

## CURRICULUM VITAE

**PRISCILLA MELÉNDEZ**  
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**Department of Hispanic Studies**  
300 Summit Street  
Trinity College  
Hartford, CT 06106

### PERSONAL DATA:

Born: San Juan, Puerto Rico

### EDUCATION:

B.A. 1980 - University of Puerto Rico, Río Piedras  
magna cum laude

Ph.D. May 1985 - Romance Studies, Hispanic Literature  
Cornell University

**Thesis:** “El espejo en las tablas: Teatralidad y autoconciencia en el teatro hispanoamericano contemporáneo”

**Thesis director:** John W. Kronik

### AREAS OF RESEARCH INTEREST:

Modern Spanish American theatre and novel: modern comparative world theatre, Caribbean literature and culture, literary theory.

### FELLOWSHIPS, HONORS:

Spring 2019	Sabbatical leave
2017-18	Center for the Teaching and Learning Fellow. Trinity College <b>Project:</b> <i>From a Latin American Play to the Trinity College Stage: Transforming the Classroom into a Theatrical Space through Collaboration and Team Work</i>
Spring 2010	Nominated for the 2010 Undergraduate Student Government Professional Excellence Award, University of Connecticut, Storrs
Spring 2001	Sabbatical leave
Spring 1996	Research leave
1992-93	Sabbatical Leave
1992	College of Arts & Letters Nomination for Quality in Undergraduate Teaching Award
1989	Senior Class Council Nomination for the 1989 Outstanding Faculty Award
1988-89	All University Research Initiation Grant, MSU

**FELLOWSHIPS, HONORS (Cont.):**

1986, 1987	All University Research Grant, MSU
Summer 1986	The School of Criticism and Literary Theory Fellow, Dartmouth College
Spring 1986	Assignment to Research Duties, Department of Romance and Classical Languages, MSU
1982, 1983, 1984	Graduate Summer Fellowship, Cornell University
1982-83	Continuing Humanities Fellowship, Cornell University
1981-82	Cornell Graduate Tuition Award
1981-82	Berkowitz Stipend, Cornell University
1980-81	Cornell Graduate Fellowship
1976-80	Bachelor's degree with high honors University of Puerto Rico

**ACADEMIC POSITIONS:**

2018-	Professor of the Practice at Trinity College
2016-2018	Adjunct Professor at Trinity College
2012-2016	Visiting Professor at Trinity College
2011-2012	Visiting Professor at Southern CT State University
2010-2011	Visiting Professor at Stony Brook University
Summer 2010-20	Professor of Graduate Studies at the Middlebury Summer Language Spanish School, Middlebury, VT
2009-2010	Visiting Professor at the University of Connecticut, Storrs
2006-2009	Senior Lecturer at Yale University
2006-2007	Full Professor at The Pennsylvania State University
1994-2006	Associate Professor at The Pennsylvania State University
1989-1994	Associate Professor at Michigan State University
1985-1989	Assistant Professor at Michigan State University
1983-85	Teaching Assistant at Cornell University
1982	Research Assistant for Professor John W. Kronik, Cornell University

**PUBLICATIONS:****BOOKS:**

Asaltos al escenario: Humor, género e historia en el teatro de Sabina Berman

The book manuscript has been accepted for publishing by Bonilla Artiga Editores, Mexico. Expected date of publication, Spring 2021.

**BOOKS (Cont.):**

*The Politics of Farce in Contemporary Spanish American Theatre.* Chapel Hill: North Carolina Studies in Romance Languages and Literatures, 2006. 227 pp.

Cypess, Sandra. *Symposium* 61.4 (2008): 306-07.

*La dramaturgia hispanoamericana contemporánea: Teatralidad y autoconciencia.* Madrid: Pliegos, 1990. 189 pp.

Unruh, Vicky. "Cultural Enactments: Recent Books on Latin American Theatre." *Latin American Research Review*. 28.1 (1993): 141-149.

Taylor, Diana. *Latin American Theatre Review* 26.1 (1992): 196-98.

**ARTICLES AND CHAPTERS IN BOOKS:**

"An Island in Crisis: Theater Groups and Social Change in Puerto Rico in the New Millennium." Chapter in *Performances that Changed the Americas*. Under contract by Routledge.

"Teo- y narco-logías: Los mercaderes del templo en *El narco negocia con Dios* de Sabina Berman." *Latin American Theatre Review* 51.1 (2017): 5-19.

"Paisajes en movimiento: Desplazamiento y peregrinaje en *Nuestra Señora de las Nubes* de Arístides Vargas." *Revista Canadiense de Estudios Hispánicos* 39.3 (2015): 653-71.

"Parálisis, parloteo y performance en *Potestad* de Eduardo Pavlovsky." *Latin American Theatre Review* 49.1 (2015): 99-114. Special issue in Honor of George Woodyard (1934-2010).

"The Self /the Other: (Auto)Biographical Voices in the Theatre of Mario Vargas Llosa." *Review: Literature and Arts in the Americas* 87 (2013): 188-96.

"Inventing the Self, Fictionalizing the Other: False Memories in the Theatre of Mario Vargas Llosa." *Symposium* 66.2 (2012): 93-105.

As of December 2016, this essay ranked highly on the list of the most downloaded/cited *SYM* articles in the past five years.

"Sabina Berman: ¿Bestia teórica...?" *Paso de Gato: Revista Mexicana de Teatro* (Abril-Junio 2011): 7.

**ARTICLES AND CHAPTERS IN BOOKS (Cont.):**

“The Body and the Law in the Mexico/US Borderland: Violence and Violations in Hugo Salcedo’s *El viaje de los cantores* and Sabina Berman’s *Backyard*.” *Modern Drama* 54.1 (2011): 24-44.

“Disonancias musicales: Violencia y performance en *Cuarteto* de Eduardo Rovner.” *Latin American Theatre Review* 44.1 (2010): 9-28.

“Sacra escritura y secreta oralidad: *En el nombre de Dios* de Sabina Berman.” *Revista de Estudios Hispánicos* (Washington University) 43.1 (2009): 31-54.

“(De)Humanizing Humor: The Anthill of Life and Politics in the Theatre of the Mexican Sabina Berman.” *Studies in Twentieth and Twenty-First Century Literature*. 32.2 (2008): 359-85.

“Marx, Villa, Martín Luis Guzmán...: Fantasmas y modernidad en *Entre Villa y una mujer desnuda* de Sabina Berman.” *Hispanic Review* 72.4 (2004): 523-46.

“(In)Genio y figura hasta la sepultura: *Molière*, Berman, y sus asedios al teatro.” *Sediciosas seducciones: Sexo, poder y palabras en el teatro de Sabina Berman*. Ed. Jacqueline Bixler. Mexico: Escenología, 2004. 129-48.

“La retórica del *performance* en *Diatriba de amor contra un hombre sentado* de García Márquez.” *Revista Iberoamericana* 67:196 (2001): 539-55.

“*Orinoco*: Carballido y su ‘viaje de navegación’ por el teatro.” *Revista de Estudios Hispánicos* (Washington University) 32 (1998): 491-510.

“Genealogía y escritura en *Balún-Canán* de Rosario Castellanos.” *Modern Language Notes* 113 (1998): 339-63.

“Co(s)mic Conquest in Sabina Berman’s *Aguila o sol*.” *Perspectives on Contemporary Spanish American Theatre*. Ed. Frank Dauster. Lewisburg: Bucknell University Press, 1996. 19-36.

“Politicemos el humor y riámonos de la política: *Revolico en el Campo de Marte* de José Triana.” *Gestos* 10.19 (1995): 133-37.

“Silencios y ausencias en *Historia de Nadie* de Jorge Díaz.” *Estreno* 21.1 (1995): 11-13.

“‘Revolico en el Campo de Marte’: Triana y la farsa esperpéntica.” *Palabras más que comunes. Ensayos sobre el teatro de José Triana*. Ed. Kirsten Nigro. Boulder, CO: Society for Spanish & Spanish American Studies, 1994. 75-90.

**ARTICLES AND CHAPTERS IN BOOKS (Cont.):**

“Towards a Characterization of Latin American Farce.” *Siglo XX/20th Century* (1993): 135-153.

“Leñero’s *Los albañiles*: Assembling the Stage/Dismantling the Theatre.” *Latin American Literary Review* 21.41 (1993): 39-52.

“Lo uno y lo múltiple: Farsa e incesto en *Quintuples* de Luis Rafael Sánchez.” *Latin American Theatre Review* 26.1 (1992): 7-22.

“On Leñero’s *Martirio de Morelos*: Reading the Empty Stage.” *Gestos* 7.13 (1992): 51-64.

“Teoría teatral y teatro puertorriqueño de los 80.” *Latin American Theatre Review* [Special 25th Anniversary Issue] 25.2 (1992): 151-165.

“Contemporary Spanish-American Writers.” *The CASID Connection* (MSU) 7.3 (1992): 8, 18.

“Transgresión y transcripción: Ironía y ficción en *Kathie y el hipopótamo* de Vargas Llosa.” *Revista Canadiense de Estudios Hispánicos* 15.1 (1990): 35-47.

“La ‘antihistoria’ y la metaficción en *Corona de sombra* de Rodolfo Usigli.” *La Torre: Revista de la Universidad de Puerto Rico (Nueva Epoca)* 4.13 (1990): 49-69.

“A puerta cerrada: Triana y el teatro fuera del teatro.” *En busca de una imagen: Ensayos sobre el teatro de Griselda Gambaro y José Triana*. Ed. Diana Taylor. Ottawa, Canada: Girol Books, 1989. 155-164.

“La interpretación como metáfora y la metáfora de la interpretación: *Yo también hablo de la rosa* de Carballido.” *Alba de América* 7.12-13 (1989): 305-317.

“Writing and Reading the Palimpsest: Donoso's *El jardín de al lado*.” *Symposium* 41.3 (1987): 200-213.

Reprinted in *Contemporary Literary Criticism*. Vol. 99. Ed. Deborah A. Stanley Detroit: Gale Research, 1997. 223-29.

“El texto teatral como teoría: *Farsa del amor compradito* de Luis Rafael Sánchez.” *Revista de Estudios Hispánicos* (Universidad de Puerto Rico) 13 (1986): 109-118.

**ARTICLES AND CHAPTERS IN BOOKS (Cont.):**

“El espacio dramático como signo: *La noche de los asesinos* de José Triana.” *Latin American Theatre Review* 17.1 (1983): 25-35.

“Una teoría de la escritura en *El libro de Buen Amor* de Juan Ruiz, Aricpreste de Hita.” *Hispanic Journal* 4.1 (1983): 87-95.

**REVIEWS:**

Anne Lambright & Elisabeth Guerrero, eds. *Unfolding the City: Women Write the City in Latin America*. Minneapolis & London, University of Minnesota Press, 2007. 293 pp. *Gender, Place and Culture: A Journal of Feminist Geography* 15.6 (2008).

Taylor, Diana. *The Archive and the Repertoire: Performing Culture Memory in the Americas*. Durham & London: Duke UP, 2003. 326 pp.  
In *Revista Hispánica Moderna* 60.1 (2007): 119-23.

Bixler, Jacqueline. *Convention and Transgression: The Theatre of Emilio Carballido*. Lewisburg, PA: Bucknell UP, 1997. 256 pp.  
In *Gestos* 13.26 (1998): 197-201.

Fernández-Fernández, Ramiro. *El teatro del absurdo de José Triana (Ensayo de narratología greimasiana)*. Boulder, CO: Society of Spanish and Spanish-American Studies, 1995. 94 pp.  
In *Hispanófila* 123 (1998): 104-06.

Adam Versényi. *Theatre in Latin America: Religion, Politics and Culture from Cortés to the 1980s*. Cambridge & New York: Cambridge UP, 1993. 229 pp. In *MLN* 110.2 (1995): 454-57.

**Performance Review:** “Teatristas en el museo: *Huellas de hojalata* de Antonio Martorell.”

In *Latin American Theatre Review* 25.1 (1991): 157-160.

In *Diálogo* (University of Puerto Rico). Nov.-Dec. 1991. 36.

Alvin Joaquín Figueroa. *La prosa de Luis Rafael Sánchez: Texto y contexto*. New York: Peter Lang [University of Texas Studies in Contemporary Spanish-American Fiction], 1989. 220 pp.

In *Latin American Literary Review* 19.38 (1991): 104-107.

**REVIEWS:**

Matías Montes Huidobro. *Persona: Vida y máscara en el teatro puertorriqueño*. San Juan, P.R.: Centro de Estudios Avanzados de Puerto Rico y el Caribe, Ateneo Puertorriqueño, Universidad Interamericana, Tínglado Puertorriqueño, 1986. 631 pp.  
In *Latin American Theatre Review* 23.2 (1990): 161-63.

Daniel Zalacaín. *Teatro absurdista hispanoamericano*. Valencia y Chapel Hill: Albatros Ediciones Hispanofila, 1985. 198 pp.  
In *Latin American Theatre Review* 22.1 (1988): 142-44.

**PAPERS READ, INVITED PAPERS & LECTURES:**

Cuerpos y delitos en la frontera mexicana: Los feminicidios en el guión cinematográfico *Backyard*. Invited lecture at the Universidad Autónoma de Madrid. March 10, 2020.

“Muerte y poesía en la frontera mexicana: El viaje de los cantores y el teatro de Hugo Salcedo.” Invited lecturd at the Center of Latin American Studies, Boston University. November 14, 2019.

Desplazados, desaparecidos y buscados: El *Teatro X la Identidad* en el nuevo milenio argentino.” Middlebury College Summer Language School Round Table. July 11, 2019.

“Migración y exilio en el teatro hispanoamericano contemporáneo: Desplazamiento, peregrinaje, frontera.” Invited lecture at the Theatre Department. University of Puerto Rico. March 20, 2019.

“Fotografía y música: La monstruosidad artística en el teatro del argentino Eduardo Rovner.” Middlebury College Summer Language School Round Table.  
“Nuevos comienzos, nuevas miradas: Monstruos, zombies y otras criaturas.” July 12, 2018.

“Silencios y ausencias en la dramaturgia hispanoamericana: Instrumentos musicales y políticos en *El desconcierto* de Diana Raznovich.” Mid-America Conference on Hispanic Literature. Washington University-St. Louis, MO. November 26-28, 2017.

**PAPERS READ, INVITED PAPERS & LECTURES (Cont.):**

“Teo- y narco-logías” Los mercaderes del templo en *El narco negocia con Dios* de Sabina Berman.” Mid-America Conference on Hispanic Literature. University of Kansas-Lawrence. November 3-5, 2016.

- NECLAS (New England Council of Latin American Studies. Trinity College, Hartford. November 12, 2016.

“Bajo agua, sol y sereno... y (para colmo) no había luz: La crisis y los grupos teatrales puertorriqueños del nuevo milenio.” LASA (Latin American Studies Association). New York City, NY. May 27-30, 2016. [PANNEL ORGANIZER]

- **Invited speaker** for *A Dialogue on Transatlantic Writing* as part of a one-day conference: *Cristal Boarders in the Americas*. Brown University. October 21, 2016.

“Parálisis y performance: Precariedades políticas y psicológicas en *Potestad* de Eduardo Pavlovsky y *Desconcierto* de Diana Raznovich.” LASA (Latin American Studies Association). May 27-30, 2015. San Juan, PR.

“Parálisis, parloteo y performance en *Potestad* de Eduardo Pavlovsky.” Kentucky Foreign Language Conference. University of Kentucky, Lexington. April 23-25, 2015.

“Balseros y peregrinos: Formas del desplazamiento en *Mar nuestro* de Alberto Pedro y *Nuestra Señora de las Nubes* de Aristides Vargas.” The 64th Annual Mountain Interstate Foreign Language Conference, Furman University, South Carolina. October 16-18, 2014.

“Paisajes en movimiento: Desplazamiento y peregrinaje en *Nuestra Señora de las Nubes*.” Mid-America Conference on Hispanic Literature. University of Wisconsin-Madison. October 9-11, 2014.

“Trotsky and the Theatricalization of Death in *Rompecabezas* by Sabina Berman.” 2013 Modern Language Association. Boston. January 3-6, 2013.

- Lecture Series at the Department of Languages and Culture Studies, Trinity College. October 2013.

“Inventando el Yo, ficcionalizando el Otro: Falsas memorias en el teatro de Mario Vargas Llosa.” **Keynote speaker** at the Fiesta de la Lengua, University of Puerto Rico, Río Piedras. April 24-26, 2012.

“Trotsky y la teatralización de la muerte en *Rompecabezas* de Sabina Berman.” VI Transatlantic Conference. Brown University. April 11-14, 2012.



**PAPERS READ, INVITED PAPERS & LECTURES (Cont.):**

“Inventing the Self, Fictionalizing the Other: False Memories in the Theatre of Mario Vargas Llosa.” Invited lecture, Syracuse University. October 21, 2011.

“El despojo de La Lupe: Música y teatralidad en *Remolino en las aguas (Omiyiero)* de Gerardo Fullea León.” Latin American Studies Association (LASA). Toronto. October 6-10, 2010.

“Acusadores y acusados: Política e (in)justicia en *Sócrates, el encantador de almas* de Eduardo Rovner.” Mid-America Conference on Hispanic Literature. University of Kansas. November 5-7, 2009.

- Revised version: V Transatlantic Conference. Brown University. April 7-10, 2010.

“El cuerpo y la ley en la frontera: Violencia y violaciones en *El viaje de los cantores* de Hugo Salcedo y *Backyard* de Sabina Berman.” Guest lecturer at the Middlebury Spanish Language School. August 2009.

“The Body and the Law in the Borderlands: Violence and Violations in Hugo Salcedo’s *El viaje de los cantores* and Sabina Berman’s *Backyard*.” Guest lecturer at The University of Wisconsin, Madison. March 5, 2009.

- Guest lecturer at The University of Kansas. December 5, 2008.

Disonancias musicales: Violencia y performance en *Cuarteto* de Eduardo Rovner.” VII Latin American Theatre Today: Festival and Symposium. Virginia Tech University. March 26-29, 2008.

- IV Transatlantic Conference. Brown University. April 9-12, 2008.

“‘Que veinte años no es nada’: Música, sentimentalismo y humor (negro) en en la dramaturgia de Eduardo Rovner.” Latin American Studies Association (LASA). Montreal. September 5-8, 2007.

“(De)Humanizing Humor: The Anthill of Life and Politics in the Theatre of the Mexican Sabina Berman” Guest lecturer at the University of Oregon, Eugene. May 31, 2007.

“In(genio) y figura hasta los confines de la cultura: El arte literario de Luis Rafael Sánchez.” Introductory Plenary. Tercer Congreso Internacional: Escritura, Individuo y Sociedad en España, Las Américas y Puerto Rico en Homenaje a Luis Rafael Sánchez. November 16-18, 2006.

**PAPERS READ, INVITED PAPERS & LECTURES (Cont.):**

“Sacra escritura y secreta oralidad en *En el nombre de Dios* de Sabina Berman.” Latin American Studies Association. San Juan, PR. March 15-18, 2006.

“La ética del humor: Género, sexualidad e historia en el teatro de Sabina Berman.” VI Latin American Theatre Today Conference: Festival and Symposium. University of Connecticut, Storrs. April 6-9, 2005.

“La teatralización de la muerte en *En el nombre de Dios* de Sabina Berman.” XV Congreso del Instituto Internacional de Hispanistas. Monterrey, Mexico. July 19-24, 2004.

- Revised version: “La teatralización de la muerte: Oralidad y escritura en *En el nombre de Dios* de Sabina Berman.” SAMLA. Roanoke, Virginia. November 12-14, 2004.

“Poesía y poética en el teatro de José Triana.” V Latin American Theatre Today Conference. University of Kansas. April 2-5, 2003.

“(In)genio y figura hasta la sepultura: *Molière*, Berman, y sus asedios al teatro.” Kentucky Foreign Language Conference. April 18-20, 2002.

- Literatura, individuo y sociedad en España y las Américas. University of Puerto Rico-Arecibo. November 21-23, 2002.

“Marx, Villa, Martín Luis Guzmán...: Fantasmas y fantoches en *Entre Villa y una mujer desnuda* de Sabina Berman.” “Recent Trends in Latin American Theatre” at the 2000 Annual MLA Convention in Washington, DC. December 2000.

- XIV Congreso de la Asociación Internacional de Hispanistas. New York. July 16-21, 2001.

“Placeres, apetitos y acidez en *El suplicio del placer* de Sabina Berman.” XXXIII Congreso del Instituto Internacional de Literatura Iberoamericana. Salamanca, Spain. June 26-30, 2000.

“La retórica del *performance* en *Diatriba de amor contra un hombre sentado* de García Márquez.” XXXII Congreso del Instituto Internacional de Literatura Iberoamericana. Santiago, Chile. June 29-July 2, 1998.

Escritura, individuo y sociedad en España y las Américas: Congreso en Homenaje a las Hermanas Luce López-Baralt y Mercedes López-Baralt. Universidad de Puerto Rico, Colegio de Arecibo. November 19-21, 1998.

**PAPERS READ, INVITED PAPERS & LECTURES (Cont.):**

Revised and expanded versions

- Latin American Theatre Today Conference: Festival and Symposium. University of Kansas, Lawrence. March 29-April 1, 2000.
- Revised and expanded version presented as lecture at Emory University, Atlanta. April 27, 2000.

“*Orinoco: Carballido y su ‘viaje de navegación’ por el teatro.*” Latin American Theatre Today Conference: Festival and Symposium. University of Kansas, Lawrence. April 2-5, 1997.

- Revised and expanded version presented as lecture at Brigham Young University. March 10, 1998.

“Genealogía y escritura en *Balún-Canán* de Rosario Castellanos.” Mid-America Conference on Hispanic Literature. University of Colorado, Boulder. October 12-15, 1995.

“Towards a Characterization of Latin American Farce.” PSU Comparative Literature Luncheon. Penn State University. April 24, 1995.

“*Águila o sol* de Sabina Berman: El reverso de la conquista y del teatro.” Theatricality and Postmodernity: The *Mise en scene*: Chicano, Latin American, Luso-Brazilian, Spanish, US Latino Theaters. University of California, Irvine. February 3-5, 1994.

“Co[s]mic Conquest in Sabina Berman’s *Águila o sol*.” A Stage of Their Own/Un Escenario Propio: A Symposium/Festival on Spanish, Latin American and U.S. Latina Women in the Theatre. University of Cincinnati. October 5-8, 1994.

- Expanded and revised version presented as lecture at Vanderbilt University. February 13, 1997.

“Theatre and History: The Mexican Experience.” Lecture at Aquinas College, Grand Rapids, MI. April 6, 1994.

“(In)Decency and (Dis)Pleasure in Sabina Berman’s *El suplicio del placer*.” Mid-America Conference on Hispanic Literature. Washington University, St. Louis. Oct. 14-16, 1993.

“*Revolico en el Campo de Marte: Triana y la farsa esperpéntica.*” AATSP-Cancun, Mexico. August 9-13, 1992.

**PAPERS READ, INVITED PAPERS & LECTURES (Cont.):**

“‘Imalabra’: Imagen y palabra en los *Teatros Ambulantes*.” Latin American Theatre Today Conference. University of Kansas, Lawrence. April 28-May 2, 1992.

“Prolegómeno a los epílogos de Vargas Llosa.” Kentucky Foreign Language Conference. April 25-27, 1991.

“Lo uno y lo múltiple: Farsa e incesto en *Quíntuples* de Luis Rafael Sánchez.” XVI International Congress of the Latin American Studies Association (LASA). Washington, D.C. April 4-6, 1991.

“On Leñero’s *Martirio de Morelos*: Reading the Empty Stage.” Expanded and revised version. Guest lecturer at The University of Kansas, Lawrence. March 21, 1991.

- Invited paper read at the conference Representation of Otherness in Latin American and Chicano Theater. University of California, Irvine (Short version). October 18-20, 1990.

“Burla y bufonería: Comedias afrocubanas de Alejo Carpentier.” MLA Annual Convention. Washington, D.C. December 28, 1989.

“Farsa y falsedad en la dramaturgia caribeña: *Quíntuples* o el éxito del fracaso.” Kentucky Foreign Language Conference. April 1989.

“Leñero’s *Los albañiles*: Assembling the Stage/Dismantling the Theatre.” Abbreviated version presented as paper at Mid-America Conference on Hispanic Literature, The University of Kansas. November 9-11, 1989.

- Guest lecturer at Kalamazoo College, Michigan. October 1988.

“La interpretación como metáfora y la metáfora de la interpretación: *Yo también hablo de la rosa* de Carballido.” Kentucky Foreign Language Conference. April 1988.

“The Chilean Prison: Writing and Reading the Palimpsest in Donoso’s *El jardín de al lado*.” *Charlas*, Center for Latin American and Caribbean Studies, MSU. October 21, 1987.

“A puerta cerrada: Triana y el teatro fuera del teatro.” Invited paper read at the Conference on Latin American Theatre. Dartmouth College. October 6-8, 1987.

“La ‘antihistoria’ y la metaficción en *Corona de sombra* de Usigli.” AATSP-Los Angeles. August 12-16, 1987.

**PAPERS READ, INVITED PAPERS & LECTURES (Cont.):**

“Teatro/historia/ cuento: Ficción histórica y realidad artística en *Historias para ser contadas* de Dragún.” Simposio sobre teatro social latinoamericano. University of Chicago. May 16, 1987.

“Creación y autocreación en *La señorita de Tacna* de Mario Vargas Llosa.” Kentucky Foreign Language Conference. April 1987.

“Barroco, vanguardia, modernidad: Hacia un deslinde de la historia literaria.” The Philological Association of the Carolinas. March 1987.

“Transgresión y transcripción: Ironía y ficción en *Kathie y el hipopótamo*.” 1986 MLA Convention, New York. December 1986.

- Lecture at the Universidad Católica Madre y Maestra, Santiago de los Caballeros, Dominican Republic. February 1988.

“El texto teatral como teoría: *Farsa del amor comprado* de Luis Rafael Sánchez.” Festival/Symposium. Contexts and Perspectives: Latin American Theatre Today. University of Kansas. April 1982.

**DIRECTOR OF PH.D. DISSERTATIONS:**

1987-89	“Imaginación y delirio: El teatro de Mauricio Rosencof” Silka Freire, Michigan State University
1989-91	“Autobiografía y exilio en la novela contemporánea de Sonora” Francisco González, Michigan State University
1989-93	“Alienation and Entrapment in Four Novels by Manuel Puig” Nancy Broughton, Michigan State University
1992-94	“La (con)textualización de la poesía postmoderna mexicana: Pedro Salvador Ale, David Huerta y Coral Bracho” Ronald Haladyna, Michigan State University
1996-	“El retrato dudoso: La ‘nueva novella’ factual ante su tradición” José Torres
1998-2002	“Standing at the Threshold: Ritual in Inter-American Women’s Drama” Liza Acosta (Comparative Literature) (co-director with Professor Tom Beebee), Penn State University

**DIRECTOR OF PH.D. DISSERTATIONS (Cont.):**

- 2000-2002                    “Genealogía de la memoria: Ficción autobiográfica en la transición española”  
Laura Trujillo (co-director with Professor Javier Escudero), Penn State University
- 2000-2003                    “Discourses in Dialogue: Theatre, Drama and Performance in Contemporary Spanish American Narrative”  
Lydia Barovero (co-director with Professor Aníbal González), Penn State University
- 2007-2009                    Member of two dissertation committees at Penn State University: Luis Flores-Portero, Silvia Ruiz-Tresgallo
- 2011-2012                    “La adaptación de la conquista en el teatro chileno contemporáneo.”  
María Olivares, Catholic University.

**ADMINISTRATIVE/COMMITTEE EXPERIENCE:****UNIVERSITY:**

Fall 2018	Interim Chair for Hispanic Studies, LACS
2018-2019	Member of the Faculty Research Committee
2017-2018	INTS Faculty Advisor for Caribbean and Latin American Studies, Trinity College.
2016-2017	Associate director of the Center for Caribbean Studies, Trinity College. <ul style="list-style-type: none"> <li>• Oversaw the inauguration and structuring of the Center with Professor Leslie Desmangles.</li> </ul>
2015-2018	Member of the Faculty Diversity Working Group
2014-	Member of the International Studies Program (INTS), Trinity College
2012-2017	Member of the Caribbean and Latin American Studies (CLAS). Trinity College
2006-2009	Member of the Center for Latin American and Iberian Studies, Yale University
2003	Faculty Selection Committee for the review of Schreyer Honors College applications for Fall 2003. PSU
1996-97	Member of the AD-14 Committee to review the Dean of the College of Liberal Arts, PSU
1992, 1994	Distinguished Minority Freshman Scholarship Committee, MSU
1990-91	Joint Subcommittee on Maternity and Dependent Care Policy Issues, MSU
1990	Award Committee for State of Michigan Teaching Excellence Fund and Amoco Corporation, MSU
1989-90	Alliance for Success Committee, MSU
1989-92	University Awards Committee, MSU
1989	Admissions Policy and Entrance Requirements Task Force, Provost Office, MSU
1988-91	Advisory Committee for the Center of Latin American and Caribbean Studies, MSU
1988-91	Women's Advisory Committee to the Provost, MSU
1987-89	Member of the Center for Advanced Study of International
International	Development (CASID) Fellowship Committee, MSU

**COLLEGE:**

2008-2009	Director of a Senior Essay: Sarah Whitfield, Yale
Spring 2007	Director of two Senior Essays: Megan Fountain and John Mahoney, Yale
2002- 2006	Member of the College of Liberal Arts Integrity Committee

**COLLEGE (Cont.)**

1999-2000	Member of the Headship Search Committee, PSU
1997-2001	Library Committee, PSU
1996	Mentor for Junior faculty at the College of Liberal Arts, PSU
1994-96	College of Liberal Arts Diversity Committee, PSU
1994-95	Latin American Studies Committee, PSU
1994	Reviewer for the RGSO Award Competition, PSU
1987-88	Advisory Committee to the Provost to Address Chicano/Hispanic Student Concerns, MSU
1987-90	Member of the University Appeals Board, MSU
1992/1990	Dissertation Fellowship Review Committee
1990	Guest speaker for the “Meet Your College” presentation. Topic: “Being a Teacher/Mentor”
1989	Comparative Literature Steering Committee
1988	Reviewer for the Ryder’s Scholarship
1988	College of Arts and Letters Faculty Representative for Marcial Ocasio’s dissertation defense: “Mexican Urban History: The Case of Tampico, Tamaulipas.” Department of History, MSU
1987, 88, 90, 91	Reviewer for AURIG Fellowships
1987	Member of the Foreign Language Week Organizing Committee, MSU
1986, 1988	Member of the Organizing Committee for the Conference in Modern Literature, MSU

**DEPARTMENT:**

2018 (Spring)	Organizer of LACS Distinguished Scholar Lecture: “To Play is the Thing! Jugando Mamá, Jugando...” by theater director and university professor Rosa Luisa Márquez, and painter and graphic artist Antonio Martorell. March 19-23, 2018. <ul style="list-style-type: none"> <li>• Organizer of a bilingual theatre workshop with Márquez and Martorell: “Imágenes (Images).” March 20, 2018</li> <li>• Organizer of the panel discussion “Making Art in Puerto Rico in the Aftermath of Debt and Disaster.” March 21, 2018.</li> <li>• Organizer during Common Hour of Miguel Villafañe’s video Presentation: <i>Antonio Martorell visita los tesoros de la pintura puertorriqueña</i> (In Spanish with English subtitles)</li> </ul>
2015-19 (Fall semester)	Organizer of the Hispanic Studies Open House
2005 (Spring)	Organizer of a one-day symposium on Spanish American Theatre
2004-2006	Member of the S.I.P. Activities Committee



**DEPARTMENT (Cont.):**

2004-05	Chair of Second Year Review for Professor Maria Truglio (Italian)
2002-2004	Organizer of Majors & Minors Night
2001-2004	Chair of the S.I.P. Activities Committee (committee in charge of organizing the lecture series for the academic year)
1999-2000	Member of the S.I.P. Head Search Committee
1998-	S.I.P. Honor's Advisor for the Schreyer Honors College
1997-99	Chair of the Undergraduate Committee, PSU (In charge of the revisions of the Spanish Undergraduate curriculum)
1996-97	Chair of the Committee to review procedures for the Masters and Doctoral Programs in Hispanic Literature, PSU.
1995-99	Chair of the Committee for Library Acquisitions, PSU
1994-	S.I.P. Undergraduate Advisor, PSU
1994-2005	Undergraduate Committee member, PSU
1993-94	Search Committee - French Position, MSU
1990-92	Advisory Committee (Chair 1990-91)
1990-91	Acting Graduate Advisor, MSU
1987-89	Undergraduate Affairs Committee, MSU
1987-89	Graduate Affairs Committee, RCL
1987	Member of the Foreign Language Week Organizing Committee, MSS
1986	Chair of the M.A./ Ph.D. Oral Examination
1986, 1988, 1989	Member of the Search Committee - Italian Position

**RELEVANT PROFESSIONAL ACTIVITIES AND SERVICE:**

Organizer of a session, *National and Transnational Displacements: Staging Migration in Contemporary Latin American Theater and Performance* for the 2019 LASA Congress (Latin American Studies Association). May 2019. **ACCEPTED**

Guest Moderator: "Rebuilding Puerto Rico after Hurricane María." Yale University. February 16, 2018.

Organizer of a lecture at Trinity College by Professor Vicky Unruh, Emeritus of the University of Kansas: "'Casa tomada': (Re)possession and (Re)conciliation with the Diaspora in Cuba's Cultural Imaginary." February 27, 2017.

**RELEVANT PROFESSIONAL ACTIVITIES AND SERVICE (Cont.):**

Organizer of a two-panel session, *Culturas y contra-culturas en transición: Grupos teatrales latinos y latinoamericanos (I) (II)* for the 2016 LASA Congress (Latin American Studies Association). May 2016.

Organizer of the session *Escenas precarias: Adaptación, exilio y resistencia en el teatro hispanoamericano contemporáneo*. 2015 LASA Congress. May 2015.

Track chair for the Literary Studies: Contemporary Track of the 2016 Congress of LASA (Latin American Studies Association)

Co-organizer of six sessions in Honor of Professor Sandra M. Cypess. Annual Kentucky Foreign Language Conference. University of Kentucky, Lexington. April 23-205, 2015.

Organizer of the session *Fronteras sexuales y políticas en el teatro hispanoamericano contemporáneo*. The 64th Annual Mountain Interstate Foreign Language Conference, Furman University, South Carolina. October 16-18, 2014.

Organizer of a lecture at Trinity College by Professor Amalia Gladhart: "Writing Through Translation in Creative and Scholarly Practice." February 2014.

Organizer of the 2013 Boston MLA session *Political Play: Memory and Violence in Latin American Theatre*. January 3-6, 2013 (Accepted).

Organizer of the session "Cruces transatlánticos y transnacionales en el teatro hispanoamericano contemporáneo" at the VI Transatlantic Conference. Brown University. April 11-14, 2012.

Organizer of a lecture at Yale by Professor Sharon Magnarelli (Quinnipiac University). February 2007.

Juror (one of three) for the *II Premio Teatral George Woodyard*. Playwriting competition of unpublished theatre pieces written in Spanish by residents of Latin American countries or Hispanic writers living in the US. Awarded by the University of Connecticut. May-June 2007.

Evaluation for Tenure and promotion (The University of Kansas), 2006.

Evaluation for Tenure and promotion (Bucknell University), 2005.

Organizer of a one-day symposium on Contemporary Spanish American theatre: *Nation and Theatre in Mexico and Argentina* (Guest speakers: Professors Sandra

Cypess, Amalia Gladhart, and Stuart Day. Respondent: Professor John Kronik. PSU. March 18, 2005.

**RELEVANT PROFESSIONAL ACTIVITIES AND SERVICE (Cont.):**

Reader/Performer for the Martin Luther King Jr. Dinner presentation. January 2004.

Organizer of the visit to PSU of Professor John W. Kronik (Cornell University). April 2004.

Radio interview on Latin American literary topics at Radio Universidad de Puerto Rico. "Uno, dos, tres probando." July 2002.

Evaluation for Tenure and promotion (University of Connecticut), 2003.

Co-Organizer of sessions in Honor of John W. Kronik. 55th Annual Kentucky Foreign Language Conference. University of Kentucky, Lexington. April 18-20, 2002.

Organizer of the session "Fronteras de la literatura latinoamericana contemporánea." 55th Annual Kentucky Foreign Language Conference. April 18-20, 2002.

Two two-day seminars on "Modernity and Postmodernity in the Spanish American Novel." Instituto Cervantes in Rio de Janeiro and Sao Paulo, Brazil. April 27-May 6, 2002.

Round Table with Brazilian Hispanic Scholars: "Orientaciones sobre los estudios teóricos y críticos actuales en la literatura latinoamericana". Instituto Cervantes, Rio de Janeiro, Brazil. April 30, 2002.

Organizer of the visit to PSU of the Colombian storyteller Carolina Rueda. September 26-27, 2002.

Organizer of a theatre performance by *Teatrotaller* (Cornell University) of Emilio Carballido's *Te juro Juana que tengo ganas*. December 2, 2000.

Advisor for the Puerto Rican Student Association. 1999-2001.

Guest speaker at the Hispanic Awareness Day (Hispanic high school students from Pennsylvania are invited to spend the day at Penn State)

Organizer of Professor Jacqueline Bixler's visit and lecture on Spanish American theatre to PSU. March 1998.

Organizer of the lecture at PSU and visit to U.S. universities of the Mexican playwright Sabina Berman. September 1995.

**RELEVANT PROFESSIONAL ACTIVITIES AND SERVICE:**

MLA Representative to the Delegate Assembly for the Division of 20th-century Spanish American Literature, 1994-97.

Outside reviewer for the Division of Research Programs of the National Endowment for the Humanities, 1993-94.

Workshop on Multicultural Dissonance in the Classroom. MSU, November 18-19, 1993.

Juror, *Letras de Oro*-Drama Competition. National literary competition organized by the University of Miami, 1992-93.

Organizer of the visit to MSU of two Puerto Rican artists and performers: Director Rosa Luisa Márquez and graphic artist Antonio Martorell. October 28-31, 1992.

Organizer/Session leader of "Re-writing Politics in the Spanish American Theatre of the 1980s." AATSP-Cancun, Mexico. August 9-13, 1992.

Organizer of the lecture at MSU of the Puerto Rican playwright and novelist Luis Rafael Sánchez. April 10-12, 1992.

Co-advisor for the Spanish Club, 1991-1994.

Guest speaker for Chispa Association: Panel on the Puerto Rican plebiscite. MSU, May 1991.

Organizer/Session leader of "Valoración crítica de la obra de Luis Rafael Sánchez." XVI International Congress of LASA, Washington, D.C., 1991.

Guest speaker at History 102: "Introduction to Latin American Literature," 1990, 1991.

Guest Observer to the second meeting of the International Advisory Committee of the African Diaspora Research Project. May 1990.

Organizer/Session leader of "Farce and Falseness in the Contemporary Spanish-American Theatre." MLA Convention, Washington D.C. December 1989.

Faculty Director of the MSU Overseas Spanish Language, Culture and Literature Program, Santiago de los Caballeros, Dominican Republic. Jan.-March 1988.

Keynote Speaker at the San José de las Matas Patronato del Arte y la Cultura, Dominican Republic. February 1988.

### **RELEVANT PROFESSIONAL ACTIVITIES AND SERVICE:**

Organizer/Session leader of “Ideología y estética en el teatro hispanoamericano contemporáneo.” AATSP-Los Angeles, 1987.

Organizer of the session “Dramatic Irony in the Spanish American Theatre: The 1980s.” MLA Annual Convention. December 1986.

Chair of session on Latin American Literature, Conference in Modern Literature, MSU 1986.

Organized activities during the Foreign Language Week on the Spanish Postwar Novel, MSU, 1986.

Lecture on “El Puerto Rico de hoy.” Sponsored by the MSU Spanish Club, 1986.

### **EDITORIAL DUTIES**

Co-editor with Professor Amalia Gladhart of a special issue in honor of Professor Sandra M. Cypess: **Gender Politics and Cultural Memory in Contemporary Latin American Theatre.** *Latin American Theatre Review* 51.1 (Fall 2017).

- Meléndez, Priscilla & Amalia Gladhart. “Introduction. In Honor of Sandra Messinger Cypess: Creator of Critical Dialogues.”
- 13 essays were included in this special issue
  
- *La Colmena. Revista de la Universidad Autónoma del Estado de México.* February 2018.
- Editorial Board for *Symposium: A Quarterly Journal in Modern Literatures* (2011-2017)
- Editorial Board for the *Revista Iberoamericana* (2010-)
- Editorial Board for *Latin American Theatre Review*
- Reviewer for *Gestos*, Journal devoted to the theory and practice of Hispanic theatre
- Evaluation of manuscripts for: Temple UP; The North Carolina Romance Studies in Languages and Literatures series; MLA’s Texts and Translation series; Palgrave Macmillan
- Reviewer for the *World Encyclopedia of Contemporary Theatre*
- Reviewer for *Hispanic Review*
- Reviewer for *Revista Hispánica Moderna*
- Reviewer for University of Texas Press



**MEMBERSHIPS:**

American Association for Teachers of Spanish and Portuguese (AATSP)  
Instituto Internacional de Literatura Iberoamericana (IILI)  
Modern Language Association of America (MLA)  
Asociación Internacional de Hispanistas (AIH)  
Latin American Studies Association (LASA)  
New England Council of Latin American Studies (NECLAS)

**WORK IN PROGRESS:**

Guest editor for the journal *Review: Literature and Arts of the Americas* (City University of New York). Preparation of a special issue titled *Latin American and Latinx Theater Today*. My responsibilities are to commission 4 critical essays and between 12-14 unpublished plays from Latin American and Latinx playwrights. The works written in Spanish will all be translated into English. Once all the material is gathered, I will write an introduction connecting the essays and the plays. I am in the process of receiving the contributions from the playwrights and sending the plays to be translated. *Review* 104 (Spring 2022).

An essay devoted to the plays of the Argentine playwright Eduardo Rovner and published in the journal *Latin American Theatre Review* —“Que veinte años no es nada’: Música, sentimentalismo y humor (negro) en la dramaturgia de Eduardo Rovner”—, and another titled “El despojo de La Lupe: Música y teatralidad en *Remolino en las aguas (Omiyero)* de Gerardo Fullea León” are now part of a larger project on music and theatre: “Disonancias en escena: El protagonismo cultural y político de la música en el teatro hispanoamericano contemporáneo.”

**Courses Taught:**

**CORNELL UNIVERSITY:**

- Spanish Advanced Composition and Conversation

**MICHIGAN STATE UNIVERSITY:**

**Undergraduate Courses:**

- Second Year Spanish
- Spanish Advanced Grammar and Composition
- Introduction to the Reading of Hispanic Literature
- Contemporary Spanish American Culture and Society
- Introduction to Spanish American Literature
- Contemporary Puerto Rican Literature
- Major Authors in Contemporary Spanish American Literature
- Latin American Literature in Translation
- Masterpieces of Romance Literature in English Translation
- Puerto Rican Theatre
- Gender Issues in Contemporary Spanish American Literature
- Twentieth Century Caribbean Literature
- Survey in Twentieth-Century Spanish American Literature

**Graduate Courses:**

- Studies in Contemporary Spanish American Novel from 1970 to the Present
- Studies in Contemporary Spanish American Theatre
- Studies in Caribbean Prose
- The Works of Mario Vargas Llosa
- Contemporary Mexican Theatre
- Contemporary Mexican Narrative
- Feminist Literary Criticism
- Genre Theory

**PENN STATE UNIVERSITY**

**Undergraduate Courses:**

- Intermediate Reading
- Introduction to Hispanic Literature
- Masterpieces of Spanish American Literature (Survey)
- Gender Issues in Contemporary Spanish American Narrative
- The Narrative Work of Gabriel García Márquez
- Stylistics
- Literature of the Hispanic Caribbean
- Iberoamerican Civilization
- Advanced Grammar and Composition Through Reading
- La huella de Jorge Luis Borges en la cuentística de América del Sur
- From Page to Stage: Performing Spanish American Contemporary Theatre



Currents of Spanish American Theatre

**PENN STATE UNIVERSITY**

**Graduate Courses:**

- Contemporary Mexican Narrative
- Postmodern Currents in Contemporary Spanish American Theatre
- Genealogical Discourses in Spanish American Women's Writing
- Humor and Irony in Contemporary Spanish American Theatre
- Documentary and Literary Aspects in the Work of Gabriel García Márquez
- Canon and Postmodernity in Contemporary Spanish American Theatre
- From the Rio Grande to the River Plate: Comparative Perspectives in Contemporary Mexican and Argentine Theatres
- Revolution and (Post)Modernity in Contemporary Mexican Narrative

**YALE UNIVERSITY**

**Undergraduate courses:**

- Revolution and the Arts in Twentieth-Century Spanish America
- Currents in Spanish American Theatre
- Genealogical Discourse and Spanish American Women's Writing
- Politics and Violence in Contemporary Spanish American Theatre
- Mexican Narrative: From the Revolution of 1910 to the Present
- Comparative Readings in Contemporary Mexican and Argentine Theatres
- Studies in Latin American Literature II
- Politics and Culture in Mexican Narrative: From 1968 (Tlatelolco) to the Present

**Graduate courses:**

- Postmodernism and Performance in Contemporary Spanish American Theatre

**UNIVERSITY OF CONNECTICUT, STORRS**

**Undergraduate courses:**

- Revolutions and the Arts in Latin America (in English)
- Advanced Spanish Composition (W)
- Politics and Modernity in Spanish Caribbean Narrative

**Graduate courses:**

- Politics, Violence, and Memory in Contemporary Spanish American Theatre

**STONY BROOK UNIVERSITY**

**Undergraduate courses:**

- Latin America Today: Revolutions and the Arts in Latin America (in English)
- Latin American Civilization (from the pre-Hispanic times to the present)
- Survey on Spanish American Literature

**SOUTHERN CT STATE UNIVERSITY**

**Undergraduate courses:**

- Spanish 101
- Contemporary Spanish American Theatre and Performance

**Graduate courses:**

- Modernismo and Modernity in Spanish American Literature

**TRINITY COLLEGE, HARTFORD**

- Intermediate Spanish 1
- Advance Grammar and Composition
- Film and Conversation
- Twentieth Century Spanish American Revolutions: Literature, Painting, and Film
- Self, Society, and Writing in Latin American *Autoficción* (Latin American Literature in Translation (Spring 2014)
- Latin American Culture and Civilization I
- Latin American Culture and Civilization II
- Spanish for Heritage Students (Fall 2014)
- Cultural Analysis
- Politics and Violence in Contemporary Spanish American Theatre (Spring 2015)
- Twentieth Century Latin America Revolutions And The Arts: Mexican Muralism, Cuban Film and Nicaraguan Poetry (**First Year Seminar**) (Fall 2015)
- Migration and Exile in Contemporary Spanish American Theater (Spring 2016)
- Politics and Modernity in Caribbean Culture and Literature (Fall 2016)

**MIDDLEBURY COLLEGE (Summer Spanish School Undergraduate & Graduate Program)**

- Politics and History in Latin American Theatre (2016)
- Twentieth Century Latin America Revolutions And The Arts: Mexican Muralism, Cuban Film and Nicaraguan Poetry (2016)
- Literary Analysis (2010-15)
- Politics, Violence and Memory in Contemporary Spanish American Theatre (2010, 2012)
- Comparative Readings in Contemporary Mexican and Argentine Theatres (2011)
- Migration and Exile in Contemporary Spanish American Theatre (2013, 2014)