A man with a beard, wearing a brown long-sleeved shirt and dark pants, stands on a small wooden platform on a stage. The background is a dark, textured wall, possibly covered in black plastic or a similar material, with several vertical and diagonal blue light tubes illuminating the scene. The overall atmosphere is dramatic and artistic.

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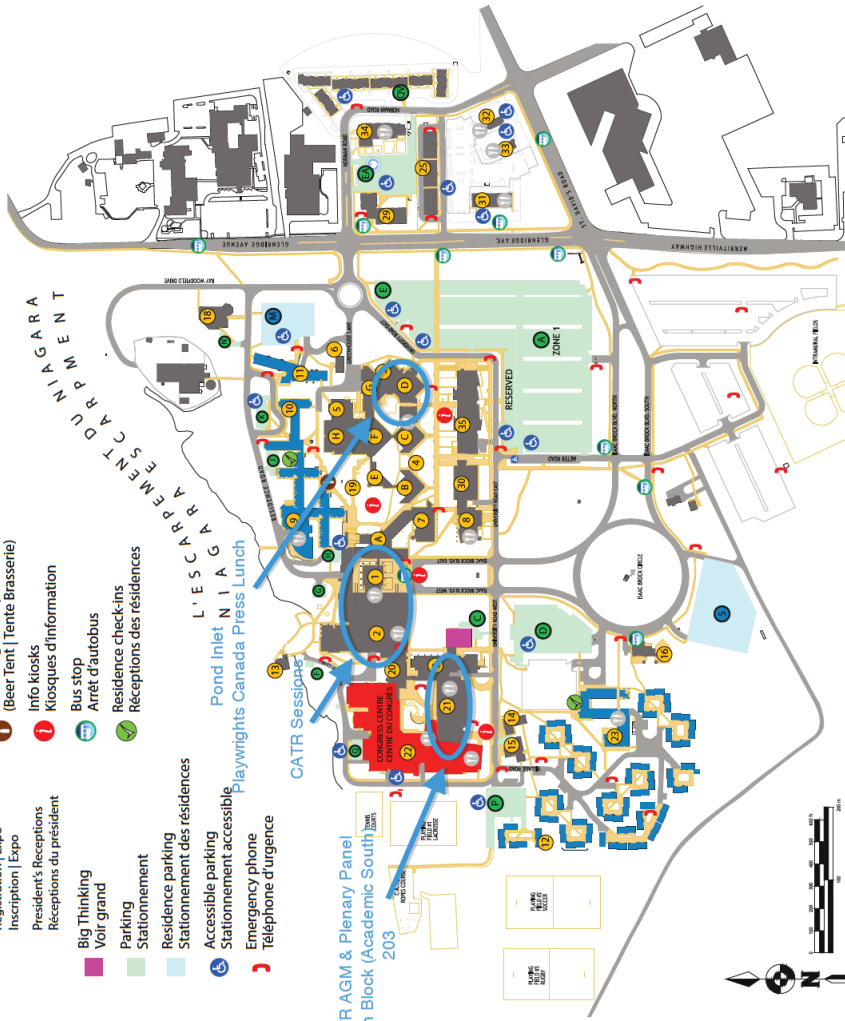
May 24-27, 2014

CONGRESS OF THE HUMANITIES AND SOCIAL SCIENCES
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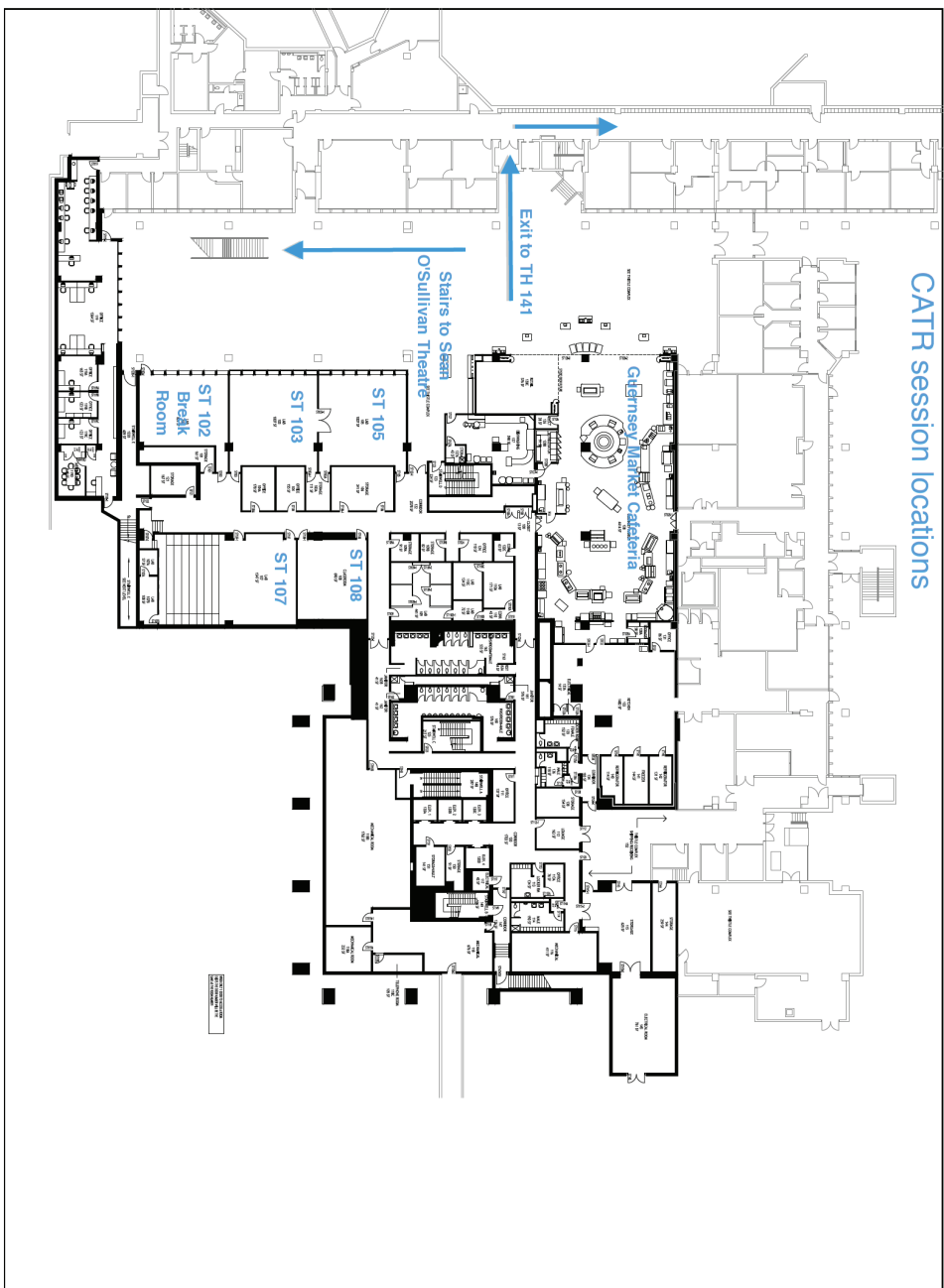
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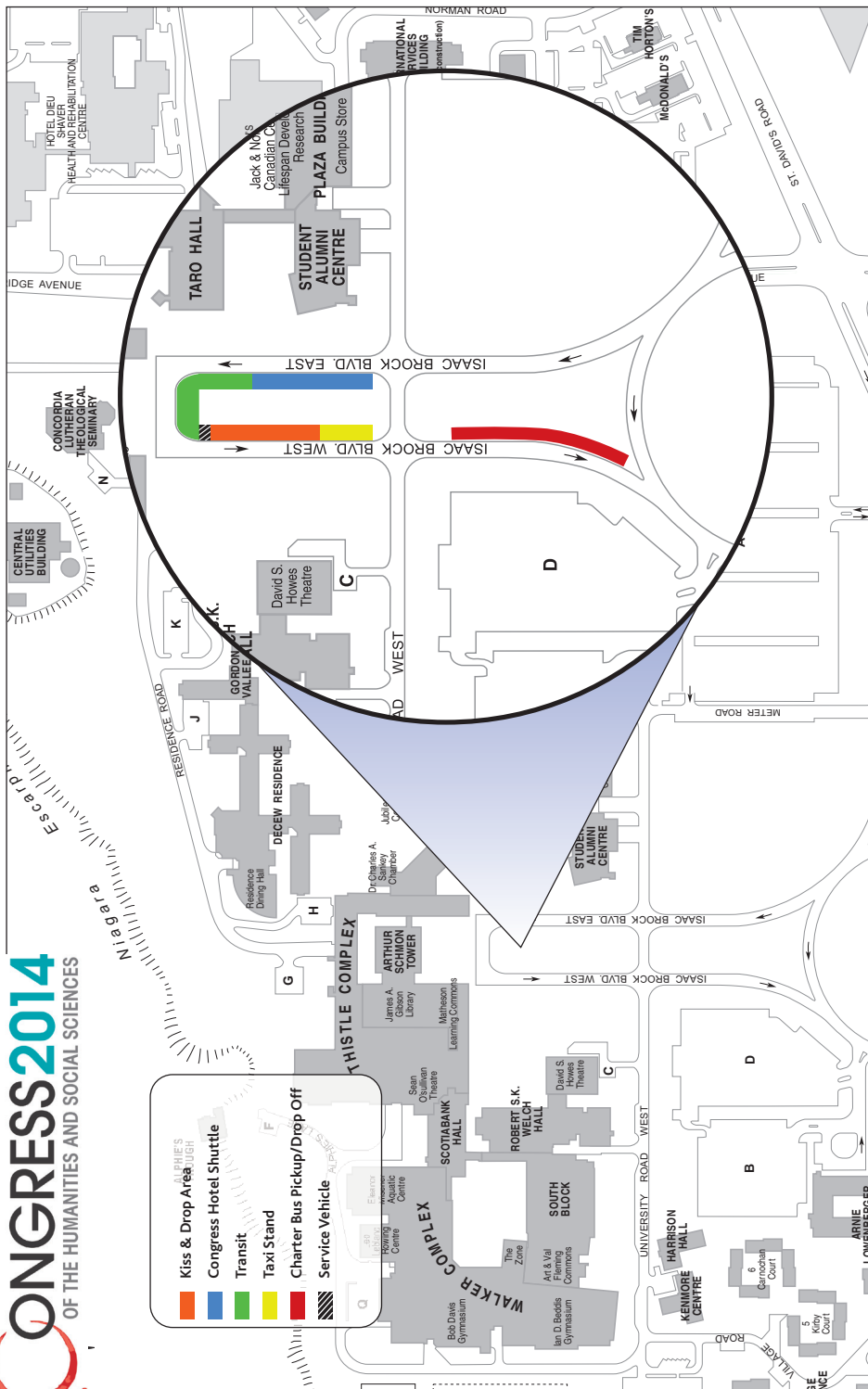
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| 4 | Thistle Complex | 4 | Knowledge on Tap
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Modern Drama Online is a fully searchable electronic resource, featuring a complete archive of regular and special themed issues. The archive contains over 3000 articles and reviews dating back to 1958.

Recently added to *Modern Drama Online*

Alisa Roost, "Remove Your Mask": Character Psychology in Introspective Musical Theatre – Sondheim's *Follies*, LaChiusa's *The Wild Party*, and Stew's *Passing Strange*

Louise LePage, Rethinking Sarah Kane's Characters: A Human(ist) Form and Politics

Barbara Fuchs, Ventriloquist Theatre and the Omniscient Narrator: *Gatz* and *El pasado es un animal grotesco*

Erinç Özdemir, The Chronotopic Dynamics of Ibsen's *Pillars of Society*: The Triumph of Industrialism, or How Drama Becomes History

James M. Cherry, Parody, E.E. Cummings, and the Twentieth-Century Rebuilding of *Uncle Tom's Cabin*

Courtney Elkin Mohler, "A Little History Here, a Little Hollywood There": (Counter-) identifying with the Spanish Fantasy in Carlos Morton's *Rancho Hollywood* and Theresa Chavez's *L. A. Real*

Theatre Research in Canada Recherches théâtrales au Canada

Theatre Research in Canada is the peer-reviewed, biannual journal of the Canadian Association for Theatre Research. Published since 1980, we present a broad range of historical and critical scholarship on theatre as a multidisciplinary art in a Canadian context.

Recherches théâtrales au Canada publie des articles en français et en anglais portant sur le théâtre dans le contexte des cultures canadienne et québécoise.

NOTE : An annual CATR membership includes an annual subscription to TRIC!



President's Message

Welcome to the 2014 CATR/ACRT conference! I look forward to spending time with you all during these next four exciting days! My thanks to our hosts at Brock for their generosity and support over the past year, and to all of those involved in organizing this year's events—the seminars, panels, talks, keynotes, lunches, banquets, field trips, and the hundred other things that make it possible for us to engage with each other about our work, to celebrate the achievements of our colleagues, to raise a glass in relaxed conversation, and to get to know each other better. I'm ready to greet the summer after this particularly long winter, and I can't think of a better way to do it. Enjoy!

Stephen Johnson
President, CATR/ACRT

The CATR/ACRT Awards

The CATR/ACRT congratulates all of the Association's 2014 award recipients. The 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 "emerging scholar" as a graduate student or someone who has been out of graduate school for less than five years.) This year, four awards were announced in advance of the conference.

Theatre and performance in French: **Michelle MacArthur** (Grand Prairie Regional College), for "Historiographing a Feminist Utopia: Collective Creation, History, and Feminist Theatre in Canada."

International theatre: **Benjamin Gillespie** (Graduate Centre, CUNY) for "Virtuosic Labouring: Queer Embodiment and Administrative Violence at the Canadian/U.S. Border"

Theatre practice: **Ashley McAskill** (Concordia University) for "Reconfiguring the 'Disabled' Artist: Tender Mediations in *Portraits*, a Theatre Terrific Fringe Production"

Intercultural theatre: **Matt Jones** (University of Toronto) for "'Murderers, Scumbags' and Victims: Representing Non-Westerners in Theatre of the War on Terror"

CATR/ACRT 2014 Schedule Overview

Friday, May 23rd

1:30	Plaza 501C	CATR/ACRT Executive Meeting
6:00	Downtown	Executive Dinner , The Merchant Ale House
6:00	Downtown	Pub Night hosted by Work/Life Balance Caucus , The Merchant Ale House

Saturday, May 24th

9:00	SOS Theatre	Opening welcome
9:15	SOS Theatre	Keynote address. Professor Jen Harvie
10:45	ST 108	Open panel. Spaces of Conflict Jones, Thistle, Jackman
	ST 105	Curated panel. <i>The Trentenaires' Dramaturgy</i> Larrue, Constant, Guay
	ST 107	Curated panel. <i>Queer Traversals</i> Low, Halferty, Bird, Gluhovic, Zisman
12:30	South Block 203	Plenary panel. How Can Theatre and Performance Studies Thrive in the Corporatized University? Filewod, Finn, Freeman & Gallagher, Johnson
2:15	TH 141	Seminar. <i>Articulating Artistic Research</i> Barton et al.
	ST 105	Seminar. <i>Performance History</i> Johnson, Barker, Davis-Fisch, et al.
	ST 108	Open panel. <i>Improvisation, Embodied Learning, and Cultural Practice</i> Kivisto, Sider, Spring
4:00	ST 107	Open panel. <i>Human Rights and Touristic Stages</i> Batchelor, Bennett, Chang
8:00	SOS Theater	<i>Khalida</i> by David Fancy

Sunday, May 25

9:00	ST 107	Open panel. <i>Verbatim Theatre, Performance Research, and Autoethnography</i> Stephenson, Houston, Gallagher & Wessels
	ST 108	Open panel. <i>Performances of Excess and Redress</i> Vosters, Manole, Mackenzie
	TH 141	Praxis session. <i>RSVP and the Super Media Peer</i> Raby
10:45	ST 103 ST 108	TRIC Executive Meeting
	ST 107	Open panel. <i>Performing Dis/ability</i> Fernandez, McAskill, Leadley
	TH 141	Curated panel. <i>(Re)Imagining Canadiana in the United States</i> Eaket, Kuling, Gillespie
		Roundtable. <i>Solutions for Actor Training in English Canada</i> Fancy, Magnat, Belshaw, Neuerburg-Denzer, Julien, Alexandrowicz
12:30	Pond Inlet	Playwrights Canada Press Lunch
2:15	TH 141	Seminar. <i>To Foreign Shores!</i> Meerzon et al.
	ST 105	Seminar. <i>Blogging in/and Performance</i> MacArthur, Rollie, et al.
	ST 107	Open panel. <i>Cultural Nationalisms in Canadian Performance History</i> Lindgren, Boye, Davis-Fisch
4:00	ST 107	Open panel. <i>Historical Constructions of Race, Gender, and Sexuality</i> Keleta-Mae, Barker, Gindt
5:00	Congress Centre (Walker Complex)	President's Reception
3:45, 4:45, 5:45		Buses depart for the Shaw Festival Buses depart from Isaac Brock Boulevard West in front of the Arthur Schmon Tower
10:45, 11:45		Departure times from Niagara-on-the-Lake to Brock University Pick-up at Shaw Festival Theatre, 10 Queen's Parade, Niagara-on-the-Lake

Monday, May 26

9:00	ST 107	Open panel. Performance, Commerce, and Politics Cesare Schotzko, Hanson, McLeod
	ST 108	Open panel. The Audience is the Thing Riley, Smith
	TH 141	Praxis Session. Using Jacques LeCoq's 'Frameworks' Approach McQueen-Fuentes
10:45	SOS Theatre	Keynote address. Carmen Aguirre
12:30	South Block 203	CATR/ACRT AGM
3:45	ST 107	Open panel. Counterpublics and Feminist Performance Rollie, MacArthur, Wright
	ST 108	Curated panel. Uncanny Performance and Canadian Gothic Pearce, Miller, McWilliams, Stratford
	ST 105	Open panel. Pedagogy, Marginalization, and the Academy Borody, McQueen-Fuentes & Mason, Verwey & Farough
5:15, 5:45, 6:15, 6:45		Buses depart for CATR/ACRT Annual Banquet Buses depart from Isaac Brock Boulevard West in front of the Arthur Schmon Tower
6:00	St. Davids	TRIC Mixer, Ravine Winery
7:00	St. Davids	CATR/ACRT Annual Banquet, Ravine Winery
10:30, 11:00, 11:30, 12:00		Departure times from Ravine Winery to Brock University

Tuesday, May 27

9:00	ST 105	Seminar. Performance For/By/With Young People Fitzsimmons Frey, Mendonça, et al.
	TH 141	Seminar. 360° of Engagement Vosters, McLeod, et al.
	ST 108	Roundtable. Performing Public Lives Shawyer, Barker, Krolik, et al.
10:45	ST 107	Curated panel. Crossing Boundaries with Food and Performance Whittall, Szanto, Batchelor, Irwin, Doonan
12:15	SOS Theatre lobby	Talonbooks Lunch & Reading by Jack Winter
1:15	ST 105	Seminar. Art/Science Jackman et al.
	ST 108	Seminar. Ethnography and Performance Studies Kazubowski-Houston et al.
	ST 103	Curated panel. Cabaret as Translocal Praxis: A Long Table Cowan, Tigchelaar, et al.
3:00	TH 141	Roundtable. Circus research in the ROC Fricker, Leroux, et al.
4:30	ST 108	Open panel. The Female Body in Performance and Ritual Schwartz, Vivash, Mansbridge
	ST 107	Open panel. Performance, Treaty, and Transnational Movements Davies, Ortuzar, Phillipson
7:30	SOS Theatre	Closing Night Performance: Dirty Plötz (Congress Re-dux) Curated by TL Cowan and Alexandra Tigchelaar

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Jason Jazrawy in David Fancy’s *Khalida*
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CATR/ACRT 2014 Program

A full program with abstracts is available online for download on your mobile device or tablet at catract.ca. A break room with refreshments, sponsored by *alt.theatre*, is located in ST (Schmon Tower) 102 and open throughout the conference sessions.

Friday, May 23

1:30 PM - 5:00 PM

CATR/ACRT Executive Meeting

Plaza 501C

6:00 PM - 10:00 PM

Welcome Pub Night, hosted by the Work/Life Caucus

The Merchant Ale House, 98 St. Paul St., St. Catharines

Saturday, May 24

9:00 AM – 9:15 AM

Opening Remarks

Sean O'Sullivan Theatre

9:15 AM - 10:30 AM

Keynote Address

Sean O'Sullivan Theatre

Jen Harvie, Professor of Contemporary Theatre and Performance, School of English and Drama, Queen Mary, University of London

Artistic Affiliations Across Borders and Boundaries: Surviving and Thriving in the Neoliberal Market

Sponsored by Theatre Research in Canada / Recherches Théâtrales au Canada with additional support by the CFHSS International Keynote Speaker Support Fund.

10:45 AM - 12:15 PM

Open Panel. Spaces of Conflict: Representational Strategies and Ethical Boundaries

ST (Schmon Tower) 108

Panel Chair:

Alan Filewod, University of Guelph

Matt Jones, University of Toronto

"Murderers, Scumbags" and Victims: Representing Non-Westerners in Theatre of the War on Terror

Lindsay Thistle, York University

Canadian Representations of the War on Terror: Repositioning Identity, Narrative and Rhetoric

Christopher Jackman, Brock University

Wicked Spaces: Danger and Consent in Immersive Performance

Curated Panel. Quebec Theatre Thriving Thanks to a Group of Playwrights Turning 30: "The Trentenaires' Dramaturgy"

ST (Schmon Tower) 105

Panel Chair:

Erin Hurley, McGill University

Jean-Marc Larrue, Université de Montréal

The *Trentenaires'* Dramaturgy

Marie-Hélène Constant, Université de Montréal

Étienne LePage's *Rouge gueule*: The Invention of a Language

Hervé Guay, Université du Québec à Trois-Rivières

Writing Interculturalism for the Quebec Stage: the Character in Question.

Curated Panel. Queer Traversals: LGBTQ Theatres, Performances, and Cultures in a Globalizing World

ST (Schmon Tower) 107

Session Coordinators:

Stephen Low, Cornell University

Paul Halferty, University of Toronto

Kym Bird, York University

Hidden in Plain Sight: Amy Redpath Roddick's Closet Drama, *Romance of a Princess*

Milija Gluhovic, University of Warwick

Sexual Democracy, Queer Publics and the Limits of Religious Tolerance in (Eastern) Europe

Laine Zisman Newman, University of Toronto

Ephemeral Spaces/Invisible Faces: The Effects of Queer Women's Performance on Visibility and Archive

Stephen Low, Cornell University

The Importance of Being Theatrical: Oscar Wilde, Theatricality, and an Aesthetic Structure of Gay Male Culture

12:30 PM – 2:00 PM

Plenary Panel. The Academy According to Dickeson: How Can Theatre and Performance Studies Thrive in the Corporatized University?

South Block (Academic South) 203

Lunch provided courtesy of Brock University's Department of Dramatic Arts and the Marilyn I. Walker School of Fine and Performing Arts

Position papers by **Alan Filewod, University of Guelph**; **Patrick Finn, University of Calgary**; **Barry Freeman, University of Toronto & Kathleen Gallagher, OISE, University of Toronto**; and **Hervé Guay, Université du Québec à Trois-Rivières**. Moderated by CATR President, **Stephen Johnson, University of Toronto**.

Panel curated by **James McKinnon, Victoria University of Wellington**

2:15 PM – 5:15 PM

Seminar. Articulating Artistic Research

TH (Thistle) 141

Session Coordinator:

Bruce Barton, University of Toronto

Participants:

Conrad Alexandrowicz, University of Victoria

Words Made Flesh: Staging Poetic Text

Lauren Shepherd, University of Toronto

Performing Early Modern Madness

Lindsay Brandon Hunter & Jacob Gallagher-Ross, University at Buffalo

Using PBR to Investigate PBR: University of Buffalo's Graduate Studio as Case Study

Niomi Anna Cherney, Ryerson-York Joint Program in Communication and Culture

Skin Stories: Phenomenology, Habit and Learning in Relation to the Body Surface in Contemporary Dance and Performance Art

Scheherazaad Cooper, Goldsmiths University London

Embodying Access Points in Performance: Practice and Perspectives in Odissi Indian Classical Dance

Anton deGroot, Fasyali Fadzly, & Jackie Faulkner, University of Calgary

Deviant Space: The Heyoon Project

Chloë Rae Edmonson, City University of New York

The "Playita NYU": Researching Burning Man through Performance and Participation

Patrick Finn, University of Calgary

The Cube Project's Bitter Medicine: The Intimacy of Flat Ontology

Falk Hübner, Utrecht School of the Arts

Shifting Identities: The Musician in Theatre and Performance

Elizabeth Singer Goldman, Tufts University

Documenting Rehearsals for Revolution: A Praxical Study of Theory and Practice in Theatre of the Oppressed

Helen Iball, University of Leeds

The Compassionate Imagination: Performative Interactions and Therapeutic Alliances

Shana MacDonald, University of Waterloo

Dear Ruth: Re-Performing Daily Rituals as an Archive on Display

Ursula Neuerburg-Denzer, Concordia University

The Questions Remain: *Attawapiskat is no Exception*

Jennifer Willett, University of Salford

A Movement Between "We" and "I": Emergent Performance Ensemble

Seminar. Performance History: The Challenge of Setting Boundaries

ST (Schmon Tower) 105

Session Coordinators:

Stephen Johnson, University of Toronto

Roberta Barker, Dalhousie University

Heather Davis-Fisch, University of the Fraser Valley

Participants:

Heather Fitzsimmons-Frey, University of Toronto

When Acting Was Still Considered an Art: Boundaries of Gender Roles and Fiction in Reconstructing Lilia Scott MacDonald's Relationship to the Theatre

Isabel Stowell-Kaplan, University of Toronto

How new is "New"? Appraising the creation of the New Police

Caitlin Thompson, University of Toronto

Borders and Accents: Making Meaning from Welsh

Ian McWilliams, University of Regina

Dead Too Soon: Exploring (Necessarily) Imposed Limits in Archival and Interdisciplinary Study

Amanda Attrell, York University

"Ferociously odd": Women's Rights in Linda Griffiths' *Age of Arousal* and

Cicely Hamilton's *Diana of Dobson's*

Sheila Christie, Cape Breton University

Bread, Grain and Profit in the Chester Plays

Dani Phillipson, Royal Holloway, University of London

Patrolling the Borders of Class, Gender and Morality: Satire's

Unexpected Support of Eighteenth Century Celebrity Performers

T. Nikki Cesare Schotzko, University of Toronto

This is the time, and this is the record of the time

Jocelyn Pitsch, University of British Columbia

Culling the Archive for the Sake of Scholarly Survival

Roberta Barker, Dalhousie University

Bodies of Evidence: Thoughts from the Borderlands of Medical and Theatrical History

Terri Hawkes, York University

"Mapping the Maternal in Art Performance (21C)" Or... Mothers Performing Dinner

Laine Zisman Newman, University of Toronto

Now you see her/Now you don't: Disappearing Queer Performers

Marlis Schweitzer, York University

Turning on the Methodological Blender: Auto-Ethnographic Performance Historiography?

Jenn Cole, University of Toronto

The Value of the Poetic Dialectic

Jessica Riley, University of Guelph

Raising the Creative-Dramaturgical Stakes in Archival Research

Megan Davies, University of the Fraser Valley

Transcending Borders Through Research Mediums: Genealogies of Performance in Fort Langley, BC

Rhona Justice-Malloy, University of Mississippi

"In Union there is Strength": A Brief History of the Colored Vaudeville Benevolent Association

Nancy Copeland, University of Toronto

On the Border between History and Myth: *Angel's Trumpet* and the Archive

Heather Davis-Fisch, University of the Fraser Valley

Taking Place: Intercultural Contact, Performance, and Land in the Fraser Valley, 1858-1868

2:15 PM - 3:45 PM

Open Panel. Improvisation, Embodied Learning, and Cultural Practice
ST (Schmon Tower) 108

Panel Chair:

Gyllian Raby, Brock University

Mikko Kivisto, Brock University

From Body to Text: Theatre Beyond Words' *Night Train to Foggy Bottom*

Kimber Sider, University of Guelph

To Flow and Adapt: How Horses Train Humans in Embodied
Knowledge through Performance

Lauren Spring, University of Toronto

Yes, And... Transcending the "Incredible" through Humour after Trauma: A Case Study
Using Improv Theatre with Refugees at the Canadian Centre for Victims of Torture

4:00 PM – 5:30 PM

Open Panel. All-Inclusives?: Human Rights and Touristic Stages
ST (Schmon Tower) 107

Panel Chair:

Peter Dickinson, Simon Fraser University

Brian Batchelor, York University

Zapatouristic Differentiations: Reading Autoethnographic Representations and Touristic
Identities through the Camera Lens in Oventic

Melanie Bennett, York University

Packaging Transnationalism: The Cruise Ship as a Staged Everywhere and Nowhere

Eury Colin Chang, University of British Columbia

Globalizing Stratford: Shakespeare without borders in the 21st century

8:00 PM - 9:00 PM

Khalida

Sean O'Sullivan Theatre

Written and directed by **David Fancy, Brock University**

Designed by **Vojin Vasovic**

Featuring **Jason Jazrawy**

Khalida is a dynamic, poetic, and politically relevant production featuring the confessions and testimony of Said, a man in flight from a conflict zone in the Middle East who has found himself in an oil producing country in the economic North. Drawing on resonances from the Arab spring, the production provides an opportunity to explore cultural alienation in contemporary multicultural society.

Made possible by the support of Brock University's Congress Cultural Programming Fund, Department of Dramatic Arts, and Social Justice Research Institute

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Sunday, May 25

9:00 AM - 10:30 AM

Open Panel. [Verbatim Theatre, Performance Research, and Autoethnography](#)
ST (Schmon Tower) 107

Panel Chair:

Bruce Barton, University of Toronto

Jenn Stephenson, Queen's University

Verbatim Theatre and the Scenographic "Real" in Annabel Soutar's *Seeds*

Andrew Houston, University of Waterloo

From Solitary to Solidarity: Approaching Ashley Smith through Performance Epistemology

Kathleen Gallagher & Anne Wessels, OISE, University of Toronto

The Teacher: Beyond the Rational in Theatrically Rendered Research

Open Panel. [Performances of Excess and Redress: Aesthetic Interventions and Gendered Violence](#)

ST (Schmon Tower) 108

Panel Chair:

Rosalind Kerr, University of Alberta

Helene Vosters, York University

Performing Trauma's Semiotic Excess: Diamanda Galás and Amanda Todd

Diana Manole, Trent University

Global Poetry Leads to Borderless Performance

Sarah Mackenzie, University of Ottawa

Reimagining History and Subverting Gendered Violence in Marie Clements' *The Unnatural and Accidental Women*

Praxis Session. [RSVP and the Super Media Peer](#)

Gyllian Raby, Brock University

TH (Thistle) 141

10:45 AM - 12:15 PM

TRIC Executive Meeting

ST (Schmon Tower) 103

Open Panel. [Performing Dis/ability: Technology, Artistry, and Virtuosity](#)
ST (Schmon Tower) 108

Panel Chair:

T. Nikki Cesare Schotzko, University of Toronto

Stephen Fernandez, University of Waterloo

Dancing on the Border: Disability, Technology, and the Cyborg in Performance

Ashley McAskill, Concordia University

“Reconfiguring the ‘Disabled’ Artist: Tender Mediations in *Portraits*, a Theatre Terrific Fringe Production”

Allison Leadley, University of Toronto

(Re)Framing the Borders of the Body: Virtuosity in Didier Morelli’s and Gretchen Schaper’s Crawl Work

Curated Panel. Oot and Aboot!: (Re)Imagining Canadiana in the United States

ST (Schmon Tower) 107

Moderator:

Melanie Bennett, York University

Chris Eaket, University of Georgia

Running Amok in Utopia: Newmindspace, Flashmobs, and Secondary Orality

Peter Kuling, Wilfrid Laurier University

The *Mass Effect* of Nationalism: Performances of Canadiana in American Video Games

Benjamin Gillespie, Graduate Center, CUNY

Virtuosic Labouring: Queer Embodiment and Administrative

Violence at the Canadian/U.S. Border

Roundtable. Where Do We Go From Here? Solutions for Actor Training in English Canada

TH (Thistle) 141

Session Coordinators:

David Fancy, Brock University

Virginie Magnat, University of British Columbia

Diana Belshaw, Humber College

Martin Julien, University of Toronto

Conrad Alexandrowicz, Simon Fraser University

Ursula Neuerburg-Denzer, Concordia University

12:30 PM - 2:00 PM

Playwrights Canada Press Lunch & Launch

Pond Inlet

Lunch courtesy of Playwrights Canada Press, featuring readings by Arun Lakra (*Sequence*), Jordi Mand (*Between the Sheets*), Erin Hurley (*Theatres of Affect and Once More, With Feeling*), Denyse Lynde (*The Breakwater Book of Contemporary Newfoundland Plays*, Vol. 2), and Lois Brown (*Sex: The Rules of*)

2:15 PM - 5:15 PM

Seminar. To Foreign Shores! Canadian Theatre Makers at Home and Abroad

TH (Thistle) 141

Session Coordinator:

Yana Meerzon, University of Ottawa

Participants:

Samer Al-Saber, Davidson College

Passport Privilege: *A Midsummer’s Nights Dream* in Palestine

Peggy Shannon, Ryerson University

The Narrative of War: Canadians Examine Global Representations of Women Through Performance and First Person Narrative Collection

Smith Grace, University of Toronto

“Indian Eyes”: Exoticism and National Symbols in J.B. Priestley’s Only Canadian-set Play

Eury Chang, University of British Columbia

Moving Migrants, Moving Bodies: Asian Canadian Perspectives

Sheila Rabillard, University of Victoria

Aguirre’s *The Refugee Hotel* and Derrida’s “Cities of Refuge”: An Exploration of Hospitality, the Foreign, and Non-Utopian Politics

Yana Meerzon, University of Ottawa

Staging the Heteroglossia of Exilic Autobiography

Manuel Garcia Martinez, Universidad de Santiago de Compostela

Time and Immigration in Wadji Mouawad and Marco Micone’s plays

Lina de Guevara, PUENTE Theatre

Interlaced Paper

Elisha Conway, McGill University

Vive le Québec Diaspora: Struggles of Identity and Belonging in Lorena Gale’s *Je me Souviens*

Cynthia Ashperger, Ryerson University

The Donor Project

Diana Manole, Trent University

Accented Actors: From Theatre Star to Retail Associate and Artistic Producer

Seminar. Blogging in/and Performance: Breaking Boundaries and Blurring Borders

ST (Schmon Tower) 105

Session Coordinators:

Michelle MacArthur, Grand Prairie Regional College

Emily Rollie, Monmouth College

Participants:

Peter Dickinson, Simon Fraser University

A Critic in Spite of Myself: Blogging Vancouver Performance

Thea Fitz-James, York University

All the World’s a Facebook Wall: The Private/Public Tension of Unwilling Online Performance

Karen Fricker, Brock University

The Liminal Space of the Blogosphere

Ashley Majzels, Minnesota – Twin Cities

Broadcast Bodies: Freya Olafson’s *Avatar*

Meghan O’Hara, Western University

Sleep No More, Immersive Theatre and the Boundaries of Perception

Melissa Poll, Royal Holloway, University of London

Who’s Really In Bed with the Embedded Critic?

2:15 PM – 3:45 PM

Open Panel. *Dancing Around (Is) the Issue: Cultural Nationalisms in Canadian Performance History*
ST (Schmon Tower) 107

Panel Chair:

Marlis Schweitzer, York University

Allana Lindgren, University of Victoria

Neglected Testimony: Using Dance to Rethink Cultural Nationalism in Canada

Seika Boye, University of Toronto

In The Interest of “National Unity”: Black and Jewish Relations in the Performing Arts in Mid-Century Toronto

Heather Davis-Fisch, University of the Fraser Valley

Ned McGowan’s “War”: Race, Rough Justice, and the Fraser Canyon Gold Rush

4:00 PM - 5:30 PM

Open Panel. *“Then Is Now. Now Is Then”*: Historical Constructions of Race, Gender, and Sexuality
ST (Schmon Tower) 107

Panel Chair:

Peter Kuling, Wilfrid Laurier University

Naila Keleta-Mae, University of Waterloo

Borders on fire: *Angélique* claims past as present

Dirk Gindt, Concordia University

“My Country. Pure. Sparkling. Immaculate”: Michel Marc Bouchard and Queer Citizenship in Contemporary Canada

Roberta Barker, Dalhousie University

Translating Masculinities: Les *Filles de Marbre* at the Borderlands of Nation and Gender

5:00 PM – 7:00 PM

President’s Reception

Congress Centre, Walker Complex

An Evening at the Shaw Festival in Niagara-on-the-Lake

3:45 PM, 4:45 PM, and 5:45 PM

Departure times from Brock University to Niagara-on-the-Lake

Buses depart from Isaac Brock Boulevard West, in front of the Arthur Schmon Tower

- 4:30 PM Tour of the Festival Theatre
- 5:45 PM A talk with Shaw Festival Artistic Director Jackie Maxwell (45 min)
- 8:00 PM Cabaret (Festival Theatre) or The Charity that Began at Home: A Comedy for Philanthropists (Court House)

10:45 PM and 11:45 PM

Departure times from Niagara-on-the-Lake to Brock University

Pick-up at Shaw Festival Theatre, 10 Queen’s Parade, Niagara-on-the-Lake



CENTRE FOR DRAMA, THEATRE AND PERFORMANCE STUDIES

UNIVERSITY OF TORONTO

For over 40 years the Centre for Drama, Theatre and Performance Studies has been the home of Canada’s foremost MA and PhD Theatre programs, and as a Centre, we continue to expand providing our students with access to international scholars and disciplines in theatre and performance.

At the graduate level, the Centre’s activities have, over the years, embraced the dominant shifts and widening of focus within our discipline, undergoing conspicuous expansion into all aspects of theatre and performance studies, in addition to dramatic literature. Fostering advanced inquiry into dramaturgy, interdisciplinarity, and intermediality, the Centre’s MA and PhD programs provide unparalleled diversity and breadth in Canadian post-graduate study in a unique intersection of scholarly and creative fields. Furthermore, as a ‘centre,’ we also offer access to a broad range of internationally recognized scholars from across the University of Toronto’s many departments and programs, whose expertise can be

creatively integrated into an individual graduate student’s self-authored plan of study. In addition, the Centre’s historic emphasis on the integration of theory and practice has, in recent years, been formalized into ample opportunities for practice-based research within both graduate programs.

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dramacentre.utoronto.ca

DRAMA CENTRE Centre for Drama, Theatre and Performance Studies
University of Toronto

Monday, May 26

9:00 AM – 10:30 AM

Open Panel. Pranks and Bank(sy) Notes: Performance, Commerce, and Politics
ST (Schmon Tower) 107

Panel Chair:

Laura Levin, York University

T. Nikki Cesare Schotzko, University of Toronto

Money Talks, Again... Again: Performance on the Margins of Art and Commerce

Kim McLeod, York University

When Canada Goes Viral: The Canada Party and the Circulation of Political Satire

Nicholas Hanson, University of Lethbridge

The Boundaries of Canadian Culture Run Through (Richard) Florida: A Numerical Investigation of Arts Council Funding

Open Panel. The Audience is the Thing: Audience Dramaturgy and the Development of Canadian Theatre

ST (Schmon Tower) 108

Panel Chair:

VK Preston, McGill University

Jessica Riley, University of Guelph

Regarding Harold: The Contested Borders of "Audience Dramaturgy"

Grace Smith, University of Toronto

The Audience Problem: Public Perceptions of Professionalism and Canadian Theatre Workers

Praxis Session. Blurring Borders, Extending Boundaries: Using Jacques Lecoq's 'Frameworks' Approach to Transmediate Any Source 'Text' into Physically-Based Theatre

Glenys McQueen-Fuentes, Brock University

TH 141

10:45 AM – 12:15 PM

Keynote Address

Sean O'Sullivan Theatre

Carmen Aguirre, award-winning playwright, actor, and Canada Reads 2012 winner

What is the Purpose of Art in the Face of Human Suffering?

Sponsored by Talonbooks and Canadian Theatre Review

12:30 PM – 3:30 PM

CATR/ACRT Annual General Meeting

Lunch provided

South Block (Academic South) 203

3:45 PM – 5:15 PM

Open Panel. Cartographies of Counterpublics and Feminist Performance
ST (Schmon Tower) 107

Panel Chair:

Nancy Copeland, University of Toronto

Emily Rollie, Monmouth College

"Works that blur the borders": Nina Lee Aquino's Directorial Approach & *carried away on the crest of a wave*

Kailin Wright, St. Francis Xavier University

Bridging Borders: Political Publics

in Margaret Atwood's *The Penelopiad: The Play*

Michelle MacArthur, Grande Prairie Regional College

Historiographing a Feminist Utopia: Collective Creation, History, and Feminist Theatre in Canada

Curated Panel. Here There Be Monsters: Uncanny Performance, Subversive Hauntings, Transgressive Horror, and Canadian Gothic

ST (Schmon Tower) 108

Session Coordinator:

Wes Pearce, University of Regina

Frank Miller, Georgia State University

The Shattered Eye (I): The Gothic Landscape of Brad Fraser

Ian McWilliams, University of Regina

"Very Realistic, and Was Received with Intense Silence by the Audience": Founding Spectres and Recasting *The Last Stand*

Aoise Stratford, Cornell University

"Take me home": the Gothic Landscapes of Judith Thompson's *Sled* and Louis Nowra's *The Golden Age*

Wes D. Pearce, University of Regina

"More like a butcher than a doctor": Queer(ed) Gothic and Michel Marc Bouchard

Open Panel. Pedagogy, Marginalization, and the Academy

ST (Schmon Tower) 105

Panel Chair:

Catherine Graham, McMaster University

Claire Borody, University of Winnipeg

Disability and Performance Pedagogy: Asking the Hard Questions

Heidi Verwey & Dawn Farough, Thompson Rivers University

No Straight Lines: Rethinking the Borderless with the Homeless of Kamloops

Glenys McQueen-Fuentes, Brock University & Carolee Mason, Brock University & OISE

Bridging Borders: Closing Entrenched Gaps in Theories, Practices, and Perceptions in a Required Introductory Drama in Education/Applied Theatre Course through Team Teaching, Emerging Pedagogy, and Continuous Improvisation

CATR/ACRT Annual Banquet

5:15 PM, 5:45 PM, 6:15 PM, and 6:45 PM

Buses depart from Brock University to the CATR/ACRT

Annual Banquet at Ravine Winery, St. Davids

Buses depart from Isaac Brock Boulevard West, in front of the Arthur Schmon Tower

6:00 PM - 7:00 PM

TRIC Mixer

Ravine Winery, St. Davids

Theatre Research in Canada / Recherches Théâtrales au Canada celebrates the launch of its new design with a pre-banquet reception

7:00 PM - 11:00 PM

CATR/ACRT Annual Banquet

Ravine Winery, St. Davids

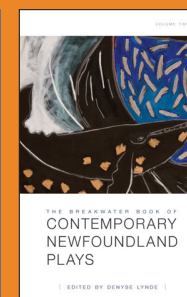
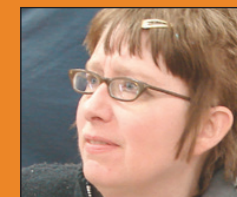
10:30 PM, 11:00 PM, 11:30 PM, and 12:00 PM

Buses depart from Ravine Winery to Brock University

PLAYWRIGHTS CANADA PRESS ANNUAL CATR LUNCHEON SUNDAY, MAY 25, STARTING AT 12:30 AT THE POND INLET

FEATURING READINGS AND PRESENTATIONS FROM:

ARUN LAKRA, SEQUENCE; JORDI MAND, BETWEEN THE SHEETS; ERIN HURLEY, THEATRES OF AFFECT AND ONCE MORE, WITH FEELING; AND LOIS BROWN, THE BREAKWATER BOOK OF CONTEMPORARY NEWFOUNDLAND PLAYS VOLUME 2



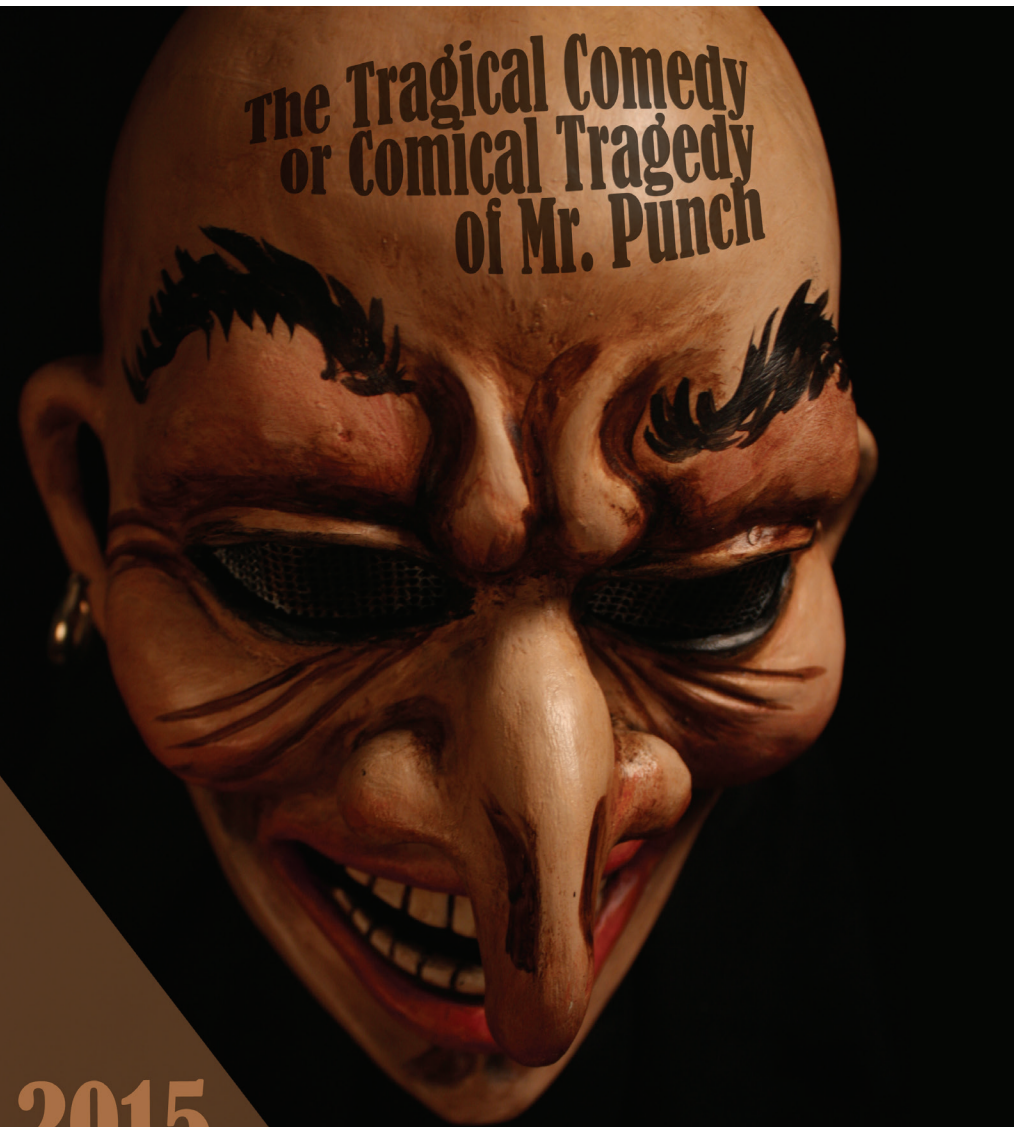
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Scene from *The Mission Business*
production of
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**The Tragical Comedy
or Comical Tragedy
of Mr. Punch**

2015

Watch for it!

presented by:

Theatre Beyond Words with Tottering Biped Theatre

Based on the text by Neil Gaiman and images by Dave McKean

Tuesday, May 27

9:00 AM - 12:00 PM

Seminar. *Researching Performance For/By/With Young People*
ST (Schmon Tower) 105

Session Coordinators:

Heather Fitzsimmons Frey, University of Toronto
Marlene Mendonça, York University

Participants:

Heather Fitzsimmons Frey, University of Toronto

Defying Victorian Girlhoods Through "Oriental" Fantasies

Marlene Mendonça, York University

The Streets of New York City: A Girls Very Own Stage from 1880-1920

Mary Elizabeth Anderson, Wayne State University

When the War Became a Dance: B-boys as a Narrative

Device from Style Wars to Flashdance

Kathryn Bracht, University of Regina

Creating Theatre for Young People: The making of Raven Meets the Monkey King

Sandra Chamberlain-Snider, University of Victoria

Young People's Identities on Stage: from the Personal to the Performance

Cecily Devereux, University of Alberta

Girls girls girls: Dance-hall-, Chorus-, Show-Girls and the Performance of Adult Femininity in North America at the fin de siècle

Christopher Jackman, Brock University

Artists of Tomorrow, Today: Mindful Interventions in Musical Theatre Training

Paul Babiak, University of Toronto

Slapstick Comedy and the Case of Peck's Bad Boy

Emma Miles, Royal Holloway, University of London

The Open Borders of "Becoming": Challenges in Researching the Audience Experience of Theatre for Early Years

Emily St. Aubin, University of Alberta

I Am Not An Emotional Creature: Power, Privilege, and Silence in Eve Ensler's I Am An Emotional Creature

Jacquey Taucar, University of Toronto

The Role of Children in Carnival: Children should be seen and not heard (or written about)?

Anne Wessels, OISE, University of Toronto

Concord Floral: Youth and the ethics of performance

Belarie Zatzman, York University

Bounded by the Past: Memory and Representation in Theatre for Young Audiences

9:00 AM - 12:00 PM

Seminar. [360° of Engagement: Publicly-Situated Performance—Publicly-Situating Performance Process](#)

TH (Thistle) 141

Session Coordinators:

Helene Vosters, York University

Kimberley McLeod, York University

Participants:

James B. Ashby & Grey Muldoon, Bricoteer Experiments Theatre

Portage (Get On with Our Lives)!

Amélie Brisson-Darveau, independent artist

Bodily tactics – Be ready for...?

Adriana Disman, York University

Public Intimacy

Helene Vosters & Kimberley McLeod, York University

State the Nature of Your Emergency

Thea Fitz-James, York University

Drunk Girl, or Skirting Around the Issue: Embodying the Changing Face of Alcohol Abuse

9:00 AM – 10:30 AM

Roundtable. [Performing Public Lives: Exploring the Borders of History and Identity in New Canadian Work](#)

ST (Schmon Tower) 108

Session moderator:

Susanne Shawyer, Elon University

Amanda Barker, actor/playwright

Daniel Krolik, actor/playwright

Cameron Crookston, University of Toronto

Aida Jordão, University of Toronto

Laura Anne Harris, playwright/performer

10:45 AM - 12:15 PM

Curated Panel. [Open Kitchen: Crossing Boundaries with Food and Performance](#)

A joint session with the Canadian Association of Food Studies (CAFS)

ST (Schmon Tower) 107

Session Coordinators:

Edward Whittall, York University

David Szanto, Concordia University

Brian Batchelor, York University

Sin Comida No Hay Acción: Mixing Food and Performance in a Mexican Performance Intervention

Kathleen Irwin, University of Regina

@ t@ble: Virtual Dinners/Movable Feasts

Natalie Doonan, Concordia University

The Sensorium presents: Hunter, Gatherer, Pruveyor

12:15 PM – 1:15 PM

[Talonbooks Lunch & Reading by Jack Winter](#)

Sean O’Sullivan Theatre lobby

1:15 PM – 4:15 PM

Seminar. [Art/Science: The Scientific Mind in Performance and Research](#)
ST (Schmon Tower) 105

Session Organizer:

Christopher Jackman, Brock University

Participants:

Art Babayants, University of Toronto

“In Unknown Languages”: Investigating the Body Schema and Bodily Mimesis in Relation to Language and Acting

Christine Brubaker, Goddard College

Quantifying the Actor’s Experience Using the Visual Analogue Scale

Ron East, University of Guelph

Patterns and Possibilities: Imagination and the Creative Process

Natalia Esling, University of Toronto

The (En)activated Spectator: How sensory modification effects reception

Derek Gingrich, University of Ottawa

The Approximate Present and Uncertain Future: How Stoppard’s *Arcadia* Refutes Deterministic Approaches to Fiction

Ozum Hatipoglu, Cornell University

On Performativity and Auto-Affective Systems

Rick Kemp, Indiana University of Pennsylvania

Footing it Frolicly: Will Kemp and Cognitive Approaches to Character

Johanna Lawrie, University of Toronto

Valuing Disparate Disciplines in Cross-Disciplinary Research

Lydia Wilkinson, University of Toronto

Bridging the Interdisciplinary Divide: Student Response to a Theatre Course for Engineers

Vladimir Mirodan, Central Saint Martins, University of the Arts London

“Who Actually Behaves Like That?” – In Reply to an Actor’s Question

Scott Mealey, University of Toronto

Re-thinking Transformation in the Theatre: Proposing The Elaboration Likelihood Model as a Framework for Prosocial Theatrical Change

Alison-Violet Mount, University College London

The Transcendence of Cultural Production in Collaborative Science Informed Musical Initiatives

Enrica Piccardo, University of Toronto

The Importance of Empathy in Second Language

Education: a space for literacy narratives

Seminar. A Marriage on the Rocks?: Ethnography and Performance Studies

ST (Schmon Tower) 108

Session Organizer:

Magdalena Kazubowski-Houston, York University

Participants:

Brian Rusted, University of Calgary

Brian Batchelor, York University

Dara Culhane, Simon Fraser University

Julia Gray, University of Toronto

Virginie Magnat, University of British Columbia

Ken Little, York University

1:15 PM - 2:45 PM

Curated Panel. Cabaret as Translocal Praxis: A Long Table

A joint session with Women's and Gender Studies et Recherches Féministes (WGSRF), made possible by the Congress Aid to Interdisciplinary Session Fund

ST (Schmon Tower) 103

Session Coordinators:

TL Cowan & Alex Tigchelaar

Long Table Discussants (including the cast of the *Dirty Plötz* cabaret):

TL Cowan

Moynan King

Paulie McDermid

Dayna McLeod

Michelle Polak

Canon Cook

Tina Fushell

Heather Mclean

Nari

Alexandra Tigchelaar

Judy Virago

3:00 PM – 6:00 PM

Roundtable. Circus research in the ROC: A roundtable and demonstration of practice

TH (Thistle) 141

Session Coordinators:

Karen Fricker, Brock University

Patrick Leroux, Concordia University

Charles R. Batson, Union College

Joe Culpepper, University of Toronto

David Fancy, Brock University

Zita Nyarady, York University

Claude Schryer, Canada Council for the Arts

4:30 PM – 6:00 PM

Open Panel. Corporealities: The Female Body in Performance and Ritual

ST (Schmon Tower) 108

Panel Chair:

Jenn Stephenson, Queen's University

Shira Schwartz, York University

Performing Jewish Sexuality: *Mikveh* Spaces in Orthodox Jewish Publics

Kelsy Vivash, University of Toronto

Thea Fitz-James, Gendered Boundaries, and That Pesky, Noisy Washroom

Joanna Mansbridge, Simon Fraser University

Teaching Femininity, Performing Fantasy: The Pedagogy and Pleasure of Belly Dancing and Burlesque in Three Cities

Open Panel. Performance, Treaty, and Transnational Movements

ST (Schmon Tower) 107

Panel Chair:

Roberta Barker, Dalhousie University

Jimena Ortuzar, University of Toronto

Staging Transnational Journeys

Dani Phillipson, Royal Holloway, University of London

First Nations Performance as Embodied Treaty in the New Mainstream

Megan Davies, University of the Fraser Valley

Transcending Borders Through Research Mediums: Genealogies of Performance in Fort Langley, BC

7:30 PM

Closing Night Performance

Sean O' Sullivan Theatre

The Revered and Reviled: Dirty Plötz Cabaret (Congress Re-dux)

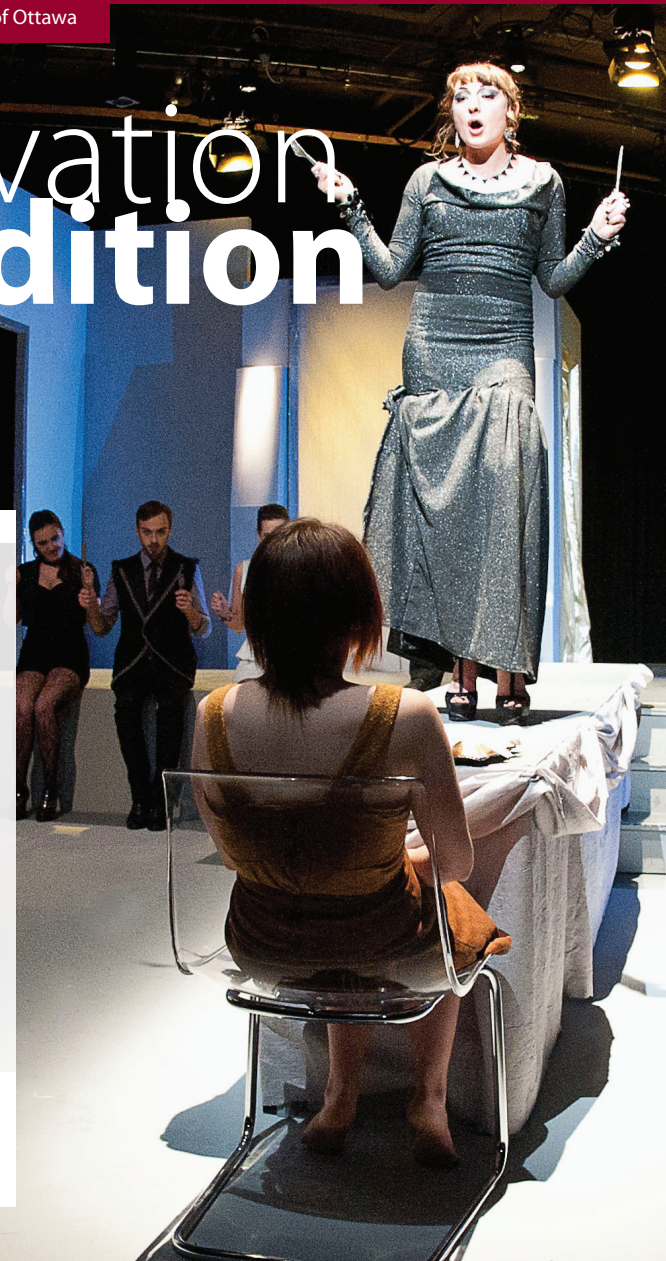
Made possible by the Canadian Theatre Review; the Women's and Gender Studies at Recherches Féministes (WGSRF); the Association of Canadian College and University Teachers of English (ACCUTE); Brock University's Congress Cultural Programming Fund, Social Justice Research Institute, and the Council for Research in the Social Sciences; and the Social Sciences and Humanities Research Council of Canada

Curated by renowned cabaret theatre artist, playwright, and director Alexandra Tigchelaar and cabaret scholar TL Cowan, this cabaret brings together artists from dance, storytelling, body art, video art, hop-hop, and theatre. The cabaret, as an inherently interdisciplinary practice, calls our attention to the ways feminist and queer analysis in art and performance fosters cross-disciplinary collaboration and creation.

Featuring cabaret artists Canon Cook, Tina Fushell, Heather Mclean, Nari, Alexandra Tigchelaar, Judy Virago, Jess Dobkin, Laura Kane, TL Cowan, Jen Markowitz, and Laurel with films by Maya Suess, Operation Snatch, and Hoa Nguyen

Join the Canadian Theatre Review for a pre-show launch of its spring 2014 issue, Burlesque.

Innovation Tradition



PROGRAMS | PROGRAMMES

GRADUATE STUDIES

- » Master of Fine Arts in Theatre (MFA) – Directing
- » Master of Arts in Theatre (MA) – Theory and Dramaturgy
- » Master of Arts in Theatre (MA) – Creative Project
- » Master of Arts in Theatre (MA) – Medieval and Renaissance Studies

ÉTUDES SUPÉRIEURES

- » Maîtrise en pratique théâtrale (M.P.T.) – Conservatoire en mise en scène
- » Maîtrise ès arts en théâtre (M.A.) – Avec thèse
- » Maîtrise ès arts en théâtre (M.A.) – Avec projet de création
- » Maîtrise ès arts en théâtre (M.A.) – Spécialisation en études médiévales et de la Renaissance

Princess Ivona by Witold Gombrowicz, directed by Ekaterina Shestakova (MFA Graduate 2013) – “Best Student Production 2012-2013”; Capital Critics’ Circle. | *Yvonne, princesse de Bourgogne* de Witold Gombrowicz, mise en scène d’Ekaterina Shestakova (M.P.T. mise en scène 2013) | Photo: Marianne Duval

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Modern Canadian Plays Volume One, Fifth Edition

Edited by Jerry Wasserman

This fifth edition of the classic *Modern Canadian Plays* sets out an even broader range of plays than previous editions. The plays in this volume date from 1967 to 1991, and outline an indigenous Canadian drama emerging from its colonial roots to celebrate a rising nationalism. Volume One includes:

The Ecstasy of Rita Joe (1967) by George Ryga
Leaving Home (1972) by David French
Zastrozzi (1977) by George F. Walker
Balconville (1979) by David Fennario
Drag Queens on Trial (1985) by Sky Gilbert
Toronto, Mississippi (1998) by Joan MacLeod
Dry Lips Oughta Move to Kapuskasing (1989) by Tomson Highway

Les Belles Sœurs (1968) by Michel Tremblay
Sticks and Stones (1973) by James Reaney
Bill Bishop Goes to War (1978) by John MacLachlan Gray
Blood Relations (1980) by Sharon Pollock
Bordertown Café (1987) by Kelly Rebar
Goodnight Desdemona (1998) by Anne-Marie Macdonald
Lion in the Streets (1990) by Judith Tompson
Life Without Instruction (1991) by Sally Clark

\$49.95 / 568 pp / Drama (anthology) / 978-0-88922-678-4



Modern Canadian Plays Volume Two, Fifth Edition

Edited by Jerry Wasserman

Modern Canadian Plays is the core text for university-level Canadian drama courses around the world. Now in its fifth edition, with the previous edition published in 2002, the two-volume *Modern Canadian Plays* drama series anthologizes major Canadian plays written and performed since 1967. Volume Two includes:

Polygraph (1988) by Robert Lepage and Marie Brassard
Never Swim Alone (1991) by Daniel MacIvor
Counter Offence (1996) by Rahul Varma
Harlem Duet (1997) by Djanet Sears
The Shape of a Girl (2001) by Joan MacLeod
Scorched (2003) by Wajdi Mouawad
Age of Arousal (2007) by Linda Griffiths
BIOBOXES (2007) by Theatre Replacement
Kim's Convenience (2011) by Ins Choi –

7 Stories (1989) by Morris Panych
The Glace Bay Miners' Museum (1995) by Wendy Lill
Problem Child (1997) by George F. Walker
Street of Blood (1998) by Ronnie Burkett
Tempting Providence (2002) by Robert Chafe
The Adventures of Ali & Ali and the axes of Evil (2005) by Youssef, Verdecchia, and Chai
The Edward Curtis Project (2010) by Marie Clements

\$49.95 / 560 pp / Drama (anthology) / 978-0-88922-679-1

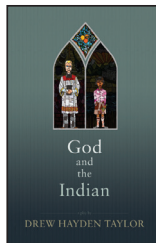


Christina, The Girl King

Michel Marc Bouchard

Enigmatic, flamboyant, and unpredictable, with a passion for philosophy and the arts, Sweden's Queen Christina seeks to make her country the most sophisticated in Europe. But her personal aspirations – and her unconventional sexuality – put her profoundly at odds with her culture's expectations of her, both as a monarch and as a woman. She was Sweden's Elizabeth Rex.

\$17.95 / 128 pp / Drama / 978-0-88922-898-6



God and the Indian

Drew Hayden Taylor

While panhandling outside a coffee shop, Johnny, a Cree woman, is shocked to see a face she recognizes from her childhood, which was spent in a Native American boarding school. Desperate to hear him acknowledge what happened to her and other children at the school, Johnny follows Anglican Assistant Bishop George King to his office to confront him.

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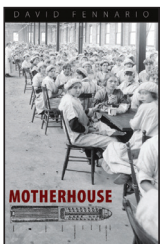


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Joan MacLeod

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