

KYLE C. FRISINA

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College of the Holy Cross
One College Street, Worcester, MA 01610

Current Employment

COLLEGE OF THE HOLY CROSS

Assistant Professor of English, 2020 to present

Nancy Savage Skinner '79 Interim Director, Prior Performing Arts Center, 2022-2025

Education

UNIVERSITY OF MICHIGAN

Ph.D. English Language & Literature and American Culture, 2020

Dissertation: "Thinking Theatrically: Contemporary Aesthetics for Ethical Citizenship"

Teaching Certificate (Emphasis: Digital Tools), Center for Research on Learning and Teaching, 2019

Museum Studies Certificate, 2018

M.A., American Culture, 2016

HARVARD COLLEGE

A.B., History & Literature, 2006

Phi Beta Kappa, magna cum laude with highest honors

Publications

BOOK

The Theatricality of Contemporary Autotheory, book manuscript on the theatrical ethics, aesthetics, and circulation of autotheory by LGBTQ+ writers and writers of color. In progress.

ARTICLES AND BOOK CHAPTERS

"Staging Racial Passing: Branden Jacobs-Jenkins' *An Octoroon*." *The Cambridge Companion to the Black Body in American Literature*, ed. Cherene Sherrard-Johnson. Cambridge, 2024, pp. 159-175.

"Critics in Community: Autotheory's Lessons for the Feminist Literature Classroom." In progress.

"'You Could See the Tears Dry on Her Face': Heidi Schreck's *What the Constitution Means to Me*," article. In progress.

"Contemporary African American Drama at Visuality's Limits." *Modern Drama*, vol. 63, no. 2, 2020, pp. 197-220.

"From Performativity to Performance in Claudia Rankine's *Citizen: An American Lyric*." *Arizona Quarterly*, vol. 76, no. 1, 2020, pp. 141-166.

BOOK REVIEWS

“Julia Jarcho’s *Throw Yourself Away: Writing and Masochism*.” *Genre*. Forthcoming fall 2025.

“Jennifer Doyle’s *Shadow of My Shadow*.” *Signs*. Forthcoming fall 2025.

“Heidi R. Bean’s *Acts of Poetry: American Poets’ Theater and the Politics of Performance*.” *Theatre Journal*, vol. 73, no. 3, 2021, pp. 442-443.

“Joanne Lipson Freed’s *Haunting Encounters: The Ethics of Reading Across Boundaries of Difference*.” *MLN: Comparative Literature*, vol. 133, no. 5, 2018, pp. 1409-1413.

EDITORIAL AND PUBLIC HUMANITIES

“The Lesson Bears Repeating: On *How I Learned to Drive*.” June 22, 2022. *Avidly*. 22 Jun. 2022, <https://avidly.lareviewofbooks.org/2022/06/22/the-lesson-bears-repeating/>.

“Public Humanities and the Arts of the Present: Introduction.” Kyle C. Frisina, Maryam Ivette Parhizkar, and Adena Rivera-Dundas. *ASAP/J*, 29 Nov. 2021, <https://asapjournal.com/public-humanities-and-the-arts-of-the-present-introduction-kyle-c-frisina-maryam-ivette-parhizkar-and-adena-rivera-dundas/>.

Select Research Fellowships, Grants, and Awards

COLLEGE OF THE HOLY CROSS

Scholarship in Action grant, 2023-2026

Batchelor Ford Fellowship, 2022

HARVARD UNIVERSITY

Mellon School for Theater and Performance Research Fellowship, 2018

UNIVERSITY OF MICHIGAN

David and Mary Hunting Graduate Fellow, Institute for the Humanities, 2019-2020

Sweetland/Rackham Dissertation Writing Institute, 2019

David and Linda Moscow Prize for Excellence in Teaching Composition, 2018

John D’Arms Research Fellowship, 2018

Rackham Doctoral and Pre-doctoral Candidate Grants, 2019, 2017

Mellon Fellowship for Public Humanities, Summer 2016

Conferences and Presentations

SELECT PAPERS PRESENTED

“Critics in Community: Autotheory’s Lessons for the Literature Classroom.” *Modern Language Association*. New Orleans, LA. January, 2025.

“On Julia Jarcho’s *Throw Yourself Away: Writing and Masochism*.” Papers by Kyle Frisina and Kevin Quashie (Brown English Dept). Brown University. Providence, RI. November, 2024.

“The ‘I’ on the Page vs. the Writer on Stage: Performing with Autotheory.” “*Why Me? First Person Writing in an Age of Fictionalized Fact*.” Brown University. Providence, RI. April, 2024.

Book workshop: *The Theatricality of Contemporary Autotheory* (introduction). Mahindra Humanities Center. Harvard University. Cambridge, MA. November, 2023.

“Performing *Minor Feelings* with Cathy Park Hong.” *American Society for Theater Research*. Providence, RI. October, 2023.

“Staging the Passing Plot: Branden Jacobs-Jenkins’s *An Octoroon*.” *Modern Language Association*. San Francisco, CA. January, 2023.

“‘Doing Things with Words’: Acting on Democracy in *What the Constitution Means to Me*.” *Association for the Study of the Arts of the Present*. Los Angeles, CA. September 2022.

“Embodied Attention: Theatricality and the Practice of Citizenship.” *American Society for Theater Research*. San Diego, CA. October, 2021.

“Performing Autotheory in Maggie Nelson’s *The Argonauts*.” *American Comparative Literature Association*. Washington, D.C. March, 2019.

“African-American Drama at Visuality’s Limits.” *American Studies Association*. Atlanta, GA. November, 2018.

“Performance as Paratext: The Public Life of 21st Century American Literature.” *Association for the Study of the Arts of the Present*. New Orleans, LA. October, 2018.

“Metaphor As Method, Metaphor That Moves: *In the Wake: On Blackness and Being* by Christina Sharpe.” *Association for the Study of the Arts of the Present*. New Orleans, LA. October, 2018.

“Philosophy as Performance in Maggie Nelson’s *The Argonauts*.” *Modern Language Association*. New York, NY. January, 2018.

“Ethical Attention to Invisible Injustice: Race, Prison, and Embodiment in Tarell McCraney’s *The Brothers Size*.” *American Studies Association*. Chicago, IL. November, 2017.

“Staging Ethical Encounters: Claudia Rankine’s *Citizen: An American Lyric*.” *Association of the Study of the Arts of the Present*. Oakland, CA. October, 2017.

“Race, Ecocriticism, and Jesmyn Ward’s *Salvage the Bones*.” *American Literature Association*. Boston, MA. May, 2017.

“Affective Geographies: The Documentary Aesthetic of LaToya Ruby Frazier.” *American Studies Association*. Toronto, CA. October, 2015.

“A Revolutionary Embrace: Affective Visuality in 1965 Montgomery.” *10th Annual Visual and Cultural Studies Graduate Conference*. Rochester, NY. April, 2015.

CONFERENCES ORGANIZED

Critical Visualities IV [postponed due to COVID-19]. *Visiting faculty*: Lisa Cartwright (UCSD), Christopher Grobe (Amherst), Vivian Huang (Williams), Shannon Jackson (Berkeley), Lisa Uddin (Whitman). Ann Arbor, MI. April, 2020.

Critical Visualities III. *Visiting faculty*: Sarah Bay-Cheng (York), Kimberly Juanita Brown (Mt. Holyoke), Zahid Chaudhary (Princeton), Nicole Fleetwood (Rutgers), Laurie Gries (University of Colorado). University of Michigan. Ann Arbor, MI. March, 2019.

Post45 Graduate Student Conference. University of Michigan. Ann Arbor, MI. May, 2019.

Critical Visualities II [theme: Visual Culture and Performance]. Tavia Nyong'o (Yale), Rebecca Schneider (Brown), Shawn Michelle Smith (School of the Art Institute of Chicago), Hentyle Yapp (NYU), VK Preston (Concordia). University of Michigan. Ann Arbor, MI. March, 2018.

Critical Visualities I. *Visiting faculty*: Jennifer DeVere Brody (Stanford), Leigh Raiford (Berkeley), Iyko Day (Mt. Holyoke), Shawn Michelle Smith (School of the Art Institute of Chicago). University of Michigan. Ann Arbor, MI. April, 2018.

Teaching

HOLY CROSS

Experiential learning summer curriculum in "Arts Administration," summer 2024.

English 399-04, "Playwriting" spring 2022.

English 299-02, "Stories of Self and Others" spring 2022.

English 100-01, "Intro to Literary Study: Family Drama," fall 2021 (two sections).

English 299-001, "Ancient Drama, Modern Times," winter 2020.

English 329-001, "Shakespeare," fall 2020.

English 100-08, "Intro to Literary Study: Contemporary American Drama," fall 2020.

UNIVERSITY OF MICHIGAN INSTRUCTOR OF RECORD

English 317 / American Culture 326, "African American Literature & Performance," 2018.

English 993, "Writing Pedagogy for Graduate Student Instructors" (co-instructor), 2017-2018.

English 124, "Academic Writing and Literature: Contemporary American Drama," 2016.

English 125, "Writing and Academic Inquiry: Performing American Culture," 2015.

Field Service

Co-founder, Theater & Performance Studies Seminar at the Mahindra Humanities Center. Harvard University. Cambridge, MA. 2022 to present.

Founder/producer of annual Critical Visualities conference, drawing together top scholars in performance studies and visual culture from across the country. University of Michigan. Ann Arbor, MI. 2016-2020. [See "Conferences Organized."]

Editorial Assistant, *Theatre Journal*, 2019-2020.

Holy Cross Campus Leadership

NANCY SAVAGE SKINNER '79 INTERIM DIRECTOR, PRIOR PERFORMING ARTS CENTER, 2022-2025
Management. Managed a staff of fourteen team members across production, administration, artistic/engagement, and marketing and communications divisions. Cross-college collaborations. Led collaborations with creative and performing arts departments, the Provost's Office, Student Development, Marketing and Communications, Advancement, ITS, Dining Services, and Facilities to establish procedural, managerial, and programmatic operations at the new center. Curricular service to academic arts units. Facilitated production and audience services support for creative and performing arts departments at The Prior; collaborated with department chairs on production and class schedules. Programming. Programmed the Prior Presents series in

consultation with campus stakeholders; developed collaborative programming initiatives with academic arts departments (e.g., Prior Presents co-presenting initiative with Creative Writing, Music, Theatre & Dance, Visual Arts); co-designed and/or produced arts-integrative activities with other academic units; developed relationships with and fostered programming by community partners (e.g., Worcester Public Schools); created relationships on behalf of Holy Cross with institutional artistic partners, artists, agents, and other campuses across the Northeast.

Experiential learning. Created and managed experiential learning opportunities (e.g., the Savage Skinner Fellowships in Arts Administration; the Spring Break Arts Immersive: Composing for Film; and, together with the Cantor Director, the *Art Notes* journal and arts writing fellowship).

Advancement. Stewarded high-level donors in partnership with Advancement; developed relationships with philanthropic partners (e.g. 2024 funder New England Foundation for the Arts); created and launched a three-year Scholarship in Action grant in collaboration with Worcester Cultural Coalition; consulted on case study language for gift officers; wrote annual and fund-specific reports.

Financial and Agreements. Oversaw long-range and annual budgets in fiscally responsible manner; negotiated and wrote contracts for visiting artists.

Marketing and Communications. Supervised the development of internal and external communication strategies; facilitated arts marketing support for other members of the arts ecosystem; co-managed consultant engagements in branding and communications with Marketing and Communications.

Creative/Dramaturgical Practice

DEVELOPMENTAL DRAMATURGY

New York Stage and Film. Dramaturg-in-Residence for annual summer season of new plays and musicals headed for Broadway, off-Broadway, and regional theater. 2014-2022.

INVITED DRAMATURGICAL COLLABORATIONS

Dancing Dances, director Clare Croft. Curatorial program in southeast Michigan dedicated to making and witnessing dance as catalyst for conversations about race, gender, and sexuality. Collaborators include faculty, graduate students, undergraduates, local and non-local artists, and community partners. 2018-2020.

Hadestown, director Rachel Chavkin. Developmental work: Octopus Theatricals. New York, NY. November, 2013.

Roosevelvis, director Rachel Chavkin. Premiere: Bushwick Starr. New York, NY. October, 2013.

Additional Performing Arts Administration, Dramaturgy, and Literary Experience

DIRECTOR OF PLAY DEVELOPMENT AND DRAMATURG, SECOND STAGE THEATER, 2011-2014

ASSOCIATE PRODUCER AND DRAMATURG, NEW YORK STAGE AND FILM, 2009-2011

EDITORIAL ASSISTANT TO THE PRESIDENT, W. W. NORTON & COMPANY, 2007-2009

SCRIPT READER (PART-TIME), MANHATTAN THEATRE CLUB AND ARS NOVA, 2007-2009

LITERARY ASSISTANT, MCCARTER THEATRE, 2006-2007

Professional Affiliations

Modern Language Association (MLA); Association for the Study of the Arts of the Present (ASAP); American Society for Theatre Research (ASTR).