

**Charles Phelps Taft Research Center**  
**at the University of Cincinnati**  
**Graduate Enrichment Award**

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All required materials must be included in a single document, uploaded to the electronic submissions system, no later than 5PM on the published day of the deadline. Departmental review is required for this program, as well as a letter of support. Applicants should submit their application with enough time to receive departmental review prior to the close of the deadline. Taft does not accept an obligation to review applications that have not received intradepartmental review by the close of the deadline.

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**General Information**

- a. Name: XXXXXX
- b. M#: XXXXXXXXXXX
- c. Department: Romance Languages and Literatures
- d. Position: Graduate Student
- e. Project Title: Cleopatra y Antonio Pre-production meeting 1 with INBAL (National Fine Arts and Literature Institute), Pre-Production meeting 2 with Creative team, Casting and Stage reading of Adaptation.
- f. Time Period: Total period November through May 2020
- g. Travel Location (if applicable): Mexico City
- h. Travel Dates (if applicable): November 25<sup>th</sup> to November 28<sup>th</sup>, January 30<sup>th</sup> to February 5<sup>th</sup>, March 12<sup>th</sup> to March 17<sup>th</sup>, April 13<sup>th</sup> to April 16<sup>th</sup>
- i. Probable Results of a Grant There will be enormous exposure to my entire dissertation, as my creative thesis has been selected by INBAL to be fully produced and presented on the most prestigious state venue Centro Cultural del Bosque, Teatro Galeón. This means that the dissertation will be performed Thursday through Sundays on prime time, for six weeks. Media covering will include Television, Newspapers, Magazines, and Social Media. Most importantly, the thesis will accomplish its very purpose, which is to de-objectivize Cleopatra in front of an audience.

**II. Budget**

- a. Transportation: 2,400.00 USD (4 round trips)
- b. Direct Research Costs: 100.00 USD
- c. Per Diem: 1,000.00 USD
- d. Total Amount Requested from Taft: 2,500.00 USD

- e. Have you already or will you in the future apply for other grants for this project, including departmental support? **No**

### **III. Taft Grant History**

Please list your grant history with Taft for the last 5 years, in reverse chronological order, including project title, grant type, grant date, and amount of award, as well as project development subsequent to the grant, e.g. publication.

*Anthony and Cleopatra reading*. Translation, Taft Graduate Enrichment Award, November 14<sup>th</sup>, 2018. \$1,650.00. The reading took place January last year and its now part of my dissertation.

*Lend Me a Tenor*. Translation, Taft Graduate Enhancement Award, April 11<sup>th</sup>, 2017, \$1,000.00 USD. Play has been translated and will be performed next year.

### **IV. Project Narrative**

- **Description of the project and goals.**

Last year, I started working on my thesis project *Cleopatra y Antonio* (creative writing) under the directorship of Prof. Andrés Pérez-Simón. Part of my research consisted in translating into Spanish Shakespeare's play *Anthony and Cleopatra*, with the intention of producing one text that would serve as the base for my adaptation. When I applied to the Taft Research Center for support to go to Mexico City in 2018, to have a stage reading of my translation, I wrote: "My project was born out of the need of creating a dramatic piece that generates an urgent conversation in the field of genre equality. The final play that I am adapting is intended to be performed by an all-female cast and aims to question gender roles. One of my objectives is that, within the production of *Cleopatra y Antonio*, audience could witness an experience in which genre roles are questioned and new possibilities are explored. Therefore, the intended audience for my piece are college students from Latin America, because it is in these settings where the play will have a stronger impact. Thus, starting my first public presentation of the project with a stage reading of the translation in Mexico, in the context of a university scenario will be very nourishing for the entire project not only from a literary

perspective, but also from a cultural, social, and political one.” Back then, little did I know that after translating the play (November 2018 through March 2019) and working on my adaptation (May 2019 through present), it was going to be selected by INBAL (image attached, project 560) to be fully produced in Mexico City, next year.


**GOBIERNO DE MÉXICO** | **CULTURA** | **INBAL**  
INSTITUTO NACIONAL DE ARTES ESCÉNICAS

## RESULTADOS CONVOCATORIA 2019 - 2020

### PROGRAMACIÓN PARA ADULTOS

Folio	Proyecto	Dirección	Ciclo
17	Cuidado con el perro	Mahalat Sánchez Benítez	Panoramas de inclusión
189	Las devoradoras de un ambiente helado	Emmanuel Márquez Parra	Clásicos universales del siglo XX revisados
18	Volver a Fuerteventura	Cinés Octavio Cruz Díaz	Teatro físico
560	Cleopatra y Antonio	Olivia Barrera Gutiérrez	Panoramas de inclusión

  

Folio	Proyecto	Dirección	Ciclo
21	Loop espacios del tiempo	Vivian Cruz Juárez	Teatro físico
85	Manual para mujeres pillares	Luciana Sileya	Panoramas de inclusión
127	Un cuerpo en tránsito	Alejandro Chacón Cuellar	Teatro físico
231	Sepulcros	Emma Graciela Dib Mercado	Panoramas de inclusión
242	Me apellido Guerra. Documento escénico sobre la vida de Ana Luisa Guerra	Daniela Guillén Guerra	Panoramas de inclusión
303	Angélique	Eduardo Carlos Castañeda García	Panoramas de inclusión
414	Migraciones	Estela Sofía Padilla Arena y Davey T. Sotomayor	Panoramas de inclusión
476	¿Quién soy? (Recatorio sobre usted mismo)	Anabel Alejandra Saavedra Gómez	Panoramas de inclusión
517	Eileen Shakespeare	Daniro Andrés Carro Cruz	Panoramas de inclusión
542	Dirt	Elma Gabriela Muñoz Fries	Panoramas de inclusión
626	Teset / Texas	Gabriela Ochoa Lozano	

  

Folio	Proyecto	Dirección	Ciclo
25	Homo Box Machina	Daniel Ruiz Primo Martínez y Cam Coronado Martínez	Panoramas de inclusión
65	Til Til Born	Victor Manuel Carpintero Mota	Panoramas de inclusión
86	¿Quién dijo que Dios dijo?	Jesús Antonio Díaz Sánchez	Panoramas de inclusión
100	Niche de Reyes	Alonso Riquelme Soza	Panoramas de inclusión
158	Silencios, o la sinuosa tarea de desamalgamar	Constanza Amparán Hernández	Panoramas de inclusión
188	Piel de mariposa	Isael Almanza Colunga	Panoramas de inclusión
207	Zorrubela. El despertar de Montessor	Patricia Loeth Estrada Ramos y Mayra Vargas	Panoramas de inclusión
224	Relámpagos. Mujeres latinoamericanas	Diana Paolina Orita Cortés y Ylmarina Karina Hurtado Rosales	Clásicos universales del siglo XX revisados
230	El pescador y la patanera	Dirección colectiva (responsable Sofía Benítez López López)	Teatro físico
372	El juego de la silla	Angélica Rogel García	
396	Villa Dolores	Silvia Ortega Vettoretti	
412	Un acto de comunión	Julio César Luna Fernández	Panoramas de inclusión
579	Damiana y Canela	Sergio Felipe López Viguera	
607	Pierros del Monasterio	Boris Mikoff (Marcela Mainera Hartzschneider Frick)	
644	La tía Mariela	Francisco Franco Alba	
663	La odisea apócrifa: Sin Itaca	Eduardo Bernal, Tania Barrientos, Jar Néñez, Adriana Palmero y Uriel Ledesma	

Folio	Proyecto	Dirección
35	Desaire de elevadores	Gerardo Daniel Martínez Martínez
162	Flores negras del destino nos apartan	Ana Belén Aguilar Aguilar
306	Variaciones Schrödinger	César Raúl Chagolla Sentilán
436	Bikini redquiem in pacem	Ingrid Cruz Cebada
468	Soluciones permanentes para problemas comunes	Francisco Antonio Ibañeta Ledo

  

Folio	Proyecto	Responsable
521	Mi pequeña gran historia de terror	Riquel Diner Baturo
546	Cartas a Chile. Voces sobre la violencia de la femencia.	Honorio Israel Ríos Hernández

  

Folio	Proyecto	Responsable
51	Taller de diseño de vestuario	Andrea Pacheco Orea
89	Taller de especialización y profesionalización en la traducción teatral	Humberto Rodrigo Pérez Mortera
145	Palabra, Acción Instalación. Técnicas y procedimientos de escritura en el teatro contemporáneo	Alberto Villareal Díaz de Borja
283	Algunas visual en la era de SACOZA	Ismael Jossafat Giménez Baños
291	JUNTAR LAS PIEZAS. Seminario de composición dramática enfocada en la creación del personaje a partir de sus piezas psicológicas, emocionales, familiares, sociales.	Barbara Lorena Colla Aguilar
314	Taller Elementos básicos de gestión y producción escénica	Edgar Allan Uscanga Aguas
568	Taller de Gestión y Producción Escénica	Miguel Ángel Osorio Hernández
600	Laboratorio de animación de bienes y objetos	Carolina Pimentel López

**CONSEJO ASESOR DE PROGRAMACIÓN**

VERÓNICA BUIBRO ORTEGA  
 MATÍAS MAXIMILIANO GORLERO SANTIRSO  
 TERESITA DEL NIÑO JESUS RABAGO HERNÁNDEZ

**COORDINACIÓN NACIONAL DE TEATRO**

As you can see in the image, there were over 670 projects submitted and only four, including mine, were selected by the Institute to be fully produced. In my case, the entire cost of the production, the salary of 11 actresses (rehearsals and performances for a 6-week run), of 7 creative artists, and of 2 producers would be paid. Also, the

Institute will host the show in one of its most renowned venues Teatro el Galeón and will cover all publicity's costs.

This distinguished honor is the result of significant efforts made by my department, my advisor, and the Taft Research Center. Five years ago, the Department of Romance and Arabic Languages and Literatures, decided to encourage the inclusion of theater artists in their Graduate Program and I was the recipient of 2016 Patricia O'Connor Scholarship, to study a PhD in Spanish, concentrating in Contemporary Spanish Theater. Because of the nature of my department, as a theater artist, I have gained a strong knowledge on research, literary theory and creative writing. These have helped me to envision and create this project. However, because the department is not a performing-arts school, to complete this project, that is, to take it from the page to the stage, they have encouraged me to pursue my artistic career, maintaining and creating bonds with other institutions. During my graduate studies at University of Cincinnati, I worked on the translation of the play from English to Spanish with Universidad Nacional Autónoma de México's specialist Alfredo Michel Modenessi and had the opportunity to have its stage reading with actresses from Universidad Anáhuac's Theater School Program. These experiences helped me to have a solid base to start the adaptation *Cleopatra y Antonio*, which is in its last stages of its writing process and constitutes the core of the creative project for my dissertation. The fact that the National Institute of Fine Arts and Literature, through its National Theater Coordination, selected it to be part of its next season is more than a personal accomplishment, since the University of Cincinnati has advocated the project from its very beginning.

Because the Institute is aware of my ABD status at UC and understands that I am on schedule to defend my dissertation on March next year, they have decided that my project will premiere on September 2020. In order to make it happen, as the person responsible for the project, I have been contacted by the Institute to start with the pre-

production. There are different duties that I must fulfill during the following months. Although most of them can be done long distance, there are different instances in which I will have to travel to Mexico City.

As a graduate student and as a mother, paying for the upcoming trips is nearly impossible. This is the reason I am reaching to the Taft Research Center. Hopefully, your generosity will support me to fulfill this incredibly opportunity. Following this letter, you will find a detailed chart listing the dates I have been asked to travel and the activities I will be performing.

Finally, I find worth mentioning that I have already taken all the classes needed to obtain my grade and have passed my qualifying exams. Next semester, I will be devoted to my thesis project and to teach my Spanish for the Health professions SPAN 1022 on-line class. These activities match smoothly with the possibility of going to México and work on the pre-production of my thesis project.

	<b>Activities</b>	<b>Academics</b>	<b>Outcomes to my research</b>
<b>Tuesday, November 26, 2019 11:00 am</b>	I will meet at Coordinación Nacional de Teatro with Producers to establish the budget for the production.	Fall semester Winter Break	<i>Cleopatra y Antonio</i> Pre-Production meeting 1
<b>Tuesday, February 4<sup>th</sup>, 2020 11:00 am</b>	Play's designers and I, will give the costume and stage design to start its acquisition and building process to the Coordinación Nacional de Teatro	Spring Semester	<i>Cleopatra y Antonio</i> Pre-Production meeting 2
<b>March 13<sup>th</sup> to 16<sup>th</sup> 2020 10:00</b>	During two days we will held the auditions for the production. The third day we will have the call backs.	Spring Semester	<i>Cleopatra y Antonio's</i> auditions.
<b>Tuesday, April 14<sup>th</sup>, 2020 11:00 am</b>	After my dissertation's defense in March 2020, we will hold the 1 <sup>st</sup> reading of the final and approved version of the play.	Spring Semester	<i>Cleopatra y Antonio's</i> adaptation.

## V. Budget

The budget for the initial stages of this project is as showed in the following breakdown, in which I also express the significance of the requested expenses to the completion of the project.

Item	Price	Requested	Dates	Significance for the project
<b>Air fare</b>	\$600.00 each round trip. Totals \$2400.00	\$1,500.00	November 2019 February, March and April 2020	A dramatic text is only a part of a theater project. I came to University of Cincinnati to become a proficient scholar on Contemporary Spanish Theater. Currently, I have the opportunity to make <i>Cleopatra y Antonio</i> project happen, after three years of hard work researching, writing and creating drama. As a playwright and director is imperative that I attend these meetings.
<b>Per Diem</b>	\$50.00 per day  20 days	\$1,000.00		
<b>Research costs</b>	\$100.00	\$0.00		
<b>Total cost</b>	\$3,500.00	\$2,500.00		

## VI. Curriculum Vitae









