

George Woodyard: The Legacy of a Scholar

George Woodyard was exceedingly modest about his achievements. In fact, he was so modest that most of us were unaware of the number and range of his publications and editorial activities. We decided to publish a listing of his accomplishments in this special issue as a way of recognizing them publicly and also of providing bibliographical information to those scholars who share George's passion for everything related to Latin American theatre. As far as we know, the last time that George updated his Curriculum Vitae was in January 2008. We have done our best to include activities and publications from the last years of George's remarkably productive life and apologize for any omissions.

For narrative accounts of George's life and achievements, see: Vicky Unruh, "A Virtuoso Performance: George Woodyard and Latin American Theatre," *Latin American Theatre Review* 30.2 (1997): 7-16, and the "Auto-Archive" that George prepared for *Theatre Journal* 56.3 (2004): 547-51.

Education

Eastern Illinois University, B.S. in Education, 1954
New Mexico State University, M.A. in Spanish, 1955
University of Illinois, Ph.D. in Spanish, 1966

Employment

Palatine (Illinois) Twp. High School, Spanish teacher, 1955-57
U.S. Army, English Language Instructor in Puerto Rico, 1957-59
Riverside-Brookfield (Illinois) High School, Spanish teacher, 1959-61
Eastern Illinois University, Instructor of Spanish, 1961-63
University of Illinois, NDFL (Title VI) Fellow, 1963-65
University of Illinois, Instructor of Spanish, 1965-66

University of Kansas, 1966-2005

Assistant Professor, 1966-1971

Associate Professor, 1971-1976

Professor, 1976-2005

Professor Emeritus, 2005-2010

Assistant Chairman, Spanish & Portuguese, 1971-1974

Chairman, Spanish & Portuguese, 1974-1978

Latin American Area Studies, Executive Committee

International Theatre Studies, Executive Committee

Director, Summer Language Institutes (Barcelona: 1969, 1970, 1998; Guadalajara: 1967, 1972, 1973, 1975, 1977, 1978, 1983, 1997)

Director, Semester Abroad in Santiago de Compostela, 2004

Associate Dean of the Graduate School, 1978-1989

Acting Dean of the Graduate School, 1983-1984

Associate Vice Chancellor of Research, Graduate Studies and Public Service, 1980-1989

Associate Vice Chancellor for Academic Affairs, 1981-1994

Director, Center for International Programs, 1984-1996

Dean of International Studies, 1989-1996

Dean of International Studies and Programs, 1989-1996

Honors

Sigma Delta Pi (National Honorary Spanish Society)

Kappa Delta Pi (National Honorary Education Fraternity)

NDFL (Title VI) Fellow, University of Illinois, 1963-1965

Watkins Fellow, University of Kansas, Summer, 1968

National Endowment for Humanities Summer Grant, 1974

Summer Research Grant, University of Kansas, 1971, 1974, 1976

Ollantay Prize for *Latin American Theatre Review* (Caracas), 1979

Distinguished Alumnus Award, Eastern Illinois University, 1983

Germany Today participant, 1986

Fulbright Fellow, Japan, 1987

Corresponding Member, The Hispanic Society of America, 1988

International Relations Council Distinguished Service Award, 1994

Fulbright Award, Ecuador, 1995

Plaque for meritorious service in the cause of Latin American Theatre, Taller Superior de Dramaturgia, X Festival Internacional de Teatro, Caracas, 1995

Premio Armando Discépolo for Theatre Research, presented by the GETEA (Grupo de Estudios de Teatro) of the University of Buenos Aires during the IV Congreso de Teatro Iberoamericano y Argentino, 1995
 Phi Beta Delta (Honor Society for International Scholars), Faculty Award for Outstanding Accomplishment in International Education, Washington DC, 1997
 Diploma al mérito teatral, Asociación Mexicana de Investigación Teatral, México, 1999
 Life-Time Achievement Award, Teatro Avante, Miami, 2000
 Honored Participant, XII Cairo Festival for Experimental Theatre, Egypt, 2000
 Cramer Award for Teaching and Research, Spanish and Portuguese, University of Kansas, 2002

Civic Awards

Four Avenues of Service, Rotary award, 2005
 Tom Wilkerson Teamwork Award, City of Lawrence, 2005
 Paul Harris Fellow, Rotary award, 2006

Editorial Work

Latin American Theatre Review. Editor, volumes 1-40.

Handbook of Latin American Studies (Library of Congress). Editor, Spanish American Drama: No. 42 (1980); No. 44 (1982); No. 46 (1984), No. 48 (1986), No. 50 (1988), No. 52 (1990)

Latin American Literary Review. Member, Editorial Board (1977-1992)
 Theater Communications Group, Inc. (New York). Member, Resource Committee

Ideas '92 (University of Miami). Member, Advisory Board of Editors

La Escena Latinoamericana (Ottawa, Canada). Member, Editorial Board

Teatro CELCIT (Buenos Aires). Member, Advisory Board

Spanish Literature Publications Co., Inc. (South Carolina). Member, Editorial Board

Anales de Literatura Española Contemporánea (Colorado). Member, Editorial Board

Cuadernos del GETEA (Buenos Aires). Member, Editorial Board (1992-)

International Education Forum, the official publication of the Association of International Education Administrators (AIEA). Editor (1993-1996)

Cambridge Guide to Theatre. Member, Advisory Editorial Board

North American Regional Alliance of the International Amateur Theatre Association. Member of the Board (1997-)

Imagen de la Cultura y el Arte Latinoamericano (Buenos Aires). Member of Editorial Board 1999-)

Obras argentinas premiadas en New York. Buenos Aires: Fundación Autores, 2001. Member of jury that selected the works for inclusion

Autores: teoría y textos de teatro (Puebla). Ed. Ricardo Pérez Quitt. Member of Advisory Board

Teatro XXI (Buenos Aires). Ed. Osvaldo Pellettieri. Member, Advisory Board
Autores: teoría y textos de teatro (Puebla). 4.13 (January 2003). Guest editor

Founder and director, LATR Books

Puga, Ana Elena, ed. *Spectacular Bodies, Dangerous Borders*, 2011.
 George, David. *Nelson Rodrigues and the Invention of Brazilian Drama*, 2010.

Rizk, Beatriz J. *Imaginando un continente*, Tomos I y II, 2010.

Woodyard, George W., ed. *Fábula, sexo y poder: El teatro argentino a finales del siglo XX*, 2009.

Day, Stuart A., ed. *Las fronteras míticas del teatro mexicano*, 2009.

Lepeley, Oscar, ed. *Teatro chileno y dictadura: Cuatro obras contestatarias*, 2009.

Founder and director of the Latin American Theatre Today Conference, University of Kansas: 1982, 1992, 1997, 2000, and 2003.

Books and Editions

Tres telecomedias de España (with Marion Holt). New York: D. C. Heath and Co., 1970.

The Modern Stage in Latin America: Six Plays. New York: E. P. Dutton and Co., 1971.

Dramatists in Revolt: The New Latin American Theatre (with Leon Lyday). Austin: The U of Texas P, 1976.

Bibliography of Latin American Theatre Criticism, 1940-1974 (with Leon Lyday). Austin: Institute of Latin American Studies, 1976.

9 dramaturgos hispanoamericanos. (with Frank Dauster and Leon Lyday). Ottawa, Canada: Girol, 1979.

3 dramaturgos rioplatenses (with Frank Dauster and Leon Lyday). Ottawa, Canada: Girol, 1983.

Drama Contemporary: Latin America (with Marion Peter Holt). New York: PAJ Publications, 1986. (Four plays by Manuel Puig, Mario Vargas

Llosa, Carlos Fuentes and Antonio Skármeta, in English translation, with introductions)

De Eugene O'Neill al Happening (with Osvaldo Pellettieri). Buenos Aires: Editorial Galerna, 1995.

9 dramaturgos hispanoamericanos (with Frank Dauster). Ottawa: Girol, 1998. Major revisions and update to 1979 edition.

Resistencia y poder: Teatro en Chile. (with Heidrun Adler). Frankfurt: Vervuert, 2000. [Also published in German: *Widerstand und Macht, Theater in Chile*, 2000].

Teatro hispanoamericano del siglo XX: 1980-2000 (3 volumes). Ottawa: Girol, 2003.

When Jon Vincent died in 1999, George took on the final editing and publishing of his colleague's unfinished book, *Culture and Customs of Brazil*. Westport, CT: Greenwood Press, 2003.

Chapters or Sections of Books

"Jorge Díaz and the Liturgy of Violence." *Dramatists in Revolt: The New Latin American Theatre* (with Leon Lyday). Austin: U of Texas P, 1976. 59-76.

"Myths and Realities in the Latin American Theater: The French Connection." *Myths and Realities of Contemporary French Theater: Comparative Views*. Eds. Patricia M. Hopkins and Wendell M. Aycock. Lubbock: Texas Tech P, 1985. 37-54.

Theatre Companies of the World. Eds. Colby H. Kullman and William C. Young. Westport, CN: Greenwood Press, 1986. (Editor, Latin American Area). 313-98.

The Cambridge Guide to World Theatre. Ed. Martin Banham. Leeds: Cambridge UP, 1988. (responsible for the portion on Latin America as well as Chicano and Hispanic Theatre in the United States)

Latin American Writers. Eds. Carlos A. Solé and Maria Isabel Abreu. New York: Charles Scribner's Sons, 1989. Volume III: Osvaldo Dragún (1377-82); Jorge Díaz (1393-97).

"Palabras comunes de Triana: Ciclos de cambio y repeticion." *En busca de una imagen: Ensayos críticos sobre Griselda Gambaro y José Triana*. Ed. Diana Taylor. Ottawa: Girol, 1989. 175-81.

"Eduardo Pavlovsky, los años tempranos." *Teatro argentino de los '60. Polémica, continuidad y ruptura*. Ed. Osvaldo Pellettieri. Buenos Aires: Corregidor, 1989. 209-16.

- “Enrique Buenaventura y el teatro colombiano.” *Violencia y literatura en Colombia*. Ed. Jonathan Tittler. Colombia: Editorial Orígenes, 1989. 163-69.
- “Gambaro en los ’70: Ilusiones y desilusiones.” *Teatro argentino de los ’70: Autoritarismo, cuestionamiento y cambio*. Ed. Osvaldo Pellettieri. Buenos Aires: Corregidor, 1992. 103-16.
- “Dramatischer und theatralischer Text: Übereinstimmung und Divergenz.” *Das moderne Theater Lateinamerikas*. Eds. Wilfried Floeck and Karl Kohut. Frankfurt am Main: Vervuert Verlag, 1993. 39-46.
- The Cambridge Guide to African and Caribbean Theatre*. Eds. Martin Banham and Errol Hill. Leeds: Cambridge UP, 1994. [Prepared sections on Cuba, Dominican Republic and Puerto Rico] New edition, paperback, 2004.
- “El teatro histórico: Abrazando tres continentes.” *De Lope de Vega a Roberto Cossa (Teatro español, iberoamericano y argentino)*. Ed. Osvaldo Pellettieri. Buenos Aires: Editorial Galerna, 1994. 223-34.
- The Cambridge Guide to World Theatre*. Ed. Martin Banham. Leeds: Cambridge UP, 1995. Revision of 1988 edition.
- “The Many Stages of Frank Dauster.” *Essays in Honor of Frank Dauster*. Eds. Kirsten Nigro and Sandra M. Cypess. Newark, Delaware: Juan de la Cuesta, 1995. 17-23.
- “Yepeto de Cossa: Arte y realidad.” *El teatro y sus claves: Estudios sobre teatro iberoamericano y argentino*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna, 1996. 87-92.
- “Theater of Latin America.” *Encyclopedia of Latin American History*. Ed. Barbara A. Tenenbaum. New York: Scribner, 1996. Plus entries on Carlos Solórzano, Virgilio Piñera, Fernán González de Eslava, Jorge Díaz, José Triana, Emilio Carballido, Osvaldo Dragún and Isaac Chocrón.
- “The Theatre of Roberto Cossa: A World of Broken Dreams.” *Perspectives on Contemporary Spanish American Theatre*. Ed. Frank Dauster. *Bucknell Review* 40.2 (1996): 94-108.
- “Hispanic Theatre in the United States” and “Chicano Theatre.” *Cambridge Guide to American Theatre*. Eds. Tice Miller and Don Wilmeth. Leeds: Cambridge UP, 1996.
- “Rovner, Eduardo (Argentina, 1942)” and “Talesnik, Ricardo (Argentina, 1935).” *Jewish Writers of Latin America: A Dictionary*. Ed. Darrell B. Lockhart. New York and London: Garland Publishing, 1997. 439-46, 516-22.

- Latin American Encyclopedia of History and Culture*. Ed. Barbara Tenenbaum. New York: Charles Scribner's Sons, 1995. [entries on Luis Basurto, Emilio Carballido, Isaac Chocrón, Jorge Díaz, Osvaldo Dragún, Fernán González de Eslava, Carlos Solórzano, José Triana and Oscar Villegas]
- "El teatro argentino en las universidades norteamericanas." *De Eugene O'Neill al "Happening"*. Eds. Osvaldo Pellettieri and George Woodyard. Buenos Aires: Galerna, 1996. 115-21.
- "*Rojos globos rojos* de Pavlovsky: intertextualidad y aspectos posmodernistas." *El teatro y su mundo: Estudios sobre teatro iberoamericano y argentino*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna, 1997. 239-46.
- "Una mirada norteamericana a la dramaturgia argentina." *La dramaturgia en Iberoamérica: Teoría y práctica teatral*. Eds. Osvaldo Pellettieri and Eduardo Rovner. Buenos Aires: Galerna, 1998. 41-50.
- "La historia dramática de Luis de Carvajal: Perspectivas argentinas y mexicanas." *El teatro y su crítica*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna, 1998. 105-12.
- "Making America or Making Revolution: The Theatre of Ricardo Halac in Argentina." *Theatre Matters: Performance and Culture on the World Stage*. Leeds: Cambridge UP, 1998. 177-98.
- "Rompiendo las fronteras: El teatro de Guillermo Reyes." *Theatre et Territoires. Espagne et Amérique Hispanique 1950-1996. Teatro y territorios. España e Hispanoamérica*. Actes du Colloque International de Bordeaux, 1997. Eds. Sara Bonnardel and Genevieve Champeau. Bordeaux: Maison des Pays Ibériques, 1998. 333-43.
- "The Tortured Magic of Hebe Serebrisky." *Essays on Latin American Women Playwrights*. Eds. Catherine Larson and Margarita Vargas. Bloomington: Indiana UP, 1998. 74-88.
- "Espejos que deforman: El teatro reciente de José Triana." *Tradición, modernidad y posmodernidad*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna, Facultad de Filosofía y Letras (UBA)/Fundación Roberto Arlt, 1999. 65-72.
- "The Theatre of Carlos Gorostiza: Space as Dramatic Construct." *Todo ese fuego: Homenaje a Merlin Forster*. Eds. Mara L. García and Douglas Weatherford. Tlaxcala: Serie El Prestidigitador 4, 1999. 103-11.
- "La textualidad dramática de Roberto Arlt: catarsis y sorpresas." *Roberto Arlt: Dramaturgia y Teatro Independiente*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna, 2000. 147-54.

- “Jorge Díaz, y el teatro chileno desde la otra orilla.” *Resistencia y poder: Teatro en Chile*. Eds. Heidrun Adler and George Woodyard. Frankfurt: Vervuert, 2000. 75-88.
- “Sombras y muerte: El teatro reciente de Eduardo Rovner.” *Tendencias críticas en el teatro*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna, Facultad de Filosofía y Letras (UBA)/Fundación Roberto Arlt, 2001. 209-15.
- “Frida Kahlo: Fantasmas y figuras de poder.” *Théâtre et Pouvoir/ Teatro y poder*. Eds. Daniel Meyran, Alejandro Ortiz, Francis Sureda. Perpignan: Presses Universitaires de Perpignan, 2002. 35-41.
- “*Las costureras* de Marco Antonio de la Parra, o cómo coser relaciones históricas.” *Imagen del teatro*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna/UBA, 2002. 129-35.
- “Fantomimas y Tiquismiquis: El teatro poético de Miguel Angel Asturias.” *Miguel Angel Asturias. Teatro*. Ed. Lucrecia Méndez de Peneda. Madrid: ALLCA XX, 2003 (Colección Archivos): 1159-70.
- “Trama y discurso: Tres piezas del exilio.” *Extraños en dos patrias*. Eds. Heidrun Adler and Adrián Herr. Frankfurt-Madrid: Vervuert-Iberoamericana, 2003. 67-76.
- “*Gibrán* de Ramos-Perea: Las ordalías de un escritor.” *Escena y realidad*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna/Facultad de Filosofía y Letras (UBA), 2003. 95-102.
- “Nuevos textos para nuevos tiempos: El teatro de Jorge Díaz.” *Díaz*. Ed. Carola Oyarzún. Santiago de Chile: Ediciones Universidad Católica de Chile, 2004. 113-37.
- “*Muerte súbita* y los autores frustrados de Sabina Berman.” *Sediciosas seducciones: Sexo, poder y palabras en el teatro de Sabina Berman*. Ed. Jacqueline E. Bixler. Mexico: Escenología, 2004. 175-92.
- “Tres damas históricas de Víctor Hugo Rascón Banda.” *Un viaje sin fin: teatro mexicano*. Eds. Heidrun Adler and Jaime Chabaud. Frankfurt/Madrid: Vervuert/Iberoamericana, 2004. 65-81.
- “*La mujer que cayó del cielo* de Víctor Hugo Rascón Banda: la búsqueda de la justicia.” *Reflexiones sobre el teatro*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna, 2004. 141-47.
- “Documentando la tragedia: Las damas históricas de Víctor Hugo Rascón Banda.” *Travesías de paz y campos de batalla*. Eds. Lola Proaño-Gómez and Alicia del Campo. Cádiz: Fundación Municipal de Cultura de Cádiz/ Festival Iberoamericano de Teatro de Cádiz, 2004. 97-106.

- “*La Madonnita* de Kartun: Jugando con el calendario cristiano.” *Teatro, memoria y ficción*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna, 2005. 163-72.
- “La ciudad y el sexo: Las mujeres asesinadas de *Hotel Juárez*.” *El teatro de Víctor Hugo Rascón Banda: Voces en el umbral*. Eds. Jacqueline Bixler and Stuart Day. Mexico: Escenología, 2005. 73-80.
- “México en el FIT de Cádiz: una intervención extraordinaria.” *Panorama de las artes escénicas ibérico y latinoamericanas: Homenaje al Festival Iberoamericano de Teatro (FIT)*. Eds. Beatriz J. Rizk and Luis A. Ramos. Cádiz and Minneapolis: Patronato del FIT de Cádiz, 2007. 117-25.
- “Latin American Theater.” *Western Drama through the Ages. A Student Guide*. Ed. Kimball King. Westport, CT: Greenwood Press, 2007. 201-08.
- “Transformation and Transculturation in Twentieth-Century Latin American Theater.” *Trans/Acting. Latin American and Latino Performing Arts*. Eds. Jacqueline Bixler and Laurietz Seda. Lewisburg: Bucknell UP, 2009. 24-36.
- “Víctor Hugo Rascón Banda y su harén de mujeres exóticas.” *Umbral de la memoria. Teatro completo de Víctor Hugo Rascón Banda*. Ed. Enrique Mijares. Chihuahua: Instituto Chihuahuense de la Cultura, 2010. 207-32.
- “El teatro (des)conocido de César Vallejo: deseos y desilusiones.” *César Vallejo: estudios y panoramas críticos*. Mara L. García; ed. Horacio Alva Pazos. Trujillo, Perú: Instituto de Estudios Vallejanos, Universidad Nacional de Trujillo, 2011. 173-86.

Articles

- “The Theatre of the Absurd in Spanish America.” *Comparative Drama* 3.3 (1969): 183-92.
- “Studies in the Latin American Theatre, 1960-69.” (with Leon Lyday) *Theatre Documentation* 1-2 (1969-70): 49-84.
- “Toward a Radical Theatre in Spanish America.” *Contemporary Latin American Literature* (University of Houston, Office of International Affairs) (1973): 93-102. Conference proceedings.
- “A Metaphor for Repression: Two Portuguese Inquisition Plays.” *Luso-Brazilian Review* 10.1 (1973): 68-75.
- “The Dynamics of Tragedy in *Gota d’Agua*.” *Luso-Brazilian Review* 15 (1978): 151-60.

- “Imágenes teatrales de Tupac Amaru: Génesis de un mito.” *Conjunto* 37 (1978): 62-68. [Reprinted in *Conjunto*, número antológico (1993): 110-15]
- “El teatro de Oscar Villegas: Experimentación con la forma.” *Texto Crítico* 4.10 (1978): 32-41.
- “Perspectives on Cuban Theatre.” *Revista/Review Interamericana* 9.1 (1979): 42-49.
- “Language and Tensions in José Agustín’s Theatre.” *Hispania* 63.1 (1980): 31-37.
- “Máscaras mexicanas y la imagen yanqui en el teatro.” *Cuadernos CELCIT de Investigación Teatral* (Caracas) Edición especial (julio 1981): 16-19.
- “Ritual as Reality in Díaz’s *Mata a tu prójimo como a ti mismo*.” *Estreno* 9.2 (1983): 13-15.
- “Estorino’s Theatre: Customs and Conscience in Cuba.” *Latin American Literary Review* 11.22 (1983): 57-63.
- “Teaching the Culture through Theatre: Latin America.” *PCCLAS Proceedings* 13 (1983): 67-78.
- “Entrevista a Antonio Skármeta, dramaturgo chileno.” *Chasqui* 14.1 (1984): 86-93.
- “Recent Developments in Spanish American Theatre.” *Selected Proceedings from the Thirty-Fifth Annual Mountain Interstate Foreign Language Conference*. Ed. Ramón Fernández-Rubio. Greenville, SC: Furman UP, 1987. 381-87.
- “Perspectivas del teatro hispanoamericano contemporáneo.” *Ideas ‘92* 1.1 (1987): 39-44.
- “El teatro hispánico en Estados Unidos: ¿Cruce o choque de culturas?” *Conjunto* 88 (1991): 7-12.
- “The Two Worlds of Jorge Díaz.” *Estreno* 18.1 (1992): 20-22.
- “Influencias hispánicas en Estados Unidos: El caso de José Quintero.” *Teatro* 2 (1992): n.p.
- “Latin American Theatre: A Foreword.” *Prospectus* 3 (1992): 9-11.
- “Cauhtémoc, une figure (dé)mythifiée.” *Théâtre/Public* 107-108 (1992): 56-58.
- “A Gringo Perspective on the Latino World.” *Phi Beta Delta International Review* 9 (1999): 1-6. [Phi Beta Delta Faculty Award Address, 1998]
- “Exorcisando los demonios: *El último día del verano* de Triana.” *Teatro XXI* (Buenos Aires) 5.9 (1999): 5-8.

- “Dos piezas recientes de Jorge Díaz: Una visión posmodernista de la conquista.” *Imagen de la Cultura y el Arte Latinoamericano* (Buenos Aires) 1.1 (1999): 9-18.
- “Las quimeras del teatro puertorriqueño.” *Revista del Ateneo Puertorriqueño* 6.19-21 (1997): 177-85.
- “Jugando con la historia: *El loco de los balcones* de Vargas Llosa.” *La Escalera* (Buenos Aires) (December 2001): 155-65.
- “Los efectos de la globalización y el teatro latinoamericano: Cuestiones éticas y estéticas.” *Teatro XXI* 7.13 (2001): 1-4.
- “Paseando en el tren de la memoria: El teatro de Reynol Pérez-Vázquez.” *Autores* (Puebla) 4.13 (2003): 4-8.
- “El poder de la herencia, la herencia del poder: Una trilogía dramática de Isaac Chocrón.” *Escritos* (Caracas) 16 (2003): 3-15. [Also electronically in *CELCIT* (Argentina)]
- “Eduardo Rovner’s Theater: Questions of Values with Humor.” *Ollantay Theatre Magazine* (New York) 10. 20 (2003): 15-22.
- “The Theatre Journal Auto/Archive: George Woodyard.” *Theatre Journal* 56.3 (2004): 547-51.
- “Las revistas teatrales de Estados Unidos.” *Pasodegato* 20 (2005): 70.
- “El *Gibrán* de Ramos-Perea: Las ordalias de un escritor.” *Boletín del Archivo Nacional de Teatro y Cine* 3 (2005): 93-95.
- “Poder trascendental con silencio: *Yo también quiero un profeta* de Ximena Escalante.” *Revista de literatura mexicana* 27.11 (2005): 79-84. [Reprinted in *Tiempo, texto y contexto teatrales*. Ed. Osvaldo Pellettieri. Buenos Aires: Galerna, 2006: 154-58.]
- “Creación y evolución: Una pequeña trayectoria teatral.” *Boletín del Archivo Nacional de Teatro y Cine* 6 (2006): 9-15.

Prologues

- “Prólogo.” *Teatro hispanoamericano contemporáneo (1967-1987)* by Rosalina Perales. Mexico: Grupo Editorial Gaceta, 1989. Colección Escenología.
- “Prólogo.” *Teatro completo* by Egon Wolff. Boulder: Society of Spanish and Spanish-American Studies, 1990. vii-xviii.
- “Comentario preliminar.” *Ceremonial de guerra* by José Triana. Honolulu: Editorial Persona, 1990. 5-8.

- “Pavlovsky: Violence through Metatheatrics.” *Three Plays by Eduardo Pavlovsky (Slow Motion; Potestad/Paternity; Pablo)*. Hollywood: Stages Theatre Press, 1994. 9-14.
- “Prólogo.” *Una historia interrumpida. Teatro argentino moderno (1949-1976)* by Osvaldo Pellettieri. Buenos Aires: Galerna, 1997. 7-9.
- “Preface.” *The Theatre of Marco Antonio de la Parra*. Trans. and ed. Charles Philip Thomas. New York: Peter Lang, 1995. viii-xii.
- “Prólogo.” *La realidad virtual del teatro mexicano* by Enrique Mijares.. Durango: Instituto Municipal del Arte y la Cultura, 1999. 15-18.
- “Cover note” for *Teatro cubano, una antología*. Ed. Pedro Monge-Rafuls. New York: Ollantay Press, 1999.
- “Estudio preliminar.” *Teatro 5 (Frida Kahlo, la pasión; Meteón, guarda con el tango)* by Ricardo Halac. Buenos Aires: Corregidor, 2000. 7-10.
- “Prologue.” *Five Plays in Translation from Contemporary Mexican Theater: A New Golden Age*. Ed. Salvador Rodríguez del Pino. Queenston, Ontario: Edwin Mellen Press, 2001. 1-3.
- “Prólogo.” *The Empire Trilogy. Three Plays of the Spanish-American War of 1898* by Roberto Ramos-Perea. Trans. Charles Philip Thomas. San Juan: Ediciones Gallo Galante, 2003. 7-10.
- “Desde Ovidio hasta el Olvido.” *Exilios: 18 obras de teatro de autores argentinos, españoles y mexicanos*. Buenos Aires: Editorial Biblos, 2003. 11-15.
- “*La sombra de Federico: Sombra, miedo y olvido.*” *Gestos* 46 (2008): 99-102.

Ph.D. students

- Anne Spencer, 1974. Aztec Elements in 20th Century Mexican Drama. [Baker University, retired]
- Terry L. Palls, 1974. The Theatre in Revolutionary Cuba: 1959-1969. [New College of the University of South Florida, retired]
- Bonnie H. Reynolds, 1979. Tragedy and Contemporary Spanish American Theatre. [Hanover College, retired]
- Jacqueline E. Bixler, 1980. Theory and Technique in Selected Plays of Emilio Carballido (1968-1978). [Virginia Tech]
- Ronald D. Burgess, 1980. Mexican Theatre: The Generation of 1969. [Gettysburg College]
- C. Lucía Garavito, 1982. El lector/espectador en el teatro hispanoamericano. [Kansas State University]

- Lynn Carbón Gorell, 1989. *Dialogue within Drama: The Frame for a Twentieth Century Latin American Drama.*
- Deborah J. Cohen, 1991. *Reading Toward Performance: A Critical Reevaluation of Selected Plays by Rodolfo Usigli.* [Slippery Rock University]
- Laurietz Seda, 1994. *De Cortés al Mago de Oz: Estrategias posmodernas en el teatro latinoamericano (1980-92).* [University of Connecticut]
- Iani del Rosario Moreno, 1995. *La desmitificación del héroe en el teatro latinoamericano.* [Suffolk University]
- Javier Martínez de Velasco, 1998. *La recreación del mito en el teatro caribeño.* [IES, Granada]
- Sarah M. Misemer, 2001. *Cultural Icons in Latin American Theater: Studies of Frida Kahlo, Carlos Gardel, Eva Perón and Selena Quintanilla-Pérez.* [Texas A&M University]
- Ariel Strichartz, 2002. *Cooking, Feeding and Eating: Theatre and Dictatorship in the Southern Cone.* [St. Olaf College]
- Tomás Chacón, 2003. *Héroes y nación en el teatro de la Revolución mexicana.* [Universidad Autónoma de Chihuahua]
- Paola Hernández, 2004. *La identidad en la era de la globalización: Resistencia y desencanto en el teatro de Argentina, Chile y Brasil.* [University of Wisconsin]
- Michael “Raúl” Brown, 2005. *Dams, Doors and Divans: Narrative Therapy in Latin American Theatre.* [University of North Carolina]

