

Andrés Pérez-Simón

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EDUCATION

Ph. D. Comparative Literature, University of Toronto, 2010. Dissertation: “The Theatrical Pendulum: Paths of Innovation in the Modernist Drama.” Doctoral committee: Veronika Ambros (supervisor), Alan Ackerman, Stephen Rupp, Luca Somigli. Reader: Martin Puchner.

Ph. D. English Literature, Universidad of Jaén, Spain, 2008. Dissertation: “‘Circe’: El teatro fantasmagórico de James Joyce en el contexto del drama experimental europeo”. Dissertation awarded with the honorific mentions *Doctor Europeus* and “Sobresaliente *Cum Laude*”. Supervisor: Carmelo Medina. Doctoral program “Linguistics, Literature and Didactics of English”, awarded with Mention of Excellence of the Ministry of Education of Spain.

M.A. Comparative Literature, Centre for Comparative Literature, University of Toronto, 2006.

B.A. Theory of Literature and Comparative Literature, University Complutense of Madrid, Spain, 2005.

B.A. Journalism, University Complutense of Madrid, Spain, 2002.

ACADEMIC APPOINTMENTS

Profesor Ayudante Doctor of English Literature. Universidad Autónoma de Madrid, Spain. Fall 2020-present.

Profesor de Universidad Privada. Universidad Nebrija & UNIR, Spain, 2019-20.

Associate Professor of Spanish. University of Cincinnati. 2017- Fall 2020 (on leave in 2019-20).

Interim Director. Taft Research Center, University of Cincinnati, Fall 2018.

Assistant Professor of Spanish. University of Cincinnati. 2011-2017.

Visiting Lecturer of Spanish. Indiana University, 2010-2011.

Instructor of Spanish. University of Toronto, 2007-2009.

PUBLICATIONS

Books authored.

Baroque Lorca: An Archaist Playwright for the New Stage. New York: Routledge, 2020.

Reviews:

- *Modern Drama* 63.3 (Fall 2020): 375-377.

Drama, literatura, filosofía: Itinerarios del realismo y el modernismo europeos. Madrid: Fundamentos, 2015.

Reviews:

- *Anagnórisis* 12 (dic. 2015): 282-287.

- *Tropelías* 25 (2016): 373-375.

- *Journal of Comparative Literature and Aesthetics* 38.1-2 (2015): 132-135.

- *452°F. Revista de Teoría de la literatura y Literatura Comparada* 15 (2016): 259-260.

Books edited.

'Despistemes': La teoría literaria y cultural de Emil Volek (antología de textos). Madrid: Verbum, 2018. [a collection of 15 edited essays, 5 of them in original translation by Andrés Pérez-Simón; also includes 58-page prologue, additional footnotes and appendix]

Reviews:

- *Tropelías* 32 (2019): 280-282.

- *Literatura: Teoría, Historia, Crítica* 21.2 (2019): 301-308.

- *América sin Nombre* 24.2 (2020): 131-133.

Structuralism(s) Today: Paris, Prague, Tartu. Eds. Veronika Ambros, Roland LeHuenen, Andrés Pérez-Simon and Adil D'Sousa. Ottawa: Legas Press, 2009.

Digital projects.

New Drama in Spanish. Edited in collaboration with Arlene Johnson and Nathan Tallman (UC Libraries). 2014. Online.

Articles. [42 citations in Google Scholar; h-index 4; i10-index 2]

“La teoría estructuralista de la Escuela de Praga”. *Teorías contemporáneas del arte y la literatura*. Ed. Leopoldo La Rubia de Prado. Madrid: Tecnos, 2021. (forthcoming)

“Autor, texto y lector(es) en Bajtín y Mukařovský”. *Teoría de la novela. Pasado, presente y futuro*. Eds. Raquel Gutiérrez Sebastián, Borja Rodríguez Gutiérrez y Javier Voces Fernández. Zaragoza: Prensas de la Universidad de Zaragoza, 2021. 99-111.

“Intertextuality and Autonomous Fictional Worlds in Disney: The Case of *Moana* (2016)”. *Theatralia* 22.2 supplementum (2019): 72-82.

DOI: <https://doi.org/10.5817/TY2019-S-6>

“After Symbolism: Theoretical Aspects of Meyerhold’s Early Theatrical Reform.” *Anagnórisis* 19 (June 2019): 6-19.

- “(Mis)Reading Joyce in the Context of the ‘Arte Nuevo’ Narrative.” *The Challenge of Modernity: Avant-Garde Cultural Practices in Spain (1914-1936)*. Eds. Eduardo Gregori and Juan Herrero-Senés. Amsterdam: Brill-Rodopi, 2016. 35-46.
DOI: <https://doi.org/10.1163/9789004310186>
- “A Personal History of the ‘American hour’ of Comparative Literature: Claudio Guillén in Conversation with Harry Levin.” *1616: Anuario de Literatura Comparada* 4 (2014): 295-312.
- “Conceptualizing the Hollywood Biopic.” *Theatralia* 17.2 (2014): 50-59.
- “La ficción difícil: la escritura memorialista de Antonio Muñoz Molina”. *Romance Notes* 54.2 (2014): 253-261.
- “Manufacturing Authenticity: Anonymous Acting Celebrities in Atalaya’s Production of Lorca’s *The House of Bernarda Alba* (2009)”. *Theatralia* 15.2 (2012): 100-111.
- Introduction to Jiří Veltruský’s “La teoría teatral de la Escuela de Praga”. *Gestos* 51.1 (April 2011): 15-17.
- “The Concept of Metatheatre: A Functional Approach.” *TRANS- Revue de Littérature Générale et Comparée* 11 (2011): 1-9.
- “(Impossible) Representation in García Lorca’s *The Public*.” *Structuralism(s) Today: Paris, Prague, Tartu* 203-214.
- “La materialidad del actor. Crisis de la representación y teatro experimental en el siglo XX”. *Éxodos: Estética y teoría literaria*. Eds. Pau Sanmartín y Alberto Fernández. Madrid: Visión, 2008. 97-114.
- “Devices of Estrangement in Stoppard’s *Travesties*.” *The Grove: Working Papers in English Literature* 15 (2008): 111-123.
- “El recuerdo fracturado de la Guerra Civil española: trauma individual y colectivo en *La prima Angélica*”. *Mester* 36 (2007): 160-178.
- “Cervantes y Borges: las fallas de la ficción”. *LL Journal* 1.2 (2006): 74-89. Online.
- “El monólogo de Molly Bloom: la transferencia semiótica desde la narrativa al teatro”. *The Scallop of Saint James: An Old Pilgrim’s Hoard*. Eds. Susana Domínguez et al. Weston, Florida: Netbiblo, 2006. 133-140.
- “Borges’ Writings on Joyce: from a Mythical Translation to a Polemic Defence of Censorship.” *Papers on Joyce* 7-8 (2001-02) [2005]: 121-137.

Reviews.

La novela como género literario, by Mijaíl Bajtín; *La novela. Destinos de la teoría de la novela*, by György Lukács. Ed. Luis Beltrán Almería. *Rilce* 37.2 (2021): 882-885.

Teatro completo de Federico García Lorca, by Javier Huerta Calvo (ed.). *Don Galán* 10 (2020). [n.p.]

The Discourse of Flanerie in Antonio Muñoz Molina's Texts, by Richard Sperber.

Revista de estudios hispánicos 51.1 (March 2017): 231-233.

DOI: <https://doi.org/10.1353/rvs.2017.0027>

Teoría teatral de la Escuela de Praga: de la fenomenología a la semiótica performativa.

Eds. and trans. Jarmila Jandová and Emil Volek. *Anagnórisis* 10 (Dec. 2014): 206-212.

Archaeologies of Presence. Eds. Gabriella Giannachi, Nick Kaye, and Michael Shanks.

Modern Drama 57.1 (Spring 2014): 128-131.

El pacto ambiguo: De la novela autobiográfica a la autoficción, by Manuel Alberca.

Cincinnati Romance Review 32 (2011): 178-181.

Otra historia del formalismo ruso, by Pau Sanmartín Orti. *Dissidences* 2.4 (2012).

Translations.

Otakar Zich's "The Theatrical Illusion" (Fragment of Zich's *Aesthetics of Dramatic Art*; original title: *Estetika dramatického umění*). Translated with Emil Volek. With an introduction by Emil Volek and Andrés Pérez-Simón. *PMLA* 134.2 (2019): 351-8. [see interview with the authors in *Theatralia* 23.1 (2020): 151-6]

DOI: [10.1632/pmla.2019.134.2.351](https://doi.org/10.1632/pmla.2019.134.2.351)

Jiří Veltruský's "La teoría teatral de la Escuela de Praga" (original title: "Divadelní teorie Pražské školy" / "The Prague School Theory of Theater"). *Gestos* 51.1 (April 2011): 19-35. Translated in collaboration with Emil Volek.

Other.

With Esther Fernández. "Más allá de la ortodoxia: entrevista con Ignacio García May." *Comedia Performance* 18.1 (2021): 92-100.

DOI: <https://doi.org/10.5325/comeperf.18.1.0092>

With Esther Fernández. “‘Los teatreros españoles hacen trampa’. Entrevista a Ignacio García May”. *Arizona Journal of Hispanic Cultural Studies* 24 (2020): 105-118.

DOI: <https://doi.org/10.1353/hcs.2020.0007>

Prologue to *La fauna del poder*. By Mar Gámez García. Madrid: Ediciones Lacre, 2016. 11-16.

Blog entry. “The Platonic Academy (On the Oscars and Contemporary Biopics).” *Feedback*. June 16, 2013. Online.

INVITED LECTURES.

“The Playwright as Producer: Lorca and the Commercial Theater of the 1920s.” Brown University. 20 September 2018.

“Of Actors and Puppets: The Roots of Lorca’s Modernist Theater.” Ohio State University. 16 February 2018.

“From Margin to Center: Conceptualizing Lorca’s Theatrical Reform.” University of Cincinnati. 4 March 2016.

ACADEMIC CONFERENCES.

“Lecturas sociológicas del texto: un diálogo entre Bajtín y Mukařovský en los años 30”. International Conference “Teoría de la novela, hoy”. Santander. 9-11 September 2020. [online conference due to COVID-19].

“Espacio teatral y espacio social: una reflexión sobre el concepto de ‘margen’ en la obra de Paloma Pedrero”. Theaters of Marginality. Second Biennial Conference of the Iberian Theater and Performance Network. University of Massachusetts at Amherst – Amherst College. 21-22 September 2018.

“Breaking the Illusion in the World of Disney: The Case of *Moana* (2016).” The Prague School Today: Rethinking Performance in Contemporary Context. University of Toronto. 23-24 March 2018.

“Federico García Lorca’s Drama in Translation: The Cases of *The Public* and *The Dream of Life*.” 2017 Kentucky Foreign Language Conference. University of Kentucky. 20-22 April 2017.

- “La historia como (inter)texto en el teatro de García Lorca: El caso de *Mariana Pineda* (1927)”. Performing Spain: Theaters of Memory in Iberian Cultures Conference. First Biennial Conference of the Iberian Theater and Performance Network. University of Illinois at Urbana-Champaign. 23-24 September 2016.
- “Lectura de lo invisible: El espacio dramático en la obra de Paloma Pedrero”. XIX Congreso de la Asociación Internacional de Hispanistas. Münster, Germany. 10-16 July 2016.
- “From the *Auto Sacramental* to the *Mysterium*: Lorca’s *The Dream of Life* (1935).” Modernist Studies Association 17 Conference. Boston. 19-22 November 2015.
- “The Sacrifice of the Body in Lorca’s Tragicomic Farce *Amor de Don Perlimplín con Belisa en su jardín*.” 2015 Kentucky Foreign Language Conference. University of Kentucky. 23-25 April 2015.
- “‘A Cumbersome Afterthought’: The Levin-Guillén Papers and the First ACLA Report on the State of the Discipline”. ACL(x) 2013 Conference. The Pennsylvania State University. 27-28 September 2013.
- “The Biopic Fever: On Aesthetic Value and Contemporary Film Acting.” Prague Semiotic Stage Revisited II: An International Symposium on Czech Structuralist Thought on Theatre and Drama. Masaryk University, Brno, Czech Republic. 20-22 May 2013.
- “Two Theatrical Modernisms in Spain? (On Lorca and Valle-Inclán as Modernist Dramatists)”. 2012 Midwest Modern Language Association Conference. Cincinnati. November 8-11 2012.
- Participant, Mellon School Theater and Performance Research. Harvard University. June 4-15 2012.
- “Lorca’s *The Public* (1930): An ‘Impossible Play’ for a Radical Reconsideration of the Modernist Stage.” American Comparative Literature Association 2012 Conference. Brown University. March 29-April 1 2012.
- “Stage Figure and ‘Anonymous Celebrities’: A Look at a Contemporary Adaptation of Lorca’s *The House of Bernarda Alba*.” Prague Semiotic Stage Revisited: An International Symposium on Czech Structuralist Thought on Theatre and Drama. Masaryk University. 27-29 June 2011.
- “La novela de vanguardia trasatlántica que nunca llegó. La discusión hispánica sobre el *Ulises* de Joyce en el periodo de entreguerras”. 2011 Kentucky Foreign Language Conference. University of Kentucky. 14-16 April 2011.

- “Resistencias a la traducción: intertextualidad y extrañamiento en *Travesties*, de Tom Stoppard”. XIV Forum for Iberian Studies “The Limits of Literary Translation.” University of Oxford. 23-24 June 2010.
- “Ritual y expiación colectiva en el “teatro imposible” de Federico García Lorca”. 2009 Asociación Canadiense de Hispanistas Conference. Carleton University, Canada. 23-26 May 2009.
- “Monologism and Dialogism in Drama: Towards a Revision of Bakhtin’s Theory.” Presented at the XIII International Mikhail Bakhtin Conference. University of Western Ontario. 28 July-1 August 2008.
- “Dámaso Alonso’s Spanish Translation of *A Portrait of the Artist as a Young Man*.” Presented at the XXI International James Joyce Symposium “Re-Nascent Joyce.” 15-20 June 2008. Université François-Rabelais.
- “Ostension vs. Suppression of the Actor: Semiotic Tension in European Avant-Garde Drama.” Presented at “Structuralism(s) Today: Prague, Paris, Tartu, and Beyond.” 11-13 October 2007. University of Toronto.
- “*Retrato de niña* de Velázquez: pintura y voces anónimas en la narrativa de Antonio Muñoz Molina”. Presented at the Levy-Wastenev’s Annual Graduate Symposium. University of Toronto. 17-18 March 2006.
- “El monólogo de Molly Bloom: la transferencia semiótica desde la narrativa al teatro”. Presented at the Spanish James Joyce Society Conference. 30 March-2 April 2005. University of Santiago de Compostela.
- “*Dubliners* y *Winesburg Ohio* (Sherwood Anderson): Estampas de muerte y frustración”. Presented at the Spanish James Joyce Society Conference. University of La Coruña. 24-26 April 2003.
- “Presentación de la página web *James Joyce: El Océano del Caos*”. Presented at the Spanish James Joyce Society Conference. University of Huelva. 3-6 April 2002.

TEACHING EXPERIENCE

Universidad Autónoma de Madrid, Fall 2020 – present. Courses taught:

“Literature and Culture of English Speaking Countries: Modernism” (Fall 20)

“Literature and Culture of the First Language (English) 3” (Fall 20)

“Literature and Culture of English Speaking Countries: The 19th century (II)”
(Spring 21)

Universidad Nebrija, Spring 2020. Course taught: “Literature and Culture of English-Speaking Countries”.

Universidad Internacional de la Rioja (UNIR). 2019-20. Courses taught:
(undergraduate)

“ICT Tools Applied to the Learning of English Language”.

(graduate)

“Foundations of Bilingual Education” (two sections).

“Evaluation and Assessment”.

University of Cincinnati, 2011-2020. Courses taught:

(undergraduate)

“Extended Basic Spanish” (Fall 11)

“Topics in Spanish Literature and Culture” (Winter 12)

“Grammar and Composition” (Winter 12)

“Spain Today” (Spring 12)

“Grammar and Stylistics” (Spring 12)

“Topics in Spanish Literature and Culture: Masterpieces of Spanish Drama” (Fall 12)

“Speaking Spanish” (Spring 13; Spring 19, online)

“Spanish Literature of the 19th and 20th Centuries” (Spring 13, Spring 14)

“Topics in Spanish Literature and Culture: Soccer in Spain and the Americas”
(Spring 15)

“Spanish Composition and Conversation I” (online, Summer 15, Summer 16)

“Introduction to Hispanic Literatures” (Fall 16)

“Spanish Grammar and Composition” (Spring 17)

“Spanish for Communications and Media” (Spring 17)

“Spanish Grammar and Composition” (online, Summer 17, Fall 17)

“Introduction to Translation” (Fall 20)

(graduate)

“Contemporary Spanish Theatre” (Fall 11)

“Spanish Narrative” (Fall 12, Spring 15, Fall 17)

“Topics in Spanish Literature: Playwriting in Spanish” (with Ignacio García May)
(Fall 13)

“Introduction to Literary Criticism” (Spring 14)

“Topics in Spanish Literature: The Theater of Lorca” (Fall 16)

“Topics in Spanish Literature: Lorca and Buero Vallejo” (Fall 18)

Indiana University, 2010-11. Courses taught:

“Spain: The Cultural Context”

“Composition and Conversation in Spanish”

“Panoramas of Hispanic Literature (Spain)”

University of Toronto, 2007-09. Courses taught:

“Introduction to Hispanic Literary Studies”

“Introduction to Hispanic Cultural Studies”

“Spanish Language for Beginners”

AWARDS AND GRANTS

Taft Summer Research Fellowship for the completion of book manuscript. June-August
2019. 8,000 USD.

Taft Center Fellow, 2015-16. Teaching and administrative release to work on my book
manuscript *Baroque Lorca*.

URC Faculty Research Grant Program. Summer 2015. 12,000 USD.

Faculty Development Grant. Summer 2015. 2,400 USD.

Taft Research Seminar. Fall 2013. Seminar “Playwriting in Spanish”, in collaboration
with visiting professor Ignacio García May (RESAD Madrid). 35,000 USD.

Teaching Award, The Darwin T. Turner Scholar Program. 2013.

Taft Department Allocated Research Support. April 2013. Visit of Prof. William
Egginton. Workshop on (neo)Baroque aesthetics. 2,000 USD.

Taft Summer Research Fellowship for the completion of book manuscript. June-August 2012. 8,000 USD.

Mellon Foundation Grant for the attendance to The Mellon School of Theater and Performance Research at Harvard University. June 2012.

University of Toronto Fellowship for graduate students. 2005-2010.

MLA Annual Conference Travel Grant, 2008.

Travel Grant, School of Graduate Studies, University of Toronto. June-July 2007.

Research Scholarship, The Friends of the Zurich James Joyce Foundation. April 2005 and June-July 2007. Under the supervision of Fritz Senn.

Scholarship IES-UCM. Summer Course “Literature and Film”, University DePaul of Chicago. July-August 2004.

Scholarship program of the Ministry of Education of Spain, for the study of the Ph.D. program “Linguistics, Literature and Didactics of English”, with Mention of Excellence. 2004.

EDITORIAL POSITIONS

Editor (Spanish), *Cincinnati Romance Review* (U of Cincinnati). 2012-2014.

Editor, *Transverse* (U of Toronto). 2006-2008.

Editorial board member, *Anagnórisis* (U of Barcelona). 2011-present.

Evaluator, *Cincinnati Romance Review*. 2011-present.

Evaluator, *PMLA*, *Hispanic Review*, *Bulleting of Hispanic Studies*, *Theatralia*, Lexington Books, 2019-present.

SERVICE

Doctoral dissertations (University of Cincinnati).

Director, Olivia Barrera. “Cleopatra y Antonio: a Critical Study and a Creative Writing Project based on Shakespeare’s *Anthony and Cleopatra* (1623)”. 2020. Current position: Professor of Drama, UNAM.

- Director, Eugenia Mazur. “Subversión y ortodoxia en las adaptaciones filmicas del teatro de Lope de Vega y Pedro Calderón de la Barca: Un estudio de recepción histórica”. 2020. Current Position: Visiting Assistant Professor, Miami University, OH.
- Director, Yvonn Márquez. “Presencia de la danza en el teatro de Lorca”. 2019. Current position: Assistant Professor, Universidad de Puebla, Mexico.
- Director, María del Carmen Hernández. “Ethics and Aesthetics in Contemporary Basque Narrative: Three Portrayals of Terrorism.” 2019. Current position: Visiting Lecturer of Spanish, Xavier University, OH.
- Director, Eugenia Charoni. “From Motherhood and Marriage to Symbolist Theater and Revolutionary Politics: French and Spanish Women’s Theatre, 1890’s to 1930’s.” 2013. Current position: Assistant Professor of Spanish, Flager College, FL.
- Reader, Francisco Fuentes Antrás. “An Alternative Global Dialogue: The Creation of Active Literary Spaces as a Means of Political Resistance in the Short Narrative of the Twenty-First Century”. Universidad Autónoma de Madrid. 2020.
- Doctoral committee, María del Mar Gámez García, “Memoria literaria y lexicalización del canon literario del Siglo de Oro en el lenguaje periodístico hispano: don Quijote, don Juan y Fuenteovejuna (1975-2017)”. 2019.
- Doctoral committee, Diego Mora, “Más allá del *Grado Xerox* del libro: hibridaciones estéticas del Fenómeno Editorial Cartonero en Latinoamérica, el caso del Taller Leñateros en Chiapas, México”. 2018.
- Doctoral committee, Aurelio Ausere Abarca. “Narrativa de la diáspora hispanoamericana en España. La constitución de un subgénero transnacional”. 2017.
- Doctoral committee, Marina Coma. “Don juanes (neo)barrocos: Estudio de la figura de Don Juan en la industria espectacular barroca y neobarroca”. 2016.
- Doctoral committee, David Gómez-Cambronero. “In Search of Elysium: Spanish Poetry of *Diferencia* at the Dawn of the 20th century.” 2016.
- Doctoral committee, Manuel Cerpa. “Escritura erótica: Una aproximación al estudio del erotismo en la novela española e hispanoamericana moderna”. 2015.
- Doctoral committee, Martín Cervetto. “Lo parafilico como estructurador de la ficción en Felisberto Hernández”. 2015.
- Doctoral committee, Isabel Gómez Sobrino. “Poesía hecha canción: adaptaciones musicales de textos poéticos en España desde 1960 hasta nuestros días”. 2013.

M.A. dissertations (Universidad Nebrija).

Director, Nerea Blanco González, “Attitudes of English teachers towards the use of ICT”.

Director, Érica Blanco López, “El futuro del libro digital tras el paso del COVID-19”.

Director, Aintzane Cabañes Martínez, “Intercultural English as Foreign Language Teaching: A Pedagogical Proposal to Address Racism”.

Director, María Gutiérrez Barral, “*Harry Potter* in English Language Teaching”.

Director, Susana Díaz Pascual, “El bilingüismo en la Comunidad de Madrid”.

Director, Marina Fernández Cascán, “Motivar el aprendizaje del inglés mediante el trabajo cooperativo y la gamificación”.

Director, Laura Fernández Fernández, “English Culture in the Spanish Educational System: A Methodological Perspective”.

Director, Sara Herrería Fernández, “ICT videos to teach English through the film *Shakespeare in Love*”.

Director, Samuel Jiménez Rodríguez, “A comparative study of traditional and computer-assisted vocabulary learning strategies in secondary education in Spain”.

Director, Raisa Makarova, “Teachers’ and parents’ perceptions of CLIL methodology in Catalonia: Primary school context”.

Director, Ana Mantecón Feijóo, “Comparativa entre los programas bilingües de Cantabria y el Principado de Asturias”.

Director, Carolina Alejandra Oñate González, “Conciencia y expresiones culturales: TIC, ABP y *Juego de Tronos* en EFL”.

Director, Ana María Pascual Sasano, “The Role of ICT in Teaching and Learning ESL: An Examination into Spanish Secondary Contexts”.

Director, Óscar Pérez Martín, “La importancia de la lengua materna en la enseñanza del inglés como lengua extranjera”.

Director, Madeleine Taylor, “English literature in secondary education in Spain: A proposal for intervention for using reading and writing in EFL lessons”.

Director, Emily Walker, “Reading in ESL textbooks: teachers’ and students’ perceptions”.

B.A. theses

(TFGs at Universidad Autónoma of Madrid)

Director, Nuria Cencerrado: “The American Dream as a Hollywood Cinematic Trilogy.” 2021.

Director, Flavia Epure: “Virginia Woolf as a Literary Critic.” 2021.

(Capstone projects at University of Cincinnati)

Director, Bruce Hills: “Paloma Pedrero’s *Resguardo personal*” (translation project). 2012.

Capstone director, Lori Hood: “The Spanish National Health Care System”. 2013.

Capstone director, Megan Riede: “Ignacio García May’s *Últimos golpes de Butch Cassidy*” (translation project). 2013.

Capstone director, David Sykes: “A Study of Three English Translations of Federico García Lorca’s *Poeta en Nueva York*”. 2013.

Capstone director, Hunter Lang: “The Influence of Lope de Vega’s *Barlaam y Josafat* in Calderón’s *La vida es sueño*”. 2014.

Capstone director, Kayla Filip. “*El clásico*”. 2014.

Capstone director, Whitney Thomas. “Three Authors of 19th and 20th centuries.” 2014.

Capstone director, Manoj Ambalavanan. “American vs. Spanish Soccer Players in English Premier League.” 2016.

Capstone director, Evan Onusko. “Soccer and Identity Creation in Puerto Rico.” 2016.

Capstone director, Ally Buchanan. “El machismo y la violencia de género en Latinoamérica”. 2017.

Capstone director, Kristen Post. “Fútbol en España”. 2017.

Professional service.

Interim Director, Taft Center, Fall 2018.

Executive Board Member, Taft Center, 2017-present.

Selection Committee, Yates Fellowship Program, 2017-present.

Taft Center Fellowship committee, 2016-18.

RLL Curriculum and policies committee, 2016-17.

RLL Research committee, 2013-15 (Chair 2014-15).

URC Faculty Research Grant – Arts & Humanities Committee, 2015-18.

Organizer of “The Prague School Today: Rethinking Performance in Contemporary Context” Conference. University of Toronto. March 23-24, 2018.

Session organizer. “Rethinking Spanish *modernismo* in the Context of International Modernist Studies.” 2012 Midwest Modern Language Association Conference. Cincinnati. November 8-11.

Co-organizer of the 20th Annual Graduate Student Conference of the Centre for Comparative Literature. Conference entitled “The Politics and the Poetics of Reading: Studies in Honor of University Professors Linda Hutcheon and J. Edward Chamberlin.” 19-21 March 2009. University of Toronto.

Co-organizer of “Structuralism(s) Today: Prague, Paris, Tartu, and Beyond” Conference. 11-13 October 2007. University of Toronto.

PROFESSIONAL DEVELOPMENT

“Applying the QM Rubric,” CET&L – U of Cincinnati. March 15, 2017.

“Digital Humanities Pedagogy: Integration in the Curriculum,” Digital Humanities Summer Institute – U of Victoria, BC. June 6-10, 2016.

“Online Teaching Strategies,” CET&L – U of Cincinnati. March 9-20, 2015.

“General Course Design Institute,” CET&L – U of Cincinnati. July 14-18, 2014.

PROFESSIONAL AFFILIATIONS

Iberian Theater and Performance Network.

Modern Language Association.

Modernist Studies Association.