

CURRICULUM VITAE

MARGARET LYNN ROSE

Date of Birth *13.04.49*

Qualifications

Margaret Rose is an Associate Professor at the University of Milan, where she holds the Chair of British Theatre Studies and Performance.

In 1972 she graduated from Lancaster University with a Bachelor of Education Honours Degree, in French, English and Education, with a dissertation, "The Theatre of Roger Vitrac and Antonin Artaud". In 1973 she gained a Master of Arts at Lancaster University in European Theatre Studies, with a dissertation, "Folly in the Theatre of Luigi Pirandello" (Supervisor, Prof. Tom Lawrenson).

In 1975 she graduated in Philosophy at Turin University (Supervisor, Prof. Barberi Squarotti). In 1979 she obtained a degree in Foreign Languages and Literatures at Turin University, with a dissertation, "Il bilinguismo nel teatro di Samuel Beckett" (Supervisor, Prof. Paolo Bertinetti).

In 1989 she completed a Ph.D. at Lancaster University, with a dissertation, "European Symbolist Theatre: from Maeterlinck and Yeats, to Beckett and Pinter" (Supervisor, Prof. Margery Morgan, externals, Prof. Katharine Worth and Prof. Richard Dutton).

CAREER PATH

- from 1981 University Career
 - From 1981 to 1996, she was a Lecturer in English Literature at Milan University in the Department of Foreign Languages and Literatures
 - From 1996 to 2000 she worked as an Associate Professor of British Literature in the Department of Foreign Languages and Literatures

- From 2000 to 2002 she worked as an Associate Professor in the Department of Performance Arts and Music.
- From 2002 to the present she has worked as an Associate Professor in the Department of Foreign Languages and Literatures. From 2011 she was appointed to the Chair of British Theatre Studies and Performance. She continues to teach a course on British Literature.

◦ **Academic Profile and Research Interests**

Her academic research has followed the following paths:

1. The History of British Theatre from the Renaissance to the present, with a focus on the theoretical and practical aspects.
2. The theory and practice of theatre translation studies.
3. A study of the 18th century novel and particularly women's writing.
4. Travel literature and particularly women's diaries and journals.
- 5 Intercultural theatre and literature.
6. New teaching methods.

◦ **International Research Projects**

-In 2002 and 2003 she directed an Arianna project supported by the EU devoted to theatre translation. Among the activities was a workshop at Castello del Buonconsiglio in Trento during the European Year of Languages. She also published the translation of the play, *A Mouthful of Birds* \ *Una boccata piena di uccelli* by Caryl Churchill in the Italian theatre magazine *Sipario* (2002), experimenting the practice of co-translation, with Emanuela Rossini.

-In 2014 she co-set up a project which wasn't financed: *Horizon 2020 ET - Shakespeare Health and Kitchen Environment in Theatre*.

In the context of PHC-04-2015: "Health promotion and disease prevention: improved inter-sector co-operation for environment and health based interventions". Partners: Università degli Studi di Milano (Milan University, investigator Margaret Rose), Théâtre National de Nice, Università degli Studi di Trieste, Manchester Metropolitan University, Université Sophia Antipolis, Nice, CETEC, Centro Europeo Teatro e Carcere. Coordinator and chief investigator: Théâtre National de Nice. Rose's role involved:

1. Co-creating the entire research programme;
2. With Cristina Cavecchi, writing the activities regarding the University of Milan;
3. With Cristina Cavecchi, she conceived and organised the study day: *SHAKEIT. Shakespeare Health and Kitchen Environment in Theatre*, in partnership with Théâtre National de Nice, Manchester Metropolitan University, Università degli Studi di Trieste, Poli. design, Centro Europeo Teatro e Carcere (at Milan's Piccolo Teatro, 19 November 2014).
Even if the project was not funded, it laid the basis for the creation of a scientific research group that is currently preparing the presentation of a new project for "Creative Europe" (expected deadline: January 2019).

°Participation in research projects based at Milan University

– Finanziamento dipartimentale 2015/16, 2016/17, 2017/18, Piano di sostegno della ricerca 2018, Linea 2, azione B, "MEM - Milano, l'Europa, il Mondo. Teatro come transfer linguistico e culturale".

Lead researcher: Marco Castellari. Role played by M. Rose: member of research group.

– Finanziamento dipartimentale 2014-2015, Piano di sostegno della ricerca 2015, Linea 2, azione B, "I linguaggi shakespeariani del contemporaneo". Lead researcher: Cristina Cavecchi. Role played by M. Rose: member of research group.

Finanziamento dipartimentale 2013-14. Piano di sostegno della ricerca. Linea 2.

"Verso una mappa della letteratura europea". Research programme co-ordinated by Caroline Patey (Dipartimento di Lingue e Letterature Straniere). Role played by M. Rose: member of research group.

– Finanziamento PUR 2008 (Fondi di Ateneo) presso il Dipartimento di Scienze del Linguaggio e Letterature Straniere Compare, "Parola, immagine, gesto: cinquecento anni di censura nel mondo anglofono".

Lead researcher: Giovanni Iamartino (Università degli Studi di Milano). Role played by M. Rose: member of research group.

– Finanziamento FIRST 2007 (Fondo interno ricerca scientifica e tecnologica, Fondi di Ateneo), Department of Scienze del Linguaggio e Letterature Straniere Comparete “Teatro: etica, religione e potere” 2007, Università degli Studi di Milano. Lead researcher: Anna Anzi (Università degli Studi di Milano). Role played by M. Rose: member of research group.

– Finanziamento FIRST 2006 (Fondo interno ricerca scientifica e tecnologica, Fondi di Ateneo), Department of Scienze del Linguaggio e Letterature Straniere Comparete “Esiti contemporanei della tragedia shakespeariana”. Lead researcher: Anna Anzi (Università degli Studi di Milano). Role played by M. Rose: member of research group.

– Finanziamento FIRST 2005 (Fondo interno ricerca scientifica e tecnologica, Fondi di Ateneo), Department of Scienze dello Spettacolo “La scena inglese: teatro, cinema e arti visive”. Lead researcher: Paolo Bosisio (Università degli Studi di Milano). Role played by M. Rose: member of research group.

– Finanziamento FIRST 2004 (Fondo interno ricerca scientifica e tecnologica, Fondi di Ateneo), Department of Scienze del Linguaggio e Letterature Straniere Comparete “Dal testo alle scene”. Lead researcher: Anna Anzi (Università degli Studi di Milano). Role played by M. Rose: member of research group.

Finanziamento FIRST 1996-1997. She was a member of the research group, “Ibridismi e generi letterari”. Lead researcher, Prof. A. Destro, Università degli studi di Bologna.

- Finanziamento FIRST (1990-1986) (Fondo interno ricerca scientifica e tecnologica. Fondo di Ateneo), “Gusto e Sensibilità manieristica nel teatro giacomiano”, lead researchers: C. De Stasio and A. Anzi. Role played by M. Rose: member of research group.

◦ **International Training Programmes**

– Lifelong Learning Programme Erasmus 2013. “Training,

Translating and Touring in Venice” (a.a. 2013-2014). For the programme see the link: http://gender.ieas-szeged.hu/venice_erasmus_2013.html. Accordo N° 2013 -1-IT2-ERA10-52991.

Rose’s specific role:

1. Project leader. Coordinator together with Prof. C. Cavecchi and international partners: Loredana Polezzi (University of Warwick, UK), Anna Kérchy (Università di Szeged, Ungheria), Paolo Puppa (Università Ca’ Foscari, Venezia);
2. Leader of various activities for students and of staff meetings.
 - two teaching modules
 - tutor of student portfolios
 - writing of the final report

– Lifelong Learning Programme Erasmus 2012. “Walking, Watching and a-Wakening in Venice” (a.a. 2012-13). For the programme see: http://gender.ieas-szeged.hu/venice_erasmus_2013.html. Accordo N. 2012-1-IT2-ERA10-38871.

Rose’s specific role:

- project leader. Coordinator together with Prof. C. Cavecchi and international partners: Loredana Polezzi (University of Warwick, UK), Anna Kérchy (Università di Szeged, Ungheria), Paolo Puppa (Università Ca’ Foscari, Venezia);
1. Leader of various activities for students and leader of staff meetings
 2. two teaching modules
 - tutor of student portfolios
 - writing of the final report

° **Publications From 1996 To The Present**

Volumes:

Monologue Plays For Female Voices, Torino, Tirrenia, 1996;

Political Satire and Reforming Vision In Eliza Haywood’s Works, Milan, Europrint, 1996.

Storia Del Teatro Inglese dell’ottocento e del Novecento, Roma,

Carocci, 2002.

Edited or Co-Edited Publications, some with my Introduction.

A Theatre That Matters, Twentieth Century Scottish Theatre, eds., V. Poggi And M. Rose, Milano, Unicopli, 2000, with my introduction.

Caledonia Dreaming. An Anthology of Contemporary Scottish Plays, eds., C. Cavecchi, M. Rose, S. Soncini, Salerno, Edipo, 2001, With my introduction.

Scottish Italian Connections And Identities, introduction by M. Rose and E. Rossini, eds., M. Rose and E. Rossini, Edinburgh, Istituto Di Cultura, 2001.

Shylock di Gareth Armstrong in *Tess*, *Rivista di Teatro e Spettacolo*, eds., A. Anzi, M. Rose, P. Caponi, Milano, Cuem, 2002, pp.9-119, with my introduction.

Poesie, Oche. Le Poesie di Liz Lochhead, eds., A. D'Arcangelo e M. Rose, Salerno, Edipo, 2004, with my introduction and co-translation.

Ariel di Marina Carr, eds., S. Soncini and M. Rose, Roma, Gremese, 2007, with my introduction and co-translation.

I Confess, a Collection of Monologues, ed., M. Rose, Edinburgh, Capercaillie, 2008, with my introduction.

Caryl Churchill, *Un Teatro necessario*, eds., C. Cavecchi e M. Rose, Firenze, Ed.It, 2012, pp.1-247.

D.H. Lawrence Gargnano Graffiti and "The Fight for Barbara" (1912), eds., F. Orestano and M. Rose, Milano, Mimesis, 2014.

Exposhakespeare, in *Stratagemmi. Prospettive teatrali*, vol. 31, eds., M. Cavecchi and M. Rose, 2015, pp. 177-281.

Exposhakespeare. Il Sommo Gourmet, il cibo e i cannibali, eds., P. Caponi, M. Cavecchi, M. Rose, Milano, Di/Segni, Ledizioni-

Ledpublishing, Milano, 2016, pp.1-141.

Will Forever Young! Shakespeare and Contemporary Culture, Numero Speciale, in *Altre Modernità/Otras Modernidades, Autres Modernités/Other Modernities*, eds., M. Cavecchi, C. Paravano, M. Rose, 2017.

Shakespeare, Our Personal Trainer. Teaching Shakespeare In Secondary Schools, eds., M. Rose, C. Paravano, R. Situlin, Newcastle on Tyne, Cambridge Scholars Publishing, 2018.

Articles

“Arnold Wesker’s One Woman Plays”, in *Arnold Wesker; A Casestudy*, ed., Read W. Doran, New York, Garland, 1998, pp. 129-137;

“Shakespeare in Pictures? Yes, I Love Shakespeare in Pictures”, in *Othello, Voci, Echi, Risonanze*, eds., Anna Anzi And Paolo Caponi, Milano, Unicopli, 1998, pp. 148-175.

“The Figure of Desdemona in 18th and 19th Century Illustrations” in *Renaissance Theatre Texts, Performance and Design, Vol.1, English and Italian Theatre*, ed., Christopher Cairns, London, Ashgate, 1999, pp. 13-44.

“Il Pozzo Del Falcone; le sperimentazioni teatrali di W. B. Yeats” in *Aavv, Ai Confini dei generi; casi di ibridismo letterario*, eds., Alberto Destro e Anna Maria Sportelli, Bari, Graphis, 1999, pp. 166-175.

“Mary Wortley Montagu in Italia: viaggio, identità e performance epistolare” in *Viaggiatori Inglesi tra Sette e Ottocento*, ed., Vincenzo Di Caprio, Istituto Nazionale di studi romani, Roma, 1999, pp. 29-48;

“Teaching Shakespeare in Secondary Schools”, in Clotilde De Stasio and Alessandro Vescovi, *Strumenti Didattici*, vol. 1, Milano, Unicopli, 2002, pp. 60-70.

“La Londra Di Harold Pinter” in: Giaime Alonge e Federica Mazzocchi, *Ombre Metropolitane: Città e Spettacolo nel*

Novecento, vol. 1, Torino, 2002, pp. 109-122.

“Teaching *The Merchant of Venice*”, *Euroshakespeares, Exploring Cultural Practice in an International Context*, eds., Mariacristina Cavecchi and Mariangela Tempera, Bologna, Cotempra, 2002, pp.164-186.

Introduction to the Volume, “La Poesia Di Liz Lochhead”, in *Materiali di Estetica*, n.6, Milano, Cuem, 2002, pp.219-230.

“Introduction to Shakespeare’s Videodiary”, in *Tradurre/Interpretare Amleto*, eds., Giuseppina Restivo and Renzo Crivelli, Teatro Rossetti, Bologna, Clueb, 2002, pp. 268-313.

“The Italy of American Actress and Playwright Ruth Draper”, in Carlo Pagetti and Francesca Orestano, *Il Gioco Dei Cerchi Concentrici*, vol. 1, Milano, Unicopli, 2003, pp. 49-60.

Introduction to the Playtext, “L’isola magica di Liz Lochhead; una riscrittura della Tempesta di Shakespeare”, in M. Rose and A. Anzi. *Tess*. vol. 3. Milano, Cuem, 2003, pp.37-45

“Lauro De Bosis and Ruth Draper: Un Intreccio letterario, politico e sentimentale” In *Le Letterature straniere nell’Italia dell’entre-Deux-Guerres*, ed., Eduardo Esposito, Milano, Pensa Multimedia, 2004, pp. 151-162.

“Venice Theatre Biennale 2003: Visionaries and Peacemakers, Building and Rebuilding”, *Studies in Theatre and Performance*, Essex, University of Essex, vol. 24, n. 1, 2004, pp. 55-62.

“Riscrivere Re Lear ieri e oggi”, in *Tess*, n. 6, Cuem, Milano, 2006, pp. 243-257.

- “Le Parti del corpo nelle relazioni illecite”: da Oscar Wilde a Anthony Nielsen”, in *Sul corpo. Culture/Politiche/Estetiche*, eds., Nicoletta Vallorani and Simona Bertacco, Milano, Cisalpino, 2007, pp. 167-174.

“Performance e didattica: insegnare Beckett” In *Tra le lingue, tra i linguaggi*, eds., Mariacristina Cavecchi and Caroline Patey,

Milano, Cisalpino, 2007, pp. 497-506.

S. Cabras and M. Rose, “La traduzione collaborativa della trilogia di Edward Bond, *The War Plays*”, in *Stratagemmi*, vol., 10, 2009, pp. 111-131.

“Shakespeare’s Videodiary” *Strehler e Oltre, Il Galileo di Brecht e La Tempesta di Shakespeare*, eds., G. Restivo, R. Crivelli, A. Anzi, Clueb, Bologna, 2010.

M. Rose and Salvatore Cabras, “Note di servizio alla traduzione di *The History Boys* di Alan Bennett. Riferimenti musicali, filmici e letterari”, in *Stratagemmi*, vol., 17, 2011, pp. 86-108.

M. Rose and C. Marinetti, “The Translator as Cultural Promoter; Or how Renato Gabrielli’s “Qualcosa trilla” went on the Road as “Mobile Thriller”, in *Staging And Performing Translation*, eds., Roger Baines, Cristina Marinetti, Manuela Perteghella, Hampshire, Palgrave-Macmillan, 2011, pp.139-154.

M. Rose and Salvatore Cabras, “La Traduzione di *The History Boys* di Alan Bennett: Una Sfida Intertestuale”, in *Stratagemmi*, vol., 17, 2011, pp. 69-85.

M. Rose, “*Serious Money* e il Big Bang”, in *Caryl Churchill: Un Teatro Necessario*, eds., C. Cavecchi and M. Rose, Firenze, Ed. It., 2012, pp. 47-59.

M. Rose, “Un Caffè con Caryl Churchill”, eds., C. Cavecchi and M. Rose, *Caryl Churchill: Un teatro necessario*, Firenze, Ed.It, 2012, pp. 11-14.

Cristina Marinetti and M. Rose, “Process, Practice and Landscape of Reception: An Ethnographic Study of Theatre Translation”, in *Translation Studies*, 2013, vol., 6, pp. 166-182.

M. Rose, “Marco Baliani’s Theatrical Storytelling of Wonderment”, in *The Tradition of the Actor-Author in Italian Theatre*, ed., Donatella Fischer, 2013, Oxford, Legenda, pp.166-171.

M. Rose, “Mediazione, traduzione, esportazione. Immaginare un

nuovo ruolo per il traduttore teatrale”, in *Stratagemmi*, vol., 27, sett-nov., 2013, pp. 147-156.

M. Rose, “Il Pranzo Di Calibano”, in *Non solo porridge: letterati inglesi a tavola*, ed., Francesca Orestano, Milano, Mimesis, 2015, pp. 23-27.

M. Rose, “Exposhakespeare, Our Personal Trainer”, in *Exposhakespeare*, eds., M. Cavecchi and M. Rose, *Stratagemmi* vol., 31, 2015, pp. 187-197.

M. Rose, “Drammi ai fornelli nella città invisibile e altrove”, in *Appetiti in scena*, ed., Caroline Patey, *Stratagemmi*, vol., 31, 2015, pp. 165-176.

M. Rose, “Valicando le Alpi: Il teatro inglese a Milano dagli Anni '80 ad oggi”, in *Milano città delle culture*, eds., M. Calvi and E. Perassi, Roma, Edizioni di Storia e di Letterature, 2015, pp. 323-332.

M. Rose, “Green Shakespeare in Italy”, *Plays International and Europe*, vol., 31, 2016, winter issue, pp. 10-12.

M. Rose, “Il Cibo in *The Tempest*”, in *Exposhakespeare. Il Sommo Gourmet, il cibo e i cannibali*, eds., P. Caponi, M. Cavecchi, M. Rose, Milano. Ledizioni, Di/Segni, 2016, pp.41-48.

Paolo Caponi, Cristina Cavecchi and M. Rose, “Il Sommo Gourmet, il cibo e i cannibali”. Introduction to the volume *Exposhakespeare. Il Sommo Gourmet, il cibo e i cannibali*, Di/Segni, Milano, Ledizioni, 2016, pp. 15- 18

M. Rose “Caliban’s Dinner”, in *Not Just Porridge. English Literati at Table*, eds., Francesca Orestano and Michael Vickers, Oxford, Archaeopress, 2017.

M. Rose, “Three Italian Practitioners Seeking a More Popular Audience for Shakespeare”, in *Will Forever Young*, in *Altre Modernità*, Numero Speciale, eds., M. Cavecchi, M. Rose, C. Paravano, 2017, pp. 147-159.

M. Rose, “Ismene Al Centro Del Palcoscenico” in *Il Complesso*

Di Ismene. Io mi salvo da sola, Saggi di psicologia junghiana, ed., Adele Falbo, Milano, Vivarium, 2017, pp. 47-52.

M. Rose “A Contemporary Appropriation of *The Tempest*”, in *Rewriting Shakespeare’s Plays for and by the Contemporary Stage*, eds., Michael Dobson and Estelle Rivièrè, Newcastle on Tyne, Cambridge Scholars Publishing, 2017, pp.135-142.

M. Rose, “Gardens in Shakespeare’s Day and in the 21st Century. Do we really need gardens?” In *Shakespeare Our Personal Trainer*, eds., M. Rose, C. Paravano, R. Situlin, Newcastle on Tyne, Cambridge Scholars Publishing, 2018, pp. 8-22.

M. Rose and C. Paravano, “Why Shakespeare Our Personal Trainer” in *Shakespeare Our Personal Trainer*, eds., M. Rose, C. Paravano, R. Situlin, Newcastle on Tyne, Cambridge Scholars Publishing, 2018, pp. 1-7.

° Academic Board of National and International Conferences and Study Days

2016. International Conference *Shakespeare 400. Will Forever Young!* (Università degli Studi di Milano, 17-18 Novembre 2016). A member of the scientific board with Cristina Cavecchi (Università degli Studi di Milano) e Russell Jackson (Emeritus Professor, University of Birmingham). Early-stage career scientific committee: Marco Canani, Mauro Gentile, Cristina Paravano, Sara Sullam.

2014. One Day Seminar *SHAKEIT. Shakespeare Health and Kitchen Environment in Theatre*, in partnership with Théâtre National de Nice, Manchester Metropolitan University, Università degli Studi di Trieste, Poli.design, CETEC, Centro Europeo Teatro e Carcere. Study day organised by M. Rose and C. Cavecchi, as a preparatory step for the presentation of Horizon 2020 *SHAKEIT - Shakespeare Health and Kitchen Environment in Theatre*. (Piccolo Teatro di Milano, 19 novembre).

2010. Study day *Molte scene per Shakespeare* (Milano, Scatola Magica, Piccolo Teatro, 26 maggio 2010) in partnership with the Piccolo Teatro di Milano - Teatro d'Europa.

A member of the scientific board with Cristina Cavecchi and Paolo Caponi (Università degli Studi di Milano).

2009. Study day: *Caryl Churchill: una Top Girl* (31 gennaio 2009) in partnership with Milan's Teatro and London's Royal Court Theatre, an event in the programme "Teatro i chiama Royal Court". A member of the academic board with Cristina Cavecchi (Università degli Studi di Milano).

2000 International symposium: "Scottish-Italian Identities and Connections", 15 september, scientific board: D. Marianacci, M. Rose, E. Rossini, at Queen Margaret University College, Edinburgh, in partnership with Milan, Glasgow and Strathclyde universities.

1999 "Scotsfest", set up and coordinated by M. Rose: incontri di Musica, Teatro, Cinema. Partners: Milan, Edinburgh, Glasgow universities, together with British Council, Venues: the British Council and Milan's Palazzo Reale. Academic Board: M. Rose and Jane Caldicott, director of British Council, Milan.

1999 "Ricareare la scena" colloqui internazionali sulla traduzione teatrale", 5 February, organised by Outis (Centro nazionale di drammaturgia contemporanea), at the Rotonda del Pellegrini, Milan, academic board: A. Calicchio, G. Restivo, M. Rose. My paper: "Il teatro della Scottish Renaissance, Traduttori a confronto".

◦ **Papers at National and International Study Days and Symposiums (selected)**

-2018 International Conference William Hogarth in Time. Metamorphoses and Afterlives in European Literatures and Cultures, Università degli studi di Milano, 18-20 gennaio. Introduction to the seminar, "London's Foundling Hospital" (preparation of seminar with students).

-2018 Round Table, "Università & Teatro. Nuovi orizzonti per la didattica", organised by da Marco Castellari at l'Università degli Studi di Milano, 2 luglio. My paper: "Teaching British Theatre Studies".

-2017 Paper at the study day "Milano, l'Europa, il Mondo. 70 anni di teatro internazionale al Piccolo" (9 maggio 2017, Piccolo Teatro). My paper: "il ruolo del teatro britannico nella programmazione del Piccolo Teatro".

-2017 Eight Annual Conference IASEMS, Shakespeare and Popular Culture, *As You Like It*, presso l'Università degli studi di Ferrara, 24-26 May, 2017. A member of the panel, "Staging Shakespeare". My paper: "Shakespeare in Gardens."

-2016 "Commedia dell'Arte and links with Shakespeare", a paper by Stefano Guizzi and M. Rose, Shakespeare Institute, Stratford-upon-Avon, 24 April.

-2015 Shakespeare Forever Young! Theatre festival and international conference, created and organised by Cristina Cavecchi and Margaret Rose, at Milan University and Teatro Litta. My contribution: "Introduction to the research project" and "New Shakespeares: the work of three contemporary Italian directors".

-2014 Study Day financed by the Arts and Humanities Research Council Network, "La Mamma. Interrogating a National Stereotype, coordinated by Doctor Penelope Morris and Prof. Perry Wilson. Paper in the panel: "Maw or Mamma. Mothers and Motherhood in the Italian-Scottish Community", The Storytelling Centre, Edinburgh, 17 May.

-2014 13th International D. H. Lawrence Conference. New Life, New Utterances, New Perspectives. International Conference, 23-27 June, at Palazzo Fetrinelli, Università degli studi di Milano, Gargnano. My paper: "Il teatro di D. H. Lawrence."

-2014 "SHAKEIT. Shakespeare Health and Kitchen Environment in Theatre", International, multidisciplinary study day, Milan's Piccolo Teatro, 19 novembre, organised by M. Rose and C. Cavecchi, My paper: "Introduzione a Shakespeare, il cibo e il benessere."

-2013 "Prospettive Teatrali", round table at Bookcity, organised by the theatre journal, Stratagemmi at the Teatro dell'Elfo, November 2013. My paper: "Immaginare un nuovo ruolo per il tradutthours teatrale."

-2013 "Children's Literature and the Teaching of History", international symposium. Organiser: prof. Francesca Hoursstano, 8 November, Crociera Alta, Milan University. My paper: "The History Boys: a play addressing how and why we teach history".

-2012 "Shakespeare in the Maze of Contemporary Culture / Shakespeare nei labirinti del contemporaneo", 28-30 March 2012, Sala Napoleonica, Milan University. Scientific board: Carlo Pagetti and Mariacristina Cavecchi. My paper during the panel, "A scuola di Shakespeare"

-2011 "Translating Theatre. Migrating Text(s)", 12 June 2011, Capital Centre, University of Warwick. My paper, presented with together with theatre company, Legal Aliens, "Interpreting and Performing Migrant Characters".

-2011 "Voci al femminile: donne e lingue straniere nell'Europa moderna", International conference, 6-8 June, Palazzo Fetrinelli, Milan University, Gargnano del Garda. Academic board: CIRSL; SIHFLES; □APHELLE; SEHEL; PHG. My paper: "Mary Shelley, a polyglot. Shifting identity in her multilingual letters."

-2011 “Renaissance Shakespeare. Shakespeare Renaissances, 9th World Shakespeare Conference”, 17-22 July, University of Prague, Prague. My paper in the section, “Global Shakespeare”, “Eimuntas Nekrosius’s *Othello*”.

-2010 “The Role of Theatre in Contemporary Society”, International Conference, 14-15 May, University of Westminster. Scientific board: Christopher Cairns, Marco Valleriani, Paola Monte (University of Westminster). Paper: “Food in Shakespeare’s *The Tempest*”

-2010 “La drammaturgia contemporanea inglese, International Study Day devoted to Martin Crimp’s theatre”, 23 November 2010, Villa Mirafiori, Università della Sapienza, Roma. Academic board: Isabella Imperiali e Andrea Peghinelli. Paper: “Il teatro di Martin Crimp in Italia.”

-2009 “Caryl Churchill: una *Top Girl*”, Study day, 31 January, academic board, C. Cavecchi and M. Rose, in partnership with Teatro i di Milano and London’s Royal Court Theatre, one of the events in “Teatro i chiama Royal Court”. My paper: “Tradurre il teatro di Caryl Churchill.”

-2009 “Molte scene per Shakespeare”, study day in honour of Professor Anna Anzi at the Teatro Strehler, Milan’s Piccolo Teatro, 26 May. Scientific board: C. Cavecchi, P. Capone, M. Rose. Chair of the section and introduction: “Intorno alla *Tempesta*”.

-2009 “Translation, Travel and Transnational Geographies, CTCCS Doctoral Conference, 5-6 June, special discussants: Prof. Susan Bassnett, Warwick, Prof. John Drakakis, Stirling University, Prof. M. Rose, Milan University, Prof. Kate Sturges, Aston University, Prof. Harish Trivedi, Dehli University.

-2009 “The Difference of Shakespeare”, International Conference, 17 June, at the Faculty of Fhoursign Languages and Literatures, Bergamo University. Academic board: Alessandra Marzola, Francesca Giudotti, Davide Del Bello. Paper: “Shakespeare nella scuola e nell’università italiana: esperienze, prospettive e progetti”.

-2009 “Language, Culture and Ideology in the History of Anglo-Italian relations”, Gargnano del Garda (BS), 28-30 September 2009, Palazzo Feltrinelli. Academic board: Prof. G. Iamartino. Paper: “Representations of Italians in Britain in World War Two”.

-2009 “Il Teatro come bene pubblico”, study day, Milan’s Piccolo Teatro, organised by the Fondazione Paolo Grassi, 31 October 2009. Paper: “Il caso inglese: The Arts Council Past and Present”.

-2008 Shakespeare Seminar, devoted to Agostino Lombardo’s translation of *The Tempest*, “Tradurre, tradurre”, 27 March. Participants: A. Anzi, R. Colombo, M. Cavecchi, Enrico D’Amato, Margaret Rose. My paper: “I tanti volti di Calibano”, together with Giulia Lazzarini.

-2008 “The Tradition of the Actor-Author in Italian Theatre”, International Symposium, October, Glasgow University, academic board: Joseph Farrell and Donatella Fischer. My paper: “Marco Baliani’s Theatrical Storytelling of Wonderment”.

-2007 “Tra le lingue, tra i linguaggi. Cent’anni di Samuel Beckett”, Milano, 30 November and 1 December, Sala Napoleonica, Milan University. Academic board: Elio Franzini, Giovanni Cianci, Caroline Patey, Edoardo Esposito, Mariacristina Cavecchi, Silvia Riva (Università degli Studi di Milano). My paper: “Performance e didattica. Insegnare Samuel Beckett.”

-2007 “Contemporary Drama and Border Crossings”, Study day, set up and organised by M. Rose and C. Cavecchi, in partnership with Teatro-i, Milan, 19 January. Paper: “Il Teatro europeo contemporaneo”.

-2007 “Staging Translated Plays: Adaptation, Translation and Multimediality”, University of East Anglia, 28 June -1 July, international conference. Organiser Prof. Roger Baines. Paper: “Translating Renato Gabrielli’s *Qualcosa trilla* into English”.

-2007 “Translation: Process and Performance”, international conference, 23-24 November, Senate House, London University. Academic board: Prof. David Johnston, Queen’s University, Belfast, Prof. Catherine Boyd, King’s College, London. Paper: “*War Plays\Atti di Guerra*, recreating Edward Bond’s language of war in Italian”.

-2006 Study day devoted to the project, Luca Ronconi’s “Domani”. *Conversazione su Guerra e Conflitto*, the Winter Olympics, at Palazzo Nuovo, Turin University, Turin, 13 February. My paper, together with Salvatore Cabras: “Tradurre Edward Bond: ricomporre il puzzle”.

-2006 “Settimana del Teatro” di Gargnano - XVI edizione, organised by the Chair of Storia del Teatro e dello Spettacolo, Milan University (Rimini, 15-19 May 2006). My paper: “Il teatro e le arti visive”.

-2006 “Sul Corpo. Culture/politiche/estetiche”, international symposium, organised by N. Vallorani and S. Bertacco, Polo di Mediazione Interculturale e Comunicazione, Milan University, 17, 18, 19 May. My paper: “Le parti del corpo nelle relazioni illecite: da Oscar Wilde ad Anthony Nielsen”.

-2005 “La scrittura teatrale oggi”, 26 April, study day, organised by Teatro Arsenale, during the programme, “Stazioni 2005”, Sala Reale, Milan Central Railway Station. My paper: “La nuova drammaturgia italiana e quella inglese da Harold Pinter in poi”.

-2005 “Convegno internazionale sulla Commedia dell’Arte. Arlecchino versus Fool”, study day organised by Eugenio de Giorgi, artistic director of the Teatro Olmetto, Milano, in partnership with London University. Moderator, Prof. Christopher Cairns, 8 October. My paper: “Some Modern Day Fools”.

-2004 “Drama Translation and Theatre practice”, International Symposium, Università di Salzburg. Academic board: Sabina Coelsch. Paper: “Breaking Down Cultural Barriers: Contemporary Italian Drama Onstage in the UK”.

-2003 “Scambiare”, incontro di teatro, musica e cinema.” Academic board: M. Rose, Hugh Hodgart, Graham Eatough, partners: RSAMD (Royal Academy of Music and Drama), Suspect Culture, Strathclyde and Milano Universities, at CCA (Centre of Contemporary Arts), Glasgow.

-2003 “Le Letterature Straniere nell’Italia dell’entre deux-guerres”, 27 February, Sala Napoleonica, Milan University, academic board: Edoardo Esposito and Laura Neri. My paper: “Ruth Draper e Lauro de Bosis, intreccio sentimentale e letterario tra le due guerre”.

-2001 “Ombre metropolitane. Città e spettacolo nel Novecento”, symposium, organised by G. Alonge and F. Mazzocchi, at Dams, Turin University. Venue: Alba Teatro Sociale, Alba, 30 October - 1 November. Paper: “La Londra di Harold Pinter”.

-2001 “Shakespeare, ‘Il mercante’ e Shylock”, giornata di studi e conversazioni tra storia, testo e scena, 26 April, organised by the Department of studi linguistici e letterari europei e postcoloniali, Venice Ca’ Foscari University, Auditorio Santa Margherita. My paper: “Tradurre la figure di Shylock”.

-2001 “Seeing Things. An Interdisciplinary Symposium on Literature and the Visual, The 5th British Council Symposium on English Studies in Europe, University of Tours, France, 8-14 September. My paper: “Paolozzi’s Art Work and Walking through Stones”.

-2000 “Scottish-Italian Identities and Connections”, International Symposium, 15 September. Academic board: D. Marianacci, M. Rose, E. Rossini, at Queen Margaret University College, in partnership with Glasgow and Strathclyde Universities. My paper: “Translating Scottish Theatre into Italian.”

-2000 “5th International ESSE Conference, Helsinki, 10 September. Paper, “Female images in the Media and in Theatre in the 1960s”.

-2000 “Wilde at Heart. Volti e voci di Oscar Wilde”, a study day, 14 December, organised by Giovanni Cianci and Caroline Patey, Milan University. Paper: “L’importanza di essere Ernesto: una farsa politica”.

-1999 “Intorno ad Amleto”. International symposium, Trieste University, April 1999. Paper: “Shakespeare’s Videodiary: dalla biografia alla scena”.

° **Membership of academic boards for journals, editorial lists, literary prizes, associations**

- 1996-2000: IJOST, International Journal of Scottish Theatre, Queen Margaret University College, Edinburgh; member of academic board.
- 1998-2002: Italy-Italia, rivista culturale dell’Istituto Italiano di Cultura, Edinburgh, member of academic board.
- 2000-2009: member of academic board, with Anna Anzi and Paolo Bosisio *TESS*, rivista di Teatro e Spettacolo, Cuem, Milan.

- 2014, 2015, 2016, judge of Premio Strega, directed by the Istituto Italiano di Cultura di Edinburgh.

2013 - 2018 director of the theatre list, “Intercultural theatre - Teatro interculturale” (Ledizioni LediPublishing, Milan): www.ledizioni.it.

M. Rose was an examiner for the VQR products 2011-2014 managed by ANVUR.

° **Member of Associations**

-AIA –Associazione Italiana Anglistica (from 1990 to 2000)

-IASEMS Italian Association of Shakespeare and early Modern Studies (from 2010 to the present)

-SPS Society of Scottish Playwrights (2000- to the present)

° **Member of Postgraduate panels**

2013-to the present. Ph.D. in “Studi Linguistici, Letterari e Interculturali in ambito europeo ed extraeuropeo”, Milan University.

2010-2013. Ph.D, “Lingue, Letterature e culture straniere” dell’Università degli Studi di Milano.

2002-2010. Dottorato di “Anglistica” dell’Università degli Studi di Milano.

° **Incarichi istituzionali**

Creation of Erasmus Exchanges for students and staff, Edinburgh, Strathclyde, Glasgow and Warwick universities, from 1998 – to the present

2009/2010; 2010/2011, 2011/2012, 2012/13, 2013/14. Member of the selection committee 6 – Area Studi Umanistici for the selection of candidates applying to take part in the ERASMUS STUDENT PLACEMENTS programme.

2009/2010; 2010/2011; 2011/2012/2013/14, Member of the selection committee for candidates applying to LL/ERASMUS.

2015. Member of the examination board of the Ph.D. Viva Voce in Lingue e Letterature Straniere Moderne, Pavia University. Chairman: Keir Elam (Università degli Studi di Bologna). Decreto n. 150. Prot. N. 4510. 30/1/2015.

° **Teaching Activity**

Teaching programmes at the Modern Languages and Literatures Department, Milan University

a.a. 2018-2019 Corso di Letterature inglese 3, "Literature and Society" (60 hours)
Corso di Storia del teatro inglese for M.A. students, "Return, Recycle, Restage. The Essence of Dramatic Works".
Workshop, "*Romeo and Juliet. Guilty or not guilty?*" at Beccaria Juvenile Detention Centre, Milan.

a.a. 2017-2018 Corso di Letteratura inglese, "Evolving Landscapes in 20th Century Literature and Drama" (60 hours)
Corso di Storia del teatro inglese for M.A. students, "Women in British Drama and Theatre" (60 hours)
Seminar: "*Midsummer Night's Dream*", l'Istituto Penale Minorile Beccaria, Milan.

a.a. 2015-2016 Corso di Letteratura inglese 3, "Key Historical and Political Moments represented in Twentieth Century Literature and Drama" (60 hours)
Corso di Storia del teatro inglese for M.A. students, "British Drama and Theatre on the Frontline" (60 hours)
Workshop, "*Midsummer Night's Dream*", Beccaria Juvenile Detention Centre, Milan.

a.a. 2014-15 Corso di Storia del teatro inglese for M.A. students, "Abundance and Want in British Theatre" (60 hours)
Corso di Letteratura inglese 3, "20th Century Literature as Nourishment for Body and Mind" (40 hours)
ExpoShakespeare workshop, "Food for the City" (20 hours).

a.a. 2013-2014 Corso di Letteratura 3, "Language, Representation and Self Reflection in 20th Century Literature and Theatre" (40 hours)

Corso di storia del teatro for M.A. student, "Theatre and the City".
Workshop: "Shakespeare tra letteratura e teatro" (20 hours)

a.a. 2012-13 Corso di Letteratura inglese 1, "Da Shakespeare a Daniel Defoe" (60 hours)
Corso di Storia del Teatro for M.A. students: "Evoluzione della commedia da Shakespeare ad Alan Bennett" (60 hours)

a.a. 2011-12 Corso di Storia del teatro inglese, "Testo Teatrale e Performance\Playtext and Performance" (60 hours)

Letteratura Inglese I. “Da Shakespeare alla Restaurazione” (60 hours)

a.a. 2010-11 Corso di Letteratura Inglese 1: “Dal Rinascimento alla Restaurazione” (60 hours)

Corso di Storia del teatro inglese for M.A. students, “From Shakespeare to Contemporary British Theatre” (60 hours)

a.a. 2009-10 Corso di Letteratura inglese 1. “Dal Rinascimento alla Restaurazione” (60 hours)

Seminario di Storia del teatro inglese (20 hours)

a.a. 2008-09 Corso di Letteratura Inglese II, “Ragione e Passione. La Letteratura inglese dalla Restaurazione al 1870 (40 hours)

Seminario di Storia del Teatro inglese, “Sovversione e dissenso nel teatro britannico” (20 hours)

a.a. 2008 - 2001 Corso di Letteratura Inglese I oltre a un seminario di Storia del teatro

a.a. 2001-1996 Corsi di Lingua e Letteratura Inglese, oltre a

seminario sulla scrittura teatrale e sulla traduzione teatrale presso l'Istituto di Anglistica.

a.a. 1995-96 Corso di Lingue e Letteratura Inglese for students in the History Department "I periodici nella seconda parte del Settecento". Seminar, "La trasposizione del romanzo alla scena. Il caso di *Moll Flander* di D. Defoe".

a.a. 1994-1995 Corso di Lingue e Letteratura Inglese per students in the History Department, "Letteratura e politica nel Settecento in Inghilterra". Seminar, "Shakespeare in performance. Attori e Registi"

a.a. 1993-1994 Corso di Lingua e Letteratura Inglese for students in the History Department, "I periodici nel Settecento" and a seminar: La traduzione e la riscrittura in lingua italiana di *Macbeth*.

a.a. 1992-93 Corso di Lingue e Letteratura Inglese for students in the History Department, "Evoluzione del Teatro Politico in Inghilterra dal dopoguerra a oggi" and a seminar: "I monologhi teatrali dal settecento fino ad oggi"

a.a. 1991-92 Seminar devoted to "*La Tempesta* di Shakespeare a teatro e al cinema. Da Peter Brook a Peter Greenaway."

a.a. 1990-91 Esercitazioni di storia della Letteratura dal Medioevo al Novecento and a seminar: "Alcune versioni cinematografiche di Shakespeare"

a.b. 1988-89 Esercitazioni sulla storia della Letteratura dal Medioevo al Novecento and a seminar: "*Il Mercante di Venezia* e il Mercante di Arnold Wesker"

a.a. 1986-87 Esercitazioni sulla storia della Letteratura dal Medioevo al Novecento and a seminar: "La concezione dello spazio-tempo nel teatro di Beckett, Pinter e Churchill"

a.a. 1985-86 Esercitazioni sulla storia del romanzo e un seminario sul Teatro Simbolista.

a.a. 1984-85 Sabatical Year at the Bodleian Library, Oxford University and the British Library, London.

a.a. 1980-1983 Esercitazioni sulla Storia della Letteratura Inglese dal Medioevo al Novecento and a seminar devoted to British Theatre.

◦ **Attività di didattica integrative e di servizio agli studenti**

• **Teaching during Erasmus Exchanges.**

From 1998 until the present I have taught seminars on theatre studies and theatre translation at the following Universities: Edinburgh, Glasgow, Strathclyde and Warwick.

• **Teaching activities for “Erasmus Lifelong Learning Programme”**

– Teaching of the module “Merchant of Venice” (n. 4 hours), coordination and tutoring of students aimed at the creation of a portfolio in the context of the Lifelong Learning Programme - Erasmus (IP) 2013/14: *Training, Translating and Touring in Venice* (5-12 luglio 2014).

– Teaching of the module “Merchant of Venice” (n. 4 hours), coordination and tutoring of students aimed at the creation of portfolio in the context of the Lifelong Learning Programme - Erasmus (IP) 2012/13: *Walking, Watching and a-Wakening in Venice* (6-14 luglio 2013).

This programme involved students and colleagues from the Universities of Warwick (UK), Szeged (Hungary), Milan e Venice in a multidisciplinary studies, focusing on various aspects of the city of Venice, including the tourist industry and the secret places of the city. Teachers supervised students, inviting them to create portfolios, multimedia programmes, illustrating their personal researches, including poems, short stories, photographs, drawings and videos.

For an article outlining the programme, written by two student attendees, see: *Sistema Università. Notiziario Quadrimestrale dell’Università degli Studi di Milano* (n. 2, February 2014, pp. 10-11).

1998–oggi: – supervisor of B.A. and M.A. and Ph.D dissertations
– activity of tutoring and advising students
– activity of checking their learning

– From the beginning of my career I have taken part and led seminars and workshops involving a select number of students (20-25), who are expected to work in small groups in ways that stimulate their individual and creativity (theatre translation, creative writing, theatre reviews, performance, organization of small exhibitions,

promotion of events).

Among the seminars and workshops:

The workshops run in partnership with Puntozero Teatro Company at the Beccaria Young Offenders Institute. The company has been working at the prison for more than two decades. The workshops target university students and young offenders. Students receive 3 CFU.

– 15-16 November 2016. Conceived and coordinated by M.Rose and Cristina Cavecchi, a workshop, in which the invited practitioner was poet and rapper Kingsley James Daley, or “Akala”. Akala is founder of “The Hip Hop Shakespeare Company”. The workshop was devoted to *A Midsummer Night’s Dream* and involved attendees in the interpretation, rewriting and performance of five key scenes. For an interview with Akala about the project see: *Repubblica website*: (<https://video.repubblica.it/edizione/milano/milano-shakespeare-va-in-carcere-al-minorile-beccaria-le-sue-tragedie-in-versione-rap/259207/259507>, ultimo accesso 12.7.2018).

– 28 October -11 November 2017. “Sognare, scrivere, recitare. Da *Il sogno di una notte di mezz'estate* ai sogni di oggi”. Conceived and coordinated by M.Rose, Cristina Cavecchi, Giuseppe Scutellà and Lisa Mazoni, the last two are founders of the Puntozero theatre company. The workshop included masterclasses by psychiatrist and psychotherapist Paolo Giovannelli (Ospedale Sacco, Milan), and art therapist Laura Ridolfi (*Imagine therapeutic arts*, Stroud, UK).

February to May 2015. *ExpoShakespeare. Food for the City*: together with Cristina Cavecchi I set up and coordinated a programme devoted to Shakespeare in the context of International Expo Milan, “Feeding the Planet”. We aimed to contribute to the wider debate around food and sustainability at Expo. The first step involved reading and interpreting several Shakespeare plays, after which the student group set about rewriting the plays in order to produce a short playtext centred on their relationship with food. Students also took part in the performance of a madrigal, *Shakespeare’s Food*, inspired by Shakespeare’s *The Tempest*, written by Giuliano Zosi, an internationally acclaimed poet and composer. The madrigal was performed as part of the cycle of events at Milan University, “Aperitivo per Expo”. For a report of these activities see the theatre journal, *Stratagemmi. Prospettive teatrali*, while for the video see the link: <http://www.teatrodellarmadillo.it/TdA/exposhakespeare-food-for-the-city-video/>, ultimo accesso 12.7.2018).

Seminar devoted to theatre translation, *Intercultural dialogues*, conceived and coordinated together with Cristina Marinetti and Cristina Cavecchi, in partnership with British Council. We wished to create an opportunity to reflect and explore the debate

on multiculturalism and set up an intercultural dialogue with the three dramatists we invited to Milan. We also aimed at creating new teaching methods in the area of theatre translation and promote a link between the university, Milan's drama academy "Paolo Grassi" and several migrant communities in Milan. The attendees were invited to work on a collective translation of three plays, exchanging ideas with the authors and professional actors and directors.

– 18-22 March 2013. *Intercultural dialogues. We're all mix-race now*, organised by M. Rose, C. Marinetti and C. Cavecchi, in partnership with British Council, Cardiff university, "Paolo Grassi" Drama Academy, Milan, Teatro Franco Parenti, Outis Centro Nazionale di Drammaturgia Contemporanea, ISMU foundation (Iniziativa e Studi sulla Multietnicità). Guest dramatist: Hanif Kureishi.

– 16-19 April 2012. *Intercultural dialogues. I want to be an inspiration*, organizzato con C. Marinetti e C. Cavecchi, in partnership with British Council, Università di Warwick, Scuola Paolo Grassi di Milano. Guest dramatist: Kwame Kwei-Armah.

– 28 March - 1 April 2011. *Intercultural dialogues. Who do you think you are?*, organized by M. Rose, C. Marinetti and C. Cavecchi, in partnership with British Council, Warwick, Milan's Teatro i. Guest practitioners: director Renzo Martinelli (Teatro i di Milano) and dramatist Rani Moorthy (Rasa Productions, Manchester).

See Cristina Cavecchi's article on the programme, "Intercultural Dialogues" (in *Stratagemmi*) and a second article by a student in *Sistema Università. Notiziario trimestrale dell'Università degli Studi di Milano*, anno X, n. 42, Dicembre 2012, p. 5.

-Playwriting Competition and Award, aims at promoting creative writing. Since 2015 the Chair of British Theatre Studies has run an annual competition open to all students at Milan university. Students are invited to rewrite one of Shakespeare's plays, producing their own original short play on a specific theme.

The three award-winning plays are selected by two professional playwrights or directors: ed. 2014/15: Renato Gabrielli (dramatist) and Maddalena Giovannelli (Professor of Ancient Greek Theatre at Milan University and founder and director of the theatre journal *Stratagemmi*); ed. 2015/16: Corrado d'Elia (actor and director and artistic director of Manifatture Teatrali Milanesi) and Maria Eugenia D'Aquino (actress, director and artistic director of Pacta.dei Teatri, Milan); ed. 2016/17: Giuseppe Scutellà (actor, director and artistic director of Puntozero Teatro) and Lella Costa (actress and writer).

The three award winning plays are directed by professional directors: in 2015 at the Brera Botanics during Expo 2015 directed by Mauro Gentile (Teatro Armadillo); in 2016 at Milan's Teatro Litta, directed by Mauro Gentile; in 2017 at the Teatro Beccaria Puntozero directed by Giuseppe Scutellà (Puntozero Teatro).

° **Stage e traineeship.** My theatre studies research has led me to create links with various theatres who have offered my students an opportunity of traineeships, involving skills which will allow them to embark on a career in the field of the theatre, the theatres include: Teatro 1 and Teatro Pacta

° **Terza missione**

- 2018 A meeting, “Harold Pinter Today”, together with Riccardo Margherini, director of a production of Pinter’s *Il Custode*, for an audience of teachers and other members of the general public at British Council, 3 February, 2018.

– 2017. *Un Sogno al Beccaria*. An introduction to the Beccaria-University prison project for students attending Milan’s Liceo delle Scienze Umane dell’Istituto Preziosissimo and a general audience at Beccaria Young Offenders prison, Milan. With Giuseppe Scutellà, director of Puntozero Teatro) and C. Cavecchi. The meeting preceded the students’ production deriving from the workshop we had run at the Beccaria. Cristina Cavecchi and I are now preparing a new project in the area of Alternanza Scuola/Lavoro due to start in November 2018.

-2017. *Milano, l’Europa, il Mondo. 70 anni di teatro internazionale al Piccolo*, organised with M. Castellari, Cristina Cavecchi, A. Cassol, D. Mauri, M. Rose in partnership with the Piccolo Teatro di Milano – Teatro d’Europa.

-2017 A meeting devoted to Harold Pinter’s *Il Custode*, at Milan’s teatro Pacta, 4 December 2017. My contribution: “Il teatro di Harold Pinter.”

-2017 Study Day MOSE, organised by P.E.R. Senso e destino della grande opera: dialogo fra i linguaggi della città, 21 October 2017, l’ex cotonificio IUAV, Venezia. My contribution: “Il modello innovativo del Teatro Nazionale Scozzese, “senza muri””.

-2017 Meeting, “Experience of Italian Migrants in the UK”, at Milan’s British Council, 11 November 2017. Speakers: M. Rose and Rino Garro. My contribution: “The Scottish Italian experience of Migration.”

-2017 “Fascination of Plants Day”, organized by Prof. Martin Kater, 16 May 2017, Botanical Gardens in Milan’s Città Studi, Milano. My contribution together with

Angela Ronchi: “Foraging, il pro e il contro. Da Calibano sull’isola della *Tempesta* di Shakespeare alla società contemporanea.”

-2017 One day conference to commemorate the 200 years of Mary Shelley’s *Frankenstein*, Palazzo Tursi, Genoa, 29 April 2017. My contribution: “Alcune versioni teatrali di *Frankenstein* di Mary Shelley”.

-2017 *Tavola rotonda. L’Europa in scena. 70 anni di teatro internazionale al Piccolo.* (Piccolo Teatro di Milano – Teatro d’Europa, 9 May) My contribution: “il ruolo del teatro britannico nelle attività del Piccolo Teatro.”

-2017 Meeting “An Alternative Approach to Teaching Shakespeare”, together with Paolo Giovannelli, Cristina Paravano, Roberta Situlin, at Milan’s British Council, 21 January. My contribution : “The importance of innovation in the field of teaching Shakespeare.”

-2016 Festival *Shakespeare 400. Will Forever Young!* Set up and coordinated with Cristina Cavecchi, with co-funding from Milan University (Chancellor’s support), British Council and Milan City Council Arts Department, in partnership with MTM – Manifatture Teatrali Milanesi, Piccolo Teatro di Milano, Teatro Elfo Puccini, Pacta. Dei teatri, CETEC - Centro Europeo Teatro e Carcere, Teatro dell’Armadillo, Puntozero Teatro, Teatro Marcido Marcidoris di Torino, Compagnia Salamander (Savona), Rasa Production (Manchester), The Hip-Hop Shakespeare Company (Londra), Teatro.i, Compagnia della Fortezza (Volterra), Teatro Nazionale di Nizza. For the programme see the link: <http://shakespeare400.unimi.it/> (ultimo accesso 12.7.2018).

– 2016. *Tavola rotonda Shakespeare & Co. Le parole del Bardo.* Teatro Franco Parenti, 4 marzo 2016, con Margaret Rose, Enrico Reggiani, Caroline Patey, Cristina Vallaro, Sara Sullam, Cristina Cavecchi, Maria Bettetini.

– 2015. Cycle of meetings: *Appetiti in scena. Banchetti, carestie, cannibalismi, feste e cerimonie nel teatro europeo.* A partnership between Milan University and Milan’s Piccolo Teatro – Teatro d’Europa, under the aegis of Expo 2015. Piccolo Teatro di Milano – Teatro d’Europa 18 March. Paper: “Chewing the Fat”.

-2015 Presentation of the research programme, “Shakeit” at Edinburgh University, 21 January 2015, for staff and students.

– 2015. Programme of meetings: *Musica, cibo per l’anima.* A project by Milan City

Council. Paper: “*Shakespeare e il cibo*”, Palazzo Moriggia, Museo del Risorgimento, Milan, June 2015.

-2015 Presentation of the book, *Madrigne in una unica partitura*, edited by Gioia Panzarella, Ledizioni, 2015, at Milan’s Piccolo Teatro, 4 May. Presented together with Itala Vivan.

-2013 “Creative Conversations (in Theatre)”, organised by British Council, M. Rose in conversation with Hanif Kureishi. 20 March, 2013.

-2013 “Differences on stage”, presentation of the book by Alessandra Martino, Paolo Puppa, Paola Toninato, at British Council, Milano, 30 November 2013. Moderator: M. Rose.

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-2012 “Il teatro di David Harrower”, presentation of Harrower’s theatre, at Milan’s Piccolo Teatro, 16 February 2012.

-2011 Meeting at British Council in Milano, “Children on the Move”, 4 April 2011. My talk: “La letteratura della migrazione e in modo specifico la short story, “London No Return” (Principato, Milano, 2010). Other speakers: Cecilia Rizzardi e Francesca Orestano.

-2012 Meeting of the “Associazione degli Amici del Piccolo Teatro”, 2 October. Paper on Shakespeare’s “Midsummer Night’s Dream”.

-2008 Programme of meetings: “La traduzione teatrale e i suoi volti” organised by M. Rose and C. Cavecchi, in partnership with the Arches Theatre (Glasgow), Teatro i (Milan), University of Warwick, University of Strathclyde, University of Belfast (29 February-18 April 2008).

-2007 Cycle of meetings: “Contemporary Drama and Border Crossings”, organised by M. Rose and C. Cavecchi, in partnership with Milan’s Teatro i and the Piccolo Teatro, with talks by Martin Crimp, Dennis Kelly, Fausto Paravidino, Renzo Martinelli, Luca Ronconi (January to May)

-2007 Cycle of meetings, ”Shakespeare Speaking”, from February to May, in partnership with “Cheek and Jowl” and “Propeller”, at Milan’s Piccolo Teatro.

-2005 Cycle of meetings “Scene e scenografie del teatro contemporaneo tra Italia e Gran Bretagna” organised by A. Anzi, M. Rose, C. Cavecchi. Papers by Emanuele

Luzzati, Ezio Frigerio, Federico Tiezzi, Leila Fteita, Daniela Dal Cin, Fihoursnza Guidi (November 2005- May 20), in partnership with the Piccolo Teatro.

-2001 Setting up and co-organisation of the international seminar, “Shylock”, devoted to the Italian translation and staging of Gareth Armstrong’s play, *Shylock*, in partnership with Milan and Venice Cà Foscari universities, as well as Milan University’s CTU (television unit). The Italian production was directed by Luca Valentini and performed by Eugenio Allegri at the Santa Margherita venue in Venice. It subsequently went on tour.

-1992 Setting up and organisation of a workshop on the translation and staging of Shakespeare’s *Macbeth*, entitled, “Frammenti di *Macbeth*”. The seminar included an analysis of the Italian translations of *Macbeth* from the end of the nineteenth century until the present. Director Durshan Savinio worked on the project, with students, who prepared and performed fragments from Giovanni Testori’s *Macbeth* (the production toured to the universities of Milan, Trieste and Ferrara). Together with filmmaker Michele Sebregondio, we prepared a short video of the project, “Frammenti dal *Macbeth*” (CTU, Milan University, 1992).

-1990 A workshop devoted to the translation and staging of Harold Pinter’s *A Kind of Alaska*. Together with Quasimodo and Michele Sebregondio, I also prepared the film, “Una Specie di Alaska” (CTU, 1990). The production ran at Milan’s Spazio Sipario.

– Papers and events organised at Milan’s BOOKCITY festival:

-2017. *Inquietudini e incertezze della globalizzazione. Il teatro di Caryl Churchill nel nuovo millennio* (Milan University, 17 November), with Cristina Cavecchi and the participation of Sara Soncini (Pisa University), Giorgina Pi (Blumotion, Rome) and actors Marco Cavalcoli, Sylvia De Fanti, Tania Garribba, Lhoursnzo Parrotto, Aurora Peres, Alessandro Riceci, Marco Spiga.

-2017. Paper, “La poesia di Jan Noble”, at the meeting with Jan Noble devoted to his poem, “My Name is Swan”, at Milan University, November 2017 at Milan’s Bookcity festival.

-2016. *Will Forever Young!* (Teatro Litta, 17 novembre). With Cristina Cavecchi and speakers: Alessandra Marzola (Bergamo University), Paolo

Caponi (Milan University) e Marco Ghelardi (artistic director of Shakespeare in Town! Savona).

-2016. *Living Shakespeare. Shakespeare è ancora oggi nostro contemporaneo?* (Milan University, 19 November), with Cristina Cavecchi and speakers: Laura Bevione (co-curator of the special feature, “Living Shakespeare”, in the Italian theatre magazine *Hystrio*.), Claudia Cannella (director of *Hystrio*), Ferdinando Bruni (co-artistic director, Teatro dell’Elfo).

-2015. *Il cibo in scena* (22 ottobre), with Cristina Cavecchi and speakers: Caroline Patey (Milan University) and Maddalena Giovannelli (chief editor of the theatre journal, *Stratagemmi*).

-2014. *Shakespeare 450. Il Bardo e i graffiti* (13 November, Milan University)

– Presentation of projects to a general audience of students and citizens. These projects are crossdisciplinary:

– 2017. *Un Sogno al Beccaria* (Teatro Beccaria Puntozero, Istituto Penale Minorile Cesare Beccaria, 11 November and 15 December 2017). Presentation of the workshop “Sognare, scrivere e recitare. Da *Il Sogno di una notte di mezza estate* ai sogni di oggi” and award ceremony of the UNIMI playwriting competition, with the stage production of *Un sogno al Beccaria* directed by Giuseppe Scutellà. Presenter: author and actor Lella Costa.

– 2016. *Hip Hop Shakespeare* (Teatro Beccaria Punto Zero, Istituto Penale Minorile Cesare Beccaria, November 2016) Presentation of the workshop led by director, poet and performer, Akala (The Hip Hop Shakespeare Company, London)

2015 “Fascination of Plants Day”, international event at Città Studi’s botanical gardens, organized by Prof. Martin Kater, and presentation of M. Rose’s play, *Shakespeare in a Herb Garden*, directed by Mauro Gentile, 23 May.