

CARLA DELLA GATTA

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EMPLOYMENT

2023 – present: Associate Professor of Theatre Scholarship and Performance Studies,
University of Maryland
2019-23: 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 17th and 18th Century Studies, UCLA, 2015-19

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
Universidad de Alcalá de Henares, Spain, 1996-97

PUBLICATIONS

Monograph

Latinx Shakespeares: Staging U.S. Intracultural Theater, University of Michigan Press, January 2023.

Also available [open access](#).

*REVIEWED: *Shakespeare Quarterly* (2024), *Theatre Survey* (2024), *Ethnic & Third World Literatures* (2024), *Shakespeare Bulletin* (2023)

*AWARDS: *Honorable Mention*, Best Academic-Themed Book, College Level – English, International Latino Book Awards (2024)

Digital Public History

[Latinx Shakespeares.Org](http://LatinxShakespeares.Org). Created the only archive of Latinx theatrical adaptation with ephemera and information for more than 300 plays and productions and over 25 contributors and growing. I wrote 35,000 words of content and serve as its editor. Launched in February 2023.

*AWARDS: *Finalist (TBA on Award)*, Best Website Promoting a Book, International Latino Book Awards (2024)

Co-Edited Collections

The Cambridge Companion to Shakespeare and Sound. Cambridge University Press. Co-editing with Simon Smith. Contracted and in-progress, 2027.

Shakespeare and Latinidad. Edinburgh University Press, 2021. Co-edited with Trevor Boffone.

*REVIEWED: *Theatre Annual* (2024), *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* (2023), *Comparative Drama* (2022)

Peer-Reviewed Journal Articles

“Wrighting Theatre History,” *Shakespeare Studies, Forum: Shakespearean Second Acts*, Vol. 52, in press, 2024. 4,200 words.

“Accruing Gravitas, Or Why There Isn’t a Latino King Lear (Yet),” *Shakespeare, Special Edition on Inessential Shakespeare*, 2024. 1-16.

“From Metaphor to Metonym: Shakespearean Recognition in the U.S. University,” in *Multicultural Shakespeare, Special Edition on ‘The Origins of Shakespeare Studies,’* Vol. 27, No. 42 (2023): 179-94.

“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.

*Re-published in *Critical Confessions Now*, eds. Abdulhamit Arvas, Afrodesia McCannon, and Kris Trujillo, Palgrave Macmillan, 2022.

“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)

“Documentation,” *María Irene Fornés - In Context*, eds. Anne García-Romero and Brian Eugenio Herrera, Cambridge UP, in press, 2025, 4,100 words.

“The Epistemic Disobedience of Latinx Shakespeares,” in *Latinx Literatures in Transition*, Vol. I, eds. Kenya C. Dworkin y Méndez and Elisa Sampson Vera Tudela. Cambridge UP, in press 2025, 8,600 words.

“Ethnic/Ethnicity,” *Logomotives: Words That Change the Premodern World*, eds. Marjorie Rubright and Stephen Spiess, Edinburgh UP, in press 2025, 3,800 words.

“Material Bodies and Object Vitality: Octavio Solís’ *Don Quixote* and *Quixote Nuevo*,” *The Routledge Companion to Latinx Theatre and Performance*, eds. Noe Montez and Olga Sanchez Saltveit. Routledge, 2024. 299-307.

“Casting Shakespeare Today,” *The Oxford Handbook of Shakespeare and Race*, ed. Patricia Akhimie, Oxford UP, 2024. 477-489.

“Shakespeare and Race: The Oral Histories,” *The Oxford Handbook of Shakespeare and Race*, ed. Patricia Akhimie, Oxford UP, 2024. “The Oral Histories,” 97-102; “Identity,” 121-28; “On Corporeality,” 325-38; “Creating Spaces,” 490-97; “Staging Shakespeare and Race,”

- 514-28; “Approaches to Acting and Staging,” 566-74; “My Relationship to Shakespeare,” 632-38. Total 30,000 words.
- “The Oral Histories: Outtakes,” *The Oxford Handbook of Shakespeare and Race*, ed. Patricia Akhimie, Oxford UP, 2024. 1-26. 12,000 words. Available [open access](#).
- “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*, eds. 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*, eds. Terri Bourus and Gary Taylor, Palgrave MacMillan, 2013, 185–96.
- “Cultural Mobility and Transitioning Authority: The Cardenio Project,” in *The Quest for Cardenio*, eds. 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*, eds. 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*, Vol. 40, No. 3 (2022): 475-79.
- 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.

Open-Access and Public-Facing Essays

- “Latinx Theatre Commons Wallace Planning Grant Concept Paper for Archiving Latine Theatre,” co-authored with one dozen scholars as part of the Latinx Theatre Commons Circle of Scholars, [HowlRound](#), 5 September 2024.
- “Executive Summary: Latinx Theatre Commons Wallace Planning Grant Concept Paper for Archiving Latine Theatre,” [HowlRound](#), 5 September 2024.
- “Race and the Classics: An Argument for Empathy,” co-authored with Harvey Young in *Theatre Topics* Vol. 34, No. 2, July 2024. E11-E14.
- “Play as Process at the Latinx Theatre Commons Designer and Director Colaboratorio,” [HowlRound](#), 25 September 2023.
- “Latinx Shakespeares as Performance Methodology,” British Shakespeare Association Blog, [British Shakespeare Association](#), 8 August 2023.
- “Director’s Corner,” co-interview with Lisa Portes, Program Note, [St. Louis Shakespeare Festival](#), June 2023.
- “Making Difference,” Program Note for *West Side Story*, [Lyric Opera of Chicago](#), June 2023.
- “Writing the Past into the Present” Program Note for *Life is a Dream* by María Irene Fornés, [Baltimore Center Stage](#), May 2023.
- “Justice and Revolution,” Program Note for *Measure for Measure*, [Chicago Shakespeare Theater](#), 21 October 2022.
- “*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-written 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.

Encyclopedia Entries

- “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,” in *Stanford Global Shakespeare Encyclopedia*, in press 2025.
- “America (Shakespeare in),” co-authored with Michael D. Bristol, in *Stanford Global Shakespeare Encyclopedia*, in press 2025.
- “María Irene Fornés” *Latino Literature: An Encyclopedia for Students*, eds. Christina Soto van der Plas and Lacie Buckwalter Cunningham, Bloomsbury Academic, 2023. 107-110.

Translation

- Translation Collaborator, The UCLA *Comedia* in Translation and Performance Working Group. *The Courage to Right a Woman’s Wrongs*, by Ana Caro (2019).

Full text available from [Juan de la Cuesta Press](#) (2021).

*WINNER: Franklin Smith *Comedia* Translation Prize, Association for Hispanic Classical Theater, 2022.

*STAGINGS: Bowdoin College (2024); Reading at Red Bull Theater (2020)

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

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

2013: Visiting Fellow, Shakespeare Institute, University of Birmingham

Grants and Awards

2023: Wallace Foundation Research Planning Grant, Project Lead and co-PI with Jacqueline Flores, Lillian Manzor, and Jorge Huerta, The Wallace Foundation, (\$50,000)

2023: Nominated, University Undergraduate Teaching Award by alumni, FSU

2022: Undergraduate Research Opportunity Program (UROP) Materials Grant Funding, FSU, declined (\$955)

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

2023: Digital Humanities Summer Institute Online Scholarship: “Knowledge Mobilization in the (Digital) Humanities,” Renaissance Society of America (funding for workshop attendance)

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

2015: Summer Institute Cologne [*sic!*] at Cologne University, Sound Studies seminar, (fully funded award for two-week session), declined

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

2023: Conference Travel Grant, Shakespeare Association of America (\$500)
 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

Plenaries and Keynotes

Plenary, "The Epistemic Disobedience of Latinx Shakespeares," British Graduate Shakespeare Conference (BritGrad), Shakespeare Institute, Stratford-upon-Avon, September 2023
 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

Invited Research Presentations

"Latinx Shakespeares: Theatrical Bilanguaging Through *Hamlet*," Madrid Early Modern Seminar (MadEMS), Universidad Autónoma de Madrid, Madrid, Spain, October 2024
 "Epistemologies of the Digital: Latinx Shakespeares," Digital Projects in Theater Studies: Opportunities, Pitfalls, and New Methodologies, Department of Modern Languages and Literatures, University of Miami, June 2024
 "Dramaturgies of Activism: African Indigeneity in Latinx Shakespeares," *Our Glocal Shakespeare: Intercultural Encounters with The Bard*, Istanbul Bilgi University English Language and Literature Department and "Turkish Shakespeares Project," virtual/Istanbul, Turkey, April 2024
 "LGBTQ Representation in Drama, Art, and Media," Newberry Teachers' Consortium (NTC), Newberry Library, virtual/Chicago, March 2024
 "The Island Belongs to Sycorax: Negative Empathy and *The Tempest*," Department of English, University of Texas at San Antonio, San Antonio, February 2023
 "Shakespeare and Latinidad," Newberry Teachers' Consortium (NTC), Newberry Library, virtual/Chicago, February 2023
 "Shakespearean Soundscapes and the Performance of Culture," The Pleasure of Teaching Shakespeare, Bangalore University English Teachers' Association (BUETA), Seshadripuram Evening Degree College, virtual/Bangalore, India, September 2022
 "Ethnicizing Shakespearean Tragedy on Film," Unraveling the Bard from Global Perspectives, GGSDS College, Panjab University, virtual/Chandigarh, India, May 2021
 "Teaching Intersectionality," Newberry Teachers' Consortium (NTC), Newberry Library, virtual/Chicago, October 2020
 "Myth, Masculinity, and the Morality Play: Cleopatra in the Spanish Golden Age," Department of

- English, Florida State University, Tallahassee, January 2019
- “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

Invited Research Presentations (outside academia)

- “Casting for Dubbing,” Netflix, virtual/Los Gatos, March 2024
Two-part workshop
- “The Casting Conversation,” Antaeus Theatre Company, virtual/Glendale, July 2021
Two-part workshop, done twice (4 sessions total)

CONFERENCE PRESENTATIONS

Plenaries / Curated Panels

- “Shakespearean Disidentifications,” Panel Presenter and Organizer. “Shakespeare en Nuestra América,” Shakespeare Association of America (SAA), Minneapolis, March 2023
- “The Spanish ‘A’ of Othello: Sounding Boricua in Raúl Juliá’s *Othello*,” Shakespeare and Race: Spoken Word(s) Symposium, Shakespeare’s Globe, virtual/London, November 2022
- “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), virtual/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
- Co-Chair, “Shakespeare in Live Performance,” International Shakespeare Conference (ISC), Stratford-upon-Avon, July 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:

- “The Festival Latino de las Américas: Hemispheric Theatre in the Neoliberal Age,” American Society for Theatre Research (ASTR), Providence, November 2023
- “From Ghost to Phantasm: Sycorax and Spectre,” Mellon School of Theater and Performance Research: The Final Session, virtual/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,” 9th 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
- “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*,” 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

Graduate Courses

University of Maryland

Introduction to Graduate Studies

LGBTQ Theatre and Performance

Latinx Theatre and Performance

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

University of Maryland

Introduction to Theatre
 LGBTQ Theatre and Performance
 Latinx Theatre and Performance

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

2024: Bilingual Shakespeares, Princeton University
 “Theorizing Bilingualism,” Zoom Guest Lecture
 2023: Latino/a/e Theatre and Performance, University of North Carolina, Chapel Hill
 “Coloniality, Interiority, and *Hamlet*,” Zoom Guest Lecture
 2022: Shakespeare and Identity, University of Buffalo
 “Staging Jewishness Today in *The Merchant of Venice*,” Zoom Guest Lecture
 2022: Theatre History I, University of Tennessee, Knoxville
 “The Sound of Shakespeare in Contemporary Theatre,” 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”

Academic Supervision

For a list of supervised PhD, MA, and undergraduate Honors theses, please contact me.

PUBLIC HUMANITIES

Interviews – Featured Guest

- 2024: “Staging Latinx Shakespeares with Dr. Carla Della Gatta,” [The Theatre History Podcast](#)
- 2024: “SHAKESPEARE WAS HERE with Carla Della Gatta: *The Taming of the Shrew*,”
[Thinking Cap Theatre Podcast](#)
- 2023: “The Genre: I: Problem Plays with Dr. Carla Della Gatta,” [A Teenager’s Take on Shakespeare](#)
- 2021: “How We Hear Shakespeare’s Plays with Carla Della Gatta,” *Shakespeare Unlimited* podcast,
[Folger Shakespeare Library](#) *The most listened-to Folger podcast of 2021.*
- 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

- 2024: Invited Panelist, “Kiss Me, Kate: Power Dynamics in *The Taming of the Shrew*,” Reading Room Festival, Folger Shakespeare Library, Washington, D.C.
- 2024: Invited Panelist, “Shakespeare and Stereotypes,” Reading Room Festival, Folger Shakespeare Library, Washington, D.C.
- 2023: Invited Panelist, “Time to Talk: About Shakespeare,” Shakespeare Everywhere Festival, Washington, D.C.
- 2023: Invited Panelist, “*Evita*,” Shakespeare Hour Live!, [Shakespeare Theatre Company](#), Washington, D.C.
- 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*,” [St. Louis Shakespeare Festival](#)
 2012: “Dig Deeper: *Equivocation*,” [Victory Gardens Theater](#)

Invited Public Lectures and Talks

- 2020: “Introduction to *Measure for Measure*,” [The Show Must Go On\(Line\)](#)
 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

Advisory Boards

- Latinx Theatre Commons – initiatives for the advancement of Latinx theatre
 2017–present: 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
 2020–2021: Board Member, Expand the Canon Initiative

Theatre Collaboration and Development

- 2024: Dramaturg, *Romeo and Juliet*, Folger Theatre
 2023: Head Scholar/Documentarian, Designer & Director Colaboratorio, Latinx Theatre Commons, Portland
 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, Latino 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

DIVERSITY, EQUITY, INCLUSION, AND BELONGING

- 2023: Leveraging the Arts to Achieve Equity, Justice, and Inclusion Goals, ArtsU Learning, Americans for the Arts
- 2022: Finding the Keys: Anti-Racist 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
- 2019-2021: 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

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 2nd/3rd ‘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

Service to the Profession

Advisory and Editorial Boards

2021-present: Editorial Board, *Shakespeare and Social Justice*, series editors David Ruiter and Matthieu Chapman, Arden Shakespeare.
 2021-present: Advisory Board, *Shakespeare Survey*
 2021-2023: Performance Review Editor (English), *Teatro Magazine*
 2021-2023: Editorial Board, *Teatro: Revista de Estudios Culturales / A Journal of Cultural Studies*

Academic Organizations - Leadership

2024-2027: Member, Executive Council, Medieval and Renaissance Drama Society (MRDS)
 2019-21: Member-At-Large / Liaison to the Operations Committee, Governing Council, Association for Theatre in Higher Education (ATHE)

Academic Organizations – Awards Committees

2022: Member, Awards Adhoc Committee, Association for Theatre in Higher Education (ATHE)
 2021-23: Chair (2023), Member (2021-22), Publication Subvention Awards Committee, American Society for Theatre Research (ASTR)
 2021-23: Chair (2023), Member (2021-22), Research Fellowship Awards Committee, American Society for Theatre Research (ASTR)
 2021-23: Chair (2023), Member (2021-22), Targeted Area Research Grants Awards Committee, American Society for Theatre Research (ASTR)
 2020-21: Member, SAA Publics Award Committee, Shakespeare Association of America (SAA)
 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)

Administrative Service

2024-present: Director of the MA/PhD in Theatre and Performance Studies, UMD

Service to the Department and College

2024-present: Member, TDPS Advisory Committee, UMD
 2023-present, Member, Graduate Committee, TDPS, UMD
 2023-present: Library Liaison, TDPS, UMD

2023-24: Member, Director of TDPS Search Committee, UMD
2022-23: Member, Graduate Placement Committee, English Department, FSU
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

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

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