

**Ana Elena Puga**  
The Ohio State University  
Departments of Theatre and Spanish & Portuguese  
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**EDUCATION**

**DFA** May 2002

**Yale School of Drama**

Dissertation: "Stages of Resistance: Three South American Playwrights," advisor Diana Taylor, Department of Performance Studies, New York University (by special arrangement).

The dissertation includes translations of plays written against dictatorships in three South American countries – Argentina, Uruguay, and Chile – and critical essays about each work.

**MFA** May 1998

**Yale School of Drama**, Dramaturgy and Dramatic Criticism Program

Masters thesis: "A Place in the Family," on playwright Adrienne Kennedy, advisor Marc Robinson.

**Nieman Fellowship** 1990-91

**Harvard University**, American Repertory Theatre

Studied acting and directing with Jeremy Geidt; playwriting with William Alfred; dramaturgy with Robert Scanlan; and dramatic criticism with Robert Brustein.

**BA** June 1983

**The University of Chicago**

Major: Far Eastern Languages and Civilizations, with an emphasis on Japanese history, literature, and language.

## EMPLOYMENT

**Associate Professor**, The Ohio State University, Departments of Theatre and Spanish & Portuguese (joint appointment), 2013 – present:

Specialist in U.S. Latina/o and Latin American theatre and performance.

Teacher of performance studies, theater, dramaturgy, literature, and translation.

**Assistant Professor**, The Ohio State University, Departments of Theatre and Spanish & Portuguese, 2010-2013.

**Assistant Professor**, Northwestern University, Theatre Department, 2002-2010:

Teacher of modern and contemporary U.S. Latina/o and Latin American theater; surveys of U.S. theatre, European theatre, World Theatre, dramaturgy.

**Journalist**, for various publications, including *The Dallas Morning News*, the *Houston Chronicle*, and *The Boston Globe*, from 1984-1994.

Reported primarily on foreign affairs from Latin America and Washington, DC. Nominated for Pulitzer Prize for series, "AIDS on the Streets," (1990).

## WORKS IN PROGRESS

*Staging Migrant Suffering: Spectacle and Melodrama in Latin American and US Latino Activism* interrogates the reliance on melodrama in late twentieth and twenty-first century artistic and social performances by and about undocumented migrants from Latin America and undocumented US Latinos, especially women and children. This book project analyzes contemporary theatre, commercial films, documentary films, journalistic accounts and migrant presentations of self in social performance to show how melodrama structures many non-fictional as well as fictional performances of migration. *Staging Migrant Suffering* challenges an assumption that pervades much daily-life performance and cultural production alike: the undocumented must suffer in return for human and citizenship rights.

Peer-review journal article, "The Voice of the Child in *Which Way Home* and *Enrique's Journey*," submitted to *Women & Performance*, under review.

Encyclopedia article, "Elvira Arellano," *The Oxford Encyclopedia of Latinos and Latinas in Contemporary Politics, Law, and Social Movements*, eds. Suzanne Oboler and Deena J. González, forthcoming 2014.

Encyclopedia article, "U.S. Latina/o Theater and Performance," *The Oxford Encyclopedia of Latinos and Latinas in Contemporary Politics, Law, and Social Movements*, eds. Suzanne Oboler and Deena J. González, forthcoming 2014.

Performance Review, *Emiliano y el tren al inframundo* (puppet theatre) and *La Bestia* (dance theatre), under assignment, *Theatre Journal*, 2014.

## FELLOWSHIPS AND AWARDS

Fulbright García-Robles Scholar, research grant, 2013-14. Award for research in Mexico on book project, *Staging Migrant Suffering*. \$40,000.

Research Enhancement Grant, 2012-2013. The Ohio State University, Award for research in Mexico on book project, *Staging Migrant Suffering*. \$7,000.

OSU Center for Ethics and Human Values, 2011, for symposium, "The Brothel and the Factory: Staging Immigration and Women's Labor," with Lesley Ferris. \$1500.

External Faculty Fellowship, 2010-2011. Center for Comparative Studies in Race and Ethnicity, Stanford University, to develop *Staging Migrant Suffering* book project. (fall 2010 and winter 2011, declined spring 2011) \$40,000.

Northwestern University Research Grant, summer 2009, for research on *Staging Migrant Suffering*, \$5,000.

Searle Teaching Fellow, 2007-2008. Project: "Teaching History in Theatre Classes." Redesigned Latin American Theatre class to motivate theatre students to undertake greater consideration of history, culture, and politics when studying plays.

Participated in successful Rockefeller Foundation Humanities Grant project, 2003-2007, "How do the Poor Constitute Community?" with other Latin American and Caribbean Studies faculty, brought series of speakers and visiting faculty to Northwestern, 2003-2007. \$325,000.

Northwestern University Research Grant, 2006, for research in South America on *Memory, Allegory, and Testimony in South American Theater: Upstaging Dictatorship*. \$5,000.

Northwestern University Research Grant, 2005, for research in South America on

*Memory, Allegory, and Testimony in South American Theater: Upstaging Dictatorship*. \$5000.

NU Innovations Fund Grant, 2004-2005, for work with two undergraduate students on dramaturgy and production of Diana Raznovich's *MaTRIX, Inc.* at The Evanston Public Library and Theatre Building Chicago. \$5,000.

Center for Interdisciplinary Research in the Arts grant, Northwestern University, 2003-04. For production of Juan Radrigán's *Finished from the Start*, in collaboration with Radio, Television + Film Department. \$20,000.

Japan Foundation 1986-87, studied Japanese literature and language in Tokyo.

Summer Program for Minority Journalists, Berkeley, CA, 1984, studied newspaper writing.

## **PUBLICATIONS**

### **Books**

*Spectacular Bodies, Dangerous Borders: Three New Plays from Latin America*. Edited, introductory essay, and translations of two of the three plays. Lawrence, KS: LATR books, University of Kansas, 2011.

*Memory, Allegory, and Testimony in South American Theater: Upstaging Dictatorship*. New York: Routledge, 2008.

*Finished from the Start and Other Plays*. Introductory essay and translations of six plays by Juan Radrigán, with Mónica Núñez-Parra. Evanston, IL: Northwestern UP, 2008.

### **Peer-Reviewed and Editor-Reviewed Articles**

"Translation and Performance," *Theatre Survey* 53:2 (September 2012) 309-316. Editor-reviewed.

"Migrant Melodrama and Elvira Arellano," *Latino Studies* 10 (fall 2012) 355-384. Peer-reviewed.

"The Abstract Allegory of Griselda Gambaro's Stripped (El despojamiento)," *Theater Journal* 56:3 (fall 2004): 415-428. Peer-reviewed.

"Carlos Manuel Varela and the Role of Memory in Covert Resistance," *Latin American Theater Review* 36:2 (spring 2003): 41-61. Peer-reviewed.

## Book Chapters

“Women’s Collective Agency in Contemporary Argentine and Mexican Theater.” *Women Playwrights at the Turn of the Twenty-First Century*, Eds. Penny Farfan and Lesley Ferris. New York: Palgrave Macmillan, 2013.

“Migrant Melodrama and Claiming Human Rights.” For *Imagining Global Rights in Twenty-first Century Theatre*, eds. Florian Nikolas Becker, Paola Hernández, and Brenda Werth. New York: Palgrave Macmillan, 2013.

“Poor Enrique and Poor María, Or, The Political Economy of Suffering in Two Migrant Melodramas,” *Performance in the Borderlands: A Critical Anthology*. Eds. Ramón Rivera-Servera and Harvey Young. New York: Palgrave Macmillan, 2010.

Translation of Juan Radrigán’s *Isabel desterrada en Isabel* [Isabel Banished in Isabel], in *Stages of Conflict: Latin American Theatre and Performance*, eds. Diana Taylor and Sarah J. Townswend. Ann Arbor: University of Michigan Press, 2009.

Translation of Griselda Gambaro’s *El despojamiento* [Stripped], in *Theater of the Avant-Garde, 1950-2000*, eds. Robert Knopf and Julia Listengarten. New Haven: Yale University Press, 2011. (Appeared first in *Women & Performance* 11:2, spring 2000.)

## Reviews and other Publications

Blog entries, with Víctor M. Espinosa, “Venice on the Suchiate,” “Breathe, Remember, Imagine,” and “A Moving Exhibit,” 4-30 December 2013, Caravana de Madres de Migrantes Desaparecidos webpage, caravanademadres.wordpress.com.

Book review of *Trans/acting: Latin American and Latino Performing Arts*. Eds. Jaqueline E. Bixler and Laurietz Seda. Lewisberg, PA: Bucknell UP, 2009. *Theatre Journal* 63:4 (December 2011): 656-657.

Book review of Paola S. Hernández’s *El teatro de Argentina y Chile: Globalización, resistencia y desencanto* (2009). *Symposium: A Quarterly Journal in Modern Literatures* 64:2 (summer 2010): 220-223.

Book review of Vicky Unruh’s *Performing Women and Modern Literary Culture in Latin America* (2006). *Latin American Theater Review* 41:1 (fall 2007): 206-208.

Performance review of Juan Radrigán's *El loco y la triste*, GALA Hispanic Theatre, Washington, DC, *Theatre Journal* 55:4 (winter 2003): 717-719.

Book review of Juan Andrés Piña's *El problema Shakespeare y otros temas del teatro contemporáneo* (2002). *Latin American Theatre Review* 38:1 (fall 2004): 196-197.

Book review of "Dutiful Daughters in Early America," *Plays by Early American Women: 1775-1850*, Ed. Amelia Howe Kritzer. *Theater Magazine* 26:2 (spring 1996): 110.

About a dozen freelance theatre reviews and articles on the arts for *The New York Times*, *The Village Voice*, and the *Hartford Advocate*, 1995-2002.

## CONFERENCE PAPERS AND OTHER PARTICIPATION

Plenary Panel Presenter, "The 'Train of Death' as Villain in Contemporary Migrant Melodrama," American Society for Theatre Research, Baltimore, November 2014.

"'Real' Migrants and 'Fake' Migrants: Competition for Compassion Among People Out of Place in Guadalajara, Mexico," Affect and the City Working Group, Hemispheric Institute of Performance and Politics, Montreal, June 2014.

Moderator of "Chicana and Latina Activism in the Midwest" panel, MALCS (Mujeres Activas en Letras y Cambio Social). Summer Institute, The Ohio State University, July 2013.

"Martyrdom in Shelters for Migrants as a Response to Violence in Mexico." Latin American Studies Association, Washington DC, May 2013.

"Migrant Melodrama: The Voice of the Vulnerable Child." Global Human Rights, Sexualities, and Vulnerabilities Conference, The Ohio State University, March 2013.

"Methodological Issues in Ethnographic Research for *Staging Migrant Suffering*." American Society for Theatre Research, Performance and Migration Working Group, Nashville, November 2012.

"The Voice of the Child in *Which Way Home*." Latin American Studies Association, San Francisco, May 2012.

Respondent to Ignacio Corona, OSU Department of Spanish and Portuguese, and Carlos A. Forment, New School for Social Research, presentations at "Transformations

of the Public Sphere" Conference, OSU Department of Germanic Languages and Literatures, April 2012.

Moderator/Respondent to Paola S. Hernández, University of Wisconsin, Madison and May Farnsworth, Hobart and William Smith Colleges, presentations on *Matchmaker*, The Ohio State University, February 2012.

"Suffering, Martyrdom, and Belonging: Undocumented Migrants in Mexican Shelters and their Pastors." American Society for Theatre Research, Performance and Migration Working Group, Montreal, November 2011.

"Migrant Rights and Migrant Melodrama." American Studies Association, Washington, DC, November 2010.

"Elvira Arellano and Migrant Melodrama." Association for Theatre in Higher Education, Los Angeles, August 2010.

"Desperate Acts: Melodrama in the Performance of Migration," American Society for Theatre Research Working Group, Boston, November 2009.

"Poor Enrique and Poor María: The Political Economy of Suffering in Two Migrant Melodramas," Inter-University Program for Latino Research, Chicago, September 2009.

"How Carlos Manuel Varela's *Alfonso y Clotilde* Eluded Censorship in Uruguay under Dictatorship," International Federation for Theatre Research, Lisbon, July 2009.

"Central American Cinderella: Migrants and Melodrama in the Journalism of Sonia Nazario," American Society for Theatre Research, Phoenix, November 2008

Respondent to "Lessons Selena Taught Me: Methods in Latino Performance Studies," by Deborah Paredez, University of Texas. Theatre: Crossroads of the Humanities, Northwestern University, April 2008.

"Ni de aquí, ni de allá: So What?" Latin American Theatre Today, Virginia Tech, March 2008.

"Arena conta Zumbi: a missed opportunity for cultural agency?" Hemispheric Institute for Performance and Politics, Buenos Aires, June 2007.

"La Argentina imaginada: El campo de Griselda Gambaro: una alegoría abstracta,"

GETEA (Grupo de Estudios Teatrales Argentinos), Buenos Aires, August 2005.

"Imagining Argentina: Abstract Allegory in Griselda Gambaro's *El campo*," Latin American Theatre Today, University of Connecticut, April 2005.

"Finished from the Start in Bilingual Production: The Memory of the Play," Northwestern Latino/a Research Initiative, April 2005.

"Creating the Memory of the Play, or Staging Finished from the Start/Hechos consumados in Countertranslation: Spanish language, Video, and a Silent Chorus," American Society for Theatre Research, Las Vegas, November 2004.

"Translating for a Flawed Democracy: Staging Juan Radrigán's Anti-dictatorship Plays in the Land of the 'Chicago Boys,'" Association for Theatre in Higher Education, New York City, August 2003.

"Resistance in Two Plays by Carlos Manuel Varela," Eleventh Annual Columbia-NYU Graduate Conference on Spanish and Portuguese Literatures, Columbia University, Department of Spanish and Portuguese, April 2002.

"Capitulation: Woman as Argentina in Griselda Gambaro's *El despojamiento*," Theater of Latin America, The University of Kansas, April 2000.

## INVITED LECTURES

University of Texas, Austin. "Migrant Rights, Migrant Melodrama, and Elvira Arellano." October 2012.

University of California, Santa Barbara. "Migrant Rights and Migrant Melodrama." February 2011.

Stanford University. "Rosa Parks and Elvira Arellano: Immigrant Rights and Civil Rights, a Case of Love and Theft, Or, a Tale of Two Melodramas?" October 2010.

Brown University. "Central American Cinderella: Melodrama and the Performance of Migration in Sonia Nazario's *Enrique's Journey*." October 2009.

University of Wisconsin, Madison. "Modernism and *Testimonio* in Juan Radrigán's *Hechos consumados*." April 2009.

## SEMINARS AND WORKING GROUPS



The University of Chicago, Migration Working Group, "Elvira Arellano and Migrant Suffering," April 2010.

The Newberry Library Seminar on Borderlands and Latino Studies. "Elvira Arellano: Criminal and Saint." Chicago, January 2010.

The University of Chicago, Latino Cultures Seminar, "Poor Enrique and Poor María," December 2009.

## **THEATRICAL EXPERIENCE**

### **Lab Series, OSU Department of Theatre**

#### **The Girls from the 3.5 Floppies**

*(Las chicas del 3.5 Floppies)*, written by Luis Enrique Gutiérrez Ortiz Monasterios, Staged Reading, directed by Jennifer Schlueter. Translator and dramaturg. September 2012.

### **Thurber Theatre, OSU Department of Theatre**

**Matchmaker** (*Casamentera*), written by Patricia Suárez, directed by Lesley Ferris. Translator, dramaturg, and supervisor of assistant dramaturg. February 2012.

**LaMicro Theater:** Based in New York City, dedicated to the production of contemporary Spanish, Latin American, and U.S. Latino plays.

Co-founder, co-president, producer, and dramaturg, 2003-05.  
Board member, 2003-2007.

**MaTrix, Inc.:** written by Diana Raznovich, directed by Martin Balmaceda, staged at Evanston Public Library and Theater Building Chicago. Producer and dramaturgy supervisor. Mentored two undergraduate interns who worked on the production as dramaturgs and production assistants. April 2005.

**Finished from the Start** (*Hechos consumados*), written by Juan Radrigán, directed by Martin Balmaceda, produced at Northwestern University, funded by a grant from the Center for Interdisciplinary Research in the Arts, and presented by LaMicro Theatre at the Struble Theatre, April 2004.

Producer, translator, and dramaturg. Responsibilities included raising funds, through \$20,000 CIRA grant and additional \$5,000 from eight different university departments and programs. Also led design production meetings, gave rehearsal notes, and supervised team of nine student dramaturgs. The dramaturgy team conducted historical research for the director, cast, and designers, helped write program notes, design program, devise publicity strategy, and create exhibit on Chilean politics under dictatorship. Hosted playwright's visit from Chile and moderated/interpreted during workshops and post-show discussions.

*Finished from the Start* was restaged by LaMicro Theater in New York City at the Julia de Burgos Center, November 2004. Supervised two NU student dramaturgy/production interns on the production.

**Isabel Banished in Isabel** (Isabel desterrada en Isabel), by Juan Radrigán, directed by Martin Balmaceda, staged by LaMicro Theater at The Workshop Theater in New York City, June 17-18, 2003. Re-staged at the Association for Theatre in Higher Education conference in August 2003 in New York City. Contribution to production included translating the play, participating in casting, historical research for production, assisting in design of publicity materials, writing program notes, and fundraising.

### **Additional Dramaturgy**

Yale University, served as dramaturg on six different productions (1995-1998), including Seamus Heaney's *Cure at Troy* directed by Liz Diamond, Yale Repertory Theater (1998).

Yale Cabaret, dramaturged new play, with emphasis on script development, *Persimmons in Winter*, by Vivian Keh, 1998.

### **TEACHING**

#### **The Ohio State University**

##### **Graduate Seminars:**

Introduction to Performance Studies, fall 2012

Performance and Social Movements, winter 2012

Introduction to Latin American Theatre and Performance, winter 2012

Theory and Practice of Dramaturgy, spring 2011 and spring 2012

**Undergraduate Courses:**

Reinventing America:

Melodrama and National Identity in Latin American Culture, fall 2012

America on Stage (1830 to the present): The Performance of Race, fall 2012

Survey of Latina/o Literature in the United States, spring 2011 and spring 2012

**Independent Studies:**

Advanced Translation, spring 2012

Dramaturgy and Adaptation, spring 2011

**Northwestern University 2002-2010****Graduate Seminars:**

Performance for Sale: Theories of Commodification and Circulation, winter 2010

Performance of Migration, winter 2009

Intercultural Comedy in Theatre and Performance of the Americas, winter 2008

Nation, Exile, Globalization in Theatre of the Americas, winter 2005, fall 2006

South American Political Theatre, spring 2004

Dramaturgy, winter 2004

**Upper-level Undergraduate Courses (300-level):**

Latin American and US Latina/o Performance: Staging History, spring 2009, 2010

American (US) Theatre from 1794 to 1940: Gender, Race, and Class, spring 2007

Fall 2004, winter 2004, and fall 2002

Latin American Theatre, winter 2010, spring 2007, spring 2006

Modern Drama: Gambaro, Havel, and Fugard, spring 2004

Romance and Revenge in Early Modern Drama, spring 2004

**Introductory-level Undergraduate Courses (200 and 100-level):**

The Individual and Injustice in Contemporary World Theatre, winter 2010,  
winter 2009, and spring 2008

Introduction to Latin American and US Latino Theatre, spring 2010, spring 2009

Introduction to 20<sup>th</sup> Century Latin American Theatre, fall 2006,  
fall 2004, and fall 2002

**Independent Studies:**

Graduate:

Writing Practicum (spring 2009)

Latino Bodies, Marked and Unmarked (2007-2008)

Transnational Protest (2006-2007)

The Role of the Dramaturg in Production (2003-3004)

Autobiographical Narrative and Performance (2003-2004)

Undergraduate:

Queer Theory and supervision of dramaturge, José Rivera's *Marisol* (2007-2008)

Survey of Political Theater and Theory (2006-2007)

**Advising:**

**PhD, Department of Theatre, OSU**

(Advisor) Geoffrey Wilson, Dissertation: "Violence and Performance in Colombia and Mexico" (ongoing).

(Advisor) Charmel Joiner, Dissertation: "The Radical, The Rebel and The Rude Boy: Representations of Black British Male Identities & Cultural Masculinities in Kwame Kwei-Armah's Literary Triptych of Plays for the National Theatre Theatre" (ongoing).

(Advisor) Johnathan Boyd, Dissertation: "Wrighting Back to Spain: Three Latino Adaptations of Calderón's *Life is a Dream*" (2013).

(Dissertation Committee Member) Francesca Spedialeri, "Seeing the Unseen, Staging the Unspoken: The Gender Politics and Political Language of Emma Dante's Theatre in the Berlusconi Era (1994-2011)" (ongoing).

(Dissertation Committee Member) Jason Bush, Dissertation: *Staging lo andino: The Peruvian Scissors Dance and the Theatricality of Andeanism* (2011).

(Comprehensive Examination Committee Member) Francesca Spedalieri, *Dramaturgy and Translation*. (2012).

(Comprehensive Examination Committee Member) Chelsea Phillips, *Dramaturgy and Adaptation* (2011).

**PhD, Department of Spanish and Portuguese, OSU**

(Dissertation Committee Member) Andy Woodmansee, "Protest Performance as Political Action: A Case Study of Madrid in 2012" (ongoing).

**MA, Department of Comparative Studies, OSU**

(Thesis Committee Member) Nic Flores, "DREAMers Desiring Visibility: The

Cultural Politics of the DREAM Act" (2014).

**MA, Department of Spanish & Portuguese, OSU**

(Comprehensive Examination Committee) Anisa Kline, Dramatic Literature. (2012).

**Undergraduate, Distinction Project**

(Advisor) Christina Gevas, "Five Women Wearing the Same Dress" (2012)

**PhD, Performance Studies, Northwestern**

(Reader) James Moreno, Cognate Paper: "José Limón: Modernist Mestizaje," (2008).

(Reader) Chris Van Houten, Cognate Examination, Dissertation Prospectus: "Pathways of Blood and Hope: Performing Complicity with Distant Violence," 2006.

**MA Theses, Theatre, Northwestern**

(Reader) Jordan Mann, "Translating Abraham Goldfaden's Bar Kokhba," 2005.

(Reader) Andrew Whatley, "The Role of the Dramaturg in The Hypocrites Theatre," 2005.

**Undergraduate Honors Theses, Northwestern**

(Reader) Julia Beck, "Theatre in the Classroom for Students with Autism," 2009.

(Reader) Madeline Duffy-Feins,

"Rodgers and Hammerstein: A Musical Tribute." 2009.

(Reader) Kirsten Huppler, "Drama and the Balance of Accuracy versus Fluency in Foreign Language Education," 2009.

(Reader) "Copenhagen in Context," Christopher Wood Eckels," 2009.

(Reader) "Creating Ensemble in the Rehearsal Room," Madeline Scheffler, 2009.

(Reader) "Surviving the Apocalypse: Adapting and Staging Z for Zachariah," 2009.

(Director) Brett Janecek, "Queering Multiculturalism," 2008.

(Reader) Leslie Hart, "Disney on Broadway," 2008.

**Undergraduate Study Abroad Project**

(Sponsor) Paige Heisner, "Informal Censorship, Intimidation, and Taxation in Chilean Theatre of the 1970s," 2009.

**Yale University 1998-2000**

Instructor:

The European Literary Tradition, fall 2000

Teaching Fellow:

20th Century Mexican History, spring 2001

Shakespeare from Stage to Screen, fall 2001

Modern American Drama, fall 1999 and fall 2000

Theater Studies 110, a survey of Western drama, fall 1999

Shakespeare's Histories and Tragedies, spring 1998

Shakespeare's Comedies, fall 1998

## RECENT COMMUNITY SERVICE

Blog entries, for Caravana de Madres de Migrantes Desaparecidos [Caravan of Mothers of Disappeared Migrants], with Víctor M. Espinosa.

<http://caravanamadres.wordpress.com/english>, 4-18 December 2013.

Volunteer, Latino Arts for Humanity, Midwest Fair Trade Festival, Columbus, OH. May 2012.

Participant, National Network for Immigrant and Refugee Rights, 2011-12.

Active Member, Amnesty International, 2010-present.

## PROFESSIONAL SERVICE

Chair, Committee on Grants for Researchers with Heavy Teaching Loads, American Society for Theatre Research, 2013-14. Member 2011-2014.

Chair, Concurrent Paper Panel #3, American Society for Theatre Research, You Are Here: Post-Thematic Conference, Dallas, November 2013.

Member, Executive Board, Hemispheric Institute for Performance and Politics, 2007- 2010; 2013 – present.

Article Referee, *Theatre Survey*, 2013.

Member, Program Committee, conference of the American Society for Theatre Research, 2013 Annual Meeting, duties include vetting proposals for plenary sessions and working groups.

Article Referee, *Performing Ethos*, 2012.

Panelist, Goodman Theatre's Latino Festival discussion of translation and contemporary Latino theatre, Chicago, August 2008.

Chair, seminar, "American Allegories," conference of the American Society for Theatre Research, Phoenix, November 2007.

Article referee, *Theatre Journal*, 2007.

Chair, roundtable discussion, "Cross-cultural Theatre: Theory and Practice," conference of the American Society for Theatre Research, Las Vegas, November 2004.

Panelist, "Modern Dance Dramaturgy," discussion at the Museum of Contemporary Art, Chicago, October 2003.

#### **UNIVERSITY SERVICE - OSU**

OSU Site/Conference Planning Committee, ¡Aquí Estamos!/ We Are Here: Movements, Migrations, Pilgrimage and Belonging, MALCS Summer Institute, July 2013.

Consultant, Latino Studies search committee, fall 2012.

Judge, Denman Undergraduate Research Forum, May 9, 2012.

Faculty Sponsor, Color Casting, group of undergraduate and graduate students interested in promoting racial and ethnic diversity in casting of Theatre Department productions. Spring 2012.

Member, Graduate Studies Subcommittee, ASC Faculty Advisory Council. March – May 2012.

Representative, Theatre Department, Winter Quarter graduation, March 2012.

Affiliated faculty, Latino Studies, [LASER, Latino/a and Latin American Space for Enrichment and Research], spring 2011-present.

Seminar leader, for LASER, on discussion of migration and documentary film

*Which Way Home*, Introduction to Latino Studies Graduate Seminar, March 2012.

Organizer, Interdisciplinary Symposium: "The Brothel and the Factory: Staging Immigration and Women's Labor," February 2012.

Guest lecturer, for LASER event, "Migrant Rights, Migrant Melodrama and Elvira Arellano." October 2011.

### **Northwestern University**

Representative from the Theatre Department to the Program Committee of the WCAS Major in Drama, 2007-2010.

Member, Latina/o Studies Planning Committee, helped established Latino Studies Program and Major, 2006-2010.

Member, Radio, Television + Film Search Committee, 2008.

Member, Latin American and Caribbean Studies faculty, 2002-2010.

Member, Writing Steering Committee, Weinberg College, 2005-2006.

Delivered NU Fireside Chat, Chapin Hall, to discuss process of translation and dramaturgy with undergraduates, April 2004.

Participated in Latina/o Research Initiative, informally sharing research with interdisciplinary group of faculty and students, 2002-2005.

Member, Domain Dinner Committee, 2002-03.

Member, Academic Advisor Committee to coordinate Japanese Arts Professor Shozo Sato's visit to campus, 2002-03.

## **DEPARTMENTAL SERVICE**

### **The Ohio State University**

Area Head: History, Literature, and Criticism Area, Fall 2014-present; Fall 2011-Spring 2012.



Coordinator, Supervisor, and Mentor of Production Dramaturgs, Spring 2011-present.

Organizer and presenter, Grant-writing Workshop, for Theatre Department Graduate Students (all programs). Spring 2013.

Member: History, Literature and Criticism Committee, Department of Theatre, Spring 2011 – present.

Member, Curriculum and Instruction Committee, Department of Theatre, 2011 – present.

Member, Undergraduate Study Committee, Department of Spanish & Portuguese, Spring 2011 – present.

Member, Latin American Section, Department of Spanish & Portuguese, Spring 2011 – present.

#### **Northwestern University**

Director, Undergraduate Honors Theses Program, Department of Theater, 2007-2010.

Judged Graduate Essay and Inchbald Prize, July 2009.

Member, Diversity Committee, Department of Theatre, 2007-2009.

Helped design community outreach plan, together with administrators and faculty, for the Theater and Interpretation Center, 2007.

Coordinated award of Graduate Essay and Inchbald Prizes, 2007-2008.

Served on the Executive Committee of the Interdisciplinary PhD in Theatre and Drama, 2003-2005.

Co-organized and co-led Academic Job Workshop for PhD Students, October 2004.

Served as substitute on the Program and Area Heads Committee of Program Review, fall and winter 2003-04.

Judged Graduate Essay Prize, May 2004.

Dramaturged and narrated faculty production, "Out of the Green Room,"  
June 2003.

Organized "Grad School: Why Go?" faculty panel discussion for  
Theatre Department undergraduates, March 2003.

Respondent to graduate student papers at School of Communication Fall  
Colloquium, October 2002.

## **LANGUAGES**

Fluent in speaking, reading, and writing Spanish

Fair reading and speaking Portuguese

Rudimentary reading and speaking Japanese

## **PROFESSIONAL ASSOCIATIONS**

American Society for Theatre Research

Hemispheric Institute of Performance and Politics

International Federation for Theatre Research

Latin American Studies Association

Literary Managers and Dramaturgs of the Americas

Modern Language Association

## **REFERENCES**

**Jacqueline Bixler**, Alumni Distinguished Professor of Spanish  
Department of Foreign Languages and Literatures, Virginia Tech  
jbixler@vt.edu

**Stuart Day**, Associate Professor  
Department of Spanish and Portuguese, The University of Kansas  
day@ku.edu

**Liz Diamond**, Chair of Directing  
The Yale School of Drama, Yale University  
elizabeth.diamond@yale.edu

**Harry Elam**, Olive H. Palmer Professor in the Humanities  
Department of Drama, Stanford University  
helam@stanford.edu

**Lesley Ferris**, Arts and Humanities Distinguished Professor of Theatre  
Department of Theatre, The Ohio State University

ferris.36@osu.edu

**Susan Manning**, Professor  
English, Theatre, Performance Studies; Northwestern University  
s-manning@northwestern.edu

**Diana Taylor**, University Professor  
Performance Studies and Spanish, New York University  
diana.taylor@nyu.edu

**Tamara Underiner**, Associate Professor  
Associate Dean for Research, Herberger Institute for Design and the Arts  
Director, Doctoral Program in Theatre and Performance of the Americas, School of Film, Dance  
and Theatre, Arizona State University  
tamara.underiner@asu.edu

**Harvey Young**, Associate Professor  
Department of Theatre, Northwestern University  
harvey@northwestern.edu