

CURRICULUM VITAE

Ana Fernández-Caparrós, PhD

PERSONAL INFORMATION

Name: Ana

Surname: Fernández-Caparrós

Affiliation: University of Valencia

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Departament de Filologia Anglesa i Alemanya

Facultat de Filologia, Traducció i Comunicació

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WoS RESEARCHER ID: [AAA-4359-2019](https://publons.com/researcher/3145368/ana-fernandez-caparros)

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EDUCATION

2011: **PhD in English, Doctor Europeus mention**

Universidad Complutense de Madrid (Spain), with a dissertation on the Poetics of Imagining in Sam Shepard's Drama.

2006: **MA in Literary and Cultural Studies in the English Speaking Countries,**

Universidad Complutense de Madrid (Spain)

2004: **BA in English Philology,** English Literature and Italian Language and Literature specializations, Universidad Complutense de Madrid (Spain)

2003: English and American Studies/Linguistics Erasmus visiting student, University of East Anglia (UK)

1999: Liceo Italiano di Madrid

GRANTS

2005-2009: Recipient of a four-year pre-doctoral FPI research grant funded by Comunidad de Madrid and the European Social Fund.

WORK EXPERIENCE: Academic Positions

Current position: Associate Professor (Prof. Titular de Universidad)

Institution: University of Valencia (2013-)

Department: English and German Philology

2010-2013: Visiting Lecturer

Institution: University of Extremadura

Department: English Philology

PUBLICATIONS

Fernández-Caparrós, Ana. "Re-membering the Nineteenth- Century English Stage in Lolita Chakrabarti's *Red Velvet* (2012): A Neo-Victorian Reading." In *Women Staging and Restaging the Nineteenth Century*, edited by Laura Monrós-Gaspar and Victoria Puchal Terol, New York: Routledge, 2026, pp. 150-164.
<https://doi.org/10.4324/9781003605751>.

Fernández-Caparrós, Ana. "Expanding the Borders of the Twenty-first-century US Theatrical Landscape: Quiara Alegría Hudes and Erin McKeown's Hosting of Intimate Resistance in *Miss You Like Hell*." *Cultura, Lenguaje y Representación*, Vol. XXXVII, 2025, pp. 61-75. ISSN 1697-7750 · E-ISSN 2340-4981 DOI:
<https://doi.org/10.6035/clr.8101>

Fernández-Caparrós, Ana. "Confronting the Labor-Market and Housing Crises in Post-Recession US Drama: Lisa D'Amour's *Detroit* and Stephen Karam's *The Humans*." *Alicante Journal of English Studies/Revista Alicantina De Estudios Ingleses*, no. 43, July 2025, pp. 81-99, doi:10.14198/raei.29123. Special Issue on Cruel Meritocracy, edited by Virginia Pignagnoli and Laura Roldán- Sevillano.

Fernández-Caparrós, Ana. "On Finding the Story and Opening Doors: An Interview with Lolita Chakrabarti." *Contemporary Theatre Review* Vol. 35, no.1, 2025, pp.61–72.
doi:10.1080/10486801.2025.2486944.

Fernández-Caparrós, Ana. "Cómo leer una obra de teatro en el siglo XXI: Recursos digitales para la enseñanza de la literatura dramática." In *Géneros (meta)literarios digitales y creación audiovisual. Aplicaciones educativas y profesionales*, edited by Anna M. Brígido-Corachán, Rosanna Mestre Pérez and Nel.lo Pellisser Rossel. València: Tirant Lo Blanch, 2024, pp.155-172. ISBN: 978-84-1081-215-4.

Fernández-Caparrós, Ana. "Lolita Chakrabarti's Palimpsestuous Re-vision of Ira Aldridge's Acting as Othello in *Red Velvet*". *Quaderns de Filologia: Estudis Literaris*, Vol. XXIX, 2024, pp.141-158. DOI: 10.7203/qdfed.29.

Fernández-Caparrós, Ana. "Drawing New Circles: On Paula Vogel's Maieutics, Quiara Alegría Hudes's Broken Language and the Seeds of Boricuan Inspiration". Jones, Lee Brewer, *The Theatre of Paula Vogel: Practice, Pedagogy and Influences*. Bloomsbury, Methuen Drama, 2023, pp. 140-154. ISBN: 9781350251724.

Fernández-Caparrós, Ana. "Horses and Cowboys on the Contemporary American Stage: The Horse as Prop in Sam Shepard's *Kicking a Dead Horse* and Sarah Ruhl's *Late: a cowboy song*." *Studies in Theatre and Performance*, vol.43.1, 2023, pp. 91-107. DOI: 10.1080/14682761.2021.1902139.

Fernández-Caparrós, Ana. "Tragic and Post-tragic Representations of Precarity in 21st-Century U.S. Drama: Fractured Togetherness in Lynn Nottage's *Sweat* and Annie Baker's *The Flick*." *Staging 21st Century Tragedies. Theatre, Politics and Global Crisis*, edited by Avra Sidiroloupou. Routledge: 2022, pp.108-120. ISBN 9780367495312.

- Fernández-Caparrós, Ana. "Intimations of Precarity in Twenty-First-Century U.S. Drama: Faltering Voices of the Precariat in Annie Baker's *The Flick*". *Cultura, Lenguaje y Representación*, Vol. xxv, 2021, pp. 119-133. ISSN1697-7750·E-ISSN2340-4981. DOI: <https://doi.org/10.6035/CLR.2021.25>.
- Fernández-Caparrós, Ana. "On Sarah Ruhl's Theatre of Transformative Lightness." *American Dramaturgies for the Twenty-First Century*, edited by Julie Vatain-Cordfir. Sorbonne Université Presses, 2021, pp. 65-88. ISBN: 979-10-231-1798-1.
- Fernández-Caparrós, Ana. "Nuevas dramaturgias de la vulnerabilidad y la sugestión en el teatro estadounidense del siglo XXI". *Nerter: Revista dedicada a la literatura, el arte y el conocimiento*, Vol. 32-33, 2020, (Siete Calas en el teatro contemporáneo, editor invitado: Antonio Ballesteros González), pp. 42-54, ISSN: 1575-8621. [https://mbrito.webs.ull.es/NERTER/BACK ISSUE-32-33.html](https://mbrito.webs.ull.es/NERTER/BACK%20ISSUE-32-33.html)
- Fernández-Caparrós, Ana. "Mamet, David". *Diccionario de la recepción teatral en España*, edited by Javier Huerta Calvo. Madrid: Ediciones Antígona, 2020, pp. 583-589. ISBN: 978-84-18119-14-9.
- Fernández-Caparrós, Ana. "Shepard, Sam". *Diccionario de la recepción teatral en España*, edited by Javier Huerta Calvo. Madrid: Ediciones Antígona, 2020, pp. 991-997. ISBN: 978-84-18119-14-9.
- Fernández-Caparrós, Ana; Anna M. Brígido Corachán. "Re/Presentations of Crisis in 21st Century U.S. Literature and Culture: Part One." *Studies in the Literary Imagination*, vol. 50, no.1, 2017, pp. v-xx. Special Issue 21st-Century American Crises: Reflections, Representations, Transformations, edited by Ana Fernández-Caparrós. ISSN: 0039-3819. DOI: [10.1353/sli.2017.0002](https://doi.org/10.1353/sli.2017.0002)
- Fernández-Caparrós, Ana. "Iraqi ghosts in the heart of America: Rajiv Joseph's Bengal Tiger at the Baghdad Zoo." *Studies in the Literary Imagination* vol. 50, no.2, 2017, pp. 35-52. Special Issue 21st-Century American Crises: Reflections, Representations, Transformations, edited by Anna M. Brígido Corachán. ISSN: 0039-3819. DOI: [10.1353/sli.2017.0011](https://doi.org/10.1353/sli.2017.0011)
- Fernández-Caparrós, Ana. "Rise of Love and the People: French Matter and Manner in the Early Victorian Drama of Edward Bulwer-Lytton." *Cahiers victoriens et édouardiens* Vol. 86, 2017. ISSN: 0220-5610. <https://doi.org/10.4000/cve.3303>
- Fernández-Caparrós, Ana. "Citas, préstamos y transformaciones en la levedad del hibridismo de Sarah Ruhl". *ReCHERches: Cultures et Histoire dans L'espace Roman*, Vol.18 'Voces y vías múltiples' 2017, pp.97-108. ISSN: 1968-035X.
- Fernández-Caparrós, Ana. "Otherworldly Transitions and Transformative Identities in Sarah Ruhl's *Eurydice* (2003)." *(Re)Thinking Literary Identities: Great Britain, Europe And Beyond*, edited by Laura Monrós. València: PUV, 2017, pp. 119-133. ISBN: 978-84-9134-230-4.
- Fernández-Caparrós, Ana. "Sam Shepard, See you Somewhere in the Landscape of Dream." *Spanish Association of American Studies SAAS Bulletin* no.16, 2017, pp. 74-86.

- Fernández-Caparrós, Ana. "The Ascent and Fall of the Horse Dreamer in Sam Shepard's Drama". *ATLANTIS Journal of the Spanish Association of Anglo-American Studies*, vol. 38, no.1, June 2016, pp. 109-127. ISSN 0210-6124.
<https://www.atlantisjournal.org/index.php/atlantis/article/view/164>
- Fernández-Caparrós, Ana. "Fool for Love y la estirpe de fantaseadores del teatro de Sam Shepard", *Miscelánea*, vol. 54, 2016, pp. 51-67. ISSN: 1137-6368.
<https://www.miscelaneajournal.net/index.php/misc/issue/view/16>
- Fernández-Caparrós, Ana. "Contemporary US Women Playwrights' Transatlantic Odes to Lightness: A Tribute to María Irene Fornés and her disciples". *Gender Studies: Transatlantic Visions*, edited by Isabel Durán et. al. Madrid: Fundamentos, 2016. ISBN: 978-84-245-1343-6.
- Fernández-Caparrós, Ana. *El teatro de Sam Shepard en el Nueva York de los sesenta*. Valencia: PUV, 2015. ISBN: 978-84-370-9867-8.
<http://bibliotecajaviercoy.com/libro/el-teatro-de-sam-shepard-en-el-nueva-york-de-los-sesenta/>
- Fernández-Caparrós, Ana. "Death and the Community of Comic Romance: Sarah Ruhl's Poetics of Transformation in *Dead Man's Cell Phone*". *Contemporary Theatre Review* vol. 25, no.4, 2015, pp. 488-501. DOI: [10.1080/10486801.2015.1078324](https://doi.org/10.1080/10486801.2015.1078324)
- Fernández-Caparrós, Ana. "Gertrude Stein y la Gran Guerra: sobre la percepción de los objetos y sus pequeños emplazamientos y desplazamientos en el frente cotidiano". *Letras desde la trinchera: testimonios literarios de la Primera Guerra Mundial*. Edited by Carme Manuel e Ignacio Ramos. Valencia: PUV, 2015. 279-296. ISBN: 978-84-370-9710-7.
- Fernández-Caparrós, Ana, Noelia Hernando Real and Fabio L. Vericat (Eds.) *Staging the Sounds of a Nation: The Poetic Soundscapes of the USA Special Issue. Complutense Journal of English Studies*, vol. 23, June 2015.
<https://revistas.ucm.es/index.php/CJES/issue/view/2768>
- Fernández-Caparrós, Ana. "The World Grasped as Picture: Subjective Vision and the Embodiment of Male Gaze in Sam Shepard's *Seduced*." *Journal of Contemporary Drama in English*, vol. 2, no. 2, 2014, pp. 260-274. DOI: [10.1515/jcde-2014-0024](https://doi.org/10.1515/jcde-2014-0024)
- Fernández-Caparrós, A., Natalie Gómez Handford, Stella Ramos (Eds). *Poéticas por venir, políticas del duelo*. Madrid: Verbum, 2014. ISBN: 978-84-9074.
<https://editorialverbum.es/producto/poeticas-venir-politicas-del-duelo>
- Fernández-Caparrós, A., Natalie Gómez Handford, Stella Ramos. "Introducción." *Poéticas por venir, políticas del duelo*. Madrid: Verbum, 2014, pp. 13-21. ISBN: 978-84-9074.
- Fernández-Caparrós, Ana. "A swirling, brilliant, cloudy mass of blues?: David Hare's adaptation of Schnitzler's *La Ronde*." *Adaptations, Versions and Perversions: Transnationality in Modern British Drama*, edited by Ignacio Ramos Gay. New Castle Upon Tyne: Cambridge Scholars Publishing, 2013, pp. 57-70. ISBN: 978-1-4438-4700-1.

- Fernández-Caparrós, Ana. "La recepción de la obra dramática de David Mamet en España". *Pygmalion: revista de teatro general y comparado*, vol. 5, 2013: "En torno a David Mamet", edited by Ana Antón-Pacheco and Ana Fernández-Caparrós, pp. 61-84. ISSN: 2171-3820. <https://www.ucm.es/revistapygmalion/pygmalion-5-13>
- Fernández-Caparrós, Ana. "The geography of imagination: urban mapping and social networks in John Guare's *Six Degrees of Separation*." *South Atlantic Review*, Vol.76, no.4 2011, pp. 57-74. ISSN: 0277-335. <https://www.jstor.org/stable/43738917>
- Fernández-Caparrós, Ana. "La era del jazz: el impacto nacional y transatlántico de la modernidad musical norteamericana en los años veinte". *Miradas transatlánticas. Transatlantic Vistas. Intercambios culturales entre Estados Unidos y Europa*, edited by Isabel Durán, Carmen Méndez and Jaime de Salas. Madrid: Fundamentos, 2011, pp. 219-240. ISBN: 978-84-245-1242-2
- Fernández-Caparrós, Ana. "A propósito de *The Secret Rapture*: El conflicto entre las pasiones y el compromiso político". *Primer Acto: Cuadernos de investigación teatral*, no. 333 VI, 2010, pp. 80-87. ISSN: 00328367.
- Fernández-Caparrós, Ana. "La estética de la omisión en *Come and Go*". *A vueltas con Beckett*, edited by Lourdes Carriedo, M^a Luisa Guerrero, Carmen Méndez and Fabio Vericat. Madrid: La Discreta, 2009, pp. 107-127. ISBN: 978-84-96322-29-5.
- Fernández-Caparrós, Ana. "The influence of jazz and the reconstruction of the imagination in Sam Shepard's *Suicide in B-Flat*: creating "a new dimension" in form and perception." *Estudios Ingleses de la Universidad Complutense*, vol.16, 2008, pp. 67-87. ISSN: 1133-0392.
- Fernández-Caparrós, Ana. "Ciudades libres: la dramaturgia subterránea del Off-Off Broadway neoyorquino en los años sesenta". *Revista de Filología Románica. Anejos Vol. VI: Ciudades imaginadas en la literatura y las artes*. Edited by Eugenia Popeanga Chelaru et al., 2008, pp. 144-150. ISSN 0212-999X.

Book Reviews

- Fernández-Caparrós, Ana. «Reseña de "Rosas En La Arena: Los Relatos De Susan Glaspell"». *Asparkia. Investigación Feminista*, n.º 43, diciembre de 2023, pp. 295-8, DOI:[10.6035/asparkia.7294](https://doi.org/10.6035/asparkia.7294).
- Fernández-Caparrós, Ana. "The late work of Sam Shepard." *Studies in Theatre and Performance*, vol. 38, no. 1, 2018, pp. 91-92. DOI: [10.1080/14682761.2016.1244977](https://doi.org/10.1080/14682761.2016.1244977)
- Fernández-Caparrós, Ana. "Brenda Murphy & Drew Eisenhauer (Eds.) (2013). *Intertextuality in American Drama: Critical Essays on Eugene O'Neill, Susan Glaspell, Thornton Wilder, Arthur Miller and Other Playwrights* Jefferson, N.C.: McFarland." *Cercles: Revue Pluridisciplinaire du Monde Anglophone*, 2013. ISSN:1292-8968. <http://www.cercles.com/review/r67/Murphy.html> - [ftn1](#)
- Fernández-Caparrós, Ana. "Muñoz Corcuera, A. & Di Biase E.T. (2012). *Barrie, Hook and Peter Pan: Studies in Contemporary Myth; Estudios sobre un mito contemporáneo*. Newcastle upon Tyne: Cambridge Scholars Publishing." *International Journal of English Studies*, vol.13, no.1,

2013, pp.203-205. Online ISSN: 1989-6131 Print ISSN: 1578-7044. Universidad de Extremadura DOI: <https://doi.org/10.6018/ijes/2013/1/165931>

Fernández-Caparrós, Ana. "Arthur Miller. *La muerte de un viajante* . Edición y traducción de Ramón Espejo Romero. Madrid, Cátedra, 2010, 328 pp." *Pygmalion: revista de teatro general y comparado*, Vol. 3, 2011, 231-235 (*Gorostiza y Buero Vallejo: un puente teatral entre España y Argentina*. Ed. Jorge Dubatti). ISSN: 2171-3820.

Fernández-Caparrós, Ana. "Shepard doorgelicht. Review: Johan Callens' *Dis/Figuring Sam Shepard*. Brussels: Peter Lang, 2007." *Documenta* vol. 16, no. 4, 2008, pp. 264-269. Gent: Documentatie Centrum voor Dramatische Kunst. ISSN: 0771-8640.

Translations

Jan Molema, Gaudí. *The Construction of Dreams*. Rotterdam: Episode Publishers, 2009. ISBN 978-90-5973-078-6.

Castro, B.; López Aranguren, J. y Lorenzo, R. (eds). *Distorsiones Urbanas*. Madrid: Servicio de Publicación de la Casa Encendida, 2006. ISBN 84-95321-85-5.

Castro, B.; López Aranguren, J. Y Lorenzo, R. (eds). *Basurama*. Madrid: Servicio de Publicación de la Casa Encendida, 2005. ISBN 84-95321-71-8.

FUNDED STAYS AS VISITING RESEARCHER IN FOREIGN INSTITUTIONS

Dipartimento di Lingue e Lettere Straniere, Università di Verona
2 July-4 October 2026 (Funded by Generalitat Valenciana)

New York Public Library for the Performing Arts, New York City
15-27 September 2024 (Funded by an ESSE Bursary Grant 2024)

Department of English, Basel University
February-August 2019 (Funded by the University of Valencia)

Theater Department, Hunter College, City University of New York (CUNY)
May 2017 (Funded by Generalitat Valenciana)

English Department, University of Zurich (UZH)
February-May 2015 (Funded by the University of Valencia)

Department of English, Georgia State University (GSU)
March-April 2012 (Funded by the University of Extremadura)

Language and Literatures Department, Vrije Universiteit Brussels (VUB)
February-April 2009 (Funded by Ministerio de Economía, Industria y Competitividad)

Theater Department, Hunter College, City University of New York (CUNY)
June-August 2007 (Funded by Comunidad de Madrid and Fondo Social Europeo).

MEMBER OF RESEARCH PROJECTS

Title: Maternidades Interseccionales: Narrativas matrifocales y nuevas formas de familia en la literatura anglófona/Intersectional Maternities: Matrifocal Narratives and New Forms of Family in Anglophone Literature.

Main Researcher: Maria Laura Arce Álvarez

Proyectos de Generación de Conocimiento, Ministerio de Ciencia, Innovación y Universidades y Agencia Estatal de Investigación.

Convocatoria 2024, clave: PID2024-160004OB-100

Title: La mujer emprendedora en las artes escénicas del siglo XIX en Gran Bretaña y su proyección en la actualidad.

Main Researcher: Laura Monrós Gaspar

Grupos de Investigación consolidable AICO, Conselleria d'Educació, Investigació, Cultura i Esport, Generalitat Valenciana. AICO/2021/225

Title: Entorno digital de investigación del teatro en lengua inglesa del siglo XIX escrito por mujeres. Fase 1 (GV/2018/A/106)

Main Researcher: Laura Monrós Gaspar

Projectes d'R+D+i desenvolupats per a grups d'investigació emergents, Conselleria d'Educació, Investigació, Cultura i Esport de la Generalitat Valenciana.

Title: "Fuentes francesas del teatro británico victoriano (1843-1901): Adaptación, industrial teatral e imperialismo cultural". FFI 2013-47961-R.

Main Researcher: Ignacio Ramos Gay.

Proyectos I+D+I - Programa estatal de investigación, desarrollo e innovación orientada a los retos de la sociedad (convocatoria 2013)

Title: "Construyendo Europa: literaturas en contacto y arquetipos literarios". UV-UNV - PRECOMP14-206579. CLAU ESPECÍFICA 20140461"

Main Researcher: Laura Monrós Gaspar

Proyectos precompetitivos de la Universitat de València (Adjunct researcher).

MEMBER OF RESEARCH GROUPS

Currently a member in the following stable Research Groups of the *University of Valencia*:

North-American Ethnic Literatures Research Group. Main Researcher: Anna Brígido-Corachán.
<https://www.uv.es/lenaval>

Literature, Arts and Performance Research Group. Main Researcher: Dr Laura Monrós Gaspar.
<http://www.uv.es/lapuv>

CONTRIBUTIONS TO CONFERENCES AND SEMINARS

Invited Lectures

“El conflicto entre las pasiones y el compromiso político en el teatro de David Hare”, *XIV Ciclo Autor: David Hare, el teatro como compromiso ético*, 10 Festival de Escena Contemporánea, Centro Cultural Moncloa, 5 de Febrero 2010.

Papers presented at National and International Conferences

“Visions of (Limited) Freedom: Grounded Mothers on the Twenty-first-century American Stage.” *EAAS 36th Biennial Conference: 1776-2026 Visions of Freedom*, Bologna 1-4 September 2026.

“Quiara Alegria Hudes’s hospitable, matricentric expansion and reconfiguration of the borders of American Theatre”, *7th International US Drama & Theatre Conference. Of Mutability and Malleability: Re-imagining the Contours of US Theatre and Drama*, 10-13 June, 2026. University of Toulouse-Jean Jaurès, France.

“On lightness, possibility and transformation in the theatre of Sarah Ruhl.” *47th Comparative Drama Conference*, London, 9-11 July 2025.

“When I look at you, I see nothing but becoming”: Theatrical Poetics of Care in Post-Recession US Drama.” *19th International Conference on Contemporary Narratives in English: The Relational Turn in the Literary Anglosphere: Writing Connection and Interdependence*. University of Zaragoza, May 21-23, 2025.

“Reconfiguring Inequality, Exclusion and Undocumentedness on the Contemporary American Stage: On Diversity and Hope.” *17th SAAS Conference*, University of Alicante, April 2025.

“Circles of Fractured Togetherness in 21st-Century Drama”. *Resilience in words and Bodies Symposium*, Sorbonne Université, 20 March 2024.

“American Dreams and Betrayals in Arthur Miller’s *Death of a Salesman*.” *American Dreams, American Journeys* LENA Research Seminar, Universitat de València, 12 December 2023.

“Mothers on the Contemporary American Stage: Towards a New Poetics of Representation”, *Gender Studies Graduate Seminar*, Universidad Autónoma de Madrid, 22 November 2023 (invited lecture).

“Lolita Chakrabarti’s Re-membering of the Nineteenth-century English Stage in *Red Velvet* (2012): A Neo-Victorian Reading.” *Women Staging and Re-staging the 19th century II International Conference*. Universitat de València, 18-20 October 2023.

“Quiara Alegria Hudes’s broken language and polyphonic theatrical experimentations: planting the seeds of Latinx and US Drama renewal in the 21st Century.” *North American Ethnic Literatures in the 21st Century: Intersectional / Transatlantic Perspectives. An International Symposium*. Universitat Jaume I, 25-26 May 2023.

- “Crisis and Transformation in Twenty-First-Century US Drama: Precarious Living and Resilient Characters” *16th International SAAS conference: “A Return to (What Never Was) Normal: Discourses of (Ab)Normalcy in US Culture, Literature, Arts, and Politics; Past, Present, and Future”*, Universidad de Granada, 28–30 March, 2023.
- “Frantic playing against crisis and disease: Sam Shepard’s *Red Cross*, Theatre in Quarantine’s *Blood Meal* and the renewal of the Off-Off-Broadway’s lavishness of theatrical imagination.” *6th International Conference on American Drama and Theater*, “Game Over!/: U.S. Drama and Theater and the End(s) of an American Idea(l)”, Universidad Autónoma de Madrid, 1–3 June 2022.
- “On Lovers and Fantasists in Sam Shepard’s *Fool for Love*”. Seminar: *Sam Shepard à la scène, à l’écran*, Université Toulouse Jean Jaurès, 25 March 2022. Invited paper.
- “Fear of Poverty, Fear of the Other: Precarity and Xenophobia in Lynn Nottage’s *Sweat*.” *15th INTERNATIONAL SAAS CONFERENCE: Fear Narratives and their role/use in the United States*, University of Deusto, Bilbao, March 24-26 2021.
- “*Desdemona*: Toni Morrison’s rewrites *Othello*.” *Honoring Toni Morrison’s Work and Legacy LENA’S Research Group Conference*, University of Valencia, 10 February 2020.
- “New realisms and the representation of precariousness in 21st-century US drama.” *43rd AEDEAN Conference*, University of Alicante, 13-15 November 2019.
- “Matilda Heron’s *Medea*, or the Wilful Avenger. Roundtable: Female Pygmalions: Women, Arts and the Theatre in the Nineteenth Century. *43rd AEDEAN Conference*, University of Alicante, 13-15 November 2019.
- “A yearning for analog feeling: Annie Baker’s love letter to the cinema and the theatre in *The Flick*.” *14th SAAS Conference: The Image and the Word: Interactions between American Literature, Media, Visual Arts and Film*, Universidad de Salamanca, 9-11 April 2019.
- “La noche era un jardín de ojos”: the nocturnal journey toward intimacy in Sam Shepard’s *Eyes for Consuela*.” *Staging American Night(s): representation(s) of intimacy*, University of Burgundy, 28-29 March 2019.
- “In search of grace and transformation: new American dramaturgies of gentleness and proximity in life and death.” *American Dramaturgies for the 21st Century: Engaging with the new millennium on stage*, Université Paris-Sorbonne – March 15-16, 2018.
- “Cowboys, cowgirls and the dream of horses on the contemporary American Stage.” *13th International SAAS Conference*, Universidad de Extremadura, 6-8 April 2017.
- “Knocking at the door of the dead: mourning, elegy and the transformative poetics of Sarah Ruhl’s *Eurydice*”. *4th International Conference on Myth-Criticism: Myth and Emotion*, Universidad Complutense de Madrid, 24-28 October 2016.
- “Staging memory and identity in 1960s American drama: Arthur Miller and the new generation of playwrights’ creation of theatrical mindscapes”, *International Arthur Miller Centennial Conference*, University of Extremadura, Cáceres. November 19-21, 2015.

- “No quiero ser”: raza, identidad y gótico en el teatro de Adrienne Kennedy de la década de los sesenta”, *Los monstruos de la razón: El gótico en las literaturas europeas y transatlánticas*. Universitat de València, 22-23 October 2015.
- “Ecological Representations In American Theatre: Toward The De-Centering Of The Human”. *(Re)sources de l'innovation: discours et representations*. Centre Universitaire Jean-François Champollion, 11 Septembre 2015.
- “Standing Between the Living and the Dead: Love, Memory and Community in Sarah Ruhl’s Twenty-first Century Theatrical Adaptation of Classical Myth”. *Global Britannia: Myth, Appropriation and Identity International Conference*. University of Valencia, 14-15 May 2015.
- “I know something better will happen tomorrow: Quiara Alegria Hudes’s Culture Beyond War in *Elliot, A Soldier’s Fugue*”, *12th Spanish Association of American Studies Conference: “American Communities in a Global World: Challenges for the New Millennium”*, Universidad Complutense de Madrid 25-27 March 2015.
- “The ascent and the Fall of the Horse Dreamer in Shepardian Drama”, *38th Conference of the Spanish Association for English and American Studies (AEDEAN)*, University of Alcalá de Henares, 12-14 November 2014.
- “Gertrude Stein y la Gran Guerra: pequeños emplazamientos y desplazamientos y desplazamientos en el frente doméstico”, *Jornadas La primera guerra mundial en las literaturas europeas y norteamericana*, Facultad de Filología, Traducció y Comunicació, Universitat de València, 23-24 October 2014.
- “Spaces for reconciliation in the contemporary American stage: transatlantic influences, hybrid spaces and meta-drama in the making of a community”, *Spaces of Dialogue: I International Conference in Transatlantic Literature*, Real Colegio Complutense at Harvard University, 24-25 April 2014.
- “Contemporary American Women Playwrights’ Transatlantic Odes to Lightness”, *XI International Conference on Women’s Studies, Gender Studies: Transatlantic Visions*, Universidad Complutense de Madrid, 13-14 April 2014.
- “The Theatrical Embodiment of Personal Memories: Stage as Mindscape in American Drama”, *Staging American Memory/ies Conference*, Université Toulouse-Le Mirail, 13-14 March 2014.
- “Fenómenos de trasposición en la dramaturgia norteamericana reciente: la ligereza del hibridismo de Sarah Ruhl”, *Voces y Vías Múltiples: Citas, préstamos y fenómenos de trasposición en la cultura, la lengua y las artes*, Casa de Velázquez y Facultad de Filología de la Universidad Complutense de Madrid, 24-25 October 2013.
- “Strategies for Formative Oral Assessment of EFL through Storytelling” (Poster), *4th International Assessment in Higher Education Conference*, Birmingham 26-27 June 2013. BEST POSTER AWARD.

- “Transcendents Transceivers: the Postmodern Transmission of Love in Sarah Ruhl’s *Dead Man’s Cell Phone*”, *11th International SAAS Conference: “TRANS-: The Poetics and Politics of Crossings in the US”*, Universidad de La Laguna, 20-22 March 2013.
- “Sarah Ruhl’s *Dead Man’s Cell Phone*: A Romance with Theatrical Imagination”, *4th International Conference on American Drama and Theater* (University of Cádiz, University of Málaga, University of Seville and ATDS), Sevilla, 28-30 May 2012.
- “Imaginative retaking of space in John Guare’s *Six Degrees of Separation*”. *Staging American Spaces Conference*, Georgia State University, Atlanta, 22-23 March 2012.
- “Dramatizing the Imagined: Sam Shepard’s experimental explorations of on-stage imagining in the sixties and the seventies”, *22nd Annual Conference on American Literature, American Literature Association (ALA)*, The Westin Copley Place, Boston, 26-29 May 2011.
- “Corazón Salvaje’: Passionate Mobility in Maria Irene Fornes’s *Sarita*”, *Staging American Mobility Conference*, Université Toulouse-Le Mirail, 25 March 2011.
- “Staging Inner Visions: The Imagination of the Early Plays of Adrienne Kennedy and Sam Shepard” *7th Annual St. Louis University Madrid Graduate Conference: Voices and Visions*, Madrid, 6 June 2009.
- “The Locus of Violence in Sam Shepard’s Drama: The Curse of the Starving Minds”, *III International Conference on American Drama and Theater: Violence on Stage*, Universidad de Cádiz, 29 May 2009.
- “La era del jazz: el impacto nacional y transatlántico de la modernidad musical norteamericana de los años veinte” Round Table: “Reinventando el viejo mundo: diálogos transatlánticos en la formación de imaginario modernista”. *XXIII Seminario internacional Pensamiento Anglonorteamericano XXIII: Norteamérica en Europa*, Facultad de Filología, Universidad Complutense de Madrid, 20-22 April 2009.
- “The Theatre of Sam Shepard: Staging visions of an American Self”, *Staging American Identity/L’ identité Américaine mise en scène: Colloque international du G.E.N.A.*, Université de Toulouse-Le Mirail, Toulouse, 12-13 March 2009.
- “Poetics of self-invention: the theatre of Sam Shepard” *AFEA Graduate Student Symposium*, Université Paul Valéry, Montpellier, 28 May 2008.
- “Ciudades prohibidas: la dramaturgia subterránea del Off-Off Broadway neoyorquino” Congreso Internacional *Ciudades Reales y Ciudades Imaginarias en la Literatura y en las Artes*, Facultad de Filología de la Universidad Complutense de Madrid, 4-9 May 2008.
- “After ‘a new dimension’: Sam Shepard’s jazzy experimentation in *Suicide in B flat*”, *XXI Congreso AEDEAN*, Facultad de Filología de la Universidade da Coruña, 14-17 November 2007.
- “Los jardines comunitarios de Nueva York”. Taller *Espacios residuales de la ciudad* dirigido por Carlos Texeira y Michael Moradiellos, La Casa Encendida de Madrid, 22-26 October 2007.

“La desaparición de la comunidad como crisis del individualismo en *Action*” en la mesa redonda “El individuo frente a la Comunidad” del XXI *Seminario de Pensamiento Angloamericano: Individualismo vs. Comunitarismo en el ámbito angloamericano*, Facultad de Filología de la Universidad Complutense de Madrid, 17 April 2007.

“La estética de la omisión en *Come and Go*”, Congreso Internacional *Les Langues de Beckett/Las Lenguas de Beckett/Beckett's Languages*, Facultad de Filología de la Universidad Complutense de Madrid e Instituto Francés, Madrid, 5-29 March 2007.

“Des-familiarizando lo cotidiano: Sam Shepard y el teatro norteamericano contemporáneo” III *Seminario Interdisciplinar de Estudios Literarios: El mal en la cultura norteamericana contemporánea*, Facultad de Filología de la Universidad Complutense de Madrid, 25- 27 October 2005.

ORGANIZATION OF CONFERENCES AND SEMINARS

Women Staging and Restaging the Nineteenth Century, Facultat de Filologia, Traducció i Comunicació, Universitat de València, 5-7 October 2022. (Organizing Committee)

Primeras Jornadas CIRCE, Enfoques comparativos para el estudio del teatro renacentista y barroco en la pantalla, Facultat de Filologia, Traducció i Comunicació, Universitat de València, 1-3 June 2022. (Organizing Committee)

Discourses of Fictional (Digital) TV Series, Universitat de València 3-6 noviembre 2022. (Scientific Committee)

Teaching & Theorizing Native American Literature as World Literature: An International Symposium, Facultat de Filologia, Traducció i Comunicació, Universitat de València, 1 October 2018. (Organizing Committee)

Staging 21st-Century American Crises, Facultat de Filologia, Traducció y Comunicació, Universitat de València, 9-10 March 2017. (Convenor)

Global Britannia: Myth, Appropriation and Identity, Facultat de Filologia, Traducció y Comunicació, Universitat de València, 14-15 May 2015. (Organizing Committee)

Staging American Sounds Conference, Facultad de Filología de la Universidad Complutense de Madrid, 9-10 May 2013. (Convenor)

IV *Seminario Interdisciplinar de Estudios Literarios: Poéticas por venir, políticas del duelo*, Facultad de Filología de la Universidad Complutense de Madrid, 28-31 October 2008. (Convenor and Organizing Committee)

International Conference on Travel Writing: On its Trail, Facultad de Filología de la Universidad Complutense de Madrid, 19-21 September 2007. (Organizing Committee)

VISITING PROFESSOR

Sorbonne University, Paris
18-21 March 2024
Erasmus+ Program

Amerika-Institut - LMU München
20-25 June 2016
Erasmus+ Program

Facoltà di Lingue e Letterature Straniere-Inglese, Università degli Studi di Bergamo,
3-9 May 2012
Course: Postmodern American Drama: An Introduction
Program: LLP-Erasmus UEx 2011-2012

EDUCATIONAL THEATRE PROJECTS IN HIGHER EDUCATION

Plays Directed

Sarita by Maria Irene Fornes, staged by *Strange Days* and performed at *IX International Conference on Women Studies*, Universidad Complutense de Madrid, 17 March 2010.

Why I Woke Up Ready to Fight by Jaqueline Lawton, staged and performed by undergraduate students of the University of Valencia at *Staging 21st-Century American Crises International Conference*, Universitat de València, 9 March 2017.