

CALL FOR PAPERS: “Encounters between Persons and Scenography”
Scenography Working Group
Canadian Association for Theatre Research
May 25-28, 2020 in Montreal (UQAM and Concordia University)

This year the Scenography Working Group (SWG) invites scholars, artists, and theatre educators to examine the encounters, both seen and unseen, between the person and the design in theatre and performance.

We invite proposals on a number of different perspectives under this topic, including:

- The person and the experience of scenography
- The hidden labour of scenography in workshops, backstage, and rehearsals
- The foundational processes of scenography in rehearsal, training, and pedagogy

We invite proposal submissions for a number of different forms that a) explore the relationships between persons and scenography, b) focus on a case study, and c) propose a provocation for our group to think through in our meeting. Example of potential forms:

- A working paper between of between 2000 and 3000 words
- Pecha Kucha presentation (20 slides, 20 seconds of commentary per slide), please have your commentary also available as a separate text for accessibility purposes
- Photo Essay with accompanying text
- Brief video (no longer than 7 minutes) please have your commentary also available as a separate text for accessibility purposes

Participants’ work will be circulated among SWG members prior to our meeting in May. We will assign respondents to each, and will organize the session on a series of related research questions.

The organizers of the working group will assign a reading to all participants, asking them to make connections between their contributions and the ideas, practices, and theories discussed in the reading. An initial 500-word response to this required reading will be posted to our SWG blog to stimulate the conversation and develop ideas for the submission to the group. All contributions will be posted to a secure website in advance of the conference for viewing by participants and registrants.

While observers are welcome, our meeting will be focused on discussions and provocations developed from the participants’ submissions.

SWG wishes to generate year-round exchanges between theatre academics and theatre designers. We encourage established and emerging scholars, as well as artists in various stages of their career to submit contributions to this year’s meeting. The area of research is not restricted to a particular time or place.

Proposals are due February 17th 2020. Please send initial proposals of no more than 250-words along with a brief biography of 50 words, to catrscenography@gmail.com Attn Dr. Natalie Rewa, Dr. Jacquey Taucar, and Dr. Gabrielle Houle. Copy in the body of the email, please.

Call for Participants: On-Campus Production Peer Review Working Group
Canadian Association for Theatre Research
May 25-28, 2020 in Montreal (UQAM and Concordia University)

2020 CATR in Montreal will be the final *ensemble* of the On-Campus Production Peer Review Working Group. We have been meeting in various incarnations since 2013 in Victoria to discuss and debate the value and purpose of on-campus theatre production. To conclude our explorations and discourse on this topic we invite scholars, artists and theatre educators to consider the place of peer review in twenty-first century theatre/performance/scenographic studies--its purpose, form, function and facilitation. Selected participants will submit forum length working papers of no more than 1500 words that explore how peer review might allow, constrain and challenge our notions and value of live performance on-campus.

Prospective participants are asked to submit an abstract of no more than 250 words before March 1, 2020 to clairecarolan@icloud.com.

Call for Participants**Canadian Soundings: Plumbing the Depths of Voice in Canadian Theatre****Canadian Association for Theatre Research****May 25-28, 2020 in Montreal (UQAM and Concordia University)****Working Group Leader:** Michael Elliott (University of Victoria), michaelelliott@uvic.ca**Collaborator:** Sasha Kovacs (University of Victoria), alexandrakovacs@uvic.ca

In nautical terms, a sounding is used to determine the depth of water under a ship. This working group takes inspiration from this marine procedure to locate the deep histories of the voice in Canadian performance, and to explore how vocal practices and innovations impact and intersect with the buoyancy of certain habits, historiographies, and traditions in the Canadian theatre.

Building on the success of the curated panel discussion at the CATR conference in 2019 and responding to the current research that situates the voice as a subject of critical inquiry in theatre studies (Magnat, 2019; Thomaidis, 2017; Smith 2017; Pascoe 2011), this working group aims to examine the history of voice and voice training in the Canadian theatre, with a view to chart the course that brought us to our current position and propose possible streams forward.

We invite membership to this group from scholars, artists, and educators that would like to deepen the understanding of voice as a central conduit for the charting of Canadian theatre's past, present, and future. Potential group members are invited to submit an approximately 500-word discussion paper reflecting on how their research, creative activity, or teaching encounters and approaches the subject of voice in Canadian theatre, as well as an approximately 250-word bio. Please email these materials to Michael Elliott, Working Group Leader: michaelelliott@uvic.ca

Call for participants: Moving Together to Reclaim and Resist
Canadian Association for Theatre Research
May 25-28, 2020 in Montreal (UQAM and Concordia University)

Please join us for **Moving Together to Reclaim and Resist**, a CATR working group dedicated to Indigenous performance on Turtle Island. MTRR marries a forum to connect Indigenous and settler scholars/artists with the conference's recent tradition of offering a "walking" (or moving) group that enables participants to physically embody their land acknowledgement. MTRR aims to advance and interrogate the emergent body of work surrounding:

- Indigenous dramaturgies
- the performance of resistance, resurgence, and redress
- performance-making processes that feature conciliation
- Indigenous performance and Performance Studies
- Indigenous research methodologies and the Western Academy
- the affective labour of Indigenous women in performance-making processes
- casting, cultural appropriation, and ethnic fraud

We seek scholars and/or artists at any point in their careers interested in contributing to this three-year working group, which will reflect Indigenous protocols and epistemologies. For the first of its two 2020 conference sessions, MTRR will meet outdoors, moving over the land and pausing to hear its stories. To do so, we will follow relationship-based protocols of engagement with community, offering welcome to local Elders and Knowledge Keepers. All CATR/SQET participants will be welcomed to the initial session, which will highlight original place names and be conducted in English and French. In a second session, group members will meet outdoors, to reflect on the walking practice and discuss their formal submissions. These submissions, received one month prior to the conference and posted in a private group online, will draw on the research topics listed above and the conference's theme. Submissions formatted in a way that resists Western academic norms will be encouraged (including those that incorporate storytelling, performance, photography, textile art, etc.). Short essays (approx. 2000 words) written in English or French will also be accepted. These submissions will fuel a curated discussion in Montreal.

Interested participants should email 250-word proposals to Jenn Cole (jenncole@trentu.ca) and Melissa Poll (melissa_poll@sfu.ca) by Feb. 15.

Call for Working Group Participants

"Age and Performance: Expanding Intersectionality" (Montréal, 2020)

Organizers: Benjamin Gillespie (CUNY) and Julia Henderson (Concordia)

As aging populations expand, increasing attention is paid to the fact that systemic cultural inequities restrict and repress older people. However, normative cultural expectations about how to 'act one's age' limit not just the elderly, but all ages across the life course. In comparison to other aspects of identity such as gender and race, age often remains ignored, "entrenched in implicit systems of discrimination without adequate movements of resistance to oppose them" (Gullette 15). While the growing field of critical age studies has begun to address age as a point of intersectionality across many disciplines, "theatre has lagged behind, focusing more on theatre projects with older people than on theorizing age" (Lipscomb 193).

We seek participants for this final year of our 3-year-long working group exploring cultural aging as implicated in theatre and performance practices across Canada and beyond. We are especially interested in challenging traditional concepts of time, aesthetics, embodiment, difference, and age performativity, and in establishing a Canadian network of researchers to identify key issues and methodologies that might impact academic discourse and pedagogy surrounding age. In Montreal, our working group will meet for one 2-hour session. **For CATR 2020, participants will prepare 10-15 page papers which they will circulate to thematic subgroups ahead of the conference for discussion. At the conference, each subgroup will have time for discussion and also will report on their papers to the larger group. Our aim this year is for papers to move beyond exploratory, new research and to work toward more refined, near-submission-ready research.** The organizers, along with WG member Nuria Casado Gual, will be editing an upcoming special issue of TRiC on Age and Performance and we hope some WG members might prepare submissions for this peer-reviewed issue.

If you have not previously participated in this working group, please submit a short **statement of interest** (250 words) by **February 1, 2020** to Benjamin Gillespie (bgillespie@gradcenter.cuny.edu) and Julia Henderson (julia.henderson@ubc.ca).

Works Cited:

Gullette, Margaret Morganroth. *Aged by Culture*. University of Chicago Press, 2004.

Lipscomb, Valerie Barnes. "Age in M. Butterfly: Unquestioned Performance." *Aging and the Life Course*, special issue of *Modern Drama*, vol. 59, no. 2, 2016, pp. 193-212. *Project MUSE*, doi: 10.3138/md/59.2.4. Accessed 25 Aug. 2016.

Disability, Pedagogy, and Performance Working Group (DPPWG)

Who we are?

We are a group of researchers, activists, and artists that are members of the Canadian Association of Theatre Research (CATR) that are invested in the Deaf, disability, and mad theatre arts community. The DPPWG was founded in 2017 by Ash McAskill (PhD; slow theatre practitioner) and Jessica Watkin (PhD candidate; dramaturg and playwright).

At the end of each May/early June, we host one in-person meeting at the annual CATR conference. The DPPWG has included people with lived experiences of disability and mental illness, and allies. We hope that future years as our membership diversifies, new perspectives and experiences of our community will be brought forward.

Event and date

This year's gathering will be from May 24th to 28th, 2020 in Montréal, Québec at the Université du Québec à Montréal and Concordia University. The theme of the CATR conference is "Partition/Ensemble." These two words in both French and English extend definitions of separation and coming togetherness.

DPPWG 2020 Meeting Theme

Past years of our meeting included emphasis on disability and pedagogy (Kingston, Ontario, Queen's University, 2018) and productions and play scripts (Vancouver, British Columbia, University of British Columbia, 2019). This year we would like to focus on **"theatre-making and futurity"**. We will focus solely on artistic practices emerging from Deaf, Disabled, and Mad artists that are changing the way we create, experience, and witness theatre and think of its future.

This might include how theatre is being situated through:

- different modes of communication (beyond typical speech)
- different sensorial relations (beyond performance as only a visual spectacle)
- movement styles (beyond physical athleticism and typical performer bodies)
- and/or feelings of time/temporality (beyond the liveness of theatre).

Our question to you, potential participants:

How is a specific practice of theatre-making changing artistic practices and the value of Deaf, Disability, and Mad arts culture for Canada's future?

How to apply:

Please send a 500 word expression of interest that contextualizes the way in which you are approaching our Working Group's topic and theme, as well as what you believe you can offer to the group. Please include a bio alongside any images or videos you feel speak to your application and response to this year's theme. Use our question as a way to think through your application.

Please send all applications to both Ash McAskill, mcaskia003@gmail.com, and Jessica Watkin, jessicadwatkin@gmail.com by **March 2** with the subject line "CATR PROPOSAL 2020."

We are especially interested in Deaf and/or disabled, and allied scholars and artists who wish to explore these themes in a relaxed and welcoming environment

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