

**CURRICULUM VITAE** ☀ **Dr. Cătălina Florina Florescu**  
**Place of Birth: Romania | | Country of Residence: U.S.A.**

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## EDUCATION

- (2007) Ph.D., Comparative Literature/Medical Humanities, Purdue U, West Lafayette, Indiana  
**Dissertation:** “Transacting Sites of the Liminal Bodily Spaces,” *the first dissertation* on medical humanities at Purdue at the time, finished with the support of two fellowships; <https://doi.org/10.1093/jhmas/jrp021> **Committee:** Thomas Adler and Elizabeth K. Mix (co-chairs); Keith Dickson and Floyd Merrell. **Areas of Expertise:** Comparative Contemporary Literature (emphasis on comparative theater, poetry, and medical humanities), Cultural and Literary Studies, Health Rights
- (2003) M.A., Comparative Literature, Purdue U, West Lafayette, Indiana  
**Thesis:** “The Ontological and Epistemological Significance of Silence in the Works of Edward Hopper, Edvard Munch, Samuel Beckett, and Duane Hanson”  
**Committee:** Elizabeth K. Mix and Sandor Goodhart. **Areas of Expertise:** Literary Theory; Cultural Studies; Theater; the Arts
- (1998) U of Bucharest, Romania, B.A., Romanian Literature and Language; minor, American Literature & Culture **Lucrare de licență:** “Păsările și sentimentul libertății în romanul lui Alexandru Ivasiuc.” Main advisor: Dr. Eugen Negrici

## WORK EXPERIENCE

(2014-present), **Educator**

**Pace University, New York City**

*I have more than two decades of interdisciplinary, exceptional published pedagogical research and innovative, immersive, applied teaching tools with a focus on Health & Healing, The Arts, Performance, variations of Englishes, Translation & Interpretation, Criticism and Cultural Studies, Women’s and Gender Studies, Immigration, Cinema, etc.*

**Courses taught (and created\*) & List of Students’ Projects** (vide Endnotes) <sup>1</sup>:

**ENG 223: Creative Writing** (healing storytelling); **\*ENG 120** (*learning community, writing enhanced*): **Language under the Microscope** (paired with Women’s and Gender Studies, Jay Muir, fall 2021); **ENG 201** (*Zoom learning*); **INT 299** (*learning community, writing enhanced*): **Writing for Actors, Acting for Writers** (paired with Christopher Brandt; Forrest Williams); **\* LIT 211** (*learning community, writing enhanced*): **Tragic and Comic Visions** (paired with American Studies, Joanie Draggo, spring 2020); **\* ENG 110** (*learning community, writing enhanced*) **Man Trouble** (paired with Women’s and Gender Studies, Marisa Tramontano, fall 2019); **LIT 211** (*online, writing enhanced*): **American Family Drama AMS 202** (*learning community*): **Intro to**

**American Studies** (paired with English Department, Timothy Anderson, fall 2018); **AMS 102** (*leaning community, Global Pathways students*) **Intro to American Studies** (paired with English as a Second Language, Kristen Michelson, spring 2019); **\*INT 299 W** (*honors, writing enhanced, learning community*); **21<sup>st</sup> Century Dramatic Texts as Inter-Cultural Dialogue**<sup>1</sup> (paired with Performing Arts General Education, Pink (Reginald) Flowers, expert in Theater of the Oppressed); **\* LIT 211G** (*honors, writing enhanced, learning community*) **Worlds in Lit: Immigration and Englishes** (paired with Women's and Gender Studies, Mignonette Chiu, spring 2018; M. Milks, spring 2019)<sup>2, 3</sup>; **LIT 211 W** (*writing enhanced*): **Women in Literature: Theater of Resistance**<sup>4</sup>; **LIT 303** (*writing enhanced*): **Introduction to Cultural Studies**; **LIT 211** (*writing enhanced*): **The Individual and Society**; **LIT 212** (*writing enhanced*): **Romanticism and the Modern World** (*writing enhanced*); **ENG 120: Exile in Literature, Cinema & Visual Arts**; **ENG 201: The Movies: From Literature to Cinema**; **ENG 201: The Arts: Visual Arts, Drama, Dance & Music**; **ENG 201: Writing in the Disciplines**; **ENG 110: Composition**

**(2019-present), Curator, New Play Festival  
Jersey Center Theater Center, Jersey City**<sup>5</sup>

*I read over 150 submissions on themes relevant to our global communities, select a few plays, organize the staged readings, promote the festival, offer dramaturgical feedback to playwrights, allow underprivileged communities free access to the event, etc. (For some of these yearly events, please refer to Footnote # 5)*

**(2011-Present), Playwright**<sup>6</sup>

**Hoboken, NJ, USA || Bucharest, Romania**

*Given my training in interdisciplinary, across disciplines background, as well as my exposure to trauma, after years of academic publishing, I decided to take a leap of faith and write dramatic literature. The biggest achievement is my trilogy on breast cancer, the only one currently in the world. Other distinctions include grants, awards, and commissions for writing plays. (*Legend*: P, Premieres; SR, Staged Readings; ZR, Zoom Readings; R, Representations; and OP, Online Premieres)*

**(P, '23) Cancer, Choreographed** (Part of **Staging Breast Cancer Trilogy**), Cosmin Manolescu, Cristina Lilienfeld, et. al., Bucharest-New York-Jersey City-Timișoara-Brașov

**(P, '23) The Phone Call**, Queens Short Play Festival, Director Hannah Hill, New York

**(P, '22) Sans Me**, Science in Theater Festival, Director: Yueh-Yeh Li, New York<sup>7, 8, 9</sup>

<sup>1</sup> Awarded grant, the Pace Path for Innovation, "Legacies: Moving Forward," Fall, 2017

<sup>2</sup> Awarded grant, the Pace Path for Innovation, "Civic Action," Spring, 2018

<sup>3</sup> Immersive Theater of Immigration, a one-day festival directed by Ana Mărgineanu, supported by "Civic Action" grant

<sup>4</sup> I teach this course by focusing exclusively on women in theater, #MeToo and Time's Up Movements

<sup>5</sup> Links: [shorturl.at/abfoq](https://shorturl.at/abfoq), [shorturl.at/biPSZ](https://shorturl.at/biPSZ) and [shorturl.at/wEGVZ](https://shorturl.at/wEGVZ)

<sup>6</sup> Marked with an asterisk means that a recording of the play's stage reading may be shared upon request.

<sup>7</sup> <https://theaterscene.org/2022/12/sans-me/>

<sup>8</sup> <https://www.timeout.com/newyork/theater/science-in-theatre-festival>

<sup>9</sup> <https://www.broadwayworld.com/off-off-broadway/regional/Sans-Me-3424323>

- (P, '22) *Man on the Moon*, S.P.O.T Festival, “What Makes Me Tick,” Director Shannon Keegan  
New York
- (P, '22) *Man on the Moon* (radio version), Fresh Fruit Festival, New York<sup>10</sup>
- (P, '22) *In Her Head, In the Kitchen*, Radio Drama Festival, UK
- (P, '22) *In Her Head, In the Kitchen*,<sup>11, 12</sup> Monologue Slam, Theater Y, New York
- (P, '21) *Ce facem azi?*, Harta colecționarului de amintiri, Proiect UnTeatru, ARCUB și  
Primăria Municipiului București, România<sup>13</sup>
- (P, '21), *Mia (Four Installations)*, (Part of **Staging Breast Cancer Trilogy**), Director Handan  
Ozbilgin, Pace U & Identity Crisis Theater,<sup>14</sup> HERE: Arts Center, New York, NY<sup>15</sup>
- (SR, '21) *Femeia care tot uită să se nască*, Lectură dramatică, Festivalul Internațional de  
Literatură și Traducere, Regia Ion Săpădaru, Iași, România<sup>16, 17</sup>
- (P, '21), *Woman, a Choreopoem (or, That Time when Michelle Obama & I Had Da Hong Pao  
Tea)*, The Reboot Festival, Barons Court Theatre, London, UK, Director Sharon Willems
- (SR, '21), *La tiza*, Director Krista Schwarting, Valdez Last Frontier Theatre Conference,  
Anchorage, AK<sup>18, 19</sup>
- (P, '21), *Cliffhanger*, The Players Theater, Short Plays Festival, New York
- (R and workshop, '21), *Unpack*, 15<sup>th</sup> Edition of the National Symposium of Theatre and  
Performance Arts in Academe, Washington and Lee University, Lexington, VA<sup>20</sup>
- (R, '21), *Unpack*, Romanian Cultural Institute in London, UK<sup>21</sup>
- (SR, '21), *Against the White Male Savior Syndrome*, Black History Month, International Center  
for Women Playwrights, w/ Elena Harding<sup>22</sup>
- (P, '21), *Unpack*, The Main Theatre, International Stage on Screen Festival, Santa Clarita, CA,  
with Maria Alexe, Director Leo Băcica, Dramaturg Sharon Willems
- (ZR/Live Reading, '20), “Laika: Dreaming in Blue,” Director Leo Băcica<sup>23</sup>
- (ZR), “A Lullaby for Alexandra/Cântec de leagăn pentru Alexandra,” w/ Katia Pascariu<sup>24</sup>
- (OP/ZR, '20), *Cliffhanger*, Theater Y, Online Festival, Director Hillary Ward, NY<sup>25</sup>
- (OP/ZR, '20), *Cliffhanger*, Short Plays Festival, “NYC – Only in New York”
- (ZR, '20), *Against the White Male Savior Syndrome*, w/ Sara Parcespe, Play Slam of Protest,  
Lexington, VA

<sup>10</sup> <https://freshfruitfest.podbean.com/e/man-on-the-moon-1644522564/>

<sup>11</sup> <http://www.witfestival.projectytheatre.org/#monoslam>

<sup>12</sup> <https://vimeo.com/673212026/293d652548>

<sup>13</sup> <https://vimeo.com/641106085>

<sup>14</sup> <http://handanozbilgin.com/identity-crisis-theater/>

<sup>15</sup> <https://www.broadwayworld.com/off-off-broadway/regional/Mia-2859566>

<sup>16</sup> <https://www.agerpres.ro/comunicate/2021/10/13/comunicat-de-pres-a-teatrul-national-iasi--795662>

<sup>17</sup> <https://youtu.be/7oKDHUfPSbE>

<sup>18</sup> [https://www.youtube.com/watch?v=4Hkn24\\_wzv4](https://www.youtube.com/watch?v=4Hkn24_wzv4)

<sup>19</sup> <https://youtu.be/zhbrC8orocc>

<sup>20</sup> <https://columns.wlu.edu/wl-hosts-15th-national-symposium-of-theater-and-performance-arts-in-academe/>

<sup>21</sup> <https://lnkd.in/db5Nh2Z>

<sup>22</sup> <https://www.youtube.com/watch?v=oTm2siHrjH4&feature=youtu.be>

<sup>23</sup> <https://youtu.be/gGk9Xi95Xdo>

<sup>24</sup> <https://www.youtube.com/watch?v=WxpzHaX5Aqw>

<sup>25</sup> <https://www.youtube.com/watch?v=H8kKZzysAfo&t=828s>

- (OP, '20), *Snowdrops and Chlorine*, (Part of **Staging Breast Cancer Trilogy**), Director Pink (Reg) Flowers, Falconworks Theater Company, New York, Fall 2020 – with a grant from AFCN (Romanian National Cultural Fund Association) Recording<sup>26</sup>, Review<sup>27</sup>
- (OP, '20), *Suicidal Dog and Laika*, U.S.- U.K.- Romanian co-production with a support from the Romanian Cultural Institute, Director Leo Băcica, New York<sup>28</sup>
- (OP, '20), *Ana* with Andrea Helen David, London, UK<sup>29</sup>
- (ZR, '20), *La Tiza*, The Shawnee Playwrights Original Series, Shawnee on Delaware, PA
- (ZR, '20), *Rehearsing Lines*, w/ Jane Ives and Maggie Wagner, Lexington, VA
- (ZR, '20), *Clean*, Play Slam, w/ Frances Garry, Lexington, VA
- (ZR, '20), *The Space between Us*, Play Slam, w/Khalid Rivera, Lexington, VA
- (ZR, '20), *Cliffhanger*, Play Slam, w/ Deanna Schwartz & Maggie Wagner, Lexington, VA
- (ZR, '20), *In Her Head*, Play Slam w/ Cristina Bejan, Lexington, VA
- (ZR, '20), *In the Air*, Play Slam<sup>30</sup> w/ Valeska Cambren & Tom Simpson, Lexington, VA
- (P, '20), *Moss*, The Players Theater, Short Plays Festival, New York<sup>31</sup>
- \*(SR, '19), *Suicidal Dog and Laika*, “Testimony in Practice” series, U Birmingham, UK, Director Leo Băcică
- (SR, '19) *Suicidal Dog and Laika*, Director Olga Levina, RCINYC, New York
- \*(SR, '19), *Mia*, LaGuardia Performing Arts Center, Director Handan Ozbilgin, New York
- \*(SR, '19), *Suicidal Dog and Laika*, Finnish Institute of Culture, Director, Leo Băcica, London
- \*(P, '19), *Am aflat... acum*, Trupa de teatru amatori a Colegiul Național de Arte “Regina Maria,” Centrul Multifunctional Educativ pentru Tineret Jean Constantin, Constanța, Director Iulian Enache (in Romanian)<sup>32</sup>
- (SR, '19) *Suicidal Dog and Laika*, New Jersey Theater Center, Director Olga Levina, NJ
- (SR, '18) *Suicidal Dog and Laika*, TheaterLab, director Marcy Arlin, New York
- (SR, '18) *Ce rămâne după viață?*, Muzeul Național al Literaturii Române, Director Alexandru Nagy, Bucharest (in Romanian)
- (SR, '17) Scenes from *Mia*, “Nothing to Lose,” Romanian Cultural Institute, Director Rania Rashoodi, New York, NY

## HONORS AND AWARDS

- (2022) Recipient of an AFCN collaborative grant with Fundația Gabriela Tudor for “Copacul vieții,” a project based on my script, “Cancer, Choreographed,” part of *Staging Breast Cancer Trilogy*
- (2022) Finalist, “Clean,” The PGE Faces of America Monologue Festival #4, New York
- (2022) Recipient of a collaborative grant for “Cancer, Choreographed” for “București afectiv,” ARTCUB și Primăria Municipiului București
- (2022) Recipient of an AFCN collaborative grant with AREAL for a project based on my script, “Cancer, Choreographed,” part of *Staging Breast Cancer Trilogy*

<sup>26</sup> <https://www.youtube.com/watch?v=1vPh1zcGyW8>

<sup>27</sup> <https://lnkd.in/dGNUVVP>

<sup>28</sup> <https://www.youtube.com/watch?v=kdTyTzipLRA>

<sup>29</sup> <https://youtu.be/nXXfdcE3cME>

<sup>30</sup> All plays read in Lexington, Virginia – Play Slam Zoom Series curated by Domnica Radulescu

<sup>31</sup> <http://stagebiz.com/catalina-florina-florescu-brings-moss-to-sex/>

<sup>32</sup> <https://www.youtube.com/watch?v=ZLTWSoBygmE&feature=youtu.be>

- (2022) Recipient of a Faculty-Student Research Grant, Pace U, “6,000 Miles Away from Home: Mapping out My Ukraine”
- (2022) Semi-Finalist, “The Space between Us,” MadLab Theatre Roulette, Columbus, OH
- (2021) Finalist, “Woman, A Choreopoem,” Occupy the Stage ’22, Women’s Theatre Festival
- (2021) Finalist, “La tiza,” Arts and Letters Prize for Drama, Georgia College
- (2020) Finalist, Play of the Year National Competition, “Femeia care tot uită să se nască”<sup>33</sup>
- (2019) Recipient of an AFCN grant for developing a play and a project about cancer<sup>34</sup>
- (2019) 2<sup>nd</sup> prize for “Am aflat... acum” (in Romanian), National New Comedy Competition, 14<sup>th</sup> Edition, Teatrul de Comedie, București<sup>35</sup>
- (2019) Award for Excellence in Teaching, 2018-2019, English Department, Pace U
- (2019) Setter Leadership Awards Nominee 2018-2019, Schimmel Theater, Pace U
- (2019) Recipient of an AFCN prize for developing a commissioned play in collaboration with Teatrul de Stat Constanța. Title (in Romanian): “Am aflat... azi”; Director: Iulian Enache<sup>36</sup>
- (2018) Recipient of a Faculty-Student Research Grant, Project: “Reloading Classical Music: The Benefits of Music for College Students,” Pace U
- (2018) Recipient of a Faculty-Student Research Grant, Pace U, “Theater Education and Disability Studies”
- (2018) The Path Pace Innovation Award. Title of the project: “Civic Action,” for Learning Community Course “Worlds in Lit: Immigration & Englishes,” Pace U
- (2017) Recipient of the President Friedman and Provost Sukhatme’s Faculty-Student Research Grant, Pace U, Project: “Overlapped Semantics of Survival after Communism and War”<sup>37</sup>
- (2017) Recipient of the President Friedman and Provost Sukhatme’s Faculty-Student Project: “Sharing Englishes & Social Media,” Undergrad Research Grant, ‘17-‘18 A.Pace U<sup>38</sup>
- (2017) The Path Pace Innovation Award. “Legacies: Moving Forward,” for Learning Community Course INT LC 299 Hon: 21<sup>st</sup> C Dramatic Texts as Inter-Cultural Dialogue, Pace U
- (2016) MLA Forum Executive Committee, LLC Romanian, 2017-2020
- (2016) Recipient of the President Friedman and Provost Sukhatme’s Faculty-Student Research Grant, Pace University, Project: “Reinvented Emotions: An Interdisciplinary Project”
- (2014-2015) Reader and Judge, The Stanley Drama Award Competition, Wagner College
- (2010-2013) Modern Language Association — International Bibliography Fellowship
- (2006-2007) PRF Research Grant, Comp Literature Department, Purdue U, “The Acquisition of the Body’s Language(s): An Interdisciplinary Study in Literature, Art, and Bioethics” (*awarded to complete my dissertation*)
- (2005-2006) Puskas Fellowship Award, Comparative Literature Department, Purdue U, “Carved in the Flesh: Discourses of Spatiality and the Bioethics of Medicine” (*awarded to complete my dissertation*)

<sup>33</sup> <https://www.agerpres.ro/comunicate/2020/05/21/comunicat-de-presa-uniter--509667>

<sup>34</sup> *Snowdrops and Chlorine* is part of CORPOREAL, the winning project. My play, *Snowdrops and Chlorine*, is part of a transnational project about breast cancer and national screening programs: **Staging Breast Cancer Trilogy**

<sup>35</sup> <https://www.agerpres.ro/comunicate/2019/05/28/comunicat-de-presa-teatrul-de-comedie--316167>

<sup>36</sup> <https://lnkd.in/egtVsV7S>

<sup>37</sup> <https://ugresearch.blogs.pace.edu/category/summer-2017/casey-pidcock/>

<sup>38</sup> <https://ugresearch.blogs.pace.edu/category/summer-2017/chloe-richards/>

(2004) Purdue Research Foundation, Summer Grant, Purdue U

## PUBLICATIONS

### Authored Books

#### **(forthcoming) *Female Playwrights and Applied Intersectionality in Romanian Theater***

ISBN: TBA (*Pedagogy, Interdisciplinary Theatrical Criticism, Translation*), New York/London: Routledge, Francis and Taylor Group. Featured playwrights: Saviana Stănescu; Dr. Elise Wilk; Alexa Băcanu; Mihaela Drăgan; Dr. Domnica Rădulescu; Dr. Mihaela Michailov; Alexandra Badea; Carmen Francesca Banciu; Ana Sorina Corneanu; and Dr. Cătălina Florina Florescu; **Blurbs** TBA.

#### **(2022) *Borderless Thalia: A Multilingual, Pandemic Comedic Collection***

ISBN: 9781910146804. (*Plays; Pedagogy; Multilingual*) Publisher: Solis Press, UK. A collection of international ten-minute and one-acts. Featured playwrights: Sarah Congress; Jinna Kim; Joyce Newman Scott; Ellis Stump; Connie Dinkler; Cindi Sansone-Braff; Elena Naskova; Ornella Ohayon; Tjasa Ferme; Selma Dragos; Barbara Blatner; Christine Benvenuto; Laurie Tanner; and Catalina Florina Florescu, **Library of Congress Call Number:** <https://lccn.loc.gov/2022362629>  
**Book launch** at the Drama Book Shop, May 16<sup>th</sup>, New York<sup>39</sup>

#### **(2021) *Staging Breast Cancer Trilogy***

ISBN: 9781667161334; (*Plays; Health; Medical Humanities; Curriculum*) **Library of Congress Call Number:** <https://lccn.loc.gov/2021392152> Cover image: Jamie Shombert (photography, breast cancer survivor). TOC: “Mia”; “Snowdrops and Chlorine”; and “Cancer, Choreographed.” NoPassport Press, Ed. Caridad Svich. Endorsed by Oana Chivoiu, Vassiliki Rapti, Pink (Reg) Flowers, Tjaša Ferme, Tony Naumovski, Mihaela Champion, Elena Gabor, Caroline Stefanie Clay, Christopher Bailey, Khalid Rivera, Michael Singer, Christopher Brandt, Rebecca Fritz, Liviu Dospinescu, and Ioan Ardelean. Special interviews with breast cancer survivors and activists: Rebecca Pine, Michael Singer, and Catherine Guthrie

#### **(2019) *The Rebelled Body Plays***

ISBN: 9780359513079; (*Plays, Politics, Health, Medical Humanities*) Cover image: Iulia Șchiopu, *Russian Doll* (painting), TOC: “Mia”; “Suicidal Dog and Laika”; and “Three as in Tri-Angle, or the Aftertastes of Life.” NoPassport Press, ed. Caridad Svich. Blurbs by Ana Mărgineanu, Pink (Reginald) Flowers, Andrei Șerban, Olga Levina, Richard St. Peter; Tjaša Ferme; Cristina Modreanu; Oana Chivoiu; and Vassiliki Rapti. **Library of Congress Call Number:** <https://lccn.loc.gov/2018487029>; **Book launch/press:** **23 January, 2020** New York Public Library; **24 January, 2020** Seminary Co-Op, Chicago; **9 February, 2020** Radio Romania Cultural; **16 February, 2020** Romanian Times; **27**

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<sup>39</sup> <https://lnkd.in/ejCzhUak>

**March, 2020** Purdue University (postponed, C-19); **7-8 April**, Workshops, Bradley University, a residency sponsored in part by Richard and Gretchen Iben Endowment for distinguished theater artists. **Events (for) *Mia*<sup>40</sup>: Reading & Discussion: “Nothing to Hide,”** Romanian Cultural Institute in New York, 2017; **Invited talk: “The Interplay of Ekphrastic Readings of Femininity Post-Mastectomy,”** Harvard U, 2017; **Special event** (Sponsored by Women’s and Gender Studies and Office for Student Success): **“The Art and Theater of Femininity”** with invited guest, Thedra Cullar-Ledford, Pace U, 2018; **Performance: Stage reading**, Directed by Handan Ozbilgin, NYC, 2019, Cast: Tony Naumovski; Defne Halman; Rebecca Posner; Renee Airaal and Fanis Gkikas; **Special event** (Sponsored by the Office for the Dean of Students, Student Development and Campus Activities and the English Department): **“Womxn’s HER/Story Month: Reclaiming the Female Body”** with talks from *Mia* and *Behind the Sheet*, Florescu and Simpson, playwrights, and Handan Ozbilgin, director, Pace U, 2019; **Special Talk: 30 Minutes of *Mia*** at New York U Educational Theater and Drama Therapy Forum: Theater and Health, April 2019; ***Mia, or One Story of the Ill Body and the Transformative Force of the Theater***, Romanian Cultural Institute in Vienna; ***Mia comes to Romania***, Talk via Skype with students enrolled in their 3<sup>rd</sup> year American Studies major, U of Bucharest, prof. Diana Benea, November 2019; **World Premiere**, Directed by Handan Ozbilgin, HERE: Arts Center, 2021; (for) ***Suicidal Dog and Laika*<sup>41</sup>**: Stage reading, TheaterLab, NY, Directed by Marcy Arlin, with Tibor Feldman, Kathryn Kates, Tony Naumovski, Amelia Fowler, Frank Camacho and Christian Baskous, 2018; **Teaching/Performing: Scenes from Immersive Theater of Immigration**, possible via a “Civic Action” grant. Event directed by Ana Mărgineanu; with: Edna Lee; and Imran Sheikh; and Wei Yi, 2018; **Playing a Game Called History**, Romanian Cultural Institute in Berlin, Germany; 2018; Stage reading, Jersey City Theater Center, Merseles Studios, NJ, Directed by Olga Levina; Cast: Sam Yazbeck, Natalia Volkodaeva, Tara Henderson, Michael Bernardi, Seth Michael Jambor, Russ DiBello, and Oliver Fisherman; Stage reading, cast and director as above, Romanian Cultural Institute NYC; Interview post event: [https://youtu.be/ACHNeXC\\_JzY](https://youtu.be/ACHNeXC_JzY); **Rehearsed Reading part of Romanian-Finnish Encounters: A European Journey through Cultures**, London, UK, 2018. Directed by Leonard Băcică of Kibo Productions; Cast: Ioana Goga, Elena Harding, Elena Vasilache, Maria Balasoiu, Andreea Paduraru, Maria Alexe, Beatrice Ragea<sup>42</sup>; Act 2: <https://youtu.be/fTpGAUwHOVg>; Stage reading, U of Birmingham, UK, Director Leonard Băcică, 2019; **Zoom Theatre, World Premiere, 2020, U.S.-U.K.-Romanian co-production with a support from the Romanian Cultural Institute, Director Leo Băcică.** Cast: Beatrice Ragea; Maria Alexe; Roxana Lupu; Nicholas Lupu; Tony Naumovski; Erin Layton; Full recording: <https://www.youtube.com/watch?v=kdTyTzipLRA>; ***Laika: Dreaming in Blue***, 3 November 2020, Live FB event (for) ***Three as in Tri-Angle, or the Aftertastes of Life***: Discussion and activities: Pushing the Limits of Gender Roles through Performance, Canadian Language Museum, Toronto, Canada, 8<sup>th</sup> April, **Lectură dramatică (Romanian version)**, Directed by Alexandru Nagy, Muzeul Național al Literaturii Române

<sup>40</sup> Studied at the University of Bucharest, American Studies, Contemporary American Drama and Social Change, a course taught by Dr. Diana Benea: <https://sites.google.com/a/lls.unibuc.ro/contemporary-american-drama-and-social-change-fall-2016/>.

<sup>41</sup> Part of “Narratives of Diasporic Identities,” American and British Studies, U of Bucharest.

<sup>42</sup> <http://www.icr-london.co.uk/article/romanian-finnish-encounters-a-european-journey-through-culture.html>

## (2018) *Teatru* <sup>43</sup>

ISBN: 9786066649285; (*Teatru, Limba și literatura română*) Editura Tracus Arte. București, Romania. **Introduction** by Oana M. Chivoiu. **Foreword** by Cristina Modreanu. **Afterward** by Nona Rapotan. **Endorsed** by Andrei Șerban and Domnica Rădulescu; **Cover** by Hajdu Tamás **Publicity/Press: Hora**<sup>44</sup>; **Goethe Institute Interviu**<sup>45</sup>; **Recenzie**, Mircea Morariu<sup>46</sup>; **Bookaholic intervii**<sup>47</sup>; **Cărturești Interviu**<sup>48</sup>; **Romanian TV NY Interviu**: Mirela Roznoveanu (journalist); Cătălin Stelian-Shanks (actor); <https://youtu.be/Rng4roOzcE0>; **Elle Magazine Interviu**<sup>49</sup>; **Adevărul Interviu**<sup>50</sup>; **Verbs Describes Us Clip**: <https://www.youtube.com/watch?v=1HrHE2vukZc&feature=share> **Radio France Internationale Romania Interview**: [https://youtu.be/yNAq\\_SHBRRQ](https://youtu.be/yNAq_SHBRRQ) **Mini-recenzie**<sup>51</sup>; **Book Launches**: Casa Avramide, 22 June 2018, Tulcea; Teatrul de Stat Constanța, 25 June 2018 – Festivalul “Miturile Cetății”; Cărturești (Carusel), Bucharest, 30 iunie 2018; **Readings**: “All for Theater” hosted by the U.S. Embassy in Bucharest, 19 June 2018<sup>52</sup>; **U.S. Libraries**: New York U; Indiana U; U of Chicago

## (2017) *The Night I Burned My Origami Skin*

ISBN: 9781681143859; (*Poetry*) Anaphora Literary Press. **Endorsed** by: Christine Hamm, author of *Echo Park*; Charlie Samuya Veric, author of *Boyhood: A Long Lyric*; and Frank Morrelli, author of *No Sad Songs*. With a **Foreword** by Kirsten Miles, National Director of the Tupelo Press 30/30 Project; **Public Reading**: 04/13, Symposia Bookstore, Hoboken, NJ; **Showcased** at the 2018 Poets House Showcase, New York, NY; and the 70<sup>th</sup> Anniversary Philadelphia Writers’ Conference, Philadelphia, PA; **Author reading poems**<sup>53</sup>; **Library of Congress link**: <https://lccn.loc.gov/2017954204> **Book Review**<sup>54</sup>

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<sup>43</sup> Theater Debut. Cărturești-Carusel, Bucharest, 30 June 2018. Invited guests: Nona Rapotan, literary critic; Cristina Modreanu, theater critic; actors: Ioana Predescu, Katia Pascariu & Rareș Florin Stoica; Theater Debut. Teatrul de Stat Constanța, 25 June 2018 – Festivalul “Miturile Cetății.” Invited guests: Marina Cap-Bun, Ph.D., Professor Ovidus University; actors: Iulian Enache, Laura Jordan Adrian & Georgiana Rusu; Theater Debut. Casa Avramide, Tulcea, 22 June 2018; Invited guests: Nona Rapotan, literary critic; Petru Țincoca, journalist; actors: Irina Naum & Cristi Naum; All for Theater at the U.S. Embassy, Bucharest, 19 June 2018; Invited guests: Alexandru Nagy, actor & director; M.A. students enrolled in American Studies: Alexandra Dulgheru; Bianca Hoge; Roxana Mocanu; Bianca Stoian; Bănescu Marian; and Vlad Neagu

<sup>44</sup> <http://horainamerica.com/2020/02/13/piese-americe-de-teatru-traite-si-simtite-romaneste/>

<sup>45</sup> <https://blog.goethe.de/dlite/archives/597-Trupul-are-o-poveste-care-se-termin.html>

<sup>46</sup> <https://yorick.ro/teatrul-catalinei-florina-florescu/>

<sup>47</sup> <https://www.bookaholic.ro/catalina-florina-florescu-nu-stiu-cine-as-fi-devenit-daca-as-fi-ramas-in-tara-interviu.html>

<sup>48</sup> <https://carturesti.ro/blog/catalina-florina-florescu-cuvintele-trebuie-respectate-si-folosite-ca-atata/>

<sup>49</sup> <https://www.elle.ro/people/interviu-cu-catalina-florina-florescu-autoarea-volumului-teatru-606870/>

<sup>50</sup> <https://lnkd.in/eaDG5Zif>

<sup>51</sup> <https://bombitaluivladmusatescu.blogspot.com/2018/07/>

<sup>52</sup> <http://www.tracusarte.ro/teatru/833-teatru-catalina-florina-florescu-9786066649285.html>

<sup>53</sup> [https://www.youtube.com/watch?v=DTFbJM\\_BZ5g&index=1&list=UUra7jQXJvN6AIGILDzX0X0A](https://www.youtube.com/watch?v=DTFbJM_BZ5g&index=1&list=UUra7jQXJvN6AIGILDzX0X0A)

<sup>54</sup> <https://readersfavorite.com/book-review/the-night-i-burned-my-origami-skin>



**(2017) *Of Silences in Munch, Beckett, Hopper, and Hanson (A Monograph)***

ISBN: 9783330336926; (*Literary Criticism, Art Criticism, Philosophy of Being; Performance Studies*) LAP LAMBERT Academic Publishing, Germany

**(2017) *Transnational Narratives in Englishes of Exile***

ISBN: 978 498539456; (*Exile/Immigration in Literature and Film, Englishes, Cultural Studies, Interdisciplinary Studies, Transnational Literatures*) Lexington Books, Rowman and Littlefield Publishing Group, Lanham, MD. **Endorsed** by: Floyd Merrell, Purdue U; Julie Rak, U of Alberta; Lenutsa Giukin, SUNY Oswego; Alexandru Bălășescu; Felicity Hand Cranham, Universitat Autònoma de Barcelona, Noemi Marin, Florida Atlantic U; Lavinia Stan, St. Francis Xavier U; With a **Prologue** by Dr. Margarita Georgieva; and with an **Epilogue** by Dr. Maria Hadjipolycarpou; **Cover:** *La dérive des continents* by Antoine Josse (painting) **Publicity/Press:** MLA Book Exhibit, New York, 2018; **Book launches:** CEERES of Voices, U of Chicago, IL, March 23<sup>rd</sup>, 2018<sup>55</sup>; The Harriman Institute, Columbia U, April 20<sup>th</sup>, 2018; **Library of Congress Link:** <https://lccn.loc.gov/2017958987> Peer-reviewed in *Journal of Postcolonial Writing* (57.3) and *Comparative Literature Studies* (57)

**(2013) *Disjointed Perspectives on Motherhood***

ISBN: 9780739183175; (*Literary Criticism, Comparative Feminism, Motion Picture*) Lexington Books, Rowman and Littlefield Publishing Group, Lanham, MD, 2013. **Endorsed** by: Erica Johnson, Pace University; Fiona Giles, The U of Sydney; Natalie Edwards, The U of Adelaide. With an **Introduction** by Marilyn Francus, West Virginia U; **Publicity event:** MLA Book Exhibit, Chicago, IL, 2014 **Library of Congress Call Number:** PN56.5.M67 D57 2013 OVERFLOWA5S; **Listed on Women's Studies Journal** (<https://lnkd.in/e7eDX3f5>)

**(2011) *Inventing Me/Exercitii de retrait***

ISBN: 9876063810131; (*Non-Fiction Memoir, Limba și literatura română*) Editura Scrisul Românesc, Craiova, Romania **Press release:** Biblioteca Județeană Alexandru și Aristia Aman, Craiova, July, 2011<sup>56</sup> **Review:** "Direcția superioară a spiritului creator" by N.N. Negulescu, *Constelații diamantine* 2.3 (7) 2011 **Editorial:** [https://www.academia.edu/34077427/Despre cartea mea de memorie editori al U.S. Libraries](https://www.academia.edu/34077427/Despre_cartea_mea_de_memorie_editori_al_U.S._Libraries); New York University; Indiana University; University of Chicago

**(2011) *Transacting Sites of the Liminal Bodily Spaces***

ISBN: 9781443826938; (*Literary Criticism, Medical Humanities, Attitudes toward Death*) Cambridge Scholars Publishing, London, U.K.; Electronic version accessible at <http://search.ebscohost.com/> (2001-2007) **Library of Congress Call Number:** PN56.B62 F56 2011; **National Institute of Health ID:** NLM ID: 101609083; **National Library of Medicine Call Number:** 2013 G-172

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<sup>55</sup> <https://youtu.be/c3ausfm35NI>

<sup>56</sup> <https://lnkd.in/e7eDX3f5>

## PUBLICATIONS

### Book Chapters

- (forthcoming) “Woman, a Choreopoem (or, That Time when Michelle Obama & I Had Da Hong Pao Tea),” *VOM*, Eds. Roxana Cazan and Domnica Radulescu, Solis Press, London, UK
- (2022) “Rehearsing Lines.” *Borderless Thalia: A Multilingual, Pandemic Comedic Collection*, ed. Catalina Florina Florescu. Solis Press. London, UK.
- (2021) “2 Sisters, 2 Stories: Breast Cancer, Femininity, and Body Ownership.” *Ludics: Toys, Games, and Play from Antiquity to the Present*, eds. Vassiliki Rapti and Eric Gordon, Palgrave Macmillan
- (2020) “La tiza” (A One-Act Play). *Voices on the Move: Writing by and about Refugees*. Eds. Roxana Cazan and Domnica Radulescu. Solis Press, UK
- (2020) “Unsent Letters, 1992-2020.” *Breasts across Motherhood: Lived Experiences and Critical Examinations*, eds. Patricia Drew and Rosann Edwards, Demeter Press
- (2017) “Introduction” and “Mise en abîme with my Immigrants.” *Transnational Narratives in Englishes of Exile*. Lexington Books, Rowman and Littlefield Publishing Group, Lanham, MD
- (2016) “Ruins and Memorials: Challenging Absence Architecturally in New York City.” *The City since 9/11: Literature, Film, Television*. Ed. Keith Wilhite. Fairleigh Dickinson UP
- (2015) “Scrabble Cancer Project: To Mom, Forever (Notes from an Ongoing Diary).” *Looking for the Enemy: The Eternal Internal Gender Wars of Our Sisters*. Eds. Monique Ferrell and Julian Williams. Dubuque: Kendall Hunt Publishing Company
- (2014) “Police, Adjective: A Journey and a Halt straight to the Center of Words.” *Small Cinemas in Global Markets: Genres, Identities, Narratives*. Ed. Lenuta Giukin. Lanham, MD: Rowman and Littlefield Publishing Group. 51-66
- (2013) “Nomad/Romanglish.” *Between History and Personal Narrative: East-European Women’s Stories of Migration in the New Millennium*. Eds. Maria-Sabina Draga Alexandru, Mădălina Nicolaescu, Helen Smith. Berlin: LIT Verlag
- (2013) “Mother-less: Joan Didion’s Blue Nights and David Lindsay-Abaire’s Rabbit Hole.” *Disjointed Perspectives on Motherhood*. Ed. Catalina Florescu. Lanham, MD: Lexington Books
- (2011) “The Secret Passage.” Illustrator Rachel Tobias  
<https://www.amrtastudios.com/narrative/Lafayette—Our Cancer Year>. E-book:  
<http://www.purdue.edu/discoverypark/oncological/about/cancer-stories.php>, Purdue U
- (2010) “Performing Memories: Communism as Rhizome.” *Romanian Culture in the Global Age*. Eds. Rodica Mihăilă and Dana Mihăilescu. U of Bucharest P
- (2010) “Ne Habeas Corpus in Brian Clark’s *Whose Life Is It Anyway?* and Alejandro Amenábar’s *The Sea Inside*,” *The Patient: Essays in the Medical Humanities*. Eds. Harold Schweizer and Kimberly R. Myers, Bucknell UP
- (2009) “Of Genes, Mutations, and Desires in Moacyr Scliar’s *The Centaur in the Garden* and Franz Kafka’s *The Metamorphoses*.” *The Body in Medical Culture*. Ed. Elizabeth Klaver, SUNY
- (2002) “The Double Rhetoric in William Shakespeare’s *Othello* and *Richard II*.” *Fuzy Spaces*. Eds. Sibel Sayili and Natasa Momcilovic. Purdue UP, Department of Foreign Languages and Literatures

## PUBLICATIONS

### Critical Essays & Creative Pieces

- (2023), *Effervesce* (full text and two images by Constantin Gavenea), EgoPhobia #75<sup>57</sup>
- (2023), “The Many Cri(s)es of Mia,” American, British, and Canadian Studies, Lucian Blaga University, Sibiu, (Volume 29)<sup>58</sup>
- (2022), “Zămislirea,” (short story). LiterNet.<sup>59</sup>
- (2022), “Childhood/Dytynstvo” (poem), *Shattered. Picto-Impulses of War. Artists Inspired by Artists in Solidarity with the People of Ukraine*. Created by Oana Cajal. LaMama International<sup>60</sup>
- (2022), “Two Trains” (1MP), Contemporary One-Minute Plays, Fresh Words: An International Literary Magazine, (Volume 1)<sup>61</sup>
- (2022), “Chakras” (A One-Act Play), Fresh Words: An International Literary Magazine, Contemporary One Act Plays (Volume 3)<sup>62</sup>
- (2022) “Home” (10-Minute Play), *The Ripped Festival*, American Blues Theater<sup>63</sup>
- (2021) “Rehearsing Lines” (A 15-Minute Play), The Pirandello Society of America<sup>64</sup>
- (2020) “Three Situations, One Narrator” (flash stories), Time of the Poet Republic<sup>65</sup>
- (2020) *Rehearsing Lines* (A Ten-Minute Play), Hektoen International (Hektoen Institute of Medicine)<sup>66</sup>
- (2020) Featured poet, The Blue Nib, 43 issue and an interview
- (2020) *Effervesce* (Based on a play; graphic novel), Hektoen International (Hektoen Institute of Medicine)<sup>67</sup>
- (2020) “Try Them All (Personal narrative); The Space Between Us (A short play),” The RSAA Journal, 1<sup>68</sup>
- (2020) *Cliffhanger* (A Ten-Minute Play), Hektoen International (Hektoen Institute of Medicine)<sup>69</sup>
- (2020) *Alpha-Bet-Josh* (Flash story and recording): Cuenta-Cuarentenas<sup>70</sup>
- (2020) “Remember That Time When March Stopped?” The RSAA Journal, 1<sup>71</sup>
- (2018) “The Night that Forgot to Become Day,” The Esthetic Apostle, Summer edition<sup>72</sup>
- (2018) “Animalitate/Creepology” and “Coasta Evei/Eve’s Rib.” Levure littéraire, Magazine

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<sup>57</sup> <https://egophobia.ro/?s=Catalina+Florescu>

<sup>58</sup> <https://sciendo.com/article/10.2478/abcsj-2022-0022>

<sup>59</sup> <https://www.liternet.ro/autor/5699/Catalina-Florescu.html>

<sup>60</sup> <https://vimeo.com/720899461?fbclid=IwAR1vBA1GsJaPsrdM9gZ4kh2QIEEthPt6HMZdsOPO2LBv29hCrmMwC7HQ>

<sup>61</sup> <https://drive.google.com/file/d/1PxRXXkzRObOSPYws8P7uHizEFut-i7bL/view>

<sup>62</sup> <https://drive.google.com/file/d/1ptngApXukVx66yQgWHU9LUsNQNdYdxr3f/view>

<sup>63</sup> <https://americanbluestheater.com/wp-content/uploads/2022/06/June-11-Home-by-Catalina-Florina-Florescu.pdf>

<sup>64</sup> <https://lnkd.in/ebp8e8Rv>

<sup>65</sup> <https://miombopublishing.org/2021/01/07/3-flash-fictions-by-catalina-florescu-wordcity-monthly-january-2021-issue5/>

<sup>66</sup> <https://hekint.org/2020/12/09/rehearsing-lines/>

<sup>67</sup> <https://hekint.org/2020/07/16/effervesce/?highlight=Florescu>

<sup>68</sup> <http://thersaa.org/journal-current-issue>

<sup>69</sup> <https://hekint.org/2020/05/11/covid-19-and-the-mind-a-short-play/>

<sup>70</sup> <https://cuentacuarentenas.aripi.es/index.php/the-alpha-bet-josh>

<sup>71</sup> <http://thersaa.org/journal-current-issue>

<sup>72</sup> <https://www.estheticapostle.com/the-night-that-forgot-to-become-day>

- international d'information et d'éducation culturelle<sup>14</sup><sup>73</sup>
- (2018) "Looking Away," The RSAA Journal, 1.1<sup>74</sup>
- (2017) "Andrei Șerban Metamorphosing *The Sea Gull*," Scena, 38<sup>75</sup>
- (2017) "Everybody Wants to Be like Me: Sameness and Difference in Bernard Pomerance's Play *The Elephant Man*." Le Comparatisme comme approche critique/Comparative Literature as a Critical Approach, ed. Anne Tomiche, Paris, Classiques Garnier<sup>76</sup>
- (2017) *Ebony Bones* by Iulia Pană, transl. by Adrian G. Sahlean. The RSAA Journal, 1.1<sup>77</sup>
- (2015, reprinted) "The Dance of Life Accompanied by the Music of Death in Yasmina Reza's Plays and Novels." Journal of Virtual Realities, Interactive Dramas, and Literary Constructs, 8.1 (2015). 35-48
- (2013) "Four Short Literary Incisions" ("Or How I Have Started to Write about Things that Did not Let Me Sleep"). Hektoen International (Hektoen Institute of Medicine). 5.4
- (2012) "There Is Something about Deception: The Crude Perspective in Neil LaBute's Play *Fat Pig*." Texas Theatre Journal. 6.1
- (2012) "Identity, Hospital, and Cancer: The Story of Lucy Grealy." Journal of International Women's Studies. 13.1
- (2012) "The X-Rayed Memory of a Cancerous Breast." DisClosure: A Journal of Social Theory. College of Arts and Science. U of Kentucky. 21: 80-82
- (2012) "Into the Silence of the Objects: Analyzing Beckett's Nothingness." Babilônia: Revista Lusófona de Línguas, Culturas e Tradução. 10-11: 49-60.
- (2012) "My Blue Escape, My Otherness of Being." Touchstone Magazine. English Department, Kansas State U. 44: 26-27
- (2011) "Who Is Not Sylvia? A Character Analysis of Stevie from Edward Albee's *The Goat, or Who Is Sylvia?*" The AnaChronisT. 16
- (2011) "Violated Intimacy or Procreation non Sequitur in Cristian Mungiu's Film *432*." Otherness: Essays and Studies. The Center for Studies in Otherness. 2.2
- (2011) "Impossible Returns through Joy Kogawa's Novel *Obasan*." Issue: Multilingual Realities in Translations. Reconstruction: Studies in Contemporary Culture. 11.1
- (2011) "Reinventing Demeter through Persephone's Suffering and Altruism." The Problems of Literary Genres. 54.1
- (2011) (I Am) Still Here—Performing Memory Using Mobile Devices," Journal of Contemporary Thought. 33 Summer
- (2011) "An Analysis of Athol Fugard's '*Master Harold*' ... and the Boys," Encyclopedia of General Themes in Literature. Ed. Jennifer McClinton-Temple, New York: Facts on File, Inc.
- (2010) "Narrating and Performing the Pain of the Other in Paula Vogel's *The Baltimore Waltz* and Bryony Lavery's *Last Easter*." CLCWeb: Comparative Literature and Culture. 12.3
- (2010) "Disappeared." EAPSU: A Journal of Critical and Creative Work. 7: 78-89
- (2010) "Miasma and/as Uncontrolled Political Discourses." Atenea: A Bilingual Journal of the Humanities and Social Sciences. 30.1-2

<sup>73</sup> <http://levurelitteraire.com/catalina-florina-florescu/>

<sup>74</sup> <http://thersaa.org/journal-current-issue>

<sup>75</sup> <http://revistasцена.ro/en/in-out-en/andrei-serban-metamorphosing-the-sea-gull/>

<sup>76</sup> [https://www.classiques-garnier.com/editions-tabmats/AteMS04\\_tabmat.pdf](https://www.classiques-garnier.com/editions-tabmats/AteMS04_tabmat.pdf)

<sup>77</sup> <http://thersaa.org/journal-current-issue>

- (2010) “End of Season Liquidation Sale.” Hektoen International. 2.3
- (2009) “The Atrophy of *Esse Est Percipi* in Neil Jordan’s *The End of the Affair*.” Language, Literature and Cultural Studies / Langue, littérature et études culturelles. 2.2
- (2008) “Questioning Two Canonical Concepts of ‘Self’ and ‘Authenticity’ in Pedro Almodóvar’s Film *All about My Mother*.” University of Bucharest Review: A Journal of Literary and Cultural Studies. U of Bucharest, 10.1: 136-141
- (2008) “*Ars Moriendi*, the Erotic Self, and AIDS.” Media/Culture Journal. 11.3
- (2008) “Selective Lobotomy: Of Politically (In)Correct Issues in David Wojnarowicz’s Artworks.” Artciencia. 9.4
- (2007) “The Dance of Life Accompanied by the Music of Death in Yasmina Reza’s Plays and Novels.” Journal of Drama Studies: An International Journal of Research on World Drama in English. 1.2
- (2006) “Verbal and Visual Rhetorics of Cancer: Defying Cancer in Margaret Edson, Audre Lorde, and Jo Spence’s Works.” Journal of International Women’s Studies. 8.1
- (2006) “Betrayed Hopes, Wounded Bodies: Whose Reality Matters in David W. Hwang’s *M. Butterfly* and Tony Kushner’s *Angels in America*?” American. 4.1
- (2006) “Teaching Plan for Samuel Beckett’s *Krapp’s Last Tape*,” Theatre Pedagogy Papers, MATC, The Mid-America Theatre Conference, CD-ROM

## **FACULTY SERVICE AND ACCOLADES**

### **Pace University, New York City Campus**

- (2023) Workshop on Movement for Breast Cancer; Guests: Cosmin Manolescu, Cristina Lilienfeld, and Michael Singer
- (2022) Advisor for Julia Tretyakov, Faculty-Student Research Grant, Pace University, Project: “6,000 Miles Away from Home: Mapping out My Ukraine”
- (2020), Man Trouble Course Guest Speakers Series Funded by the Straus Thinking and Learning Center
- (2019) WEC Awards Ceremony, Advisor for Isabella Crotti, winner, for a piece titled “The Untold Stories of Female Immigrants: An Analysis of Life As A Female Immigrant through Zhu Yi’s *Holy Crab*” (Course taught: LIT 211W, Women in Literature, Fall 2018); 2019 WEC Awards Ceremony, Advisor for Jameson Lowenstein, winner, for a piece titled “*Dear Evan Hansen: A Massacre of Queer Family Dynamics*” (Course taught: 21st Century Dramatic Texts as Inter-Cultural Dialogue, Fall 2018)
- (2019) World Theater Day Bakeoff Celebration, Topic: Diversity, a program organized in collaboration with Denise Santiago, Director of the Office of Multicultural Affairs, 27 March, Pace U
- (2018) Advisor for Emily Peguero, Faculty-Student Research Grant, Pace University, Project: “Reloading Classical Music: The Benefits of Music for College Students,” summer
- (2018) Advisor for Sophie MacArthur, Faculty-Student Research Grant, Pace University, Project: “Theater Education and Disability Studies,” summer
- (2018) WEC Awards Ceremony, Advisor for Danielle Matilla, winner, for a piece titled “Globalization Leads to Oppression of National Individuals” (Course taught: LIT 211G, Worlds in Literature: Immigration & Englishes, Spring 2018); 2018 WEC Awards Ceremony, Advisor for Ethan Coniglio, winner, for a piece titled “*The Humans* by Stephen Karam at Nichols Private School,” (Course taught: INT 299W, 21<sup>st</sup> Century

- Dramatic Texts as Inter-Cultural Dialogue, Fall 2017); 2018 WEC Awards Ceremony, Advisor for Elizabeth Bell, winner, for a piece titled “Wollstonecraft and Edgeworth: Women in Society,” (Course taught: LIT 212 R, Romanticism & the Modern World, Spring 2018); 2018 WEC Awards Ceremony, Advisor for Julia Walton, winner, for a piece titled “Exploring the Implications of Being Human: The Manifestation of Dehumanization,” (Course taught: INT 299W, 21<sup>st</sup> Century Dramatic Texts as Inter-Cultural Dialogue, Fall 2017); 2018 WEC Awards Ceremony, Advisor for Brian Frank, winner, for a piece titled “Feminist Themes in Romantic Artwork and Literature,” (Course taught: LIT 212 R Romanticism & the Modern World, Spring 2018)
- (2018) “Teaching Empowerment Using Female Romantic Writers,” Femmepowerment Conference, Pace U<sup>78</sup>
- (2018) Research Faculty by the Discipline, Dyson College of Arts and Sciences, Pace U, Manhattan campus, 2017-2018<sup>79</sup>
- (2017) Advisor for Casey Pidcock, “Cautionary Letters (of War and Communism),” part of Pace President Krislov’s inaugural student exhibit<sup>80</sup>
- (2017) Advisor for Chloe Richards, the Provost’s Undergraduate Research Grant Title of the Project: “Sharing Englishes and Social Media,” academic year 2017-2018<sup>81</sup>
- (2018) Creator of an honors, learning community course, Immigration and Englishes, spring
- (2017) Advisor for Casey Pidcock, Pace Undergraduate Student and Faculty Research Program, Student Engagement and Retention Specialist in the Division for Student Success, Title of the Project: “Overlapped Semantics of Survival after Communism and War,” summer
- (2017) Invited talk, “Writing in Exile.” May Day: A Pace U “Teach-In.” Manhattan Campus
- (2017) WEC Awards Ceremony, Advisor for Charlotte McPherson, winner, for a piece titled “Amir: An Individual from *Disgraced* by Ayad Akhtar,” (Course taught: LIT 211, The Individual & Society, fall 2016); 2017 WEC Awards Ceremony, Advisor for Mukta Oberoi, winner, for a piece titled “New Encounters: Reflections on Fatal Migration by Josh Begley,” (Course taught: LIT 211, The Individual & Society, fall 2016); 2017 WEC Awards Ceremony, Advisor for Brandon Amato, winner, for a piece titled “Culture, Art, & Activism in Lucy R. Lippard’s ‘Trojan Horses: Activist Art and Power,’ Fredrick C. Harris’ ‘The Next Civil Rights Movement?’ and the horror film *Get Out* directed by Jordan Peele,” (Course taught: LIT 303, Intro to Cultural Studies, spring 2017); 2017 WEC Awards Ceremony, Advisor for Stephanie Harp, winner, for a piece titled “Two Women in Dialogue: Mary Wollstonecraft and Maria Edgeworth,” (Course taught: LIT 212, Romanticism and the Modern World, spring 2017)
- (2017) Advisor for Roxana Saravia, The Dean’s List Celebration for Honors Students, Manhattan Campus, 2017

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<sup>78</sup> [https://www.youtube.com/edit?o=U&video\\_id=r3gApkc24H4](https://www.youtube.com/edit?o=U&video_id=r3gApkc24H4)

<sup>79</sup> [http://appsrv.pace.edu/dyson/media/pdf/research/English\\_NYC.pdf](http://appsrv.pace.edu/dyson/media/pdf/research/English_NYC.pdf)

<sup>80</sup> <https://ugresearch.blogs.pace.edu/category/summer-2017/casey-pidcock/>

<sup>81</sup> <https://ugresearch.blogs.pace.edu/category/summer-2017/chloe-richards/>

- (2017) Creator of a new honors, interdisciplinary, learning community course, “21<sup>st</sup> Century Dramatic Texts as Inter-Cultural Dialogue”
- (2017) Student and Faculty Research Days, The Office of Sponsored Research, Division for Student Success, and Pforzheimer Honors College, LIT 212, Romanticism and the Modern World. Title of the project: *Walking with H.D. Thoreau*
- (2016) Advisor for Annabelle Krupcheck, Pace Undergraduate Student and Faculty Research Program, Student Engagement and Retention Specialist in the Division for Student Success, Title: *Reinvented Emotions: An Interdisciplinary Project*, summer<sup>82</sup>
- (2016) Student and Faculty Research Days, The Office of Sponsored Research, Division for Student Success, and Pforzheimer Honors College, ENG 201, Writing in the Disciplines, The Arts. Title of the project: *A Humument*

## GUEST TALKS (GT) AND OTHER EVENTS

- (GT, 2023), Guest Talk at my alma mater. Title TBA. Purdue University.
- (GT, 2022), *Unpack/Despachetez*, English in the Global Context, Master’s Program, University of “1 December 1918 Alba Iulia,” Romania
- (GT, 2022) *Suicidal Dog and Laika*, Narratives of Diasporic Identities, American & British American Studies, U of Bucharest, Romania
- (GT, 2021) *Staging Breast Cancer Trilogy*, Bradley University, October<sup>83</sup>
- (GT, 2021) *Mia* and Political Theater, Ludics Seminar, Mahindra Humanities Center, Harvard U
- (GT, 2021) *Mia* and Staging Breast Cancer, James Madison University, The Cohen Center for the Humanities, James Madison U
- (2020) *Români de Cinci Stele* (Interviu), Radio România Actualități<sup>84</sup>
- (2020) *A Doua Românie* (Interviu), TVR România Internațional<sup>85</sup>
- (GT, 2020) World Theater Day at my alma mater, Purdue U, 27 March, (postponed, C-19)<sup>86</sup>
- (GT, 2020) *The Rebelled Body Plays*, with Mihaela Campion, The Seminary Co-Op, Chicago<sup>87</sup>
- (GT, 2020) Invited talk at New York Public Library. Theater of the Wrapped Political Bodies<sup>88</sup>
- (2019) Special Talk: 30 Minutes of *Mia*, New York University Educational Theater and Drama Therapy Forum: Theater and Health
- (GT, 2019) Pushing the Limits of Gender Roles through Performance, a talk followed by activities based on *Three as in Tri-Angle, or the Aftertastes of Life*, a play about masculinities and metatheater, Canadian Language Museum, Toronto, Canada
- (2019) Womxn’s HER/Story Month: Reclaiming the Female Body, an event at Pace University sponsored by the Dean for Students Office and the English Department. With invited guests, Charly Evan Simpson and Handan Ozbilgin, Pace U, New York
- (GT, 2018) Playing a Game Called History, a talk based on my play, *Suicidal Dog and Laika*, Romanian Cultural Institute, Berlin, Germany

<sup>82</sup> <https://ugresearch.blogs.pace.edu/category/summer-2016-3/annabelle-krupcheck/>

<sup>83</sup> <https://www.youtube.com/watch?v=aCMaCtBUMTw>

<sup>84</sup> [http://www.romania-actualitati.ro/romani\\_de\\_cinci\\_stele\\_catalina\\_florescu-145338](http://www.romania-actualitati.ro/romani_de_cinci_stele_catalina_florescu-145338)

<sup>85</sup> <https://www.tvrplus.ro/emisiuni/a-doua-rom%C3%A2nie-28-3813>

<sup>86</sup> [https://www.cla.purdue.edu/academic/sis/p/complit/documents/documents/event-fliers/cmpl-event\\_\\_florescu-03.27.20.pdf](https://www.cla.purdue.edu/academic/sis/p/complit/documents/documents/event-fliers/cmpl-event__florescu-03.27.20.pdf)

<sup>87</sup> <https://www.semcoop.com/event/catalina-florina-florescu-rebelled-body-plays-mihaela-campion>

<sup>88</sup> <https://www.nypl.org/events/programs/2020/01/23/theater-warped-political-bodies>

- (GT, 2018) Romanian Voices in Transcultural Dialogue, the Harriman Institute. Columbia U, New York
- (GT, 2018) Poetry Reading with Christine Hamm, Symposia Bookstore, Hoboken, NJ
- (2018) Thedra Cullar-Ledford, Catalina Florescu and guests in a bold dialogue about the art and theater of femininity, Dyson Women’s Initiative Leadership and GWS at Pace NYC<sup>89</sup>
- (2018) Dramatic Translations with a Twist, SRS Annual Conference, Romania 100: Looking Forward through the Past,” Bucharest, Romania (With students from U of Bucharest)
- (GT, 2018) Back to Shame, A Talk about Reproduction, Violated Rights, and the Traditional Family, The Workshop on Gender and Transformation in Europe at NYU at the Center for European and Mediterranean Studies, NYU<sup>90</sup>
- (2018) Poetry reading from my volume of poems, *The Night I Burned My Origami Skin*. Association of Writers and Writing Programs. Annual Conference, Tampa, FL
- (GT, 2018) About Immigration and Englishes, CEERES of Voices, U of Chicago, IL
- (GT, 2017) The Inter-Play of Ekphrastic Readings of Femininity Post-Mastectomy, Mahindra Humanities Center, Harvard U<sup>91</sup>
- (2017) Nothing to Hide/Nimic de ascuns, A Reading from my play *Mia*, Romanian Cultural Institute, New York City, Invited guest, Rania Rashoodi
- (2012) Breast Poster and Cancer Poster. Scrabble Cancer Project. An Evening at MoMA. New York City Regional Arts in Healthcare Groups and Access Programs at Museum of Modern Art
- (2011) Breast Poster and Cancer Poster. Scrabble Cancer Project. Think Art Conference, Commonwealth Art Gallery, College of Fine Arts, Boston U
- (2011) The Secret Passage, LaLa Gallery and Studio. Cancer, Culture, and Community Project, Lafayette, Indiana (based on the original short autobiographical story “Rodica Has a Hole.” Text: Catalina Florina Florescu; Graphic interpretation: Rachel Tobias)
- (2010) *Three as in Tri-Angle, or the Aftertastes of Life*, A reading of my play (passages), Theme: Masculinities. Urban Stages Theater, NYC
- (2010) This Blood which Is My Water. Panel: “Original Prose Reading,” English Association of the Pennsylvania State Universities. Fall Conference: A River Runs through Us: Exploring the Poetics of Space. Lock Haven

## SCHOLARLY CONFERENCES AND PRESENTATIONS

- (2022) “When They Say Pack, Bring an Aquarium,” Representations of the Danube in Literature and the Arts, FLLS Conference, University of Bucharest
- (2022) “Copilărie” part of Shattered: Symbolic Gesture, Artists for Artists in Solidarity with Ukraine, Photoimpulses and poetry, ed. Oana Cajal, Muzeul Național al Literaturii Române, București<sup>92</sup>
- (2020) Taking Stock: Romanian Culture 1989-2019, MLA, Seattle (organizer)
- (2019) “*Mia*, a Play by Catalina Florina Florescu,” Staging Academia: Campus Controversies in American Drama, American Literature Association, Annual Convention, Boston
- (2019) “Breasts or no Breasts: About *Mia*, My Play,” Theatre and Health Forum, New York U

<sup>89</sup> [https://www.youtube.com/edit?o=U&video\\_id=i8DV5rXyeUY](https://www.youtube.com/edit?o=U&video_id=i8DV5rXyeUY)

<sup>90</sup> <https://gendertransformationeurope.wordpress.com/>

<sup>91</sup> <https://www.youtube.com/watch?v=S5r69DIL840>

<sup>92</sup> <https://mnlr.ro/24776-2/>



- (2019) “Of Trains that Do not Stop but Tease our Train Stations, or a Reflection on Matei Vişniec’s *Occidental Express*,” MLA, Chicago<sup>93</sup>
- (2018) “Romanian academic and cultural presence in the US.” With Ileana Olrich (Arizona SU). Shaping the Field of Romanian Studies: American & Romanian Scholars at Work. Full panelists: Sam Beck (Cornell U); László Fosztó (Romanian Institute for Research on Minorities Issues); David Kideckel (Central Connecticut SU); Vintilă Mihăilescu (U of Bucharest); Steven Sampson (Lund U). Panel organizer: Iuliu Raţiu. SRS Annual Conference, Romania 100: Looking Forward through the Past,” Bucharest, Romania
- (2018) “Dramatic Translations with a Twist.” With students from U of Bucharest, Roxana Mocanu, Bianca Stoian, Vlad Neagu, Marian Banescu, Bianca Hoge, Alexandra Dulgheru, SRS
- (2018) Annual Conference, Romania 100: Looking Forward through the Past,” Bucharest, Romania
- \*(2018) “Freedom of Words, Words of Freedom.” Herta Müller and the Romanian Language, Culture, and Politics, MLA, New York<sup>94</sup>
- (2017) “Children Left Behind: The Empty Road in Teodora Mihai’s *Waiting for August*.” 10<sup>th</sup> Annual Romanian Studies Conference, Indiana Bloomington
- (2017) “Communism as Entangled Parables in Herta Müller’s Novella *The Passport*.” MLA, Philadelphia
- (2017) \* “Post-scriptum: The Digital Nomad.” MLA, Philadelphia<sup>95</sup>
- (2016) “Teaching Herta Müller.” Transitions and Transactions III: Literature and Journalism. Pedagogies in Community Colleges. The Borough of Manhattan Community College, NYC
- (2016) “Medicine, Make Me Immortal!” ACLA, Harvard U
- (2016) “The Impossible Return in Stere Gulea’s film *Weekend with Mama*,” MLA. Austin, Texas
- (2015) “Elasticity or the Sentimental Phenomenology of Skin and Love in Sarah Ruhl’s *Clean House*,” ACLA, Seattle
- (2015) “A Woman’s Inhumane, Torturous Death in Cristian Mungiu’s *Beyond the Hills*.” MLA, Vancouver, Canada
- (2015) “Minor Romanian Literature and Cinema.” MLA, Vancouver, Canada
- (2014) “Teaching Monstrosity: Embracing Sympathy,” Transitions and Transactions: Literature and Creative Writing Pedagogies, Borough of Manhattan CC
- (2014) “States of Nomadism and the Recreation of the Immigrant Self.” ACLA, New York U
- (2013) “About Memory in Sarah Ruhl’s Play *Dead Man’s Cell Phone*.” CityWide: A Multimodal Conference of Theater and Performance. CUNY Graduate Center,
- (2013) “Everybody Wants to Be like Me: Sameness and Difference in Bernard Pomerance’s Play *The Elephant Man*,” ILCA Annual Congress. L’Université Paris-Sorbonne, France
- (2013) “(I Am) Still Here -- Performing Memory Using Mobile Devices.” ACLA, U of Toronto, Canada
- (2012) “Nomad/Romanglish.” Europeanization and Globalization. Lucian Blaga U, Sibiu, Romania
- (2012) “Scrabble Cancer Project: To Mom, Forever (Notes from an Ongoing Diary).” ACL Brown U

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<sup>93</sup> Panel Selected to be part of the Presidential Address on “Textual Transactions”

<sup>94</sup> Panel Selected to be part of the Presidential Address on “States of Insecurity”

<sup>95</sup> Panel selected to be part of the Presidential Address on “Boundary Conditions” by Kwame Anthony Appiah

- (2011) “Violated Intimacy or Procreation non Sequitur in Cristian Mungiu’s Film *432*.” MLA, Los Angeles
- (2010) “Le Corps Perdu/Le Corps Continué in the Works of Félix Gonzales-Torres.” ACLA, New Orleans
- (2009) “Performing Memories: Confessions after Communism.” MLA, Philadelphia
- (2009) “Of Genes, Mutations, and Desires in Moacyr Scliar’s *The Centaur in the Garden* and Franz Kafka’s *The Metamorphoses*.” ACLA, Harvard U
- (2008) “Pain as Dark Comedy in Paula Vogel’s *The Baltimore Waltz*.” ACLA, Long Beach
- (2008) “Questioning Two Canonical Concepts, of ‘Self’ and ‘Authenticity’ in Pedro Almodóvar’s *All about My Mother*.” Writing the Self—Modes of the Self-Portrayal in the Cultural Text. U of Bucharest, Romania
- (2006) “Carved in the Body’s Memories: The Theater of Cruelty as Presented in Jean Genet’s *The Balcony* and Eugène Ionesco’s *Rhinoceros*,” 47<sup>th</sup> M/MLA, Milwaukee, WI
- (2006) “The Bodymind: A Visual Approach.” The Semiotic Society of America. Purdue U
- (2006) “Ne Habeas Corpus in Brian Clark’s *Whose Life Is It Anyway?* and Alejandro Amenábar’s *The Sea Inside*.” The Patient: A Symposium. Bucknell U
- (2006) “Collapsing Worlds before and after Communist Regime in Lucian Pintilie’s *Balanța* and Nae Caranfil’s *Filantropica*.” MLA, Philadelphia
- (2005) “‘Scenes’ of Imprisonment through the Misuse and/or Abuse of Language: A Reading of Athol Fugard’s *Master Harold’ and the Boys*, *The Blood Knot*, and *A Lesson from Aloes*.” ACLA, Penn State U, PA
- (2004) “Back into the Chrysalis: Desperately Seeking Meaning in Pirandello’s *Henry IV* and Samuel Beckett’s *Krapp’s Last Tape*.” ACLA, U of Michigan
- (2004) “I Sense the Scent of a Trapped Being: Duane Hanson’s Sculptures.” Popular American Association, New Orleans
- (2004) “I have Taught Others All My Life, Now My Body Teaches Me about Cancer: A Reading of Margaret Edson’s *Wit*.” M/MLA. St. Louis
- (2003) “Trapped in the Word: A Comparative Approach to Silence in Samuel Beckett’s *Endgame* and William Shakespeare’s *Richard II*.” The Southern Annual Comparative Literature Convention, U of Austin
- (2003) “The Double Rhetoric in René Magritte’s Paintings.” SW/Texas PCA/ACA. Albuquerque

## **(CONT’D) TEACHING**

**(2024), U of Bucharest, American Studies Department,  
Bucharest, Romania**  
Medical Humanities (graduate course)

**(2023-present), Pace University**  
Part-Time Lead Tutor

**(2011; 2014; 2017; 2022-present) Stevens Institute of Technology,  
Hoboken, NJ**

ELC 71, 81: “Writing and Speaking for Academic Purpose” (graduate courses)

CAL 103: “Freshman Writing & Communication”

HLI 220: “Images of Science in Literature”

HLI 318: “Caribbean Literature and Culture”

HLI 413: "Literature by Women in English from 14<sup>th</sup> c until Today"  
(2021-2022) *South China University of Technology, Guangzhou, Guangdong Province, China*  
"EAP (English for Academic Purposes) & Technical Communication Skills I & II"  
(2012-2016; 2021-2022) *Wagner College, Staten Island, NY*  
ENG 111 H (Honors) "Non-Western Women's World Literature"  
ENG 110: "Contemporary American Drama"  
ENG 101: "College Writing"  
ENG 113: "World Literature"  
ENG 291: Special Topics: Early Modern Women Writers"  
(2011-2013) *Metropolitan College of New York, Manhattan Campus, NY*  
"Critical Thinking and Writing through the Study of Literature & Social Studies"  
(2010-2012) *Hudson County Community College, Jersey City, NJ*  
"Composition I" & "Composition II"  
(2010-2011) *St. Peter's University, Jersey City, NJ*  
"Composition 102" & "Composition 104"  
"Special Topics in Literature : Immigration"  
(2007-2008) *Rutgers University, New Brunswick, NJ*  
"Expository Writing"  
(2005-2007) *Purdue University, West Lafayette, IN*  
Research Assistant, Comparative Lit Program  
(2001-2005) *Purdue University, West Lafayette, IN*  
Teaching Assistant, "Latin 101," "Latin 102," and "Mythology"  
Tutor, Purdue's OWL

## REFERENCES

**Olga Levina,**

Artistic Director and Co-Founder of Jersey City Theater Center,  
[olga@jctcenter.org](mailto:olga@jctcenter.org)

**Tjaša Ferme,**

Creator of Theater in Science Festival, Founder of Transforma Theatre,  
[tjasaferme@gmail.com](mailto:tjasaferme@gmail.com)

**Dr. Erica Johnson,**

Educator, Pace University,  
[ejohnsohn@pace.edu](mailto:ejohnsohn@pace.edu)

**Dr. Eugene Richie,**

Educator, Pace University,  
[erichie@pace.edu](mailto:erichie@pace.edu)

**Dr. Vassiliki Rapti,**

Educator, Emerson College  
Main Coordinator Harvard's Mahindra Humanities Center  
[vasiliki\\_rapti@emerson.edu](mailto:vasiliki_rapti@emerson.edu),

**Pink Flowers,**

Founder and Artistic Director of Falconworks Theatre,  
[NotoriousPinkFlowers@gmail.com](mailto:NotoriousPinkFlowers@gmail.com)

**Dr. Ioan Ardelean,**

Educator, Targu Mures University, Romania  
Director at ETdC Projects' Lab New York,  
[ioan.ardelean2@gmail.com](mailto:ioan.ardelean2@gmail.com)

**Cosmin Manolescu,**

Founder of AREAL, Choreographer,  
[cosmin@arealcolectiv.ro](mailto:cosmin@arealcolectiv.ro)

**Michole Biancosino,**

Co-Founder of Women in Theater, Artistic Director of Projector Y Theatre  
Educator at Middlebury College,  
[micholeb@gmail.com](mailto:micholeb@gmail.com)

**Dr. Lenutsa Giukin,**

Educator, SUNY Oswego,  
[lenuta.giukin@oswego.edu](mailto:lenuta.giukin@oswego.edu)

**Robert Gray,**

Publisher, Founder of Solis Press, UK,  
[robert.gray@solispress.com](mailto:robert.gray@solispress.com)

**Dr. Oana Chivoiu,**

Educator, South Louisiana Community College,  
[Oana.Chivoiu@solacc.edu](mailto:Oana.Chivoiu@solacc.edu)

**Dr. Diana Benea,**

Educator, U of Bucharest,  
[diana.benea@lils.unibuc.ro](mailto:diana.benea@lils.unibuc.ro)

**Leo Bacica,**

Co-Founder and Executive Director of Barons Court Theatre, UK,  
[leo@kiboproductions.com](mailto:leo@kiboproductions.com)

**Mihaela Dragan,**

Founder of Giuvlipen Theatre, Roma and LGBTQ activist,  
[kali.mihaela@gmail.com](mailto:kali.mihaela@gmail.com)

**Dr. Elena Gabor,**

Educator, Bradley University,  
[egabor@fsmail.bradley.edu](mailto:egabor@fsmail.bradley.edu)

**Andrea Helen David,**

Founder of Drama, Acting for Life, UK,  
[helen.david2007@gmail.com](mailto:helen.david2007@gmail.com)

**Nicki Kissil,**

Former student, Actress/Performer,  
[nickikissil@gmail.com](mailto:nickikissil@gmail.com)

### **Older References (For their respective letters, please contact me privately):**

Dr. Ann Hurley; Dr. Jennifer Musial; Dr. Sharon Decker; Dr. Jaqueline Brady; Ana Margineanu; and Handan Ozbilgin

### **TRAVEL GRANTS**

U Scholarly Presentation Support Fund, Pace U, Book Launch Chicago, 2020  
Modern Language Association: Travel Grant, MLA, Chicago, IL, 2019  
U Scholarly Presentation Support Fund, Pace U, MLA, Philadelphia, 2019  
U Scholarly Presentation Support Fund, Pace U, U of Chicago, Book Launch, 2018  
U Scholarly Presentation Support Fund, Pace U, MLA, Philadelphia, 2017  
U Scholarly Presentation Support Fund, Pace U, ACLA, Harvard U, 2016  
U Scholarly Presentation Support Fund, Pace U, MLA, Vancouver, 2015  
Modern Language Association: Travel Grant, MLA, Chicago, IL, 2014  
American Comparative Literature Association: Travel Grant, ACLA, New Orleans, LA, 2010  
Modern Language Association: Travel Grant, MLA, Philadelphia, 2009  
Modern Language Association: Travel Grant, MLA, San Francisco, 2008  
American Comparative Literature Association: Travel Grant, ACLA, Long Beach, 2008

### **ADDITIONAL PROFESSIONAL EXPERIENCE**

Judge, Risk Theatre Modern Tragedy Competition, 2023  
Blogger, Adevărul (in Romanian): <https://m.adevarul.ro/blogs/catalina.florina.florescu>  
Blogger, Museum of Motherhood, Manhattan, New York, <http://www.mommuseum.org/blog/>, April 2012-2013  
Examiner & Grader, SECE Exam, Stevens Institute of Technology, Jan 2011-May 2011  
Certified Online Rater, ETS (Educational Testing Services), CAHSEE Program, Jan-May 2008  
Research Assistant, Purdue Research Foundation, Comparative Literature, Purdue U, 2006-2007  
Research Assistant, Puskas Fellowship, Comparative Literature, Purdue U, 2005-2006  
Co-Editor of Refractions, Proceedings of the Grad Students' Conference, Purdue U, 2004

### **LANGUAGE SKILLS**

Romanian, English, and Latin (highly proficient)  
French (advanced reading)

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### **Endnotes -- Students' Projects:**

#### ***Silence, After John Cage***

- <https://youtu.be/6VfV8ssiQiQ>
- <https://youtu.be/dzuL1WQtPVY>

#### **An Incomplete Visual Bio as a Student at Pace**

- <https://www.youtube.com/watch?v=HBa2DTAbgLS>
- [https://www.youtube.com/watch?v=\\_0CChfSDEJ0](https://www.youtube.com/watch?v=_0CChfSDEJ0)

#### ***Through a Looking Glass***

- <https://youtu.be/TH9CzayDcF4>

#### **Do it!**

- <https://vimeo.com/679382342/9d6dd8083a>

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**1MP (One Minute Play), Love:**

- <https://www.youtube.com/watch?v=UsfxFQ5VU1U>
- <https://www.youtube.com/watch?v=7zibltNDsG0>

**Romeo and Juliet (Definitely Adapted), Or Why Theater Matters:**

- <https://youtu.be/4-oFHnBuo-U>

**Time Lapse & Loss:**

- <https://vimeo.com/683295150>

**We Do not Talk about Spring St.:**

- <https://www.youtube.com/watch?v=on-NNyUwbfQ>

**Statuses:**

- [https://www.youtube.com/watch?v=B4pQCcR1R\\_w&feature=youtu.be](https://www.youtube.com/watch?v=B4pQCcR1R_w&feature=youtu.be)
- <https://youtu.be/I2mb9bU1RAU>

**Jesus Hopped the 'A' Train:**

- <https://www.youtube.com/watch?v=GTugttfN40>

**Interviews based on movies (a 20-minute timed project, montage included):**

- <https://www.youtube.com/watch?v=qZ5pn1vN4b0>

**What the Constitution Means to Them:**

- <https://youtu.be/rsjy1BzX7lg>; <https://youtu.be/5OPhAnEwhbw>
- <https://www.youtube.com/watch?v=5OPhAnEwhbw>

**Waiting to Bloom, after Fences:**

- <https://www.youtube.com/watch?v=ZwLZ4Bxuh4A&feature=youtu.be>

**Fun Home:**

- <https://www.youtube.com/watch?v=vxiZmGcDtmg>

**Mafia, adapted for Marie Antoinette:**

- <https://www.youtube.com/watch?v=RZWVO6Pf60I>

**One Scene, Three Takes:**

- <https://www.youtube.com/watch?v=RoI0IzO9Ks>

**Devell vs. the State of New York:**

- <https://www.youtube.com/watch?v=QFalGIhaDTc>

**Cliffhanger:**

- <https://youtu.be/G4GScn11ck>

**Laika, Dreaming in Blue:**

- <https://www.youtube.com/watch?v=WZMrCCam-ew>

**Theater of Immigration for Non-Actors:**

- <https://www.youtube.com/watch?v=bQsq5bSL36M>
- <https://www.youtube.com/watch?v=PUberyEkrlE>
- <https://www.youtube.com/watch?v=xb5leehCfr0>
- <https://www.youtube.com/watch?v=J0LBbfqdmUY>

**Sweat, Final Project + in-class scenes:**

- <https://www.youtube.com/watch?v=obvct0V4pxQ>
- <https://www.youtube.com/watch?v=0M5ztcAUjoQ>
- <https://www.youtube.com/watch?v=fokhEKUc2OI>

**The Humans, Final project:**

- <https://www.youtube.com/watch?v=uH0DBGkVYM0>

**Mia, Final Presentation:**

- <https://www.youtube.com/watch?v=FEgDoH5mttw>

**Reading a Scene:**

- <https://www.youtube.com/watch?v=4rsK4eXn3no>

**Next to Normal, Final Presentation:**

- <https://www.youtube.com/watch?v=j6l1Q2x1q90>

**Hir, I Do Not Have Friends:**

- <https://www.youtube.com/watch?v=tZZmrBhO7QY>

**Next to Normal, Game:**

- <https://www.youtube.com/watch?v=BpKsH8govuc>

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**The Machine of Rhythm:**

- <https://www.youtube.com/watch?v=gNX1jSDdTya>
- <https://www.youtube.com/watch?v=2uxlZVNTD64>
- <https://www.youtube.com/watch?v=Quh7XvpzLLs>
- <https://www.youtube.com/watch?v=wsqdVE7iCLk>

**Marie Antoinette, puppet:**

- <https://www.youtube.com/watch?v=0oIGqhMcWs>

**The Mask of Anarchy:**

- <https://www.youtube.com/watch?v=vsxBE3X1yao>

**Mia, Meg's Monologue:**

- <https://www.youtube.com/watch?v=OxZukE7dGAs>

**Mannahatta in Downtown New York:**

- <https://www.youtube.com/watch?v=nbCWeyFIRE>