

CURRICULUM VITAE

David J. Amelang

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PRESENT EMPLOYMENT

Assistant Professor (certified to the rank of Associate Professor) in English Literature at the Department of English Philology of the *Universidad Autónoma de Madrid*, Madrid (Spain). Member of the Board of Directors of the *Madrid Institute for Advanced Study (MIAS)* and of *SEDERI: Spanish and Portuguese Society for English Renaissance Studies*.

ACADEMIC EDUCATION

Joint Ph.D. in Early Modern European Literature and History from the *University of Kent* and *Freie Universität Berlin*: 2013-2016, Canterbury (United Kingdom) and Berlin (Germany)

PhD in Literature from the *Universidad de Alcalá*: July 2018, Alcalá de Henares (Spain)
(SPANISH VALIDATION OF THE ABOVE-CITED DEGREE)

M.A. in Early Modern English Literature from *King's College, London* and *The British Library*: 2012-2013, London (United Kingdom)

B.A. in English Philology from the *Universidad Autónoma de Madrid*: 2007-2011, Madrid (Spain)

PUBLICATIONS

MONOGRAPHS

Playgrounds: Urban Theatrical Culture in Shakespeare's England and Golden Age Spain, London & New York: Routledge (2023)

[HTTPS://DOI.ORG/10.4324/9781003352112](https://doi.org/10.4324/9781003352112). ISBN: 9781032399447 (HB), 9781032399461 (PB)

Playgrounds compares the theatrical cultures of early modern England and Spain and explores the causes and consequences not just of the remarkable similarities but also of the visible differences between them. An exercise in multi-focal theatre history research, it deploys a wide range of perspectives and evidence to recreate the theatrical landscapes of these two countries and thus better to understand how the specific conditions of performance actively contributed to the development of each country's dramatic literature. Learning from what one 'playground' – that is, the environment and circumstances out of which a dramatic tradition originates – reveals about the other will help solve not only the questions posed above but also others that still await examination.

JOURNAL ARTICLES

“Measuring Protagonism in Early Modern European Theater: A Distant Reading of the Character of Sophonisba”, *Comparative Drama* (2024) (ACCEPTED FOR PUBLICATION)

ISSN: 0010-4078. INDEXED IN AHCI AND SCIMAGO (Q3, 2022) AMONG OTHERS

“The Playhouse Effect: John Webster, *Deixis* and Story-Telling in the Theatres of Jacobean London”, *Atlantis* 46.1 (2024) (ACCEPTED FOR PUBLICATION)

ISSN: 0210-6124. INDEXED IN AHCI, SCIMAGO (Q1, 2022) AND FECYT (Q1, 2022) AMONG OTHERS

“Explorando la presencia de personajes femeninos en la comedia en tiempos de Lope de Vega desde las Humanidades Digitales”, *Hipogrifo: revista de literatura y cultura del Siglo de Oro* 11.1 (2023), pp. 39-54

[HTTP://DX.DOI.ORG/10.13035/H.2023.11.01.04](http://dx.doi.org/10.13035/H.2023.11.01.04). INDEXED IN AHCI AND SCIMAGO (Q1, 2022) AMONG OTHERS

“Las Humanidades Digitales y la redefinición del canon teatral del Siglo de Oro”, *Boletín de la Biblioteca de Menéndez Pelayo* XCVII.1 (2021), pp. 115-134

INDEXED IN MLA AND PERIODICALS INDEX ONLINE AMONG OTHERS

“Playing Gender: Toward a Quantitative Comparison of Female Roles in Lope de Vega and Shakespeare”, *Bulletin of the Comediantes* 71.1-2 (2019), pp. 119-134

[HTTP://DX.DOI.ORG/10.17613/2M4Q-VG02](http://dx.doi.org/10.17613/2M4Q-VG02). INDEXED IN AHCI AND SCIMAGO (Q3) AMONG OTHERS

“‘A Broken Voice’: Iconic Distress in Shakespeare’s Tragedies”, *Anglia. Journal of English Philology / Zeitschrift für Englische Philologie* 137.1 (2019), pp. 33-52

[HTTP://DX.DOI.ORG/10.1515/ANG-2019-0003](http://dx.doi.org/10.1515/ANG-2019-0003). INDEXED IN AHCI AND SCIMAGO (Q1) AMONG OTHERS

“A Day in the Life: The Performance of Playgoing in Early Modern Madrid and London”, *Bulletin of the Comediantes* 70.2 (2018), pp. 111-128

[HTTP://DX.DOI.ORG/10.17613/QC9T-2467](http://dx.doi.org/10.17613/QC9T-2467). INDEXED IN AHCI AND SCIMAGO (Q2) AMONG OTHERS

“Comparing the Commercial Theaters of Early Modern London and Madrid”, *Renaissance Quarterly* 71.2 (2018), pp. 610-644

[HTTP://DX.DOI.ORG/10.1086/698142](http://dx.doi.org/10.1086/698142). INDEXED IN AHCI AND IN SCIMAGO (Q1) AMONG OTHERS

“From Directions to Descriptions: Reading the Theatrical *Nebentext* in Ben Jonson’s *Workes* as an Authorial Outlet”, *SEDERI* 27 (2017), pp. 7-26

[HTTP://DX.DOI.ORG/10.17613/F6DN-W706](http://dx.doi.org/10.17613/F6DN-W706). INDEXED IN AHCI AND FECYT (Q3) AMONG OTHERS

“Before the Madness: *Hamlet*’s Ophelia as an Unsung Revenge Tragedy Heroine”, *Shakespeare Seminar* 13 (2015), pp. 15-26

INDEXED IN MLA AND DOAJ AMONG OTHERS

BOOK CHAPTERS

“Figuring Ineloquence in Late Sixteenth-Century Poetry” in Zenón Luis Martínez (ed.), *Poetic Theory and Practice in Early Modern Verse: Unwritten Arts* (Edinburgh: Edinburgh University Press, 2023), pp. 121-138

ISBN: 978-1-3995-0782-0 (HB), 978-1-3995-0785-1 (E-BOOK). INDEXED IN SPI (Q1)

“¿Qué es un teatro? A vueltas con los corrales de comedias y sus coetáneos ingleses” in Moisés R. Castillo (ed.), *“La vida como obra de arte”: Essays in Memory of John Jay Allen* (Newark DE: Juan de la Cuesta, 2021), pp. 73-90

ISBN: 978-1-58871-347-6 (HB)

“Gente de la Parroquia: identidad social del barrio teatral en el Madrid del Siglo de Oro” in Fernando Andrés Robres, Mauro Hernández Benítez and Saúl Martínez Bermejo (eds.), *Mirando desde el puente. Estudios en homenaje al profesor James S. Amelang* (UAM Ediciones, 2019), pp. 357-366

ISBN: 978-84-8344-687-4. INDEXED IN SPI (Q2)

BOOK REVIEWS AND PERFORMANCE REVIEWS

“Pamela Allen Brown, *The Diva’s Gift to the Shakespearean Stage: Agency, Theatricality and the Innamorata* (Oxford: Oxford University Press, 2021)”, *Bulletin of the Comediantes* 75.1 (2024) (ACCEPTED FOR PUBLICATION)

INDEXED IN AHCI AND SCIMAGO (Q1) AMONG OTHERS

“Dian A. Fox, *Hercules and the King of Portugal: Icons of Masculinity and Nation in Calderón’s Spain* (Lincoln: University of Nebraska Press, 2019)”, *The Sixteenth Century Journal* 53.1 (2022), pp. 279-280

INDEXED IN AHCI AND SCIMAGO (Q4) AMONG OTHERS

“M.A. Katritzky and Pavel Drábek (eds.), *Transnational Connections in Early Modern Theatre* (Manchester: Manchester University Press, 2018)”, *Shakespeare Jahrbuch* 158 (2022), pp. 221-223

“Lope de Vega, *Castelvines y Monteses* [dir. Sergio Peris-Mencheta] (Madrid: Compañía Nacional de Teatro Clásico, 17.04.2021)”, *Teatro Magazine* (24.7.2021)

[HTTPS://TEATROMAGAZINE.DIGITAL.CONNCOLL.EDU/RESENAS/CASTELVINES-Y-MONTESES-BY-LOPE-DE-VEGA](https://teatromagazine.digital.conncoll.edu/reseñas/castelvines-y-monteses-by-lope-de-vega)

“Nadia Thérèse Van Pelt, *Drama in Medieval and Early Modern Europe: Playmakers and Their Strategies* (London: Routledge, 2019)”, *Renaissance Quarterly* 74.2 (2021), pp. 687-688

[HTTPS://DOI.ORG/10.1017/RQX.2021.77](https://doi.org/10.1017/RQX.2021.77). INDEXED IN AHCI AND IN SCIMAGO (Q1) AMONG OTHERS

“Teatro Clásico Español [www.cervantesvirtual.com/portales/teatro_clasico_español]”, *Early Modern Digital Review* 3.4 and *Renaissance and Reformation / Renaissance et Réforme* 43.4 (2020), pp. 272-275

[HTTPS://DOI.ORG/10.33137/RR.V43I4.36405](https://doi.org/10.33137/rr.v43i4.36405). INDEXED IN AHCI, SCOPUS (Q2) AND SCIMAGO (Q4) AMONG OTHERS

“Barbara Fuchs (ed.) and G.J. Racz (trans.), *The Golden Age of Spanish Drama* (New York: Norton, 2018)”, *The Sixteenth Century Journal* 51.3 (2020), pp. 868-870

INDEXED IN AHCI AND SCIMAGO (Q4) AMONG OTHERS

“César Domínguez (ed.), *1616: Anuario de la Literatura Comparada*, nº7 ‘Comparando los Intraducibles’ (2017)”, *Hermēneus* 22 (2020), pp. 485-489

[HTTPS://DOI.ORG/10.24197/HER.22.2020.485-489](https://doi.org/10.24197/her.22.2020.485-489). INDEXED IN SCIMAGO (Q3) AMONG OTHERS

“Henry W. Sullivan, *Tragic Drama in the Golden Age of Spain: Seven Essays on the Definition of a Genre* (Kassel: Reichenberger, 2018)”, *Renaissance Quarterly* 73.1 (2020), pp. 349-351

[HTTPS://DOI.ORG/10.1017/RQX.2019.582](https://doi.org/10.1017/RQX.2019.582). INDEXED IN AHCI AND IN SCIMAGO (Q1) AMONG OTHERS

“Félix Lope de Vega, *Comedias Parte XVII. Edición crítica de Prolope* [eds. Daniele Crivellari and Eugenio Maggi] (Madrid: Gredos, 2018)”, *Bulletin of the Comediantes* 71.1-2 (2019), pp. 347-349

[HTTPS://DOI.ORG/10.1353/BOC.2019.0047](https://doi.org/10.1353/BOC.2019.0047). INDEXED IN AHCI AND SCIMAGO (Q3) AMONG OTHERS

DIGITAL PROJECTS AND PUBLICATIONS

George Etherege, *She Would if She Could* [ed. David J. Amelang], in Jesús Tronch and Joan Oleza (coords.), *Biblioteca Digital EMOTHE* (Universitat de València, 2023)

[HTTPS://WWW.EMOTHE.UV.ES/BIBLIOTECA/TEXTOSEMOTHE/EMOTHE0644_SHEWOULDIFSHECOULD.PHP](https://www.emothe.uv.es/biblioteca/textosemothe/emothe0644_shewouldifshecould.php)

Rolecall: A Database of Characters in Early Modern European Theatre [[HTTP://WWW.ROLECALL.EU](http://www.rolecall.eu)]

Located at the intersection of theatre history, gender studies and Digital Humanities, *Rolecall* is a database project that charts the quantitative trends in speech and stage presence in a wide range of early modern European plays. Such a database allows scholars and students of early modern European drama to trace and compare the dynamics of protagonism on the Renaissance stage.

SdOCORRALES: Corrales de Comedias del Siglo de Oro Español [[HTTP://WWW.SDOCORRALES.COM](http://www.sdocorrales.com)]

SdOCORRALES is a digital platform that collects all the information known of the many *corrales de comedias* [innyard playhouses] built in the Iberian Peninsula throughout what is commonly referred to as the Golden Age of Spanish Drama (c. 1550-1700).

RESEARCH PROJECTS

Member of the research team for the project “EMOTHE: Segunda fase de teatro español y europeo de los siglos XVI y XVII: patrimonio y bases de datos (ASODAT Tercera Fase)”, financed by Spain’s *Plan Estatal de Investigación Científica, Técnica y de Innovación 2021-2023*. Directed by Jesús Tronch Pérez at the *Universitat de València*: September 2023-August 2026, Valencia (Spain) (REFERENCE NUMBER: PID2022-136431NB-C65)

Member of the research team for the project “Edición y estudio de veinte comedias de Juan Ruiz de Alarcón”, financed by Spain’s *Programa Estatal de Generación de Conocimiento y Fortalecimiento Científico y Tecnológico del Sistema de I+D+i 2017-2020*. Directed by José Enrique López Martínez at the *Universidad Autónoma de Madrid*: June 2021-May 2024, Madrid (Spain) (REFERENCE NUMBER: PID2020-113141GA-I00)

Member of the research team for the project “El teatro español y europeo de los siglos XVI y XVII: patrimonio y bases de datos”, financed by Spain’s *Programa Estatal de Generación de Conocimiento y Fortalecimiento Científico y Tecnológico del Sistema de I+D+i* and the *Programa Estatal de I+D+i Orientada a los Retos de la Sociedad, del Plan Estatal de I+D+i 2017-2020*. Directed by Jesús Tronch Pérez at the *Universitat de València*: June 2020-May 2023, Valencia (Spain) (REFERENCE NUMBER: PID2019-104045GB-C54)

Researcher and member of the Management Support Team for the project “América en Madrid: Patrimonios interconectados e impacto turístico en la Comunidad de Madrid”, financed by the *Autonomous Community of Madrid* and directed by Antonio Álvarez-Ossorio at the *Universidad*

Autónoma de Madrid: January 2020-December 2022, Madrid (Spain) (REFERENCE NUMBER: H2019/HUM5694)

Researcher and member of the Management Support Team for the Marie Skłodowska-Curie Action project “Failure: Reversing the Genealogies of Unsuccess, 16th–19th Centuries”, financed by the *European Commission* as part of the H2020-MSCA-RISE-2018 project call and directed by Antonio Álvarez-Ossorio at the *Universidad Autónoma de Madrid*: May 2019-April 2023, Madrid (Spain) (GRANT NUMBER: 823998)

Member of the research team for the project “Towards a New Aesthetics of Elizabethan Poetry: Critical Reassessments and New Editions of Neglected Work”, financed by Spain’s *National Research Agency (MINECO)* and directed by Zenón Luis Martínez at the *Universidad de Huelva*: January 2018-December 2021, Huelva (Spain) (REFERENCE NUMBER: FFI2017-82269-P)

Member of the research team for the project “EMOTHE: Teatro Europeo de los Siglos XVI y XVII: Patrimonio y Bases de Datos”, financed by Spain’s *National Research Agency (MINECO)* and directed by Jesús Tronch Pérez at the *Universitat de València*: December 2016-May 2019, Valencia (Spain) (REFERENCE NUMBER: FFI2016-80314-P)

FELLOWSHIPS, VISITING APPOINTMENTS AND AND AWARDS

FELLOWSHIPS AND GRANTS

The DARIAH-EU Fellowship to attend the *European Summer University in Digital Humanities: Culture & Technology* at the *Universität Leipzig*: August 2021, Online

The Autonomous Community of Madrid’s ‘Atracción de Talento Investigador’ Research Grant to carry out postdoctoral research at the *Universidad de Alcalá*: 2020-2024, Alcalá de Henares (Spain) [DECLINED AFTER ACCEPTING THE POSITION OF ASSISTANT PROFESSOR AT UAM]

François Chevalier Scholarship to carry out independent research at the *Madrid Institute for Advanced Study*: September-December 2019, Madrid (Spain) [DECLINED AFTER ACCEPTING THE POSITION OF ASSISTANT PROFESSOR AT UAM]

The DAAD Scholarship to attend the *European Summer University in Digital Humanities: Culture & Technology* at the *Universität Leipzig*: July-August 2019, Leipzig (Germany)

The Renaissance Society of America Scholarship to attend the *Digital Humanities Summer Institute* at the *University of Victoria*: June 2019, Victoria (Canada)

Dahlem Research School HONORS Fellowship for post-doctoral research at the Institut für Englische Philologie of the *Freie Universität Berlin*: 2017-2018, Berlin (Germany)

Erasmus Mundus Joint Doctoral Fellowship to carry out doctoral research in the *Text and Event in Early Modern Europe (TEEME)* programme: 2013-2016, Canterbury (United Kingdom) and Berlin (Germany)

Erasmus Practicum Fellowship carried out at the Department of History of the *Università di Pisa*: 2011-2012, Pisa (Italy)

Erasmus Scholarship to study a year abroad at *Royal Holloway, University of London*: 2009-2010, Egham (United Kingdom)

VISITING APPOINTMENTS

Visiting scholar at the Center for the Study of the Early Modern World in *Brown University*: January-February 2023 and March-April 2023, Providence (United States)

Guest visiting researcher at the *Huntington Library*: March 2015, Los Angeles (United States)

Guest visiting researcher at the *Folger Shakespeare Library*: March 2015, Washington D.C. (United States)

AWARDS AND OTHER RECOGNITIONS

Certified to the rank of “Profesor Titular de Universidad” (Associate Professor) by the Spanish *Agencia Nacional de Evaluación de la Calidad y Acreditación (ANECA)*: 23rd of November 2023

Special distinction for receiving highest honours (Grade A: 96.39/100) in the “Docentia-UAM” teaching evaluation programme at the *Universidad Autónoma de Madrid*: May 2023

“Sexenio de Investigación” (Positive Six-Year Research Period Evaluation) accredited by the Spanish *Agencia Nacional de Evaluación de Calidad y Acreditación (ANECA)*: January 2015-December 2020

Certified to the rank of “Profesor Contratado Doctor” (Non-tenured Associate Professor) by the Spanish *Agencia Nacional de Evaluación de la Calidad y Acreditación (ANECA)*: 16th of July 2020

Certified to the rank of Private University Professor by the Spanish *Agencia Nacional de Evaluación de la Calidad y Acreditación (ANECA)*: 16th of July 2020

Certified to the rank of “Profesor Ayudante Doctor” (Assistant Professor) by the Spanish *Agencia Nacional de Evaluación de la Calidad y Acreditación (ANECA)*: 14th of December 2018

“SEDERI Prize” awarded for best paper delivered by a postgraduate student at the *27th International SEDERI Conference – Cervantes+Shakespeare 1616-2016*: May 2016, Valladolid (Spain)

PROFESSIONAL DEVELOPMENT

DIGITAL HUMANITIES

“Iniciación a R para el análisis estadístico” at the *Universidad Autónoma de Madrid*: May 2023, Madrid (Spain)

“Conceptualising and Creating a Digital Edition” at the *Digital Humanities Summer Institute* of the *University of Victoria*: June 2022, Online

“Introduction to Python”, “Opening, Writing and Cleaning Data with Python” and “Text Analysis for Humanists” courses offered by *Constellate (JSTOR Labs)*: November-December 2021, Online

“Digital Annotation and Analysis of Literary Texts with CATMA 6” at the *European Summer University in Digital Humanities* of the *Universität Leipzig*: August 2021, Online

“All About Data: Exploratory Data Modelling and Practical Database Access (1+2)” at the *European Summer University in Digital Humanities* of the *Universität Leipzig*: July-August 2019, Leipzig (Germany)

“Creando un proyecto de Humanidades Digitales usando el modelado de datos y el procesamiento de textos” at the *Universidad Nacional de Educación a Distancia (UNED)*: July 2019, Madrid (Spain)

“Introduction to Computation for Literary Criticism” at the *Digital Humanities Summer Institute* of the *University of Victoria*: June 2019, Victoria (Canada)

“Databases for Digital Humanists” at the *Digital Humanities Summer Institute* of the *University of Victoria*: June 2019, Victoria (Canada)

“Aplicaciones y Posibilidades del Procesamiento del Lenguaje Natural para la Investigación en Humanidades” at the *Universidad Nacional de Educación a Distancia (UNED)*: July 2018, Madrid (Spain)

“Stylometry (1+2)” at the *European Summer University in Digital Humanities* of the *Universität Leipzig*: July 2017, Leipzig (Germany)

OTHER TRAINING

Academic career development training “Applying for a Postdoc Abroad” at the *Dahlem Research School*: November 2017, Berlin (Germany)

Academic career development training “Applying for Research Grants” at the *Dahlem Research School*: July 2017, Berlin (Germany)

Academic teaching training “Teaching Core Certificate I” at the *Dahlem Research School*: May 2017, Berlin (Germany)

Shakespeare Summer School at the *University of Cambridge*: August 2011, Cambridge (United Kingdom)

Intensive course in Latin (award: 30L) at the Greek and Latin Summer School of the *Università di Bologna*: July 2011, Bologna (Italy)

Shakespeare Summer School at the *University of Cambridge*: August 2008, Cambridge (United Kingdom)

Musical Theatre Acting School at the *Centro Rhapsody Music*: 2007-2009, Madrid (Spain)

Irish Theatre Summer School at the *Gaiety School of Acting*: July 2007, Dublin (Ireland)

PRESENTATIONS AND CONFERENCE PARTICIPATION

INVITED PRESENTATIONS AND PLENARY LECTURES

“Las nuevas tecnologías y el teatro renacentista y barroco europeo: el rol de las mujeres en el proceso creativo” at *I Jornadas en Humanidades Digitales*: January 2024, Madrid (Spain)

“Las Humanidades Digitales y el teatro inglés en la época de Shakespeare” at *El uso de herramientas digitales en el aula de literatura*: May 2023, Huelva (Spain)

“Presencia y protagonismo de personajes femeninos en el teatro barroco europeo: un estudio cuantitativo” at the *Madrid Institute of Advanced Studies – Casa de Velázquez*: February 2023, Madrid (Spain)

“Performing Women in the Theatres of Early Modern Europe” at the Center for the Study of the Early Modern World in *Brown University*: January 2023, Providence (United States)

“‘Words, Words’: Linguistic Nihilism in Samuel Beckett’s Plays and Prose” at *Celebrating 70 Years of Waiting for Godot: A Tribute to Antonia Rodríguez Gago*: October 2022, Madrid (Spain)

“Historias paralel(izad)as: cultura teatral en la Inglaterra de Shakespeare y la España del Siglo de Oro” at the Seminario de Historia Cultural del Departamento de Historia Moderna of the *Universidad Autónoma de Madrid*: January 2020, Madrid (Spain)

“Las humanidades digitales y el teatro barroco europeo: una cuestión de género” at the *Madrid Institute of Advanced Studies – Casa de Velázquez*: October 2019, Madrid (Spain)

Participant in the “Visiting the Curtain, Shoreditch – What was it like in Shakespeare’s time? What could it be compared to?” Panel Session at *Drawing Shakespeare’s Curtain*: September 2016, London (United Kingdom)

“The Playhouse Effect: The Theatres of Early Modern London and Madrid as Agents of Play” at the Departamento de Estudos Anglo-Americanos of the *Universidade do Porto*: June 2015, Porto (Portugal)

CONFERENCE/SEMINAR ORGANISATION

Co-organiser (with Eulalia Piñero Gil) of the symposium *Celebrating 70 years of Waiting for Godot: A Tribute to Antonia Rodríguez Gago*: October 2022, Madrid (Spain)

Chair of the Organising Committee for the *II SEDERI International Conference for Junior Researchers of Early Modern English Studies*: October 2022, Madrid (Spain)

Co-convenor (with Carla Della Gatta) of the “Remapping Gender in Shakespeare’s Europe” Seminar at the *European Shakespeare Research Association Conference 2019: Shakespeare and European Geographies*: July 2019, Rome (Italy)

Member of the Organising Committee for the *Anglo-Iberian Relations 2017: From Medieval to the Modern* Conference: October 2017, Zafra (Spain)

Member of the Organising Committee for the *TEEME Annual Meeting 2014: Contemplating Early Modernities*: November 2014, Berlin (Germany)

CONFERENCE PAPERS AND PARTICIPATION

“El protagonismo en el teatro de Alarcón a través de técnicas de *Distant Reading*” at *Vida y obra de Juan Ruiz de Alarcón en la Villa de Madrid*: October 2023, Madrid (Spain)

“Measuring Protagonism in Early Modern European Drama” at *Theater Without Borders 2023 – Early Modern Theatre in our Time: Transnational Urgencies*: June 2023, Verona (Italy)

“A Database of ‘Others’ in Early Modern European Theatre” (with Ana Valdemoros) at the at the *32nd International SEDERI Conference – Early Modern England in European Perspective: Relationships Across the Channel*: May 2023: Valencia (Spain)

“The Evolution of Female Roles on the English Stage, 1570-1700” at the *32nd International SEDERI Conference – Early Modern England in European Perspective: Relationships Across the Channel*: May 2023: Valencia (Spain)

Participant in the “Shakespeare’s Propositional Third Spaces: Thinking Beyond the Binary” Seminar at the *Shakespeare Association of America Annual Meeting 2023*: March-April 2023, Minneapolis (United States)

“Presencia y protagonismo de personajes femeninos en el teatro barroco europeo: un estudio cuantitativo” at *Métodos para la investigación del patrimonio teatral del Siglo de Oro: tradición e innovación*: February 2023, Madrid (Spain)

Participant in the “Clowning Around: Comedy and the *Comedia*” Round Table at *Diversifying the Classics in London*: June 2022, London (United Kingdom)

“Digital Humanities and the Gendered Stage: Mapping the Performance of Gender in Early Modern European Theatre” at the *68th Renaissance Society of America Annual Meeting*: March 2022, Dublin (Ireland)

“Identities on Display in the Theatres of Early Modern Europe” at the *10th AHLiST International and Interdisciplinary Conference: Identity and Wellbeing*: November 2021, Madrid (Spain)

Participant in the “‘So close, yet so far away’: Europeans DH professionals in post-Brexit Britain” Round Table at *Who has Access to the Digital Humanities? Diversity and Inclusivity in DH in Ireland and the UK*: October 2021, Online

“‘Published According to the True Originall Copies’: Printing Theatre in Early Modern England and Spain” at *Theater Without Borders 2021: Theater Technologies Crossing Borders, Past to Present*: June 2021, Online

“Reading English and Spanish Drama from Afar: Digital Humanities, Gender Studies and the Redefinition of the Canon” at *Anglo-Iberian Relations, From Medieval to the Modern 2019*: November 2019, Oviedo (Spain)

“Verse, Interrupted: The Figure of *Aposiopesis* in 16th-Century English Poetry” at *(Un)written Arts: Keywords in English Sixteenth-Century Poetry and Poetics*: October 2019, Huelva (Spain)

“The Actress in Renaissance Drama: To Have or Have Not (and How it Made a Difference)” at the *1st SEDERI International Conference for Junior Researchers*: October 2019, Murcia (Spain)

“Rolecall: A Database of Characters in Early Modern European Theatre” at *Theater Without Borders 2019*: June 2019, Middletown CT (United States)

“Female Protagonism on the Early Modern Stage” at the *Shakespearean Theatre Conference: “Festival and Festivity”*: June 2019, Stratford (Canada)

“Gender and Protagonism in the Plays of Shakespeare and Lope de Vega” at the *30th International SEDERI Conference – Brave New Worlds: Early Modern Discoveries*: May 2019: Lisbon (Portugal)

Participant in the “Performing Women/Performing Gender in the Age of Shakespeare and Beyond” Seminar at the *Shakespeare Association of America Annual Meeting 2019*: April 2019, Washington DC (United States)

“What’s in a Number: A Quantitative Comparison of Female Roles in the Plays of Lope de Vega and Shakespeare” at *AHCT Annual Golden Age Theater Symposium 2019*: April 2019, El Paso (United States)

“‘For God’s Love, Let me Hear’: An Acoustic Re-Assessment of Early Modern European Theatres” at *Sensible Communities: The Senses and Community Formation in Early Modern Cities and Towns*: December 2018, Tübingen (Germany)

“Manos Teatrales vs. Theatrical Hands: A Digital Humanities’ Comparison of English and Spanish Early Modern Theatre” at *Manos Teatrales, Culturas Materiales: Los Itinerarios de Investigación de Margaret Greer*: July 2018, Madrid (Spain)

“‘I Shall Discover a Thing to You’: The Role of Audience *Anagnorisis* in Early Modern Drama, Then and Now” at *Contemporary Shakespeares: Interpretation, Adaptation, Transformation*: June 2018, London (United Kingdom)

“(Digital) Text and Event in Early Modern Europe: Comparative Explorations of Renaissance Theatrical Cultures in the Digital Age” at the *TEEME Conference 2018: Texts and Events Across Borders*: May 2018, Berlin (Germany)

“The Metamorphosis of Discovery: Mutation of Audience *Anagnorisis* in Early Modern English Drama” at the *29th International SEDERI Conference – Changing States: Ideas of Metamorphosis in Early Modern England*: May 2018, Guadalajara (Spain)

Participant in the “Performing the Humoral Body” Seminar at the *Shakespeare Association of America Annual Meeting 2018*: March 2018, Los Angeles (United States)

“Quartos, *Pliegos*, Folios and *Partes*: The Circulation of Commercial Playbooks in Early Modern England and Spain” at *Anglo-Iberian Relations, From Medieval to the Modern 2017*: October 2017, Zafra (Spain)

“‘Shall I Speak? Shall I Say ‘tis So?’ Language in Distress in the Theatres of Shakespeare’s England and Golden Age Spain” at the *European Shakespeare Research Association Conference 2017: Shakespeare and European Theatrical Cultures*: July 2017, Gdańsk (Poland)

“The Sounds of Silence: *Aposiopesis* and the Poetics of Distress in Early Modern Drama” at the *28th International SEDERI Conference – Transcultural Bridges*: May 2017, Pontevedra (Spain)

“Collateral Consequences of *Comedia* Conviction: Lope de Vega as Catalyst of Literary Innovation Across Early Modern Europe” at *Iberian Literature and Culture in Tudor England*: July 2016, Newcastle (United Kingdom)

“From Directions to Descriptions: Theatrical *Nebentext* in Printed Plays as an Authorial Outlet” at the *27th International SEDERI Conference – Cervantes+Shakespeare 1616-2016*: May 2016, Valladolid (Spain) ***SEDERI Prize***

“Lope, Shakespeare, y la búsqueda del ‘Texto Cornucópico’” at the *VIII Congreso internacional Lope de Vega: Lope y el teatro europeo de su época*: December 2015, Barcelona (Spain)

“Comparative Approaches” Panel Response at the *National Boundaries in Early Modern Literary Studies Symposium*: September 2015, London (United Kingdom)

“Rediscovering Ophelia: Conception and Perception of *Hamlet’s* Heroine in Relation to her Predecessors” at the *Deutsche Shakespeare Gesellschaft Tagungen 2015: Helden und Heldinnen bei Shakespeare*: April 2015, Berlin (Germany)

“The Spanish Globe and the English *Corral*” at *Anglo-Iberian Relations, 1500-1850*: April 2015, Mértola (Portugal)

Participant in the “The Shakespeare Audience” Seminar at the *Shakespeare Association of America Annual Meeting 2015*: April 2015, Vancouver (Canada)

“One Size Fits All: Comparing the Spanish and English Early Modern Playhouses” at the *AHCT Annual Golden Age Theater Symposium 2015*: March 2015, El Paso (United States)

“A Day in the Life: Attending a Public Theatre Performance in Early Modern London and Madrid” at the *TEEME Conference 2014: Contemplating Early Modernities*: November 2014, Berlin (Germany) and the *Moveable Types Conference*: November 2014, Canterbury (United Kingdom)

“Webster’s Ignorant Asses: Playwriting Technique in Three Jacobean Plays” at the *British Graduate Conference 2014*: June 2014, Stratford-upon-Avon (United Kingdom)

TEACHING EXPERIENCE

UNIVERSIDAD AUTÓNOMA DE MADRID: UNDERGRADUATE COURSES

“From the Renaissance to the Baroque in English Literature”: January 2023-May 2023; January 2022-May 2022, January 2021-May 2021, January 2020-May 2020

“Introduction to English Literature”: January 2023-May 2023; January 2022-May 2022, January 2021-May 2021, January 2020-May 2020

“From the Middle Ages to the Renaissance in English Literature”: September 2022-January 2023; September 2020-January 2021, September 2019-January 2020

“The Enlightenment in English and American Literature”: September 2021-January 2022, September 2020-January 2021, September 2019-January 2020

“European Cultural Identities”: January 2020-May 2020

UNIVERSIDAD AUTÓNOMA DE MADRID: POSTGRADUATE COURSES

“Reading, Discourse, Practice”: September 2023-January 2024; September 2022-January 2023; September 2021-January 2022, September 2020-January 2021

FREIE UNIVERSITÄT BERLIN: UNDERGRADUATE COURSES

“Introduction to Literary Studies: Working with Literary Texts”: October 2018-February 2019, October 2017-February 2018

“Actors and Acting on the Shakespearean Stage”: October 2018-February 2019

“Theatrical Culture in the Age of Shakespeare”: April 2017-July 2017

“Exploring Popular Culture”: October 2016-February 2017

FREIE UNIVERSITÄT BERLIN: POSTGRADUATE COURSES

“The Theatre and Theatres of Early Modern England and Spain” (with Andreas Mahler): October 2015-February 2016

“Making Theatre in Early Modern London and Madrid”: October 2015-February 2016

EXTRACURRICULAR TEACHING

“Conferences and Academic Gatherings: A Graduate Workshop” at the Department of English Studies of the *Universidad Autónoma de Madrid*: October 2023; November 2022; April 2022

OTHER ACADEMIC SERVICE AND EMPLOYMENT

Contributor to *ETSO: Estilometría Aplicada al Teatro del Siglo de Oro*: April 2023-Cont.

International Relations Coordinator for the Degree in English Studies at the *Universidad Autónoma de Madrid*: September 2022-Cont.

Production Assistant for the journal *SEDERI Yearbook*: January 2022-Cont.

Member of the “Comisión de Ordenación Académica” (Curriculum Committee) for Degree in English Studies at the *Universidad Autónoma de Madrid*: September 2020-Cont.

Member of the Executive Board (Communications) of *SEDERI: Spanish and Portuguese Society for English Renaissance Studies*: May 2021-Cont.

Member of the Board of Directors of the *Madrid Institute for Advanced Study (MIAS)*: September 2020-Cont.

Digital text encoder for the *Biblioteca Digital EMOTHE*: September 2019-Cont.

DIGITAL EDITIONS ENCODED: APHRA BEHN, *THE ROVER*; RICHARD BROME, *THE ANTIPODES*; GEORGE CHAPMAN, *A HUMOROUS DAY'S MIRTH*; GEORGE ETHEREGE, *SHE WOULD IF SHE COULD*; WILLIAM SHAKESPEARE, *RICHARD III* (ENGLISH; FRENCH; SPANISH); LOPE DE VEGA, *FUENTE OVEJUNA* (ENGLISH; FRENCH); LOPE DE VEGA, *EL MEJOR ALCALDE EL REY* (ENGLISH; FRENCH)

Member of the “Comisión Técnica de Seguimiento” (Undergraduate Studies Committee) for Degree in English Studies at the *Universidad Autónoma de Madrid*: September 2019-Cont.

Manuscript referee and reviewer for the journals *Bulletin of the Comediantes*, *SEDERI Yearbook*, *Bulletin of Spanish Studies*, *Revista Alicantina de Estudios Ingleses*, *International Journal of English Studies*, *Anuario Calderoniano*, *Bulletin of Hispanic Studies* and the publishing house *Edizioni Ca' Foscari*: October 2018-Cont.

Actor for the *Drawing Shakespeare's Curtain* event at the *Museum of London Archaeology (MOLA)*: September 2016, London (United Kingdom)

Translation supervisor and proof-reader for the collection *Technologies of Theatre: Joseph Furttenbach and the Transfer of Mechanical Knowledge in Early Modern Theatre Cultures*, edited by Jan Lazardzig and Hole Rössler, Frankfurt am Main: Vittorio Klosterman (2016)

Assistant to Jochen Haug, director of the Academic Services department and subject librarian of the English-language Literature collection, and translation supervisor for the “Alexander von Humboldts

Amerikanische Reisetagebücher” website at the *Staatsbibliothek zu Berlin*: April 2015-May 2015, Berlin (Germany)

Production intern for LiveCANON’s production of *Sappho... in 9 Fragments* at the *Greenwich Theatre*: July 2012, London (United Kingdom)

Assistant editor at *PLUS (Pisa University Press)*, member of the Erasmus office at the Faculty of Letters and assistant to Ann Katherine Isaacs at the *Università di Pisa*: September 2011-March 2012, Pisa (Italy)

LANGUAGES AND CITIZENSHIP

FLUENCY: Spanish, English

CONVERSATIONAL LEVEL: French, German, Italian

READING KNOWLEDGE: Latin, Portuguese

NATIONALITY: Spanish / US Citizen

MEMBERSHIPS IN PROFESSIONAL ASSOCIATIONS

AEDEAN: Asociación Española de Estudios Anglo-Norteamericanos

The Association for Hispanic Classical Theatre

British Spanish Society

Deutsche Shakespeare Gesellschaft

European Shakespeare Research Association

The European Society for the Study of English

Modern Language Association

Renaissance Society of America

SEDERI: Spanish and Portuguese Society for English Renaissance Studies

Shakespeare Association of America

Society for Theatre Research

REFERENCES SUPPLIED UPON REQUEST