

CANADIAN ASSOCIATION FOR THEATRE RESEARCH
CONFERENCE | COLLOQUE
ASSOCIATION CANADIENNE DE LA RECHERCHE THÉÂTRALE

@ the edge | @ la fine pointe



JUNE 1 - 4, 2013

CONGRESS OF THE HUMANITIES AND SOCIAL SCIENCES 2013
UNIVERSITY OF VICTORIA



University
of Victoria

50
YEARS

I'd like to welcome you all to the 2013 CATR/ACRT conference, my first as President. I have watched over the past year as an extraordinary team has created this exciting four-day event. It has everything we could ever want in a conference—the space to listen and learn, the space to talk in detail about our work, the space to celebrate the achievements of our colleagues, the space to raise a glass in relaxed conversation, to get to know each other better. I can't wait to get started!

My thanks, first of all, to our hosts at the University of Victoria, for their generosity, support, and for welcoming us into their home. My thanks also to CFHSS for their good work generally, and for the effort they put into this congress each year. Most of all, I invite you to join me in thanking all those responsible for organizing this conference, from the organizational committee, the board, and the membership. Many of us know how much goes into creating these events, and if you don't, someday you will. Watch and learn how it's done!

I look forward to the next four days. Enjoy!

Stephen Johnson
President, CATR/ACRT

Canadian Association for Theatre Research
Association Canadienne de la Recherche Théâtrale



FEDERATION FOR THE
**HUMANITIES AND
SOCIAL SCIENCES**

FÉDÉRATION
**DES SCIENCES
HUMAINES**

Welcome to Victoria!

On behalf of our colleagues at the University of Victoria, it gives us great pleasure to host the CATR/ACRT conference during the same year we are celebrating UVic's 50th anniversary.

The 2013 theme of the Congress of the Humanities and Sciences—@ the edge | @ la pointe—has inspired an impressive range of research. Over the next four days you will have the opportunity to attend more than forty paper presentations, seminars, roundtables, praxis workshops and performances by scholars whose work promises to rethink the contours of our field in innovative and exciting ways.

Among our many guests, we are particularly honoured to present our keynote speakers: award-winning Métis playwright Marie Clements, Dr. Helen Gilbert from Royal Holloway, University of London, and University of Victoria Professor Emeritus, Juliana Saxton.

This year we have added a few new elements to the conference. There is a bulletin board in the lobby of the Phoenix Theatre for delegates to post questions, ideas and themes that arise during the sessions. Undergraduate student Erin Cotton will be writing a daily blog about her experiences as a young conference attendee. Phoenix Theatre grads Danette Boucher, Clayton Jevne and Nelson Gray will be performing ten-minute pieces in the circular plaza outside the Phoenix Theatre. In addition, we encourage you to support our book raffle as all proceeds go to the CATR/ACRT Graduate Student Travel Fund.

CATR/ACRT conferences are always a collaborative effort. At the national level, we are grateful to our colleagues who have volunteered numerous hours of their time to ensure that this conference is a success. Thank-you to the members of the program planning committee: Natalie Alvarez, Louise Forsyth, Reina Green, Peter Kuling, Ginny Ratsoy, Jenn Stephenson, Rahul Varma and Robin C. Whittaker.

Closer to home, we would like to thank Warwick Dobson, the Chair of the Department of Theatre, for his support. We also owe a debt of thanks to the Department Secretary, Connie te Kampe, and the professional staff at the Phoenix Theatre: Sandra Guerreiro, Adrienne Holierhoek, Catherine Plant, Timothy O'Gorman, Charles Procure, Karla D. Stout and Gysbertus (Bert) Timmermans.

Finally, we greatly appreciate the generosity of Stephen Johnson, Peter Kuling and Robin C. Whittaker who have served as our conference consultants throughout this past year.

We hope you enjoy your time with us!

Allana C. Lindgren, Chair, Program Planning Committee
Monica Prendergast, Co-chair, Local Planning Committee
Sheila Rabillard, Co-chair, Local Planning Committee

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CATR/ACRT Programme 2013

Days At-a-Glance

Welcome to CATR/ACRT 2013. All Keynotes (Key), Open Panels (OP), Curated Panels (CP), Joint Sessions (JS), Seminars (Sem), Praxis Workshops (Prax), Performances (Per) and Roundtables (Rnd) are held in the **Phoenix Theatre Building (Chief Dan George Theatre, Roger Bishop Theatre and Barbara McIntyre Studio)** and the **Fine Arts Building (Rm 103)**, unless otherwise noted. CATR/ACRT delegates are invited to attend all sessions, including Praxis Workshops and Seminars.

We have an **Association table** in the **Phoenix lobby** for members to visit throughout the conference. Organizers and student assistants will be present from 8:30am to 5:00pm from June 1st to 4th. We have a **Quiet Room (Phoenix, Rm 141)** for members that will be available throughout the conference. The **Performance Break Series** will be held outside in the **circular plaza** between the Phoenix Theatre Building and the Fine Arts Building. All breaks are sponsored by the **Faculty of Fine Arts at the University of Victoria** and *alt.theatre: cultural diversity and the stage* magazine.

The **Talonbooks lunch** will be held in the Chief Dan George Theatre. The **Playwrights Canada Press lunch** will be held at the **University Club**. The **President's Reception** will be held at the **MacLaurin Building Foyer**. Our annual **Banquet** is held this year in the **Empress Hotel's Crystal Ballroom** in downtown Victoria.

Day 0: Friday, May 31

Time	Location	Event
2:00pm	Phoenix 141	Executive Meeting (to 6:00pm)
6:30pm	Downtown	Executive Dinner Bard and Banker Pub (1022 Government St.) http://www.bardandbanker.com
6:30pm	Downtown	Pub Night sponsored by Work/Life Balance Caucus Bard and Banker Pub (1022 Government St.) http://www.bardandbanker.com
7:00pm	Downtown	Per Huff by Cliff Cardinal (to 8:05pm) Intrepid Theatre's Uno Fest. Metro Studio Theatre, 1411 Quadra St. Tickets: \$20.00. http://www.intrepidtheatre.com
8:00pm	Downtown	Per Butt Kapinski: We are the Dark by Deanna Fleysher (to 9:10pm) Intrepid Theatre's Uno Fest. Intrepid Theatre Club, #2-1609 Blanchard St. Tickets: \$17.00. http://www.intrepidtheatre.com

Day 1: Saturday, June 1

Time	Location	Type	Event
9:00am	George		Opening Remarks: Allana C. Lindgren and Lynne van Luven, Stephen Johnson (to 9:15am)
9:15am	George	Key	Marie Clements. "A Creator's Guide to the Unknown" (to 10:30am) <i>Introduction:</i> Sheila Rabillard. Sponsors: Talonbooks and CTR (Laura Levin)
10:30am	Circular Plaza		break (featuring an excerpt from Danette Boucher's <i>Lady Overlander</i>)
10:45am	George	OP	a) The Performed Urban Body: Identities, Ethnographies, Economies (to 12:15pm). <i>Panelists:</i> Susan Bennett, Andrew Houston, Keren Zaiontz. <i>Moderator:</i> Kim Solga
	Bishop	OP	b) Nature, Narrative, Nativity: Performing Indigeneity in British Columbia (to 12:15pm). <i>Panelists:</i> Amy Clausen, Matthew Gusul, Ginny Ratsoy. <i>Moderator:</i> Jerry Wasserman
	McIntyre	JS	c) The State of Performance Research in Québec: A Summary of Current Thinking on Theatre, Circus, Dance, and Performance Studies (with SQET, sponsored by CFHSS) (to 12:15pm). <i>Panelists:</i> Louis Patrick Leroux, Hervé Guay and Yves Jubinville, Constanza Camelo-Suarez, Nicole Harbonnier. <i>Moderator and Respondent:</i> Erin Hurley
	FA 103	OP	d) Classified Performances: Staging Genres, Species, "Mash-Ups" (12:15pm). <i>Panelists:</i> Siyuan Liu, Emily A. Rollie, Kimber Sider. <i>Moderator:</i> Kate Bessey
12:30pm	George		Lunch & Launch courtesy of Talonbooks (to 2:00pm)
2:15pm	George	Sem	a) No Happy Endings: What Can Applied Theatre Really Do? (to 5:30pm). <i>Participants:</i> Matthew Gusul, Kathy Bishop, Amy Clausen, Kimberly Richards, Nikki Shafeeullah*, Danette Boucher, Trudy Pauluth-Penner, Warren Linds, Bronwyn Preece, Sandra Chamberlain-Snider, Babatunde Bakare, Ursula Neuerburg-Denzer, Aida Jordão. <i>Organizers:</i> Warwick Dobson, Monica Prendergast, Lauren Jerke
	Bishop	OP	b) Fictive Transitions, from the "Real" through "Performance" (to 3:45pm). <i>Panelists:</i> Judith Rudakoff, Jenn Stephenson, Rebecca Halliday. <i>Moderator:</i> Paula Spirdakos
	McIntyre	OP	c) Canadian Dramaturgies: Losses, Processes, and the "Unclogged Soul" (to 3:45pm). <i>Panelists:</i> David Owen, Jessica Riley, Chris Johnson. <i>Moderator:</i> James Hoffman
	FA 103	OP	d) Racialized and Gendered Subjectivity: E. Pauline Johnson and Marie Stopes (3:45pm). <i>Panelists:</i> Colleen Kim Daniher, Sasha Kovacs, Lourdes Arciniega. <i>Moderator:</i> Emily A. Rollie
	Rm 141		Board Meeting for Theatre Research in Canada (to 4:15pm)
3:45pm			break
4:00pm	Bishop	OP	a) Technophilic Theatre (to 5:30pm). <i>Panelists:</i> Rebecca Harries, Melissa Poll, Cynthia Ing. <i>Moderator:</i> Henry Daniel
	McIntyre	Prax	b) A Call to Arts! Strategizing Creative and Tactical Interventions in the Militarization of Canadian Culture (to 5:30pm). <i>Organizer:</i> Helene Vosters
	FA 103	OP	c) @ the Edges of Theatre Production: Designers, Documents, Social Media (to 5:30pm). <i>Panelists:</i> Chaya Litvack, April Viczko, Brian Batchelor. <i>Moderator:</i> James Dugan
5:30pm			break
5:45pm	Bishop	Per	The Poet's Dream by Conrad Alexandrowicz (to 6:45pm)
6:30pm	Downtown	Per	Butt Kapinski: We are the Dark by Deanna Fleysher (to 7:40pm)
7:30pm	Downtown		Pub Crawl: Swan's Brew Pub, Spinnakers Brewpub, Canoe Brew Pub, The Garrick's Head
7:30pm	Downtown		Women's Caucus Dinner at Swan's Brew Pub
8:30pm	Downtown	Per	Til Death: The Six Wives of Henry VIII by Ryan Gladstone (to 9:45pm)

Day 2: Sunday, June 2

Time	Location	Type	Event
9:00am	George	Sem a)	The Ethical Challenges of Performance History (to 12:15pm). <i>Participants:</i> Paul Babiak, Roberta Barker, Seika Boye, Jenn Cole, Madeleine Copp, Selena Couture, Heather Davis-Fisch, Moira Day, Steve Espey, Heather Fitzsimmons Frey, Mary Isbell, Rhona Justice-Malloy, Joanna Mansbridge*, Dani Phillipson, Jocelyn Pitsch, Jessica Riley, Grace Smith, Caitlin Thompson. <i>Organizer:</i> Stephen Johnson
	McIntyre	Sem b)	Performance Studies and Contemporary Sports (to 12:15pm). <i>Participants:</i> Natalie Alvarez, Kelsey Blair, Daniel Evans, Reina Green, Kellen Hoxworth, Kathleen Jerome, Carla Lever, Juan Miranda, Kristi Tredway, Keren Zaiontz. <i>Organizer:</i> Peter Kuling
9:30am	Phoenix Lobby		A Tour of the Phoenix Theatre , by Bert Timmermans (to 10:15am)
10:30am	Circular Plaza		<i>break</i> (featuring an excerpt from Clayton Jevne's <i>Moscow Stations</i>)
10:45am	Bishop	CP	a) Theatre's New Frontier: Multimedia, Participatory Technology, and Twenty-First-Century Theatre Experience (to 12:15pm). <i>Panelists:</i> Kimberly McLeod, Cassandra Silver, Kyle Ahluwalia. <i>Moderator:</i> Christian Bock
12:30pm	University Club		Lunch & Launch courtesy of Playwrights Canada Press (to 2:00pm)
2:15pm	George	Rnd	a) University Student Productions (to 3:45pm). <i>Participants:</i> Conrad Alexandrowicz, Irwin Appel, Claire Borody, Claire Carolan, Andrew Houston, Ursula Neuerburg-Denzer, Jenny Salisbury, Paul Stoesser. <i>Organizers:</i> Moira Day and Diana Manole
	Bishop	CP	b) Performance and Auto/ethnography: Interdisciplinary Conversations (to 3:45pm). <i>Panelists:</i> Dara Culhane, Judith Rudakoff, Magdalena Kazubowski-Houston. <i>Moderators:</i> Magdalena Kazubowski-Houston and Dara Culhane
	McIntyre	OP	c) Patrolling Nineteenth-Century Theatricality on Land and Sea (to 3:45pm). <i>Panelists:</i> Mary Isbell* and Isabel Stowell-Kaplan. <i>Moderator:</i> Tony Vickery
	FA 103	CP	d) Eco-Criticism @ the Edge (to 3:45pm). <i>Panelists:</i> Karen Bamford, Denise Kenney, Theresa J. May. <i>Moderator:</i> Sheila Rabillard
3:45pm			<i>break</i>
4:00pm	George	Rnd	a) The Intersections of English and Theatre (to 5:30pm). <i>Participants:</i> Robin Nichol, Ginny Ratsoy, Natalie Meisner, Robin C. Whittaker, Kathryn Prince, Lourdes Arciniega. <i>Organizer:</i> Heidi Verwey
	McIntyre	Prax	b) Where is the Empathy in Acting and Actor Training? (to 5:30pm). <i>Organizer:</i> Clayton Jevne
	Finnerty Gardens		c) Embodying This Place: An Eco-Dramatic Experiential Exploration ... Outdoors (to 5:30pm). Meet in the lobby of the Phoenix Theatre Building near main entrance. <i>Organizer:</i> by Bronwyn Preece
5:00pm	MacLaurin		President's Reception (to 7:00pm)
5:30pm	Phoenix Lobby		A Tour of the Phoenix Theatre , by Bert Timmermans (6:15pm)
7:30pm	Downtown Per		Uncle Vanya by Anton Chekhov (Preview)

Day 3: Monday, June 3

Time	Location	Type	Event
9:00am	George	Key	Helen Gilbert. “Step by Step: Walking, Reconciliation and Indigenous Performances of Sovereignty” (to 10:30am). Made possible by the CFHSS International Keynote Speaker Support Fund. <i>Introduction:</i> Sheila Rabillard
10:30am	Circular Plaza		<i>break</i> (featuring an excerpt from Nelson Gray’s <i>Oceans Roar</i>)
10:45am	George	Rnd	a) Canadian Performance Genealogies (to 12:15pm). <i>Participants:</i> Roberta Barker, Kirsty Johnston, Laura Levin, Marlis Schweitzer, Kim Solga. <i>Organizer:</i> Heather Davis-Fisch
	Bishop	OP	b) From Orientalizing Agendas to Indigenous Dramaturgies (to 12:15pm). <i>Panelists:</i> Bridget Cauthery, Ric Knowles, Sarah MacKenzie. <i>Moderator:</i> Sheila Rabillard
	McIntyre	Prax	c) Where Art Meets Science: Theatre Devising at the Edge (to 12:15pm). <i>Organizer:</i> Nelson Gray
	FA 103	OP	d) Theatres of (Ir)reverence: The Ethics of Performing Biography, Religion, War (to 12:15). <i>Panelists:</i> Conrad Alexandrowicz, Megan Macdonald, Sarah Waisvisz. <i>Moderator:</i> Jenn Stephenson
12:30pm	Phoenix		Buffet Lunch (provided) & CATR Annual General Meeting (to 2:00pm)
2:15pm	George	Sem	a) Pedagogies of Canadian Theatre, or “Professor, There’s a Country in My Discourse!” (to 5:30pm). <i>Participants:</i> Nancy Copeland, Reina Green, Sasha Kovacs, Michelle MacArthur, James McKinnon, Zita Nyarady, Emily A. Rollie, Eugenia Sojka. <i>Organizer:</i> Robin C. Whittaker
	Bishop	OP	b) Edgy Counter-Publics: Historicizing Girls’ and Women’s Place in Performance (to 3:45pm). <i>Panelists:</i> Marlene Mendonça, Shelley Scott, Jacqueline C. D. Taucar. <i>Moderator:</i> Marlis Schweitzer
	McIntyre	Sem	c) “Talking and Walking”: PBR/Par Design, Methodology, Articulation (to 5:30pm). <i>Participants:</i> Conrad Alexandrowicz, Henry Daniel, Natalie Doonan*, Natalia Esling, Patrick Finn, Chris Jackman, Monica Prendergast, Lauren Shepherd. <i>Organizer:</i> Bruce Barton
	FA 103	CP	d) To Other Shores ... with Love! A Canadian Abroad (to 3:45pm). <i>Panelists:</i> Kathleen Irwin, Dragana Varagic, Samer Al-Saber, Marc Maufort. <i>Moderator:</i> Yana Meerzon
3:00pm	Uptown Mall		From the Heart: Enter into the Journey of Reconciliation by Will Weigler (to 5:00pm) <i>Meeting Place:</i> Phoenix Theatre Lobby
3:45pm			<i>break</i>
4:00pm	FA 103	CP	a) Canadian Theatre in Broken English: On Exiles, Outsiders, and Immigrants in Canadian Theatre Today (to 5:30pm). <i>Panelists:</i> Eury Colin Chang, Cynthia Ashperger, Lina de Guevara. <i>Moderators:</i> Yana Meerzon
7:00pm	Empress Hotel		CATR/ACRT Banquet (to 11:00pm)

Day 4: Tuesday, June 4

Time	Location	Type	Event
9:00am	George	Key	Juliana Saxton, “<i>Plus ça Change...</i>” (to 10:30am). <i>Introduction:</i> Monica Prendergast. <i>Sponsor:</i> TRiC (Marlis Schweitzer)
10:30am			<i>break</i>
10:45am	George	OP	a) Child’s Play: By Youth, For Youth, Like Youth (to 12:15pm). <i>Panelists:</i> Christopher Jackman, Heather Fitzsimmons Frey. <i>Moderator:</i> Cam Culham
	McIntyre	CP	b) Francophone/Francophile Theme Session: DIALOGUE (to 12:15pm). <i>Panelists:</i> Gail Hanrahan, Louise Forsyth, Francine Chaîne. <i>Moderators:</i> Francine Chaîne and Louise Forsyth
	FA 103	OP	c) @ the Edge of Canadian Theatre Practices: Gender, Age, Dis/Ability (to 12:15pm). <i>Panelists:</i> Dirk Gindt, Julia Henderson, Ashley McAskill. <i>Moderator:</i> Kirsty Johnston
12:15pm	Phoenix		Buffet Lunch (provided) (to 1:00pm)
1:00pm	George	Sem	a) Upsurges of the Real (Part 2) (to 4:00pm). <i>Participants:</i> Catherine Graham, Isabel Stowell-Kaplan, Kimberly Richards, Johanna Lawrie, Donia Mounsef, Matt Jones, Jordana Cox, Emily St-Aubin, LJ Nelles, Kelsey Jacobson, Nicole Edge, Diana Manole. <i>Organizer:</i> Jenn Stephenson
	McIntyre	Sem	b) Dancing at the Edge: Moving (in the) West (to 4:00pm). <i>Participants:</i> Sima Belmar, David Garfinkle, Alana Gerecke, Jia Wu. <i>Organizers:</i> Alana Gerecke and Peter Dickinson
	FA 103	Sem	c) Adaptive Pedagogies (to 4:00pm). <i>Participants:</i> Joel Benabu, Patrick Finn, Rebecca Harries, Robin C. Whittaker. <i>Organizers:</i> Barry Freeman and James McKinnon
4:00pm			<i>break</i>
4:15pm	George		Closing Remarks: Stephen Johnson

* **2013 CATR Awards Recipients:** Nikki Shaffeeulah (Intercultural theatre), Mary Isbell (International theatre), Natalie Doonan (Theatre practice), Joanna Mansbridge (Theatre and performance in French).

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The CATR/ACRT Awards

The CATR/ACRT congratulates all of the Association's 2013 award recipients. We particularly would like to draw your attention to our newest prize. The CATR/ACRT conference awards support travel expenses for emerging scholars, theatre practitioners, and independent or underemployed scholars presenting at the CATR/ACRT annual meeting. (Please note that CATR defines an "emerging scholar" as a graduate student or someone who has been out of graduate school for less than 5 years.) This year, the four awards were announced in advance of the conference.

Intercultural theatre: **Nikki Shaffeeulah** (University of Alberta), for "Staging Diversity and Embodied Decolonization: An introduction to the history, theoretical foundation, and trajectory of a community-based anti-racist feminist theatre project"

International theatre: **Mary Isbell** (University of Connecticut), for "'Maintaining the Dignity of the Stage' at Sea: Culture Wars aboard the USS Macedonian"

Theatre practice: **Natalie Doonan** (Concordia University), for her research document reflecting on her practice at le/the Sensorium

Theatre and performance in French: **Joanna Mansbridge** (Simon Fraser University), for "A 'Messy' History of Burlesque in Montreal"

**The Department of English, University of Victoria welcomes
the Canadian Association for Theatre Research**



Full Conference Programme

Day 1: Saturday, June 1

9:00am-9:15am

Opening Remarks: Allana C. Lindgren (University of Victoria) and Lynne van Luven (Acting Dean, Faculty of Fine Arts, University of Victoria), and Stephen Johnson (CATR/ACRT President, University of Toronto)

George

9:15am-10:30am

Keynote: Marie Clements, "A Creator's Guide to The Unknown."

George

Made possible by the CFHSS International Keynote Speaker Support Fund. *Introduction:* Sheila Rabillard (University of Victoria). Sponsors: Talonbooks and *Canadian Theatre Review* (Laura Levin, Editor-in-Chief)

Marie Clements is an award-winning performer, playwright, director, screenwriter, producer, and co-director of Frog Girl Films and the newly formed Red Diva Projects. Her twelve plays, including *Copper Thunderbird*, *Burning Vision*, and *The Unnatural and Accidental Women*, have been presented on some of the most prestigious Canadian and international stages.

10:30am — *break* (featuring an excerpt from Danette Boucher's *Lady Overlander* in the Circular Plaza)

10:45am-12:15pm

a) The Performed Urban Body: Identities, Ethnographies, Economies

George

Open Panel Moderator: Kim Solga (Queen Mary, University of London)

"Geographies of Performance: Cirque du Soleil and the Urban Context." Susan Bennett (University of Calgary)

Cirque du Soleil is one of Canada and Quebec's best-known cultural producers with permanent and touring shows available to audiences in very many countries across several continents. In the first instance, then, this paper addresses the kinds of cities that host a Cirque du Soleil show and the cultural work it provides for them in the context of local planning and development agendas. This is, in part, a question of physical geography, but, more specifically, it contributes to an economic geography of place. My paper will argue that the importance of Cirque du Soleil's performance for the cities where their shows are seen is, to take a phrase from the conference CFP, to be at the economic edge. In other words, these performances often function to stimulate economic activity that extends far beyond the event itself.

I will focus on the siting of touring shows both in Canada and elsewhere (with short, illustrated case studies), but engage, too, the successes and failures of permanent theatre locations in the United States and Asia, as well as the more recent move to arena versions of previously 'big top' shows so as to open up the Cirque du Soleil market as well as feed the 'creative sector' aspirations of smaller North American cities.

Despite huge audiences for Cirque shows worldwide, there is still very little published critical scholarship on the company, especially in English. This research is part of a larger project I have underway on the international circulation of performance culture. My most recent work includes *Theatre & Museums* (Palgrave) and *Shakespeare Beyond English* (a co-edited collection from Cambridge, forthcoming in 2013).

"Dis-ing the Main Drag in Here Be Dragons." Andrew Houston (University of Waterloo)

Two young men, who self-identify as Asian-Canadian and queer, decide to leave the small, socially conservative southwestern Ontario city where they both grew up. They decide to perform the story of this departure, its origins, its process, and its possible outcomes. The performance takes the form of a map, and before long each man maps a terrain vastly different from the other and different from what most who live in the city would recognize as home.

José Estaban Muñoz argues that "identities-in-difference" emerge out of a failed interpellation within the public sphere. Disidentifying with the dominant sphere allows for the emergence of a counter-public sphere; the landscape is the same, but the way it is mapped and used is different. Refuting both identification and counter-identification—or assimilation and anti-assimilation—*disidentification* allows for a third mode of dealing with dominant, embedded ideology that uses the idea of "working [both] on and against" as a strategy that tries to transform a cultural logic from within" (Muñoz 7).

In this paper, I want to articulate how disidentification was mapped and experienced as a form of *dis*-orientation in *Here Be Dragons*, a multi-media, site-specific performance staged as part of IMPACT '11, wherein the audience were invited on a journey of displacement; a mytho-geographical mapping of queer, Asian-Canadian identity in downtown Kitchener, Ontario. In *Here Be Dragons*, identities-in-difference are experienced as the audience—the tourists to this domain—walk within the testimonial terrain of two young men, navigating a landscape of edges and antagonism in their hometown.

“The Objects of Performance Ethnography: Traces of a Mega Event.” Keren Zaiontz (Queen Mary, University of London)

Here is what remains: a pair of blue *doc martens*, a synthetic gown designed expressly for the purposes of twirling in one spot (also blue), and a certificate of appreciation from the organizers. Stuffed in a plastic bag, squeezed between old files and burnt out Christmas lights, these objects once knew a larger scale—a stadium and a global audience. They are the traces of my involvement as a performer in the 2012 Paralympics opening ceremonies. That moment is now passed and so have the repertoire and gestures associated with it. In the interval following the London Summer Games these objects occupy the space of half-remembered choreography that I shared with 300 other performers. Over the summer, in East End soundstages and in empty car parks, we rehearsed the same ten-minute sequence for over eighty hours. Our section, called '98-Whirl' by our mass choreographers was part of six scenes of *Enlightenment*, the title of the opening ceremonies. In the end, 3,000 UK residents of mixed physical ability performed the scenes—the majority of them volunteer performers like myself. While the purpose of our display within the given location of the Games is now over another practice is just beginning. This one possesses no spectacle, no movement, and a commitment to a solitary raking of past traces. I am describing the work of translating my embodied experience as a performer into an ethnographic account. My paper will aim to engage these Paralympics performance objects alongside my 'formal' sites of information including field notes, interviews, and scholarly literature. By bringing these sites together into a single account I seek to entangle the micro and macro perspectives that constitute my participation in a mega event.

b) Nature, Narrative, Nativity: Performing Indigeneity in British Columbia

Bishop

Open Panel Moderator: Jerry Wasserman (University of British Columbia)

“On the edges of heritage: Locating decolonized performances in BC Historic Sites.” Amy Clausen (University of British Columbia)

How do living history performances at BC historic sites invite visitors to understand the heritage of the lands and peoples of BC's Lower Mainland? In this paper I examine performative pedagogical experiences at three BC historic sites: Fort Langley National Historic Site, Burnaby Village Museum, and New Westminster's Irving House. Costumed performances at these sites draw school groups and other audiences into Euro-Canadian settler narratives, and to a lesser extent, First Nations narratives. As the latter are often separate, both physically and thematically, from 'the main event,' in this paper I explore how they are marked as peripheral or at the edges of the main heritage narrative. I demonstrate how performing these narratives 'at the edge' misses an opportunity to engage with the complexities of colonial history.

I trace the development of historical narratives through costume, props and artifacts, staging, dialogue, separation or entanglement of staging and audience areas, and gender, age, race and ability of performers. How are some performances marked as central and others as peripheral and how might these markings be undone to prompt greater awareness of colonized histories? My analysis critiques liberal and nostalgic traditions in historic sites, in favour of more deliberately provocative theatrical practices. In addition to beginning the process of decolonizing the 'heritage' experience in BC, I argue that this approach makes for a far more complex and fulfilling audience experience. My research draws from Scott Magelssen's *Living History Museums* (2007), an analysis of living history performance in the United States.

“Honest and Humble Beginnings for Edgy Intercultural Canadian Theatre: The Artwork of Anthony Walsh and the Inkameep School Children.” Matthew “Gus” Gusul (University of Victoria)

The Provincial Archives of British Columbia holds a collection of Anthony Walsh's work with the Inkameep reserve from 1932-42. In the archive are several versions of a play script that was written by the Inkameep School Children. In the introduction for this play Walsh writes,

This play is based on a Nativity Tale which has been written by the children of the Inkameep Day School in the Okanagan Valley, British Columbia. The Tale which was recently published, depicts the Nativity as seen through the eyes of Indian Children. Instead of the events taking place in Palestine, they occur in the Okanagan Valley, and the rabbits, deer, and chick-a-dees take the place of the ox and the ass. (Walsh)

The story being told is neither an Indigenous folk tale nor a biblical text. It is a new shared memory. This play script is a shared cultural enunciation between the Christian Nativity story and the spiritually significant land and animals of the Inkameep people. In this re-conceptualized artwork, each religion is simultaneously risking being tainted by an outside force while also opening itself to gain a new perspective on their stories and sacred images. What occurs in this artwork is a look at the nativity story that opens a dialogue between Indigenous spirituality and Christianity. Intercultural theorist Homi Bhabha posits a space where intercultural communication occurs. He refers to this as the “Third Space.” This is an area in which communication happens between two cultures. It is in this space that two cultures can communicate both their collective and individual

identity. The artwork of Anthony Walsh and the Inkameep Children accurately exemplifies Homi Bhabha's theory of "Third Space" communication.

"Place since Time Immemorial in Kevin Loring's *Where the Blood Mixes*." Ginny Ratsoy (Thompson Rivers University)

While not, strictly speaking, coastal theatre, Kevin Loring's 2009 Governor General's-award-winning play *Where the Blood Mixes* is certainly at/on the edge: set in a village in the BC Interior in a time close to the present, it draws heavily on the cultural past of the N'lakap'mux people as it depicts the relationship between humans and the non-human world as intricate and complex.

Considering the work of such scholars of ecocriticism as Una Chaudhuri, as well as Rob Appleford's studies of earlier Aboriginal dramatists in Canada, I will explore the play's construction of the natural world as a dynamic force, in line with Giannachi and Stewart's conception (in *Performing Nature: Explorations in Ecology and the Arts*) of nature as "a process of endless exchange and interactivity *between* the human and the other-than human" (19). Loring renders the landscape and its non-human inhabitants not only as a force inseparable from humans but also as a device to disrupt conventional Western notions of temporal distinctions.

This paper contributes to the ongoing discussion of contemporary Indigenous drama by connecting it to scholarship on ecocriticism. I will also compare relevant elements of the play to Tomson Highway's *Ernestine Shuswap Gets Her Trout*, which is also set in the B.C. Interior. Both plays live and breathe British Columbia landscape, contemporary and past. Although my examination is largely text focused, I will draw on the productions by Western Canada Theatre in Kamloops of *Ernestine Shuswap Gets Her Trout* (in 2004) and *Where the Blood Mixes* (in 2012).

c) The State of Performance Research in Québec: A Summary of Current Thinking on Theatre, Circus, Dance, and Performance Studies / *Bilan des études actuelles en théâtre, cirque, performance et danse au Québec* (Joint Session with Société québécoise d'études théâtrales, made possible by the CFHSS Aid to Interdisciplinary Sessions Fund) McIntyre

Joint Session Moderator and Respondent: Erin Hurley (McGill University). *Panelists:* Louis Patrick Leroux (Concordia) on contemporary circus research, Hervé Guay (UQTR) and Yves Jubinville (UQAM) on current theatre research, Nicole Harbonnier (UQAM) on current dance research, Constanza Camelo-Suarez (UQAC) on current performance art research

This panel will summarize, in English, current and emerging research on performance in Québec.

The field of Theatre Studies has considerably widened in Québec over the past few years, taking into account much of what Anglo-American cultural studies and performance studies have to offer, but also in light of more hybridized artistic practices from nouveau cirque to dance-theatre, and every variation theatre and performance art have to offer. While Québec has seen the burgeoning of inter-artistic forms, it has also set the stage for more confident and varied intercultural productions. As for dramaturgy, the last few years have seen a renewed dialogue between playwriting and more visual scenic writing, as well as the emergence of clear-headed analysis in dramaturgy and aesthetics, finally coming together as complementary fields. This renewal of Theatre and Performance Studies in Québec isn't without a few caveats, as traditional historical research and normative artistic practices have been overtaken by more contemporary and seemingly exciting objects of study for which scholars don't necessarily have critical distance. Might this openness to new practices lead to a dissatisfaction with traditional forms and possibly discredit valid filiations, traditions, and less edgy text-based analysis? Moreover, we can ask ourselves whether identity-driven issues are as central in Québec performance studies and what have truly become of the political, economic, and sociological aspects of Québec theatrical discourse and its analysis. Finally, the international notoriety of an increasing number of Québec companies and individual artists has increased the number of foreign research on Québec (though English Canada might not be as interested as it used to be). What is the impact of this foreign research on the field of study in Québec and how do Québec scholars read (or do they) this scholarship from abroad? These are some of the questions which will inform the papers of this curated panel, which will endeavor to present to English-Canadian scholars some of the trends, issues, and questions current in theatre scholarship in Québec.

Le domaine des études théâtrales s'est passablement diversifié au Québec ces dernières années sous l'impulsion des « cultural studies » et des « performance studies » mais aussi en raison de pratiques plus métissées telles que le « nouveau cirque », la danse-théâtre ou les divers allers-retours entre théâtre et performance. Si le Québec a vu l'éclosion de formes de plus en plus interartistiques, il a aussi été témoin de l'affermissement de pratiques interculturelles prenant diverses formes. Pour ce qui est du texte dramatique, les dernières années ont aussi été marquées par de multiples tentatives de renouvellement du dialogisme scénique qui ont stimulé l'essor des analyses en dramaturgie et en esthétique, désormais moins vues comme des domaines séparés que perçues comme complémentaires. Ce renouvellement des études théâtrales et spectaculaires n'est pas sans poser des questions relativement à l'espace qu'y occupent désormais l'histoire du théâtre et l'étude des pratiques plus traditionnelles, le champ semblant privilégier des objets de plus en plus contemporains pour lesquels les chercheurs n'ont souvent plus la distance nécessaire pour procéder à une mise en contexte suffisante. D'ailleurs, cette ouverture à la nouveauté et aux autres arts ne risque-t-elle de conduire à une prise en compte insatisfaisante des filiations et des héritages, à la minoration des pratiques populaires ou monolithiques, voire simplement basées sur le texte plutôt que la représentation ? En outre, on peut se demander si les questions identitaires demeurent toujours aussi centrales dans les études québécoises de la représentation et quelle est la part du politique, de l'économique et du sociologique dans

celles-ci. En terminant, la notoriété internationale de maintes compagnies et artistes québécois a fait en sorte de multiplier les études sur le théâtre québécois produites par des chercheurs étrangers. Quel est leur impact sur le développement du champ et entraînent-elles la remise en question des présupposés habituels de certains chercheurs québécois ? Telles sont les interrogations qui parcoureront les communications des invités à cette séance qui vise à faire connaître aux collègues du Canada anglais les tangentes que l'on peut observer dans la recherche actuelle en études théâtrales au Québec.

d) Classified Performances: Staging Genres, Species, “Mash-Ups”

Fine Arts 103

Open Panel Moderator: Kate Bessey (University of Victoria)

“The Politics of Theatrical Genres in China’s Post-1949 Dramatic Reform.” Siyuan Liu (University of British Columbia)

There are over two hundred genres of indigenous Chinese theatre, ranging from the nationally dominant *jingju* (Beijing opera), to ancient genres such as *kunqu*, to more recent varieties that emerged only in the twentieth century. While recent studies of communist China’s post-1949 dramatic reform have largely focused on the campaign’s adverse effect on *jingju* and a few other nationally influential genres, a careful study of official documents suggest that the reform’s damage to less established genres were oftentimes more drastic and fundamental. To start with, state control of the theatre companies for these genres—often in the form of state-owned model companies of the best actors—started much earlier than *jingju*, making it far easier for cultural authorities to directly influence these genres’ performance techniques and repertoire selection through the star performers. Secondly, since the pre-1949 repertoire of many newer genres focused on contemporary stories of the middle and lower classes which were consequently deemed as derogatory to the laboring masses, most of these plays were censored in the early 1950s. In the worst cases, some genres lost most of their pre-1949 repertoire and were directed to only perform newly created plays. Thirdly, for reasons related to their performance conventions, some genres were forced to stop performance or merge with others. For example, a few genres that relied mostly on improvisation rather than written scripts were deemed evolutionarily backward, in addition to being elusive to censorship. These genres were forced to adopt written scripts or otherwise face denial of company registration and performance license, resulting in the demise of improvisation as a significant performance convention—especially for farcical theatre—and, in certain cases, forced merger with more “advanced” genres. In other cases, some theatrical forms that grew out of a particular dialect or regional music—and therefore had a small audience base—were ordered to merge with nearby genres by cultural officials either out of personal taste or for the sake of administrative convenience.

Based on extensive archival research in major Chinese cities, theatrical advertisement, and contemporary newspaper and magazine articles, this paper seeks to not only expand our understanding of China’s dramatic reform but also bring the issue of genre politics to the study of authority and theatre.

“‘Something truly original’: Exploring the Edges of Performance and Reality in Vancouver’s Electric Company Theatre’s *Tear the Curtain*.” Emily A. Rollie (University of Missouri)

In 2010, Vancouver’s Electric Company Theatre premiered *Tear the Curtain*, a surreal, film noir tale set in 1930’s Vancouver and in which Vancouver’s historic Stanley Theatre—a venue originally built as a vaudeville house but opened as a cinema—figured prominently. Directed by Electric Company co-founder and award-winning director Kim Collier, *Tear the Curtain* earned high praise when it opened in Vancouver for its innovative combination of film and live performance and its stunning visual story. In fall of 2012, the production was re-mounted and transported across the country for its Toronto premiere at Canadian Stage’s Bluma Appel Theatre. In the words of *Globe and Mail* theatre/film critic Martin Morrow, *Tear the Curtain* is “a full on mash up of theatre and film,” as this unique production not only segues seamlessly from one medium to the other but also comments, or perhaps more accurately theorizes, on the tension that exists between film and theatre, ultimately prompting the audience to question what is truly *real*—both in life and in performance.

As part of my dissertation research on Canadian women directors and their work, I traveled to Vancouver and Toronto in September and October 2012 to observe rehearsals of *Tear the Curtain* and interview Collier about the production. Using my interview with Collier, first-hand observations of the rehearsal and production process, and available critical reviews from both Vancouver and Toronto, this paper explores the historical origins of this decidedly Vancouver-based story as well as documents the innovative and “cutting edge” methods employed by Collier and the Electric Company Theatre to create the production. Further, by considering the critical responses to both the Vancouver and Toronto productions, this paper will consider how this West Coast story speaks to both its geographical roots and a larger sense of Canadian (performance) history.

“Nuances of Play: Seeking the Inter-species in Inter-species Performance.” Kimber Sider (University of Guelph)

The question of animals and performance defines the crossroads of the academic fields of Human/Animals Studies and Performance Studies, giving rise to the proposition of inter-species performance. But are all performances that integrate animals into their productions inter-species? Or are there different manners of collaboration?

My research focuses on human/equine interaction, and the reciprocally performative manner through which humans and horses relate. It is through performance that humans predominantly experience horses. The positioning of horses in relation to humans is unique in that horses are one of the few animals that partner with humans, not merely as companion species, but through a connection based on symbiotic performance. However, little research has been done to expand the understandings

of this form of performance. Through the case studies of *The Ride* (the performance of my 2008 horseback ride across Canada); productions by Cavalia, Canada's equestrian ballet company; and the equestrian cabarets of France's Théâtre Zingaro, I explore the manners of human/equine collaborative performance in an attempt to further define the parameters of inter-species performance. At the core of non-invasive equestrian is a subtle, human/equine reciprocal interaction, in which a circulation of intent, energy and action results in two animals performing together—an inter-species performative exchange.

If not all acts that engage humans and non-human animals are inter-species, but rather that there is a spectrum of engagement, from animals in performance to inter-species collaboration, what are the characteristics that incite inter-species performance? I propose that inter-species performance is not a fixed state, but rather a continual negotiation that ebbs and flows with both parties involved, and that it is in the nuances of this engagement that the inter-species quality of a performance may be found.

12:30pm-2:00pm

Lunch & Launch

George

Lunch courtesy of Talonbooks, featuring **Lucia Frangione**, an award-winning playwright and actor. Her twenty plays have been produced by theatres such as The Belfry Theatre, Alberta Theatre Projects, Lambs Players San Diego, Ruby Slippers, Solo Collective, Chemainus Theatre, and Prairie Theatre Exchange. Lucia resides in Vancouver and is a member of the Playwrights Guild of Canada.

2:15pm-5:30pm

a) No Happy Endings: What Can Applied Theatre Really Do?

George

Seminar Organizers: Warwick Dobson (University of Victoria), Monica Prendergast (University of Victoria), Lauren Jerke (University of Victoria). *Participants:* Matthew "Gus" Gusul (University of Victoria), Kathy Bishop (University of Victoria), Amy Clausen (University of New Brunswick), Kimberly Richards (University of Calgary), **Nikki Shafeeullah (University of Alberta, 2013 CATR Intercultural theatre award winner)**, Danette Boucher (University of Victoria), Trudy Pauluth-Penner (University of Victoria), Warren Linds (Concordia University), Bronwyn Preece (University of Victoria), Sandra Chamberlain-Snider (University of British Columbia), Babatunde Bakare (Stellenbosch University, South Africa), Aida Jordão (University of Toronto), Ursula Neuerburg-Denzer (Concordia University). In the wake of the October Revolution, Lenin said: *Theatre is a weapon* to be used in the service of the socialist revolution. Latterly, the idea that theatre is a weapon has become an article of faith for most applied theatre practitioners; and many an extravagant claim has been made by those who see theatre as a powerful means of ameliorating the conditions of the vulnerable, the marginalized and the oppressed.

In the past fifty years, a large number of well-meaning, good-intentioned projects with ambitious aims have taken place globally—all, no doubt, fuelled by the hope of a truly happy ending. But what kinds of happy endings are we legitimately entitled to expect from our endeavors?

This seminar seeks to pose one question that applied theatre practitioners have traditionally been reluctant to engage with: *What can applied theatre really do?* By posing this question, we hope to encourage practitioners to re-discover the irrefutable role that art plays in the impact of their work.

Using this question as a framework to guide our seminar, we will look at selected graduate students' projects from the University of Victoria over the past decade. We will also look at accepted participants' projects from the rest of Canada or elsewhere. The projects will be grouped together thematically according to the extra-theatrical purposes that we have identified at UVic: theatre used for (1) educational purposes, for (2) community building, or (3) to address social change. We will evaluate each project by asking the question, what did it *really* do? And how do we know?

Ultimately, we hope that practitioners and researchers will leave with an increased understanding of what theatre *can* legitimately claim to do. Specifically, we expect that this seminar will better enable participants to make deliverable promises to the communities with which they work.

2:15pm-3:45pm

b) Fictive Transitions, from the "Real" through "Performance"

Bishop

Open Panel Moderator: Paula Sperdakos (University of Toronto)

"Nina Arsenault's *40 Days and 40 Nights: Teetering on the Edge of Discovery*." Judith Rudakoff (York University)

In 40 Days and 40 Nights, the exploration of the body as home was part of an ongoing ritual investigation: if the constructed vessel, the body, is home, how does the inner, authentic Nina house herself in it? How does the living home nurture, challenge, cradle, even reject the being living within it??

This statement, which I made during the development of Nina Arsenault's performance entitled *40 Days and 40 Nights: Working Towards a Spiritual Experience*, was inscribed by the artist on the walls of the installation. Arsenault inscribed this text, along with other fragments, automatic drawings and assorted visual ephemera on the walls of the Theatre Centre pop up space in Toronto's Queen Street West area as part of the 2012 Summerworks Festival.

As dramaturg for this event, I will offer a perspective on the process of creation as well as document some of the components of the installation.

The work evolved over 40 days and nights, culminating in 10 days of public viewing from dusk to dawn (approximately 9 pm until 5 am). While different showings varied in content, some parts of the installation were always fixed (such as her 90 minute self-flagellation while nude, riding an exercise bicycle, and her telling of the hour-long story of her recent facelift under local anesthesia, while in full make-up.) In the days and nights preceding the installation, Arsenault limited contact with the world, phenomenal and virtual, fasted, experimented with sleep deprivation, light deprivation.

Did she achieve a spiritual experience? Did she discover, uncover or recover anything? These and other questions will form part of my paper which I propose falls into the category of "Bodies on the brink: extreme performance(s)"

I have worked with Arsenault for twenty years, first as her mentor/professor during her transition, and then as dramaturg for her stage plays (*The Silicone Diaries*, *I Was Barbie*, and a new work currently in development). I also edited a volume of essays and photographs about her work (*TRANS(per)FORMING Nina Arsenault: An Unreasonable Body of Work*, Intellect Books 2012). *40 Days and 40 Nights* represents a departure from her theatrical work, moving her into the world of performance installation and as such is an important piece within her oeuvre.

"Techniques for New Realist Performance, or, 'What does 'not-acting' look like?'" Jenn Stephenson (Queen's University)

Theatre has not been aloof from the millennial fever for authenticity. New Realists among us desire real food, expressed in the rise of locavorism (community gardens, backyard hens, nanobreweries); real clothes (vintage, handknits); real service (a human on the helpline, store greeters, customization); real experience (crowdsourcing, the do-it-yourself ethos, immersive tourism)—the list goes on (Shields, Boyle, Spretnak, Gilmore and Pine). Given the cultural capital assigned to the "real" in this particular moment, it is important not to naively accept the semblance of the real as being truly essentially real, rather it behooves us to examine how that "real" is constructed and specifically in the theatre why certain performance elements encourage reading as "real."

First, considering what actors do, this study draws on a cognitive model of acting which figures acting as "behaviour" resulting from the navigation of specific opportunities and restraints (Blair, Pinker). Using this framework, I assess the differences and commonalities in acting technique between presenting a fully fictional character and presenting an actual "self" (Kirby, Auslander). Second, this study turns to audience perception, examining the generic characteristics of "reality-based" performance to generate a model for the dramaturgical and scenographic techniques which are calculated to promote our sense of the performer as "real."

For the development of this model, I draw on two recent reality-based autobiographical performances that present "not-acting": *A Brimful of Asha* (Ravi Jain and Asha Jain, Toronto 2011) and *Winners and Losers* (James Long and Marcus Youssef, Vancouver 2012). Both plays purport to be unmediated improvised conversations. One features a mother and son who affectionately disagree about the benefits of an arranged marriage. In the other, two best friends viciously dissect each other to determine who is a winner and who is a loser. With this model in hand, it will be possible to establish a pattern of connections to show how specific genre characteristics of reality-based performance work to support (or undermine) the thematic understanding offered by each play.

"'Is this literature or truth?': Trauma/Traumatic Reenactment in Michel Marc Bouchard's *The Orphan Muses*." Rebecca Halliday (York University)

Several of Québécois playwright Michel Marc Bouchard's scripts incorporate instances of metatheatre in which characters narrate and enact traumatic moments from a shared familial, historical or political past. Bouchard's 1988 drama, *Les Muses orphelines*—translated into English by Linda Gaboriau as *The Orphan Muses* (1995)—is set in Lac Saint-Jean, Quebec, in 1965, and depicts a tense reunion between four siblings two decades after their mother's decision to abandon them for a Spanish soldier with whom she had begun an affair. This childhood trauma and its resultant secrets have impacted their familial and social relations since. Catherine, Martine, Luc and Isabelle Tanguay inhabit a "self-contained illusion outside the world of social praxis" (States 19) not simply as characters in a theatrical production but as actors in a constructed milieu.

This paper illuminates the numerous metatheatrical layers Bouchard establishes and argues that the characters' habituated falsehoods, dramatic remembrances and mimetic enactments represent a distorted but nonetheless potent Freudian process of working through that both immerses the characters in and releases them from their fictions. First, I examine instances in which characters inhabit, in turn, the role of their mother, as well as the mother's appearance as a "phantasmatic reproduction" (Hamacher 39) both through invocation and through material, semiotic traces. In particular, Luc's imitation, in his mother's clothes, is a problematic moment of transference in which he acts out his trauma through his mother's form and projects his resentment onto the townspeople that judged her. Further, I describe sequences in which characters reenact the moment of their abandonment, building to a full, climactic, rehearsed performance inside the house. Here, theatrical repetition functions both as resistance—producing in the characters a false "theatrical emotion" (Hurley 3)—and as a catalyst for the illusion's rupture and their painful rebirth into the (nonetheless theatrical) 'real'.

Open Panel Moderator: James Hoffman (Thompson Rivers University)

“The Comedy of Loss: The Plays of Morris Panych.” David Owen (York University)

Everything began to spin and I found myself sitting on the ground: I laughed so hard I cried. (Sartre)

Mirroring Irving Wardle’s coinage of the term “comedy of menace” in reference to the early plays of Harold Pinter, I will define a stylistic consistency in the plays of Morris Panych that I label a “comedy of loss.” In every play by Morris Panych, someone loses something. In fact, in most cases, at least one character literally loses something during every scene. This loss may be subtle like a change of status, loss of innocence, disillusionment or it may be obvious and tangible like the loss of a specific item, a limb or even the death of another character. This sense of constant loss informs much of the dramatic tension within his work and by the end of his plays, the characters are usually in a desperate place. Looking at four of his plays: *Vigil* (1995), *Lawrence and Holloman* (1998), *What Lies Before Us* (2007) and *The Trespassers* (2009) I will illustrate this stylistic consistency centered on loss. I chose these plays because I was involved with *Vigil* as assistant director at Theatre Calgary in 2007 and I directed a production of *Lawrence and Holloman* for Image Theatre in Edmonton in 2006. The two other plays—*What Lies Before Us* and *The Trespassers*—also fit the pattern I noticed earlier, loss being at the centre of all four. Expanding on a connection made by Esslin between Beckett’s plays and Sartre’s philosophy I will illustrate how Panych’s characters are forced to face their own existential self-deception and I will draw a parallel between Panych’s comedic wordplay and Esslin’s description of Pinter’s use of language that spurred Wardle’s “comedy of menace” label.

“The Edges of Influence: Dramaturging *The Wedding Script*.” Jessica Riley (University of Guelph)

“He was as integral to my development as a playwright as my hands are to my body.” So wrote Judith Thompson of her long-time dramaturge, the late Urjo Kareda. In the narrative surrounding the evolution of Canadian theatre since the 1970s, Kareda has been described as the “archetypal enthusiast,” a champion of Canadian playwriting and integral contributor to the careers of many of our most well-known playwrights. Recognition of Kareda as a figure of considerable influence on Canadian playwriting, however, is double-edged: Kareda’s developmental dramaturgy as Artistic Director of Tarragon Theatre (1982–2001) also drew criticism, most famously from Michael Devine, whose 1988 article, “Tarragon: Playwrights Talk Back,” asserts that play development under Kareda—specifically in the Tarragon Playwrights Unit—was biased toward Kareda’s personal preference for character-driven poetic naturalism.

This paper, which builds on my 2012 contribution to CATR, “The Dramaturge as Hyphen-ated Artist-Scholar,” will further explore the “edge” or “fine point” where artistic and analytic input may be seen to intersect in Kareda’s developmental dramaturgy. In this case, I examine the nature and implications of Kareda’s dramaturgical influence on a play developed in the 1984–85 Tarragon Playwright’s Unit, Don Hannah’s *The Wedding Script*. Drawing on original archival research, including the analysis of over 15 extant drafts of *The Wedding Script*, this paper tests the assertions made in Devine’s article—which was written on the basis of anecdotal evidence culled from a small survey of selected Playwrights Unit participants—offering a nuanced examination of the evidence of Hannah’s negotiation of Kareda’s dramaturgical input and assessing the effect of this negotiation on the trajectory of the play as it developed from draft to draft.

“‘Unclogging his Soul’: Seven New Plays by George F. Walker.” Chris Johnson (University of Manitoba)

George F. Walker has written seven new plays for the stage. These works were completed in a little more than a year, between the spring of 2011 and the summer of 2012, following a period of several years during which Walker wrote primarily for television. TV writing, he suggested in an email, had “clogged his soul,” and when he stopped working in that medium, the new stage work “just poured out.”

One of these new plays is the much anticipated *Dead Metaphor*, which premiered at the American Conservatory Theater in San Francisco at the end of February. The others have not yet been produced, and have been published only in electronic form for Amazon Kindle. *Moss Park* brings back Bobby and Tina from Walker’s 1993 play, *Tough!* The other five (*Kindred*, *The Unacquainted*, *We the Family*, *The Burden of Self Awareness*, and *All This Is True*) introduce entirely new characters to the stage although all seven can be located within the well-established East End realm of Walker’s imagined urban jungle. All are dark comedies, employing that “elegant deadpan humour and a self-conscious inversion of values” that Wasserman describes as “Walkeresque.”

My paper attempts to place the new plays within the context of Walker’s work as a whole thus far, and examines some of the inversions he employs within them, some of the strategies with which he ambushes his audience, disrupting their expectations and interrogating their assumptions. I’m interested in a new emphasis on stereotype, race, and ethnicity and the challenges these present to the progressive sensibility—we saw these concerns arise in *Heaven*, and he returns to them in *We the Family*, *The Unacquainted*, and *Kindred*. I’m also interested in his attention to current events and issues: right wing political exploitation of the military in *Dead Metaphor*, for example, or the “personhood” of the corporation in *Kindred*. Finally, I’m fascinated by Walker’s attention to and use of death in the new plays: sudden death as joke, the imminence of death as dramatic motivation, and in some of the plays, death transfigured by the return of the dead, anticipated in *Heaven* and *And So It Goes*, and further developed here.

The paper also attempts to describe the pedagogical opportunities presented by the serendipitous arrival of the plays while I was teaching a graduate course on the work of George F. Walker, Judith Thompson, and Tomson Highway. I invited my graduate students to take advantage of our good luck in having this material made available to us for analysis, and they responded with energy, intelligence, and a spirit of scholarly adventure.

d) Racialized and Gendered Subjectivity: E. Pauline Johnson and Marie Stopes **Fine Arts 103**

Open Panel Moderator: Emily A. Rollie (University of Missouri)

“At the Edge of National and Theatre Histories: E. Pauline Johnson as Borderland Performer.” Colleen Kim Daniher (Northwestern University)

In the summer of 1907, Indigenous performer-poet E. Pauline Johnson embarked on a nine-state tour of the American midwest as one-half of a performing duo billed on the tent Chautauqua circuit, a traveling network of educators, orators, and entertainers who would perform multi-day programs for rural communities (Johnson’s touring partner was humourist Walter McRae). Johnson, the Brantford-born daughter of a Mohawk chief and British Quaker mother, was a celebrated Canadian poet, elocutionist, and public figure who, from 1892-1910, famously recited programs of her own original poetry dressed in buckskin for the first half of the evening and Victorian evening wear in the second. Various hailed as a Canadian national literary icon, a pioneer of early Canadian Native women’s writing, and, increasingly, an early precursor to Canadian First Nations performance art, Johnson is a figure whose contributions as a *Canadian* national literary hero have nevertheless overshadowed the more ephemeral archive of her transnational touring performances. Tracking Johnson’s 1907 movements across early twentieth-century Canadian and U.S.-American performance cultures, this paper interrogates what it means to consider Johnson’s performance activities alongside of the broader social history of Lyceum and Chautauqua performance. Given recent scholarship identifying the U.S. Chautauqua platform as a crucial site for political demands for racial democracy, especially in its antebellum era Lyceum roots as a stage for abolitionist rhetorical performance (Canning 2005, Ray 2005, Wilson 2011), how might Johnson’s ambivalent costumed stagings of Indian maidenhood/white Victorian femininity be re-imagined as participating in an ongoing transnational conversation about racialized citizenship occurring on both sides of the border at the time? Drawing from existing and original archival scholarship and recent analytic frameworks in Canada/U.S. borderlands historiography (Chang 2012), this paper contributes to scholarship on E. Pauline Johnson, Canadian and U.S. theatre and performance history, and cultural histories of the U.S./Canadian borderlands.

“Renegotiating the ‘most difficult thing in the world’: The Histories of E. Pauline Johnson’s Costume(s).” Sasha Kovacs (University of Toronto)

On September 18th 1892, poet/performer E. Pauline Johnson (not yet Tekahionwake) wrote to W.D. Lighthall in Montreal with an idea to enhance the theatricality of her performances: “For my Indian poems I am trying to get an Indian dress to recite in, and it is the most difficult thing in the world” (Strong-Boag and Gerson 110). Whatever inconvenience Johnson encountered to construct this costume was well worth the effort; most accounts of Johnson’s performance career by biographers stress that this element was one of the most pleasurable aspects of her presentations (Foster; Francis; Johnston; Keller). But while these authors stress that her change, at intermission, from a Victorian gown to a buckskin dress (or vice versa) was representative of a performance that drew attention to the “two sides of Pauline Johnson” (Francis) (or what Marcus Van Steen has called “the romance of her birth”; 1), little attention has been paid to the material histories that informed the historical and contemporary understanding of the costume’s construction and reception itself. This paper seeks to present a more nuanced account for the struggle in representation, reception, and historical understanding located at the site of Johnson’s costume. I will first renegotiate our comprehension of Johnson’s costumes by drawing attention to its unique function within the social contexts concerning material practices of Indigeneity at the *fin de siècle*. Here, I will re-contextualize Johnson’s costuming choices in light of the banning of cultural practices that the Indian Act of 1885 stipulated, and the amendment of that act in 1914, only 22 years after Johnson’s decision to employ costuming, which asserted that any “Indian” who sought to appear in “aboriginal costume” could only do so with “the consent of the Superintendent of Aboriginal Affairs, or his authorized agent” (Filewod 74). Does this context allow for a renegotiation of Johnson’s charge that she had “difficulty” locating a costume? Following this, I will address the histories of “Chiefting” that certain aspects of Johnson’s costume gain their mythological and legendary status from, particularly accounting for the genealogies present in the historical uses of the red blanket, the bear claw necklace, the scalps, and the wampum belt—key aspects of her costuming. I then will extend this study (drawing on Roach’s consideration of counter-memories) to articulate how subsequent reinterpretations of her costume in museum contexts interacts with these renewed understandings of the costume’s original function in Johnson’s performances.

“On the Outside Looking In: Autobiographical Negotiations in the drama of Marie Stopes.” Lourdes Arciniega (University of Calgary)

Paleobotanist and best-selling author Marie C. Stopes is best remembered as a pioneer of the birth control movement in England, and as the author of groundbreaking sexual education manuals, such as *Married Love* (1918). Stopes was not as successful in her playwriting efforts, as *Vectia* (1923) was banned before it could be staged, and *Our Ostriches* (1923) enjoyed only a three-month run at The Royal Court Theatre. Although neither play has been restaged, nor reprinted since its creation, Maggie B. Gale chose to include *Our Ostriches* in her anthology of influential plays by women at the turn of the century. With the writing of these overtly autobiographical plays, Stopes hoped to create yet another crossover role for herself, that of a scientist who could influence modern society’s views on reproduction control and eugenics, through an incursion into activist

theatre. In her quest to spread her eugenics and birth control propaganda, Stopes adapted her real-life story to theatre through modern drama's emerging focus on subjectivism. Retelling her witness narrative through performance allowed Stopes to stage and embody her own transformation into both subject and object of her research on sexual education. This paper will engage with Stopes's attempts to enter theatrical history from the edges of academia and scientific research. Although Stopes's dramas foregrounded avant-garde views on women's sexual and intellectual repression, her theatrical efforts were not able to replicate, nor generate, calls for collective, feminist action.

2:15-4:15pm

Board Meeting for *Theatre Research in Canada*

Rm 141

3:45pm — break

4:00pm-5:30pm

a) Technophilic Theatre

Bishop

Open Panel Moderator: Henry Daniel (Simon Fraser University)

“Technostalgia: the Allure of Outmoded Technology in Contemporary Performance.” Rebecca Harries (Bishop's University)

The subject of this paper is intermedia and theatre, as informed by phenomenological and materialist approaches to theatre, including the work of Don Ihde and Philip Auslander. Instead of focusing on the discourse of futurity, of technology in the theatre to bring the art form into the twenty-first century, this paper examines how technology in performance can evoke evanescent phenomena and ideas of the past.

Technology in Theatre, certainly since the manifestos of Futurism and the Bauhaus, has been associated with future looking, cutting edge experimentation. In contemporary performance, this is often poignantly linked to the recapture of lost time as in Andre Bazin's famous phenomenology of film. Support for this belief can be seen in the dazzling opera *Death and the Powers* by Tod Machover and the MIT Media Lab (2012) and in Michel Lemieux and Victor Pilon's playful and moving evocation of Canadian filmmaker Norman McLaren, *Norman* (2010).

Nostalgia can also be linked to the material presence of outmoded technologies in performance. In several contemporary performances the use of older technologies, when newer ones are readily available, seems to offer the audience an imperiled and fragile world. In a recent production by Ontoerend Goed, *All That Is Wrong* (2012), the slideshow and a chalk board played starring roles, somewhat jarringly juxtaposed with one of the performer's reading one of the other's Facebook posts. Furthermore, the romance of the slide projector was revisited at Bishop's University, as a component in Bishop's University Honours student Helen Monroe's thesis performance of Sam Shepard's *Savage Love*.

These examples from different economic strata of performance not only share a 'technostalgia'. They also relate to current cultural phenomena that recapture time through outmoded communication and technologies, including Ed Conroy's recent threnody for video rental as performance in *TOBlog* and online phenomena like Found Footage and Postsecret. Arguably, such “technostalgia” is both the vehicle and the material engagement with a past, often imagined as personal and fragile.

“Auteur-ship on the Cutting-Edge: Robert Lepage's Scenographic Dramaturgy.” Melissa Poll (Royal Holloway, University of London)

Robert Lepage's innovative use of technology—i.e. motion detectors worn by performers enabling their vocal variations and movements to cue scenic shifts, 3D imaging *etc.*—has given rise to a twenty-first century incarnation of auteur-ship—scenographic dramaturgy. Composed of three dramaturgical techniques which I've theorized and will detail in this paper—architectonic scenography, kinetic bodies and historical-spatial mapping—scenographic dramaturgy is the progeny of what Roger Planchon termed *écriture scénique*; it re-“writes” extant texts *via* highly visual and physical staging conceits. Through performance texts based in scenographic dramaturgy, Lepage renegotiates, re-contextualizes and, therefore, re-authors canonical works by making meaning in new ways. This paper situates Robert Lepage's cutting-edge scenography as it figures in the evolution of auteur-ed work, including the auteur genre as posited by French New Wave cinema and seminal conflicts surrounding authorship and authority in theatre. By interrogating auteur-ly approaches to extant texts, I will demonstrate that in the case of Lepage's auteur theatre, performance text *is* content.

“The Screen is the Thing: Multiplicity and Virtual Spectatorship in *Hamlet Live*.” Cynthia Ing (University of Guelph)

What do pop icon Whitney Houston and Hamlet have in common? On the same night as a production of *Hamlet Live* (Toronto, 2012), the news of Houston's unexpected death took over the headlines and went viral on numerous social media platforms. The death of Houston would normally have no effect on traditional live theatre since an in-theatre audience is disconnected from any online presence. *Hamlet Live*'s audience, however, was split between live and virtual spectatorship, a reality that produced a unique form of non-linear, intermediality into the performance. In *Hamlet Live*, the multiplicity of online engagements during the performance created a liminal space for virtual spectators to engage with in a plethora of ways. As a

virtual spectator, I logged in via a realtime live stream Internet link. Within minutes of *Hamlet Live* commencing, a chatroom box from one of the other virtual spectators announced: “so... whitney houston just died...so says facebook?” (Silver). *Hamlet Live*’s online spectators were given the liberty to access multiple social media platforms and disseminate this information among themselves during the performance. Parallel, simultaneous and multi-entry perspectives endow spectators with the agency to engage and disengage as they please, disrupting traditional forms of linear narrative. This intermedial division within the performance creates a network structure that opens up new possibilities for understanding how disparate cultures are negotiated. This paper looks at how the commentary produced through their virtual spectatorship conceived a space where high culture (i.e. Shakespeare) and low culture (i.e. celebrity culture) generated a space where cultural disparities were discussed among the virtual audience (i.e. why did Hamlet Sr. look and sound like Darth Vader?).

b) A Call to Arts!

McIntyre

Strategizing Creative and Tactical Interventions in the Militarization of Canadian Culture

Praxis Workshop Organizer: Helene Vosters

Our military defenses must be made secure; but our cultural defenses equally demand national attention; the two cannot be separated. (Report of the Royal Commission on National Development in the Arts, Letters and Sciences, 1951: 275).

Though military memory projects (monuments, museums, commemoration events, etc.) have long been a part of Canadian culture, through his use of the term “military-cultural memory network” Canadian studies scholar Howard Fremeth (2010) gestures towards two significant changes in Canadian military commemoration that have emerged since the early 1990s: Expansion of conventional memory projects into a broader range of public and “cultural” arenas (radio dramas, Hollywood-style movies, military shows at sporting and community events, etc.); and the emergence of a complex “network” of organizational stakeholders that have become increasingly adept at utilizing popular media and at accessing infrastructural support to “canonize and archive Canadian military memory” (Fremeth 2010: 53).

While funding for Canada’s growing proliferation of military-cultural memorial projects has risen over the past two decades—evidenced most recently in the \$28 million earmarked for War of 1812 commemoration events—arts funding has seen not only a decline but also a move away from arm’s-length practices and towards mandates that base funding on standards of “social appropriateness” (Jenkins 2009). One mechanism through which this shift is facilitated is through the channeling of arts funding dollars into “branches of the Department of Canadian Heritage that focus on the department’s social mandate” (Bradshaw 2008). The blurring of the thin line between Canadian Cultural nationalism and Canadian Imperial nationalism—signaled by Alan Filewod in his 1996 and 2002 analyses of Canadian Theatre—is today, perhaps more evident than ever.

The successful incursion of Canada’s expanding military-cultural memory network into a growing array of cultural and imaginative arenas has, in large measure, been the result of its tactical deployment popular cultural mediums, and its strategic development of stakeholder networks. I propose that the development of counter-publics capable of generating alternative discourses of militarism and war might utilize similar methods. *A Call to Arts!* will begin with a paper and power-point presentation of my research into Ottawa’s Canadian War Museum to illustrate some of the ways the museum uses popular culture approaches to create “consensus-producing spectacles” that affirm the “givenness, even naturalness, of the military presence” (Taylor 1997:62). My emphasis will be on the museum’s use of theatrical, interactive and multimedia platforms aimed at children and youth and designed to facilitate an atmosphere of participation. This presentation will be followed by a breakout session in which participants will form clusters based on areas of interest and expertise—theatre/performance; media; pedagogy; research; funding—and embark on a collective endeavor to strategize creative and tactical interventions into Canada’s expanding network of military-cultural memory projects. The session will close with cluster reports and a discussion of possible implementations and next steps.

c) @ the Edges of Theatre Production: Designers, Documents, Social Media

Fine Arts 103

Open Panel Moderator: James Dugan (University of Calgary)

“The Temporality of Performance Art Documents.” Chaya Litvack (University of Toronto)

Alongside the digital colonization of theatre over the past decade, a museological shift towards performance art has swept the contemporary art world; Tate Modern, the Museum of Modern Art (MoMA), and Centre Georges Pompidou have all devoted departments to the form, and performance programming is on the rise internationally. Accordingly, archival records of performance art are increasingly accessible via online databases, some of which are restricted to the collections of prominent institutions, like MoMA or The Walker Art Center, and others that aim for a thematic consolidation of records, such as *re.act.feminism*, which preserves performance art with a feminist or queer sensibility. These online platforms open vast possibilities; in the online environment, archivists, scholars, and artists may manage, arrange, describe, codify, and use performance documents in ways that material records do not permit. If, as information studies scholar Bernd Frohmann argues, the kinds of practices associated with documents determine their meaning, then the digitization of the performance art archive will transform both the historiography and the history of performance art. Online archival interventions, in a sense, “re-enact” performance history, and actively alter the manner in which, to borrow Rebecca Schneider’s term, performance remains. I propose that these emerging documentary practices shape the temporal conditions of “liveness,” “presence,” “duration,” and “permanence,” and thereby regulate distinct temporalities. In my paper, I examine conceptualizations of the performance document in the field of performances studies alongside definitions of the document in information studies in

order to explore the influence of documents and documentary practices on temporality, and I discuss the implications for performance and theatre research.

“Costume Design: Designers Speak Through Sketch.” April Viczko (University of Calgary)

The designer's sketch that precedes production of material costume is evidence of the designer's contextual understanding of the character within the world of the play and audience's reality. That is, the sketch is a means for designers to communicate their knowledge of their research, character analysis and understanding of the audience's perspective of moments in the play on the stage. Yet, the work of designers is often left out of critical studies and undervalued as a source for understanding theatre history and theory because designers write very little about their work (Watts, 1997). One way we can study design to understand the contributions of designers in the formation of theatre history, play and character development is to go directly to the source of the designer's expression. In this context, the costume sketch is an *original source text* that communicates character as conceived by the designer (Watts, 1992). Consequently, this paper aims to examine the gap of what is known in theatre studies about what costume designers communicate in the design process through an analysis of designers' costume sketches. The primary goal of this research is to bring designers into the historiography of Canadian Theatre design. As I use the sketches as texts for data and knowledge dissemination, I will be bringing designers' original works into the scholarly and public discourse. The researcher will examine several original sketches from first-run Canadian plays to discuss the designers' unique perspectives.

“We Can't Sustain Ourselves on Facebook Likes': Social Media, Membership, (Online) Community and Theatre.” Brian Batchelor (York University)

One could argue that membership-driven organizations are teetering at the edge of obsolescence, a proposition that Sarah Sladek forwards in *The End of Membership As We Know It* (2011). This paper examines how two theatre-focused Provincial Arts Service Organizations (PASOs) deal with life at this precipice. Specifically, it examines how these organizations employ social media tools (primarily Twitter and Facebook, but also other applications) to engage their memberships when such tools also complicate the notions of membership, networking and community that these organizations are founded on. This research uses specific non-profit organizations as case studies to examine intersections between theatre, social media and communities.

Theatre Alberta and Theatre Ontario are mandated to support the development of theatre in their respective provinces. Both serve diverse memberships consisting of individual artists and organizations, both amateur and professional, in urban and rural settings. I outline how each PASO uses social media: as a fundraising tool, as means to broadcast information, as a publicity money-saver, and as a showcase of provincial theatre. At first glance, social media seems to be an advanced marketing and promotional tool, and in many ways it is. However, I argue that imbricated into each of these applications are methods and tactics, intentional and unintentional, which hail and engage their online publics in fundamental and meaningful ways. That is, in performing each of these functions, Theatre Alberta and Theatre Ontario build their digital memberships and empower their online networks by making them both cognizant and active in an online provincial theatre community. The central problem with social media, however, is that the online community may be quite different from their membership, calling into question the more traditional relationship between service organization and clientele. Can this method of community engagement translate into the sustainability of each organization, and of Canadian theatre?

5:45pm-6:45pm

Bishop

The Poet's Dream

Conrad Alexandrowicz (instigator/director/choreographer). Sandra Dawkins (musical collaborator, head of woodwinds, School of Music, Oboe and English horn). Actors: Molly Farmer, Alex Frankson, Chris Mackie, Kale Penny, Vero Piercy, Jan Wood. Dancers: Brandy Baybutt, Jung-Ah Chung. Percussion: Jay Scheiber. Viola: Sarah Tradewell. Stage manager: Kristen Iversen.

This is the third phase of work on this SSHRC-funded project that explores the possibilities of using poetry as the textual point of departure in the generation of physical theatre. The poems, drawn from previously published collections by Ms. Crozier, seem to evoke our wonder in the face of life's creations and our grief at their passing.

6:30pm-7:40pm

Intrepid Theatre Club (#2-1609 Blanchard St.)

***Butt Kapinski: We are the Dark* by Deanna Fleysher (Intrepid Theatre's Uno Fest)**

Part improv, part clown, completely unexpected. Butt Kapinski is a noir-loving, gender-troubled clown, equipped with a trench coat and a streetlight; he is off to solve mysteries, anywhere and everywhere. Let Butt take you on a journey into his world, you won't know where you are going, but it's the journey that matters. That journey is dark, unexpected, and damn funny. Tickets: \$17.00. <http://www.intrepidtheatre.com>

7:30pm

Downtown

Pub Crawl

- a) **Start:** Swan's Brew Pub (506 Pandora Ave.) <http://swanshotel.com/brew-pub/brew-pub-home>
- b) Spinnakers Gastro Brewpub (308 Catherine St.) <http://www.spinnakers.com/gastro-brewpub>
- c) Canoe Brew Pub (450 Swift St.) <http://www.canoebrewpub.com/index.html>
- d) **End:** The Garrick's Head (69 Bastion Sq.) <http://www.garricksheadpub.com/>

7:30pm

Swan's Brew Pub (506 Pandora Ave.)

Women's Caucus Dinner

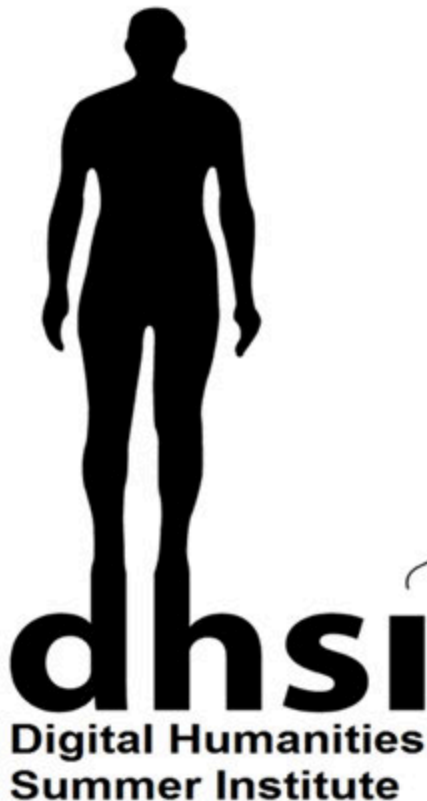
<http://swanshotel.com>

8:30pm-9:45pm

Intrepid Theatre Club (#2-1609 Blanchard St.)

Til Death: The Six Wives of Henry VIII by Ryan Gladstone (Intrepid Theatre's Uno Fest)

Six queens. Six love stories. Six deaths. One actress. Fingers are pointed, fights ensue and Anne Boleyn still can't find her body, as the newly dead queens fight over who is the King's true wife, but when Henry arrives ... everything changes in this afterlife meeting of the ex-wives club. Tickets: \$17.00. <http://www.intrepidtheatre.com>



University
of Victoria

etcl Electronic Textual
Cultures Lab

<http://dhsi.org/>

The Digital Humanities Summer Institute at the University of Victoria provides an ideal environment for discussing and learning about new computing technologies and how they are influencing teaching, research, dissemination, and preservation in different disciplines.

During a week of intensive coursework, seminars, and lectures, participants share ideas and methods, and develop expertise in using advanced technologies. Every summer, the institute brings together faculty, staff, and students from the Arts, Humanities, Library, and Archives communities as well as independent scholars and participants from industry and government sectors.

Described by one participant as an event that "combines the best aspects of a skills workshop, international conference, and summer camp," the DHSI prides itself on its friendly, informal, and collegial atmosphere. We invite you to join the DHSI community in Victoria for a week of practice, learning, and connecting with friends and colleagues.

Day 2: Sunday, June 2

9:00am-12:15pm

a) The Ethical Challenges of Performance History

George

Seminar Organizer: Stephen Johnson (University of Toronto). *Participants:* Paul Babiak (University of Toronto), Roberta Barker (Dalhousie University), Seika Boye (University of Toronto), Jenn Cole (University of Toronto), Madeleine Copp (University of Calgary), Selena Couture (Selena Couture (University of British Columbia), Heather Davis-Fisch (University of the Fraser Valley), Moira Day (University of Saskatchewan), Steve Espey (University of Saskatchewan), Heather Fitzsimmons Frey (University of Toronto), Mary Isbell (University of Connecticut), Rhona Justice-Malloy (University of Mississippi), **Joanna Mansbridge (Simon Fraser University, 2013 CATR Theatre and performance in French award winner)**, Jocelyn Pitsch (University of British Columbia), Dani Phillipson (Royal Holloway, University of London), Jessica Riley (University of Guelph), Grace Smith (University of Toronto), Caitlin Thompson (University of Toronto)

This seminar will explore the challenges of performance history, and the relationship between the historian of performance and documentary evidence. It will also encourage participants to raise more general questions concerning provenance, disciplinary and cross-disciplinary benefits and challenges, and other issues that have arisen while conducting their research. The focus this year is on the ethical 'edges' of performance history, including: the extent to which historians should be advocates or 'mythbusters' regarding their subjects; the challenges of representing oppressed individuals and groups of all kinds in the study of history; the blessings and temptations of filling in gaps in the evidence with imaginative speculation; among many other challenges. For this seminar, participants have submitted 'working papers', along with documents if appropriate, which have been posted to a website for comment by other seminar participants. The session will begin with smaller groups discussing issues arising from the on-line discussion, after which the whole group will discuss more general issues. The seminar is open to anyone attending the conference, to sit in on the small group and more general discussion. The website is open for your viewing at <http://performancehistoryworkshop.wordpress.com>.

b) Performance Studies and Contemporary Sports

McIntyre

Seminar Organizer: Peter Kuling (Wilfrid Laurier University). *Participants:* Natalie Alvarez (Brock University), Kelsey Blair (University of British Columbia), Daniel Evans (York University), Reina Green (Mount Saint Vincent University), Kellen Hoxworth (Stanford University), Kathleen Jerome (University of Victoria), Carla Lever (University of Sydney), Juan Miranda (University of California, Davis), Kristi Tredway (University of Maryland), Keren Zaiontz (Queen Mary, University of London)

All contemporary sports participants (athletes, coaches, commentators, referees, and fans) confront many different levels of appearances, facts, and performance strategies during competition. Athletes are often confronted with the task of premeditating competitors' athletic skills, preparation, and coaching in real time. Referees (without the aid of video review) adjudicate player performances' of rules and regulations. Audiences attend events to witness athletes perform super-human feats that defy physical limitations. Furthermore, spectators are invited to participate in pre- and post-athletic celebratory performances. Fans embody affiliations focused on local, political, and confrontational identity politics, which in turn perpetuates popular ideas of contemporary sports as a regressive identity arena.

While the results of sporting competitions appear to be rooted in facts and statistics, athletes and spectators are increasingly confronted by a higher degree of initiated performance strategies during competition. Professional sports provide a complicated forum of performance strategies regulating skill, ability, desire, performance, participation, and celebrity; all of these "appearances" exist as part of the history of the sporting event, despite not always being adequately reflected in the final results or scores. Oscillations and interactions between these different performed identities will be a key point of investigation of this seminar.

9:30am-10:15am

Phoenix Theatre Lobby

A Tour of the Phoenix Theatre, by Bert Timmermans (Acting Theatre Manager and Production Manager for the Phoenix Theatre).

10:30am — *break* (featuring an excerpt from Clayton Jeven's *Moscow Stations* in the Circular Plaza)

a) Theatre's New Frontier:**Bishop****Multimedia, Participatory Technology, and Twenty-First-Century Theatre Experience***Curated Panel Moderator:* Christian Bock (University of Victoria)**"From Radical to Relational: Digital Media, Oppositionality and Political Intervention in Contemporary Canadian Theatre." Kimberley McLeod (York University)**

Alan Filewod argues that in contemporary performance, "Digital media is both the means and the form of the reconstitution of activist theatre: it disrupts and relocates cultural genealogies, reterritorializes artistic traditions, produces new structures. Digitalization is the enabling condition, then, of new theatricalities" (292). In November 2011, Quebec playwright Oliver Choinière created a digital performance that, in line with Filewod's claim, challenged existing theatre conventions and explored new possibilities for activist performance interventions. His performance, *Project blanc*, used prerecorded audio on MP3 players, which participants clandestinely listened to while watching a production of *L'École des femmes* at Montreal's Théâtre du Nouveau Monde. The audio was critical of both the production and the theatre's role as a commercial institution. In this paper, I investigate the relationship between this production's oppositional stance and use of digital tools. I argue that Choinière's protest performance creates affinity and proximity within his audience, thus working against what Jason Farman refers to as the "distancing-through-proximity" that usually occurs when individuals are connected to mobile devices in public. Yet, at the same time, I explore how the production's own exclusivity and antagonistic tone ironically undermines Choinière's critical stance. I conclude my paper by contrasting Choinière's approach with another digital site-specific performance: Jonathan Goldsbie's *Route 501 Revisited*. In discussing this second example, which has participants ride on a Toronto streetcar and communicate through a Twitter hashtag, I hope to emphasise the potential for mobile technologies to politicize spaces and users via performance. While Goldsbie's work is less overtly political in its aims, his encouragement of collaborative engagement contrasts with Choinière's more traditional narrative approach and oppositionality. Goldsbie's piece allows users to physically use new technologies, which breaks down hierarchies of authorship and encourages participants to actively re-situate their relationship to socially inscribed space.

"Dramaturgical Approaches in Gamified Theatre." Cassandra Silver (University of Toronto)

There is a spectrum of emergent transmedia storytelling that combines the ethos of gaming with the narrative structures and performance practices of theatre. From the perspective of gaming studies, these projects are often called alternate reality games (commonly abbreviated as ARGs); some theatre and performance scholars, not yet entirely comfortable situating this practice inside their disciplinary boundaries, invoke terms like adventure theatre and interactive drama. While considerable attention has been given by gaming studies scholars to ways in which games employ theatre and performance, the inverse is not correspondingly true. In an effort to create a space for a critical performance studies discourse about this emergent practice, this paper offers a dramaturgical reading of the recent project *ZED.TO* by The Mission Business. *ZED.TO* was an eight-month long, real-time, interactive, and transmedia art project that told the story of the end of the world. The creative team combined eight live events that unfolded in 2012 with robust online interactive storytelling; ultimately, they engaged with several thousand spectator-participants in Toronto, and nearly ten times as many users online (*ZED.TO*). While this paper does not intend to typify all ARGs—there are most certainly examples that do not align with the model that *ZED.TO* offers—the intention in this dramaturgical reading of gamified theatre is to explore an interactive evolution of performance practice. In interrogating the narrative seams and sutures between theatre and games, this paper seeks to offer a model for theatre and performance scholars so that they might engage with interactive storytelling.

"Schizo-visibility and the Fractioning of Space." Kyle Ahluwalia (University of Ottawa)

As mediated and multi-media theatre becomes increasingly popular in Canada, this paper accepts that it is a part of 21st century theatre and moves beyond the ontological question of "is it theatre." Instead, I propose to start adapting theories and exploring notions of how and why video projection can be used in the theatre. Does it matter if we can see the source and the image? What if the image has been altered? Does seeing the technical equipment which allows for the video projection matter? These are the questions which will guide this paper.

By applying Murray Schafer's term *schizophonia* (the separation of a sound from its source) to vision, one can look at the separation of the actor and the visual presented to the audience. This lens can be used to study shows where the public can see both the actor and the mediated version (*Leo* presented by NTE and Circle of Eleven; Ubu CC's *Jackie*, Charleroi Danses' *Kiss and Cry*), the public only has access to the mediated version which is projected live (*Comédie des deux rives*' *Cimetière des voitures* at the University of Ottawa) and cases where a pre-recorded videos are played back in front of the audience (Ubu CC's *Les Aveugles*; Ottawa Shakespeare Company's *Julius Caesar*). Using Josette Féral's term the Effect of Presence (*effet de présence*), this paper looks to understand if there are patterns which govern schizovisuality in the theatre and its ability to allow projected characters to appear to have presence on the stage (Effect of Presence). Looking at work created in or presented in Canada, this paper focuses on the character's body and the ways in which video can be introduced into performance in order to create a bodily presence for character's who are otherwise physically absent.

12:30pm-2:00pm

Lunch & Launch

University Club

Lunch courtesy of Playwrights Canada Press, featuring readings from Yvette Nolan (*The Unplugging*), Joseph Jomo Pierre (*Shakespeare's Nigga*), Jim Dugan (*Discovering Mavor Moore*), Natalie Alvarez (*Latina/o Canadian Theatre Performance*), and Lina de Guevara (*Fronteras Vivientes*)

2:15-3:45pm

a) University Student Productions

George

Roundtable Organizers: Moira Day (University of Saskatchewan) and Diana Manole (Trent University).
Participants: Conrad Alexandrowicz (University of Victoria), Irwin Appel (University of California Santa Barbara), Claire Borody (U Winnipeg), Claire Carolan (Simon Fraser University), Andrew Houston (University of Waterloo, Ursula Neuerburg-Denzer (Concordia University), Jenny Salisbury (University of Toronto), Paul Stoesser (University of Toronto)

This roundtable panel addresses the issue of university student productions' artistic value vs. their educational value. Consistent with this year's conference theme, drama/theatre/ performance "at the edge" of innovative scholarship and practice in Canada and beyond, we invite participants to consider both our current practice and possible new directions in response to Patrice Pavis's plea to "revamp" the year-end and other types of university student productions into "artistic research project(s)" (429) that are properly valued by the theatre and academic communities as both teaching tools with educational value, and as artistic creations in their own right.

b) Performance and Auto/ethnography: Interdisciplinary Conversations

Bishop

Curated Panel Moderator: Magdalena Kazubowski-Houston (York University) and Dara Culhane (Simon Fraser University)

"Do You Hear Me Looking at You? Autoethnography, Collaborative Memory Work, and Irish Performance Studies." Dara Culhane (Simon Fraser University)

This presentation analyzes a performance event held in Co. Galway, Eire, in November 2012. The event consisted in my autoethnographic performance drawn from memories, archival research into family letters and photographs, interviews with siblings and relatives, and a personal collection of letters that trace my relationship with my father through my journey from adolescence to middle age, and his from middle age to old age, dementia, and death. The performance reflects on research creation, imagination and memory, relationships between children and parents across time and space, and wrestles with the question: can we achieve reconciliation without forgiveness?

Audience participants were invited to carry on conversations evoked by the performance over a post performance meal. The intergenerational, transnational audience engaged in collaborative memory work/storytelling that included debates about historical and contemporary changes in Irish society, education and family life; political/aesthetic debates about storytelling and theatrical performance practices; tensions between "fiction" and "nonfiction" in autobiography; experiences of emigration and exile; relationships between children and parents in Diaspora, and the contentious question of forgiveness in the context of post war peace-building.

I bring emerging scholarship on the potential contributions of Deleuzian theory to autoethnographic performance scholarship into conversation with Irish Performance Studies that articulates traditions of storytelling, autoethnography, and monologue performance with analyses of the "inherently theatrical" in Irish social life. I offer this presentation as a story "good to think with" about contemporary debates in autoethnographic performance, and potential connections with collaborative memory work extending beyond the performance event.

"'Quiet Theatre:' Towards a New Autoethnographic Praxis." Magdalena Kazubowski-Houston (York University)

This paper rethinks autoethnography in the context of performance ethnography research by focusing on my ongoing work with Roma women in postsocialist Poland. I trace the trajectory of my autoethnographic research from critical reflexivity to what I refer to as "quiet theatre." I discuss the ways in which ethical and moral dilemmas that had marked my doctoral fieldwork led me to reconceptualise critical autoethnography, not merely as a project of destabilizing power differentials between the ethnographer and research participants, but also as a critique of power struggles within the ethnographic research process itself. Furthermore, I consider how my recent project, which studies elderly Polish Roma women's experiences of ageing through dramatic storytelling, has further impelled me to formulate the concept and praxis of "quiet theatre:" an autoethnographic inquiry wherein research participants take on key roles in defining the nature, scope and applications of reflexivity, both during fieldwork and in the ensuing ethnographic products. In doing so, I suggest ways of facilitating an autoethnographic, bidirectional research process in which the ethnographer and research participants can seek reciprocal empathic and cognitive understandings of one another's worlds.

“Ashley Lives Here: Dramaturging Personal Narratives.” Judith Rudakoff (York University)

I pioneered an auto-ethnographic creative project titled *The Ashley Plays* in 2001. *The Ashley Plays* project generates a short cycle of performed pieces created by groups or individuals who collaboratively design a profile of a non-gender specific character named Ashley. The pieces are then themed to explore concepts related to the individual creators' personal narratives, and are inspired by the question, “Is home a place?” Each short piece gives participants the freedom to tell a personal story through Ashley, offering contributors a degree of safety, distance and the freedom to revise or reinterpret remembered events. This process enables cultural critique, often provides an emotional outlet and has, in some instances, initiated healing.

Since 2001, I have worked with groups of professional artists from a variety of disciplines including theatre and visual arts, community members, and students on iterations of this project in such geographically distant locations as South Africa, Nunavut, Yukon Territory, India, as well as here in Canada. There have also been virtual versions of the project disseminated electronically, drawing participants from many cultures and communities and attracting an international audience. Most of the participants throughout the various Ashley play cycles have identified as originating from or living in marginalized communities.

In this paper, I will document and analyze several examples from *The Ashley Plays* archive. In so doing, I will offer commentary on the effectiveness of the process and the presentations.

c) Patrolling Nineteenth-Century Theatricality on Land and Sea

McIntyre

Open Panel Moderator: Tony Vickery (University of Victoria)

“‘Maintaining the Dignity of the Stage’ at Sea: Culture Wars aboard the *USS Macedonian*.” Mary Isbell (University of Connecticut, 2013 CATR International theatre award winner)

On January 1, 1819, the sailor David C. Bunnell managed and took the leading role in a production of the farce *The Weathercock* (1805) aboard the *USS Macedonian*, a 38-gun frigate that was approaching the Falkland Islands en route to the Pacific. Two newspapers published by officers aboard the ship reviewed the production, criticizing Bunnell's pronunciation and describing the sailor playing the female lead as “immeasurably disgusting.” When these reviews prompted retaliation from Bunnell, the editor of *The Macedonian Scourge* explained that the criticism was offered “with no other view than to maintain the dignity of the stage.” I argue that the majority of the spectators at Bunnell's production (sailors, not officers) did not perceive, much less mourn, any diminished dignity of the stage aboard the ship. Drawing on an archive of playbills, reviews, and images documenting shipboard theatricals in the Royal Navy and the US Navy throughout the century, I demonstrate how shipboard theatricals generated alternate hierarchies that existed alongside nineteenth-century naval hierarchy, which placed officers from the elite class absolutely above lower-class sailors. I also consider sailors' voluntary participation in shipboard theatricals alongside their compulsory participation in a ritual known as the crossing the line ceremony, a performance that took place aboard the *Macedonian* when she crossed the equator on December 12. I argue that both iterations of shipboard performance—voluntary and compulsory—carried the potential to displace traditional hierarchies and that the reviews documenting Bunnell's production are best understood as traces of culture wars aboard the *Macedonian*.

“A Theatre of Authority: Hawkshaw, the ‘Famous Detective’ of the London Stage.” Isabel Stowell-Kaplan (University of Toronto)

In 1863 Tom Taylor introduced Londoners to “the master detective in English drama”—Hawkshaw of *The Ticket-of-Leave Man*. Just over thirty years earlier, London had witnessed the introduction of its first police force, the Metropolitan Police. The men were intended simply to prevent crime, and to do so by being *seen* to be a policeman. Their authority thus derived from a kind of performative policing. This is relatively straightforward in the case of these early uniformed officers who patrolled the city streets. But what are we to make of the detectives introduced in 1842? Differing markedly from their uniformed counterparts, these first detectives challenged this early practice of conspicuous policing and the visible authority of the “bobby on the beat.” Despite their plainclothes, however, these detectives were quickly co-opted into the local cultural vocabulary, as they could be identified if not by their coat and boots then by their “eye,” their “nose,” their persistent way of somehow knowing more.

In this paper, I shall examine this understudied paragon of English authority and his staged counterpart, specifically, Tom Taylor's famed Hawkshaw. As the first bobbies make evident, the policeman's authority was always entwined with a certain theatricality. The detective's relationship with this language of theatrical meaning is necessarily more complex as his identifiers were less obviously self-proclaimed. Nonetheless, as Hawkshaw's portrayal demonstrates, the detective's authority derives from a kind of behaviour—his proclivity to disguise himself, his propensity to reappear without notice and the regular dramatic irony of his knowing more—which comes straight from the Victorian stage. In my paper, I will explore how these new figures were thus engaged in an ongoing process of reciprocal creation as their very real authority passed from stage to street and back again, reaffirming each other in the process.

Curated Panel Moderator: Sheila Rabillard (University of Victoria)

“‘Walking with Our Hearts’: Eco-critical perspectives on Daniel MacIvor’s *The Best Brothers*”

Karen Bamford (Mount Allison University)

Drawing on the work of eco-critics (Una Chaudhuri, John Simons), animal ethicists and advocates (Vicky Hearne, Kathy Rudy), and moral philosophers (Michael Bradie, Peter Carruthers), this paper analyzes Daniel MacIvor’s representation of the human-canine relationship in his recent play *The Best Brothers*. A commercial and critical success in the Stratford Festival’s 2012 season, the play marks a significant departure from MacIvor’s previous body of work. Although it shares with other of his recent plays a thematic concern with death, mourning, maternity, its mode is thoroughly comic, both in the sense that it elicits laughter from its audience and also in its plot structure: it concludes with the reconciliation of “enemies,” Hamilton and Kyle Best, brothers and rivals for maternal affection. Significantly, MacIvor uses the brothers’ relationship with their deceased mother’s dog, Enzo, as the catalyst for the process of reconciliation. Thus, although the audience never sees Enzo in the flesh—he is evoked imaginatively through language—the inter-species bond between human and canine is at the center of the play. As the action unfolds Enzo becomes successively the object of Hamilton’s resentment, jealousy, anger, and finally affection, as he accepts the dog as his mother’s legacy to him. In the play’s conclusion Kyle and Hamilton meet in a dog park. Speaking their lines both alternately and in unison the brothers collaboratively give voice to their mother’s recognition of her dog as both Other and an aspect of her best self: “It is as if this animal becomes / our heart / and now we walk our hearts / three times daily.” In his celebration of the human-canine affective bond, MacIvor effectively responds to Kathy Rudy’s call for stories through which “our sense of our own subjectivity expands to include other living creatures” (*Loving Animals*, 2011: 202).

“Menageries of Blood: Problems and Possibilities of Animal Representation on Stage in Chantal Bilodeau’s *Sila*.” Theresa J. May (University of Oregon)

Animals in plays make unique demands on our imaginations and may help unhinge the identity politics of species that continues to cause holocausts of non-human others not only around the world, but in our own back yards. In October 2011, the owner of a menagerie of exotic animals in rural Ohio let 56 captives go “free” and then shot himself. Within 24 hours, 18 tigers, nine lions, eight lionesses, three mountain lions, six black bears, two grizzly bears, and a baboon had been shot and killed by local authorities. The spectacle demonstrated a symptom of what Una Chaudhuri has called zoopathology, and brought to sharp focus the need for theatre to exercise our capacity for empathy beyond species, and help precipitate a reformulation of human identity that takes animal otherness into account without such litanies of loss. Yet, staging the animal invokes a pre-existing anthropocentric reception, in addition to the problem of enactment that arises from physiological difference. The “problem of the animal” (demonstrated by Shepard, Wolfe, Haraway, Derrida, Barthes and others) poses an identity crisis for humans and presents us with an ethical crisis that requires re-examination of society’s long-standing willingness to ignore the suffering of non-human others. It also presents those of us in the theatre with a crisis of representation, for it is through the animal and the connotations of that constructed difference that we have come to articulate much of human experience. Using the winner of the 2012 Earth Matters on Stage ecodrama contest, *Sila* by Chantal Bilodeau, as my focus, I argue that Gloria Anzaldúa’s *Borderlands/La Frontería* as a “theory in the flesh” helps us distinguish what Una Chaudhuri has called a “theatre of species.” In *Sila*, the actor becomes a trans-species presence on stage; his/her body a kind of borderlands, a site of fluid, permeable identities.

“Performance Practice and the More-than-Human World.” Denise Kenney (UBC-Okanagan, Inner Fish Performance Company)

This presentation discusses performance projects within Eco-Art Incubator, an arts initiative designed to renew attentiveness to place by situating itself at the intersection of human activity (the sensory body) and a fragile dryland region undergoing radical urban and agricultural development. Because eco art often involves reestablishing environmental values in post-industrial urban settings, many eco art projects in North America are (ironically) urban. This is particularly true of performance practice. Although Visual Arts and Literature traditions within Canada have had a long relationship with the more-than-human world (albeit often colonial and voyeuristic), performance training and practice in Canada has primarily occupied itself with human concerns within urban environments. Drawing on the idea of technology or business incubators, Nancy Holmes and Denise Kenney created the Eco-Art Incubator. This SSHRC funded research initiative was designed to re-configure artistic practice out of an identification of the region’s unique geography and its rural location. The goal of the Eco-Art Incubator is to not simply generate a series of works of art, but to seed long-term practices and to create case studies and models that can be used for future communities, teachers, and art-makers. Kenney’s particular interest with many of the Incubator’s current and future projects lies more specifically in body-based work in relationship to place and to the notion of belonging. Within the Eco-Art Incubator and through her company *Inner Fish Performance Co.* Kenney collaborates with artists from diverse disciplines to create original live art that intervenes in public spaces and that may simultaneously be constructed for camera for broader dissemination. Much of the work is site specific and engages the public outside of urban and sanctioned cultural venues.

3:45pm — break

4:00pm-5:30pm

a) The Intersections of English and Theatre

George

Roundtable Organizers: Heidi Verwey (Thompson Rivers University). *Participants:* Robin Nichol (Thompson Rivers University), Ginny Ratsoy (Thompson Rivers University), Natalie Meisner (Mount Royal University), Robin C. Whittaker (St. Thomas University), Kathryn Prince (University of Ottawa), Lourdes Arciniega (University of Calgary)

The relationship between English and Theatre has always been a symbiotic one, but there also seems to be the potential for each discipline to hinder the other. In a Guardian article from 2008 entitled *Is Three Years of Theatre School Still the Best Way to Become an Actor?* Iain Reekie, Program Director of the Sidcup School states that “80% of the course is practice-based, and it always will be, whereas many universities are offering courses that are mainly academic but have a practical element. I think what we’ve seen is a shift that now allows the academic world to recognize that practice-based work is just as valuable. We see no reason why our degrees shouldn’t have the same kudos and respectability as a degree in engineering.” But he goes on to say “those with good degrees often do better in the profession.” This might be because the academic component has made them strategic thinkers, something he believes is crucial if “we are going to produce actors who don’t just service the industry like puppets, but also help to change it.”

Is theory always essential to practice? How do we foster connections and build best practice relationships among professors working within these disciplines? While we invite papers on any aspect of the relationship between English and Theatre, we especially welcome those that directly address the conference theme of “@ the Edge” by examining how Theatre and English can engage with each other in non-traditional or innovative ways. Theoretical perspectives, case studies, narratives, and comparative work on contemporary theatrical and the Theory/Praxis relationship are among the anticipated approaches.

b) Where is the Empathy in Acting and Actor Training?

McIntyre

Praxis Workshop Organizer: Clayton Jevne (Theatre Inconnu)

This Workshop/Demonstration—through reference to research studies in behavioral sciences, published statements by leading theatre theorists, and video footage of actors (students and professionals)—will follow a progression of logic supporting the argument that the current implied premise underlying actor training theory and practice (acting with scripted text) is flawed and compromises the establishment of a safe and respectful learning environment, while limiting the potential of the artform. I will explain how the conditions deemed necessary for optimal skill acquisition have been effectively eliminated from current actor-training practices, and how the elimination of these conditions has also undermined the conditions that encourage empathy between student and teacher, and subsequently between the character being portrayed and the audience. The evidence presented will show how the current implied premise *assumes* that the qualities characterizing the relationship between verbal and nonverbal expression displayed by the student actor while speaking scripted learned text, will be naturally and spontaneously influenced by the circumstances inherent in the text, just as these qualities would be influenced by circumstances inherent in comparable situations occurring in “real-life”; given that the student has sufficient intellectual understanding of—and emotional affinity for—the text, and has experienced a training regimen purported to render the student open to the spontaneous influence of the scripted circumstances. A new premise will be presented that: recognizes the irreconcilable difference between the influencing nature of scripted and real-life circumstances; accommodates the conditions necessary for effective skill development; advances the growth of the artform by maximizing audience/character empathy; and promotes a safe learning environment by encouraging greater empathy between student and teacher. This demonstration/workshop will involve participation in introductory exercises specifically designed to incorporate the conditions that skill development research has determined must be present for skill transference. These exercises represent the basis for an alternate empathic approach to actor training. This is a scientifically supported approach to actor training that is unique, and has grown out of twenty-five years of research study, observation, and practical application. This demonstration/workshop can accommodate any number of people, if the space permits. Seats will be necessary for the demonstration portion, and room to move will be required for the participation portion. If the chairs can be stacked, the sitting area can become the workshop area. The exercises will be done with the group “performing” as one individual. A video projector will be required as there is a slide-show component (made up of video clips and text slides) is included. People are very welcome to audit without participating.

**c) Embodying This Place:
An Eco-Dramatic Experiential Exploration ... Outdoors**

Finnerty Gardens

Organizer: Bronwyn Preece

Meeting Place: Lobby of the Phoenix Theatre Building near the main entrance.

How do we collectively, aesthetically, conceptually, poetically and expressively interpret, interact and perform *this* space, *this* place?

Experientially, through the arts of drama, poetry and storytelling, we will work outdoors and embody and express *this* very place: the Finnerty Gardens on the University of Victoria campus. Creatively approaching our inter-act-ions through an embodied lens of expressive engagement, the workshop will include partner, small and whole group work.

Beginning with exploring the 'land/buildingscape' through touch, sound and smell, we will awaken ourselves to new ways of being in this space and place, in a spontaneous dance of awareness between memory and presence.

Place and Space are a continuously evolving relationship of perception and projection between the inextricable layers of our sensing bodies...the interaction and confluence of our somatic experience with that of our larger social body, and our even larger earth body. 'Embodying *This Place*' roots itself in the web of this interconnection, and in the emerging field of Theatre/Performance/Ecology Studies that explores the overlapping metaphors the each holds for the other.

"Embodying *This Place*" is open to everyone—both *English and French Speakers*—and all mobility levels. Absolutely no previous experience in or with the arts is required!

As this workshop will be outdoors participants are reminded to dress accordingly and to bring their own water bottle!

5:30pm-6:15pm

Phoenix Theatre Lobby

A Tour of the Phoenix Theatre, by Bert Timmermans (Acting Theatre Manager and Production Manger for the Phoenix Theatre).

5:00pm-7:00pm

MacLaurin Building Foyer

President's Reception

Dinner on your own

7:30pm-9:30pm

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Dimitri Vladimiroff, Toronto, 1930

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Bryan Kenney (MFA Design '12) developed set and lighting design skills for the Belfry, Theatre Inconnu and the Phoenix, including lighting design for the world premiere of Daniel MacIvor's *Inside*.

Christine Willes (MFA Directing '13) is a multi-award-winning actor who developed new techniques for directing young people while directing Neil LaBute's *Reasons to Be Pretty*.

World premiere of *Inside* by Daniel MacIvor, 2011
Directed by David Ferry (MFA Directing '04)
(Photo: David Lowes)

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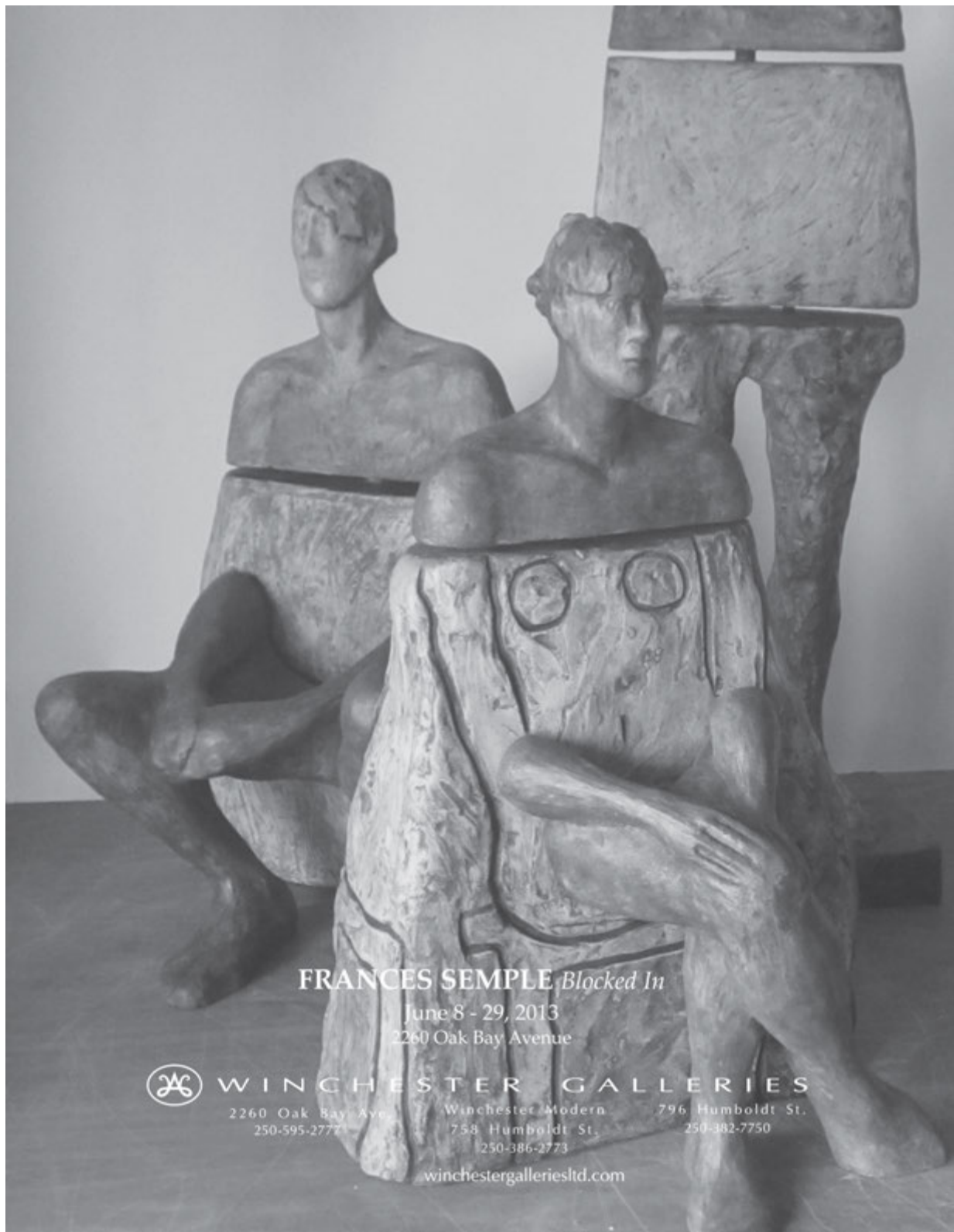
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Day 3: Monday, June 3

9:00-10:30am

Keynote: Helen Gilbert (Royal Holloway, University of London)

George

“Step by Step: Walking, Reconciliation and Indigenous Performances of Sovereignty”

Made possible by the CFHSS International Keynote Speaker Support Fund. *Introduction:* Sheila Rabillard

Helen Gilbert is Professor of Theatre at Royal Holloway, University of London and co-convenor of its interdisciplinary Postcolonial Research Group. Her monographs and co-authored books include *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia* (2007), *Sightlines: Race, Gender and Nation in Contemporary Australian Theatre* (1998) and *Postcolonial Drama: Theory, Practice, Politics* (1996). She has published widely in theatre and performance as well as in postcolonial studies and has recently co-written a book on orangutans, race and the species boundary. Her primary research is now focused on an interdisciplinary and multinational team-based project examining Indigeneity and Contemporary Performance, funded until 2014 by the European Research Council.

10:30am — *break* (featuring an excerpt from Nelson Gray's *Hear Oceans Roar* in the Circular Plaza)

10:45-12:15pm

a) Canadian Performance Genealogies

George

Roundtable Organizer: Heather Davis-Fisch (University of the Fraser Valley). *Participants:* Roberta Barker (Dalhousie University), Kirsty Johnston (University of British Columbia), Laura Levin (York University), Marlis Schweitzer (York University), Kim Solga (Queen Mary, University of London).

Genealogies of performance, which Joseph Roach describes in *Cities of the Dead* as genealogies that “document—and suspect—the historical transmission and dissemination of cultural practices through collective representations” (25), provide a theoretical and methodological framework for positioning theatrical, extra-theatrical, and non-theatrical performances in conversation with one another and for describing “the disparities between history as it is discursively transmitted and memory as it is publicly enacted by the bodies that bear its consequences” (26). Roach’s work on performance genealogies, as well as Diana Taylor’s formulation of the archive and the repertoire, Alice Rayner’s theorization of substitution and mimesis, and Greg Dening’s description of ethnographic history, have helped performance scholars to respond to Walter Benjamin’s call for the historian to move beyond telling “the sequence of events like the beads of a rosary” (255) and to take his or her own affective and ethical engagements with the past into account. A genealogical approach to performance history appears to provide new ways of interpreting the performances of the past and (re)introducing previously overlooked performance practices. However, it is crucial to consider how the theories, terminology, and methodologies of this approach operate in Canadian contexts and to pose questions about the historical, ethical, and social implications of genealogical approaches to performance history. For example, Roach suggests that this approach provides scholars with specific ways of addressing intercultural performances of the past: when considering the former settler-colonies that are now Canada, it is essential to interrogate how western modes of temporality, which Roach’s concept of vortices of behaviour relies upon, might be in tension with Indigenous understandings of time and space.

b) From Orientalizing Agendas to Indigenous Dramaturgies

Bishop

Open Panel Moderator: Sheila Rabillard (University of Victoria)

“Orientalizing agendas in the Far North: Marie Chouinard’s *Les trous du ciel* (1991).” Bridget Cauthery (York University)

In 1991 avant garde Québécoise choreographer Marie Chouinard created *Les trous du ciel* (“holes in the sky”) for her nascent contemporary dance company. The work features throat singing by a fictitious clan of half-animal, half-human “primitives” drawn from Chouinard’s imagination and from her research on Canadian Inuit culture. The premise for the piece is taken from the notion that, for the Inuit, each star is a hole in the sky. Chouinard was inspired by the poetic potential of this idea as well as the aural possibilities of shared breath and the resulting work for seven dancers met with national and international acclaim. Stepping aside from the artistic success of the work Chouinard’s *Les trous du ciel* may be read in terms of its performance of an infantilized primitivism with overt links to Orientalism.

While Said’s notion of Orientalism (1978) was developed in relation to depictions and interpretations of the Near and Middle East application of his theories to post- and neo-colonial interpretations of the Arctic are significant (Bloom 1993; Brandt 2005; Bravo & Sverker 2002; Davidson 2005; Grace 2001; Hansen & Norberg 2009; Moss 2006; Pratt 1992; Spufford 1996). In relation to the “North” orientalism plays an unequivocal role in the reception and representation of indigenous peoples and artefacts as well as in the on-going development of international trade negotiations and oil rights.

In this paper I engage with theories drawn from feminist geographies, recent media and travelogues of Arctic explorers to examine the extent to which orientalist agendas are at play in the reification of the Inuit and their endangered way of life as performed in Chouinard's *Les trous du ciel*. As part of my "Choreographing the North" project this research asks what it means to identify with "northern" themes; how "northernness" relates to identity and the performance of place; and whether connections exist between physical and metaphysical colonization at the northern-most edge of the world.

"Mounds, Earthworks, Side Show Freaks, and Circus Injuns." Ric Knowles (University of Guelph)

I am involved as dramaturge and scholar in a major research/creation project, "Indigenous Knowledge, Contemporary Performance"—funded in part by the Social Sciences and Humanities Research Council of Canada (SSRHC)—which involves the development of new Indigenous performances based on traditional Indigenous cultural texts. As part this project, Monique Mojica (Kuna and Rappahannock) and LeAnne Howe (Choctaw) are creating a new work, *Side Show Freaks and Circus Injuns*, which employs the deep structure of earthworks, funeral, and effigy mounds of the Indigenous peoples of eastern Turtle Island. These mounds that with varying degrees of density, visibility or invisibility, and having suffered varying degrees of desecration or "preservation" since, cluster around the Mississippi River and its tributaries, but range from Louisiana in the Southern US north into Canada. At their peak, as many as 200,000 mounds dotted eastern Turtle Island between 600 and 1300 CE.

Native American scholar Chadwick Allen has argued that these mounds constitute the expressive "literature" of the Indigenous peoples who created them. The mounds are characterized by a scientific, geometrical, and astronomical sophistication that is astonishing, and this sophistication directly linked the ecosphere with the heavens. To construct a dramaturgy that is grounded in the architecture of these mounds is to reconnect with an Indigenous cosmology that remains unbroken by colonization and models indigenous ways of knowing and being with and in the world. *Side Show Freaks and Circus Injuns*, addressing in its content a history (based on the family backgrounds of Mojica and Howe) of the exploitation and display of Indigenous peoples, at once invisible and hyper visible, is employing the environmental and astronomical optics of these architectures to construct a new Indigenous dramaturgy that reassesses the people's relationship to the universe.

"(Re)presentations of Colonial Violence in Monique Mojica's *Birdwoman and the Suffragettes* and *Princess Pocahontas and the Blue Spots*." Sarah MacKenzie (University of Ottawa)

Colonial cultural production has too often portrayed Indigenous women as hyper-sexual, irresponsible and impulsive. The propagation of these images reinforces discourses that inferiorize Indigenous cultures generally, and Indigenous women particularly, obscuring colonial injustices and diminishing the potential for syncretic postcolonial harmonization. Despite colonial efforts to silence the voices of Indigenous women, today we are telling their own stories through literature and drama, reimagining and (re)presenting histories of colonization and, in doing so, subverting the representational and, laterally, manifest violence to which we have been subject in both historic and contemporary times.

Closely analyzing Kuna/Rappahannock actor and dramatist Monique Mojica's *Birdwoman and the Suffragettes* (1991) and *Princess Pocahontas and the Blue Spots* (1991), this paper assesses the extent to which Mojica's works present gendered, racialized violence as a technology of colonization, which works, together with misrepresentations of Indigenous women, and with the erasure of cultural memory, as a mechanism of cultural genocide. Ultimately, I contend that, through a resistant process of reverse interpellation, Mojica reconfigures colonial legacies of violence, particularly sexual violence, by presenting revisionist histories and subversive self-representations that oppose denigrating colonial depictions. *Birdwoman and the Suffragettes* reconfigures the colonialist story of Sacajawea, the Lemhi Shoshone guide and translator to the American Lewis and Clarke expedition, while *Princess Pocahontas* encourages Indigenous women to become "word warriors" and "fashion [their] own gods out of [their] entrails" (168).

Though the postcolonial climate of contemporary North America creates a fraught representational context for Indigenous dramatic production, Mojica's works demonstrate that Indigenous women playwrights can re-appropriate stereotypes and disparaging literary tropes and reimagine histories of violence, rendering apparent the colonial assumptions underlying these depictions. In an instrumental resistance of misrepresentations, Indigenous women dramatists destabilize the representations accorded authenticity by the colonizing power and thereby reconfigure historic power relations.

c) Where Art Meets Science: Theatre Devising at the Edge

McIntyre

***Praxis Workshop Organizer:* Nelson Gray (University of Victoria)**

For several centuries, a bifurcation of art and science has left artists and scientists working in isolation from one another. Yet despite their different methodologies, artists and scientists often share similar concerns and are motivated by common purposes. This is particularly so in the present era, when human-induced ecological change has wiped out countless species and brought us to the edge of the planet's capacity to sustain our own. This 90-minute workshop is designed to reveal and explore the creative and community-building impact of arts/science collaborations in performance.

Open Panel Moderator: Jenn Stephenson (Queen's University)

“Reflections on Impossible Pursuits: Staging Harry Partch.” Conrad Alexandrowicz (University of Victoria)

This essay traces the development and production of the performance work entitled *The Boy Who Went Outside*, which took as its point of departure the life, work and struggles of the American musical revolutionary and composer Harry Partch (1901-1973). It is at once a personal reflection, the biography of a stage production, an argument about discursive hegemony, and a contribution to the ongoing discussion amongst artists and scholars about the problematized texts that fall under the rubric of ‘auto/biographical theatre.’ In the course of describing this work I aim to demonstrate that this kind of theatre as much ‘autobiography’ as it ‘biography’—or rather, that it is neither, as the theatre cannot sustain meaning in a way that is equivalent to that of written text.

Why did I choose to tell Partch’s story? Is it because I felt an affinity with his outcast status? Not only a composer, he was also an innovative theorist, who, in the 1920s and ‘30s, formulated an entirely new system of tuning. He rejected Western music, in particular its dissociation from other art forms, and so also became a musical dramatist who wrote his own texts and created music-dance-theatre works. He may have been the first serious interdisciplinary artist of the 20th Century in the West.

Partch’s story offers truths about how modes of cultural production are established and perpetuated, and how rival discourses are ghettoized or even erased. This is a reflection on an impossible work based on the life and work of an impossible artist, who was driven by an impossible mission.

“Religious and Secular Bodies and the Extreme: Raffaello Sanzio and the Post-Secular.” Megan Macdonald (Independent Scholar / Visiting Research Fellow at the University of Victoria)

Reviews of Raffaello Sanzio’s *On the concept of the face: Regarding the son of God* focus on the switch “from mundane medical realism [to] apocalyptic iconoclasm” (Michael Billington). This piece caused upheaval in Paris, and protests in Montreal because of its treatment of the image of Christ. The piece started with a son looking after his incontinent father in a white living space that ends covered in ‘excrement.’ The second part involved children throwing grenades at a huge image of Christ on the back wall, and in the third part the image was ripped apart and covered in more ‘filth.’ The piece was well received throughout most of Europe but even then the critical attitude at work in the responses point to a notion of iconoclasm—that the creators of the piece must necessarily be breaking down the untruth of religion to make way for philosophical truth.

I want to question the assumptions about materiality and temporality in relation to the use of religious symbols in theatre made by reviewers and academics. Through an analysis of the piece, reviews and commentary, I will argue that the performances of these bodies and the use of an image of the historical body of Christ are not bound by an assumed post-secular paradigm. Drawing on the work being done in the field of post-secular studies, I will argue that this piece performs a nuanced contemplation on religion that bypasses social-scientific categories framed by Western Protestant theological concepts. By examining the bodies on stage in light of current research we will see other patterns emerging from this piece that trouble long held understandings of how the body must function when put in relation to religious images and symbols, and prove more extreme than the ‘fecal’ matter that covers the stage.

“‘Foreign Exchange’: The Transnational Mobility of Colleen Wagner’s *The Monument*” Sarah Waisvisz (Carleton University)

Colleen Wagner’s 1993 Governor General’s Award-winning play *The Monument* is set at the end of a civil war in an unnamed place. Inspired by “rumours out of Yugoslavia” (Wagner quoted in Capraru, 2009), the play stages the confrontation between a soldier accused of mass rape and mass murder, and the mother of one of his victims. The play’s vague setting has allowed it to be adapted to different contexts including the Sudan, the DRC, and Rwanda. Indeed the play’s resonance with other contexts has led to criticism that the script universalizes and flattens the unique issues of particular contexts (Moberley Luger, 2009). The most striking example of its adaptability is the production staged by Rwandan theatre company ISŌKO and directed by Jennifer Capraru, a Canadian descendant of European Holocaust-survivors. Translated into Kinyarwanda, and staged by Rwandan artists for post-genocide Rwandan spectators, and then later “returning home” to Canada in a subtitled touring production, Capraru’s artistic project is fraught with controversy including charges of cultural appropriation and irresponsibility (Lisa Ndejura, 2009).

Yet how different is Capraru’s mission from Wagner’s? In other words, why do so many Canadian artists feel compelled to intervene in international cases of human rights violations? Is this type of intervention from artists, who are often not-directly related to the event or context, appropriating and racist? Or is the intervention “legitimate” if, like Capraru, the artist feels a kinship to the event based on a similar event in their own family and country of origin? Instead, perhaps this risk of appropriation can be seen entirely differently as an effort to invoke and encourage a transnational strategy of witnessing that could mobilize a more active, ethically responsible theatre public. In this paper I argue that Wagner’s *The Monument* and Capraru’s production with ISŌKO are both suggestive of a critical labour of repair, rectification, and remediation that needs to be part of the work of transitional justice and redress in conflict zones both on foreign shores as well as here, “at home.”

12:30pm-2:00pm

Buffet Lunch (provided) & Annual General Meeting

Phoenix Theatre

2:15pm

a) Pedagogies of Canadian Theatre, or “Professor, There’s a Country in My Discourse!” George
(to 5:30pm)

Seminar Organizer: Robin C. Whittaker (St. Thomas University). *Participants:* Nancy Copeland (University of Toronto), Reina Green (Mt. St. Vincent University), Sasha Kovacs (University of Toronto), Michelle MacArthur (University of Toronto), James McKinnon (Victoria University of Wellington), Zita Nyarady (York University), Emily A. Rollie (University of Missouri), Eugenia Sojka (University of Silesia). Whether from within a Theatre, Drama, Performance Studies, English, or Interdisciplinary department, most universities in Canada offer a dedicated course on “Canadian Drama/Theatre.” Indeed, “Canadian” is the most commonly professed theatre specialization in these departments, after “Shakespeare” (Whittaker “Casting and Makeup...”). Despite this widespread national self-interest, there has been scant study, or even discussion, of what “Canadian” plays, playwrights, companies, and histories appear on our syllabi, how we are teaching them, and to what end. What constitutes the pedagogy of Canadian drama, theatre, and performance in the undergraduate and graduate classroom, both here in Canada and abroad?

In recent years, CATR has featured a number of well-received seminars on theatre pedagogy, and Kim Solga’s edited issue of *CTR* on “Performance and Pedagogy” illuminates the topic as it relates to what she refers to as the “activist” student in the classroom. As a Canadian theatre researcher who teaches a range of dramatic literature, theatre theory, and performance practice courses from within an English Department, I have become particularly interested in the “special case” of Canadian theatre in which students navigate the ubiquitous (“Canadian”) and the provocative (“theatre”) in an apparent feedback loop generated by Canadians teaching Canadians about Canadian theatre in Canada. I am interested in troubling this feedback loop by comparing some of our extant materials and approaches, then developing new ones.

This seminar proposes to wade into the collective consciousness of post-secondary Canadian theatre instruction in order to unearth those iterations of Canadian drama, theatre, and performance that influence future scholars, practitioners, and citizens. Is the post-Massey Commission “maturation discourse” of a “national theatre” (Alan Filewod, “Erect Sons...” and *Performing Canada*) the prevalent discourse in the classroom, whether overt or implied? Are the Wasserman volumes *Modern Canadian Plays* so ubiquitous as to function canonically? How else do we re/frame the relationship between “Canada” and “theatre” for our students? This seminar intends to generate guided and meaningful discussion among those who teach Canadian plays, theatre histories, performances, and practices in order to examine what “Canadian” topics—however broadly defined—are covered at universities, and to what end.

b) Edgy Counter-Publics: Historicizing Girls’ and Women’s Place in Performance

Bishop

(to 3:45pm)

Open Panel Moderator: Marlis Schweitzer (York University)

“Rethinking ‘Real American Girls’ in the Early Twentieth Century.” Marlene Mendonça (York University)

Although the turn of the twentieth century is not a starting point for discourses on girl culture, it does, however, provide a crucial point of visibility for debates about girlhood that moved across and was circulated by film, theatre, and literature and through transnational borders. In taking a resolutely historical approach, this paper will link theoretical, historical and methodological frameworks in order to open up academic discourses to new modes of thinking about the “modern girl” and the theatre’s role in constructing, shaping and perpetuating girl culture in the early twentieth century.

By examining early-twentieth-century theatre we can begin to question and understand how girlhood was conceptualized, how it was performed, and how it was presented. Between 1880-1920 girls in their teens and twenties ran away from their homes in search for a career on stage. The stage-struck girl became the subject in newspaper and magazine articles, short stories, plays and even films. This paper is a close examination of Canadian born stage-struck girls: Marie Dressler, Mary Pickford, Margaret Anglin and Clara Morris, who were all—born in Ontario—and ironically considered “real American Girls,” and whose characters, on and off stage fed into debates about modernity and girlhood. Together these examples illustrate the role that these young Canadian girls had in shaping the social structures of American “girls.” They were instrumental in helping girls achieve a political voice both in and outside the theatre, while also positioning girls as active agents in the realm of labour and cultural politics.

“Three Women’s Festivals, Many Voices: Groundswell, FemFest, and The Riveter Series.”

Shelley Scott (University of Lethbridge)

In her 2005 *Theatre Topics* article examining the Women’s One World Festivals, Lara Shalson uses the idea of “subaltern counterpublics” to explain the importance of women’s theatre festivals, unpacking assumptions about the role of the critic, the function of degrees of separatism, and the oft-heard charge of “preaching to the converted.” Shalson argues that work done within the sphere of a women’s festival, because it is “freed temporarily from dominant critical perspectives,” will find “the necessary conditions for these artistic innovations to ultimately challenge dominant performance paradigms at the level of content and form” (Lara Shalson, “Creating Community...”).

Taking Shalson’s terms for my own analysis, I will compare the most recent iterations of three Canadian women’s theatre festivals: Groundswell, FemFest, and The Riveter Series. Looking to the CATR 2013 conference theme, @ the edge, this paper will consider whether a women’s theatre festival is an event of self-imposed marginalization, if a women’s festival can truly be a place to explore diversity and support emerging artists, and how works created for a festival context speak back to the authority of the mainstream.

Nightwood’s annual Groundswell festival has been held in Toronto since 1986, but in 2011 it was re-branded as The New Groundswell. In March 2013, The New Groundswell will feature productions of three new plays, including Judith Thompson’s *Who Killed Snow White?* which was also read in excerpt at the 2012 FemFest. Presented by Winnipeg’s Sarasvati Productions, FemFest celebrated its tenth anniversary in September 2012. Calgary’s Urban Curvz was founded in 2005, and May 2013 will mark the second time they present The Riveter Series, their annual festival. On their website, Urban Curvz’s artistic team has described the Riveter event as being inspired by FemFest and Groundswell. By taking a close look at the most recent editions of these three generations of festival, and by speaking with their artistic directors, I will draw comparisons between intentions, purposes, and reception, focusing specifically on notions of “community-based,” “political,” and “professional” theatre, to consider how these events provide a counterpublic space for women.

“‘Miss Behave’ in TruDynasty Carnival’s 2012 ‘Garden of Eden’ Mas: Biblical Eve goes Bacchanal at Caribbean Carnival.”

Jacqueline C. D. Taucar (University of Toronto)

Over a million spectators line the Scotiabank Toronto Caribbean Carnival parade route to watch groups of Masqueraders (Mas Bands), in elaborate costumes called “Mas” (Derived from *masquerade*, the masking of the self to perform alternative identities), create a kinesthetic landscape of colour as they wine and dance along Lake Shore Boulevard. Mas is more than just the costume alone. Rather, it becomes Mas through performance, as Ferris and Tompsett contend, “when the player plays it, connecting to its meaning from inside him/herself and giving that character or thematic aspect full life on the street” (47). This paper will examine Michelle Reyes performance of TruDynasty Carnival’s 2012 Queen costume, “The Garden of Eden” (hereafter “Eden”), at the Caribbean Carnival’s King and Queen Competition. “Eden” reimagines Biblical Eve within the carnival aesthetic and in doing so opens up new ways of reading and interpreting Eve’s so-called Fall in Genesis and posits a post-colonial, counter-discursive view of women in the story, in carnival and in society. The “Eden” Mas and its performance at can be read as an example of what Helen Tiffin calls a “canonical counter-discourse” in which, “a post-colonial writer [or performer] takes up a character or characters, or the basic assumptions of a ... canonical text, and unveils those assumptions, subverting the text for post-colonial purposes” (100). Helen Gilbert and Joanne Tompkins (1996) contend that the Bible, in aiding and abetting the imperial project, is ripe for post-colonial intervention. Women as Eve have been constructed in Western, and colonial, culture as the root of temptation and sinfulness for having first succumbed to evil. Caribbean women are objectified via a male-oriented, colonizing gaze, which has constructed racist and sexist stereotypes and fantasies of the black female body and sexuality. Ownership of a slave’s body included access to the sexual services, consensual or by force. TruDynasty’s “Eden” challenges the imperial, patriarchal and misogynistic gaze in the story of Adam and Eve by re-writing the Eve’s story to transform from an innocent to a knowing being, eschewing shame, and instead embrace the carnival license to enjoy and celebrate the body—especially the female body—on her own terms.

c) “Talking and Walking”: PBR/PaR Design, Methodology, Articulation (to 5:30pm)

McIntyre

Seminar Organizer: Bruce Barton (University of Toronto). **Participants:** Conrad Alexandrowicz (University of Victoria), Henry Daniel (Simon Fraser University), **Natalie Doonan (Emily Carr University, 2013 CATR Theatre practice award winner)**, Natalia Esling (University of Toronto), Patrick Finn (University of Calgary), Chris Jackman (University of Toronto), Monica Prendergast (University of Victoria), Lauren Shepherd (University of Toronto).

It has become a familiar understatement that “Practice-Based Research” (PBR) and “Performance as Research” (PAR) are contentious categorizations. Both in Canada and internationally much energy has been dedicated to sorting through the multiple variations of these terms (“artistic research,” “arts-informed research,” “reflective practice,” etc.). The early, high profile initiative at the University of Bristol, PARIP (Practice as Research in Performance, 2001-06), remains a conspicuous touchstone in the PBR discussion, given its pronounced emphasis on issues of methodology and documentation/dissemination. In particular, PARIP foregrounded the myriad challenges facing performance training and scholarship in higher education contexts. It also demonstrated how the articulation of PBR and PaR “best practices” is not only an artistic, scholarly and pedagogical imperative, but a political and strategic one as well. In the decade since the launching of PARIP, PBR and PaR practitioners, projects, and programs have proliferated, on this continent and internationally. And while the conversation today has only increased in complexity, many of the same issues that preoccupied the PARIP ‘pioneers’ remain central to the current discourse.[...]

The objective of this Seminar, therefore, is not to establish singular definitions of Practice-Based Research (or any of its variations), nor to impose specific theoretical, methodological, or practical criteria. Rather, it is meant as a forum that will celebrate diversity in PBR motivation, design, execution, and documentation. However, what participation in the seminar *will* emphasize is pronounced rigour, reflection, and detail in the articulation of the PBR processes examined, across the following aspects: *focus, objectives, context, participants, methodology, process design, documentation, and results* (as opposed to “products”). A field as invested in multiplicity and variation as PBR/PaR is equally tasked with clarity and sophistication in its self-presentation; it is my hope that this Seminar will contribute, in some small way, to this cause.

d) To Other Shores ... with Love! A Canadian Abroad (to 3:45pm)

Fine Arts 103

Curated Panel Moderator: Yana Meerzon (University of Ottawa)

“Canadians in Montenegro: Odysseus, Penelope, Citations and Iterations.” Kathleen Irwin (University of Regina) and Dragana Varagic (Academy of Arts, Alpha University Belgrade)

This paper looks at a Montenegrin translation of Margaret Atwood’s *The Penelopiad*, by Toronto-based April Productions for the Purgatorio Festival / 2012 in Montenegro, directed by Dragana Varagic, and scenography by Kathleen Irwin. Beyond the unique material location of this production (an outdoor stage abutting the seventeenth-century tower of the Tivat Cultural Centre, overlooking the historically contested Bay of Kotor on the Adriatic coast) and the current socio /political contingencies of this part of the world, there are interesting links and interconnections bound up in this production. These reference the multiple migrations and colonizations that interleave Atwood’s feminist retelling of the legend of the Odyssey—the hero’s leave-taking for the Peloponnesian Wars and his eventual homecoming. This presentation cites the narratives that bind and divide those who have lived through war and intense political turmoil, and those who haven’t; those who leave and those who stay.

The Penelopiad is Atwood’s response to Homer’s epic poem retold from Penelope’s perspective. Destined to Hades, she remains haunted by her twelve maids who are murdered by her husband upon his return after 20 years in battle. Varagic takes her inspiration from Brecht and transports this contemporary Canadian play back to the story’s roots. Surrounded by a culture and an audience firmly grounded in epic tradition, she and Irwin discover the resonances and echoes that form the multiple layers of the production. At the same time, their interpretation introduces a modern and Canadian perspective on the importance of women’s voices.

The presentation will move between Varagic and Irwin as both recount aspects of the project and their own relations with this part of the world and with this particular production that uniquely connects Atwood’s play with its original mythical setting.

“Arabic Facts in Palestine: The Clash of Diversity, Transnationalism, and Hybridity in Cultural Production.” Samer Al-Saber (University of Washington)

After negotiations with several Palestinian theatres in Jerusalem and the West Bank, Bethlehem’s Al-Rowwad Theatre undertook the challenge of co-producing Arthur Milner’s *Facts* for a ten-city tour in the region. The successful production and warm reception to the play highlighted the potential for more Canadian playwrights, companies and artists to engage with Palestine through cultural and theatrical exchanges. It also highlighted a series of challenging political, cultural and philosophical differences, which emerged in rehearsal, talkbacks, and audience reception. A textual analysis of the play and a conceptual analysis of the production suggest that the transnational translation of the play occurred from Canada to Palestine and within Palestinian communities as audiences in different cities reacted in remarkably different ways. In Hebron, the audience responded to the engagement with settlers and the predominant presence of the Goldstein massacre in the end of the play. In Bethlehem, political issues of security coordination dominated the discussion. The mixed Israeli-Palestinian audience in Jaffa reacted in similar ways to the Canadian audience in Ottawa, focusing on the rift between religious and secular Israel. In several cities, the production experienced its own diverse transnational experience, reflecting the Canadian origins of the play, its hybridity in production, its international appeal, and its local significance. In this paper, I outline the mechanisms and challenges of the production through a methodical description, analysis, and critique of the process that led to opening night in Bethlehem’s Dar Al-Kalima, and closing night at Al-Rowwad. From the checkpoint to closing night, I recall a road map for such successful partnerships, while revealing the inevitable clashes of values that take place in transnational cultural productions.

“Crafting Native Idioms: Contemporary Indigenous Playwrights in Canada and Globalization.” Marc Maufort (University of Brussels, Belgium)

Contemporary Indigenous theatre in Canada offers an ideal vantage point from which to examine the ways in which Native playwrights have reinvented traditional Euro-American dramatic realism so as to assert the uniqueness of their culture in today’s “global village.” Through such a reinvented stage realism, they seek to avoid the homogenizing impact of globalization and offer a plurality of definitions of what Native aesthetics can mean, thereby resisting the Western tendency to ghettoize Native writing in rigid literary categories. The innovative ways in which Native playwrights forge these localized idioms remains a hitherto understudied form of resistance against globalization. The three case studies of this paper examine these idiomatic aesthetic devices in detail, contrasting works by Marie Clements, Tomson Highway and Kevin Loring. Marie Clements blends dramatic art and photography in her recent *The Edward Curtis Project: A Modern Picture Story*. In *Ernestine Shuswap Gets Her Trout*, Tomson Highway uses language in such a way as to encode the special bond between Native people and the land. In *Where the Blood Mixes*, Loring resorts to magical realism in order to enact the identities of his Native community.

Paradoxically, globalization also facilitates the creation of such localized idioms. Indeed, it enables international partnerships. As the last part of the paper indicates, New Zealand Maori/Pacific Islander playwright Miria George has developed her innovative play *Urban Hymns* in collaboration with the Toronto-based Native Earth Performing Arts. The example of Canada thus can be extended to various regions of the globe, as Aboriginal playwrights use dramatic form to gain cultural empowerment.

3:45pm — break

4:00pm

a) Canadian Theatre in Broken English:

Fine Arts 103

On Exiles, Outsiders, and Immigrants in Canadian Theatre Today (to 5:30pm)

Curated Panel Moderator: Yana Meerzon

**“Railway Plays in Canadian Theatre: Asian Canadian Perspectives.” Eury Colin Chang
(University of British Columbia)**

Vancouver maintains its status as Canada’s largest port city and the cultural and economic gateway to the Pacific Rim. While Asian migration has heavily influenced the cultural demographics of the city, many of the larger state-funded regional theatres in Vancouver still maintain what can only be called Eurocentric programming choices, favouring plays and stories imported from the United Kingdom and the United States. Fortunately, a number of independent theatre companies are helping to increase the representation of the city’s diverse population onstage. In particular, there has been a blossoming of stories that represent experiences that are often outside of the “mainstream”. This paper will argue that many Asian Canadian playwrights have reiterated the experience of their pioneering ancestors by focusing on the railway. By focusing on such an iconic event - that is, the construction of the railway - these plays connect the immigrant to larger issues such as nation-building, citizenship, and race relations. How do such plays represent the immigrant, the outsider? As the worker, the oppressed, or simply as a pioneer who did what was necessary? I will focus on three particular case studies, all written by Vancouver-based playwrights, that showcase how Asian Canadians migrants actually lived and how Asian Canadian actors continue to be represented onstage. This topic is increasingly relevant and highly debated as “minoritized” theatre artists continue to tackle issues such as contemporary, “colour-blind” casting, and the broad-based representation of diversity and citizenry on Canadian stages.

**“Foreign Accent Syndrome Play: Who Can Sound Differently on Toronto Stages and Why?”
Cynthia Ashperger (Ryerson University)**

This paper will analyze the issues surrounding the representation of the audible minority and the relationship between English pronunciation and stage identity in contemporary Toronto theatre scene. While the plight of the visible minority actor has been made public and found a positive response within the main-stream employers the audible minority actor has not had the same fate. The paper will attempt to answer why hasn’t the surge of Canadian language diversity been reflected within the theatrical institutions. It will also examine why is the audible minority character such a rare commodity in contemporary playwriting? While one in five Canadians—some 6.6 million people speak a language other than English or French at home Canadian theatre does not reflect even marginally this kind of diversity in its casting. While in Toronto 32.2 percent of the population speak an immigrant language at home the audible minority characters written for the Toronto stage represent a tiny fraction of this number. When different sounding actors and/or characters appear upon the stage they commonly do so as the archetypal immigrants, in that the themes they explore have to do with otherness expressed through national identity. What are the reasons that audible minority is so strongly perceived through its national identity and at the expense of many other possible themes. The paper will use experiences of a twenty-five year career of a Caucasian audible minority actor and include examples of this actor’s casting both in a traditional (accented) and non-traditional (not defined by the accent) roles. The starting point for this will be this actor’s newly written musical comedy which explores the above theme.

“Participatory Research: A journey of Discovery.” Lina de Guevara (PUENTE)

For the purposes of this abstract I’ll consider community based participatory research as an approach to research that is founded on a commitment to sharing power and resources, and working towards beneficial outcomes to all participants, especially communities; that is, groups of people who share something in common, e.g. a locality, ethnicity, identity, interests or practices.

The topic of my paper is participatory research in intercultural applied theatre.

The problem I will address is the variety of participatory research techniques required by Intercultural Theatre as compared with the approach used in traditional mainstream theatre. I believe that no single set of research techniques can be applied to the preparation of applied theatre productions. The theme of the play, the group involved, the purpose of the project, and other factors require different sets of techniques, chosen from interviews, storytelling circles, playback and image theatre workshops, theatre forums, discussion groups, acting games, etc. This will be illustrated with examples taken from plays directed by de Guevara and produced by PUENTE Theatre over a 22 years period, ranging from community plays to solo shows.

3:00pm-5:00pm

Uptown Mall, Building 11 (3561 Blanshard St.)

From the Heart: Enter into the Journey of Reconciliation by Will Weigler (University of Victoria)

Meeting at the Phoenix Theatre Lobby and traveling *via* public transportation, this free tour will take participants to see the 14,000 sq. ft. immersion theatre labyrinth for the community-devised show *From the Heart: Enter into the Journey of Reconciliation*, produced and directed by Will Weigler (PhD, University of Victoria) in partnership with VIDEA: A BC-based International Development Education Association, and ICA: The Inter-Cultural Association of Greater Victoria. The tour will be followed by an overview of the project, which gives voice to the role of non-Indigenous Canadians in building reconciliation with Aboriginal communities. If desired, Bus 30, 31, 70, 71 will get delegates down to the Empress (or downtown in general) after the presentation.

7:00pm-11:00pm

CATR/ACRT Banquet

Fairmont Empress Hotel's Crystal Ballroom

Our annual Banquet is held this year in the Fairmont Empress Hotel's Crystal Ballroom in downtown Victoria, located at 721 Government St. (phone: 250-384-8111).



What, a play toward? I'll be an auditor,
An actor too . . .

(A Midsummer Night's Dream)

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Day 4: Tuesday, June 4

9:00-10:30am

Keynote: Juliana Saxton (University of Victoria)

George

“Plus ça Change....”

Introduction: Monica Prendergast (University of Victoria).

Sponsor: Theatre Research in Canada (Marlis Schweitzer, Editor)

Juliana Saxton, professor emeritus, Department of Theatre, University of Victoria, is an international master teacher, keynote speaker and co-author of a number of texts, most recently, *Applied Drama: A Facilitator's Handbook for Working in Community* (Intellect, 2013). A lifetime in theatre is context for an idiosyncratic overview of “What’s up now?”

10:30am — break

10:45-12:15pm

a) Child’s Play: By Youth, For Youth, Like Youth

George

Open Panel Moderator: Cam Culham (University of Victoria)

“Playing with signs at the edge of sense: a cognitive perspective.” Christopher Jackman (University of Toronto)

In Jacques Lecoq’s scholarship on jeu (or “play”), he exploits an overlap of meanings between drama, games, and children’s play (Lecoq 191). Whether in a rehearsal room or a sandlot, play lets us alter the conditions of our experience with the world; it is the imaginative embodiment of the possibilities those novel conditions might afford. When two people are playing together, identities are created, enforced, and transformed just as the rules governing those transformations are themselves hashed out through practice. It is also remarkably flexible in its incorporation of signs: a broomstick can invoke a horse as readily as two coconut halves clapping together. Child psychologist Lev Vygotsky calls play “a dynamic and complex ... interactive form of social imagination” (John-Steiner *et al.* 11), where participants co-create its representational and behavioural “logic.” For this paper, I will demonstrate that a cognitive model of play can offer a generative and rigorous account for theatrical signification: § I will introduce the enactivist model of perception, which suggests that we perceive the world in terms of the possibilities for action it affords to us, and recognizes the precedence of affect and intuition to conceptual knowledge. This casts both actor and spectator as embodied, active participants in the theatre event, whatever the conventional framework. § I will adopt Seitz’s theory of basic metaphor as an alternative to cognitive linguistic models of conceptual blending. Seitz’s metaphors are preconceptual linkages rooted in cross-modal perception, and facilitate real-time experiences according to “metaphorical” contingencies that aren’t themselves objects of our conscious thought. § I will describe play as an autonomous system of intersubjective coordination, sustained by increasing complexity in the insights it affords participants. Though I will primarily focus on physical and improvisational play, I will also indicate wider applications to traditional audience-actor relationships with reference to the National Theatre of Great Britain’s *War Horse*. This will show that a cognitive perspective of representational play foregrounds experience, intuition, and openness to possibility, whatever the conventional idiom.

“Dance, Landscape and Empathetic Child Spectators.” Heather Fitzsimmons Frey (University of Toronto)

Theatre for Young Audiences (TYA) is an area of theatre research that is systematically understudied and marginalized by theatre scholars, even though hundreds of thousands of Canadian children see TYA annually. Dancing, performing bodies are a tool TYA practitioners often use to create on-stage worlds in order to both construct an imaginary landscape that the audience could not otherwise access, and to help the audience navigate the fictional space. TYA artists have often explained to me that dance allows children to experience the world of the play for the duration of the performance very effectively: some months ago I became curious as to how. Combining information from personal interviews with TYA directors and choreographers from across Canada, and a wide range of theoretical ideas (kinesthetic empathy and mirror neurons, child and dance spectatorship, space, and ways dance can engrave culture onto a dancer’s body), this paper suggests a conceptual “theoretical tower.” Specific performances are bounced off the tower to test its stability. For the purposes of this conference, I will focus my examples on performances that address ethnic or cultural heritage. Since most Canadian schools still engage with Canada’s official multiculturalism policy, these plays are widely sought out by educators. The ethnic heritage focus raises additional issues about exoticization, stereotyping, and cultural reduction, which problematize the connections I make between dance, landscape, and child spectators.

Curated Panel Moderators: Francine Chaîne (Université Laval) and Louise Forsyth (University of Saskatchewan)

“Pol Pelletier 14 Femmes rapatriées (14 Women Repatriated): Repatriating Culture” / “Pol Pelletier 14 Femmes rapatriées; on rapatrie sa culture.” Gail Hanrahan (University of Lethbridge)

From November 14 to December 10, 2012, Pol Pelletier occupies the Sainte-Brigide-de-Kildare Church in the heart of the village in Montreal for a series of events entitled: I am a revolution! “I call them revolutionary activities. I want to revive popular theatre as in the middle ages, in front of the churches and on the public squares. Come with your chairs, and your animals! Bring your lunch and your cushions!” Among these activities, the December 6th offering, 14 Femmes rapatriées (14 Women Repatriated), to commemorate the young women killed at École Polytechnique on the same date in 1989. Pol and the participants of her École Sauvage (Wild school, or School in the Wild) make public for the first time an exercise usually reserved for the class studio, through which it is hoped the collective unconscious of the participants, both public and students/interpreters, will be brought to life. Did it succeed? A discussion ensued with the public that night, and among Pol and her students a few days later, to respond to the experience of the performance.

Du 14 novembre au 10 décembre 2012, Pol Pelletier occupe l'Église Sainte-Brigide-de-Kildare au cœur du village à Montréal pour une série d'événements qui ont pour titre **Je suis une révolution!** «Je les appelle des activités révolutionnaires. Je veux faire renaître le théâtre populaire comme au Moyen Âge, sur le parvis des églises et les places publiques. Venez-vous installer avec vos chaises et vos animaux! Amenez vos lunchs et vos coussins!» Parmi ces activités, le spectacle du 6 décembre intitulé **14 Femmes rapatriées**, commémore les jeunes femmes tuées à l'École Polytechnique la même date en 1989. Pol et les participantes de son École Sauvage rendent public pour la première fois un exercice habituellement présenté en atelier qui a pour but de faire émerger l'inconscient collectif des participants, tant du public que des élèves/interprètes. A-t-on réussi? Une discussion s'ensuit avec le public le soir même, et entre Pol et ses élèves quelques jours plus tard, pour témoigner de l'expérience.

“Bashir Lazhar by Évelyne de la Chenelière: The Tenacity of Words in Conflict with Society in Moral Shreds” / “Bashir Lazhar d'Évelyne de la Chenelière : la ténacité des mots en conflit avec les brisures du social.” Louise Forsyth (University of Saskatchewan)

The play by de la Chenelière *Bashir Lazhar* (2002) is the monologue of a man who no longer has his place in human society and who is, as a result, without relations with others. The urgency of the words he addresses to the theatre public is that much more extreme as a result. The play is a powerful display of his solitude, the sorrow caused by memories of irreparable losses, and the extreme unease he feels when he tries, unsuccessfully, to place himself on the same discursive and moral wavelength as his interlocutors. A political refugee of Algerian origin in Montreal whose status has been declared illegal, who makes the best possible effort to fulfill the requirements of the position of replacement teacher, Bashir Lazhar speaks through flashbacks in the course of the play to several absent people who are imposing his terrible marginality.

Despite the somewhat humorous uncomfortable moments between Bashir Lazhar and his students—constantly present in the mind of the teacher even though they remain invisible on stage—the love and respect he feels for the children are striking. Right from the first line, the priority he gives to communication with them is obvious. This priority provides the central thematic structure of the play: the honest use of words.

La pièce de théâtre de la Chenelière *Bashir Lazhar* (2002) est le monologue d'un homme qui n'a plus sa place dans la société humaine et qui est, par conséquent, sans rapports avec autrui. L'urgence des paroles qu'il adresse au public théâtral est d'autant plus extrême. La pièce met puissamment en évidence sa solitude, la douleur occasionnée par des souvenirs de pertes irréparables, et le malaise extrême qu'il éprouve quand il essaie, sans succès, de se mettre sur la même longueur d'ondes discursives et morales que ses interlocuteurs et interlocutrices. Réfugié politique à Montréal d'origine algérienne, classé comme illégal, qui fait de son mieux pour remplir les exigences du poste d'enseignant remplaçant, Bashir Lazhar s'adresse au cours de la pièce moyennant des retours en arrière à plusieurs personnes absentes qui lui imposent sa terrible marginalité.

Malgré les contretemps plutôt humoristiques entre Bashir Lazhar et ses élèves—constamment présents à l'esprit de l'enseignant bien qu'ils restent scéniquement invisibles—l'amour et le respect qu'il porte aux enfants sont frappants. Dès la première ligne, la priorité qu'il accorde à la bonne communication avec eux est évidente. C'est cette priorité qui sous-tend la thématique principale de la pièce : l'emploi honnête des mots.

“La Troupe du Jour and Le Cercle des écrivains: A Structure for Dialogue” / “La Troupe du Jour et le Cercle des écrivains: structure favorisant le dialogue.” Francine Chaîne (Université Laval)

La Troupe du Jour de Saskatoon a mis en place le Cercle des écrivains réunissant principalement des auteurs dramatiques depuis dix ans. S'inscrivant dans une structure d'échange et de partage, le Cercle des écrivains a comme particularité de réunir des auteurs rendus à différents moments de leur carrière, des débutants aux auteurs professionnels. Ils acceptent de présenter le processus de création de leur travail, d'être témoins de ceux des autres et d'échanger sur ce qui est présenté. L'écriture qui est normalement une pratique nécessitant l'isolement devient dans le Cercle, une pratique à caractère

performatif, qui se lit à haute voix, qui s'entend. Ce lieu de travail, d'écoute et de prise de risques partagés, nécessite la présence d'un accompagnateur sensible pour que cela advienne. Ian Nielson anime le Cercle depuis sa création (?), il a la capacité de favoriser un espace d'écriture et de parole entre les différents auteurs. Dans le cadre d'un projet de recherche CRSH (2010-2013), nous avons rencontré des auteurs du Cercle qui s'apprêtaient à présenter des extraits de leur récente création dans au Festival découvertes / Discovery Festival, qui en était à sa deuxième année d'existence. Des entrevues semi- dirigées nous ont permis de mieux comprendre cette pratique de création individuelle qui fait appel aux autres, pratique dialogique permettant de réunir des auteurs attentifs à leur processus de création et à celui des autres pour que la parole advienne, celle des personnages en action.

La Troupe du Jour in Saskatoon set up *Le Cercle des écrivains* ten years ago. It brings together playwrights, authors and people who have a desire for writing. *Le Cercle* encourages open discussions and collaboration among participants, professional or not, who are at different stages in their writing career. All participants agree to share their creative process and their current writing with the others. Writing is normally a solitary practice but in the *Cercle's* case it is as much a collective as a solitary activity, where participants read aloud and listen to others' work; it is a place to take risks with confidence. The presence of a leader is essential in this context, and Ian Nelson has been a sensitive mentor since the beginning of *Le Cercle*. He has the ability to open space for writing, for discussing and generating mutually constructive feedback. As part of a SSHRC project (2010-2013), we met *Le Cercle's* authors before they presented excerpts at the second Festival Découvertes / Discovery Festival (2012) in Saskatoon. Semi-directed interviews were made with authors, and their leader made it possible for us to grasp the characteristics of the dialogical process for writing that brought words to artistic and theatrical life in such a unique format as *Le Cercle des écrivains*.

c) @ the Edge of Canadian Theatre Practices: Gender, Age, Dis/Ability

Fine Arts 103

Open Panel Moderator: Kirsty Johnston (University of British Columbia)

“In the Theatre of Excess: Sky Gilbert and the Commodification of HIV/AIDS in Canada.” Dirk Gindt (Stockholm University)

The proposed paper analyzes how playwright and activist Sky Gilbert, one of the key figures and most controversial personalities in contemporary Canadian theatre, explores the continuing challenges posed by HIV/AIDS for the lesbian/gay/bisexual/transgender community in the twenty-first century. The paper devotes particular focus on the commodification of HIV/AIDS, not least by the pharmaceutical industry whose aggressive marketing campaigns of protease inhibitors have invaded the gay villages of Canadian urban centers. In tandem with these cynically commercial interests, as a community we are still faced with limited cultural representations of LGBT people with HIV/AIDS and find ourselves constantly under pressure to fit into and be assimilated by a neoliberal economy with its unholy trinity of individualism, depoliticization, and consumption—at the expense of community activism and solidarity. Gilbert's dramatic characters, the paper argues, attempt to resist this commodification and assimilation into neoliberal modes of consumption by unapologetically living out their queer sexuality. They celebrate outspokenness as opposed to complacency, shame as opposed to pride, and excess as opposed to moderation. In the process, they explore complex issues such as the criminalization of HIV, consensually unprotected sex, or the controversial theories of the so-called AIDS dissident movement, associated with biologist Peter Duesberg, that questions the link between HIV and AIDS.

“Dissolving the Edges: Challenging Age Binaries by Viewing King Lear in Temporal Depth.” Julia Henderson (University of British Columbia)

Constructs like 'edginess', 'cutting-edge', and 'living on the edge' are typically linked to youth. When yoked to old age, 'the edge' is most often constructed as an undesirable barrier, a point of no-return. We speak of being 'over the hill', 'slipping over the edge' or being 'on the brink of death'. Western theatrical representations of old age most often show older adults as on the edge of health about to descend into illness, on the edge of sanity about to descend into madness, on the edge of productivity and self-sufficiency about to descend into dependency, and on the edge of life about to experience death. But theatre also has great potential to re-imagine ideas about aging and old age. One way to breakdown ageist stereotypes is to challenge binary categories of age or dissolve the edges, which Anne Davis Basting and other postmodern theorists do by demonstrating age's inherent performativity. However, Basting has also challenged postmodern discourses that, concerned not to understand time as simply progressive and linear, dismiss the idea of ageing as the embodiment of time. In the face of this criticism, Basting insists that there can still be a postmodern poetics of the ageing body that acknowledges its temporal component. She outlines a provocative Model of the Body in Temporal Depth. As a doctoral student investigating performances of old age in contemporary theatre, I have been exploring Basting's model in relation to other productions and in this paper I offer an analysis of Shakespeare's *King Lear* by Honest Fishmonger's Coop in Vancouver, Canada.

“An Analysis of Canadian Mixed-Ability Theatre Companies Working with Individuals with Intellectual Disability.” Ashley McAskil (Concordia University)

Currently there are very few theatre groups in Canada that work with individuals with intellectual disability for purely artistic purposes. Theatre troupes/companies that work with individuals with intellectual disability struggle to gain recognition as a theatre group, even among inclusive arts organizations and specifically within the Disability Arts movement (a term used to describe the work of artists with disabilities in Canada). Needless to say, although the work of current mixed ability groups is

therapeutic in different ways, they share the primary aim of giving individuals with disability an opportunity to participate in the arts outside of a purely therapeutic context. Through a series of interviews with artistic directors and participants of mixed-ability theatre companies comprised of members with/without intellectual disability, this paper will explore the challenges these companies are faced with when defining themselves as artists.

12:15-1:00pm

Buffet Lunch (provided)

Phoenix Theatre

1:00-4:00pm

a) Upsurges of the Real (Part 2)

George

Seminar Organizer: Jenn Stephenson (Queen's University). *Participants:* Catherine Graham (McMaster University), Isabel Stowell-Kaplan (University of Toronto), Kimberly Richards (University of Calgary), Johanna Lawrie (University of Toronto), Donia Mounsef (University of Alberta), Matt Jones (University of Toronto), Jordana Cox (Northwestern University), Emily St-Aubin (University of Alberta), LJ Nelles (York University), Kelsey Jacobson (Queen's University), Nicole Edge (University of Calgary), Diana Manole (Trent University).

As David Shields notes in his manifesto *Reality Hunger*, "every artistic movement from the beginning of time is an attempt to figure out a way to smuggle more of what the artist thinks is reality into the work of art" (3). In the last decade or so, artists in varying disciplines have responded to this perennial challenge of presenting reality by including larger and larger chunks of actual "real" stuff into their works. Theatre, however, constitutes a special case, because any staging of "real" elements is complicated by the core operation of the theatrical frame, which is to take a real thing (an actor) and turn it into a fictional thing (Hamlet). This essential fictionalizing property of theatre presents significant challenges to the representation and perception of real objects as "real."

This seminar "Upsurges of the Real part 2" aims to parse out the complex and sometimes ambiguous relationships of "reality" and fiction in what we might term reality-based or "documentary" theatre. From the analysis of the ontological status of these elements, it will be possible to connect various strategies for representing the "real" to the invariably overt politically or socially-activist intentions of these documentary works. Picking up from the fruitful work done by the participants in last year's "Upsurges of the Real" seminar, the aim of this sequel is to extend our previous work but also to refine the focus of the group specifically toward the staging of actual material in performance. This version of the seminar has two specific objectives: 1) to bring together scholarly work in a variety of reality-based performance genres (site-specific, documentary, verbatim, autobiography) so that their strategies for managing the real can be compared 2) to begin collectively to develop a poetics of reality-based performance.

b) Dancing at the Edge: Moving (in the) West

McIntyre

Seminar Organizers: Alana Gerecke (Simon Fraser University) and Peter Dickinson (Simon Fraser University). *Participants:* Sima Belmar (UC Berkeley), David Garfinkle (MacEwan University), Alana Gerecke (Simon Fraser University), Jia Wu (St. Mary's College).

Part historical recovery project, and part demonstration of the liveliness of and continuities between contemporary Pacific Rim movement practices, practitioners, and festivals, the subject of this proposed seminar is dance in British Columbia, and along and beyond the west coast of North America more generally. Taking as our point of departure both the material site of this year's CATR Conference, and the overall Congress theme, we are seeking to initiate a dialogue on the places of dance's performance, as well as on dance's performances of place. In the same way that the recent Pacific Standard Time exhibitions in LA and Southern California forced a radical reconceptualization of the accepted east coast/trans-Atlantic narrative of modern art (including performance art) in North America, we are suggesting that a focus on dance-making and presentation on the west coast will generate similarly fresh perspectives on the continental and oceanic "drift" of modern and postmodern dance, whose New York and Toronto epicenters have long been taken as hemispheric givens. Additionally, in soliciting papers addressing an array of forms, styles, histories, and regions—including important Aboriginal and Asian influences—we aim to demonstrate the diversity and complexity of west coast movement practices and audiences, challenging presumptions both about their "newness" and their "isolation." While emanating from our own individual research interests, this seminar is timely for a number of additional reasons specific to the local dance and performance scene in BC's Lower Mainland: Vancouver's Dancing on the Edge Festival, the oldest such festival in Canada, will be celebrating its 25th anniversary in 2013; the Scotiabank Dance Centre, a flagship facility and resource centre for the dance profession and the public in BC, recently celebrated its own 10th anniversary; and a resurgent Ballet BC, together with other internationally recognized companies and choreographers (e.g. Crystal Pite and Kidd Pivot), and a lively traffic between dance and theatre artists compositionally and dramaturgically, suggests that creative movement of all sorts is thriving in the region, even in the face of continued funding woes and critical neglect from the rest of Canada. Finally, as scholars who work between theatre and dance, we hope to use this seminar as a way to encourage increased participation and exchange between dance scholars and practitioners in CATR.

c) Adaptive Pedagogies

Fine Arts 103

Seminar Organizers: Barry Freeman (University of Toronto) and James McKinnon (Victoria University of Wellington). **Participants:** Joel Benabu (University of Ottawa), Patrick Finn (University of Calgary), Rebecca Harries (Bishop's University), Robin C. Whittaker (St. Thomas University).

At CATR 2012, the "Chasm or Crossroads?" seminar brought together a group of scholars based in Canada, the US, and New Zealand to discuss how to bridge what our colleague Glen Nichols describes as the chasm that has been driven between teaching and research in the academy." Each participant committed to carrying out a project designed to link teaching and research in their classrooms and to participating in an online discussion in the six months leading up to the conference; and at the conference we shared some of our work with the CATR community. Building on the success of this venture, I propose a new, improved version for 2013, which will be more structured, more ambitious, and more engaged with scholarship on teaching and learning.

This seminar seeks productive and innovative ways of reintegrating teaching and research by exploiting the fact that our discipline—to a much greater extent than most—constitutes not only a field of knowledge to be taught and researched, but also a *medium* for both teaching *and* research. Moreover, it will encourage participants to think reflexively about the innovative experiments we already when we plan or deliver new material—but which, in the absence of a formal opportunity to reflect and discuss with colleagues, we often neglect to document, evaluate and disseminate.

As in 2013, participants will focus on building bridges between teaching (and learning) and research in post-secondary theatre contexts, and will share resources and discuss ideas using a blog. This year, though, we will put more emphasis on engaging with scholarship on teaching and learning, and on contributing to that research as individuals and as a group. We will continue to host an open discussion with the CATR community, but we will also focus on developing individual research outputs that link theatre, teaching, and learning.

4:15pm — break

4:30pm

Closing Remarks

George

Stephen Johnson (CATR/ACRT President, University of Toronto)



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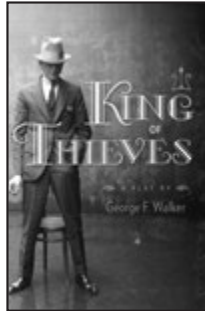


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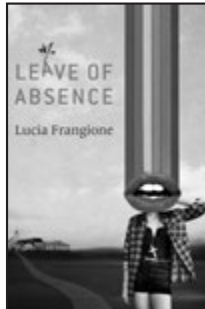


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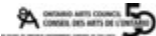
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and Dodger Productions with Kardana Productions | Directed by Des McAnuff

THE THREE MUSKETEERS

by Peter Raby | Adapted from the novel by Alexandre Dumas | Directed by Miles Potter

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/Crypto/, directed and performed by
Bradley High (MA 2011, Current PhD
candidate) Photo by Laura Levin

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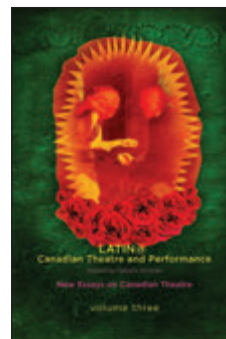
rich and rigorous academic program. It offers courses in dramatic literature, dramaturgy, theatre and performance theory and history, acting, production, design, directing, and playwriting, and puts a strong emphasis on the interrelation between the academic and the practical aspects of theatre studies.

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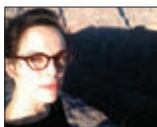
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