

# Conference

canadian association for theatre research  
association canadienne de la recherche théâtrale

May 27 - 31, 2016  
University of Calgary





UNIVERSITY OF  
CALGARY

# Imagining the future of performance

## BFA and MFA in Drama at the School of Creative and Performing Arts University of Calgary

The **drama** programs at the School of Creative and Performing Arts combine rigour with experimentation, discipline with creativity, and reflection with passion. Our students receive focused and concentrated discipline-specific preparation in addition to unique opportunities for multi-, cross-, and interdisciplinary instruction and experience through highly flexible yet carefully designed program options. We prioritize the immeasurable benefits of professional experience and international exchange, and by placing a premium on the intersection of practice and theory, we combine a deep respect for the pragmatic aspects of careers in the arts with a rigorous fascination for the philosophical, theoretical, cultural, sociological, and ideological dimensions of our fields.

Redefining artistry for the 21st Century, **drama** at the SCPA provides both intensive studio training and inspired intellectual inquiry, offering first class preparation for a wide range of professional opportunities and vocations beyond graduation.

[scpa.ucalgary.ca](http://scpa.ucalgary.ca)



# Welcome



Welcome to the 2016 CATR/ACRT conference! My thanks to our hosts at the University of Calgary for their generosity and support over the past year, to our extraordinary organizing committee, and to all of those many, many people involved in organizing this year's events — the seminars, panels, talks, keynotes, lunches, banquets, field trips, and the hundred other things that make it possible for us to engage with each other about our work, to celebrate the achievements of our colleagues, to raise a glass in relaxed conversation, and to get to know each other better. Not to mention the dancing! I look forward to spending time with you all during these next few days!

- Stephen Johnson, President CATR/ACTR



Welcome to the **School of Creative and Performing Arts** at the University of Calgary. These are pretty exciting times around here. We are, quite literally, pushing our own boundaries, exploring not only the distinctiveness of our three divisions but also the many opportunities for inter-arts collaboration and exchange now available to us. At the same time as we're reasserting our commitment to the rich established traditions of Drama, Dance and Music, we're also reinventing ourselves as a thoroughly contemporary hub for experimentation and innovation. Simply put, we are trying to imagine the future of performance and the deep, diverse, and constantly evolving relevance of the arts in contemporary society. And we're very happy to have you join us for this year's Congress to travel a bit of that journey with us.

- Bruce Barton, Director School of Creative and Performing Arts



U of A  
**DRAMA**

# GO DEEPER... (RE) DEFINE THE THEATRE LANDSCAPE

Think independently.

Develop your  
resourcefulness  
and imagination.

Mine local as well as  
internationalist visions.

We foster an environment  
where creative and critical  
skills can thrive and inform  
one another.

Live performance is a  
site of interaction and  
integration of all aspects  
of the discipline of theatre,  
leading to crossroads of  
interdisciplinary critical  
investigation.

## CHOOSE FROM 5 GRADUATE PROGRAMS:

Master of Arts  
in **DRAMA**

Master of Fine Arts  
in **DIRECTING**

Master of Fine Arts  
in **THEATRE DESIGN**

Master of Fine Arts  
in **THEATRE PRACTICE**

PhD  
in **PERFORMANCE STUDIES**

Photo credit: Michael Reinhart

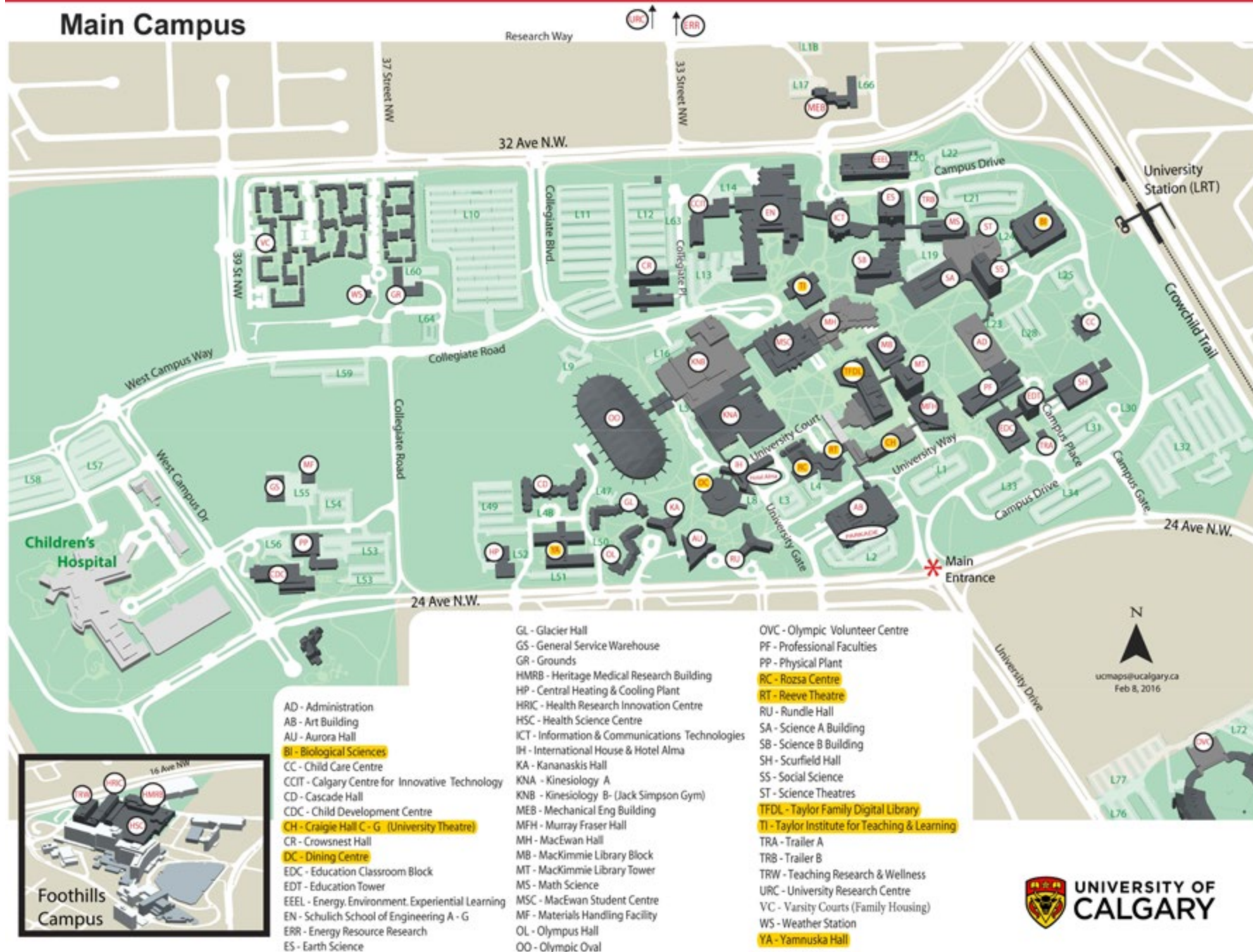
[www.drama.ualberta.ca](http://www.drama.ualberta.ca)



**UNIVERSITY OF ALBERTA**  
**FACULTY OF ARTS**  
Department of Drama



# Main Campus



## Maps - Craigie Hall (CH)


## CH E04


## CH E12

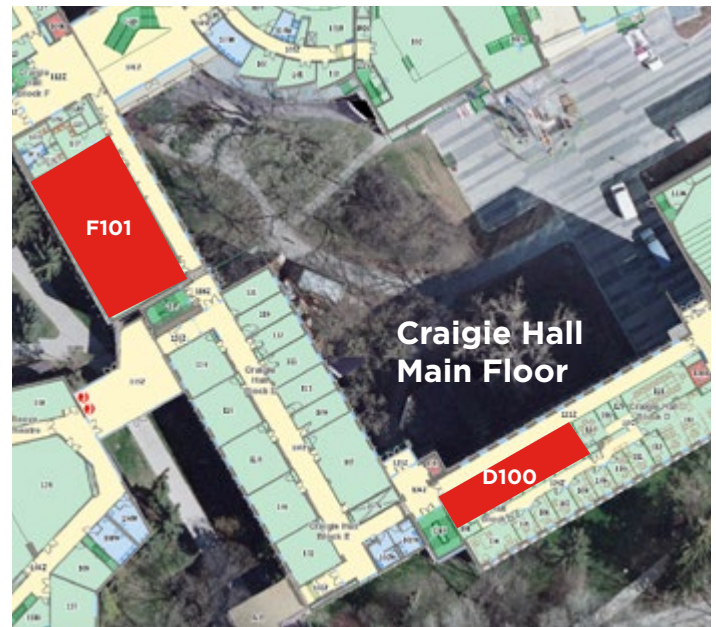
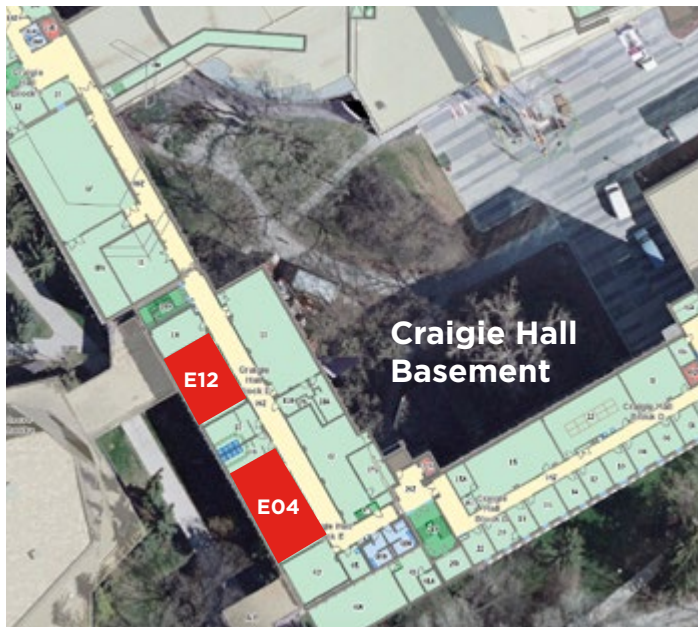
## CH D100

**MATTHEWS THEATRE (CH F101)**

**DOOLITTLE THEATRE (CH F206)**

 Elevators



 Washrooms





# Maps - Theatres

REEVE PRIMARY  
REEVE SECONDARY  
EVANS ROOM, ROZSA CENTRE  
ECKHARDT-GRAMATTÉ HALL  
UNIVERSITY THEATRE

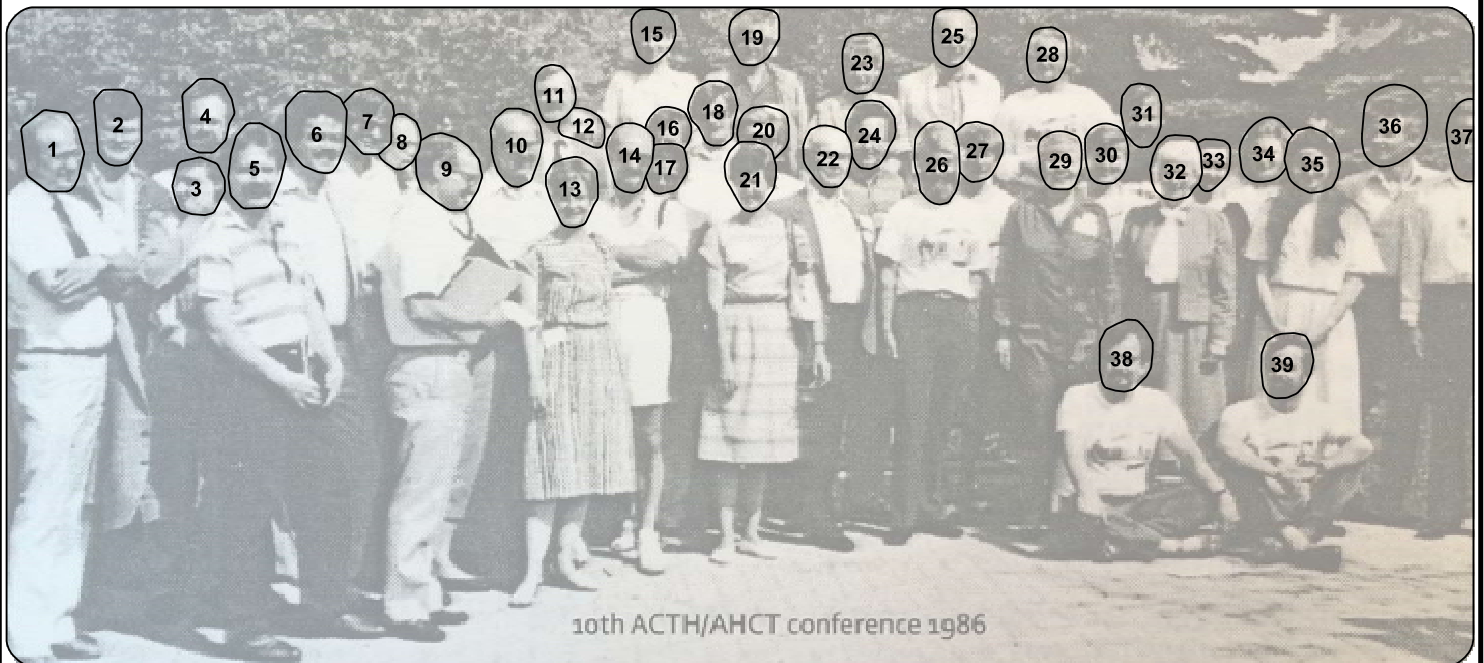
 Elevators  
 Washrooms



# CATR Throwback



10th ACTH/AHCT conference 1986



10th ACTH/AHCT conference 1986

#1 ?	#11 Jim Hoffman	#21 Sherrill Grace	#31 Ric Knowles
#2 ?	#12 Patrick O'Neill	#22 Robert Lawrence	#32 Sister Geraldine Anthony
#3 ?	#13 Mary Jane Warner	#23 ?	#33 ?
#4 Denis Johnston	#14 Len Doucette	#24 Ed Mullaly	#34 Kathleen Fraser
#5 ?	#15 ?	#25 Jean Cléo Godin	#35 Moira Day
#6 ?	#16 Stephen Johnson	#26 Malcolm Page	#36 Anton Wagner
#7 Jonathan Rittenhouse	#17 ?	#27 Mary Elizabeth Smith	#37 ?
#8 John Ball	#18 Len Conolly	#28 Murray Edwards	#38 Denis Salter
#9 Richard Plant	#19 ?	#29 Ann Saddlemyer	#39 Chris Johnson
#10 James Noonan	#20 ?	#30 ?	



## CATR 40<sup>th</sup> Anniversary Throwback to... 1989



This picture shows Leonard Conolly (on the right) presenting the first  
Prix Richard Plant Award to this man with the beard.

Who is he? (No googling.)

Submit your name and your guess on a slip of paper to the ballot box on the  
registration/information table before the AGM on Monday at noon.  
A winner will be drawn at random from all the correct answers and a prize  
awarded.

## Schedule

**FRIDAY, 27 MAY 2016**

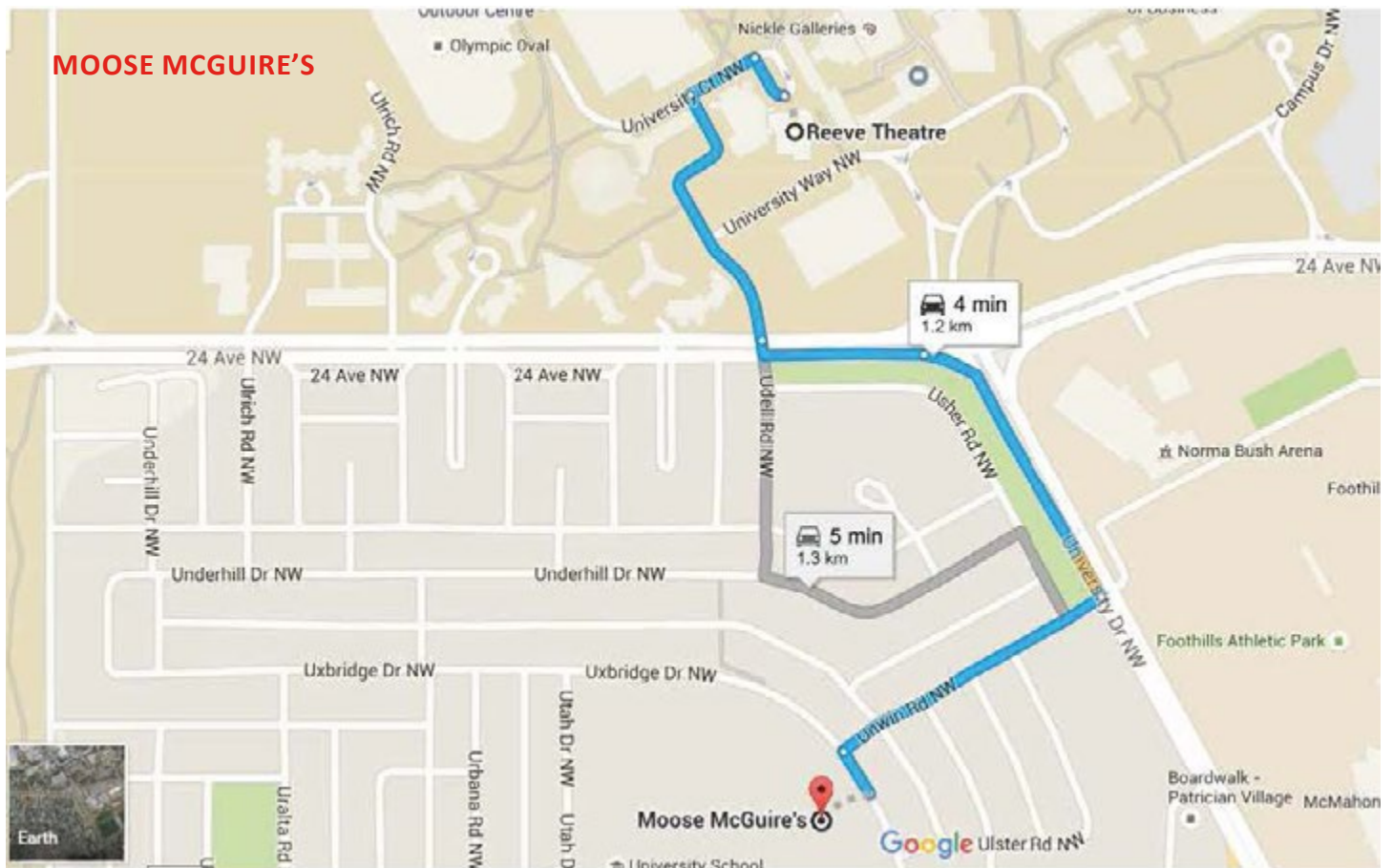
**10 a.m. BANFF AWAY DAY**

**1-5:30 p.m. CATR EXECUTIVE MEETING**

Evans Room  
(Rozsa Centre)

**7 p.m. CATR EXECUTIVE PUB NIGHT**

Moose McGuire's





## SATURDAY, 28 MAY 2016

9-9:30 a.m. CH D100	<b>COFFEE</b>
9:30-10 a.m. Reeve Primary	<b>WELCOME REMARKS</b> From the Conference Organizers and CATR Executive
10-11 a.m. Reeve Primary	<b>PLENARY SESSION</b> <b><i>John Ware Reimagined</i></b> Cheryl Foggo  <i>Playwright Cheryl Foggo will discuss the necessity of reclaiming history and creating space for that reclaimed history on the Canadian stage. She will also share portions of her latest play, "John Ware Re-Imagined".</i>
11:15 a.m - 12:45 p.m. Evans Room (Rozsa Centre)	<b>CURATED PANEL</b> <b><i>Performing Girlhoods Pt 1: Girlhood And Techniques Of The Body</i></b> Organizers: Heather Fitzsimmons Frey (University of Toronto) and Marlis Schweitzer (York University)  "Girls on the Internet: Audrey Wollen and Sad Girl Performances on Instagram" Dunja Kovačević, University of Winnipeg  "There is Crying in Gymnastics: 'Don't Let Them Know That it Hurt'" Christine Mazumdar, University of Toronto  "The American Girl Comes to Canada" Marlis Schweitzer, York University
Reeve Primary	<b>ROUNDTABLE</b> <b><i>Hidden Roles of Theatre in Higher Education: Liberal Arts and University Theatre Programs in Canada</i></b> Moderator: Glen Nichols (Mount Allison University)  Participants: Antje Budde (University of Toronto), Claire Carolan (University of Victoria), Sheila Christie (Cape Breton University), Moira Day (University of Saskatchewan), Wes Pearce (University of Regina), Patricia Reilly (Independent Scholar), Shelley Scott (University of Lethbridge), Annie Smith (SelfDesign Graduate Institute), Robin Whittaker (St. Thomas University)
CH E012	<b>OPEN PANEL</b> <b><i>Tragic, Familial, and Aging Communities on Stage</i></b> Moderator: Kim Solga  "Ga Ting ('Family'): Staging 'Tragic Communitas' Across Cultural Divides" Eury Chang, University of British Columbia  "Resisting Dominant Ideologies of Aging: Sally Clark's <i>Moo</i> and <i>Ten Ways to Abuse An Old Woman</i> " Julia Henderson, University of British Columbia

“Failed Community: Performing Lost Pregnancy in Merrill Denison’s *Marsh Hay*”

Kailin Wright, St. Francis Xavier University

Matthews Theatre  
(CH F101)

**CURATED PANEL**

***On Multilingualism, Performance and Communities***

*Organizers:* Art Babayants (University of Toronto) and Nicole Nolette (Harvard University)

*Moderator:* Sebastian Samur

“Hopeful communities bound and unbound: Robert Lepage’s Multilingual Theatre in Canada”

Nicole Nolette, Harvard University

“‘In Sundry Languages’: Understanding the Multilingual Actor”

Art Babayants, University of Toronto

“Resignifying Multilingualism in Accented Canadian Theatre”

Diana Manole, Guelph University

**12:45-2:30 p.m.**

Taylor Institute  
Forum TI 160

**LUNCH**

***Courtesy of PLAYWRIGHTS CANADA PRESS***

Including the presentation of the Patrick O’Neill Award by Robin Whittaker and the Prix Jean-Cléo Godin by Nicole Nolette

**2:45 p.m.**

Reeve Secondary

**PERFORMANCE**

***The Container*** by Clare Bayley

The play *The Container* by Clare Bayley was part of the Division of Drama’s Mainstage season in 2015. Scenes from the performance will be remounted in the production’s highly innovative stage design. The performance will be followed by a brief discussion of the creative process the artistic team followed as they developed the production.

**2:45-4:15 p.m.**

Evans Room  
(Rozsa Centre)

**CURATED PANEL**

***Performing Girlhoods Pt 2: Girlhood And Community***

*Organizers:* Heather Fitzsimmons Frey (University of Toronto) and Marlis Schweitzer (York University)

“Performed Girlhoods and Imagined Communities”

Sheila Rabillard, University of Victoria

“Girl Empowerment in Broadway Musicals: Performance, Affect, and the Packaging of Empowerment”

Kelsey Blair, Simon Fraser University

“Performing Other Possibilities: Girls Refusing Marriage on the Victorian At-Home Stage”

Heather Fitzsimmons Frey, University of Toronto



CH E012

## OPEN PANEL

### ***Devised, Improvised, and Design-Based Dramaturgies***

Moderator: Wes Pearce

“Impulse and Immediacy”: The Role of the Theatre Community in Linda Griffiths’ *The Last Dog of War*”

Amanda Attrell, York University

“Kaleidography and Design-Based Narrative Artistic Fraud of Newfoundland’s *Under Wraps: A Spoke Opera*”

Alix Reynolds, University of Victoria

“RelationshipCRIPs with Dramaturgy: The Intervention of Dramaturgy in Devised CRIP Theatre”

Tonya Chrystian, University of Alberta

2:45-6 p.m.

## SEMINAR

Matthews Theatre  
(CH F101)

### ***Communities and the Making of Histories***

*This seminar considers, among other more broad ideas, the way our research engages with the idea of ‘community,’ broadly defined: the ways in which historians invent and re-invent cohesive audiences and audience responses to events in their efforts to make sense of the remaining documents; the efforts of performance practitioners to establish themselves in relation to their community, as outsiders, as harbingers of the future, as guardians of the past, or as something else entirely; the potentials - and challenges - of community-engaged or qualitative performance history research; or the ways in which historians themselves forge communities - disciplinary, sub-disciplinary, and cross-disciplinary; collaborative and antagonistic - as they go about the business of making history.*

*Organizers:* Stephen Johnson (University of Toronto), Roberta Barker (Dalhousie University), Heather Davis-Fisch (University of the Fraser Valley)

*Participants:* Moira Day (University of Saskatchewan), David DeGrow (University of Toronto), Martin Julien (University of Toronto), Julie Matheson (York University), Ian McWilliams (Saskatchewan Partnership for Arts Research), Cecilia Morgan (University of Toronto), Jessica Riley (University of Guelph), Jessica Watkin (University of Toronto), Timothy Youker (University of Toronto), Paul Halferty (UC Dublin)

Doolittle Theatre  
(CH F206)

## SEMINAR

### ***Articulating Artistic Research 4.0: Reconciling Results***

*Many artistic researchers resist terms such as outcomes and products, which are regularly seen to emphasize statistical measurement and quantitative productivity. However, a growing demand for researcher accountability within academic institutions and an explicit expectation of impact - social and/or economic consequence distinct from the traditional criteria associated with research dissemination and teaching - is increasingly common internationally. This seminar will wrestle with this paradox of purpose and challenge its participants to expand and refine the possible understandings of results via the enhanced methodological and epistemological options available to artistic researchers.*

*Organizers:* Bruce Barton (University of Calgary) and Natalia Esling (University of Toronto)

*Participants:* George Belliveau (University of British Columbia), Graham W. Lea (National Institute of Education Nanyang Technological University of Singapore), Natalie Doonan (Concordia University), Sebastian Samur (University of Toronto), Shana MacDonald (University of Waterloo)

**4:30-6 p.m. CURATED PANEL**

CH E012

***Verbatim Theatre at the Crossroads of Community: How Real Words Bond, Bend, and Break Social Cohesion***

*Organizers:* Kathleen Gallagher (OISE), Scott Mealey (University of Toronto), Kelsey Laine Jacobson (University of Toronto)

“Verbatim Theatre at the Crossroads of Community: How Real Words Bond, Bend, and Break Social Cohesion”

Kathleen Gallagher, OISE Department of Curriculum, Teaching, and Learning,

Scott Mealey, University of Toronto,

Kelsey Laine Jacobson, University of Toronto

“Staging Big Data: Examining the Potential of Data Artists and Scientists in Verbatim Theatre”

Richard Windeyer, University of Toronto

“Insistent Interviews and Resistant Realism: The Effect of Verbatim Research on Fictional Play Creation in The Road to Paradise”

Lisa Aikman, University of Toronto

“The Words of the Audience: How Audience Members Respond to Verbatim Performance Stories from the Generation Gap”

Jenny Salisbury, University of Toronto

Evans Room  
(Rozsa Centre)

**OPEN PANEL**

***Contested Communities, Turbulent Times: Company Case Studies***

*Moderator:* Catherine Graham

“Enacting Community, Whatever That is: A Case Study of acta Community Theatre”

Kerrie Schaeffer, University of Exeter

“Nonprofessionalizing Practices and Contested Communities: (Re)Collecting the English-Language Premiere of Anne Hébert’s *Le Temps Sauvage* at Alumnae Theatre Company”

Robin Whittaker, St. Thomas University

**7 p.m. GRAD STUDENT PUB NIGHT**

Good Luck Bar

Join the CATR Grad Reps at a local pub.

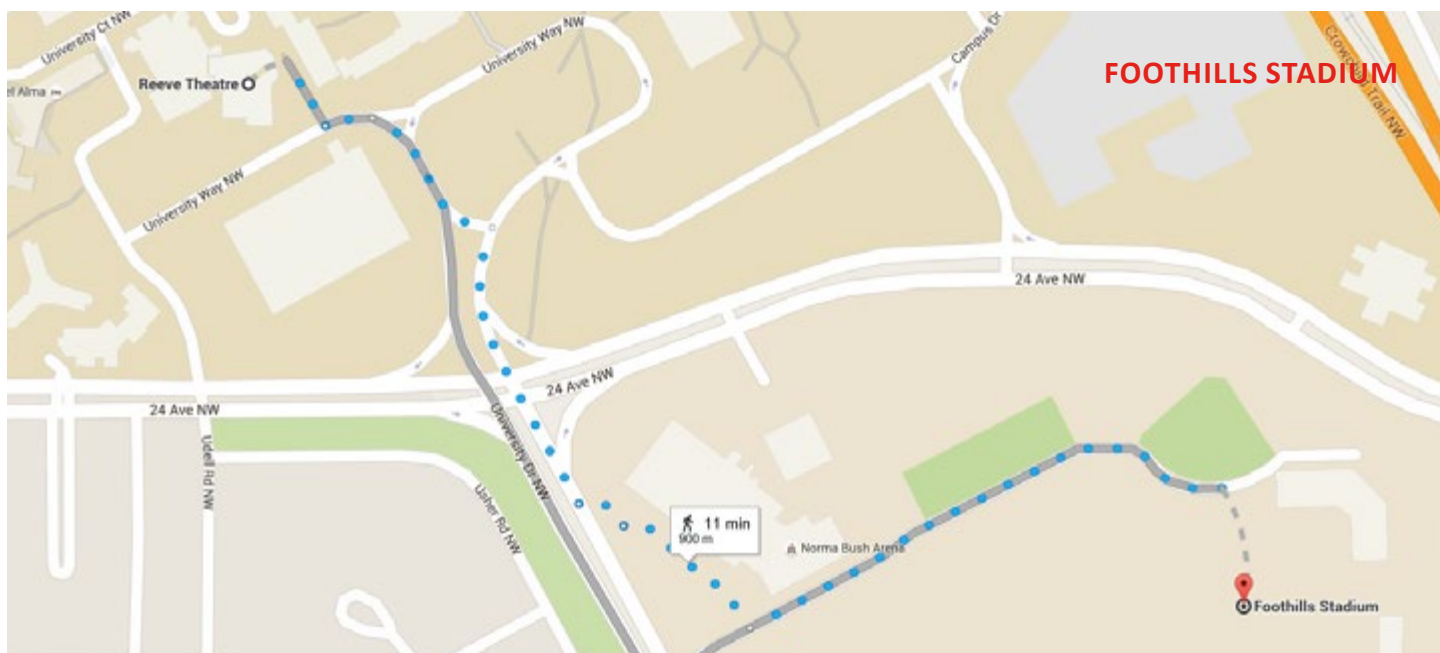
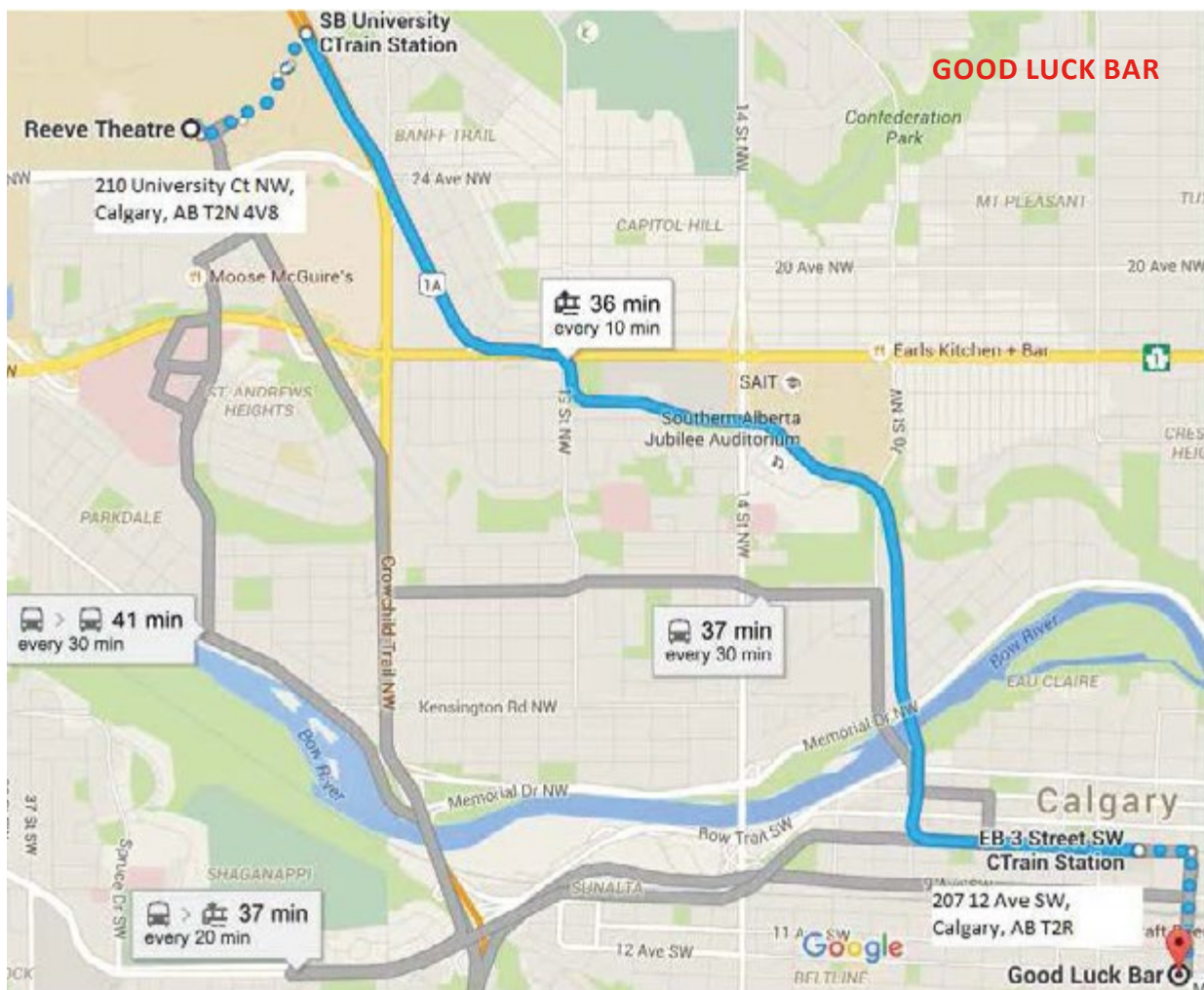
Foothills Stadium

**PERFORMANCE**

***Pseudolus*** by Plautus

Drama has partnered with Classics and Religious Studies to produce a production of the ancient Roman comedy *Pseudolus* by Titus Plautus, in a contemporary setting – a baseball diamond.





Now  
Available at  
[bit.ly/CTRONLINE](http://bit.ly/CTRONLINE)

# canadian theatre review

Photo by Michael Cooper, courtesy of VideoCabaret



## Performing Politicians

CTR 166 *Performing Politicians*, edited by Barry Freeman and Laura Levin, explores the Canadian performance community's longstanding engagement with political culture as well as its fascination with the staging of politicians. Inspired by forms of theatre staged within and in response to the 2015 federal election, this issue suggests that the many political figures appearing on the Canadian stage, and the many theatre artists who have recently run for political office, reveal a growing recognition of *politics as itself a site of theatre*. This topic is explored in the form of a Wrecking Ball—ripped-from-the-headlines cabarets staged across Canada over the past decade in response to recent political happenings.

CTR 166 actively embraces this riotous format of political cabaret. The issue alternates quickly, and sometimes jarringly, between critical articles and short satirical sketches: rants, reflections, scripts, pranks,

letters, dance routines, a course syllabus, and more. Many of these texts take the form of #ELXN42 dispatches, offering timely commentary on the dramaturgical conventions and key players of the recent federal election—from Wrecking Ball scripts by Marty Chan and Frances Koncan that skewer party leaders and election processes to a string of overly earnest emails written by Conservative Party nominee Chris Lloyd to former PM Stephen Harper (penned before he was outed as a performance artist who had infiltrated the party). The featured script, Common Boots Theatre's *The Public Servant*, delves into the backstage experiences of women civil servants—the bureaucratic soldiers who carry out the administrative work necessary to sustain the public images of political parties and government ministers.

Online features include a vivid slideshow of production photos tracing the political histories staged over several decades by Toronto's VideoCabaret and poignant archival scripts from past Wrecking Balls by Yvette Nolan, Janet Munsil, and Guillermo Verdecchia, which give a broader sense of the history of the Wrecking Ball as theatrical form. [CTR 166 / Spring 2016](#)

## SUNDAY, 29 MAY 2016

8-9:30 a.m. CH D100	<b>GRADUATE STUDENT BREAKFAST</b> Pancake Breakfast - All are welcome!
9:30-9:45 a.m. CH D100	<b>COFFEE</b>
9:45-11:15 a.m. Reeve Primary	<b>KEYNOTE AND AWARDS PRESENTATION</b> <b><i>Participatory Performance and Affective Communities</i></b> <i>Sponsored by the Congress of the Humanities and Social Sciences</i> Gareth White (Central School of Speech and Drama) Including the presentation of the Richard Plant Award by Peter Dickinson and the Ann Saddlemyer Award by Sheila Rabillard  <i>In this keynote paper, I will discuss how performance makers shape the 'being together' of participatory performance. Drawing on three very different examples, I will look at embodied transparency and embodied intersubjectivity as ways of thinking through how the presence of other bodies and other minds is a key element in a dramaturgy of affect. I argue that the initiation of a problematic affective community is a characteristic of ambitious participatory practice.</i>
11:30 a.m.-1 p.m. Matthews Theatre (CH F101)	<b>ROUNDTABLE</b> <b><i>On the Current State of Applied Theatre Practice, Training, and Research in Canada</i></b> <i>Applied theatre practices are rooted in an ethic of community exploration and participation, and they may for this reason find support in post-secondary institutions interested in making its research impactful to the wider public. But however rewarding such relationships can be, they are also fraught with ethical challenges, are administratively onerous, and the benefits of the work does not always flow in both directions. How are evolving notions of "community" in the 21st century reshaping practices in the field?</i>  <i>Organizers:</i> Kathleen Gallagher (OISE Department of Curriculum, Teaching, and Learning), Kirsten Sadeghi-Yekta (University of Victoria), Barry Freeman (University of Toronto Scarborough)  <i>Participants:</i> Kathleen Gallagher (OISE Department of Curriculum, Teaching, and Learning), Kirsten Sadeghi-Yekta (University of Victoria), Barry Freeman (University of Toronto Scarborough), Lauren Jerke (University of Victoria)
Evans Room (Rozsa Centre)	<b>OPEN PANEL</b> <b><i>Making Space by Collaborating Across Difference</i></b> <i>Moderator:</i> Kirsty Johnston  "Community Trans/Formation: Performing Transgender Children's Narratives in Gendered and Non-Gendered Spaces" Sheila Christie, Cape Breton University  "Working in <i>The Hours That Remain</i> : Challenging the Erasure of Young Indigenous Women Within the Settler-Colonial University Through Performance Work" Aaron Franks, Queen's University and Rebecca Benson, Independent



“Beyond Community ‘Lite’: Relationship Across Difference in the Rencontres/Encounters Project”  
Lisa Ndejuru and Rachael Van Fossen, Concordia University

CH E012

**OPEN PANEL**

***Choreographing Community***

*Moderator:* Allana Lindgren

“Legislated Choreography and Sidewalk Design”

Alana Gerecke, Simon Fraser University

“Re-choreographing Arts Communities: Performance Dance in the Art Gallery”

Erin McCurdy, Ryerson University

“Against the Romance of Art Crawl: Space, Place, and Community in Canada and Abroad”

Meghan O’Hara, Western University

“Doorways to an Urban Mirage: Examining Public Encounters with Mobilized Cinema Spaces”

Melanie Wilmlink, York University

Reeve Primary

**OPEN PANEL**

***Stranger Communities***

*Moderator:* Roberta Barker

“Communities and Counterpublics in Activist Performance”

Catherine Graham, McMaster University

“Singing with Strangers: Nightswimming’s *Why We Are Here!* And the Pop-up Community Choir”

Martin Julien, University of Toronto

“Producing Insecurity through Postdramatic Encounters with Strangers in Olivier Choinière’s *Polyglotte*”

Jenn Stephenson, Queen’s University

**11 a.m.**

**PERFORMANCE**

Reeve Secondary

***The Container*** by Clare Bayley

The play *The Container* by Clare Bayley was part of the Division of Drama’s Mainstage season in 2015. Scenes from the performance will be remounted in the production’s highly innovative stage design. The performance will be followed by a brief discussion of the creative process the artistic team followed as they developed the production.

**1-2 p.m.**

**LUNCH**

Matthews Theatre  
(CH F101)

***Courtesy of TALONBOOKS***

With James Long and Marcus Youssef reading from *Winners and Losers*

<p><b>1:30-3 p.m.</b></p> <p>Calgary Institute for the Humanities (BI 587)</p>	<p><b>SEMINAR</b></p> <p><b><i>Based on the Performance of Psuedolus in the Foothills Stadium</i></b></p> <p>Co-hosted by the University of Calgary's Classics Department</p>
<p><b>2-3:30 p.m.</b></p> <p>Evans Room (Rozsa Centre)</p>	<p><b>OPEN PANEL</b></p> <p><b><i>Space, Place, Land</i></b></p> <p>Moderator: Jill Carter</p> <p>“Gwen Pharis Ringwood and Elsie Park Gowan: ‘Making Place’ 1933-1979” Moira Day, University of Saskatchewan</p> <p>“Brown’s Canada: The Performance of Canadian Space in William Wells Brown’s Play <i>The Escape; or, A Leap For Freedom</i> (1858)” Marci Prescott-Brown, University of Toronto</p> <p>“The Songs of the Land Project: Transcending Time Through Indigenous Collective Creation” Ginny Ratsoy, Thompson Rivers University</p>
<p><b>2-5:15 p.m.</b></p> <p>Doolittle Theatre (CH F206)</p>	<p><b>PRAXIS</b></p> <p><b><i>Participatory and Immersive Theatre</i></b></p> <p>Gareth White (Central School of Speech and Drama) and Bruce Barton (University of Calgary)</p> <p><i>In this workshop we will explore intimacy and vulnerability through a series of gentle exercises. Our aim is to provoke thought and discussion about encounters between performers and between performers and audience participants, encounters which are simultaneously generous, honest and challenging.</i></p> <p>Maximum number of participants: 16. Please dress in comfortable clothing appropriate for movement work.</p>
<p>Matthews Theatre (CH F101)</p>	<p><b>SEMINAR</b></p> <p><b><i>Energizing Communities: Harnessing the Power of Campus Performance</i></b></p> <p><i>This seminar invites participants to reflect on the value of on-campus performance. Questions include: Is on-campus performance research? How might we better evaluate campus productions? Could a system of peer review of performance work be put in place in order to support performance research? How might it help connect our disciplinary community? How sustainable are the practices of committing labour and materials to productions that are not seen as valuable scholarly work? What message are we sending to our campus, colleagues and the broader community by accepting such a devalued approach to our work?</i></p> <p>Organizer: Patrick Finn in absentia (University of Calgary)</p> <p>Participants: Jayme Kilburn (Cornell University), Claire Carolan (University of Victoria), Rohan Kulkarni (University of Alberta), Johanna Lawrie (University of Toronto), Martha Schmoyer LoMonaco (Fairfield University), Ursula Neuerburg-Denzer (Concordia University), Raymond Louter (Redeemer University College), Emily Rollie (Monmouth College), Kathryn Bracht (University of Regina), Andrew Houston (University of Waterloo), Irwin Appel (UC San Diego)</p>

CH E012  
and E004

## WORKSHOP

### ***Flipping the Theatre and Performance Histories Classroom***

*When our studies of theatre and performance are driven by an abiding investment in how performance might imagine and bring into being more democratic futures, is the lecture format methodologically appropriate? Are there more effective, and more ethical, ways to “deliver” the “content” of theatre and performance history? This session gathers together instructors of theatre and performance studies (beginning as well as experienced) for a knowledge and skills sharing workshop on ways our pedagogical methods might effectively model the forms of ethically-minded performance we teach.*

*Organizers:* Natalie Alvarez (Brock University), Kim Solga (Western University), Jenn Stephenson (Queen’s University)

*Participants:* Grahame Renyk (Queen’s University), Jacqueline Taucar (University of Toronto), Laura Levin (York University), Marlis Schweitzer (York University), Glen Nichols (Mount Allison University), Martin Julien (University of Toronto), Heather Davis-Fisch (University of the Fraser Valley), Kelsey Laine Jacobson (University of Toronto), Conrad Alexandrowicz (University of Victoria), Anthony Vickery (University of Victoria), Jessica Riley (University of Guelph)

**3:45-5:15 p.m.**

Evans Room  
(Rozsa Centre)

## ROUNDTABLE

### ***The Other D: Locating Dance in Drama, Theatre, and Performance Studies in Canada***

*Following on the success of a two-day symposium held in Toronto in early 2016, this roundtable will consider ways dance connects, divides, creates, defines and, indeed, energizes peoples and communities. Though not limited to historical inquiry, we will root our discussions in looking backwards towards the historical development of dance and dance studies in Canada to honour the labour of the past and acknowledge the needs of the present.*

*Organizers:* Seika Boye (University of Toronto), Nikki Cesare Schotzko in absentia (University of Toronto), Heather Fitzsimmons Frey (University of Toronto), Evadne Kelly (York University)

*Participants:* Megan Andrews (York University), Henry Daniel (Simon Fraser University), Peter Dickinson (Simon Fraser University), Alana Gerecke (Simon Fraser University), Evadne Kelly (York University), Allana Lindgren (University of Victoria), Shawn Newman (Queen’s University), MJ Thompson (Concordia University)

**5:30-6:30 p.m.**

Reeve Primary

## PLENARY SESSION

### ***Sponsored by Theatre Research in Canada***

Karen Hines

*Performer, writer, director and visionary, Karen Hines is one of the most significant theatre figures of her generation. Karen will share a constellation of ideas and experiences about her life and her evolution as an artist over several decades in Canadian Theatre.*

**6:30 p.m.**

Evans Room  
(Rozsa Centre)

## TRIC EDITORIAL BOARD MEETING

**7 p.m.**

Foothills Stadium

## PERFORMANCE

### ***Pseudolus* by Plautus**

Drama has partnered with Classics and Religious Studies to produce a production of the ancient Roman comedy *Pseudolus* by Titus Plautus, in a contemporary setting – a baseball diamond.





# MODERN *Drama* ONLINE

*Modern Drama's* complete archive of regular and special thematic issues, including over 4000 articles and reviews from 1958 to the present, is now available at:

*Modern Drama Online* – [bit.ly/MDonline](http://bit.ly/MDonline)

Project MUSE – [bit.ly/MDpmuse](http://bit.ly/MDpmuse)

5201 Dufferin Street, Toronto, ON Canada M3H 5T8  
Tel: (416)667-7810 Fax: (416)667-7881  
[journals@utpress.utoronto.ca](mailto:journals@utpress.utoronto.ca)  
[www.utpjournals.press/loi/md](http://www.utpjournals.press/loi/md)



UNIVERSITY OF TORONTO PRESS  
Journals

# Talonbooks and the CATR Support. Canadian. Drama.

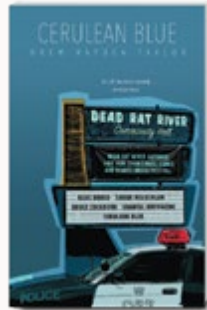
## Cerulean Blue

Drew Hayden Taylor

A struggling blues band is invited to participate in a benefit concert for a Native community in conflict with governmental authorities. This uproarious play deals with relationships, perceptions, politics, and what to do when you discover you've been dating your cousin.

Cast of 10 women and 10 men.

\$18.95 / 978-0-88922-952-5 / ebook also available

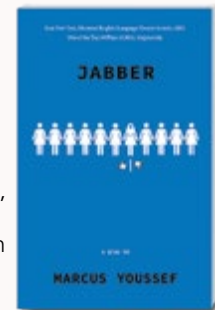


## Jabber

Marcus Youssef

When anti-Muslim graffiti appears on the walls of her school, Fatima, an Egyptian-born girl who wears a hijab, transfers to a new school. There, she starts an unlikely friendship with a boy who has a reputation for anger issues. The lines they cross to get closer become the subject of an intense exploration of boundaries.

\$16.95 / 978-0-88922-950-1 / ebook also available



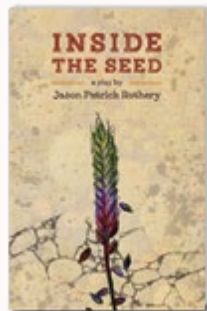
## Inside the Seed

Jason Rotery

Mirroring controversial real-life scientific and corporate controversies, *Inside the Seed* concerns a once-brilliant scientist who made a startling discovery: a bio-engineered form of rice that could save an overpopulated world on the brink of catastrophic famine.

Cast of 5 men and 4 women

\$18.95 / 978-0-88922-986-0 / ebook also available



## The Watershed

Annabel Soutar

How much do we value clean water? And our industrialized standard of living? And can we stop one from degrading the other? The documentary play *The Watershed* follows an artist and her family – and a country and its people – in the struggle to chart a sustainable course between economic prosperity and environmental stewardship. Cast of 8 actors.

\$18.95 / 978-0-88922-988-4 / ebook also available



## Sila

Chantal Bilodeau

Our changing climate will have a significant impact on how we organize ourselves. Nowhere is this more apparent than in the Arctic, where warming temperatures are displacing entire ecosystems. . The Arctic Cycle – eight plays that examine the impact of climate change on the eight countries of the Arctic – poignantly addresses this issue.

\$17.95 / 978-0-88922-956-3 / ebook also available



## We the Family

George F. Walker

Canada's master playwright applies his trademark black humour and incredibly crisp dialogue to the family and multiculturalism. *We the Family* follows the ripple effects within two culturally and racially divergent families when their children wed.

Cast of 3 men and 7 women.

\$17.95 / 978-0-88922-982-2 / ebook also available



Talonbooks  
www.talonbooks.com

## MONDAY, 30 MAY 2016

**8-8:30 a.m. COFFEE**  
CH D100

**8:30-10 a.m. OPEN PANEL**  
Evans Room  
(Rozsa Centre) ***Hard and Soft Political Performances***  
*Moderator:* Heather Davis-Fisch

“Following #daddytrudeau: Performance, Soft Power, and the Postnational State”  
Laura Levin, York University

“Canada’s ‘Great Criminal’ and the Asylum of Community: Omar Khadr, Dennis Edney, and Transitional Justice”  
Kimberley Skye Richards, University of California-Berkeley

“Fixations”  
Craig Walker, Queen’s University

Doolittle Theatre  
(CH F206) **PRAXIS**  
***Movement and Text***  
Val Campbell and Wojciech Mochniej (University of Calgary)

*This session will provide a glimpse into work originally conceived and presented as a 30 hour, week long, immersive, team-taught studio course that explored scripted work through two primary lenses: movement and extended physical, gestural life; and detailed acting scene study components. The course was designed for Drama, Dance and Music students to inspire and challenge them to investigate, create and collaborate outside their own disciplines. The 90-minute session will offer an opportunity for participants to engage in creative process, explore the interplay of two disciplines through structured improvisations, and reflect on the potential of collaborative teaching models. Maximum number of participants: 16. Please dress in comfortable clothing appropriate for movement work.*

Matthews Theatre  
(CH F101) **SEMINAR**  
***Energizing the Acting Community: Realism in Actor Training and Performance PART 1***  
*Realism’s representation of the subject as centre of a world designed to support his every whim is out of touch with contemporary philosophy, science, and politics. So, why do we still train actors to perform this way? Why do we stage plays that support this message? What is the effect of publicly staging a version of reality that is so out of step with the world? Whether the formulation is post-modern, post-colonial, post-dramatic or post-human, it seems that much of the world has moved several steps beyond the kind of realism we cling to in Canada. The art form we practice is—and has been—well known for the progressive approaches it takes; why is it then that the performance training in our country is so conservative?*  
  
*Organizers:* Conrad Alexandrowicz (University of Victoria), Patrick Finn in absentia (University of Calgary), Ursula Neuerburg-Denzer (Concordia University)  
  
*Presenters:* Sherry Bie (OISE), Jill Carter (University of Toronto), Jay Whitehead (University of Lethbridge), Nathan Hurwitz (Rider University), Conrad Alexandrowicz (University of Victoria), Ursula Neuerburg-Denzer (Concordia University)  
  
*Discussants:* Martin Julien (University of Toronto), Kathryn Bracht (University of Regina), Diana Belshaw (Humber College)



Reeve Primary

## **CURATED PANEL**

### ***What was PANAMANIA? Pt 1***

*Organizers:* Susan Bennett (University of Calgary), Karen Fricker (Brock University)

“What Kind of Festival is This?: PANAMANIA, Arts Festivals and Sport Megaevents”

Kelsey Blair, Simon Fraser University

“Oil and Water and PANAMANIA: The Petrocultural Undercurrent of The Watershed”

Olivia Heaney, McGill University

“Once-in-a-lifetime experience: The Culture of ‘Opportunity’ at Toronto’s PANAMANIA Festival”

Johanna Lawrie, University of Toronto

**10:15-11:45 a.m.**

## **PLENARY SESSION**

Reeve Primary

### ***Indigenous Practice/Making Treaty 7***

*Sponsored by Canadian Theatre Review*

Michelle Thrush, Troy Emery Twigg, and Andy Curtis

**11:45 a.m.-**

## **LUNCH AND ANNUAL GENERAL MEETING**

**1:45 p.m.**

Including the presentation of the following awards:

Reeve Primary

*Lifetime Achievement Award to Susan Bennett*

*Honourary Membership to Cindy Murell*

*President’s Service Award to James Dugan*

**2 p.m.**

## **PERFORMANCE**

Matthews Theatre

(CH F101)

### ***All Good Things* by Vertical City Performance – SOLO (1-2-1)**

*All Good Things* is a story about drowning. Almost. An almost story about drowning. About letting go. And about being caught. Brought back. It is a micro performance that reaches across a small table and the vast distance of memory to recount a harrowing experience. It is, in part, about the seduction of details, of nuance, of inflection. But it is also about the understanding that seems to come only when it will no longer be of any practical use. In the end, however, *All Good Things* is about holding hands. As if your life depended on it. Because it did, and it does, and it will again.

**2-3:30 p.m.**

## **OPEN PANEL**

Evans Room

(Rozsa Centre)

### ***Engaging Audiences***

*Moderator:* Jenn Stephenson

“Listening in the Dark: The Singular Communal Experience of Ghost River Theatre’s Production *Tomorrow’s Child*”

Natalia Esling, University of Toronto

“Casting the Talkback: The Performance of Community Building”

Anne Wessels, Tarragon Theatre and Kelsey Laine Jacobson, University of Toronto

Doolittle Theatre  
(CH F206)

## **OPEN PANEL**

### ***Organizational Capacity and Historical Legacy***

*Moderator:* Stephen Johnson

*“The Invisible Tug of War: The Legacies of Etienne Decroux and Marcel Marceau in Contemporary Canadian Theatre Schools”*

Sebastian Samur, University of Toronto

*“Arts Ecology and Community – A View from Saskatchewan”*

Ian McWilliams, University of Regina, Saskatchewan Partnership for Arts Research

**2-5:15 p.m.**

CH E012

and E004

## **WORKSHOP**

### ***Energizing the Past Through Performance***

*How can performance energize the past and offer new insights into historical events, practices, gestures, and related lived experiences? What can performance disclose about the past that other research methods cannot, and how can historians use performance in tandem with other methods to enrich their understanding of their research subjects? What risks are inherent in performance-based historical inquiry and how can historians address these when undertaking their research?*

*Organizers:* Roberta Barker (Dalhousie University), Marlis Schweitzer (York University)

*Participants:* Brian Batchelor (York University), Heather Fitzsimmons Frey (University of Toronto), Wenjuan Lu (University of Victoria), Kimberley Skye Richards (University of California-Berkeley), Emily Rollie (Monmouth College), Jenny Salisbury (University of Toronto), Joe Sokalski (McMaster University), Helene Vosters (Canadian Consortium for Performance and Politics in the Americas), Ashley Williamson (University of Toronto), Tim Youker (University of Toronto), Belarie Zatzman (York University)

Reeve Primary

## **SEMINAR**

### ***Decolonizing Theatre and Performance Studies: Performance Historiographies and Indigenous Epistemologies***

*How are theories for understanding the past encoded in performances that emerge from oral history? How can performance historians recognize and address the “grounded” contexts of culturally and spatially specific Indigenous critical theories and research methodologies; in other words, what are the potentials and pitfalls of inter-national (i.e. between Indigenous nations) or trans-Indigenous applications of Indigenous methodologies and theories? What historiographical assumptions - about temporality, place and space, genres of performance, transmission of knowledge(s) of the past - are challenged when Indigenous worldviews are explicitly brought to bear on the performances of the past?*

*Organizers:* Heather Davis-Fisch (University of the Fraser Valley), Dylan Robinson (Queen’s University), Jill Carter (University of Toronto)

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

*Participants:* Jill Carter (University of Toronto), Dylan Robinson (Queen’s University), Karyn Recollect (University of Toronto), Mique’l Dangelis (University of British Columbia)

**3 p.m. PERFORMANCE**

Matthews Theatre  
(CH F101)

***All Good Things*** by Vertical City Performance – SOLO + 10 AUDIENCE

*All Good Things* is a story about drowning. Almost. An almost story about drowning. About letting go. And about being caught. Brought back. It is a micro performance that reaches across a small table and the vast distance of memory to recount a harrowing experience. It is, in part, about the seduction of details, of nuance, of inflection. But it is also about the understanding that seems to come only when it will no longer be of any practical use. In the end, however, *All Good Things* is about holding hands. As if your life depended on it. Because it did, and it does, and it will again.

**3:45-5:15 p.m.**

Evans Room  
(Rozsa Centre)

**OPEN PANEL**

***Cognition and Semiotics***

*Moderator:* Bruce Barton

“Examining the Effect of Performance Generating Systems on Cognitive Capacity”

Pil Hansen, University of Calgary

“Auditory Hyphens: Foreign Accents in the Writing and Performance of Canadian Poetry in English”

Diana Manole, University of Guelph

“Reconciling Semiotics and the Cognitive Turn in the Theatre Studies Community: The ‘Middle Way’ of Cybersemiotics”

Tom Scholte, University of British Columbia

Reeve Primary

**CURATED PANEL**

***What was PANAMANIA? Pt 2***

*Organizers:* Susan Bennett (University of Calgary), Karen Fricker (Brock University)

“Speak What? Robert Lepage’s 887 and Québec Nationalism at PANAMANIA”

Karen Fricker, Brock University

“Remixing Canadian Indigenous Mythology for PANAMANIA”

Melanie Bennett, York University

“Local/Global Coordinates: PANAMANIA’s Publics”

Susan Bennett, University of Calgary

**6-11 p.m.**

Craft Beer Market

**BANQUET**

Including the presentation of the Robert G. Lawrence Prize by Moira Day, the McCallum/Lawrence Awards by Heather Davis-Fisch, and the CATR Awards.



**7 p.m. PERFORMANCE**

University Theatre

***Time*** by W & M Theatre

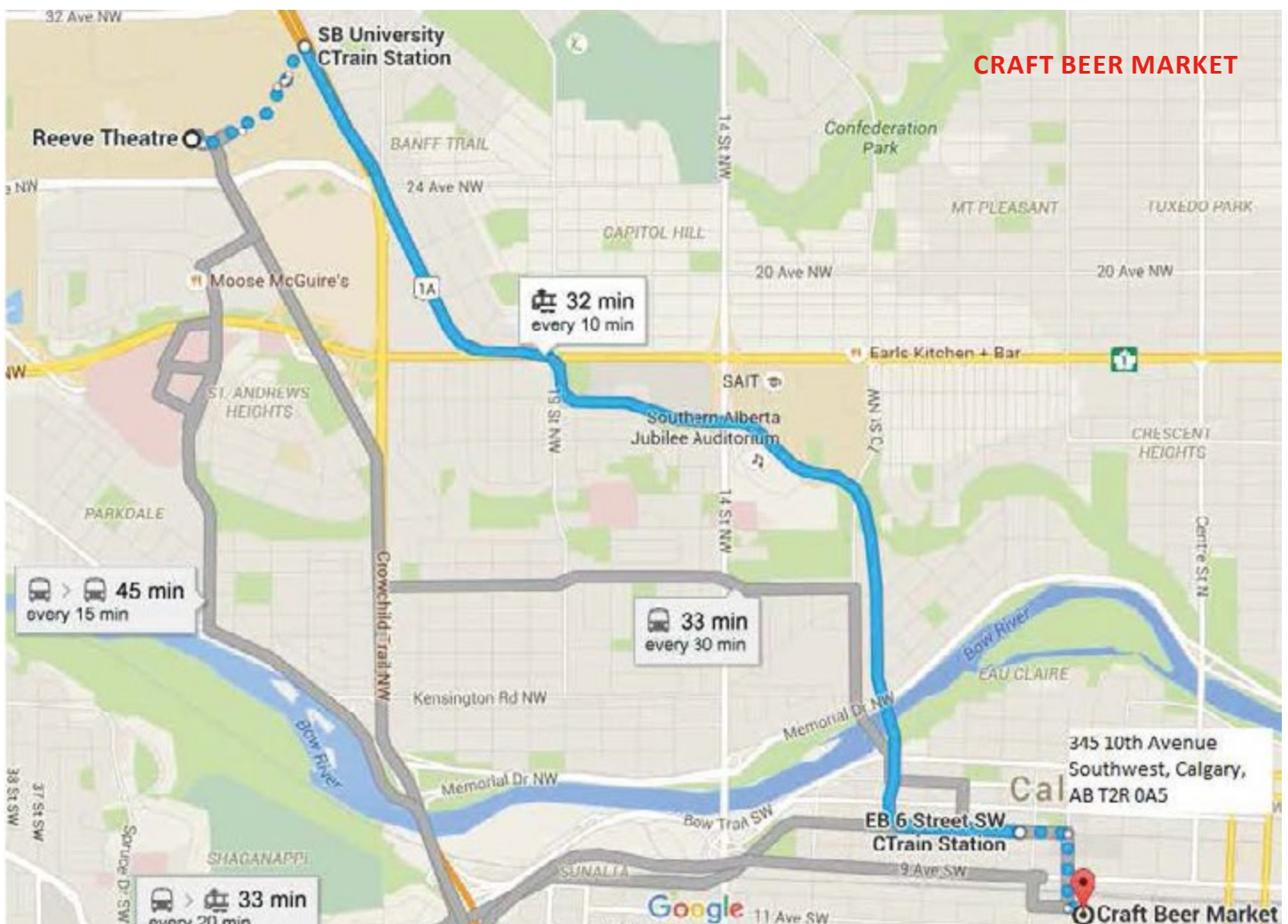
W&M Physical Theatre will present a new work entitled *Time*, a physical and visual exploration of the influence of time in human experience. In conventional wisdom, time is a measure in which events can be ordered from the past through the present into the future. But what is the nature of time as social currency, and how does our preoccupation with both the past and future define the present of our lives? *Time* integrates scenic design, video projection, movement, voice and music in an interdisciplinary investigation of temporality.

**8:15 p.m. MUSIC PERFORMANCE**

Eckhardt-Gramatté  
Hall, Rozsa Centre

***The UCalgary Klezmer Band***

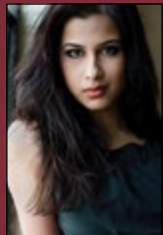
The UCalgary Klezmer Band will present Klezmer music arrangements by U of Calgary professor and violinist Edmond Agopian. The concert will be shared with the internationally recognized Verismo Jazz ensemble, directed by U of Calgary professor and saxophonist, Jeremy Brown.



# Playwrights Canada Press Annual Luncheon

Saturday, May 28, 12:45 p.m.  
in the Forum of the Taylor Institute  
for Teaching & Learning (TI 160)

Featuring readings by:



Anita Majumdar  
*The Fish Eyes Trilogy*  
co-published with Banff  
Centre Press



Eva Colmers  
*Beneath the Ice from Ignite:  
Illuminating Theatre for  
Young People*



Ellen Close  
and Braden Griffiths  
*My Family and Other  
Endangered Species*



Ric Knowles  
and Yvette Nolan  
*Performing Indigeneity,  
NECT vol. 6*



Stop by for lunch, hear readings from our dynamic authors, and enjoy some great company. We hope to see you there.



[www.playwrightscanada.com](http://www.playwrightscanada.com)



Canada Council  
for the Arts

Conseil des arts  
du Canada

We acknowledge the support of the Canada Council  
for the Arts and the Playwrights Guild of Canada.

**PGC**  
PLAYWRIGHTS GUILD OF CANADA

## TUESDAY, 31 MAY 2016

### 8-8:30 a.m. COFFEE

CH D100

### 8:30-10 a.m. SEMINAR

Matthews Theatre  
(CH F101)

#### ***Energizing the Acting Community: Realism in Actor Training and Performance PART 2***

*Organizers:* Conrad Alexandrowicz (University of Victoria), Patrick Finn in absentia (University of Calgary), Ursula Neuerburg-Denzer (Concordia University)

*Presenters:* Sherry Bie (OISE), Jill Carter (University of Toronto), Jay Whitehead (University of Lethbridge), Nathan Hurwitz (Rider University), Conrad Alexandrowicz (University of Victoria), Ursula Neuerburg-Denzer (Concordia University)

*Discussants:* Martin Julien (University of Toronto), Kathryn Bracht (University of Regina), Diana Belshaw (Humber College)

CH E012

### SEMINAR

#### ***Scattered Communities: Performance, War, Displacement***

*The border may no longer be a clear marker of where conflicts begin and end but they continue to draw violent lines between populations caught on either side of them. What does the massive movement of populations across national and continental borders mean for performance? What kind of theatre do we see emerging in the midst of conflict and displacement? How does performance continue to link communities that are scattered by conflict?*

*Organizers:* Matt Jones (University of Toronto) and Kirsten Sadeghi-Yekta (University of Victoria)

*Participants:* Zackary Ross (Bellarmine University), Vero Voyer (Universidad de Santiago de Compostela), Anita Hallewas (University of Victoria), Sashar Zarif (York University), Mahalia Golnosh Tahririha (University of Ottawa), Donia Mounsef (University of Alberta), Béatrice Lapadat (Université Laval)

Evans Room  
(Rozsa Centre)

### OPEN PANEL

#### ***Canadian Communities and/in the Americas***

*Moderator:* Natalie Alvarez

*"Looking for New Connections: Performance, Community and Neoliberal Ties between Canada and Chiapas"*  
Brian Batchelor, York University

*"Remapping the Americas from the stage: Ondinnok and the Indigenous Geopoetic"*  
Lidoly Chavez-Guerra, McGill University

**10:15-11:45 a.m.**      **PLENARY SESSION**  
Reeve Primary      *Diverse Theatre with the Calgary Congress for Equity & Diversity in the Arts*

**12-1:15 p.m.**      **MEET THE EDITORS BOX LUNCH**  
Reeve Primary

**1:30-2:15 p.m.**      **PERFORMANCE**  
Matthews Theatre      *All Good Things* by Vertical City Performance – OPEN AUDIENCE  
(CH F206)

*All Good Things* is a story about drowning. Almost. An almost story about drowning. About letting go. And about being caught. Brought back. It is a micro performance that reaches across a small table and the vast distance of memory to recount a harrowing experience. It is, in part, about the seduction of details, of nuance, of inflection. But it is also about the understanding that seems to come only when it will no longer be of any practical use. In the end, however, *All Good Things* is about holding hands. As if your life depended on it. Because it did, and it does, and it will again.

**2:15-3:45 p.m.**      **OPEN PANEL**  
Evans Room      *Inclusivity and Disability Performance*  
(Rozsa Centre)      Moderator: Laura Levin

“The Mortal Community: Embracing Finitude in Jérôme Bel and Theater HORA’s Disabled Theater”  
Stephen Fernandez, University of Waterloo

“Republicans, hackers and Knights: Working for Inclusion in Contemporary Canadian Professional Theatre”  
Kirsty Johnston, University of British Columbia

“Bridging Communities: Staging ‘Tribes’ in Edmonton”  
Rohan Kulkarni, University of Alberta

“The Atypique Approach: Working in the Classroom with Les Muses de Montréal”  
Ashley McAskill, Concordia University

CH E012      **OPEN PANEL**  
*Food/Objects/Memory*  
Moderator: Melanie Bennett

“Setting Fire to the Settler Dream in Heather Benning’s *The Dollhouse*”  
Melanie Bennett, York University

“Jewish Objects and the Bodies that Enact Them: An In-Depth Analysis of the Passover *Seder*”  
Shira Schwartz, York University

“The Recipe as Script/Cooking as Performance: Enacting ‘Caribbean-ness’ through Trinidadian Corn Soup at Toronto’s Caribbean Carnival”  
Jacqueline Taucar, University of Toronto



## **PRAXIS**

### ***Performance Generating Systems***

Pil Hansen (University of Calgary) and Valentina Bertolani

*Performance generating systems are rule- or task-based dramaturgies that systematically set in motion a process of theatre, dance, or music creation in front of an audience. The resulting performance is not generated from the performers' impulses, as in other forms of improvisation, but rather from the ways in which a system affects the performers' memory, perceptual attention, and interaction. The performance does also not realize a script or repeat a score; instead of setting and rehearsing a compositional order, the systems challenge performers to respond to specific tasks in the moment and within constraints. The dramaturgical work with these systems necessitates a sharp shift in orientation from compositional possibilities and analysis to the question of how a system attracts creative interaction and patterns.*

*In this praxis session, we ask participants to help us pursue this question. We invite you into a relational process of understanding, facilitated by mini-presentations, discussions, performance generating practice, and experiential observation.*

*We have chosen to work on examples drawn from Ame Henderson's dance systems and Cornelius Cardew's music systems. No dance or music training is required to participate and it is an option to transition back and forth from participation to observation as needed.*

Maximum number of participants: 16. Please dress in comfortable clothing appropriate for movement work.

## **SEMINAR**

### ***Decolonizing Theatre and Performance Studies: Indigenization, Settler Methodologies, and Intergenerational Responsibility***

*Particularly in the context of the 2015 report of the Truth and Reconciliation Commission, there is a need for scholars and performance practitioners, of Indigenous and settler ancestry, to critically consider their roles and responsibilities with a view to recognizing and developing responsible "settler," "relational," and "arrivant" methodologies. How can "settler methodologies" acknowledge the history of colonialism through a consideration of concepts such as guest-ness, self-unsettlement, and intergenerational responsibility? How can research practices be responsive to Indigenous communities and contribute to the creation of alliances? How exactly might theatre and performance, as embodied practices that often connect academic, professional, and cultural communities, be deployed to respond to the challenges of reconciliation?*

*Organizers:* Heather Davis-Fisch (University of the Fraser Valley), Dylan Robinson (Queen's University), Jill Carter (University of Toronto)

*Participants:* Aaron Franks (Queen's University), Annie Smith (Independent Scholar), Ashley Majzels (University of Winnipeg), Clint Burnham (Simon Fraser University), Heather Fitzsimmons Frey (University of Toronto), Jennifer Hardwick (Queen's University), Kirsten Sadeghi-Yekta (University of Victoria), Leah Decter (Queen's University), Lib Spry (Queen's University), Lindsay Lachance (University of British Columbia), Michael Farnan (Western University), Selena Couture (University of British Columbia), Sorouja Moll (University of Waterloo), Shawn Newman (Queen's University), Ursula Neuerburg-Denzer (Concordia University), Virginie Magnat (University of British Columbia), Lidoly Chavez-Guerra (McGill University), Paul Babiak (University of Toronto), Mique'l Dangeli (University of British Columbia)

**4-5:30 p.m. OPEN PANEL**

CH E012 ***Intermedial and Participatory Performance***

*Moderator:* Peter Kuling

“(Re)Mediating Voyeuristic Communities: Participatory Reenactment in Gob Squad’s *Western Society*”

Benjamin Gillespie, CUNY

“Co-Appearance as a Means of Energizing and Exploring Community at City Hall: The Staging of w in the Heritage Room”

Andrew Houston, University of Waterloo

“Thrills and Chills: Embodying the Fiction at Fan Expos, in Cosplay, and through Intermedial Performance”

David Owen, University of Alberta

Evans Room  
(Rozsa Centre)

**OPEN PANEL**

***Adapting the Literary Past (To Discuss Race, Class, and Gender in the Present)***

*Moderator:* Craig Walker

“The Lower Depths: A View of the Present Through the Lens of the Past”

Claire Borody, University of Winnipeg

“Blasts from the Past: Unpredictable Feminisms in Linda Griffiths’ Age of Arousal”

Liam Monaghan, York University

**END OF CATR CONFERENCE**

**7 p.m. PERFORMANCE**

University Theatre ***Time*** by W & M Theatre

W&M Physical Theatre will present a new work entitled *Time*, a physical and visual exploration of the influence of time in human experience. In conventional wisdom, time is a measure in which events can be ordered from the past through the present into the future. But what is the nature of time as social currency, and how does our preoccupation with both the past and future define the present of our lives? *Time* integrates scenic design, video projection, movement, voice and music in an interdisciplinary investigation of temporality.

**8:15 p.m. MUSIC PERFORMANCE**

Eckhardt-Gramatté  
Hall, Rozsa Centre

***Neil Cockburn, Laura Hynes and the UCalgary String Quartet***

This concert will feature celebrated Calgary Philharmonic and U of Calgary organist Neil Cockburn performing on the Ronald B. Bach Organ. This organ is one of only four in North America designed by the Ahrend workshop, and is the only instrument of its kind in Canada. The tonal design and specifications of the organ are modeled on the 17th Century north German organs design. The concert will also feature renowned coloratura soprano Laura Hynes and the UCalgary String Quartet with two guest alumni in a performance of the monumental string sextet, *Souvenir de Florence* by Tchaikovsky.

# REAL LIFE HAPPENS WHERE ART HAPPENS

MA COMPARATIVE MEDIA ARTS  
MFA INTERDISCIPLINARY STUDIES  
ART, PERFORMANCE & CINEMA STUDIES  
VISUAL ART  
THEATRE PRODUCTION & DESIGN  
THEATRE PERFORMANCE  
MUSIC  
FILM  
DANCE

School for the Contemporary Arts offers an interdisciplinary  
program at Simon Fraser University in Vancouver, Canada

[www.sfu.ca/sca](http://www.sfu.ca/sca)

F: SFUContemporaryArts  
T: SFUContmpyArts



SFU

SCA

SCHOOL FOR THE  
CONTEMPORARY  
ARTS

Image: Jonathan Kim

SEPTEMBER 6 TO OCTOBER 1, 2016

## 'DA KINK IN MY HAIR

By Trey Anthony

OCTOBER 11 TO 29, 2016

## BOOM

Written, Directed, and Performed  
by Rick Miller

JANUARY 24 TO FEBRUARY 18, 2017

Scena McKenna in

## THE AUDIENCE

By Peter Morgan

MARCH 7 TO APRIL 1, 2017

## A THOUSAND SPLENDID SUNS

Based on the book by Khaled Hosseini

Adapted by Ursula Rani Sarma

APRIL 18 TO MAY 23, 2017

## CRAZY FOR YOU®

THE NEW GERSHWIN® MUSICAL

Music and Lyrics by George and Ira Gershwin

## JOIN US FOR OUR 2016-17 SEASON OF CELEBRATION!

Subscribers see five plays  
for the price of four!  
Packages start at \$200

theatreCALGARY.com  
@theatreCALGARY  
403-294-7447

*theatre:*  
**CALGARY**

## Your passion. Your ideas. Your future.

Realize your research and creative goals with UVic's Department of Theatre and immerse yourself in the dynamic academic and artistic environment of our graduate programs. Work with our internationally renowned faculty to take your ideas to the next level.

### RECENT GRADUATES:

**Nelson Gray** (PhD Theatre History '12) wrote a ground-breaking history of eco-drama in Canada.

**Yasmine Kandil** (MFA Directing '06 & PhD Applied Theatre '12) explored effective theatre for development practices with marginalized communities in Cairo.

**Christine Willes** (MFA Directing '13) Award-winning actor developed new techniques for directing youth while staging Neil LaBute's *Reasons to Be Pretty*.



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



Theatre History | Applied Theatre | Design | Directing | [phoenixtheatres.ca/gradstudies](http://phoenixtheatres.ca/gradstudies)



## CONTINUED CULTURAL PROGRAMMING - WEDNESDAY, 1 JUNE 2016

**12:30 p.m.**

### PERFORMANCE

Nickle Galleries  
(TFDL)

***Big Head/Small Neck*** by kloetzel&co. and students of the Division of Dance, SCPA

*Big Head/Small Neck* will be performed as part of the opening of the Trans Trans exhibit, which builds upon the SSHRC-funded research of Annette Timm and Michael Thomas Taylor and explores the migration of ideas about transsexuality from Germany to the United States in the 1920s and 1950s. *Big Head/Small Neck* was created in collaboration with Scottish writer Rose Ruane and examines gender stereotyping through movement, characterization, and text, with a particular emphasis on the body's role in questioning, reinforcing, and subverting such stereotyping. To deepen the dialogue around gender, sexuality, and politics, the piece will work in partnership with the exhibit, teasing out through physicality and live text how these subjects intersect with our daily lives.

**2 p.m.**

### PERFORMANCE

Reeve Primary

***Time*** by W & M Theatre

W&M Physical Theatre will present a new work entitled *Time*, a physical and visual exploration of the influence of time in human experience. In conventional wisdom, time is a measure in which events can be ordered from the past through the present into the future. But what is the nature of time as social currency, and how does our preoccupation with both the past and future define the present of our lives? *Time* integrates scenic design, video projection, movement, voice and music in an interdisciplinary investigation of temporality.

**8:15 p.m.**

### MUSIC PERFORMANCE

Eckhardt-Gramatté  
Hall, Rozsa Centre

***Sonic Horizons: New Music from the University of Calgary***

This program will feature four recent works by Allan Bell, David Eagle, Bill Jordan and Laurie Radford, composers on faculty at the University of Calgary. Encompassing chamber music, interactive music and sonic art, integrated with lighting projection by April Viczko, the concert will showcase Calgary's Land's End Ensemble within an 8-channel sonic environment.

# CATR Awards and Honours 2016

## Lifetime Achievement Award

Susan Bennett in recognition of distinguished contribution to the study of theatre and performance in Canada and to the Canadian Association for Theatre Research.

## Honorary Membership

Cindy Murrell in recognition of distinguished service to theatre in Canada.

## President's Award

James Dugan in recognition of distinguished service to the Canadian Association for Theatre Research.

## Ann Saddlemyer Book Prize

Nicole Nolette for *Jouer la traduction: Théâtre et hétérolinguisme au Canada francophone* (Ottawa: Les Presses de l'Université d'Ottawa, 2015)

## Patrick O'Neill Edited Book Prize

Jane Heather & Jan Selman for *Theatre, Teens, Sex Ed: Are We There Yet* (University of Alberta Press, 2015)

*Honorable Mention to David Dean, Kathryn Prince & Yana Meerzon for "History, Memory, Performance" (Palgrave Macmillan, 2015)*

## Prix Jean-Cléo Godin

Yves Jubinville pour "André Brassard ou la communauté des Paravents" *Études françaises* 51.1 (2015)

## Richard Plant Essay Prize

Jill Carter for "Discarding Sympathy, Disrupting Catharsis: The Mortification of Indigenous Flesh as Survivance-Intervention" *Theatre Journal* 67.3 (2015)

## Robert G. Lawrence Prize

Katrina Dunn for "Turning Our Backs On The City We Look On Water Canada's National Arts Centre Considered."

*Honorable Mention to Matt Jones for "Hearts and Minds in Extremis: Performing the Body at War."*

*Honorable Mention to Zita Nyarady for "The View from an Ankle Hang: The Capital(s) of Inverted Spectacle in Cascade."*

*Honorable Mention to Jessica Riley for "Interrogative Feedback and the Myth of Neutral Dramaturgy."*

## Heather McCallum Scholarship

Kimberly Richards

## Robert G. Lawrence Scholarship

Aaron Franks

# Credits

## CATR/ACTR Board of Directors 2016-2017

President – Marlis Schweitzer  
Vice President – Wes Pearce  
Alberta and the Territories – Nicholas Hanson  
Atlantic Region – Robin C. Whittaker  
British Columbia – Heather Davis-Fisch  
Ontario, Scholarly Awards Coordinator – Yana Meerzon  
Prairies – Moira Day  
Québec – Erin Hurley  
Members at Large – Jill Carter, Emily Rollic, James McKinnon  
Francophone – Francine Chaîné  
Graduate Students – Sasha Kovacs, Kim McLeod  
Membership Coordinator – Barry Freeman  
Elections Officer – Allana Lindgren  
Treasurer – Stephen Johnson  
Secretary – Sasha Kovacs

## CATR/ACRT thanks the departing members of the executive for their service

Stephen Johnson  
VK Preston  
Christopher Grignard  
Jenn Stephenson  
Peter Kuling  
James Dugan  
Kathleen Irwin

## 2016 Conference Program Committee

Bruce Barton  
Kim Solga  
Peter Dickinson  
Patrick Finn  
Paul Halferty  
Pil Hansen  
Clem Martini  
Yana Meerzon  
Keren Zointz

Local Organizer: April Viczko  
Program Committee Assistant (with scheduling magic): Kelsey Laine Jacobson  
Advertising Assistant: Anna MacAlpine  
Graphic Design: Aurélie Maerten

## The Ann Saddlemyer Award Committee

Nancy Copeland (Chair)  
Susan Knutson  
Sheila Rabillard

## The Patrick O'Neill Award Committee

Robin C. Whittaker (Chair)  
Moira Day  
Michelle MacArthur  
VK Preston

## The Richard Plant Award Committee

Peter Dickinson (Chair)  
Roberta Barker  
Peter Kuling

## The Jean-Cléo Godin Award Committee

Lucie Robert (Chair)  
Nicole Nolette  
Virginie Magnat

## The CATR/ACRT Awards Committee

Nicholas Hanson (Chair)  
Roberta Barker  
Glen Nichols

## The Robert Lawrence Prize

Moira Day (Chair)  
Patrick Finn  
Louise Forsyth  
Kirsty Johnston

## Heather McCallum/Robert G. Lawrence Scholarship Committee

Heather Davis-Fisch (Chair)  
Rosalind Kerr  
Erin Hurley

## Event Sponsors

alt.theatre magazine  
Canadian Federation for Humanities and Social Sciences  
Canadian Theatre Review  
Playwrights Canada Press  
Talonbooks  
Theatre Research in Canada  
School of Creative and Performing Arts, University of Calgary

## Special thanks

School of Creative and Performing Arts Technical and Front of House staff  
Andrew North  
D.W. von Kuster  
School of Creative and Performing Arts student volunteers

## Program Cover Image

*Here and Away*, created collaboratively by DRAM 560 students.  
Taking Flight, School of Creative and Performing Arts, 2016.  
Photo by Citrus Photography.

# The Centre for Drama, Theatre and Performance Studies

## MA and PhD Programs

For nearly 50 years, the centre for Drama, Theatre and Performance Studies has been the home of Canada's foremost MA and PhD theatre programs, and as a Centre, we continue to expand, providing our students with access to internationally recognized scholars and disciplines in theatre and performance.

At the graduate level, the Centre's activities have, over the years, embraced the dominant shifts and widening of focus within our discipline, undergoing conspicuous expansion into all aspects of theatre and performance studies, in addition to dramatic literature. Fostering advanced inquiry into dramaturgy, interdisciplinarity, and intermediality, the Centre's MA and PhD programs provide unparalleled diversity and breadth in Canadian post-graduate study in a unique intersection of scholarly and creative fields. In addition, the Centre's historic emphasis on the integration of theory and practice has, in recent years, been formalized into ample opportunities for practice-based research within both graduate programs.

For admission details contact: [samiha.chowdhury@utoronto.ca](mailto:samiha.chowdhury@utoronto.ca) or visit our website <http://dramacentre.utoronto.ca>

**DRAMA  
CENTRE**

Centre for Drama, Theatre  
and Performance Studies  
University of Toronto



UNIVERSITY OF  
**TORONTO**







**congress 2016**  
OF THE HUMANITIES AND SOCIAL SCIENCES

energizing  
communities

**congrès 2016**  
DES SCIENCES HUMAINES

l'énergie des  
communautés

