



**Canadian Association for Theatre Research**

**Conference / Colloque May 26 - 29, 2012**

**Association canadienne de la recherche théâtrale**

CONGRESS 2012  
OF THE HUMANITIES  
AND SOCIAL SCIENCES

CROSSROADS: SCHOLARSHIP  
FOR AN UNCERTAIN WORLD

MAY 26 TO JUNE 2  
WILFRID LAURIER UNIVERSITY  
AND UNIVERSITY OF WATERLOO









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# CATR/ACRT Programme 2012

## Days At-a-Glance

Welcome to CATR/ACRT 2012. All Keynotes (Key), Open Panels (OP), Curated Panels (CP), Awards Panels (AP), Seminars (Sem), Praxis Sessions (Prax), and Roundtables (Rnd) are held in the **Douglas Wright Engineering Building (DWE)** at the **University of Waterloo**, unless otherwise noted. CATR delegates are invited to attend all sessions, including Seminars.

We have an association room (**DWE3519**) for members to visit throughout the conference. Organizers and student assistants will be present in this room from 8:30am to 5:00pm from May 26<sup>th</sup> - 29<sup>th</sup>.

The publishers' Lunches & Launches are held in the **Festival Room** in **South Campus Hall**. Performances are held in the **Hagey Hall Studio 180 Space** (HH180 Studio) and the Theatre of the Arts in the **Modern Languages Building** (Thtr ML258).

The CATR/ACRT Executive Meeting and the President's Reception are held on the **Wilfrid Laurier University** (WLU) campus.

On Day 1, those who are going on the Stratford Festival trip will meet the bus at UW's **Tatham Centre**, directly west of South Campus Hall, at 4:30pm.

Our annual Banquet is held this year at the **Perimeter Institute for Theoretical Physics**, 33 Caroline Street North, Waterloo.

All breaks sponsored by *alt.theatre: cultural diversity and the stage* magazine.

### Day 0: Friday, May 25

Time	Location	Event
1:00pm	Woods 5 <sup>th</sup> Floor Boardroom (WLU)	<b>Executive Meeting</b> (to 5:00pm)
5:30pm	Huether Hotel 2 <sup>nd</sup> Floor	<b>Executive Dinner</b> Huether Hotel (59 King Street North)
7:30pm	Huether Hotel 2 <sup>nd</sup> Floor	<b>Pub Night</b> sponsored by Work/Life Balance Caucus Huether Hotel (59 King Street North)



## Day 1: Saturday, May 26

Time	Location	Type	Event
9:00am	Thtr ML258		<b>Opening Remarks:</b> Peter Kuling (to 9:15am)
9:15am	Thtr ML258	Key	<b>Majdi Bou-Matar.</b> Introduction: Andy Houston (to 10:30am). Sponsored by <i>Canadian Theatre Review</i> . Performance: <i>My Paper</i> by the MT Space.
10:30am			<i>break</i>
10:45am	DWE3517	AP	a) <b>International Research</b> (to 12:15pm). <i>Panelists:</i> Keren Zaiontz, Kimberly Richards, Viktoriya Melnykevych. <i>Moderator:</i> Kim Solga
	DWE3518	AP	b) <b>Theatre Practice and Performance</b> (to 12:15pm). <i>Panelists:</i> Pola Tumarkin, Helene Vosters, Diana Manole. <i>Moderator:</i> Monica Prendergast and Claire Borody
12:30pm	DWE3516		<b>Boxed Lunch and CATR Professional Concerns Panel: “SSHRCing Duties: On the Evolving State of Relevant Grants and Scholarships”</b> (to 1:30pm). <i>Organizers:</i> Peter Kuling and Robin C. Whittaker
1:45pm	DWE3516	CP	a) <b>Performance in Digital Spaces</b> (to 3:15pm). <i>Panelists:</i> Cassandra Silver, Emma Westecott, Chris Eaket. <i>Moderator:</i> David Owen
	DWE3517	OP	b) <b>“Frame Your Manners to the Time”: Past Texts, Current Contexts</b> (to 3:15pm). <i>Panelists:</i> Natalie Papoutsis, Chris Johnson, Francesca Marini. <i>Moderator:</i> Alysse Rich
	DWE3518	OP	c) <b>Bending, Claiming, and Clowning the Female Body</b> (to 3:15pm). <i>Panelists:</i> Carina Gaspar, Emily A. Rollie, Lourdes Arciniega. <i>Moderator:</i> Kym Bird
3:15pm			<i>break</i>
3:30pm	DWE3516	OP	a) <b>Solo Embodiments</b> (to 4:30pm). <i>Panelists:</i> Courtney Cauthon, Alana Gerecke. <i>Moderator:</i> Nicholas Hanson
	DWE3517	OP	b) <b>Let’s Get Digital, Theatre Digital!</b> (to 4:30pm). <i>Panelists:</i> Mikko Kivisto, Stephen Fernandez. <i>Moderator:</i> Chris Eaket
	DWE3518	Prax	c) <b>Community, Culture, and Industry in a New Canadian Hip Hop Theatre Project</b> (to 4:30pm). <i>Panelists:</i> Diane Roberts, Omari Newton. <i>Organizer:</i> Mia Perry
4:30pm	Bus Pick-Up Tatham Centre		<b>Stratford Shakespeare Festival</b> (to 11:00pm) Bus Pick-Up at UW’s Tatham Center (4:30 to 4:40pm)
5:00pm	Thtr ML258		<b>Performance: <i>My Paper</i> by the MT Space</b> (to 5:30pm)
8:00pm	HH180 Studio		<b>Hagey’s Museum of Technological Curiosities (performance installation of <i>Bonfire of the Humanities</i>)</b> (to 9:30pm)

## Day 2: Sunday, May 27

Time	Location	Type	Event
9:00am	DWE3516	Sem	a) <b>Theatrical Crossroads: Canadian Performance Genealogies</b> (to 12:15pm). <i>Participants:</i> Alan Filewod, Stephen Johnson, Marlis Schweitzer, Paula Sperdakos, Kaillin Wright, Sasha Kovacs. <i>Organizer:</i> Roberta Barker
	DWE3517	Sem	b) <b>Chasm of Crossroads? Teaching and Research, Creativity and Criticality</b> (to 12:15pm). <i>Participants:</i> Alysse Rich, Annie Smith, Nicholas Hanson, Mary Elizabeth Anderson, Patrick Finn, Barry Freeman, Rebecca Harries, Natalie Frijia. <i>Organizer:</i> James MacKinnon
	DWE3518	OP	c1) <b>Staging the Person(al): Auto/Biography</b> (to 10:30am). <i>Panelists:</i> Nancy Copeland, Richie Wilcox, Dirk Gindt. <i>Moderator:</i> J. Paul Halferty
10:30am			<i>break</i>
10:45am	DWE3518	Rnd	c2) <b>Acting Training in English Speaking Canada: Questions of Diversity</b> (to 12:15pm). <i>Participants:</i> Claire Borody, Majdi Bou-Matar, Diana Belshaw, Ker Wells, Virginie Magnat, David Fancy. <i>Organizers:</i> David Fancy, Virginie Magnat, Diana Belshaw
12:30pm	Festival Room SCH		<b>Lunch &amp; Launch courtesy of Playwrights Canada Press</b> (to 2:00pm)
2:15pm	DWE3516	Prax	a) <b>"I All Alone Beweep My Outcast State": John Herbert, Queer Nationalism, and Canadian Theatre</b> (to 3:45pm). <i>Participants:</i> J. Paul Halferty, Peter Kuling, Frank Miller. <i>Organizer:</i> Wes D. Pearce
	DWE3517	Rnd	b) <b>Ethnography/Performance*</b> (to 3:45pm). <i>Participants:</i> Pauline Greenhill, Magdalena Kazubowski-Houston, Virginie Magnat, Tara Goldstein. <i>Moderator:</i> Brian Rusted *Cross-listed Session with the <b>Folklore Studies Association of Canada</b>
	DWE3518	OP	c) <b>Crossing Cultures, Creating Performances</b> (to 3:45pm). <i>Panelists:</i> Kathleen Gallagher, Ginny Ratsoy, Jacqueline C. D. Taucar. <i>Moderator:</i> Heather Davis-Fisch
3:45pm			<i>break</i>
4:00pm	DWE3516	Rnd	a) <b>The Digital Dramaturgy Debate</b> (to 5:30pm). <i>Participants:</i> James MacKinnon, Jacob Gallagher-Ross, J.R. Heywood, Sasha Kovacs, Natalie Mathieson, Spencer Charles Smith, Vojin Vasovic. <i>Organizers:</i> Amanda Lockitch and Justin Blum
	Thtr ML258	Prax	b) <b>Seeking Balance While Taking a Stance: Devising, Ethics, and Affect</b> (to 5:30pm). <i>Participants:</i> Bruce Barton, Alex McLean, Evan Webber, Ker Wells, Richard Windeyer. <i>Organizer:</i> Bruce Barton
	DWE3518	OP	c) <b>CANstruction Projects: Of Edifices, Actresses, and Plays Abroad</b> (to 5:30pm). <i>Panelists:</i> Rebecca Halliday, Marlene Mendonça, James Ellison. <i>Moderator:</i> Robin C. Whittaker
	DWE3522a		<b>Board Meeting for Theatre Research in Canada</b> (to 6:00pm)
5:00pm	Theatre Auditorium (WLU)		<b>President's Reception</b> (to 7:00pm)
7:00pm	Failte Waterloo		<b>Women's Caucus Dinner:</b> Failte, 85 King Street North, Waterloo
8:00pm	HH180 Studio		<b>Hagey's Museum of Technological Curiosities (performance installation of Bonfire of the Humanities)</b> (to 9:30pm)



### Day 3: Monday, May 28

Time	Location	Type	Event
9:00am	DWE3516	Sem	a) <b>Performance and Brand Politics</b> (to 12:15pm). <i>Participants:</i> Rebecca Halliday, Peter Dickinson, Brian Batchelor, Tristan Castro Pozo, Kyle A. Thomas. <i>Organizers:</i> Laura Levin and Marlis Schweitzer
	DWE3517	Sem	b) <b>Affect / Theatre / Canada II: Once More with Feeling</b> (to 12:15pm). <i>Participants:</i> Natalie Alvarez, Heather Davis-Fisch, Kathleen Gallagher, Anne Wessels, Kathleen Irwin, Chris Jackman, Aida Jordão, Susan Knutson, Ulla Neuerburg-Denzer, Natalie Rewa, Kim Solga, Kirsty Johnston, Naila Keleta-Mae, Nicole Nolette. <i>Organizer:</i> Erin Hurley
	DWE3518	Sem	c) <b>Performing Alternative Globalization</b> (to 12:15pm). <i>Participants:</i> Jenn Cole, Matt Jones, Kailin Wright, Lourdes Arciniega, Kim McLeod. <i>Organizers:</i> Barry Freeman and Catherine Graham
12:30pm	Festival Room SCH		<b>Lunch &amp; Launch courtesy of Talonbooks</b> (to 2:00pm)
2:15pm	DWE3516	AP	a) <b>Rencontres / Encounters: Theatre, Drama, and Performance in French</b> (to 3:45pm). <i>Participants:</i> Michelle MacArthur, Hélène Matte, Isabelle Patriox. <i>Moderators:</i> Francine Chaîné and Louise Forsyth
	DWE3517	AP	b) <b>Intercultural Performance</b> (to 3:45pm). <i>Panelists:</i> Rahul Varma, Donna-Michelle St. Bernard, Majdi Bou-Matar. <i>Moderator:</i> Edward Little
3:45pm			<i>break</i>
4:00pm	DWE3516	CP	a) <b>Rencontres / Encounters (continued...)</b> (to 5:30pm). <i>Panelists:</i> Luke Arnason, Louise Ladouceur, Mariette Thériège. <i>Moderators:</i> Francine Chaîné and Louise Forsyth
	DWE3517	Rnd	b) <b>Return to the Tyranny of Documents: The Influence of Performance Studies on Theatre History</b> (to 5:30pm). <i>Panelists:</i> Marlis Schweitzer, Alan Filewod, Stephen Johnson. <i>Moderator:</i> Stephen Johnson
	DWE3518	CP	c) <b>Artist-Scholars: At the Crossroads</b> (to 5:30pm). <i>Panelists:</i> Bruce Barton, Jessica Riley, Helene Vosters. <i>Moderators:</i> Naila Keleta-Mae and Melanie Bennett
6:30pm	Perimeter Institute		<b>CATR/ACRT Banquet</b> (to 10:00pm) 33 Caroline Street North, Waterloo, ph 519-569-7600
8:00pm	HH180 Studio		<b>Hagey's Museum of Technological Curiosities (performance installation of <i>Bonfire of the Humanities</i>)</b> (to 9:30pm)

## Day 4: Tuesday, May 29

Time	Location	Type	Event
9:00am	DWE3516	Sem	a) <b>Upsurges of the Real</b> (to 12:15pm). <i>Participants:</i> Kathleen Gallagher, Anne Wessels, Nelson Gray, Patrick Robinson, Grace Smith, David Dean, Richie Wilcox, Graham Wolfe, Andy Houston, Sasha Kovacs. <i>Organizer:</i> Jenn Stephenson
	DWE3517	Sem	b) <b>Practice-Based Research in Canadian Theatre</b> (to 12:15pm). <i>Participants:</i> Sky Gilbert, Claire Borody, Monica Prendergast, Diane Conrad, Tara Goldstein. <i>Organizers:</i> Claire Borody and Monica Prendergast
	DWE3518	OP	c1) <b>Signs in Conceptual Space</b> (to 10:30am). <i>Panelists:</i> Reina Green, Wes D. Pearce, James B. Ashby. <i>Moderator:</i> Natalie Rewa
10:30am			<i>break</i>
10:45am	DWE3518	OP	c2) <b>With Us and Against Us as We Stage War (and Dissent)</b> (to 12:15pm). <i>Panelists:</i> Lindsay Thistle, Natalie Alvarez, Robin C. Whittaker. <i>Moderator:</i> Alan Filewod
12:30pm	DWE1501		<b>Boxed Lunch</b> (to 1:00pm)
1:00pm	DWE1501		<b>Annual General Meeting</b> (to 2:30pm)
2:30pm			<i>break</i>
2:45pm	DWE1501	Key	<b>Lisa O'Connell and Pat the Dog.</b> <i>Introduction:</i> Andy Houston (to 3:45pm) Sponsored by <i>Theatre Research in Canada</i>
3:45pm	DWE1501		<b>Closing Remarks:</b> Stephen Johnson
8:00pm	HH180 Studio		<b>Hagey's Museum of Technological Curiosities (performance installation of <i>Bonfire of the Humanities</i>)</b> (to 9:30pm)





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# Full Conference Programme

## Day 1: Saturday, May 26

**9:00am-9:15am**

Opening Remarks: Peter Kuling (Wilfrid Laurier University)

**Thtr ML258**

**9:15am-10:30am**

**Keynote: Majdi Bou-Matar**

**MH13**

Introduction: Andy Houston (University of Waterloo). Sponsored by *Canadian Theatre Review*.

Majdi Bou-Matar is a theatre director and performer who immigrated to Canada from Lebanon in 2003. He holds an MA degree in Drama from the University of Guelph with a research focus on Canadian intercultural theatre. Majdi has directed several productions in Beirut and has been an active participant in several theatre, television, and film projects in the Middle East and Tunisia.

An active member of the Waterloo Region art community, Majdi founded The Multicultural Theatre Space (MT Space) in 2004. At MT Space he has directed *Three-Legged Horse*, *Seasons of Immigration*, *Yes or No*, *Exit Strategy* and *The Last 15 Seconds*. Majdi is also the Artistic Director of IMPACT, a biennial international theatre festival in the Waterloo Region.

**10:30am — break**

**10:45am-12:15pm**

**a) International Research**

**DWE3517**

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

**“Foreign Tryout, Volunteer Labour, and the Global Stage.” Keren Zaiontz (Roehampton University)**

This paper telescopes the 2012 Summer Games through the lens of my own national performance as a Canadian theatre scholar living in London. Since fall 2011 I have tracked a diversity of official and unofficial acts that in part compose London’s transformation into the Olympic host city. Venturing on state-sponsored walks of the Olympics grounds, conversing with artists involved in anti-Olympic art events, and auditioning for the opening ceremonies I sought to develop an emplaced perspective on national belonging and participation. Taking the auditions for the opening ceremonies as my central case study, I detail a mass casting call that involved the convergence of amateur publics and highly skilled organizers. These organizers included West End dance captains and choreographers tasked with judging the tryouts as *fit and proper* emblems of the UK Olympic spirit. I implicate myself within this audition and relate my experience as one of over fourteen thousand UK residents of varying ages, backgrounds, and skill levels who vied for the spot of “Ceremonies Volunteer Performer.” As a Canadian national who holds a migrant tier-two visa, my participation was inflected by the double position of participant-observer and foreigner. Instructed to make Olympic ring formations with my fellow volunteers, I silently observed who the casting call attracted, what types of performance skills volunteers displayed, and how organizers coordinated and selected performers. This experience offered an “emplaced form of knowing” (Pink 35) of an event that most UK residents, and people around the world, experience through mediated, and highly commercialized modes, such as network television and social networking sites. By offering a micro-spatial account of a monumental event I intervene in a public (and highly publicized) spectacle that is regulated by parades, speeches, oaths, and anthems.

**“On Forgiveness: Performing Reconciliation between Canada and Rwanda.” Kimberly Richards (University of Calgary)**

The international community failed to intervene in the slaughter of hundreds of thousands of Rwandans despite the efforts of Romeo Dallaire, force commander of the United Nations Assistance Mission in Rwanda, to mobilize resistance. Dallaire declares that in Rwanda diplomatic apology is not enough to warrant forgiveness and “no amount of cash and aid will ever wash [Canada’s] hands clean of Rwandan blood” (157). Canadian performance that enables discussion about truth, memory, and forgiveness takes on new significance given that Canada stood among the international community of bystanders who witnessed the genocide. *ISÓKO: The Theatre Source*, directed by Canadian Jennifer Capraru and composed of Rwandan actors, has performed *The Monument*, Colleen Wagner’s 1995 post-genocide play, periodically in Rwanda since 2008. These performances in places of war indicate a new, artistic strategy for Canada to support reconciliation and effectuate social work. But Capraru also wanted to “share the lessons that Rwanda has learned with others across the globe—about why this little



land continues to be a beacon of successful reconciliation shining brightly in a troubled world" (22). Capraru and her company wanted to be "messengers for the thousands of people who have no voices" (22). In the process of channeling the silenced voices of history did they inadvertently relieve Canadians of guilt and responsibility? Or were they able to charge Canadians for participating in the creation of a world where genocide occurred and continues to occur? This paper examines how ISOKO's performance of *The Monument* at the Toronto World Stage Festival in May 2011 offered a transnational lesson in forgiveness, but refused easy conflict resolution. In *The Monument*, Wagner advances the Derridean notion that "forgiveness forgives only the unforgiveable" (32). The final scene ends in "a moment of possibilities" (45) and hints at the possibility of forgiveness. This paper argues that the broader performance of forgiveness occurred during the reception following the opening performance at World Stage and the talk-back sessions following each performance. Capraru's theatre emerged not only as a site of memorial, but a site to interrogate the politics of reconciliation and forgiveness between nations, and it refused closure.

### **Performance History of Goethe's *Faust* in Imperial Russia." Viktoriya Melnykevych (University of Waterloo)**

Taking into consideration the rich reception tradition of Goethe's *Faust* in Russia since the second quarter of the nineteenth century, it is surprising that its stage history has not been given concentrated academic attention as a means to understand the Russian interpretation of the original play. The goal of this paper is to present the findings of research conducted at the Russian libraries and archives, which fills in this gap by providing a list of *Faust* productions on the Russian stage until 1917. Identified productions will then be discussed with a particular focus on its socio-cultural and historical setting. I assume that not only did the adaptation of the play in a different culture have an influence on its stage history, but also the development of the theatrical tradition; specifically, the shift from the Actor's to Director's theatre played a significant role in the adaptations of *Faust*. Moreover, the gradual change in the political situation, which necessitated the emergence of the socio-historical crisis and consequently shaped the state's politics towards the arts, will be considered as a contributing factor.

### **b) Theatre Practice and Performance**

**DWE3518**

*Awards Panel Moderators:* Monica Prendergast (University of Victoria) and Claire Borody (University of Winnipeg)

### **"Rehearsing Clowns: Conflicts and Traditions in the Rehearsal Process." Pola Tumarkin (York University)**

In her work, *Traditions and Training in Rehearsal Practice*, Kate Rossmannith challenges contemporary research surrounding the rehearsal process, questioning the ways in which "writings by 'creators' of artistic traditions" (142, 143) are currently being defined, addressed, and situated in rehearsal practices today. While Rossmannith affirms that focusing too much on certain acting traditions and labels is problematic, the author excludes a further study on the ramifications that can come with overemphasizing, in the rehearsal process, an adherence to specific national training traditions. This paper, then, can be considered as an extension of Rossmannith's aforementioned article, as it aims to bring to light the conflicts that can surface when practitioners today become too attached to the writings and pedagogies of twentieth-century theatre masters. This paper is structured as a critical reflection of the rehearsal process for a collaborative project worked in the performance style of clown, which involves Carina Gasper and me as the performers and devisers of a fifteen-minute clown piece that attempted to juxtapose Pochinko's internal mode of characterization and the French movement traditions of Michel Saint-Denis. As I analyze our process through a personal, as well as scholarly lens, I intend to explore the following questions: What does it mean to adamantly adhere to two or more national traditions of performance? How did our commitment to each tradition affect our rehearsal process? What can be gained from moving away from a label of "pure" tradition? Furthermore, in order to highlight the problematics of placing performance training decisions at the centre of the rehearsal process, I will address the challenges of distinguishing modes of performance that are, today, considered hybrids of various traditions; I will demonstrate the inconveniences of choices that are mulishly made, in order to maintain aspects of a particular tradition that would otherwise be lost in the process; finally, I will establish the issues surrounding the attempt to work within a specific tradition without the embodied knowledge required to produce it.

### **"Impact Afghanistan War: Affective Mobilization, Memory Projects and Prefigurative Politics." Helene Vosters (York University)**

On July 1, 2010, I began *Impact Afghanistan War*, a memorial performance project in which I fell 100 times a day in a public space for one year—each fall in recognition of an Afghani death (*Impact Afghanistan War* concluded on July 1, 2011; see <http://www.impactafghanistanwar.org>). Situated at the crossroads of academic, artistic and activist practices, *Impact* used a geopolitical "spatial dialectics" to engage the personal and public body in a dialogue about relationships (and lack thereof)—not only the intimate and interpersonal relationships of romance, family, or friendship—but the collective relationship of multiply-located human beings concurrently inhabiting and manifesting history.

In spring, 2011 five York University students participated in *Impact Lab*. We met once a week for seven weeks. Each week involved a group public space performance of *Impact* followed by a post-performance reflection process based in the expressive arts tools of the Halprin Life/Art Process (HALP). Utilizing the HALP in post-fall reflections helped disrupt the bifurcation of phenomenological (affective) experience from cognitive interpretation and expression (Massumi 2005) by

providing a mechanism whereby the “allatonce-ness” (Eaket 2008, 39) of the phenomenological experience (of the performance of falling) could be explored and communicated creatively, affectively and cognitively. Through its examination of *Impact Lab* as a community arts practice, this paper inquires into the potential of the combination of public space performance with a reflection process, based in the expressive and pedagogical tools of the HAP, to act as a vehicle for a prefigurative political process that enables personal *and* political agency through the facilitation of intra- and inter-multivocality.

### **“From Embodied Reflection to Teaching Tool: *He Left Home* by Tadeusz Różewicz at Trent University.” Diana Manole (Trent University)**

This paper will focus on a performance-as-research case study, analyzing the specific teaching strategies, as well as the creative, learning, and reception processes and outcomes associated with the production of *He Left Home*, a Polish post-modern/absurdist play by Tadeusz Różewicz, which I directed in March 2012 for the Cultural Studies department (CUST) at Trent University. The CUST annual theatre production was conceived as a teaching tool from the very beginning, six years ago, both the text and the show being part of the first-year foundational course, *CUST 1000Y: Introduction to the Study of Modern Drama*, in which the director was one of the course instructors or a guest lecturer. After being hired, I also included this project in the third-year course, *CUST 3070: Theatre in the 20th Century* and in the fourth-year course, *CUST 4070: Advanced Studies in Theatre*, which I designed and am currently teaching. *CUST 1000Y* and *3070Y* students will study the play and attend the production, with the first-year students completing an audience survey and the third-year students being required to write a performance analysis. *CUST 4070* students will complete a production assignment, followed by a short reflection paper.

My position as the course instructor and director gives me direct access to all three levels of the project—teaching, production, reception—and the ability to design and adapt my methodology and rehearsal strategies, as well as document and analyze them. My main research objective is to analyze the efficacy of a student theatre production as a form of embodied reflection and teaching tool in a non-specialized (drama, theatre, or performance) university department. The theoretical frame will be based on the minimal Performance-as-Research constituents established by Baz Kershaw: Starting Points, Aesthetics, Locations, Transmission, and Key Issues (Kershaw, and Helen Nicholson, *Research Methods in Theatre and Performance* 64).

**12:30pm-1:30pm**

### **Boxed Lunch and CATR Professional Concerns Panel:**

**DWE3516**

### **“SSHRCing Duties: On the Evolving State of Relevant Grants and Scholarships”**

*Organizers:* Peter Kuling (Wilfrid Laurier University) and Robin C. Whittaker (St. Thomas University)

This year’s Professional Concerns Panel turns its attention to the state of grants and scholarships as they relate to our discipline. Our panel’s discussants consider the past and future state of drama, theatre, and performance funding. What’s out there now? What changes are in the works in the coming months? And how might these changes affect the type of research in which we engage?

**1:45pm-3:15pm**

### **a) Performance in Digital Spaces**

**DWE3516**

*Curated Panel Moderator:* David Owen (York University)

### **“Embodying a Thinking Machine: Performativity and ‘Parsely’ Games.” Cassandra Silver (University of Toronto)**

Every new generation of computer incorporates changes in software and hardware in the hope that the new machine will be easier to use by approximating human intuition in communication. However, despite considerable advances in human-computer interface design, users still struggle with their machines. It is clear that while our machines can be human-like in a number of ways, they are unable to fully bridge the (uncanny) valley between human and machine. There are people who, in their enthusiasm for technology, have been trying to meet our computers ‘halfway’ by becoming more like the machines they admire. Though this phenomenon has long been exemplified by ‘cyborgs’ who have incorporated technologies into their bodies, I will examine another and considerably newer mode of becoming computer-like—the live performance of video games. These performances seek to recreate in the ‘real’ world the experience of the virtual. A genre of role-playing games published by Memento-Mori Theatrics, called “Parsely,” rely on human players to fulfill the role of the computer from early text-based video games that were popular until the early 80s. The ‘computer’ player in these games reads a scenario aloud, receiving verbal input from other players who undertake the ‘quest.’ The ‘computer’ player, whose role is to direct the ‘quest’ player(s) through the story, is limited in the responses that s/he can accept; the ‘quest’ player(s) must learn to navigate their human guide as though s/he were a computer. People who enjoy these games, recalling frustrated communication in the authentic video games, note that the ‘computer’ player performs the role of the machine far better than any actual machine could. The human ‘computer’ picks up on subtle communication cues that cannot yet be coded into the understanding of circuitry, providing a living model for the next generation of machines.

### **“Present to Digital Play.” Emma Westecott (OCAD University)**

Steve Dixon's introduction to the history, theory, and practice of digital media in performance is perhaps the first core performance theory text to take videogames seriously. He argues that the visual nature of videogames together with their 'essentially plebian' content (Dixon 2007:621) accounts for the slow interest in this form by the academy. This snobbery is mirrored in culture at large and whilst the games industry produces ever more beautiful experiences the perceived cultural value of games remains under question by the few who do not play them. The playing of games is a visceral experience that is all about movement, immersion and flow. In theatrical terms, "While presence is experienced by audiences as charisma, it is achieved by performers as a special capacity for spontaneity" (Jaeger 2006:122). Other work (Westecott 2007) introduces the claim that digital play was a performance act and the argument is extended here through an exploration of a central theme to performance studies: presence. The field of performance has been expanded and re-framed in technology-mediated society and this has questioned the need for physical co-presence as a means to classify performance acts. Digital technology has changed the discourse surrounding performance in the ways in which it configures space and time; performers are no longer constrained to physical co-presence or set times.

This paper argues that modern game form widens access to the performance act through provision of a supported context for action together with a spectacular audio-visual screen feedback mechanism. Digital games are democratizing access to creativity by supporting playful performance; games allow an attainment of skill that is at least as accessible as other digital forms of expression. This has the potential to create a space that prioritizes a more playful approach to participation with and through technology.

### **“Interactive Drama: Spaces of Representation and Agency.” Chris Eaket (University of Georgia, Athens)**

Interactive Drama seeks to make the interactor a first-person protagonist in a computer-generated dramatic story. Unlike Interactive Fictions like *Adventure* (1976), which take the literary novel as their core model, ID takes dramatic literature and theatrical performance as its exemplars. According to Brenda Laurel, such systems enable "first person participation of the User in the development of the story or plot, and orchestrates system-controlled events and characters so as to move the action forward in a dramatically interesting way" (Laurel 1986:11). Interactive Drama attempts to balance the open-ended, flexible interactions found in video games with the controlled plot progression found in dramatic narratives. Like role-playing games, the player improvises a role and the other characters intelligently respond, but the ID experience is also designed to mimic a theatrical performance, with a plot depending on increasing tensions and conflicts leading to a climax and resolution.

In this paper, I situate Interactive Drama among other media, examine the challenges that ID systems pose to playwrights (and programmers) and critically examine an early ID work called *Façade* (2005). Situated somewhere between performance and video games, ID reveals crucial dramaturgical and representational insights about both of these mediums due to its liminal status. In addition, the AI that enables works like *Façade* can also give us clues about the processes of cognition that drive our willingness to suspend disbelief and feel for synthetic characters. Finally, I argue that simulations—in their many forms—provide distilled experiences that bootstrap our own development and reflect back at us our own processes of memory, thought, and planning.

### **b) “Frame Your Manners to the Time”: Past Texts, Current Contexts**

**DWE3516**

*Open Panel Moderator:* Alysse Rich (University of Toronto)

### **“Hecuba Sings the Blues: Euripides’ *The Trojan Women* at Crossroads of Media and Culture.” Natalie Papoutsis (University of Toronto)**

In the 1998 CBC-BBC radio co-production of Euripides' *The Trojan Women*, the story of Troy's survivors is read through a musical narrative of American slavery. This production also demonstrates how the orality of Greek tragedies and the blues find a formal affinity with the properties of radio. In adapting this play to this musical form and to radio, Hecuba sings the blues at crossroads of media and culture, of orality and history.

The blues, much like the ancient Greek play, emerged from a culture of orality. This musical form can be traced back to the 1880s to work songs that were part of the daily life of southern African-Americans. The blues singer, like the African griot (a praise singer and a story teller), employs archetypal structures much in the same way that Greek tragedians employed common myths. Identifiable narrative threads and common refrains establish audience expectations of the genre, punctuated by improvisation and variation. The central themes of Euripides' play are shared with the blues: migration (and being left behind) and sexuality (sexual freedom, power, and exploitation).

This CBC-BBC collaboration has produced an adaptation that exploits the formal properties of radio. The deployment of music in this production is exceptional within the corpus of adaptations of antiquity on air. Here, music operates as a dramatic figure in this landscape, creating the suggestion of movement in the listener's mind, punctuating action, and providing sub-text. Through this production, the orality of tragedies and the blues find a home in the orality of radio.

This production exists at crossroads where a British director, Irish translator, and Canadian cast adapt an Ancient Greek play from stage to radio, using a modern African-American musical genre.



### **“Prairie Chekhov: Bruce McManus’ *Three Sisters*.” Chris Johnson (University of Manitoba)**

Last fall, two Winnipeg theatre companies, Theatre Projects Manitoba and Zone 41, produced the premiere production of a new adaptation of Chekhov’s *The Three Sisters* by Winnipeg playwright Bruce McManus; it has subsequently been published by Scirocco Press. McManus relocated the play’s setting to Moose Jaw, Saskatchewan, and updated it to the 1950s. In addition to these changes, McManus employs a spare, poetic style much different from, and more Canadian than, that of more conventional translations of Chekhov, such as David Magershack’s or Peter Carson’s, and also provides some dramatic portraits and relationships which differ significantly from precedence. The changes are so marked that there has been considerable debate among audience members, media reviewers, and Winnipeg theatre academics as to whether McManus’ *Three Sisters* [sic.] is a Chekhov play adapted by McManus, or a McManus play much influenced and coloured by Chekhov.

I propose to examine that debate, then participate in it, with attention to McManus’ dramatic strategies, as well as his personal poetics and autobiographical sources. I’d also like to take some steps toward placing the McManus *Three Sisters* in a larger Canadian tradition of adapting or even adopting canonical texts to more directly address a Canadian audience’s experience and understanding of the world, a process which often precipitates debate similar to that current in Winnipeg, and which includes the celebrated Gord McCall/Robert Lepage Theatre on the Saskatchewan *Romeo and Juliet*, David French’s adaptation of *The Seagull*, and McManus’ own *A Doll’s House*, which he relocated to Winnipeg in his adaptation for the Prairie Theatre Exchange in 1998.

### **“Rick Miller’s *MacHomer*: New Media Goes to the Stratford Shakespeare Festival.” Francesca Marini (Stratford Shakespeare Festival)**

The Stratford Shakespeare Festival 60<sup>th</sup> season features a short run of Rick Miller’s *MacHomer*, a one-man show that has been playing for sixteen years around the world. The 2012 season also features VideoCabaret’s *The War of 1812*. Rick Miller and VideoCabaret are among the most celebrated Canadian new media theatre artists. Their presence in Stratford prompts a reflection about the use of new media at the Festival and about new interpretations of classical texts and history.

This paper will open with a short analysis of the use of new media in Stratford productions over time, and will then focus on an analysis of *MacHomer* and on its audience reception at the Festival (the show runs between May 2 and May 26, 2012). The show functions as a way to introduce younger generations and new audiences to the complexities of Shakespeare’s work, but also appeals to everyone who is not afraid to take a lighter approach to the Bard’s “sacred” texts. The Festival often sees a split between those who enjoy adaptations of, and variations on, Shakespeare, and those who have a more rigid view of how Shakespeare’s works should be performed. Seeing *MacHomer* in Stratford promises to be a very interesting experience. In his shows, often with partner Daniel Brooks, Miller uses new media and popular culture to approach serious texts and cultural issues. He engages and entertains audiences in order to make them reflect on important topics such as the evolution and meaning of Christianity (*Bigger Than Jesus*) and consumerism (*HARDELL*). *MacHomer* looks at a tormented leader with the help of “average man” Homer Simpson (and the rest of *The Simpsons* cast), with “a script that remains 85% Shakespeare” and the ingenious use of new media. This paper aims at contextualizing this production within the Stratford “tradition,” as well as within new media theatre in Canada. Is *Macbeth* any less disturbing with a comical twist?

## **c) Bending, Claiming, and Clowning the Female Body**

**DWE3518**

*Open Panel Moderator:* Kym Bird

### **“Morro and Jasp: Tampons, Tankinis and the Trendsetting Female Clown.” Carina Gaspar (York University)**

Morro and Jasp—two clowns created by Heather Marie Annis, Amy Lee and their director Byron Laviolette—are boldly going where few theatre clowns have gone before. A far cry from the days of big red shoes, overstuffed clown cars, and pies in the face, the actors are redefining ‘clown’ in a Canadian, feminist context.

Morro and Jasp have garnered major success in the last few years from being annual Patron’s Picks at the Toronto Fringe Festival, to touring the U.S. circuits, to receiving a Canadian Comedy award, and, of course, to the hugely popular runs of their full-length shows. Despite these successes, the two clowns surprisingly remain untapped academic subjects.

As a shortened version of my graduate thesis, this conference paper focuses on the ways the two clowns simultaneously reinvent clowning and feminist theatre in Canada. From their unique relationship to each other and the audience (beware, you might literally become part of the show), to their subversive subject matter and their unembellished portrayal of the female body, Morro and Jasp recontextualize what it means to be a clown; they simultaneously recontextualize what it means to be a female clown and actor in Canadian theatre.

Through candid interviews, acute observations of their recent shows, and my own clown experiences working alongside them, I hope to illuminate the honest, hilarious and highly necessary world of Morro and Jasp.

### **“Troubling Gender, Troubling Shakespeare: Gender-bending, Blending, and Crossing in All-Female Productions of Shakespeare in Canada.” Emily A. Rollie (University of Missouri, Columbia)**

Shakespeare’s plays frequently address issues of gender and gender identity. While the sharp-tongued Katherine in *The Taming of the Shrew* violates expected behaviour of a demure woman with comic results, the “transvestite” comedies of *Twelfth Night* and *As You Like It* subvert notions of gender more explicitly as their female characters assume male-gendered

identities. Further emphasizing the role of gender and the masculinization of Shakespeare's work is the tradition of men playing all the roles. In fact, in recent years the topic of all-male Shakespearean productions—within both historical and contemporary contexts—has received significant attention, leaving all-female productions of Shakespeare minimally explored. While all-female casts uniquely invert the traditional practice of all-male Shakespeare and, because of this inversion, arguably enriches the study of Shakespearean gender roles, they are rare and often regarded as lesser than their all-male counterparts due to their “experimental” nature and lack of historical referent, thus rendering the women's performative voices unheard. Moreover, the minimal scholarship that does exist surrounding all-female Shakespearean performance predominantly focuses on American and British productions. Therefore, this study attempts to expand—both theoretically and geographically—the study of Shakespearean performance and gender by exploring two all-female productions of Shakespeare on the Canadian stage: Vinetta Strombergs's *Caesar* at Toronto Workshop Productions (1986) and Kate Lynch's *A Midsummer Night's Dream* at Theatre Passe Muraille (2001). By looking at the larger contexts of all-female Shakespearean performance and Canada's relationship to the Bard, I argue that Strombergs's and Lynch's productions draw from both of these traditions and work on multiple levels to trouble conventional notions of gender and Shakespearean authority through an all-female mode of performance, ultimately giving voice to feminist re-imaginings of Shakespeare.

### **“Reproducing the Woman Playwright: Cloning and Gendered Creation in Contemporary Women's Drama.” Lourdes Arciniega (University of Calgary)**

Human reproduction and science share an uneasy ethical space from which women are continually banned, as scientists move from Artificial Reproduction Technologies (ARTs) that used women's bodies as surrogates, to using stem cell research to procreate a human being outside a (wo)man's body. Women's struggle to maintain a foothold in the reproduction equation can be seen in two plays: *Chimera*, written by Canadian playwright Wendy Lill, and *A Number*, by British playwright Caryl Churchill, both of which focus on cloning. This paper will explore how these playwrights critique women's uneasiness with their increasingly socially determined, controlled, and marginalized roles, as both mothers and creators.

Wendy Lill's play, *Chimera* (2007), is based on her personal experience as a Member of Parliament during the passing of the law regulating Human Reproduction Technologies in Canada in 2004. Although in her play the Minister of Justice and the scientist in charge of genetic engineering are women, male journalists, members of parliament, and other scientists erode their authority to the point where these women are no longer part of the creation process. In Caryl Churchill's two-man play, *A Number* (2002), the playwright literally erases women from the performance of reproduction. Churchill's drama presents the relationship a father has with various cloned versions of his dead son exploring the life of individuals born with no womb memories and no emotional attachments.

The impact these dramas have on the creation of women's identity will be studied within the framework of research by feminist science scholars, such as Sandra Harding and Evelyn Fox Keller, who believe that the biological body is gendered, as well as Donna Haraway's work on cyborgs and body politics, where she argues that features like gender are part of a social construct. These plays, and playwrights, seek to reclaim and redefine the disappearing, absent, or ignored fertile woman's body on, and off the stage.

**3:15pm — break**

**3:30pm-4:30pm**

**a) Solo Embodiments**

**DWE3516**

*Open Panel Moderator:* Nicholas Hanson (University of Lethbridge)

### **“Desiring Voices: Marie Brassard and the creation of technological presences.” Courtney Cauthon (University of Toronto)**

Marie Brassard sits, her back to the audience, a long black ponytail falling between her bare shoulder blades. Pulling on a suit jacket she turns to face us: a woman, dressed as a man, looking like a child. She begins to speak, a visible microphone mediating her voice. The sounds emanating from this body (from the speakers?) threaten any recognizable or familiar coherency between voice and body. Character emerges in the tension between body, voice and the voice's manipulation. The work of Québécois theatre artist Marie Brassard explores the complexity of the relationship among voice, technology, and theatrical presence. In this paper I intend to examine the ways in which the voice, having come to be understood as a site of authority, authenticity, and pure presence, has been both challenged and secured by technological reproduction. Working through poststructuralist critiques of theatrical presence by Derrida, Fuchs, and Auslander, I will illustrate how Marie Brassard's technological manipulation of the her voice in her productions *Jimmy*, *Peepshow*, and *Invisible* complicate our understanding of the voice's presence by providing us with a framework for thinking about theatrical presence not as a singularity but as a multiplicity. In effect, Brassard's use of voice illustrates how theatrical presence can be understood as becoming presence(s).

### **“Migrations of a Solo.” Alana Gerecke (Simon Fraser University)**

In his many border crossings with *Solo 30x30*, renowned Canadian dance artist Paul-André Fortier foregrounds issues of platial difference and economies of repetition. The concept of his migrating self-choreographed solo: Fortier inscribes the thirty-by-thirty foot square in which he moves with the same thirty-minute long solo at the same time each day for thirty days. He has done so now, with virtually unchanging choreography, in ten cities across the world.

By relocating the same choreography from place to place around the world, Fortier explores the relationship of his precise repetition—embodied by a revival, each day, of what he did the day before, the month before, or the year before—to a changeable and ever-changing urban environment. Even as Fortier’s performance attempts, with each new beginning, to recuperate the performance that came before and the performance that came before that (in a now three-hundred long chain of nearly identical performances), each physical iteration of the piece is a tacit acknowledgement that the last performance and its precise platial context has already disappeared. Premised so explicitly on the impossibility of repetition, *Solo 30x30* is a performed meditation on the relationship between sameness and difference.

In “Migration of a Solo,” I forward a reading of Fortier’s *Solo 30x30* within the context of the long-standing preoccupations with repetition, difference, and disappearance that thread through both social and performance theory. Via Fortier and a host of critical theorists, I trouble notions of platial identity (Una Chaudhuri), of theatre as a *no place* (Peggy Phelan), of the contingency of site-specific art (Rosalyn Deutsche), and of the role of repetition in performances of belonging (Judith Butler).

### **b) Let’s Get Digital, Theatre Digital!**

**DWE3517**

*Open Panel Moderator:* Chris Eaket (University of Georgia, Athens)

### **“Déjà Vu: Roy Mitchell’s *Creative Theatre* and the Crossroads of the Digital Age.” Mikko Kivisto (University of Illinois, Urbana-Champaign)**

At the turn of the last century, there was a sense of optimism: Y2K had passed without incident, economies boomed and there was hope for further growth within the artistic communities. One decade later, the situation has changed: threats of terrorism (real and imagined), wars, political polarization, economic recession, and the alleged digital isolation of our youth have all contributed to feelings of paranoia and have put an increasing amount of pressure on theatre’s ability to survive as a popular profession. There are likely some who believe that theatre is dying. Or is it? Perhaps we have heard this argument before. The theatre has a long history of being in crisis. Whether through bans and censorship or the latest technological distraction, theatre was constantly at a crossroads—needing to adapt to whatever environment it faced. One such critical moment occurred in the 1920s. At that time, cinema and radio had captured people’s fascination, and the costs of producing live theatre increased through unionization and the demands inherent in touring large commercial productions. Audiences dwindled and the death knell of live theatre appeared to ring. However, not everyone saw it that way. Canadian director and theorist, Roy Mitchell, published his visionary work *Creative Theatre* in 1929, in which he argued that theatre practitioners should view film not as a misfortune, but as an opportunity to change theatre into something more creatively vital that spoke to the public at the local level. This paper will examine the relevance of Mitchell’s vision of a revitalized theatre by comparing his definition of the role of theatre in society to recent discussions about the effect of the digital age on the development of theatre, and how artists can use these new tools to keep theatre as a relevant force, rather than as a cultural curiosity.

### **“Responding to an Uncertain World: Digital Interactive Theatre and the Rhetoric of Technology.” Stephen Fernandez (University of Waterloo)**

The greatest challenge for theatre scholarship in the twenty-first century is perhaps its ability to respond to an uncertain world plagued by social and economic instability. Despite the ubiquity of downloadable ‘apps’ (digital applications) that are marketed as tools that could potentially make our lives more convenient and enjoyable, the cloud of uncertainty that shrouds our world today has yet to dissipate, especially as the producers of technological devices continue to employ the rhetoric of technology in their attempt to persuade consumers about the supposed merits of their products. Indeed, as we immerse ourselves—willingly or otherwise—into the digital age in which sophisticated technological devices such as the iPhone have come to define the way we live and interact with one another, we might have overlooked the social and psychological implications of our growing dependence on digital technology, whether for work or leisure. Thus, in examining the impact of digital media on the state of the human condition in the twenty-first century, some theatre practitioners have begun to incorporate into their theatrical artworks various forms of digital technology, ranging from 3D visual projections to the internet-based communication platform ‘Skype’. Conceived as theatre performances for a ‘live’ audience, such multimedia productions called Digital Interactive Theatre, or DIT, interrogate the complex relationship between humans and digital media by foregrounding in each performance the interaction between the performers and the digital technology employed in the show. Drawing upon Lloyd Bitzer’s concept of the rhetorical situation and Kenneth Burke’s scene-agent ratio in his “dramatistic pentad,” this paper will locate the rhetoric of technology within contemporary theatre practice by examining the ways in which such DIT performances as Troika Ranch’s *Loopdiver* (2009) and The Hidden Room’s 2011 production of the world’s first “Skype-play” respond to the ‘exigence’ of technological overdependence in an uncertain world.

*Praxis Session Organizer:* Mia Perry (University of Regina). *Presenters:* Mia Perry (University of Regina), Diane Roberts (urban ink), Omari Newton (urban ink)

This presentation will be grounded in a description and illustration of a theatre project that revolves around a new hip hop theatre piece, a mainstage production and tour, a community outreach program, a workshop series, and a national school and community tour. The company that is home to this large and innovative project is urban ink productions, a BC-based indigenous and cross-cultural performance company. The play that ignited the project is *Sal Capone: The Lamentable Tragedy Of* by Omari Newton. The project is already underway, with productions and touring scheduled for 2013.

From this tangible base, the presentation will take up hip hop theatre as an emerging movement that is wrapped up in the contemporary Canadian conditions of genre, discipline, and cultural migration and integration. The many facets of this project prove to be a rich space from which to consider this contemporary performance practice in both “mainstage” and “applied” contexts. In this way, we ask how the theatre space and the community and school spaces make explicit in different ways the social, aesthetic, and political dynamics of genre, culture, and performance in Canada today.

**4:30pm-11:00pm**

**Bus Trip to the Stratford Shakespeare Festival**

Bus Pick-Up is at the University of Waterloo's Tatham Centre 4:30pm-4:40pm.

**4:30pm-5:30pm**

**MT Space's performance of *My Paper***

**8:00pm-9:30pm**

***Hagey's Museum of Technological Curiosities*  
(performance installation of *Bonfire of the Humanities*)**

**HH180 Studio**



# Day 2: Sunday, May 27

9:00am

## a) Theatrical Crossroads: Canadian Performance Genealogies (to 12:15pm)

DWE3516

*Seminar Organizer:* Roberta Barker (Dalhousie University, University of King's College). *Participants:* Alan Filewod (University of Guelph), Stephen Johnson (University of Toronto), Marlis Schweitzer (York University), Paula Sperdakos (University of Toronto), Kaillin Wright (University of Toronto), Sasha Kovacs (University of Toronto)

The history of performance in the landmass we now know as Canada has been shaped by the transmission not only of texts, but also of less easily fixable elements such as gestures, costumes, uses of space, and tones of voice across generations and cultures. Such acts of transmission have taken place in exchanges between Indigenous elders and youth and in encounters between First Nations and colonial settlers; during the tours of European and American companies to the Canadian "New World" and the visits of Canadian performers to the "Old"; in conservatory training sessions and in moments of intercultural dialogue between immigrant traditions. This seminar invites scholars to exchange ideas about those crucial moments when figures, gestures, and images move across boundaries of time and space, considering how performance genealogies founded in the past shape our present and how the exchanges of the present may reshape our understanding of the past.

## b) Chasm of Crossroads? Teaching and Research, Creativity and Criticality (to 12:15pm) DWE3516

*Seminar Organizer:* James McKinnon (Victoria University of Wellington). Alysse Rich (University of Toronto), Annie Smith (Grand Prairie Regional College), Nicholas Hanson (University of Lethbridge), Mary Elizabeth Anderson (Wayne State University), Patrick Finn (University of Calgary), Barry Freeman (University of Toronto), Rebecca Harries (Bishop's University), Natalie Frijia (University of Toronto)

On the [CATR Professional Concerns On-line](#) blog, Glen Nichols claims, "the chasm that has been driven between teaching and research in the academy [has] very serious negative repercussions on higher education." This seminar seeks to bridge that chasm by inviting participants to develop and share evidence-based teaching and learning strategies for post-secondary drama and theatre contexts.

Over the last six months, participants representing various universities, and teaching in different areas of drama and theatre, have been conducting classroom experiments that attempt to exploit the potential of theatre to stimulate creative and critical thinking. At this seminar, we will discuss how we designed our experiments, how we evaluated them, and how they worked. This will be an open seminar, and interested auditors can follow/catch up on our discussions on our blog.

## c1) Staging the Person(al): Auto/Biography (to 10:30am)

DWE3518

*Open Panel Moderator:* J. Paul Halferty (University of Toronto)

### The "Detail" and The Monument: Auto/Biography and the Great War in R. H. Thomson's *The Lost Boys* and *Vigil 1914-1918*." Nancy Copeland (University of Toronto)

In "Patricide and the Passerby," Rebecca Schneider develops an argument about "the constant negotiation between the monumental and the banal—the larger-than-life image or event and the stream of life that passes by, that courses through, that navigates the ordinary thought the wider edifices of our collective symbols (monuments) and collective actions (wars)" (58). "The banal detail of the everyday props the whole, bit by bit composing the whole," she continues, "and yet ... the detail simultaneously serves as the hole that might puncture the very edifice it props—the puncture point, or punctum, through which the edificial could be completely reorganized" (59). As part of my ongoing research into auto/biography and the performance of history, I will experiment with casting the auto/biographical as the "detail" in an analysis of how R.H. Thomson revisits the Great War in *The Lost Boys* (2001) and in the national commemorative event, *Vigil 1914-1918*, which grew out of the play. In both, Thomson attempts to recover the individual specificity of the war dead to combat a generalized, desensitized recollection of WWI. In *The Lost Boys*, this takes the form of an intense, often sensuous exploration of his great uncles' war experiences, while in *Vigil 1914-1918* he and his lighting designer, Martin Conboy, attempted to extend this experience to others by undertaking to commemorate individually each of the 68,000 Canadian war dead by projecting their names at a series of sites prior to Remembrance Day 2008. My goal in this paper is to explore not only the dynamic between individual remembrance and the monumental (both figurative and literal) in the play and the vigil, but also the applicability of Schneider's theoretical model to an analysis of auto/biographical performances of history.

## **“Daniel MacIvor Is Dying: The Autobiographical in *The Soldier Dreams*.” Richie Wilcox (York University)**

Ken McDougall, a popular queer Toronto theatre artist of the 1980s/90s and co-founder of Platform 9 Theatre, was a longtime collaborator and friend of Daniel MacIvor's. McDougall directed a variety of MacIvor's early works such as *See Bob Run* and *This Is a Play*, and also acted in pieces such as *2-2-Tango* and *Never Swim Alone*. In 1994, McDougall and MacIvor worked together for the last time on Hillar Liitoja's film *The Last Supper*. The film, which was an adaptation of the 1993 theatre production, focuses on a single act of euthanasia—MacIvor's character helps McDougall's character to die. In an extreme blurring of reality and art, McDougall died of AIDS-related complications four days after filming. Following this project, MacIvor's next original play was to be the AIDS themed ensemble piece *The Soldier Dreams*.

This paper mines the connection between *The Last Supper* and *The Soldier Dreams* through a lens of autobiographical theories. Using the theory of the relational self and proximate other purported by scholars such as Nancy Miller and John Paul Eakin, I intend to display how MacIvor's personal and professional relationship with McDougall, as well as their experience together on *The Last Supper*, helped define who MacIvor is as an individual. Ultimately, this facet of MacIvor's identity is acutely depicted by himself when he plays a man dying of AIDS in the premiere production of *The Soldier Dreams*.

My planned methodology consists of a detailed study of Liitoja's *The Last Supper*, both play and film, along with archival research at the University of Guelph (where I will examine Daniel MacIvor's personal journals, drafts of scripts, and photos), combined with the aforementioned literary theories in autobiography. In addition, a personal interview with MacIvor will augment the newly discovered connections.

This paper continues my work on the burgeoning field of autobiography in performance and extends my research on Daniel MacIvor, a Canadian theatre artist who is shockingly ignored in scholarly writings.

## **“Staging the Dead: Disembodied Presence and Embodied Absence in Canadian HIV/AIDS Theatre.” Dirk Gindt (Stockholm University)**

Despite pioneering attempts by John Herbert and Michel Tremblay, gay and queer theatre in Canada only came into its own in the 1980s at the same time as the HIV/AIDS epidemic started ravaging the community and posing new challenges to the performing arts. Devoting particular emphasis to the late Gordon Armstrong's play *Blue Dragons* (1993) and Daniel MacIvor's *The Soldier Dreams* (1997), this paper analyzes how in both works gay male characters who died of HIV/AIDS-related causes rematerialize in order to take part in the plot, communicate with the other characters and even the audience. How are we to understand these embodied shadow figures from the beyond?

The paper argues that MacIvor's and Armstrong's strategy of materializing the dead person with HIV/AIDS on stage is a major dramaturgical and historiographical paradigm shift for gay and queer theatre aesthetics. By disrupting linear conceptions of time and space, the re-embodied dead characters are granted a voice and a physical presence previously denied to them both on stage and in life. Materialized memories that refuse to fade away or stay confined to the silencing regime of the closet, they become a manifestation of what Peggy Phelan has called “the exhilaration and the catastrophe of embodiment.” By highlighting the urgency of the situation and tracing the transition from the disembodied presence of the closeted queer subject to the embodied absence of the living corpse ravaged by HIV/AIDS, both *Blue Dragons* and *The Soldier Dreams* illustrate the unique approach of Canadian playwrights to the HIV/AIDS epidemic.

**10:30am — break**

**10:45am**

## **c2) Acting Training in English Speaking Canada: Questions of Diversity (to 12:15pm) DWE3518**

**Roundtable Organizers:** David Fancy, Virginie Magnat, Diana Belshaw. **Participants:** Claire Borody (University of Winnipeg), Majdi Bou-Matar (MT Space), Diana Belshaw (Humber College), Ker Wells (writer, performer, director)

“There has been for some time now a feeling that a study should be done of theatre training in Canada....” So begins the Canada Council's 1971 Report of the Committee of Inquiry into Theatre Training in Canada. Many of the suggestions the report makes about acting training—that training institutions should affiliate with theatres, that people who teach should be active in the profession, etc.—stand today. However, two important issues are not dealt with in any substantial way, issues that are even more essential in 2012: the cultural diversity of the actors and the theatres they are training for, and the aesthetic diversity in the theatre work actors are engaging in during their training. This session will feature actors, academics, directors, acting trainers, and administrators discussing this issue based on ‘provocations’ designed to ensure lively and relevant debate.

**12:30pm-2:00pm**

### **Lunch & Launch**

### **Festival Room SCH**

Lunch courtesy of Playwrights Canada Press, featuring readings and presentations from Roberta Barker (*New Canadian Realisms*), Tara Beagan (*Miss Julie: Sheh'mah*), Robert Chafe (*Oil and water*), Anusree Roy (*Brothel #9*), and Kim Solga (*New Canadian Realisms*).

**a) “I All Alone Beweep My Outcast State”:****DWE3516****John Herbert, Queer Nationalism, and Canadian Theatre**

*Praxis Organizer:* Wes D. Pearce (University of Regina). *Participants:* J. Paul Halferty (University of Toronto), Peter Kuling (Wilfrid Laurier University), Frank Miller (George State University)

This praxis session is organized to celebrate the 45<sup>th</sup> anniversary of the New York premiere of John Herbert's *Fortune and Men's Eyes* and to commemorate the John Herbert archives that are housed at the University of Waterloo. The session challenges the 'curious footnote' in Canadian theatre history usually reserved for Herbert and instead situates the playwright, his dramatic work, and also his unpublished fiction and non fiction, as central to understanding not only its received history, but the very soul, of Canadian drama. Reflecting on the last twenty-five years of Canadian film, Jason Morgan has argued that, "ours is a cinema of marginality" and I would suggest that Canadian theatre, like Canadian cinema, is grounded in a "queer nationalism [emphasizing] the subversion of dominant models of belonging by positioning intersection and difference as the foundations of community" (Jason Morgan). Reading John Herbert through such a lens situates *Fortune and Men's Eyes* as one of the central texts in Canadian drama and posits that Herbert is not a 'one hit wonder', but essential to understanding all that has come after.

**b) Ethnography/Performance (cross-listed with the Folklore Studies Association of Canada)DWE3517**

*Roundtable Organizer:* Brian Rusted (University of Calgary). *Participants:* Pauline Greenhill (University of Winnipeg), Magdalena Kazubowski-Houston (Wilfrid Laurier University), Virginie Magnat (University of British Columbia), Tara Goldstein (University of Toronto, OISE)

This roundtable is presented as a contribution to the charting of Canadian scholarship in performance studies. It considers relationships between performance research and ethnography, and specifically raises theoretical, methodological and practical questions that link early work in the ethnography of performance with contemporary activities gathering under the rubric of performance ethnography.

The emergence of the ethnography of performance in the early 1970s reflected the movement of ethnographic methods from within anthropology across the social and human sciences. Initial momentum clearly came from the field of folklore where performance offered an approach to traditional material as lived practice. Scholars such as Peter McLaren brought concurrent uses of ethnography and performance into education and critical pedagogy, just as Richard Schechner, Dwight Conquergood, and others moved it directly into oral interpretation, theatre, and dance.

This session may be of interest to those using performance as an embodied aspect of ethnographic field practice, as an analytic perspective on cultural practice, as a means of representing field based research, and as a cultural intervention. It may also be of interest to those working with ethnographic theatre and educational drama in contexts of community performance and social change.

Participants in the session have backgrounds in theatre, education, folklore, and anthropology, and are contributors to a special issue of *Canadian Theatre Review* dealing with performance and ethnography.

**b) Crossing Cultures, Creating Performances****DWE3518**

*Open Panel Moderator:* Heather Davis-Fisch (University of the Fraser Valley)

**“Space, Location and Sociality: Theatre-Making and Public Pedagogy with Roma Youth.”****Kathleen Gallagher (University of Toronto, OISE)**

The proposed paper examines an experiment in theatre-making with a group of Roma refugee youth currently living in Toronto, Canada. Collaborating with professional theatre director Alan Dilworth, an Executive Director of a Toronto-based Roma Community Centre, two Hungarian translators and nine Roma youth, we worked together to cross language and cultural borders in order to place theatre-making in a broader socio-political arena. The primary goal was to awaken public officials, and a general public, to a better understanding of the youth's experiences of 'home' and migration in order to garner support for their on-going claims for refugee status. Wary of the potential of re-traumatizing the youth in our efforts to 'understand where they came from', we heeded Salverson's (2001) and Dennis' (2008) call to work outside literal translations with stories of injury and to rely on the collective possibilities of theatre-making in work derived from difficult stories.

For Jan Cohen-Cruz (2010), engaged art requires "looking at the ecological system within which the seed for art-making is situated" (195), which is, of necessity an interdisciplinary project. It requires a critical, socio-historical and material reading of the circumstances giving rise to the dramatic exploration. Using cultural geography, community-engaged public pedagogy, and feminist science as different disciplinary lenses and theoretical frames through which to make sense of the tensions of such collaborative theatre projects, I ultimately position the work as a "theatre of little changes" (Balfour 2009) worth engaging in.

Doreen Massy argues that spaces "are processes" (1994, 155) and we were attempting in our performance to create a space and make choices that would render absolutely clear that their spatial relationship—audience and actors—implied broader social relations that are dynamic and open to change. The theatre space became a 'meeting place', a conversation, an 'articulated moment' (Massey 1994) that we hoped might invoke imaginative thought or action. Recent scholarship in

applied performance has taken up notions of space, location, and sociality in ways resonant with the work we engaged in. Mackey and Whybrow (2007), in tracing the emergence of site-specific art, speak about a new movement in art that recognizes “the viewer’s position of contemplation of the artwork as both active and contingent.” Such an activated spectator is precisely what our own theatrical emphases on the spaces and stories of the past, and those as yet incomplete, hoped to yield.

### **“At a Crossroads and Across Borders: Toronto’s Theatrefront.” Ginny Ratsoy (Thompson Rivers University)**

Toronto’s Theatrefront has made important inroads into intercultural theatre in the early years of the twenty-first century, notably with *Return (The Sarajevo Project)* which premiered at Tarragon’s ExtraSpace in 2006, and *Ubuntu (The Cape Town Project)* which premiered at Tarragon in 2009. I propose to examine the intercultural processes involved in the latter project, a collective creation done collaboratively with Cape Town’s Baxter Theatre.

The partnership found each company at a crossroads: at differing but crucial stages in their development. The younger Toronto troupe, building on the experiences of the earlier project by consciously seeking out experienced international players such as the Baxter Theatre’s director Mannie Manim, was moving to establish an identity as a developer of new intercultural work. The Baxter Theatre, although seasoned and internationally recognized, was transitioning to a new post-apartheid reality that necessitated a fundamental re-examination of purpose and identity.

Jacqueline Lo and Helen Gilbert’s “Toward a Topography of Cross-Cultural Theatre Praxis” will provide the framework for my discussion of the project as extracultural, which they describe as celebratory of differences and culturally empowering, as opposed to transcultural, which they define as concentrating on transcending cultural differences toward the end of universality.

In keeping with the Congress theme and the international focus of several of the conference topics, I will employ aspects of Christopher Balme’s concept of theatrical syncretism to explore the partnership—as manifested in both process and product—between the two companies.

### **“(Dis)Locating Difference on the Grid of the City of Toronto: A Dramaturgy of Festival Space.” Jacqueline C. D. Taucar (University of Toronto)**

Space is always produced in the sense that it always exists within a set of relationships, never a given, inert or transparent, never in a state of nature untouched by society—there is no such thing as an “empty space.” Spaces are performative, engaging the body and its movement in the production of knowledge and can engage bodies in performance. Building upon the work of Lefebvre, Soja, and Bhabha, I will employ a dramaturgy of space to analyse Toronto’s International Caravan Festival and how it is located within the discourse of Toronto as a multicultural city. Caravan occupies a contradictory space within multicultural discourse as the festival simultaneously confirms and contests Toronto’s multicultural status. The festival opens up space for the recognition and assertion of cultural differences in Toronto. Caravan takes place in community or church halls, where the performances therein exceed their architectural boundaries, spilling outside and shaping the identity of the surrounding streets and neighbourhood in what scholars (see Berry and Henderson 2002; Kaplan and Li 2006; and Hutchison and Krase 2007) call “ethnic imprinting.” Performing from the diaspora, Caravan recreates traces of the “homeland” and reconfigures the boundaries and relationships between Canada and other places. Thus, spectators come to a greater awareness of the complex connections and divergences between the two. Caravan also opens a space in which many meanings may be negotiated, by becoming a performative intervention in the normative understandings and functions of multiculturalism in Toronto. Examining Caravan’s spatial replication of the cultural mosaic draws attention to the staticity of ethnic representations and becomes a way of interrogating the concepts of inclusion and exclusion within the multicultural framework. By performing a spatial dramaturgy, I will examine how normative assumptions regarding Toronto as a multicultural city are created and questioned by the space(s) in which Caravan takes place.

**3:45pm — break**

**4:00pm-5:30pm**

### **a) The Digital Dramaturgy Debate**

**DWE3516**

*Roundtable Organizers:* Amanda Lockitch (University of Toronto) and Justin Blum (University of Toronto). *Participants:* James McKinnon (Victoria University of Wellington), Jacob Gallagher-Ross (Yale University), J.R. Heywood (University of Toronto), Sasha Kovacs (University of Toronto), Natalie Mathieson (University of Toronto), Spencer Charles Smith (University of Toronto), Vojin Vasovic (University of Toronto)

This Roundtable session will feature an Oxford-style debate between two teams on opposite sides of the resolution: Digital tools are shaping the future of dramaturgy in the theatre and academy for the better. Two teams will attempt to convince us that new media tools like web-search, Wikipedia, and iPads are either exciting new avenues for dramaturgical practice and education, or the potential wreck of dramaturgy as we know it. The audience will be invited to participate both in asking questions of the debaters and in drawing conclusions at the end of the debate, where we’ll collectively unpack and explore some of the crucial questions that face us as both practitioners and teachers of dramaturgy in a Web 2.0 world: Does Google



make the dramaturg a less valuable member of the production team, if not wholly unnecessary? Is Wikipedia proving a great resource for students to find broad details about a topic, or a convenient excuse for them to avoid doing deep research and thinking? Do multi-media devices enrich what we can bring into the rehearsal and learning processes, or are they distractions that lead students and collaborators to ignore our research in favour of Angry Birds?

## **b) Seeking Balance while Taking a Stance: Devising, Ethics, and Affect**

**Thtr ML258**

**Praxis Organizer:** Bruce Barton (writer, theatre maker, teacher/scholar). **Participants:** Bruce Barton (writer, theatre maker, teacher/scholar), Alex McLean (writer, director, doctoral candidate), Evan Webber (writer, theatre maker), Ker Wells (writer, performer, director), Richard Windeyer (musician, composer, theatre maker)

Last autumn I was asked to create a panel presentation on “Devising and New Realisms.” I invited three individuals to join me, all of whom share my preoccupation with the intersections between theory and creative practice: Alex McLean, Evan Webber, and Heidi Taylor. The symposium organizers then asked us to contribute an essay to their forthcoming collection “New Canadian Realisms” (PCP, 2012). Although Heidi’s schedule prohibited her participation, Evan, Alex, and I jointly authored the contribution, using a Google Doc as the site of our (at times simultaneous) collaboration. Prompted by, but extending beyond, the assigned topic our discussion repeatedly returned to the nature of the ethical “stance” that different approaches to performance imply, facilitate, rely upon, (re)inscribe, and (potentially) challenge—as a way to interrogate and understand our own devising practices. This CATR praxis presentation continues this conversation, with the addition of two more deeply invested voices.

In what ways do different forms and strategies of performance engage with audience members? Stated in terms of polar extremes, are spectators energized, enabled, even empowered or rendered sentient and passively attentive? Are they recognized as individuals or assimilated in a “communal” experience? Are they cast as “those who must be taught” or invited to participate in a common pursuit of understanding? Do these responses assume a physically animated form or are they internalized? Ultimately, if we bring these questions to our session’s primary focus: how are spectators *affected* by different approaches of *theatrical devising* and what ethical considerations are explicit and/or implicit in these different processes?

Of course, the binaries cited above are not mutually exclusive and cannot capture the complexity of any spectator’s or any audience’s experience; but they demonstrate the diversity and range of possibilities. These are the questions our session will attempt to directly address through a combination of short presentations and exchanges, structured audience engagement, demonstrations, and a concluding open forum. Core participants will offer examples of praxis in addition to prepared statements, interactive inquiry, and ensuing discussion.

## **c) CANstruction Projects: Of Edifices, Actresses, and Plays Abroad**

**DWE3518**

**Open Panel Moderator:** Robin C. Whittaker (St. Thomas University)

### **“Historical Discourse, Identity Construction and the Restoration of Winnipeg’s Walker Theatre.” Rebecca Halliday (York University)**

Built in 1906, Winnipeg’s Walker Theatre represented the pinnacle of theatre architecture in North America: boasting a seating capacity of 1,798 persons, state-of-the-art construction materials, a painted canvas drop curtain, and a ‘balcony of the gods’ underneath its ornate, domed ceiling. In its heyday, the Walker Theatre presented the most elaborate theatrical spectacles of its era and hosted North America’s most famous theatre and Vaudeville performers.

This paper explores historical and media discourse surrounding efforts to restore the Walker Theatre. After offering a brief history of the theatre’s construction and cultural contribution prior to World War II, I focus on its 1945 conversion into an Odeon Cinema and, beginning in 1991, its restoration and later renaming as the Burton Cummings Theatre for the Performing Arts. I argue that, to fulfill its aims, the restoration initiative needed to foreground the theatre’s historical significance both as one of North America’s first performance spaces of its standard and as a relic from Winnipeg’s most economically prosperous era. I identify the architectural characteristics and theatrical performances that the restoration committee, financial stakeholders, and the media invoked to rebuild the theatre’s public, cultural prominence, and, importantly, to obtain municipal, provincial, and federal heritage funding. Finally, I describe the stakeholders’ difficulties in renegotiating the theatre’s role and function within Winnipeg’s contemporary architectural and cultural landscape.

More than two decades after Stephen Johnson (1990) called for an examination of theatre restoration initiatives in Canada, this paper offers a history of one of Canada’s most important yet under-documented theatres and chronicles its multi-million dollar restoration. This paper situates the Walker’s restoration within restorations of other Vaudeville-era theatres in Canada during the past twenty-five years and demonstrates the manner in which architecture reflects both histories and present realities (Lynch): using past cultural moments to illuminate Canada’s current urban and theatrical climate.

### **“The Dangers and Perils of the Stage: Representations of Stage-Struck Girls in Popular Culture.” Marlene Mendonca (York University)**

Between 1890 and 1920, thousands of stage-struck girls—in Canada and the U.S.—were leaving their rural homes in search for a career on the Broadway stage. From *The New York Dramatic Mirror* in 1893 to the *The New York Times* in 1909, the stage-struck girl received sensationalized media coverage and became a prominent figure in the popular imagination. Writer,

director and producer David Belasco claimed that there were, on average, 4,000 stage-struck women that he saw every year, and on average 10 a day. Across the border, in 1911, *The Toronto Star* announced a book to be written for the stage-struck girl in the hopes that it will be of help to many people. My paper examines the ways in which stage-struck girls were represented in the popular media by examining newspaper articles, advertisements, posters, and books written for popular culture, but deemed as advice books for stage-struck girls across Canada and the U.S. Together these examples illustrate the role that media played in shaping the social structures of young-working women in the theatre. My attempt is not only to understand how women were represented in the popular imagination, but also to examine how these images of the stage-struck girl helped her explore and redefine femininity.

### **“Travelling Canadian Theatre: At Home Abroad?” James Ellison (Royal Holloway, University of London)**

Popular perception is often that the international success of Canadian playwrights such as Michel Tremblay is entirely positive. Boundary-crossing performances have a long list of potential benefits: Canadian theatre performed abroad (or even regional theatre being performed elsewhere within Canada) serves to familiarize the world with aspects of Canadian life, express a unique aesthetic, cultural, or political viewpoint to the wider world, and offer citizens living abroad a way to maintain cultural contact with their homeland. This paper, however, will aim to problematize the view that international successes of a purely commercial sort are universally positive by examining the works of Michel Tremblay as performed and received in Québec, Anglophone Canada, and the United Kingdom. Utilising a materialist semiotics based on the work of Ric Knowles and following the work of scholars such as Jennifer Harvie, it will question exactly what ‘world’ has been represented to and recreated by foreign and diasporic audiences of Canadian theatre. I will draw heavily upon the theories of postcolonialism, globalization and interculturalism in examining specific international performances of Tremblay’s work and arguing that a more nuanced reading, which makes allowances for the existence of multiple versions of what Knowles refers to as the ‘performance text’, can offer new and potentially more complex understandings of travelling Canadian theatre. In doing so, I hope to continue the process of positioning Canadian theatre and its practitioners in an increasingly globalized web of theatrical markets and to offer some practical suggestions for new Canadian theatre scholarship and performance.

**4:00pm-6:00pm**

**Board Meeting for *Theatre Research in Canada***

**DWE3522a**

**5:00pm-7:00pm**

**President’s Reception**

**Theatre Auditorium (WLU)**

**7:00pm**

**Women’s Caucus Dinner**

**Failte Irish Pub**

Failte Irish Pub is located at 85 King Street North, Waterloo.

Dinner on your own

**8:00pm-9:30pm**

**Hagey’s Museum of Technological Curiosities  
(performance installation of *Bonfire of the Humanities*)**

**HH180 Studio**

# Day 3: Monday, May 28

9:00am-12:15pm

## a) Performance and Brand Politics

DWE3516

*Seminar Organizers:* Laura Levin (York University) and Marlis Schweitzer (York University).

*Participants:* Rebecca Halliday (York University), Peter Dickinson (Simon Fraser University), Brian Batchelor (Independent Scholar), Tristan Castro Pozo (George Brown College), Kyle A. Thomas (University of Illinois)

This seminar will explore the growing importance of “branding” to the study of theatre and performance. As scholars become more attentive to the consequences of neoliberalism and late-capitalism on art-making, it is imperative that they closely examine branding strategies and other corporate practices. Most recently, issues of branding have arisen in response to various government initiatives to stimulate local and national economies by drawing upon the “creativity” and “innovation” of the cultural sector. Meanwhile, just as certain models of artistic activity are viewed as motors for economic and urban development, we also see the appropriation of performance strategies and theatrical works by corporate entities looking to brand their products (e.g. *Body & Soul* commissioned by Dove). This extends to university contexts, where there is increasing pressure for artistic programs and individual scholars to build partnerships with big business. While some of the buzzwords, forms of collaboration, and policy arrangements connected with these forms of branding are relatively new, we want to situate these developments within a larger history of the arts and its relationship to commerce. At a very basic level, it has always been essential for emerging and established theatre companies to project clear brand identities in order to be financially viable in a particular market, but the imperative to develop and maintain a recognizable brand identity now extends beyond the local to a national and international audience (e.g. Robert Lepage’s *Ex Machina* as a prime example). Looking at the politics of branding thus offers a unique opportunity to take up the Congress theme, “Scholarship in an Uncertain World,” as it explores the challenges of projecting a stable artistic identity in an unstable market as well as the ambivalent role of art-as-business in historical and contemporary economies.

## b) Affect / Theatre / Canada II: Once More with Feeling

DWE3517

*Seminar Organizer:* Erin Hurley (McGill University). *Participants:* Natalie Alvarez (Brock University), Heather Davis-Fisch (University of the Fraser Valley), Kathleen Gallagher (University of Toronto, OISE), Anne Wessels (University of Toronto, OISE), Kathleen Irwin (University of Regina), Chris Jackman (University of Toronto), Aida Jordão (University of Toronto), Susan Knutson (Université Sainte-Anne), Ulla Neuerburg-Denzer (Concordia University), Natalie Rewa (Queen’s University), Kim Solga (Queen Mary, University of London), Kirsty Johnston (University of British Columbia), Naila Keleta-Mae (University of Waterloo), Nicole Nolette (McGill University).

To what might we attribute theatre studies’ renewed focus on one of the art’s most basic functions—that is, to make people feel something, to offer them vicarious experience? A preliminary list of relevant factors might include aesthetic shifts in Western performance since about the 1980s (post-dramatic theatre; theatre of images; interartistic work) and the influence of intercultural work and global forms—especially non-western and indigenous forms—on contemporary performance practice. Additional provocations to “thinking feeling” could be found in the concerns with the place of theatre and its “utility” in a neoliberal world system; and the emergence of “nonrepresentational theory” in the Humanities. What might a critical focus on affect tell us about theatre practice and theatre studies in Canada, both present and past? Does “Canadian Theatre” have a particular set of affects or a certain level of affective force associated with it, for instance? And how do we discern the more generative approaches to this study among the already circulating research methods drawn from philosophy, psychology, neuroscience, literary theory, and anthropology, among others?

## c) Performing Alternative Globalization

DWE3518

*Seminar Organizers:* Barry Freeman (University of Toronto) and Catherine Graham (McMaster University). *Participants:* Jenn Cole (University of Toronto), Matt Jones (University of Toronto), Kailin Wright (University of Toronto), Lourdes Arciniega (University of Calgary), Kim McLeod (York University)

Globalization—the acceleration of economic and cultural flows and an attendant rise in global consciousness—is hardly new, but most historians and economists agree that it has entered an aggressive new phase. Some of globalization’s many critics have imagined alternatives to it; the *alterglobalization* movement, so-named by Belgian activist Arnaud Zacharie, envisions both *other* and *alternative* globalizations. Our seminar will examine some of the ways that Canadian theatre and performance artists are creating alternative visions of/in creative networks. We are particularly interested in how Canadian artists are influencing or are being influenced by performances from other regions of the world as they work to evade and defy restrictive

traditional or market-based circuits of cultural production and consumption. Participants in the session have circulated papers in advance and will discuss important issues arising, and there will time for auditors to participate in the discussion.

**12:30pm-2:00pm**

**Lunch & Launch**

Lunch courtesy of Talonbooks.

**Festival Room SCH**

**2:15pm-3:45pm**

**a) Rencontres/Encounters: Theatre, Drama, and Performance in French**

**DWE3516**

*Awards Panel Moderators:* Francine Chaîné (Université Laval) and Louise Forsyth (University of Saskatchewan)

***Rencontres radicales : le Théâtre expérimental des femmes et les Lundis de l'histoire des femmes / "Radical Encounters: The Théâtre Expérimental des Femmes and Les lundis de l'histoire des femmes." Michelle MacArthur (University of Toronto)***

Célébré comme un modèle de théâtre féministe au Québec et en Canada, le Théâtre Expérimental des Femmes (TEF) de Montréal était un germe d'activité de 1979 à 1987. En plus de leurs spectacles, le TEF présentait *Les lundis de l'histoire des femmes*, une série d'entretiens mensuels populaires, conçue et organisée par Pol Pelletier, co-fondatrice du TEF. Ma présentation examine les diverses rencontres facilitées par *Les lundis* et leur renaissance en 2011. Louise Forsyth décrit le mode dominant du théâtre au féminin au Québec entre les années soixantes et quatre-vingts comme « performative » parce qu'on prévisait le genre de l'art vivant et visait à produire des changements artistiques et sociaux (xii). Je vais proposer que les rencontres nées des *Lundis* étaient essentielles aux stratégies performatives du TEF : la série a influencé l'œuvre du TEF, de Pelletier, et des artistes anglophones qui y participaient, et a aussi mobilisé les femmes à travers les limites linguistiques et géographiques pour provoquer des changements au delà du théâtre. Je vais conclure en explorant la rencontre entre le passé et le présent dans le « Renaissance du théâtre des femmes » de Pelletier en 2011, sur les plans de son accent dramaturgique sur l'histoire des femmes et de sa relation à son prédécesseur.

Celebrated as a model of feminist theatre both within Québec and across Canada, Montreal's Théâtre Expérimental des Femmes (TEF) was a hotbed of activity throughout its existence from 1979 to 1987. Beyond the radical performances presented on its stage, the TEF's seasons featured a variety of other events, from conferences to workshops to lectures, all of which aimed to fulfill the company's vision of "participer à la diffusion d'une culture de femmes" (Pelletier et al. 1). Chief among the TEF's paratheatrical events were *Les lundis de l'histoire des femmes*, a series of immensely popular monthly talks by women about women, conceived and organized by TEF co-founder Pol Pelletier. *Les lundis* facilitated several significant encounters: between the past and present, performers and publics, and Francophone and Anglophone artists and intellectuals. Through each of these encounters, participants engaged in acts of consciousness-raising and community building that were meant to extend beyond the theatre. Given the success of this series, it is perhaps no surprise that in December 2011, in an effort to revive the feminist movement that she feels died around the time of the TEF's demise, Pelletier decided to resurrect the talks under a new name, *Les lundis de l'histoire inconnue et de la pensée scandaleuse*. This paper will examine the encounters facilitated by *Les lundis* and their revival in 2011. Louise Forsyth has described the dominant mode of women's theatre in Québec between the 1960s and 1980s as performative in that artists aimed to "produce change in theatre practice, dominant discourse, and sociocultural realities" and also anticipated the genre of performance art (xii). I will suggest that the encounters born of *Les lundis* were integral to the TEF's performative strategies: the series influenced the artistic work of the TEF, Pelletier, and participating Anglophone artists, and mobilized women across linguistic and geographic boundaries to produce change outside of the theatre. I will conclude by exploring the encounter between past and present in Pelletier's 2011 "Renaissance du théâtre des femmes," both in terms of its dramaturgical focus on women's history and its relationship to its predecessor.

***Le Bureau d'APA et la mise en scène de la trash théorie / "The Bureau d'APA ("APA Bureau") and the Staging of Trash Theory." Hélène Matte (Université Laval)***

Fondé à Québec par Laurence-Brunelle Côté et Simon Drouin, le Bureau de l'APA est un organe culturel consacré aux arts vivants. À travers ses créations multiformes, il s'est donné pour mandat de répondre à la question « comment ce qui fait du sens fait-il du sens ? » Aussi, le qualificatif « indiscipliné » lui convient non seulement parce que ses manifestations artistiques s'écartent du giron théâtral habituel mais également parce que ses œuvres s'objectent à la pensée dominante. Outre leurs structures éclatées, ludiques et participatives, les événements d'APA ont la spécificité d'utiliser des littératures non dédiées à la scène. Plus particulièrement, *La jeune fille et la mort* pèse parmi les aphorismes de *Premiers matériaux pour une théorie de la jeune fille* de Tiqqun, un collectif d'auteurs anonymes—dont la philosophie n'est pas sans rappeler l'International situationnisme—et qui fait de la Jeune-fille l'emblème de la société de consommation comme celle du spectacle. La jeune fille décrite tant dans le recueil que par l'événement qui s'en inspire n'est pas un personnage de fillette. Sans genre ni âge, avec un trait d'union, elle devient un concept. Cette réduction à une représentation intellectuelle la complexifie. Ainsi, le Bureau de



l'APA met en scène la philosophie. Plus encore, c'est la scène de la philosophie qu'il singe. Dilapidant l'aridité et l'univocité doctrinale en nous lançant une poignée d'aphorismes comme des enfants lancent des cailloux, APA ébranle nos certitudes et met en branle des consciences critiques et amusées. Ce faisant, il déconstruit l'établissement des discours autant que son propre spectacle. À l'image de la «trash théorie» de Tiquun, conçue de fragments et de détours, un «trash théâtre» se déploie, éclaté et mouvant.

Founded by Laurence-Brunelle Côté and Simon Drouin, the APA Bureau is a cultural organization dedicated to the living arts. Through its multiform creations, it has taken on the mandate of answering the question “how does something with meaning create meaning?” Thus, the qualifier “indiscipline” suits it, not only because its artistic manifestations move away from the conventional sphere of theatre but also because its productions object to the dominant ideology. In addition to their unconventional, playful and interactive structures, APA happenings make specific use of texts not intended for the stage. In particular, *La jeune fille et la mort* picks out aphorisms from *Premiers matériaux pour une théorie de la jeune fille* by Tiquun, a collective of anonymous authors – whose philosophy recalls the Situationist International—and makes the Jeune-fille (the “Young-girl”) the emblem of the consumerist and entertainment society. The young girl described in the anthology as well as in the performance it has inspired is not a childish character. Genderless and ageless, with a hyphen, she becomes a concept. This reduction to an intellectual representation complexifies her. Thus, the APA Bureau stages philosophy. Moreover, it satirizes the very staging of philosophy. Dilapidating aridity and doctrinal univocity by hurling a handful of aphorisms like children tossing stones, APA shakes up our certitudes and sets in motion a critical and bemused conscience. In so doing, it deconstructs the establishment of discourse as well as its own spectacle. In the image of Tiquun's “trash theory,” made up of fragments and detours, a “trash theatre” is deployed, exploded and, kinetic.

***La rencontre de Wajdi Mouawad avec ses personnages : étude de sa pièce Rêves / “Encounter between Wajdi Mouawad and His Characters: Study of His Play Rêves.” Isabelle Patriox (Université de Grenoble III)***

Wajdi Mouawad, « le marcheur » tel que le décrit Jean-François Côté (*l'architecture d'un marcheur*), a de multiples identités. Sa quête pour les unifier passe par la création artistique. Ce qui donne lieu à des mises en abîme et à des mises en scène de l'œuvre entraînant de se faire. La communication présentera sa pièce *Rêves* dans laquelle Willem, le personnage principal, passe la nuit à écrire dans une chambre d'hôtel. Les personnages de son roman lui apparaissent et viennent dialoguer avec lui. Mouawad aborde ici son propre processus de création, les obstacles à l'écriture et la finalité de sa démarche. Ce sera aussi l'occasion de comparer cette rencontre auteur/personnages avec d'autres du même type, telles que celles de Pirandello et de Queneau avec leurs personnages respectifs, afin de comprendre comment la rencontre avec les personnages permet notamment d'aboutir à l'œuvre.

Wajdi Mouawad, who's called “le marcheur” (the walking man) by Jean-François Côté, has a lot of identities. His quest to reunite them goes through artistic creation. So, in his plays there are a lot of *mise en abîmes* and works in progress. In this paper I will analyse the play *Rêves* where Willem, the principal character, is writing all the night long in a hotel. The novel's characters appear and talk to him. Mouawad explains in this play his own work process, his difficulty in writing, and his final action. It will be the opportunity for me to compare Mouawad's encounter with other encounters between authors and characters (for example those of Pirandello and Queneau) in order to understand how the encounter with character can make a play.

**b) Intercultural Performance**

**DWE3517**

*Awards Panel Moderator:* Edward Little (Concordia University). *Panelists:* Rahul Varma (Teesri Duniya Theatre), Donna-Michelle St. Bernard (Native Earth Performing Arts), Majdi Bou-Matar (MT Space)

**3:45pm — break**

**4:00pm-5:30pm**

**a) Rencontres/Encounters (cont.)**

**DWE3517**

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

***Rencontres entre la musique et le théâtre et le rayonnement de la culture francophone : les activités de la Toronto Continuo Collective / “The Toronto Continuo Collective: Creating Encounters between French and English Culture, and between Theatre and Music Practitioners.” Luke Arnason (York University)***

Créé, à l'origine, pour permettre aux particuliers d'apprendre à réaliser les accompagnements chiffrés (*basso continuo*) utilisés dans la musique baroque, le *Toronto Continuo Collective* a rapidement attiré des chanteurs désireux de connaître les

pratiques scéniques d'époque et leurs applications à la musique. Cette année, l'ensemble se consacre au répertoire français pour la première fois. Je forme actuellement ce groupe de musiciens anglophones à la connaissance des principes esthétiques du classicisme français, à la prononciation du français du XVII<sup>e</sup> siècle, et à l'art du comédien historique. Le groupe met ainsi en œuvre plusieurs types de rencontres : entre musiciens et spécialistes du théâtre ; entre chercheurs et praticiens ; entre universitaires et particuliers ; mais surtout, entre le public anglophone (qu'il s'agisse des musiciens ou des spectateurs) et le patrimoine culturel francophone. Les activités pédagogiques de l'ensemble permettent aux anglophones de découvrir la poésie et la musique du Grand Siècle, et promeuvent également les travaux d'artistes francophones actuels (Eugène Green, Benjamin Lazar...), dont les innovations et les mises en scène demeurent peu connues dans le milieu anglo-saxon. Cette communication, qui aura lieu une semaine après le concert de fin d'année du groupe, présentera les activités du TOCC et soulignera ses apports sur les plans scientifique, pédagogique et du rayonnement du patrimoine francophone dans le Canada anglophone.

First created to teach interested individuals to play the figured musical accompaniments of the baroque period (*basso continuo*), the Toronto Continuo Collective quickly attracted singers interested in the gestural and declamatory conventions of the same period, and their applications to musical performance. This year, the group has made its first forays into French repertoire. I train a group of anglophone musicians in the French classical aesthetic, the pronunciation of seventeenth-century French, and historical dramatic practices. The group thus promotes several types of encounters: between music and theatre specialists; between researchers and practitioners; between academics and the public; and, most importantly, between the anglophone public (both participants and audiences) and our Francophone cultural heritage. The ensemble's pedagogical activities enable the Anglophone public to discover the music and poetry of the French *Grand Siècle*, while promoting the innovations of Francophone artists whose work is still unknown in the Anglo-Saxon world (Eugene Green, Benjamin Lazar...). This presentation, to be given just a week after the ensemble's end-of-year concert, will present TOCC's activities and highlight its contributions to the academic, pedagogical and cultural life of English Canada.

### **À la rencontre de soi : affirmer son bilinguisme sur les scènes franco-canadiennes de l'Ouest. Louise Ladouceur (University of Alberta)**

Le bilinguisme des Franco-Canadiens a donné lieu à de multiples représentations théâtrales qui témoignent du changement de perception dont il a fait l'objet au fil du temps. D'abord ressenti comme un mal nécessaire, un agent de corruption du français, ce bilinguisme a pris une valeur accrue dans le contexte de la mondialisation. Il a par la suite été revendiqué comme composante identitaire essentielle dans un contexte où on ne peut être francophone qu'à la condition d'être bilingue. Plus récemment, dans *Sex, Lies et les Franco-Manitobains* de Marc Prescott, un personnage affirme son identité bilingue, qui n'est ni francophone ni anglophone. Cette nouvelle attitude témoigne d'une ouverture envers sa propre altérité, d'un désir de s'approprier son bilinguisme au fil d'une longue démarche pour aller à la rencontre de soi.

The bilingualism of French Canadians has been the subject of many theatrical representations that illustrate the change in the way in which it has been perceived over time. Initially seen as a necessary evil, a means of corrupting French, bilingualism has seen its value increase within the context of globalization. It has subsequently been proclaimed an essential component of identity construction in a context where one can only remain a Francophone by being bilingual. More recently, in Marc Prescott's play *Sex, Lies et les Franco-Manitobains*, a character affirms an identity that is neither francophone nor anglophone, but rather bilingual. This new attitude indicates an acceptance of one's own alterity, through a desire to appropriate one's bilingualism over the course of a long journey of self-discovery.

### **La systémique de rencontres dans l'expérience du développement dramaturgique de la Troupe du Jour de Saskatoon. Mariette Thérberge (Université d'Ottawa)**

Cette recherche vise à comprendre la manière dont le développement dramaturgique de La Troupe du Jour de Saskatoon s'inscrit dans une perspective systémique de la créativité en favorisant la rencontre entre dramaturges, conseillers dramaturgiques, directeurs artistique et administratif, metteurs en scènes, comédiens et concepteurs de théâtre. De nombreux défis se posent lorsqu'il s'agit de susciter la créativité de dramaturges issus de la communauté et de l'appuyer à long terme en Saskatchewan, province de l'Ouest canadien comptant 2 % de francophones. Qu'il soit question du manque d'institutions postsecondaires pour assurer une formation professionnelle en théâtre en français, de l'exode des passionnés vers des centres artistiques comme Montréal ou Toronto, de fonds restreints pour promouvoir une évolution constante de l'art actuel, la problématique de l'émergence, de la consolidation et de la reconnaissance de la dramaturgie demeure un problème complexe lié à la vitalité socioculturelle de l'ensemble de la Francophonie canadienne. Cependant, malgré toutes ces possibilités d'entraves, la pratique du développement dramaturgique de La Troupe du Jour se démarque actuellement et c'est pourquoi il importe d'en faire l'étude. Il s'agit d'une recherche qualitative, plus spécifiquement d'une étude de cas, où les concepts d'expérience et d'accompagnement, la théorie de l'apprentissage transformationnel (Mezirow, 1997, 2001) ainsi que le modèle de la perspective systémique de l'étude de la créativité de Csikszentmihalyi (1999, 2006) constituent les assises théoriques. La principale stratégie de collecte de données est l'entrevue individuelle semi-dirigée réalisée auprès de neuf participants dont deux conseillers dramaturgiques, cinq dramaturges ainsi que les directeurs artistique et administratif de La Troupe du Jour. Les résultats de l'analyse de ces témoignages mettent en valeur l'importance des rencontres réalisées lors de temps d'émergence, de consolidation et de reconnaissance dramaturgique. Ces témoignages situent également l'expérience et l'accompagnement comme les clés de voûte de la pratique de développement dramaturgique dans ce contexte.

The objective of this research is to understand the manner in which the theatrical development of Saskatoon's *La Troupe du Jour* is part of a systemic perspective of creativity by encouraging encounters between playwrights, theatrical advisors, artistic and administrative directors, directors, actors, and theatrical designers.

Many challenges arise when the time comes to incite the creativity of playwrights from the community and to provide it with long-term support in Saskatchewan, a western Canadian province with a francophone population amounting to 2%. Whether it be due to the lack of post-secondary institutions providing professional training in French theatre, the exodus of theatre enthusiasts to artistic centres such as Montreal or Toronto, or the restricted funds to promote a constant evolution of current art, the issue of emergence, consolidation, and recognition of dramatic art remains a complex problem linked to the sociocultural vitality of the entire Canadian *Francophonie*. However, in spite of all these possible hindrances, the practice of theatrical development within *La Troupe du Jour* stands out currently, and for this reason, it is important to analyse it.

This research is of qualitative nature, specifically a case study, where the concepts of experience and supporting the development of the text (*accompagnement*), the theory of transformational learning (Mezirow, 1997, 2001) and the study of creativity through a systemic perspective Csikszentmihalyi (1999, 2006) constitute the theoretical foundations. The main strategy for the data collection is the semi-directed individual interview of nine participants, including two theatrical advisors, five playwrights, and the artistic and administrative directors of *La Troupe du Jour*. The results of the analysis of these accounts highlight the importance of the encounters occurring during moments of emergence, of consolidation, and of theatrical recognition. The accounts also situate the experience and the support (*accompagnement*) as the keystones for the practice of theatrical development in this context.

## **b) Return to the Tyranny of Documents:**

**DWE3517**

### **The Influence of Performance Studies on Theatre History**

*Roundtable Organizer:* Stephen Johnson (University of Toronto). *Participants:* Marlis Schweitzer (York University), Alan Filewod (University of Guelph), Stephen Johnson (University of Toronto)

A follow-up to three previous CATR seminars on theatre history and historiography, this panel will discuss the changes that have taken place in the study of Canadian theatre history over the past twenty years, with a focus on the impact of performance studies. In the spirit of the original seminars, which emphasized the relationship of the historian with a particular (often troublesome) document, panelists will discuss how performance studies has informed their own research. Arguably, it has altered preconceived definitions of spectatorship, performance, and theatricality. It has broadened, and democratized, the subject matter of theatre history. It has led to archival discoveries that might never have been made, and provided analytical tools to approach source material that has pushed beyond traditional (and culturally determined) frameworks.

Henry Bial, in *Theatre Historiography: Critical Interventions*, urges historians to talk about something *other* than the theatre studies / performance studies divide, taking it (almost) as a given that the conversation is (or at least should be) over. But are such conversations ever over—and should they ever end? Whereas once the concerns of Canadian theatre historians were all about the restricted parameters of 'theatre' history (dance, opera, vaudeville, burlesque, mumming, political demonstrations), performance studies as a disciplinary formation has taken us toward the opposite challenge—what isn't fair game for our study? And what effect has this relationship, over the decades, had on the word 'Canadian'?

The panel proposes to leave plenty of time for an open discussion.

## **c) Artist-Scholars: At the Crossroads**

**DWE3518**

*Curated Panel Moderators:* Naila Keleta-Mae (University of Waterloo) and Melanie Bennett (York University)

### **“Losing Boundaries, Finding Ways: PBR at the Centre for Drama, Theatre and Performance Studies.” Bruce Barton (University of Toronto)**

*What happens when an actor begins to sing ... or cry ... or disappear?*

In the 2008/09 academic year, the University of Toronto's Centre for Drama, Theatre and Performance Studies (the "Drama Centre," then called the Graduate Centre for Study of Drama) introduced Practice-Based Research (PBR) as a core degree requirement in its Master's program. All MA students now conceive, design, conduct, and showcase a practice-based research project as a key element of their graduate education.

While PBR is a regular staple of graduate programs throughout much of Europe, this focus is considerably less familiar in North America, and the Drama Centre's formal emphasis on PBR is virtually unique among English-language theatre MA programs in Canada. What has quickly become evident, however, is the extent to which the PBR projects integrate and contextualize all other aspects of the MA students' activities at the same time that they provide an opportunity for student-driven research of uncommon individual agency. Over the past three years, research topics ranged from the implications—for actors and for audiences—of the emergence of tears on stage, through the synesthetic possibilities of performance events involving food, to the consequences of live urination in performance. Without exception the students approached this work with unprecedented enthusiasm and resourcefulness (particularly given the modest budget allotted to each project), and almost without exception they identified this work as one of the most vital and meaningful aspects of their MA degree.

My paper will discuss the following: the motivation and planning that preceded the integration of PBR in the Drama Centre program; the challenges—anticipated and otherwise—that have greeted, and continue to greet, its implementation; a selection of the most intriguing student projects from the past three years; and the perceived benefits of such a thorough integration of theory and practice in graduate level education.

**“The Dramaturge as/and the Hyphenated Artist-Scholar.” Jessica Riley (University of Guelph)**

As a contribution to the panel "Artist-Scholars: At The Crossroads," I propose an examination of the ways in which the space signaled by the hyphen has been negotiated by that quintessential scholar-in-an-artist's-world, the dramaturge. Specifically, through consideration of the work of the late Urjo Karede (who devoted his time as Artistic Director of the Tarragon Theatre from 1982-2001 to developmental dramaturgy), I will tease out the implications of the dramaturge's negotiation of the hyphen between artist-scholar: Is the dramaturge to be considered (as tradition might have it) as the scholar in this hyphenated construction, with the playwright figured as artist and the hyphen standing in for the space of creation, friction, resistance and/or compromise that is negotiated in their collaboration? Or does the very word collaboration signal greater slippage between artist and scholar, a shared occupation of the hyphen itself, for both dramaturge and playwright? Frequently noted for his prodigious intellect by the playwrights with whom he worked, what can be made of Karede's reluctant admission, late in his career, that "[i]t's taken me a very long time to even think, sometimes, that I am an artist," and of his demonstrable creative influence on many Canadian plays? Drawing on my archival analysis of scripts-in-progress developed by Karede, my contribution will trace the forms of "artist-scholar" negotiation that took place in Karede's developmental dramaturgy, negotiations which occurred across, and positioned both playwright and dramaturge within, the space signaled by the hyphen.

**“Between the Worlds: Reflections on a year of falling.” Helene Vosters (York University)**

What is the space between "Us" and "Other"? Between lives mourned and those rendered ungrievable? What is the space between individual and social grief, between personal ritual and public protest, between art and politics? In her post-9/11 reflections on global and geopolitical violence, Judith Butler argues for the potential of practices of mourning grounded in the recognition of vulnerability as a primary and shared condition of life to produce "an ethics of non-violence and a politics of a more radical redistribution of humanizing effects" (2003: 9). What might a poetics of mourning rooted in an understanding of shared vulnerability look like?

**6:30pm-10:00pm**

**CATR/ACRT Banquet**

**Perimeter Institute**

Our annual Banquet is held this year at the Perimeter Institute at 33 Caroline Street North in Waterloo (phone: 519-569-7600).

**8:00pm-9:30pm**

**Hagey's Museum of Technological Curiosities**

**HH180 Studio**

**(performance installation of *Bonfire of the Humanities*)**

# Day 4: Tuesday, May 29

9:00am

## a) Upsurges of the Real (to 12:15pm)

DWE3516

*Seminar Organizer:* Jenn Stephenson (Queen's University). *Participants:* Kathleen Gallagher (University of Toronto, OISE), Anne Wessels (University of Toronto, OISE), Nelson Gray (University of Victoria), Patrick Robinson (University of Toronto), Grace Smith (University of Toronto), David Dean (Carleton University), Richie Wilcox (York University), Graham Wolfe (University of Toronto), Andy Houston (University of Waterloo), Sasha Kovacs (University of Toronto)

In the theatre, the staged actual object and its fictional image are unusually close—a chair is another chair; a bright light is another bright light. The likeness of these two elements approach the limit horizon as in calculus, almost (but never quite) reaching identity. Typically, (and perhaps it is because of this unusual closeness) the conventions of theatre work hard to subdue the really real and (re)present these real objects inside fictional worlds as a part of a new provisional reality. Recently, questions around the issue of the real on stage have come again to the fore with increased production of (and academic interest in) such genres as documentary theatre, verbatim theatre, autobiographical performance, and site-specific theatre—all of which place a premium on the actual nature of certain theatrical elements. This seminar will look at those moments when, like contents under pressure, the real breaks through its bounds and surges upward.

## b) Practice-Based Research in Canadian Theatre (to 12:15pm)

DWE3517

*Seminar Organizers:* Claire Borody (University of Winnipeg) and Monica Prendergast (University of Victoria). *Participants:* Sky Gilbert (University of Guelph), Claire Borody (University of Winnipeg), Monica Prendergast (University of Victoria), Diane Conrad (University of Alberta), Tara Goldstein (University of Toronto, OISE)

Practice-based research has become an effective way for theatre practitioners and educators to work in methodological ways that are consonant and resonant with their artistic practices. A wide array of practice-based methods has appeared in scholarly conferences and publications largely in the last ten years. This seminar will provide a venue for presentations and conversations around the range of methods available to a practice-based researcher in theatre. Practice-based theatre research may draw on established methods such as ethnography (including performance ethnography and autoethnography), case study, reflective practitioner study, action research, community-based research, or arts-based research (all of which may involve performative, poetic, narrative, and/or visual/video/film/digital elements). This seminar invites Canadian theatre practitioners and researchers to share their methodological approaches to practice-based research in order to promote understanding and implementation of these approaches in our field.

## c1) Signs of Conceptual Space (to 10:30am)

DWE3518

*Open Panel Moderator:* Natalie Rewa (Queen's University)

### **“Closed Doors and Bridge Crossings: Spatial Connections in Catherine Banks’ *Bone Cage*.” Reina Green (Mount Saint Vincent University)**

Performance space like crossroads, the theme of this year's Congress, is a space of connection. It incorporates physical, representative, and imagined space, or according to Henri Lefebvre, “spatial practice,” “representations of space,” and “representational space” (Lefebvre 33). The traditional focus on such space, however, has been on what happens in the space, or on the relationship of that space to the world around it, rather than an analysis of the space itself. Certain plays, however, draw attention to the space of performance and not least of these is the work of Catherine Banks. In *Bone Cage*, first produced in October 2007 on Neptune's Studio stage, a high bridge dominated the set and the action of the play. Beneath the bridge, the stage space represented the interior of a house demarcated by two walls and an exterior door. In contrast to the bridge above, which connected the rural Nova Scotia village of the playworld to the natural environment around it, this door separated the domestic living space from the rest of the community.

The bridge and the door of *Bone Cage* and its staging reflect the argument of German philosopher and sociologist, Georg Simmel, regarding the human ability to relate to and separate from nature. Simmel notes that a bridge “unifies the separateness,” while a door “breaks the uniform continuous unity” (Kaern 411), a distinction apparent in Banks' play. *Bone Cage* also reveals that separateness is literally the other side of the door from continuity, and that such separateness profoundly influences the human ability to relate to the surrounding natural world. Simmel claims that a bridge is a high point in human achievement because it is an “active resistance of a particular configuration” (408). Banks reasserts that idea by demonstrating the precedence of the bridge over the door. Like a crossroads or the theatre itself, the bridge connects and allows those who cross it to move forward, both within the playworld and in the larger world of environmental destruction.

**“In the Mind’s Eye: Staging the Radical Scenography of Sharon Pollock.” Wes D. Pearce (University of Regina)**

“It is important that the scenes flow together without blackouts and without regard for time and setting.”

“The set conveys the impression of bars, and of confinement.... The flow from scene to scene is most important”

“Action must be free-flowing. There can be no division of the script into scenes by blackout, movement of furniture, or sets.”

“[T]he set design is not a literal one.”

When *Walsh* premiered in 1973, Canadian scenography was dominated by two opposing styles: the domestic realism (or kitchen sink drama) as represented by the hyper-realism of French’s *Leaving Home* and Freeman’s *Creeps*, and the imaginative, bare bones, and highly theatrical style of the collectives responsible for *The Farm Show* (Theatre Passe Muraille), *Paper Wheat* (25<sup>th</sup> Street Theatre) and Reaney’s *The Donnelly Trilogy*. Pollock’s work refutes both these scenographic traditions, developing a new and radical scenography that employs and yet fragments both existing visual frameworks.

In the *Playwright’s Notes to Doc*, Pollock writes, “The play is most effective when the set is not a literal one and when props and furniture are kept to a minimum. I think of the setting as one which has the potential to explode time and place while simultaneously serving certain naturalistic demands of the play” (Pollock). This paper will argue that almost all of Pollock’s plays demand a new scenography, a scenography that reflects this kaleidoscopic world view that dominates so much of Pollock’s work, a scenography that is continuously refracting, reinforcing, and examining the tensions that underlie both visual worlds: the hyper-theatrical and the hyper-naturalistic. Borrowing extensively from the worlds of cinema, Brechtian staging, American poetic realism, and her own theatrical experiences, Pollock creates a scenography that responds to (and visualizes) the postcolonial, postmodern, feminist (Herb Wylie) dramas she has created.

**“At the Crossroads of Acting and Puppetry: Introducing Tandem Puppetry.” James B. Ashby (University of Toronto)**

Contemporary Canadian puppet theatre, despite being marginalized by the academic and popular presses, is a locus of impressive variety. From Ronnie Burkett’s marionette dramas for adult audiences to the collaboratively created productions—intended primarily for family and young audiences—staged by Puppetmongers Theatre using Bunraku-inspired direct manipulation techniques, these different permutations would seem to have little in common, save for their shared focus on the theatrical object. Notwithstanding the different forms of puppetry, intended audiences, types of source material, and so on, two specific but dynamic styles of manipulation dominate: a presentational or alienated style and an as yet unidentified style that is in some significant ways its opposite. I have named this style *tandem puppetry*.

Admittedly, little has been written on Canadian puppet theatre in general, but even with this limited corpus, one of these styles has been championed, the other largely overlooked. Two formidable figures in theatre history have been associated with presentational puppetry: Felix Mirbt, the German-born puppet artist who popularized puppet theatre for adults in Canada, and his theoretical ancestor, Bertolt Brecht. Consequently, one can hardly be surprised that this style has been recognized by a few critics and scholars. Its practitioners note the importance of remaining “detached” and allowing the puppet to take the lead.

In tandem puppetry, however, much of this conceptual space between the puppet and the operator is collapsed, and the latter’s role as an actor is foregrounded. The manipulator contributes “voice, feelings and even facial expression,” thereby becoming the puppet’s “partner” (Jurkowski, *Aspects of Puppet Theatre* 39). Two sign systems collide onstage, and the audience is left to sort it out. “[T]he process of creation” (40), with the manipulator-actor at the centre of that process, becomes the paramount element; thus, this style becomes a kind of microcosm of Canadian experimental theatre.

**10:30am — break**

**10:45am-12:15pm**

**c2) With Us and Against Us as We Stage War (and Dissent)**

**DWE3518**

*Open Panel Moderator:* Alan Filewod (University of Guelph)

**“Dramatizing War: 9/11 and the Canadian Theatre.” Lindsay Thistle (York University)**

Over the last decade, representations of the “War on Terror” and its related issues and politics have made their way onto stages around the world. Canada is no different. Not only did playwrights in Canada dramatize the specific issues and stories of the “War on Terror,” but 9/11 also changed the way that war and war issues of all types were represented on the Canadian stage. This paper intends to take up how war and war issues have been dramatized in Canada in the post 9/11 world, and how these representations of war have changed from those of the late 1960s and 1970s, 1980s, and 1990s. Each of these phases had defining trends in how playwrights dramatized war (each phase in different ways and with different intentions). Theatre is an ephemeral field, and that makes this study two fold. It not only looks at how war issues have been dramatized through the creative content of the play and the intentions of the playwrights, but also at the cultural and social-political influences. How have the representations of war in theatre developed over time to reflect the changing ideas of Canada? How do playwrights dramatize war in post-9/11 Canada? What wars and kinds of war issues are dramatized? What over-arching themes and similarities exist between post-9/11 plays? What are some of the most significant changes from earlier decades? What types of cultural images do these plays paint of Canada and war today?



### **“Affect Management and Militarism in Alberta’s Mock Afghan Villages: Training the ‘Strategic Corporal.’” Natalie Alvarez (Brock University)**

In 2004, the Canadian Armed Forces established the Canadian Manoeuvre Training Centre (CMTC), a \$500 million, full immersion war games facility at Canadian Forces Base Wainwright in rural eastern Alberta. The site plays host to anywhere from 1,000 to 4,000 troops in ten-day training intensives prior to deployment, such as Exercise Maple Guardian, which immerse soldiers in a simulated environment that replicates “real world” theatre conditions in Afghanistan. Four mock Afghan villages have been mapped onto the arid Alberta prairie in reduced but nevertheless analogous geographic proximity and have become home to a population of actors largely drawn from the Afghan diaspora in Edmonton. Chief military personnel collaborate with the lead planners of ACS, Inc.—a private contracting firm specializing in live immersive training effects, comprised mainly of former film industry professionals—in an ongoing “story-boarding” process of scenarios designed to stress inoculate soldiers, while increasing their cultural intelligence through encounters with Afghans “in role.” The key planners of ACS, Inc. aptly describe the Maple Guardian training as live, improvisational theatre and cite Keith Johnstone in their planning philosophy, a chilling reminder of how the performance paradigm has been taken up by the military complex as it attempts to devise new training methodologies nimble enough to take on this new frontier of irregular and asymmetrical warfare.

Drawing on thick description taken as a participant-observer of CMTC’s Maple Guardian exercise, this paper telescopes its analysis on the affective collisions between Afghan actors who reenact the traumatic scenes of destruction they had left behind in war-torn Afghanistan and soldiers who undergo exercises designed to test their abilities to engage in punitive, yet culturally sensitive, militarism in the face of surprise insurgent attacks. The essay asks after the kinds of affect management these simulated cultural encounter rehearse and how these affective encounters shape the bodily schemas of soldiers as they set out to be “strategic corporals” representing the face of Canada on the global stage.

### **“In an Uncertain World ‘Only an Expert Can Deal with the Problem’: Performance and Protest, Professionals and the Rest.” Robin C. Whittaker (St. Thomas University)**

“If some of the experts say it’s no problem, and if other experts claim it’s no problem or explain why it’s no problem, then it’s simply *not* a problem.” (Laurie Anderson, “Only an Expert”)

The crossroads of performance and protest are occupied by both professional and nonprofessionalizing artists. The recent Occupy Movement has fanned a sort of grassroots discussion about power (economic, political, social, spatial) in capitalist democracies, yet arguably it has gained limited traction or substantive change with the majority of citizens to and for whom it claims to speak. To explore contemporary performed dissent I consider a professional performer who provokes pressing political questions, and a set of demonstrators whose nonprofessionalized performances invest their bodies for change. The problem, I argue, can be framed as a question of performed representation.

In *Committing Theatre*, Alan Filewod encourages us to examine “how activists have sought to exercise a capacity to articulate and provoke activism within the changing conditions of spectatorship and theatre economy.” I thus consider the efficacies and containments of performance by drawing from my on-going work on contemporary nonprofessionalized performances “that do not fulfill the traditionally accepted criteria of artistic excellence or innovation” (Claire Cochrane) and from a teach-in I was invited to lead at Occupy Fredericton in November 2011.

In this paper I will discuss selections from the live performance of Laurie Anderson’s 2010 album *Homeland*, in which Anderson engages in a complex critique of American exceptionalism as professionalizing “solution” that itself becomes “the problem.” And I ask *who* might produce *what* in the lacunae and caesurae between the “experts.” Is the “amateur” citizen excluded and exploited in the “professional age”? I then consider the ways in which the Occupy Movement’s performances of the distribution of wealth involve consumer culture in order to speak back to that culture and to perform “contested realities” to propose a “changing script” (Jan Cohen-Cruz). Do Occupy performances and flash mobs illustrate that nonprofessionalizing artists test narratives of inclusion and exclusion for live and online audiences who are both sympathetic and skeptical? If Anderson offers a professionalized performance that critiques power, in what significant ways might this differ from nonprofessionalized performances that attempt the same?

**12:30pm-1:00pm**

**Boxed Lunch**

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**Annual General Meeting**

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**2:30pm — break**

**2:45pm-3:45pm**

**Keynote: Lisa O'Connell and Pat the Dog**

**DWE1501**

Introduction: Andy Houston (University of Waterloo)

Lisa O'Connell is the founder and Artistic Director of Pat the Dog Playwright Centre, which was awarded the KW Arts Award in 2010. In 2008, Pat the Dog became the tenth member of the Playwrights' Development Centres of Canada and is the only Ontario playwright Centre open to both emerging and established playwrights. Selected writing credits include *Chatelaine*, *Today's Parent*, *The Toronto Star* and *The Record*. Most recent dramaturgical credits include *Aftershock* by Evan Tsitsias, *Bungalow* by Vern Thiessen, *Dissocia* by Adam Cowart, *Receiver of Wreck* by Matthew Heiti, *Differend: The Caledonia Project* by Gil Garratt, *Edna's Archive*, MT Space Theatre, CAFKA and the Canadian Centre of Arts and Technology.

**3:45pm-4:00pm**

**Closing Remarks**

Stephen Johnson (University of Toronto)

Dinner on your own

**8:00pm-9:30pm**

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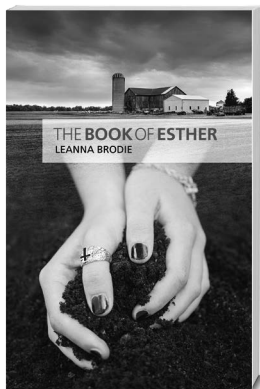
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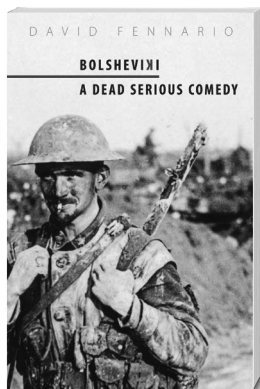
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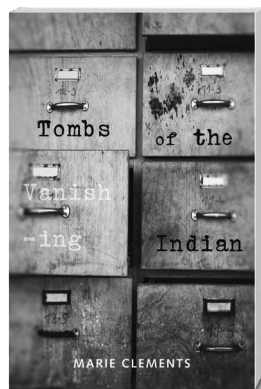
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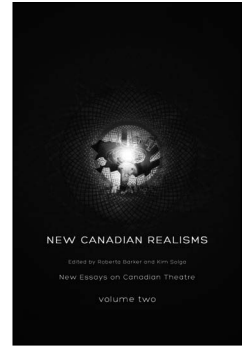
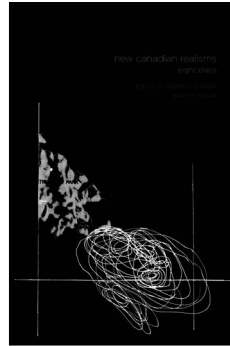
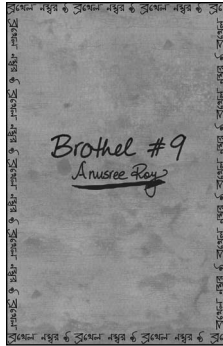
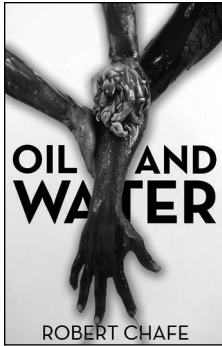


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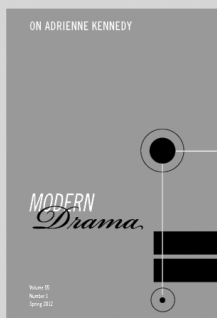
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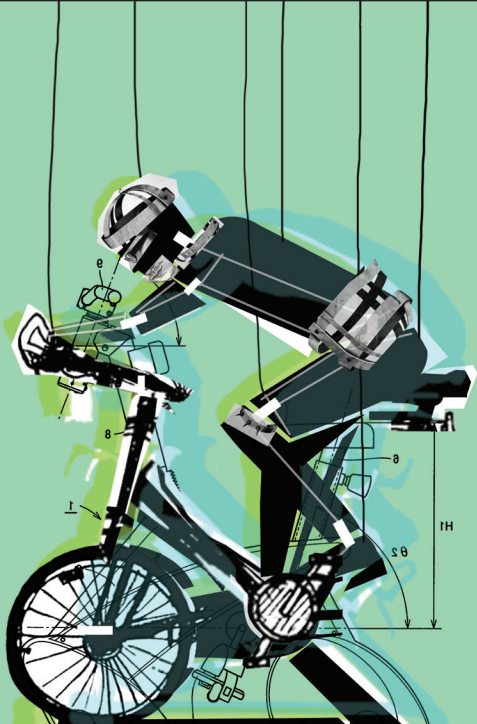
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