

Curriculum Vitae
CARLA DELLA GATTA

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EDUCATION

Ph.D. in Theatre and Drama, Northwestern University, September 2015
Certificate in Gender and Sexuality Studies
M.A. in Theatre and Drama, Northwestern University, December 2012
M.A. in Literature in English, San Francisco State University, May 2010
B.A. in English, University of California, Berkeley, May 1998

EMPLOYMENT

Assistant Professor, 2015 – Present
Critical Studies – Theatre, School of Dramatic Arts, University of Southern California

Invited Affiliations:

Bedrosian Center, Price School of Public Policy, USC, 2018 - present
Race and Equity Center, USC 2017 - present
Center for 17th and 18th Century Studies, UCLA, 2015-present

PUBLICATIONS

Monograph (forthcoming, 2020): *Shakespeare & Latinidad: The Staging of Intracultural Theatre*

Shakespeare & Latinidad explores how Latinx culture is constructed dramaturgically and textually in recent Shakespearean adaptations and productions. I propose a methodology for analyzing Shakespeare *as* ethnic theatre that emphasizes aural signifiers such as music, accents, and the Spanish language. I argue that Latinx culture is constructed in opposition to an ongoing redefinition of whiteness, and in so doing, demonstrate that these productions are intracultural, indicative of a new bilingualism in American theatre.

Collected Edition (forthcoming, 2020): *Latinx Shakespeare: Performance, Appropriation, and Pedagogy*, editors: Trevor Boffone, Carla Della Gatta, and Katherine Gillen

This collected edition includes essays from playwrights, actors, scholars, teachers, dramaturgs, and directors who all work at the intersection of Shakespearean and Latinx theatrical production. Chapters address the representation of indigeneity and Afro-Latinidad, bilingualism, pedagogy, borderlands aesthetics, and the role of non-theatre-based Shakespeare appropriations within Latinx communities.

Peer-Reviewed Journal Articles

“Shakespeare, Race, and ‘Other’ Englishes: The Q Brothers’s *Othello: The Remix*” in *Shakespeare Survey, Special Edition on ‘Re-Creating Shakespeare’* Vol. 71, (2018) 74-87.

“A New Era of Global Shakespeare: The State of the Field, 2014-2015” in *Shakespearean International Yearbook, Special Section: Shakespeare and Value*, Vol. 17, (2018) 125-42.

“From *West Side Story* to *Hamlet, Prince of Cuba*: Shakespeare and Latinidad in the United States” in *Shakespeare Studies*, Vol. 44, (2016), 151-56.

“Adapting *La Dama Boba* and *The Taming of the Shrew* for a Foreign Audience” in *Bulletin of the Comediantes*, Vol. 67, No.1, (2015), 119-29.

“Constructing Shylock: Post-Theatre Talks as Secondary Performance Spaces” in *Peer English – The Journal of New Critical Thinking* 6, (2011): 33-49.

“Performing for God and ‘Maintain’ing In His Absence: Emily Dickinson’s ‘Life, and Death, and Giants-‘ and ‘Four Trees-- upon a solitary Acre—’” in *Pennsylvania Literary Journal: Experiments*, Summer (2009): 25-30.

Invited Book Chapters (Refereed)

“Introduction to *Miss Julia*,” *Encuentro de las Américas*, eds. Trevor Boffone, Teresa Marrero, Chantal Rodriguez, Northwestern University Press, under contract 2019.

“Confronting Bias and Identifying Facts: Teaching Resistance Through Shakespeare” in *Shakespeare and the Pedagogies of Justice*, ed. Hillary Eklund and Wendy Hyman, University of Edinburgh Press, in press 2018.

“Performing Duende in the Royal Shakespeare Company’s 2011 *Cardenio*” in *The Creation and Re-creation of Cardenio: Performing Shakespeare, Transforming Cervantes*, ed. Terri Bourus and Gary Taylor (New York: Palgrave MacMillan, 2013), 185-96.

“Cultural Mobility and Transitioning Authority: The Cardenio Project” in *The Quest for Cardenio*, ed. David Carnegie and Gary Taylor (Oxford: Oxford University Press, 2012), 329-43.

Invited Book Chapters (Non-Refereed)

“Shakespeare and American Bilingualism: Borderland Theatricality in *Romeo y Julieta*” in *Renaissance Shakespeare/Shakespeare Renaissances: Proceedings of the Ninth World Shakespeare Congress*, ed. Martin Prochazka, et al. (Newark, NJ: University of Delaware Press, 2014), 286-95.

Performance Reviews in Peer-Reviewed Journals

“*Macbeth*: Berkeley Repertory Theatre 2016,” *Shakespeare Bulletin* 34, no. 3 (Fall 2016): 521-24.

“*The Upstairs Concierge*: Teatro Vista, Chicago 2015,” *Theatre Journal, Special Edition on ‘Possible Worlds’* 67, no. 4 (Dec. 2015): 700-02.

“*La Tempestad*: Compañía del Chapitô, Almagro, Spain 2011,” *Shakespeare, Special Edition on Global Shakespeares* 9, no. 3, (Sept. 2013): 353-355.

“*Hamlet*: Oregon Shakespeare Festival 2010,” *Shakespeare Bulletin* 30, no. 1 (Spring 2012): 72-73.

Book Reviews in Peer-Reviewed Journals

From Scenarios to Networks: Performing the Intercultural in Colonial Mexico, by Leo Cabranes-Grant, *New Theatre Quarterly* 34.1 (Feb 2018): 94.

Latin Numbers: Playing Latino in Twentieth-Century U.S. Popular Performance, by Brian Eugenio Herrera, *Theatre Research International* 41, Issue 2 (July 2016): 185-86.

Shakespeare, the Orient, and the Critic, by Abdulla al-Dabbagh. *Sixteenth Century Journal* 42, no. 4 (Winter 2011): 1231-1232.

Essays and Encyclopedia Entries (Non-Refereed)

“Los Angeles (Shakespeare in),” “Latinidad/Latinx,” “Black/Hispanic Theater Company,” “José Ferrar,” “Daniel José Molina,” “Alejandra Escalante,” “Frankie J. Alvarez,” “Antonio Ocampo-Guzmán,” “Q Brothers,” *Stanford Global Shakespeare Encyclopedia*, in press 2018.

“America (Shakespeare in),” co-author with Michael D. Bristol, *Stanford Global Shakespeare Encyclopedia*, in press 2018.

“Coming Full Circle: The 2017 LTC International Convening,” co-authored with Marci McMahon, *Café Onda; The Journal of the Latinx Theatre Commons, Howlround*, 21 December 2017.

“Pushing Buttons, Pushing Boundaries?: A Roundtable of Latinx Theatre Scholars,” *Howlround*, 1 November 2016.

“Pedagogy Notebook: The Role of Latina/o Adaptations in the Teaching of Classical Theatre,” *Howlround*, 19 March 2016.

“Pedagogy of the Panza,” *PanzaMonologues.com*, 11 October 2015.

“Cafecito: Georgina Escobar,” *HowlRound*, 4 September 2015.

Translation

Lead Translator. *The Cardenio Project*, by Jesús Eguía Armenteros, (2012).

Translation (Spanish to English) for *The Cardenio Project: An Experiment in Cultural Mobility* by Stephen Greenblatt, funded by the Andrew W. Mellon Foundation

AWARDS AND FELLOWSHIPS

Grants and Fellowships

2018-19: Woodrow Wilson Career Enhancement Fellowship, The Woodrow Wilson National Fellowship Foundation (\$15,000 to department for six-month sabbatical)

2018-19: Folger Shakespeare Library Short-Term Fellowship (\$2500)

2017: New York Public Library Short Term Fellowship (\$3000)

2017: USC Advancing Scholarship in the Humanities and Social Sciences (ASHSS) Grant Writing Fellowship (\$5000)

2013: Graduate Research Grant, Northwestern University (\$3000)

2011: Ignition Grant, Northwestern University (\$2000)

2011: Summer Language Grant, Northwestern University (\$2000)

Awards and Honors

2018: The Mellon School of Theater and Performance Research at Harvard University Summer Session: Public Humanities (fully-funded award for two-week session)

2016: American Society for Theatre Research Targeted Area Research Award (\$1000)

2016: J Leeds Barroll Dissertation Prize, Shakespeare Association of America (\$500)
Awarded for the best dissertation on a Shakespeare theme

2015: NextGenPlen, plenary session for early-career scholars, Shakespeare Association of America Annual Meeting

2015: Finalist, Northwestern Presidential Fellowship, Northwestern University

2014-15: Gender & Sexuality Studies Graduate Assistantship, Northwestern University (full-funding for one year of doctoral study)

2014: Graduate Student Travel Award, Shakespeare Association of America (\$300)

2013-14: Ten-Month Invited Research Study, Biblioteca Nacional de España

2008: Shakespeare in the Classroom, Oregon Shakespeare Festival, Ashland (fully-funded award for one-week session)

INVITED PRESENTATIONS

Invited Lectures

Keynote, “‘Hear All, All See’: Aural and Visual Dramaturgies of Latinx *Romeo and Juliet(a)*,” Latinx Shakespeare: A Borderlands Drama Symposium, Texas A&M, San Antonio, April 2018

Keynote, “‘Let’s Talk About Sex’ But Not See It: American Shakespeares in the Cultural Olympiad,” Exploring Resistance through Medieval and Early Modern Culture: Early Modern Colloquium Graduate Conference, University of Michigan Ann Arbor, March 2018

“Shakespeare and Latinidad: A Performance History,” University of Texas El Paso, April 2017

“Shakespeare and Hip-Hop: Seeing and Hearing Race in *Othello: The Remix*,” University of Michigan, Ann Arbor, February 2017

“*Romeo and Juliet* in Spanish Language and Performance Traditions,” Entertaining the Idea: Shakespeare, Philosophy, Performance, Conference 2: Cut Him Out in Little Stars: *Romeo and Juliet* in Diaspora, UCLA, Los Angeles, January 2017

“Shakespearean Englishes for Today’s Classroom,” Teaching Shakespeare within Diverse Communities, Florida International University, Miami, October 2016

“Ad-rap-tation and Aural Otherness: Shakespeare Across the Language Divide,” Shakespeare Across the Divide, Florida International University, Miami, February 2016

“The Untold History of Latinos and Shakespearean Performance in the United States,” Whittier College, Whittier, November 2015

“Homosocial and Paternal Bonds in *The Merchant of Venice*,” Department of English, St. Louis University, Madrid Campus, Madrid, Spain, February 2014

“Identity and Language Politics Today for U.S. Latinos,” Department of Hispanic Studies, Queen’s University Belfast, Belfast, Northern Ireland, February 2014

CONFERENCE PRESENTATIONS

As Invited Participant

“*Romeo y Julieta* as Latinx Theatre: Adaptation, Interlinguicity, and Fatalismo,” IPTD Reunion Research Symposium, Evanston, scheduled October 2018

“Shakespeare in Other Englishes: Hip-Hop Shakespeares and Twenty-First Century Translations in the United States,” “Ambassador Shakespeare: The Bard as Cultural Bridge” seminar, Shakespeare Association of America (SAA), New Orleans, March 2016

“From *West Side Story* to *Hamlet, Prince of Cuba*: Shakespeare & Latinidad in the United States,” NextGenPlen, Shakespeare Association of America (SAA), Vancouver, April 2015

“Accents, Bilingualism, and Concept-Staging: The ABCs of Performing Latinidad Through Shakespeare,” Newberry Library Seminar on Borderlands and Latino Studies, Chicago, March 2014

“Shakespeare and Latinidad: Constructing Cultural Difference Through Translation/Adaptation,” Translation, Adaptation, and Dramaturgy General Panel, International Federation for Theatre Research (IFTR), Barcelona, July 2013

“Is Spanishness in the Script?: Embodying Duende in The Royal Shakespeare Company's 2011 *Cardenio*,” *The History of Cardenio: Spain and England, Then and Now*, Indiana University – Purdue University Indianapolis, Indiana, April 2012

As Chair / Respondent:

Co-Chair, “Remapping Gender in Shakespeare’s Europe,” European Shakespeare Research Association (ESRA), Rome, scheduled July 2019

Chair of Plenary Panel, “Shakespearean Futures: Shakespeare and a Living Wage,” Shakespeare Association of America (SAA), Washington, D.C., scheduled April 2019

Co-Chair, “The SAA, Shakespeare, and Us,” Shakespeare Association of America (SAA), Los Angeles, March 2018

Respondent, “Between Habsburg and Ottoman Empires: Sovereign Forms in Migration,” Early Modern Iberian Voices, Huntington Library, Pasadena, February 2018

Co-Chair, “Staging Difference & Alliance: Latinx, Indigenous, and Beyond,” The American Society for Theatre Research/Theatre Library Association (ASTR), Atlanta, November 2017

Co-Chair, “‘The accent of his tongue affecteth him’: ‘Accentism’ and/in Shakespeare,” European Shakespeare Research Association (ESRA), Gdansk, July 2017

- Co-Chair, "Diversifying the Field of Shakespearean Performance," Shakespeare Association of America (SAA), Atlanta, April 2017
- Respondent, "Sound Travels: From the Early Modern Stage to the Cinematic Spectacle," Early Modern Iberian Voices, Huntington Library, Pasadena, April 2017
- Respondent, "Performing Narratives that Matter: New Plays & Re-Membered Histories of Political Labor," Association for Theatre in Higher Education (ATHE), Chicago, August 2016
- Chair, "Theatrical Adaptations and Disciplinary Boundaries: Shakespeare and Greek Theatre in the Latino Theatre Canon," Latino Studies Association (LSA), Pasadena, July 2016
- Chair/Respondent, "Sonic (In)Civilities in Latin@ Theater and Performance: Methodologies, Discordances, and Gestures," Latino Studies Association (LSA), Pasadena, July 2016

As Panelist / Seminar Member:

- "Shakespeare and Latinidad: The Staging of Intracultural Theatre," Woodrow Wilson, Tampa, August 2018
- "Identities at War: The Shakespeare Festival Complex," International Shakespeare Conference (ISC), Stratford-upon-Avon, July 2018
- "Absent Bodies and Puppetry in Octavio Solis' *Don Quixote: Part I*," The American Society for Theatre Research/Theatre Library Association (ASTR), Minneapolis, November 2016
- "Adaptation in the Latino Theatre Canon: The Labor of Adapting, The Laborer as Foreigner," Association for Theatre in Higher Education (ATHE), Chicago, August 2016
- "Latino-izing the Greeks: Adaptation, Canonicity, and the Theatre of Luis Alfaro," Latino Studies Association (LSA), Pasadena, July 2016
- "Translating Cervantes for the Stage: Puppetry, Prose, and Process," Cervantes + Shakespeare 1616-2016, Spanish and Portuguese Society for English Renaissance Studies (SEDERI), Valladolid, May 2016
- "An Emerging Canon: A Brief Theatre History of Latino Shakespeares," The American Society for Theatre Research/Theatre Library Association (ASTR), Baltimore, November 2014
- "Sounding Interculturalism / Seeing Shakespeare: Oregon Shakespeare's 2011 *Measure for Measure* and 2012 *Romeo and Juliet*," Shakespeare Association of America (SAA), St. Louis, April 2014
- "Shakespeare, Spanishness, and Subtitles: Framing the Comedia for American Audiences," Out of the Wings / Association for Hispanic Classical Theater (AHCT), Bath, November 2013
- "The Foreignness of Hip Hop Shakespeare: Rapping and Race in the Q Brothers' *Othello*," European Shakespeare Research Association (ESRA), Montpellier, June 2013
- "Singing Racial and Ethnic Conflict: U.S. Shakespearean Productions in Britain's 2012 Cultural Olympiad," Staging American Sounds, Universidad Complutense de Madrid, May 2013
- "The Sound of Spanish Culture Through Music: The Royal Shakespeare Company's 2004-05 Spanish Golden Age Season and 2011 *Cardenio*," American Shakespeare Center (ASC), Staunton, October 2011
- "Shakespeare in American Bilingual Education: Code-Switching in *Romeo y Julieta*," Shakespeare: Sources and Adaptation Meeting, Cambridge, September 2011
- "Shakespeare and American Bilingualism: Borderland Productions of *Romeo y Julieta*," International Shakespeare Association (ISA), Prague, July 2011
- "Cultural Mobility and Transitioning Authority: 'The *Cardenio* Project,'" Shakespeare Association of America (SAA), Chicago, April 2010
- "La Historia de Cardenio: Cervantes, Shakespeare, Greenblatt, and Armenteros," Pacific Ancient & Modern Language Association (PAMLA), San Francisco, November 2009
- "Shylock in San Francisco: The Rabbi Symposiums of 2000-2001," British Shakespeare Association (BSA), King's College London and Shakespeare's Globe, September 2009

PEDAGOGY

University of Southern California

THTR 312, "LGBTQ Theatre," Fall 2017 (11 students)
 THTR 301, "Greek and Roman Theatre," Fall 2015 (17 students)
 THTR 225, "Theatre Across History and Cultures," Spring 2018 (30 students, 28 students)
 THTR 125, "Text Studies for Production," Fall 2016 (20 students, 18 students),
 Fall 2017 (19 students)
 THTR 210, "Theory and Practice of World Theatre I," Spring 2016 (130 students),
 Spring 2017 (55 students, 73 students)
 GESM 110, "The Theatre Scene," Fall 2015 (10 students), Spring 2016 (13 students)

Northwestern University

2013: Graduate Teaching Certificate, Searle Center for Advanced Learning and Teaching

THTR 366 / LAT 393 / GSS 362, "Latina Theatre and Feminisms," Winter 2015 (23 students)
 THTR 140-2, "Jewish American Playwrights," Department of Theatre, Winter 2013 (13 students)

As Teaching Assistant:

GSS 232 / SOC 232, "Sexuality & Society," H. Carrillo, Spring 2015
 GSS 220, "Sexual Subjects," L. Fenrich, Fall 2014
 ENG 234, "Introduction to Shakespeare," J. Masten, Winter 2012
 THTR 140-1, "Theatre in Context," M. Rohd, Fall 2011

San Francisco State University

As Teaching Assistant:

ENG 583, "Representative Plays of Shakespeare," B. Avery, Fall 2009

Tutor, English Tutoring Center, June-Dec 2009

Worked with non-native and Generation 1.5 students on composition coursework

Guest Teaching

Shakespearean Journeys, Emerson College, Spring 2018
 "Latinx Shakespeares" – Skype Guest Lecture
 Honors Humanities I, University of Texas Rio Grande Valley (UTRGV), Fall 2016
 "Luis Alfaro's *Electricidad*" – Skype Guest Lecture
 "Teaching *Romeo and Juliet* within Diverse Classrooms, Teaching Shakespeare within Diverse
 Communities, Florida International University, Miami, October 2016
 Welcome Week Micro-Seminar, USC, Fall 2016
 "Reading Race and Ethnicity in Contemporary Performance"

Academic Supervision

2018 (ongoing): Michael Benitez, Qualifying Exams Committee, Department of English,
 "Shakespeare's Queer Remains"
 Fall 2017: Jordan Kessler, THTR 490 – Directed Research, "The Legacy of Maria Irene
 Fornes"

ENGAGEMENT WITH THE THEATRE

Public-Facing Scholarship (available to the public for free online)

Podcasts

- Scheduled Jan 2019: *Antigone*. Bedrosian Center, Price Center of Public Policy, USC
 2018: *Coriolanus*. Bedrosian Center, Price Center of Public Policy, USC
 2018: *Star Wars: The Last Jedi*. Price Center of Public Policy, USC
 2017: *Wonder Woman*. Price Center of Public Policy, USC
 2017: “Viola.” Shakespeare’s Shadows
 2017: *Get Out*. Price Center of Public Policy, USC
 2016: *Romeo and Juliet*. School of Dramatic Arts, USC
 2016: *Richard II*. Bedrosian Center, Price Center of Public Policy, USC

Audio and Video Lectures

- 2015: *Sense and Sensibility*, Pre-Amble Lecture, Chicago Shakespeare Theater
 2014: *King Lear*, Pre-Amble Lecture, Chicago Shakespeare Theater
 2012: “The Influence of the Crown,” Victory Gardens Theater
 2012: “The Gunpowder Plot,” Victory Gardens Theater

Scholar for the Theatre

- 2017: Scholar in Residence, Encuentro de las Américas, Los Angeles Theatre Center
 2017: Invited Speaker, “Humor in *Macbeth*,” The Shakespeare Center of Los Angeles
 2016: Facilitator and Speaker, Post-Show Talk Back, *Romeo and Juliet*, School of Dramatic Arts, USC
 2016: Invited Speaker, Post-Show Talk Back, *Marqués*, University of California at Santa Cruz
 2015: Dramaturge, *The Wild Duck*, Director Tony Adams, Halcyon Theater, Chicago
 2014-15: Pre-Amble Speaker, Chicago Shakespeare Theater
 2014: Invited Speaker, Roundtable Conference on the production of Spanish Golden Age theatre, Fundación de Siglo de Oro/REKATá, Madrid
 2012: Scholar for the Theater, Bill Cain’s *Equivocation*, Victory Gardens Theater
 2011: Dramaturge, *Brighton Beach Memoirs*, Director Mary Poole, Northwestern
 2011: Dramaturge, *Peribañez*, Director Henry Godinez, Northwestern

Latinx Theatre Development and Collaboration

- 2018: Anti-Racism Training, Latinx Theatre Commons, Denver
 2018: Organizing Committee, María Irene Fornés Symposium, Princeton
 2017 – present: Steering Committee Member, Latinx Theatre Commons
 Active member of planning and production of initiatives for the advancement of Latinx theatre in the United States
 2017: Member, Latino Theater Alliance/LA (LTA/LA), Los Angeles
 2016: Invited Participant, “Re-Writing Shakespeare Aquí,” The Betsy Escribe Aquí Festival Charlas/Chats, Miami
 2016: Roundtable Member, “Pushing Buttons, Pushing Boundaries: Contemporary Latina/o Theater and Performance Scholarship Methods/Practices - a Long Table Discussion,” Latino Studies Association (LSA), Pasadena
 2015: Participant, Latino Playwrights’ Project, Oregon Shakespeare Festival, Ashland
 2015: Participant, Scholars’ Pod, Latino Theatre Commons, Carnaval, Chicago
 2014: Member, Visibility/Artistic Working Group, Alliance for Latino Theatre Artists

STUDENT SUPPORT AND CAMPUS OUTREACH

Equity, Diversity, and Inclusion

2017: Safe Zone Training, LGBT Center, USC
 2015-16: Member, Inclusion & Equity Committee, USC
 2014-15: Humanities Officer, Ethnic Studies Graduate Student Colloquium, Northwestern
 2014, 2010: Safe Space Training, LGBTQA Center, Northwestern
 2014: Member, Diversity & Inclusion Reception, Office of Multicultural Affairs, Northwestern
 2012-14: Member, Presidential University Diversity Council, Northwestern
 2012-14: Member, Graduate Leadership Council, Northwestern
 2012-13: Advocacy Co-Chair, Graduate Student Association, Northwestern
 2012-13: Member, Campus Coalition on Sexual Violence, Northwestern
 2012: Recruiting Representative, Office of Multicultural Affairs, Northwestern

Mentorship and Coaching

2018: Mentor, Job Market Workshop, American Society for Theatre Research (ASTR) conference
 2017: Invited Speaker, Learning from Women of Color in Academia Mentorship Series, Integrating Diversity and Equality in the Academy Group, University of Michigan - Ann Arbor
 2017, 2016: Mentor to Graduate Students, Conference Mentorship Program, ASTR
 2016: Co-Facilitator, "Why Shakespeare: An Undergraduate Conversation," FIU, Miami
 2011-12: Founding Member, Latina/o Studies Mentorship Program, Northwestern
 2012, 2010: Mentor to Student Playwright, The 2nd/3rd '10 Minute Play Festival,' Northwestern

Campus Life

2017 – present: Faculty in Residence, Webb Tower, West Residential College, USC
 Ongoing student mentorship, program planning for student life on campus
 2017-18: Faculty Advisor, Trojan Men male a capella group, USC
 2017: Invited Speaker, "El Teatro Campesino," Hispanic Heritage Month event, USC
 2017: Invited Speaker, "Who Wrote Shakespeare?," New North Residential College, USC

SERVICE

Service to the Profession

2018-2020: ASTR Collaborative Research Award Committee
 Ad-hoc Reviewer for Northwestern University Press, *Journal of Dramatic Theory and Criticism*,
Shakespeare in Southern Africa

Departmental and University Service

2018: Member, First-Year Curriculum Committee, Residential Education, USC
 2017-18: Cabinet Member, Institute for Theatre and Social Change, School of Dramatic Arts, USC
 2017: Founder and Convener, Tenure-Track Faculty in the Arts Group, USC
 2016-17: Member, Undergraduate Literary Committee, School of Dramatic Arts, USC
 2015-16: Member, Core Curriculum Revision Committee, School of Dramatic Arts, USC
 2012-13: Co-Chair, Latin American Theory/Criticism Reading Group, Northwestern
 2011: Commentator, *Poetry's the Thing* Conference, Early Modern Colloquium, Northwestern

Language Skills

Spanish – advanced (reading, writing, speaking)