

Roundtable: Partitions of Gender: Historicizing cross-gender casting in 21st century theatre education

Table ronde : Partitions du genre : historiciser les distributions transgenres dans l'éducation théâtrale au XXI^e siècle

Organizer/Organisateur : Cameron Crookston (University of Toronto)

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Language / langue : Contact the organizer / Voir avec le responsable

In 2019-20 Canadian theatre scholars and educators are providing a vital contribution to a global conversation on the representation of gender in the arts. From Langara College's cross-gender reimagining of *Antoni and Cleopatra*, to Dalhousie's gender bending *La Calandro*, to York University's theatre season theme of "performing gender," Canadian Universities are on the very forefront of conversations about gender identity in the twenty-first century. And while conversations around gender visibility in the media and other disciplines are so often framed as "forward thinking," theatre, rich and complex history of cross-gender casting on stage, is poised to make particularly vital contribution to this conversation as it pertains to histories of gender expression. This round table invites scholars, directors and theatre educators to share their experiences working with cross-gender casting in historical performance.

Two weeks prior to the conference, selected participants will be asked to submit a paper of 2,000 words. Participants will have a chance to read each other's work to brainstorm questions and themes for discussion. At the roundtable, each participant will have a maximum of five minutes to summarize and contextualize their paper, followed by forty minutes of moderated discussion between panelists. In the final twenty minutes, we will open the floor to questions for the audience for further discussion.

-How can cross-gender casting draw attention to and open up productive conversations around feminist histories, queer histories, and issues of gender erasure in historical narratives?

-How do historic instances of cross-gender casting such as Kabuki, Beijing Opera, The Travesti of western opera, and Elizabethan boy players, influence and inspire twenty first century gender performance on stage?

-How do we interpret cross-gender casting in classroom settings in which enrollment necessitates alternatives to traditional gender casting?

-How do contemporary gender and identity politics, with respect to queer, trans, and two spirited visibility, intersect with theatrical traditions and innovations onstage?

To Apply:

Please submit the following: a brief abstract of up to 500 words and a bio of 200 words to Cameron.crookston@mail.utoronto.ca by **1 February 2020**