

# CARLA DELLA GATTA

[www.carladellagatta.com](http://www.carladellagatta.com)

*CV as of August 2022*

## EDUCATION

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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

## EMPLOYMENT

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2019 – present: Assistant Professor of English, Florida State University  
2015–19: Assistant Professor of Critical Studies—Theatre, University of Southern California

### *Invited Affiliations:*

Tsikinya-Chaka Centre (TCC), Wits University of Johannesburg, 2022-present  
Bedrosian Center, Price School of Public Policy, USC, 2018–present  
Race and Equity Center, USC, 2017–19  
Center for 17<sup>th</sup> and 18<sup>th</sup> Century Studies, UCLA, 2015-19

## PUBLICATIONS

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### Monograph

*Latinx Shakespeares: Staging U.S. Intracultural Theater*, University of Michigan Press, in-press 2023.

This monograph explores how Latinx culture is constructed dramaturgically and textually in recent Shakespearean adaptations and productions. The book is a substantial revision of my dissertation, for which I received the J. Leeds Barroll Dissertation Prize in 2016 from the Shakespeare Association of America.

### Co-Edited Collection

*Shakespeare and Latinidad*. Edinburgh University Press, 2021. Edited with Trevor Boffone.

This collected edition includes essays and interviews from twenty-five playwrights, actors, scholars, dramaturgs, and directors who work at the intersection of Shakespearean and Latinx theatrical production.

### Peer-Reviewed Journal Articles

“The Aleph and the Space of Shakespeare,” *Postmedieval: A Journal of Medieval Cultural Studies*, Tenth Anniversary Edition on ‘Confessions’, Vol. 11, No.2-3 (2020): 236-42.

“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*, Vol. 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)

- “Octavio Solis,” *Fifty Key Figures in LatinX and Latin American Theater*, eds. Paola S. Hernández and Analola Santana. Routledge, 2022. 158-162.
- “Introduction to *Miss Julia*,” in *Seeking Common Ground: Latinx and Latin American Theatre and Performance*, eds. Trevor Boffone, Teresa Marrero, and Chantal Rodriguez, Methuen Drama, 2021, 95-98.
- “Afterword,” in *Shakespeare and ‘Accentism,’* ed. Adele Lee, Routledge, 2021, 198-208.
- “Confronting Bias and Identifying Facts: Teaching Resistance through Shakespeare,” in *Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now*, ed. Hillary Eklund and Wendy Hyman, Edinburgh UP, 2019, 165-73. *Also available [open access](#)*
- “Performing Spanish Culture Through Flamenco: Aurality and Embodiment 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, 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 UP, 2012, 329–43.

### Book Chapters (Refereed)

- “Introduction: Shakespeare and Latinidad,” co-authored with Trevor Boffone in *Shakespeare and Latinidad*, eds. Trevor Boffone and Carla Della Gatta, Edinburgh UP, 2021, 1-20.
- “Staging Shakespeare for Latinx Identity and Mexican Subjectivity: *Marqués: A Narco-Macbeth*,” in *Shakespeare and Latinidad*, eds. Trevor Boffone and Carla Della Gatta, Edinburgh UP, 2021, 21-37.

### Invited Conference Proceedings

- “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., University of Delaware Press, 2014, 286–95.

### Performance Reviews

- “*Lonesomes: Conrado and Paisley Blue*: Ashland New Play Festival, virtual, 2021,” [Teatro Magazine](#), March 2021.
- “*Macbeth*: Berkeley Repertory Theatre 2016,” in *Shakespeare Bulletin*, Vol. 34, No. 3 (2016): 521–24.
- “*The Upstairs Concierge*: Teatro Vista, Chicago 2015,” in *Theatre Journal: Special Edition on Possible Worlds*, Vol. 67, No. 4 (2015): 700–702.
- “*La Tempestad*: Compañía del Chapitô, Almagro, Spain 2011,” in *Shakespeare: Special Edition on Global Shakespeares*, Vol. 9, No. 3 (2013): 353–55.
- “*Hamlet*: Oregon Shakespeare Festival 2010,” in *Shakespeare Bulletin*, Vol. 30, No. 1 (2012): 72–73.

## Book Reviews

- Shakespeare's Accents*, by Sonia Massai, in *Shakespeare Bulletin*, in press 2023, approx. 2,000 words.
- From Scenarios to Networks: Performing the Intercultural in Colonial Mexico*, by Leo Cabranes-Grant, in *New Theatre Quarterly*, Vol. 34, No. 1 (2018): 94.
- Latin Numbers: Playing Latino in Twentieth-Century U.S. Popular Performance*, by Brian Eugenio Herrera, in *Theatre Research International*, Vol. 41, No. 2 (2016): 185–86.
- Shakespeare, the Orient, and the Critic*, by Abdulla al-Dabbagh, in *Sixteenth Century Journal*, Vol. 42, No. 4 (2011): 1231–32.

## Essays & Blogs

- “*West Side Story*: A New Take on *Romeo and Juliet*, 60 Years Later,” [Shakespeare & Beyond](#), Folger Shakespeare Library, 4 January 2022.
- “Baz Luhrmann’s *Romeo + Juliet* Turns 25,” [Shakespeare & Beyond](#), Folger Shakespeare Library, 2 November 2021.
- “*West Side Story*: 60 Years as a Cultural Barometer,” [Shakespeare & Beyond](#), Folger Shakespeare Library, 19 October 2021.
- “Staging Bilingual Classical Theatre,” [HowlRound](#), 15 September 2020.
- “Coming Full Circle: The 2017 LTC International Convening,” co-authored with Marci R. 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 Featuring Carla Della Gatta,” [PanzaMonologues.com](#), 11 October 2015.
- “Cafecito: Georgina Escobar,” [HowlRound](#), 4 September 2015.

## Translation

- Translation Collaborator, The UCLA *Comedia* in Translation and Performance Working Group. *The Courage to Right a Woman’s Wrongs*, by Ana Caro (2019). Red Bull Theater (2020). Full text available from [Juan de la Cuesta Press](#).
- 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. Full text available [online](#). A video clip is available [here](#).

## AWARDS AND FELLOWSHIPS

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### Fellowships

- 2022–23 Susan Snyder Fellow, Folger Shakespeare Library Fellowship (\$3,500)
- 2018–19: Woodrow Wilson Career Enhancement Fellowship, The Woodrow Wilson National Fellowship Foundation (now Citizens and Scholars) (\$15,000 for five-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)
- 2015: Finalist, Northwestern Presidential Fellowship, Northwestern University

### Grants and Awards

- 2020: Robert B. Bradley Library Research Grant, co-received with Aaron C. Thomas, FSU (\$2000 of books on queer theatre for the library)
- 2020: First Year Assistant Professor (FYAP) Grant, FSU (\$20,000 for summer research funding)
- 2016: J. Leeds Barroll Dissertation Prize, Shakespeare Association of America (\$500)  
Awarded for the best dissertation on a Shakespeare theme
- 2016: American Society for Theatre Research Targeted Area Research Award (\$1000)
- 2013: Graduate Research Grant, Northwestern University (\$3000)
- 2011: Ignition Grant, Northwestern University (\$2000)

### Awards for Advanced Study

- 2018: The Mellon School of Theater and Performance Research at Harvard University Summer Session: Public Humanities (fully funded award for two-week session)
- 2014–15: Gender & Sexuality Studies Graduate Assistantship, Northwestern University (full funding for one year of doctoral study)
- 2013–14: Ten-Month Invited Research Study, Biblioteca Nacional de España
- 2011: Summer Language Grant, Northwestern University (\$2000)
- 2008: Shakespeare in the Classroom, Oregon Shakespeare Festival, Ashland (fully funded award for one-week session)

### Travel Grants

- 2022: College of Arts and Sciences Dean's Faculty Travel Award, FSU (\$1500)
- 2022: Provost's Faculty Travel Grant, FSU (\$1500)
- 2022: Diversity Grant, Renaissance Society of America (RSA) Annual Meeting (\$750)
- 2020: College of Arts and Sciences Dean's Faculty Travel Award, FSU, declined re Covid-19 (\$1500)
- 2014: Graduate Student Travel Award, Shakespeare Association of America (\$300)

### INVITED PRESENTATIONS

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- “Ethnicizing Shakespearean Tragedy on Film,” Unraveling the Bard from Global Perspectives, GGSDS College, Panjab University, Chandigarh, India, May 2021
- “Teaching Intersectionality,” Newberry Teachers' Consortium (NTC), Newberry Library, Chicago, October 2020
- “Myth, Masculinity, and the Morality Play: Cleopatra in the Spanish Golden Age,” Department of English, Florida State University, Tallahassee, January 2019
- 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,” Department of English, 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,” Department of English, 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

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### *Pleanaries / Curated Panels*

- “The Island Belongs to Sycorax: Decolonial Feminist Storytelling and *The Tempest*,” Women and Power Symposium, Shakespeare’s Globe, virtual/London, December 2021
- “Shakespearean Critical History: Herbert Siguenza’s *El Henry*,” Curated Panel. American Society for Theatre Research (ASTR), San Diego, November 2021
- “From *West Side Story* to *Hamlet, Prince of Cuba*: Shakespeare & Latinidad in the United States,” NextGenPlen, Shakespeare Association of America (SAA), Vancouver, April 2015
- “Shakespeare and Latinidad: Constructing Cultural Difference through Translation/Adaptation,” Translation, Adaptation, and Dramaturgy General Panel, International Federation for Theatre Research (IFTR), Barcelona, July 2013

### *As Invited Participant*

- “Pushing Boundaries in the Study of Early Modern Poetry,” workshop, Shakespeare Association of America (SAA), Austin, March 2021
- “Material Bodies and Latinx Theatricality: Octavio Solis’ *Don Quixote* and *Quixote Nuevo*,” Resituating the Comedia, Conference 1: Making Classics: Canonicity and Performance, UCLA, November 2020
- “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
- “Accents, Bilingualism, & Concept-Staging: Performing Latinidad through Shakespeare,” Seminar on Borderlands and Latino Studies, Newberry Library, Chicago, March 2014
- “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, April 2012

### *As Chair / Respondent:*

- Respondent, “Early Modern Catastrophes,” American Society for Theatre Research (ASTR), New Orleans, November 2022
- Respondent, “Shakespeare in/through the 21st Century,” Renaissance Society of America (RSA), Dublin, Ireland, April 2022.
- Co-Chair, “Remapping Gender in Shakespeare’s Europe,” European Shakespeare Research Association (ESRA), Rome, July 2019
- Chair of Curated Panel, “Shakespearean Futures: Shakespeare and a Living Wage,” Shakespeare Association of America (SAA), Washington, D.C., 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,” 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:*

- “From Ghost to Phantasm: Sycorax and Spectre,” Mellon School of Theater and Performance Research: The Final Session, Harvard University, June 2022
- “Seeing Sycorax: *The Tempest* in 21st Century Latinx Shakespeares,” Renaissance Society of America (RSA), Dublin, Ireland, April 2022.
- “Heritage Spanish and Latinx Studies: An Interdisciplinary Perspective,” 9<sup>th</sup> National Symposium on Spanish as a Heritage Language, FSU, February 2022
- “Questioning ‘Shakespeare and,’” International Shakespeare Association (ISA), virtual, July 2021
- “Shakespeare and Latinidad: The Staging of Intracultural Theatre,” Woodrow Wilson, Tampa, August 2018
- “Absent Bodies and Puppetry in Octavio Solis’ *Don Quixote: Part I*,” 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,” 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 RSC’s 2004–5 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**

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### **Graduate Courses**

*Florida State University*

- Issues in Literary and Cultural Studies  
 Performing the Hyphen: American Drama after 1960  
 Shakespeare and Aurality  
 Shakespeare, Race, and Ethnicity

### **Undergraduate Courses**

*Florida State University*

- The Literature of Human Rights  
 Modern Drama: American Drama after 1970  
 LGBTQ Drama  
 Latinx Drama  
 Shakespeare – Comedies and Romances  
 Shakespeare

*University of Southern California*

- LGBTQ Theatre  
 Greek and Roman Theatre  
 Theatre across History and Cultures  
 Theory and Practice of World Theatre I  
 Text Studies for Production  
 The Theatre Scene

*Northwestern University*

- Latina Theatre and Feminisms  
 Jewish American Playwrights

### **Guest Teaching**

- 2022: Theatre History I, University of Tennessee, Knoxville  
 “Shakespearean Original and Contemporary Practices,” Zoom Guest Lecture
- 2022: Shakespeare and Identity, University of Buffalo  
 “*The Merchant of Venice*: Contemporary Contexts,” Zoom Guest Lecture
- 2022: Shakespearean Journeys, Emerson College  
 “Latinx Shakespeares,” Zoom Guest Lecture

- 2020: Global Shakespeares, Florida International University (FIU)  
 “Latinx Shakespeares: *Romeo and Juliet*,” three Zoom Guest Lectures
- 2019: Chicana and Chicano Theater, CSU Fullerton  
 “Octavio Solis’ *Lydia*”
- 2018: Shakespearean Journeys, Emerson College  
 “Latinx Shakespeares,” Skype Guest Lecture
- 2016: Honors Humanities I, University of Texas Rio Grande Valley (UTRGV)  
 “Luis Alfaro’s *Electricidad*,” Skype Guest Lecture
- 2016: “Teaching *Romeo and Juliet* within Diverse Classrooms,” Teaching Shakespeare within Diverse Communities, Florida International University, Miami
- 2016: Welcome Week Micro-Seminar, USC  
 “Reading Race and Ethnicity in Contemporary Performance”

## **PUBLIC HUMANITIES**

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### **Interviews – Featured Guest**

- 2021: “How We Hear Shakespeare’s Plays with Carla Della Gatta,” *Shakespeare Unlimited* podcast, [Folger Shakespeare Library](#)
- 2021: “Shakespeare and Latinidad,” [A Bit Lit](#) films
- 2021: “Virtually Everything,” Folger Shakespeare Library
- 2020: “Bilingual Classical Theatre,” [Classic Stage Company](#), New York.
- 2017: “Viola.” [Shakespeare’s Shadows](#)
- 2016: *Romeo and Juliet*. [School of Dramatic Arts](#), USC

### **Interviews – Invited Panelist**

- 2022: Invited Panelist, “Shakespeare for Social Justice: Breaking Down Barriers, Dismantling Stereotypes, Challenging Prejudices,” The Equality Shakespeare Festival, Shakespeare Beyond Borders Alliance, [University of Birmingham](#)
- 2022: Invited Panelist, “The Mirror and the Veil: A Conversation about Representation, Relevance, and Identity in *Twelfth Night*,” [University of Buffalo](#)
- 2022: Invited Panelist, “*The Merchant of Venice*: Gender and Sexuality,” Shakespeare Hour Live!, [Shakespeare Theatre Company](#), Washington, D.C.
- 2021: Moderator, “Honor and Amplify: An Intercultural Conversation on Legacy, Identity, and Expanding the American Theatre Canon,” [SolFest 2021](#), The Sol Project
- 2021: Invited Panelist, “Romeo & Julietas: All Alike in Dignity,” Diversifying the Classics and UCI New Swan Shakespeare Center
- 2021: Invited Panelist, “*West Side Story*,” Shakespeare Hour Live!, [Shakespeare Theatre Company](#), Washington, D.C.
- 2020: Invited Panelist, “Shakespeare’s Heroines,” Shakespeare Hour Live!, [Shakespeare Theatre Company](#), Washington, D.C.
- 2020: Invited Panelist, “Shakespeare and Chill: *West Side Story*,” [Shakespeare St. Louis](#)

### **Invited Public Lectures and Talks**

- 2020: “Introduction to *Measure for Measure*,” [The Show Must Go On\(ine\)](#)
- 2019: “Staging Subversive Gender in *Twelfth Night*,” [Shakespeare Center of Los Angeles](#)
- 2019: “Staging *Antony and Cleopatra*,” [Shakespeare Center of Los Angeles](#)
- 2017: “Humor in *Macbeth*,” Shakespeare Center of Los Angeles
- 2016: Post-Show Talk Back, *Marqués*, University of California at Santa Cruz



- 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](#)

### Podcast Conversations

- 2021: *The Shadow of the Wind*. Bedrosian Center, [Price Center of Public Policy](#), USC  
 2019: *The Godfather*. [USC Reel Review](#), Price Center of Public Policy, USC  
 2019: *Antigone*. [Bedrosian Center](#), Price Center of Public Policy, USC  
 2018: *On the Basis of Sex*. [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: *Get Out*. [Price Center of Public Policy](#), USC  
 2016: *Richard II*. [Bedrosian Center](#), Price Center of Public Policy, USC

## ENGAGEMENT WITH THE THEATRE

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### Advisory Boards

- Latinx Theatre Commons – initiatives for the advancement of Latinx theatre  
 2021–present: Advisory Committee Member  
 2017–2020: Steering Committee Member
- The Fornés Institute – preservation and amplification of the legacy of María Irene Fornés  
 2022–present: Digital Humanities Editor  
 2018–present: Committee Member
- Hedgepig Theatre Ensemble  
 2020–present: Board Member, Expand the Canon Initiative

### Theatre Scholarship and Development

- 2019: Academic Advisor, Public Humanities Initiative, Workshop, Director Saheem Ali, The Public Theater
- 2018: Translation Collaborator, The *Comedia* in Translation and Performance Working Group, Diversifying the Classics, UCLA
- 2018: Organizing Committee, María Irene Fornés Symposium, Latinx Theatre Commons, Princeton
- 2017: Member, Latino Theater Alliance/LA (LTA/LA), Los Angeles
- 2017: Scholar in Residence, Encuentro de las Américas, Los Angeles Theatre Center
- 2016: Facilitator and Speaker, Post-Show Talk Back, *Romeo and Juliet*, School of Dramatic Arts, USC
- 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
- 2016: Invited Participant, “Re-Writing Shakespeare Aquí,” The Betsy Escribe Aquí Festival Charlas/Chats, Miami
- 2015: Participant, Latino Playwrights’ Project, Oregon Shakespeare Festival, Ashland
- 2015: Participant, Scholars’ Pod, Latinx Theatre Commons, Carnaval, Chicago
- 2015: Dramaturg, *The Wild Duck*, Director Tony Adams, Halcyon Theater, Chicago
- 2014-15: Pre-Amble Speaker, Chicago Shakespeare Theater
- 2014: Member, Visibility/Artistic Working Group, Alliance for Latino Theatre Artists, Chicago
- 2014: Invited Participant, 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: Dramaturg, *Brighton Beach Memoirs*, Director Mary Poole, Northwestern  
 2011: Dramaturg, *Peribañez*, Director Henry Godinez, Northwestern

## **EQUITY, DIVERSITY, AND INCLUSION**

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2022: Finding the Keys: Antiracist Approaches to Radical Recruitment in the Arts, ArtEquity  
 2021: Unconscious Bias Training, The Nova Collective  
 2020: Anti-Racist Theatre Workshop, Association for Theatre in Higher Education (ATHE)  
 2019: Safe Zone Training, Allies & Safe Zones, FSU  
 2019-present: Connections, FSU  
 2018: Anti-Racism Training, The People's Institute for Survival and Beyond (PISAB), Denver  
 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 Initiatives, 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

## **STUDENT SUPPORT AND CAMPUS OUTREACH**

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### **Mentorship and Coaching**

2021-22: Mentor and Project Manager for two students for the Undergraduate Research Opportunity Program (UROP), FSU  
 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  
 2016, 2017, 2019: 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  
 2010, 2012: Mentor to Student Playwright, The 2<sup>nd</sup>/3<sup>rd</sup> '10 Minute Play Festival,' Northwestern

### **Campus Life**

2017–2019: Faculty in Residence, Webb Tower, West Residential College, USC  
 Ongoing student mentorship, program planning for student life on campus  
 2017–2019: 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

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### Service to the Profession

#### *Advisory and Editorial Boards*

- 2021-present: Editorial Board, *Shakespeare and Social Justice*, Arden Shakespeare  
 2021-present: Advisory Board, *Shakespeare Survey*  
 2021-present: Performance Review Editor (English), *Teatro Magazine*  
 2021-present: Editorial Board, *Teatro: Revista de Estudios Culturales / A Journal of Cultural Studies*

#### *Academic Organizations*

- 2022: Member, Awards Adhoc Committee, Association for Theatre in Higher Education (ATHE)  
 2021-23: Chair (2023), Member (2021-22), Publication Subvention, Research Fellowship, and Targeted Area Research Grants Awards Committees, American Society for Theatre Research (ASTR)  
 2020-21: Member, SAA Publics Award Committee, Shakespeare Association of America (SAA)  
 2019-21: Member-At-Large / Liaison to the Operations Committee, Governing Council, Association for Theatre in Higher Education (ATHE)  
 2018-20: Chair (2020), Member (2018-19), Collaborative Research Award Committee, American Society for Theatre Research (ASTR)  
 2016: Member, NextGenPlen Selection Committee, Shakespeare Association of America (SAA)

### Service to the University

- 2018: Member, First-Year Curriculum Committee, Residential Education, USC  
 2017: Founder and Convener, Tenure-Track Faculty in the Arts Group, USC  
 2012-13: Co-Chair, Latin American Theory/Criticism Reading Group, Northwestern

### Service to the Department

- 2022-23: Member, Department Chair Selection Committee, English Department, FSU  
 2021-22: Member, Executive Committee, English Department, FSU  
 2020-21: Member, Evaluation Committee, English Department, FSU  
 2020: Adhoc Committee, Preliminary Exams, English Department, FSU  
 2019-20: Member, Undergraduate Curriculum Committee, English Department, FSU  
 2017-18: Cabinet Member, Institute for Theatre and Social Change, USC  
 2016-17: Member, Undergraduate Literary Committee, School of Dramatic Arts, USC  
 2015-16: Member, Core Curriculum Revision Committee, School of Dramatic Arts, USC  
 2015: Member of Selection Committee, George C. Casey Prize Committee, Northwestern  
 2011: Commentator, *Poetry's the Thing* Conference, Early Modern Colloquium, Northwestern

**Language Skills:** Spanish—advanced (reading, writing, speaking)