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PRESENT POSITION: PROFESORA TITULAR DE UNIVERSIDAD (TU).

DEGREES:

-Licenciada en Filología Inglesa (BA), Universidad de Deusto.

-Master of Arts (MA) Queen Mary College, London.

-Doctora en Literatura Inglesa (PhD), Universidad Autónoma de Madrid.

PREVIOUS PROFESSIONAL ENGAGEMENTS:

-Profesora Asociada en la Universidad Complutense de Madrid.

CURRENT RESEARCH INTERESTS:**Drama and Theatre Studies:**

- Samuel Beckett.

- Theatre and Cultural Memory: Modern Re-Visions of Renaissance and Jacobean Drama.

- Contemporary Anglo-American Theatre.

- Theatre and Gender Studies.

RESEARCH PROJECTS:

1. Space, Memory and the Body in the Plays of Samuel Beckett.

2. Meaning, Identity and Representation in Contemporary Anglo-American and Canadian Literature.

3. "Top Girls and Yard Gals": Images of Women in Contemporary Anglo-American Theatre.

TEACHING IN 2012-13

- From the Medieval to the Renaissance in English Literature.
- Contemporary Anglo-American Theatre .
- Theatre and Cultural Memory: Modern Re-Visions of Shakespeare.

OTHER CURRENT ACADEMIC ACTIVITIES:

- Coordinator of the project: "Meaning Identity and Representation in Contemporary Anglo-American and Canadian Literature.
- Coordinator of the Modern Drama Seminar.

SELECTED PUBLICATIONS:

-2012. "Voice, Space and Body: the Problems of Translating and Adapting *Company* for the Screen", in Tomasz Wisniewski (ed.) *Back to the Beckett Text*, Poland, Topos, University of Gdansk, pp 65-80.

- 2011. "Réception Espagnole", translated by Florence Bernard, pp 892 a 899.

- "Calderón", translated by Carol Egger, págs.179a 180. In Marie-Claude Hubert (ed.), *Dictionnaire Beckett*. París, Honoré Champion.
- 2010. "Staging Beckett in Spain: Theatre and Politics", Stanley Gontarski (ed). *The Blackwell Companion to Samuel Beckett*. Oxford & New York, Wiley & Blackwell, pp 403 to 415.
- 2009. "Re-imaginando el cuerpo femenino en el teatro anglo-americano contemporáneo", Alfonso Ceballos y Ramón Espejo (eds.) *El teatro de género, el género del teatro: las artes escénicas y la representación de la identidad sexual*, Madrid, Fundamentos, pp 291 to 312.
- 2008. "Refiguring the Stage Body through the Mechanical Reproduction of Memory", Linda Ben-Zvi and Angela Moorjani (eds.) *Beckett at 100: Revolving It All*, Oxford, Oxford University Press, pp 202 to 213.
- 2007. "Transcultural Endgame/s", Michael Byron (ed), *Samuel Beckett's "Endgame": Dialogues I*. Amsterdam & New York, Rodopi, pp 145 to 164.
- 2006. *Los días felices*, Madrid, Cátedra Universales, 117. This is a revised 5th edition (first 1989) of a bilingual annotated edition of Samuel Beckett's *Happy Days*, with an introduction to the author of 114 pages, which has been translated into Portuguese.
- 2006. "La representación del cuerpo femenino en el teatro de Samuel Beckett", *Beckett cumple 100 años. La República de las Letras*, Nº99. Madrid, pp 34 to 67.
- 2003. "The Embodiment of Memory (and Forgetting) in Samuel Beckett's Late Women's Plays". Linda Ben-Zvi (ed.) *Drawing on Beckett: Portraits Performances and Cultural Contexts*, Tel Aviv, Assaph Book Series, pp 113 to 126.
- 2002. "Re-Creating Her-Story: Suzan-Lori Parks Venus", Barbara Ozieblo (ed) *Staging a Cultural Paradigm: The Personal and the Political in Contemporary American Theatre*. Brussels & New York, Peter Lang, pp 257- 272.
- 2002. "Crueldad, violencia y esperanza: el mundo escénico de Sarah Kane". E. Piñero y R. Rayego (eds.), *Voces e imágenes de mujeres en el teatro del siglo XX. Dramaturgas anglo-norteamericanas*. Madrid. Instituto de Investigaciones Feministas. Universidad Complutense de Madrid, págs. 277 a 304.
- 2002. "Voces y cuerpos femeninos en el teatro norteamericano de finales del siglo XX", E. Piñero y R. Rayego (eds.), *Voces e imágenes de mujeres en el teatro del siglo XX. Dramaturgas anglo-norteamericanas*. Madrid. Instituto de Investigaciones Feministas de la Universidad Complutense de Madrid, págs. 223 a 252.

- 2001. "Translating and Adapting Company for the Screen" Angela Moorjani and Carola Veit eds., *Samuel Beckett Endlessness in the Year 2000/Fin sans fin en l'an 2000*, Amsterdam & New York, Rodopi, pp. 437-445.
- 2000. "El sonido y la furia": la voz política de Harold Pinter", *Cuadernos de Investigación Teatral de Primer Acto*, enero-marzo de 2000. Madrid, págs. 15 a 21.