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Department of World Languages and Cultures
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Education

2006 Ph.D., Hispanic Literature. Rutgers University
2001 M.A., Hispanic Literature. New York University
1996 B.A., *summa cum laude*, German Literature. University of Minnesota

Employment History

American University

2012 – present

Associate Professor
Department of World Languages and Cultures

2006-2012

Assistant Professor
Department of World Languages and Cultures

Honors and Awards

Eleventh Berlin Roundtables. "Memory Politics: Education, Memorials and Mass Media." Selected Applicant based on essay submission, "Intergenerational Memory and Performative Acts of Recovery." Irmgard Coninx Foundation. Berlin. October 20-26, 2009.

Fulbright-Hays Dissertation Research Grant. Project title: "Memory, Performance, and Trauma in Postdictatorial Argentine Theater." Buenos Aires, Argentina, 2004-2005.

Transliterations Fellowship in Spanish and German Literatures. Rutgers University, 2001-2005.

Pre-Dissertation Transliterations Research Fellowship in Buenos Aires, Argentina, 2003-2004.

Pre-Dissertation Summer Research Grant. Department of Spanish and Portuguese. Rutgers University, 2002.

New York University M.A. Full scholarship and Graduate Assistantship. Madrid, Spain, 1999-2000.

Phi Beta Kappa, 1996.

Publications

Books and Monographs

Imagining Human Rights in Twenty-first Century Theatre: Global Perspectives. Palgrave Macmillan. Editors: Florian Becker, Bard College; Paola Hernández, University of Wisconsin-Madison; Brenda Werth, American University. January 2013. Co-edited Volume.

Escrito por mujeres. Latin American Theatre Review Books. U of Kansas Press. Editors: Camilla Stevens, Rutgers University; May Summer Farnsworth, Hobart William Smith College; Brenda Werth, American University. June 2013. Anthology of Latin American women playwrights.

Theatre, Performance, and Memory Politics in Argentina. Palgrave Macmillan. October 2010. Monograph.

Book Chapters

"Leopoldo Marechal's *Antígona Vélez* and the Symbolic Landscapes of Peronism." In *What Voice is This? Reflections in Iberian and Latin American Antigones.* Ed. Jennifer Duprey. Hispanic Issues Series. U of Minnesota. Invited chapter. 2013.

"Surpassing Metaphors of Violence in Southern Cone Post-dictatorial Theater." In Co-edited volume, *Imagining Human Rights in Twenty-first Century Theatre: Global Perspectives.* New York: Palgrave Macmillan, 2013: 83-100.

"Argentine Women Directors." Co-authored chapter with May Summer Farnsworth (Hobart and William Smith College). *Handbook on International Women Stage Directors.* Eds. Anne Filotsos and Wendy Vierow. U of Illinois Press, 2013.

"Theater and Human Rights." Co-authored with Florian Becker (Bard College). *Handbook of Human Rights.* Ed. Thomas Cushman. Routledge, 2011.

"Cuerpos desaparecidos y memoria corporizada en el teatro de la posdictadura argentina." *Desapariciones y violencia política en Argentina. Representaciones, imágenes e ideas (1983-2007).* Ed. Emilio Crenzel. Buenos Aires: Biblos, University of Buenos Aires, 2010.

Articles

"Stolen Children, the Right to Identity, and Shifting Post-Dictatorship Publics (Argentina, 1983-2011)" Co-authored with Kerry Bystrom (Bard College). *Journal for the Interdisciplinary Study of Rhetoric, Culture, Literary, and Politics*. Ed. Wendy Hesford. Forthcoming 2014.

"A Malvinas Veteran Onstage: From Intimate Testimony to Public Memorialization." Special Issue on Latin American Theatre. *South Central Review*. Ed. Sarah Misemer, Texas A&M University. 2013.

"Ritos íntimos y propuestas éticas en el Proyecto Museos de Vivi Tellas." *Revista Presença*. Universidade Federal do Rio Grande do Sul, Brazil. Vol. 3. n.3. Special Issue on Postdramatic Argentine Theatre. Ed. Beatriz Trastoy, 2013: 789-804.

"Embodying the Middle Class in Argentine Theater under Neoliberalism." *GESTOS: Revista de teoría y práctica de teatro hispánico*. 50 (2010): 141-158.

"Representations of Immigration and Revival of the *Sainete* in Post-2001 Argentine Theater" Special issue on Latin American Theatre. *Symposium: A Quarterly Journal in Modern Literatures*. 61. 4 (2008): 241-54.

"Performing the Family Portrait in Marcelo Bertuccio's *Señora, esposa, niña y joven desde lejos*." *Latin American Theatre Review*. 40. 2 (2007): 23-36.

"Retrato familiar, televisión y crisis de la representación en *Los Albornoz (Delicias de una familia argentina)* de los Macocos " *Telondefondo*. www.telondefondo.org 4 (2006).

"La memoria y el gesto en *Antígona furiosa* (1986) de Griselda Gambaro y *Antígona* (1989) de Alberto Ure." *Teatro XXI*. GETEA Grupo de Estudios de Teatro Argentino. University of Buenos Aires. 11. 21 (2005): 25-30.

"Cuerpos y lugares de memoria: la genealogía de Camila O'Gorman en el teatro argentino" *Telondefondo*. www.telondefondo.org. 2 (2005).

Book Reviews

Memory, Allegory, and Testimony in South American Theater. Upstaging Dictatorship. Ana Elena Puga. Routledge, 2008. *Theatre Journal*. The Johns Hopkins University Press. 62.2 (2010): 13-14.

Home is Where the (He)art is. The Family Romance in Late Twentieth-Century Mexican and Argentine Theater. Sharon Magnarelli. Lewisburg: Bucknell UP, 2008. *Bulletin of Spanish Studies*. University of Glasgow. 87.5 (2010): 717-718.

Staging Words: Performing Worlds. Intertextuality and Nation in Contemporary Latin American Theater. Gail Bulman. Lewisburg, PA: Bucknell UP, 2007. *Symposium: A Quarterly Journal in Modern Literatures*. 63.1 (2009): 288-290.

Teatro del Pueblo: Una utopía concretada. Osvaldo Pellettieri. Buenos Aires: Galerna/Universidad de Buenos Aires, 2006: 315 p. *Latin American Theatre Review*. 40. 2 (2007): 194-197.

Translation

English translation of play *Detrás de las paredes* (Behind the Walls) by Argentine playwright Matías Umpiérrez. May 2014.

English translation of play *Pacto* (Pact) by Argentine playwright Matías Umpiérrez. June 2014.

Excerpts from select works by Augusto Pino Morales. In *The Colombia Reader*. Eds. Ana María Gómez and Anne Farnsworth Alvear. Duke University Press. Forthcoming 2014.

"Algo tan feo en la vida de una señora bien / Something so Ugly in the Life of a Good Wife," by Marvel Moreno, in *The Colombia Reader*. Eds. Ana María Gómez and Anne Farnsworth Alvear. Duke University Press. Forthcoming 2014.

"La otra raya del tigre / The Other Stripe of the Tiger," by Pedro Gómez Valderrama, in *The Colombia Reader*. Eds. Ana María Gómez and Anne Farnsworth Alvear. Duke University Press. Forthcoming 2014.

English translation of play *Mil quinientos metros sobre el nivel de Jack* (Fifteen-hundred Meters Above Jack's Level) by Argentine playwright Federico León. In collaboration with April Sweeney. For English premiere, staged at Colgate University. Hamilton, NY. Director April Sweeney. October 23, 2010.

Performance Reviews

Azul. Danza Contemporánea Integrada ConCuerpos. NYU Hemispheric Institute for Performance and Politics: Encuentro: Staging Citizenship: Cultural Rights in the Americas, Bogotá, Colombia, August 2009. Performance Review for *e-misférica*. "Culture + Rights + Institutions." <http://hemisphericinstitute.org/hemi/en/e-misferica-62.6.2>(2010)

"Cuerpo, interdisciplinaridad y política. Acerca de *Corpolíticas en las Américas: Formaciones de raza, clase y género*." NYU Hemispheric Institute for Performance and Politics. Buenos Aires. June 8-17, 2007. *Telondefondo*. www.telondefondo.org. 6 (2007).

Encyclopedia Entry

"Roberto Cossa" and "Teatro Abierto": Entries for *World Literature in Spanish: An Encyclopedia*. Greenwood Press, 2010.

Lectures (selection)

Invited Lectures

"*Furious Antigone* in the Context of Postdictatorial Argentina" Guest lecturer for Dr. Gail Mardirosian's course *Principles, Plays and Performances*. American University. February 18, 2014.

"Human Rights Abuses and Politics of Memorial Sites in Latin America." Joint presentation with Paola Hernández, University of Wisconsin, Madison. Glasscock Center for the Humanities. Texas A&M, College Station. October 2, 2013.

"Griselda Gambaro's *Furious Antigone*: Transitional Justice and Performative Acts of Recovery," Guest lectured for Lynn Kunkle's SIS 606 Culture and Conflict Resolution, American University, Washington DC. November 30, 2011.

"Griselda Gambaro's *Furious Antigone*: Transitional Justice and Performative Acts of Recovery," University Of North Carolina, Greensboro, Greensboro, NC. October 27, 2011.

"*Furious Antigone* in the Context of Postdictatorial Argentina", Gail Mardirosian's courses University College Principles, Plays and Performance and Honors Principles, Plays and Performances., American University. October 7, 2011.

"The City on Stage: Performing Urban Space in the Americas." Presentation at AU's First Workshop by the Comparative Urban Research Initiative. Organized by Daniel Esser, School of International Service, American University. October 28, 2010.

"The Translation of Process." Roundtable discussant and interpreter with director and playwright for production of Federico León's play *1500 Meters Above Jack's Level*. Colgate University. Hamilton, NY. October 25, 2010.

"*Furious Antigone* in the Context of Postdictatorial Argentina" Guest lecturer for Dr. Gail Mardirosian's courses *University College Principles, Plays and Performance* and *Honors Principles, Plays and Performances*. American University. October 5, 2010.

"Theatre and Human Rights." Panel a part of the university-wide human rights initiative. American University. CAS. Battelle Atrium. April 21, 2010.

"Talkback" session following preview performance of *The Voices of Terezin*, as part of university-wide human rights initiative. American University. Katzen Arts Center. March 18, 2010.

"Cuerpos y lugares de memoria: la genealogía de Camila O'Gorman en el teatro argentino." *Colloquium on Memory, Myth, and Desire in French, Francophone and Hispanic Literature*. American University. Department of Language and Foreign Studies. Washington DC. January 2007.

Paper Presentations

"Performative Scenarios of Justice and Identity Rights in Post-dictatorial Argentina," Latin American Studies Association. Chicago, IL, May 21-24.

"Biographies at Work in Argentine Performance," American Comparative Literature Association. New York, NY. March 20-23, 2014.

"A Malvinas Veteran Onstage: From Intimate Testimony to Public Memorialization." *Latin American Studies Association*. Washington DC, May 31-June 3, 2013.

"Living in Parallel Universes: Documenting the City in Lola Arias and Stefan Kaegi's *Parallel Cities*." *American Comparative Literature Association*. Toronto, CA. April 4-7, 2013.

"The Politics of Private Testimony and Public Commemoration: A Malvinas Veteran's Onstage Memoir." *Alliance for Historical Accountability*. Columbia University, NYC. December 11-14, 2012.

"A Malvinas Veteran's Onstage Memoir: Commemoration as War Protest." *Association of Theatre in Higher Education*. Washington DC. August 2-6, 2012.

"Guillermo Kuitca's Theaters of Aftermath and Transformative Architectures." *Latin American Studies Association*. San Francisco, CA. May 23-26, 2012.

"Discipline and Flourish. The Function of Faculty Workgroups." *The 23rd Annual Ann Ferren Teaching Conference*. American University. January 2012.

"Life as Museum and the Performance of Self-Commemoration: A Malvinas Veteran's Onstage Memoir," South Atlantic Modern Languages Association, Atlanta, GA. November 10, 2011.

"Surpassing Metaphors of Mass Violence and the Politics of Place in Gabriel Peveroni's *Sarajevo esquina Montevideo* (2003) and Griselda Gambaro's *La persistencia* (2007)." *New England Council on Latin American Studies*. University of Connecticut, Storrs. November 5-6, 2010.

"Biografía, Cuerpo, Imagen: Documentos de la vulnerabilidad humana en *Mi vida después*, de Lola Arias." *XIX Congreso Internacional Teatro Iberoamericano y Argentino*. Buenos Aires, Argentina. August 3-7, 2010.

"Embodying the Right to Life under Global Capitalism: Emilio García Wehbi's *Proyecto Filoctetes* (2002)." *American Comparative Literature Association Conference*. New Orleans, LA. April 1-2, 2010.

"Enacting Global Rights on the National Stage: Griselda Gambaro's *La persistencia* (2007)." *Mid-America Conference on Hispanic Literature*. University of Kansas. November 5-7, 2009.

"Imaginarios teatrales de la ciudad en *Proyecto Museos* de Vivi Tellas." *XVIII Congreso Internacional Teatro Iberoamericano y Argentino*. Buenos Aires, Argentina. August 4-8, 2009.

"Argentina's Postdictatorial Stages: Resting Places and Places of Unrest." *Latin American Theatre Today Conference*. Virginia Tech. March 26 - 29, 2008.

"Add Excitement to Your Teaching." *The 19th Annual Ann Ferren Teaching Conference*. American University. January 2008.

"Rehearsals of Memory and Forced Forgetting in the Argentine play *Pablo* by Eduardo Pavlovsky." *Kentucky Foreign Language Conference*. Lexington, Kentucky, April 19-21, 2007.

"La inmigración en el *sainete* del siglo XXI: *El Super crisol* de Los Macocos." *XVI Congreso Internacional Teatro Iberoamericano y Argentino*. Buenos Aires, Argentina. August 7-11, 2007.

"Y el polvo de sus huesos la América tendrá . . . Repatriation, Memory Politics, and Ricardo Monti's *Una pasión sudamericana*" *Mid-America Conference on Hispanic Literature*. University of Missouri. Columbia, Missouri. November 16-18, 2006.

¡*Qué familia mi familia!* La mirada familiar y la crisis de representación en *Los Albornoz (Delicias de una familia argentina)* de Los Macocos. *XV Congreso Internacional Teatro Iberoamericano y Argentino*. Buenos Aires, Argentina. August 1-5, 2006.

"La confluencia de las memorias en el teatro argentino contemporáneo: *Señora, esposa, niña y joven desde lejos* de Marcelo Bertuccio (1998) y *Agua* de Gladys Lizarazu (2005). *II Congreso argentino de historia del teatro universal*. University of Buenos Aires. Rojas Institute. Buenos Aires, Argentina. August 23-27, 2005.

Discussant:

"Memory, Subjectivity, and Twenty-first Century Documentary Theater." *Latin American Studies Association*. Toronto, October 7-10, 2010.

Chaired / Organized Panels, Workgroups, Sessions

"Affect and the Performance of the City and its Double" *Cities/Bodies/Action*, sponsored by NYU's Hemispheric Institute of Performance and Politics. São Paulo, Brazil, January 2013 (co-designer and co-leader of five day workgroup).

"Embodying the Right to Life under Global Capitalism: Emilio García Wehbi's *Proyecto Filoctetes* (2002)." "Creoles, Diasporas, Cosmopolitanisms." *Comparative American Literature Association*. New Orleans, LA, April 2-4, 2010 (co-designer and co-leader of seminar).

"Reassessing Theatrical Paradigms and Imagining Global Rights." "Theater, Performance, DestiNation." *The American Society for Theater Research Conference*. San Juan, Puerto Rico, November 12-15, 2009 (team-designer and team-leader of working session).

"The World and the Stage: Revisiting Paradigms, Envisioning Rights." *Staging Citizenship: Performance and Politics of Cultural Rights*, sponsored by NYU's Hemispheric Institute of Performance and Politics. Bogotá, Colombia, August 2009 (co-designer and co-leader of four day workgroup).

"Embodiment of Human Rights/Rites on Argentina's Postdictatorial Stages. "Human Rights in/as Performance." *American Comparative Literature Association*. Long Beach, California. April 24 - 27, 2008 (co-designer and co-leader of seminar).

"Immigration and Revival of the *sainete* in Post 2001 Argentine Theater." *Stages of (Dis)Integration: Latin American Theater in a Global Context*. *Latin American Studies Association*. Montreal, Canada. September, 2007 (chair of session).

"Dramatic Burials and Resurrections in Argentine Theater." *Encuentro Corpólicas*. Workshop: "Bodies Politics: Nationalism and Spaces of Performance." Sponsored by New York University Hemispheric Institute of Performance and Politics, held in Buenos Aires, June 8-13, 2007 (workgroup participant).

Editorial Activities

Reviewer for academic presses and journals:

- University of Michigan Press
 - Palgrave Macmillan
 - Thamesis
 - Theatre Journal*
 - Latin American Theatre Review*
 - Symposium. A Quarterly Journal in Modern Literatures*. Syracuse University
 - e-misférica, Performance and Politics in the Americas*. NYU Hemispheric Institute of Performance and Politics
 - Badebec. Revista de teoría y crítica literaria*, Rosario, Argentina
 - GESTOS. Revista de teoría y práctica de teatro hispano*. University of California, Irvine
 - Journal of Iberian and Latin American Research (JILAR)*
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Curriculum Development

New Course: Postdictatorial Southern Cone Literature

This course examines how artistic representation and creative expression have responded to the trauma of authoritarian rule in the context of the postdictatorial Southern Cone (mainly Argentina and Chile). Of particular interest to the course is how literature engages with the central themes of memory, mourning, representation, and identity in contemporary Southern Cone society.

New Course: Southern Cone Icons and Identity

Focusing primarily on Argentina and Chile, the course borrows from theatre, film, narrative, and poetry, in addition to theories on performance and identity politics, to examine the creation and representation of Southern Cone icons through the analysis of literary and cultural production surrounding prominent and diverse political and literary figures.

New Course: Colloquium. Human Rights and Latin American Literature

This course examines the evolution of human rights in Latin America, particularly Argentina and Chile, through testimony in the form of theatre, film, prose, poetry, music, and photography. Students will be asked to analyze relationships between literary production, politics, and human rights activism in the wake of authoritarianism.

New Course: Latin American Theater and Politics

This course examines the intersection of theater with politics, culture, and history at emblematic junctures in twentieth and twenty-first century Latin America. Class discussion will be organized around major thematic focal points and discourses such as nation building, immigration, memory, and globalization.

New Course: Southern Cone Performance, Memory, and Activism

Through examination of diverse performative phenomena (urban intervention, theater, demonstrations, and film) this course investigates the powerful engagement of performance in the negotiation of memory politics, changing notions of citizenship, human rights activism, and the articulation of youth culture in contemporary Argentina and Chile.

New Course: Southern Cone Screen and Stage

This course analyzes key discourses (nation, gender, human rights and neoliberalism, etc) as they are enacted in twentieth and twenty-first century film and theatre of Argentina, Uruguay and Chile. We will also critically discuss the creation of local and global interpretive frameworks in the reception of film and theatre genres.

New Course: Introduction to Translation

This course is an introduction to the theory, history, and practice of translation. Our focus is on translation from Spanish to English, although we will also consider examples from English to Spanish. In the theory section of the course we will examine key concepts, ideas, and approaches that define the field of translation. We will also study the history of translation and the ways the field of translation studies has emerged in the past several decades in tandem with discourses of postcolonial studies, globalization, gender, technology, and authorship. The primary emphasis in the course is on the practice of translation. Students will be required to undertake a rigorous review of Spanish and English grammatical, lexical, and semantic language issues central to the task of translation. The course will familiarize students with the specific questions, concerns, methods and technologies involved in the translation of different literary, legal, scientific, business, journalistic, medical, and economic texts.

New Course: The Documentary Genre in Latin America

This course traces the development of the documentary genre in Latin America from the 1960s to the present. Drawing from theater, film, and photography, we will analyze the way documentary works shape new modes of self-expression, unsettle divisions between fact and fiction, and engage discourses of history, human rights, and the law.

Membership and Professional Activities

Membership

Executive Council. NYU's Hemispheric Institute of Performance and Politics (American U affiliated member)

Latin American Studies Association

American Translators Association

Resume Employment History Example #3: This is a very plain format, but if you're in a field like accounting, finance, sales, data entry, customer service, etc., it could be a good choice. They're going to interview you and hire you for your skills and what you've done for past employers, not for a fancy resume design, right? The best way to approach writing your resume employment history is to think of the employer. Look at their job description. What are their needs? Employment history refers to information about applicant's past employers and companies he/she worked for, job titles and positions held, salary, the dates of employment and attended duties. Do you use a modern recruitment software? If not, you're missing out. Employment history. The reason a hiring manager looks at your resume is to determine whether your skills and experience are a match for his open position. Where does he look on your resume? He looks at your Employment History to see if the skills and accomplishments you list show that you will be an ideal worker. In this lesson, you will learn which format is best for listing your employment history. Your employment history is a record of the work positions you've held in the past. It varies by employer, so sometimes you'll be asked for recent history (the past couple years), and sometimes for an extensive history going back many years. This might be difficult for you to document if you don't have much work experience or if you've been in the workforce for a long time and have worked many positions across many companies. Don't worry too much; this is something you can put together on your own! Get details of your employment history from HMRC if you need to make a claim for compensation. You can ask HM Revenue and Customs (HMRC) for a record of your employment history, for example if you're making a compensation claim for: an industrial injury (for example asbestosis or industrial deafness). a road traffic accident.