greig’s *The Suppliant Women.*” *Essence & Critique: Journal of Literature and Drama Studies*, vol. 1, no. 1, June 2021, pp. 110-128, <https://journalofcritique.com/upload/belge/164712021Jun29-I05530-7.-performing-democratic-protest.pdf>.

“Disciplining Feminine Performing Bodies in Stephen Norrington’s *The League of Extraordinary Gentlemen* (2003).” *Neo-Victorian Studies*, special issue on *Queering Neo-Victorianism Beyond Sarah Waters*, edited by Caroline Koegler and Marlena Tronicke, vol. 13, no. 1, 2020, pp. 186-211. DOI: 10.5281/zenodo.4320811.

“Past the Lyrical: Mythographic Metatheatre in Marina Carr’s *Phaedra Backwards.*” *Text & Presentation*, 2019, vol. 16, 2020, pp. 113-129.

“Reading Two Greek Refugee Plays in the Season of the Syrian Refugee Crisis.” *Journal of Dramatic Theory and Criticism*, vol. 33, no. 1, Fall 2018, pp. 9-29. DOI: <https://doi.org/10.1353/dtc.2018.0022>.

“Distrustful Art: Imagining a Polyphonic Common in Peter Carey’s *Jack Maggs.*” *Limina: A Journal of Historical and Cultural Studies*, vol. 24, no. 1, 2018, pp. 1-16. http://www.limina.arts.uwa.edu.au/data/assets/pdf_file/0011/3384308/Zapkin-Distrustful-Art.pdf.

“Salt Fish: Fishing and the Creation of Empires in *Pericles* and Contemporary Oceans.” *South Atlantic Review*, vol. 82, no. 2, Summer 2017, pp. 78-96.

“Charles de Gaulle Airport: The Camp as Neoliberal Containment Site in Two *Trojan Women* Adaptations.” *Comparative Drama*, vol. 51, no. 1, Spring 2017, pp. 1-21.

“Compromised Epistemologies: The Ethics of Historiographic Metatheatre in Tom Stoppard’s *Travesties* and *Arcadia.*” *Modern Drama*, vol. 59, no. 3, Sept. 2016, pp. 302-326.

“‘Kill the Pity in Us’: The Communal Crisis as Crisis of Individualism in David Greig’s *Oedipus the Visionary.*” *Text & Presentation*, 2015, vol. 12, 2016, pp. 70-86.

Selected Minor Publications

Conference Proceedings and Non-Peer Reviewed Articles

“‘We always think of ourselves as the oppressed’: Scotland’s Conflicted Imperialist Legacy in Aileen Ritchie’s *The Juju Girl.*” *The Bottle Imp*, Supplement 8B: Diverse Scotlands, June 2022,

* Winner of the Philadelphia Constantinidis Essay in Critical Theory Award. See Honors/Awards/Fellowships section below.

<https://www.thebottleimp.org.uk/2022/06/we-always-think-of-ourselves-as-the-oppressed-scotlands-conflicted-imperialist-legacy-in-aileen-ritchies-the-juju-girl/>.

Baldwin, Sandy, Yvonne Hammond, Katie Hubbard, Kwabena Opoku-Agyemang, Gabriel Tremblay-Gaudette, and Phillip Zapkin. "Beckett Spams Counter-Strike." *Sens Public: Revue Internationale*, 21 July 2016, <http://sens-public.org/article1205.html>.

Book Reviews

Review of *Classicising Crisis: The Modern Age of Revolutions and the Greco-Roman Empire*, edited by Barbara Goff and Michael Simpson. *Classical Journal*, 3 Nov. 2022, <https://cj.camws.org/sites/default/files/reviews/2022.11.03%20Zapkin%20on%20Goff%20and%20Simpson.pdf>.

Review of *Adapting Greek Tragedy: Contemporary Contexts for Ancient Texts*, edited by Vayos Liapis and Avra Sidiropoulou. *Classical Journal*, 5 July 2022, <https://cj.camws.org/sites/default/files/reviews/2022.07.05%20Zapkin%20on%20Liapis.pdf>.

Review of *Refiguring Tragedy: Studies in Plays Preserved in Fragments and Their Reception*, by Ioanna Karamanou. *Bryn Mawr Classical Review*, 28 Oct. 2021, <https://bmcr.brynmawr.edu/2021/2021.10.28/>.

Review of *The Story of Myth*, by Sarah Iles Johnston. *Classical World*, vol. 113, no. 1, Fall 2019, pp. 114-116.

Review of *Not All Dead White Men*, by Donna Zuckerberg. *Classical World*, vol. 112, no. 3, Spring 2019, pp. 239-240.

Review of *Artistic License: The Philosophical Problems of Copyright and Appropriation*, by Darren Hudson Hick. *ASAP Journal*, 22 Nov. 2018, <http://asapjournal.com/artistic-license-the-philosophical-problems-of-copyright-and-appropriation-phillip-zapkin/>.

Review of *Greek Fragments in Postmodern Frames: Rewriting Tragedy 1970-2005*, by Eleftheria Ioannidou. *Classics Journal*, 4 Mar. 2018, <https://cj.camws.org/sites/default/files/reviews/2018.03.04%20Zapkin%20on%20Ioannidou%20.pdf>.

Review of *Shakespeare In & Out of Africa*, African Theatre 12, edited by Jane Plastow. *Continuum: The Journal of African Diaspora Drama, Theatre and Performance*, vol. 3, no. 2, 20 Feb. 2017, <http://continuumjournal.org/index.php/104-volumes/issues/vol-3-no-2/3-2-book-reviews/152-shakespeare-in-out>.

Review of *Dionysus Resurrected: Performances of Euripides' The Bacchae in a Globalizing World*, by Erika Fischer-Lichte. *Theatre Journal*, vol. 68, no. 2, June 2016, pp. 315-316.

Review of *The Politics of Adaptation: Contemporary African Drama and Greek Tragedy*, by Astrid Van Weyenberg. *Theatre Journal*, vol. 66, no. 4, Dec. 2014, pp. 638-639.

Theatre/Film Performance Reviews

Review of *The Suppliants: Ukraine*, by Aeschylus. Performed by Theater of War Productions. *Theatre Journal*, vol. 75, 2023, pp. 213-216.

SELECTED CONFERENCE PRESENTATIONS

[Upcoming] “Staging Oedipus and the Arab Spring in Utah: Weber State University’s Adaptation of Ali Salim’s *The Comedy of Oedipus*.” Modern Language Association Convention, Philadelphia, PA, Jan. 2024.

[Upcoming] “Unplugging Settler Canada: Imagining Space for Indigenous Resurgence in Yvette Nolan’s *The Unplugging*.” American Society for Theatre Research. Global Indigenous Performance Working Group. Providence, RI, Nov. 2023.

“Fluid Borders: Satoko Ichihara’s *The Bacchae – Holstein Milk Cows*, A Boundary Crossing Adaptation.” Comparative Drama Conference. Rollins College, Orlando, FL, Mar.-Apr. 2023. https://youtu.be/VX_RyPWGJGI.

“Medusa’s Choice: Women’s Agency and the Medusa Myth in Matthew B.C.’s *Medusa*.” Literature/Film Association 2022 Conference, New Orleans, LA, Oct. 2022. <https://youtu.be/TdvkNds3hRM>.

“Adaptation And/As Magic in Ann Claycomb’s *The Mermaid’s Daughter*.” American Conference for Irish Studies, Mid-Atlantic and New England Region Conference 2022, St. Joseph’s University, Philadelphia, PA, Oct. 2022. <https://youtu.be/zaiqPxxwGAMo>.

“Becoming Mrs. Hyde: Adaptation and Female Violence in Evan Placey’s *Jekyll & Hyde*.” 2022 Monsters Conference, University of Western Australia, Perth, Australia, Sept. 2022. <https://youtu.be/vmu0vdWv9co>.

“‘We always think of ourselves as the oppressed’: Scotland’s Conflicted Imperialist Legacy in Aileen Ritchie’s *The Juju Girl*.” Modern Language Association Convention, Washington, D.C., Jan. 2022. <https://youtu.be/-PetgGVoE2Y>.

“Medusa Black: The Politics of Afro-Caribbean Identity in Dorothea Smartt’s Medusa Poems.” Antiquity in Media Studies Conference. Held virtually, Dec. 2021. <https://youtu.be/EaIL-FeoTI0>.

“The Boy Who Wouldn’t Grow Up: Sexuality, Irresponsibility, and Political Economics in Niall McNeil and Marcus Youssef’s *Peter Panties*.” Comparative Drama Conference. Rollins College, Orlando, FL, Oct. 2021. https://youtu.be/_Npa22u-FbY.

“Analytical Engine: Computers, Prophecy, and the Paradox of Fate in Walid Ikhlas’s *Oedipus*.” Adaptation in the Humanities: Reimagining Past, Present, and Future. University of Western Australia, Perth, Australia, Sept. 2021. <https://youtu.be/ydwIq-vBpRo>.

“Cultural and Generic Journeys in Ali Salim’s *The Comedy of Oedipus*.” Association of Adaptation Studies. Edinburgh, Scotland, held virtually, June 2021. <https://youtu.be/h9Q85itPzXc>.

- “I Hate the Moor: Internalized Racism in Two Contemporary *Othello* Adaptations.” South Central Renaissance Conference. Held virtually, Mar. 2021. <https://youtu.be/IPidB5SURDI>.
- “Play Time: Temporality and Adaptation in Marina Carr’s *Phaedra Backwards*.” Comparative Drama Conference. Rollins College, Orlando, FL, Apr. 2019. <https://youtu.be/E-XQPMNzUzg>.
- “This Thing Called ‘Democracy’: The Chorus as Democratic Crowd in David Greig/Ramin Gray’s *The Suppliant Women*.” American Society for Theatre Research. Crowded Spaces Working Group. San Diego, CA, Nov. 2018.
- “Iphigenia Alone: Metatheatre and Austerity in Gary Owen’s Monologue Play *Iphigenia in Sploot*.” Comparative Drama Conference. Rollins College, Orlando, FL, Apr. 2018. <https://youtu.be/gLAoD-Jnbjk>.
- “Spilled Wine: Perverse Fathers and Neoliberal Enjoyment in Colin Teevan’s *Alcmaeon in Corinth*.” Modern Language Association Convention, Philadelphia, PA, Jan. 2017. https://youtu.be/A8X_-BSl64Y.
- “Tinker Blood: *By The Bog of Cats* and the Politics of Space in Neoliberal Ireland.” American Conference for Irish Studies Southern Regional Conference. Berry College, Rome, GA, Feb. 2015. https://youtu.be/u7_GlHirIpg.
- “Devil in the Details: *Hamlet* and the Formal Critique of Eye Witness Testimony in *Sleep Deprivation Chamber*.” Association for Theatre in Higher Education. Performance Studies Focus Group’s Emerging Scholars Panel. Scottsdale, AZ, July 2014. <https://youtu.be/i3IEdBWhmqQ>.
- “Visiting Grandmother: A Question about the Ethics of the Friendly Teaching Persona.” College English Association Conference. Richmond, VA, Mar. 2012. <https://youtu.be/T-7piRGpiLo>.

TEACHING EXPERIENCE

Assistant Teaching Professor, *Pennsylvania State University*

2017-Present

- (Upcoming) English 499A-Crime and Justice in the City of London
 - Literary London Study Abroad trip, Summer 2024
- English 202D-Business Writing
 - Eighteen sections
 - Three sections taught online
 - Three sections taught online for a partial semester
- English 202A-Writing for the Social Sciences
 - Two sections
- English 15-Rhetoric and Composition
 - Twenty-seven sections
 - Five sections taught online
 - One section paired with ECON 104-Macroeconomics, through the LEAP Program

Graduate Teaching Assistant, instructor of record, *West Virginia University* 2011-2016

- English 262-British Literature 2
 - One section
 - One section taught online
- English 261-British Literature I
 - Two sections
- English 257-Science Fiction and Fantasy
 - One section
- English 131-Poetry and Drama
 - One section
- English 102-Composition and Rhetoric
 - Twelve sections
 - One section taught online
- English 101-Composition and Rhetoric
 - Four sections

Graduate Teaching Assistant, instructor of record, *University of Vermont* 2009-2011

- English 00I-Written Expression
 - Six sections

Attached Tutor, *Shepherd University* 2008-2009

- English 100B-Basic Academic Writing II
 - One section
- English 100A-Basic Academic Writing I
 - One section

English and History Tutor, *Shepherd University* 2007-2009

SERVICE

To the Profession

- Member of Editorial Review Board for [*Essence & Critique*](#) Apr. 2021-Present
 - Peer Reviewed Articles for *Essence & Critique*
 - May 2021, Oct. 2021, Nov. 2021, May 2023
- Member of Reviewer Board for [*Humanities*](#) Nov. 2020-Present
 - Guest Editor for Special Issue on “Greek Mythology & Modern Culture: Reshaping Aesthetic Tastes” 2021-2022
 - Peer Reviewed Articles for *Humanities*
 - Sept. 2019, June 2020, Sept. 2021, Nov. 2021, May-June 2022, Jan. 2023, Apr. 2023, May 2023, Oct. 2023, Oct. 2023
- Peer Reviewed Article for [*ARIEL*](#)
 - Feb. 2023

- Peer Reviewed Articles for [Arts](#)
 - Apr. 2022, Jan. 2023
- Peer Reviewed Articles for [Literature](#)
 - June 2022, Nov. 2022
- Research Assistant to [Theatre Journal](#) Book Review Editor Aug. 2013-June 2014

To Penn State University

- Dept. of English Awards Committee Apr.-May 2022
- Dept. of English Mentoring Program Coffee Hour Conversation on “Fostering Good Faith Disagreement” Jan.-Mar. 2021
- Ad Hoc Working Group to Draft Governance Documents for Anti-Racism & Equity Standing Committee Aug.-Sept. 2020

To the Community

- YouTube Creator: TheatreOfPhil, <https://www.youtube.com/c/TheatreofPhil>
 - Video lectures on drama and literature, conference presentations, poetry readings
- YouTube Creator: Writing Notes, <https://www.youtube.com/@WritingNotes>
 - Video lectures on rhetoric, composition, and business writing
- Director and Voices on the Radio for Agatha Christie’s *The Mousetrap* Aug.-Sept. 2023
Sock & Buskin Theatre Company
- Dramaturg for Frederick Knott’s *Dial “M” for Murder* Sept. 2019
State College Community Theatre
- Dramaturg for Robert Bolt’s *A Man for All Seasons* Aug. 2019
Nittany Theatre at the Barn

HONORS/AWARDS/FELLOWSHIPS

- Honored at Guru Vandana 2023
hosted by Pennsylvania State University’s Hindu YUVA
- Philadelphia Constantinidis Essay in Critical Theory Award 2023
awarded for “*Ubuntu* Theater: Building a Human World in Yael Farber’s *Molora*”
from Comparative Drama Conference
- David Keller Travel Grant 2019
from American Society for Theatre Research Conference
- Outstanding Merit Fellowship for Continuing Doctoral Students 2016-2017
from West Virginia University
- Provost Summer Fellowship 2016
from West Virginia University
- ATHE Theory & Criticism Graduate Student Essay Contest Honorable Mention 2016
- Anthony Ellis Prize for Best Paper by a Graduate Student Finalist 2015
from Comparative Drama Conference
- ATHE Theory & Criticism Graduate Student Essay Contest Finalist 2014
- Graduate Teaching Fellowship 2011-2016
from West Virginia University

- HERF Fellowship 2011
from West Virginia University
- Graduate Teaching Fellowship 2009-2011
from the University of Vermont
- Joseph McMurrin Scholar 2009
from Shepherd University
- Lurray Class Scholarship 2005-06
from Shepherd University

MEMBERSHIPS

- Modern Language Association
- Association of Adaptation Studies
- American Society for Theatre Research
- Association for Theatre in Higher Education
- Classical Association of the Middle West and South
- American Conference for Irish Studies
- South Atlantic Modern Language Association
- American Association of University Professors