

# CATR/ACRT 2014 Preliminary Program

Please note that this is a preliminary program only. This schedule may be subject to change. A full program with abstracts will be posted in April. The final program will be available in French.

## Friday, May 23

### 1:30 PM - 5:00 PM

CATR/ACRT Executive Meeting  
Plaza 501C

### 6:00 PM - 10:00 PM

Welcome Pub Night, hosted by the Work/Life Caucus  
Location TBA

## Saturday, May 24

### 9:00 AM – 9:15 AM

Opening Remarks  
Sean O'Sullivan Theatre

### 9:15 AM - 10:30 AM

Keynote Address  
Sean O'Sullivan Theatre

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

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

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

### 10:45 AM - 12:15 PM

**Open Panel.** Spaces of Conflict: Representational Strategies and Ethical Boundaries  
ST 108

#### **Matt Jones, University of Toronto**

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

#### **Christopher Jackman, Brock University**

Wicked Spaces: Danger and Consent in Immersive  
Performance

#### **Lindsay Thistle, York University**

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

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

ST 105

#### **Jean-Marc Larrue, Université de Montréal**

The Trentenaires' Dramaturgy

#### **Hervé Guay, Université du Québec à Trois-Rivières**

New Borders for the Performance

#### **Marie-Hélène Constant, Université de Montréal**

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

**Curated Panel.** Queer Traversals: LGBTQ Theatres, Performances, and Cultures in a Globalizing World  
ST 107

Session Coordinators:

**Stephen Low, Cornell University**  
**Paul Halferty, University of Toronto**

Participants:

**Kym Bird, University of York**  
Hidden in Plain Sight: Amy Redpath Roddick's  
Closet Drama, *Romance of a Princess*  
**Milija Gluhovic, University of Warwick**  
Sexual Democracy, Queer Publics and the Limits  
of Religious Tolerance in (Eastern Europe)

**Laine Zisman Newman, University of Toronto**  
Ephemeral Spaces/Invisible Faces: The Effects of  
Queer Women's Performance on Visibility and  
Archive

**12:30 PM – 2:00 PM**

Talonbooks Lunch & Reading  
AC 203

Followed by Town Hall Discussion

The Academy According to Dickeson: How Can the Arts Thrive in the Corporatized University?

**2:15 PM – 5:15 PM**

**Seminar.** Articulating Artistic Research  
TH 141

Session Coordinator:

**Bruce Barton, University of Toronto**

Participants:

**Conrad Alexandrowicz, Simon Fraser University**  
Words Made Flesh: Staging Poetic Text  
**Lindsay Brandon Hunter &**  
**Jacob Gallagher-Ross, University at Buffalo**  
Using PBR to Investigate PBR: University of  
Buffalo's Graduate Studio as Case Study  
**Niomi Anna Cherney, Ryerson-York Joint**  
**Program in Communication and Culture**  
Skin Stories: Phenomenology, Habit and Learning  
in Relation to the Body Surface in Contemporary  
Dance and Performance Art  
**Scheherazad Cooper, Goldsmiths University**  
**London**  
Embodying Access Points in Performance:  
Practice and Perspectives in Odissi Indian  
Classical Dance  
**Anton deGroot, Fasyali Fadzly, &**  
**Jackie Faulkner, University of Calgary**  
Deviant Space: The Heyoon Project  
**Chloë Rae Edmonson, City University of New**  
**York**  
The 'Playita NYU': Researching Burning Man  
through Performance and Participation

**Patrick Finn, University of Calgary**  
The Cube Project's Bitter Medicine: The Intimacy  
of Flat Ontology  
**Falk Hübner, Utrecht School of the Arts**  
Shifting Identities: The Musician in Theatre and  
Performance  
**Elizabeth Singer Goldman, Tufts University**  
Documenting Rehearsals for Revolution: A  
Praxical Study of Theory and Practice in Theatre  
of the Oppressed  
**Helen Iball, University of Leeds**  
The Compassionate Imagination: Performative  
Interactions and Therapeutic Alliances  
**Shana MacDonald, University of Waterloo**  
*Dear Ruth*: Re-Performing Daily Rituals as an  
Archive on Display  
**Ursula Neuerburg-Denzer, Concordia University**  
The Questions Remain: *Attawapiskat is no*  
*Exception*  
**Lauren Shepherd, University of Toronto**  
Performing Early Modern Madness  
**Jennifer Willett, University of Salford**  
A Movement Between 'We' and 'I': Emergent  
Performance Ensemble

**Seminar.** Performance History: The Challenge of Setting Boundaries

ST 105

Session Coordinators:

**Stephen Johnson, University Toronto**

**Roberta Barker, Dalhousie University**

**Heather Davis-Fisch, University of the Fraser Valley**

Participants:

**Heather Fitzsimmons-Frey, University of Toronto**

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

**Isabel Stowell-Kaplan, University of Toronto**

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

**Caitlin Thompson, University of Toronto**

Borders and Accents: Making Meaning from  
Welsh

**Ian McWilliams, University of Regina**

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

**Amanda Attrell, York University**

'Ferociously odd': Women's Rights in Linda  
Griffiths' *Age of Arousal* and Cicely Hamilton's  
*Diana of Dobson's*

**Sheila Christie, Cape Breton University**

Bread, Grain and Profit in the Chester Plays

**Dani Phillipson, Royal Holloway, University of London**

Patrolling the Borders of Class, Gender and  
Morality: Satire's Unexpected Support of  
Eighteenth Century Celebrity Performers

**Nikki Cesare Schotzko, University of Toronto**

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

**Jocelyn Pitsch, University of British Columbia**

Culling the Archive for the Sake of Scholarly  
Survival

**Roberta Barker, Dalhousie University**

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

**Terri Hawkes, York University**

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

**Laine Zisman Newman, University of Toronto**

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

**Marlis Schweitzer, York University**

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

**Jenn Cole, University of Toronto**

The Value of the Poetic Dialectic

**Jessica Riley, University of Guelph**

Raising the Creative-Dramaturgical Stakes in  
Archival Research

**Megan Davies, University of the Fraser Valley**

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

**Rhona Justice-Malloy, University of Mississippi**

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

**Nancy Copeland, University of Toronto**

On the Border between History and Myth:

*Angel's Trumpet* and the Archive

**Heather Davis-Fisch, University of the Fraser Valley**

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

**2:15 PM - 3:45 PM**

**Open Panel.** Improvisation, Embodied Learning, and Cultural Practice

ST 108

**Mikko Kivisto, Brock University**

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

**Kimber Sider, University of Guelph**

How Horses Train Humans in Embodied  
Knowledge through Performance

**Lauren Spring, University of Toronto**

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

#### 4:00 PM - 6:00 PM

**Open Panel.** All-Inclusives?: Human Rights and Touristic Stages  
ST 107

**Brian Batchelor, York University**

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

**Melanie Bennett, York University**

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

**Keren Zaiontz, Queen Mary, University of  
London**

Subaltern Subjects and the Performance of  
Human Rights on the Festival Stage

**Eury Colin Chang, University of British  
Columbia**

Globalizing Stratford: Shakespeare without  
borders in the 21st century

#### 8:00 PM - 9:00 PM

*Khalida*

Sean O'Sullivan Theatre

Written and directed by David Fancy, Brock University

Designed by Vojin Vasovic

Featuring Jason Jazrawy

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

*Made possible by the support of Brock University's Congress Cultural Programming Fund*

## Sunday, May 25

#### 9:00 AM - 10:30 AM

**Open Panel.** Verbatim Theatre, Performance Research, and Auto-Ethnography  
ST 107

**Jenn Stephenson, Queen's University**

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

**Andrew Houston, University of Waterloo**

From Solitary to Solidarity: Approaching Ashley  
Smith through Performance Epistemology

**Kathleen Gallagher & Anne Wessels, OISE,  
University of Toronto**

*The Teacher: Beyond the Rational in Theatrically  
Rendered Research*

**Open Panel.** Performances of Excess and Redress: Aesthetic Interventions and Gendered Violence  
ST 108

**Helen Vosters, York University**

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

**Diana Manole, Trent University**

Global Poetry Leads to Borderless Performance

**Sarah Mackenzie, University of Ottawa**

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

**Praxis Session.** RSVP and the Super Media Peer  
**Gyllian Raby, Brock University**  
 TH 141

**10:45 AM - 12:15 PM**

**Open Panel.** Performing Dis/ability: Technology, Artistry, and Virtuosity  
 ST 108

**Stephen Fernandez, University of Waterloo**  
 Dancing on the Border: Disability, Technology,  
 and the Cyborg in Performance  
**Ashley McAskill, Concordia University**  
*Tender Complexities*: Ensemble Work in  
 Canadian Disability Theatre

**Allison Leadley, University of Toronto**  
 (Re)Framing the Borders of the Body:  
 Virtuosity in Didier Morelli's and Gretchen  
 Schaper's Crawl Work

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

ST 107

Moderator:

**Melanie Bennett, York University**

Participants:

**Chris Eaket, University of Georgia**  
 Running Amok in Utopia: Newmindspace,  
 Flashmobs, and Secondary Orality"

**Peter Kuling, Wilfrid Laurier University**  
 The *Mass Effect* of Nationalism: Performances of  
 Canadiana in American Video Games

**Benjamin Gillespie, Graduate Center, CUNY**  
 Virtuositic Labouring: Queer Embodiment and  
 Administrative Violence at the Canadian/U.S.  
 Border"

**Roundtable.** Where Do We Go From Here? Solutions for Actor Training in English Canada  
 ST 105.

Session Coordinators:

**David Fancy, Brock University**  
**Virginie Magnat, University of British Columbia**

**Diana Belshaw, Humber College**

Participants:

**Martin Julien, University of Toronto**  
**Conrad Alexandrowicz, Simon Fraser University**

**Ursula Neuerburg-Denzer, Concordia University**

**12:30 PM - 2:00 PM**

Playwrights Canada Press Lunch  
 Pond Inlet

**2:15 PM - 5:15 PM**

**Seminar.** To Foreign Shores! Canadian Theatre Makers at Home and Abroad  
TH 141

Session Coordinator:

**Yana Meerzon, University of Ottawa**

Participants:

**Samer Al-Saber, Davidson College**

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

**Peggy Shannon, Ryerson University**

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

**Smith Grace, University of Toronto**

'Indian Eyes': Exoticism and National Symbols in J.B. Priestley's *Only Canadian-set Play*

**Eury Chang, University of British Columbia**

Moving Migrants, Moving Bodies: Asian Canadian Perspectives

**Sheila Rabillard, Victoria University**

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

**Yana Meerzon, University of Ottawa**

*Between I, Je and   : Staging the heteroglossia of exilic autobiography*

**Manuel Garcia Martinez, Universit  de Santiago de Compostela**

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

**Elisha Conway, McGill University**

Vive le Qu bec Diaspora: Struggles of Identity and Belonging in Lorena Gale's *Je me Souviens*

**Cynthia Ashperger, Ryerson University**

The Donor Project

**Diana Manole, Trent University**

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

**Lina de Guevara, PUENTE Theatre**

Interlaced Paper

**Seminar.** Blogging in/and Performance: Breaking Boundaries and Blurring Borders  
ST 105

Session Coordinators:

**Michelle MacArthur, Grand Prairie Regional College**

**Emily Rollie, Monmouth College**

Participants:

**Peter Dickinson, Simon Fraser University**

A Critic in Spite of Myself: Blogging Vancouver Performance

**Tibor Egervari, University of Ottawa**

Tweeting with Barabas

**Thea Fitz-James, York University**

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

**Karen Fricker, Brock University**

The Liminal Space of the Blogosphere

**Ashley Majzels, Minnesota – Twin Cities**

Broadcast Bodies: Freya Olafson's *Avatar*

**Meghan O'Hara, University of Western**

*Sleep No More*, Immersive Theatre and the Boundaries of Perception

**Melissa Poll, Royal Holloway**

Who's Really In Bed with the Embedded Crit

**2:15 PM – 3:45 PM**

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

**Allana Lindgren, University of Victoria**

Neglected Testimony: Using Dance to Rethink Cultural Nationalism in Canada

**Seika Boye, University of Toronto**

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

**Heather Davis-Fisch, University of the Fraser Valley**

Ned McGowan's "War": Race, Rough Justice, and the Fraser Canyon Gold Rush

#### 4:00 PM - 5:30 PM

**Open Panel.** 'Then Is Now. Now Is Then': Historical Constructions of Race, Gender, and Sexuality  
ST 107

**Naila Keleta-Mae, University of Waterloo**  
Borders on fire: *Angélique* claims past as present  
**Dirk Gindt, Concordia University**  
'My Country. Pure. Sparkling. Immaculate':  
Michel Marc Bouchard and Queer Citizenship in  
Contemporary Canada

**Roberta Barker, Dalhousie University**  
Translating Masculinities:  
*Les Filles de Marbre* at the Borderlands of Nation  
and Gender

#### 5:00 PM – 7:00 PM

President's Reception

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

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

Departure times from Brock University to Niagara-on-the-Lake  
*Pick-up location TBA*

**4:30 PM** Tour of the Festival Theatre

**5:45 PM** A talk with Shaw Festival Artistic Director Jackie Maxwell (45 min)

**8:00 PM** *Cabaret* (Festival Theatre) or *The Charity that Began at Home: A Comedy for Philanthropists*  
(Court House)

#### 10:45 PM and 11:45 PM

Departure times from Niagara-on-the-Lake to Brock University  
*Pick-up location TBA*

## Monday, May 26

#### 9:00 AM – 10:30 AM

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

**T. Nikki Cesare Schotzko, University of Toronto**  
Money Talks, Again... Again: Performance on the  
Margins of Art and Commerce  
**Kim McLeod, York University**  
When Canada Goes Viral: The Canada Party and  
the Circulation of Political Satire

**Nicholas Hanson, University of Lethbridge**  
The Boundaries of Canadian Cultural Run  
Through (Richard) Florida: A Numerical  
Investigation of Arts Council Funding



**Open Panel.** Spectatorial Dramaturgies: Audiences, Amateurs, and Autobiographical Memory  
ST 108

**Jessica Riley, University of Guelph**  
Regarding Harold: The Contested Borders of  
"Audience Dramaturgy"

**Grace Smith, University of Toronto**  
The Audience Problem: Public Perceptions of  
Professionalism and Canadian Theatre Workers

**Pil Hansen, University of Toronto**  
Memory, Skill, and Effort in Performance  
Generating Systems

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

**Glenys McQueen-Fuentes, Brock University**  
TH 141

**10:45 AM – 12:15 PM**

Keynote Address  
Sean O'Sullivan Theatre

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

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

*Sponsored by Talonbooks and the Canadian Theatre Review*

**12:30 PM – 3:30 PM**

CATR/ACRT Annual General Meeting  
*Lunch provided*  
AS 203

**3:45 PM – 5:15 PM**

**Open Panel.** Blurring Borders: Cartographies of Counterpublics and Feminist Performance  
ST 107

**Emily Rollie, Monmouth College**  
'Works that blur the borders:' Nina Lee Aquino's  
Directorial Approach & *carried away on the crest  
of a wave*

**Kailin Wright, St. Francis Xavier University**  
Bridging Borders: Political Publics  
in Margaret Atwood's *The Penelopiad: The Play*

**Michelle MacArthur, Grande Prairie Regional  
College**

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



**Curated Panel.** Here There Be Monsters: Uncanny Performance, Subversive Hauntings, Transgressive Horror, and Canadian Gothic  
ST 108

Session Coordinator:

**Wes Pearce, University of Regina**

Participants:

**Frank Miller, Georgia State University**

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

**Ian McWilliams, University of Regina**

Very Realistic, and Was Received with Intense  
Silence by the Audience

**Aoise Stratford, Cornell University**

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

**Wes D. Pearce, University of Regina**

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

**Open Panel.** Pedagogy, Marginalization, and the Academy  
ST 105

**Claire Borody, University of Winnipeg**

Disability and Performance Pedagogy: Asking the  
Hard Questions

**Heidi Verwey & Dawn Farough, Thompson  
Rivers University**

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

**Glenys McQueen-Fuentes, Brock University**

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

## **CATR/ACRT Annual Banquet**

**5:00 PM, 5:30 PM, 6:00 PM, and 6:30 PM**

Buses depart from Brock University to the CATR/ACRT Annual Banquet  
Ravine Winery, St. Davids

*Pick-up location TBA*

**6:30 PM - 7:00 PM**

TRIC Mixer

Ravine Winery, St. Davids

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

**7:00 PM - 11:00 PM**

CATR/ACRT Annual Banquet

Ravine Winery, St. Davids

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

Buses depart from Ravine Winery to Brock University

## Tuesday, May 27

**9:00 AM - 12:00 PM**

**Seminar.** Researching Performance For/By/With Young People  
ST 105

Session Coordinators:

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

Participants:

**Heather Fitzsimmons Frey, University of Toronto**

Defying Victorian Girlhoods Through "Oriental" Fantasies"

**Marlene Mendonça, York University**

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

**Erin Brubacher, Tarragon Theatre**

Social Dramaturgy: Concord Floral and Theory in the Making

**Mary Elizabeth Anderson, Wayne State University**

When the War Became a Dance: B-boys as a Narrative Device from *Style Wars* to *Flashdance*.

**Kathryn Bracht, University of Regina**

Creating Theatre for Young People:

The making of *Raven Meets the Monkey King*

**Sandra Chamberlain-Snider, University of Victoria**

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

**Cecily Devereux, University of Alberta**

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

**Christopher Jackman, Brock University**

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

**Paul Babiak, University of Toronto**

Slapstick Comedy and the Case of *Peck's Bad Boy*

**Emma Miles, Royal Holloway, University of London**

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

**Lisa Sandlos, York University**

*Shimmy, Shake or Shudder?: Social Constructions of Young Girls as Hypersexualized Bodies in Competitive Dance,*

**Sara Schroeter, University of British Columbia**

Youth Building Borders Between Self and Other in Drama, Language, Literacy, and Education

**Emily St. Aubin, University of Alberta**

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

**Jacquey Taucar, University of Toronto**

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

**Amanda C. Wager, University of British Columbia**

Youths unconventional audiencing: Creating discomfort to provoke thought

**Anne Wessels, OISE, University of Toronto**

*Concord Floral*: Youth and the ethics of 'delegated' performance

**Belarie Zatzman, York University**

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

**9:00 AM - 12:00 PM**

**Seminar.** 360° of Engagement: Publicly-Situated Performance—Publicly-Situating Performance Process  
TH 141

Session Coordinators:

**Helene Vosters, York University**  
**Kimberley McLeod, York University**

Participants:

**James B. Ashby & Grey Muldoon, Bricoteer Experiments Theatre**

Portage (Get On with Our Lives)!

**Amélie Brisson-Darveau, independent artist**

Bodily tactics – Be ready for...?

**Niki D'Amore, York University**

FREE FOOD

**Adriana Disman, York University**

Public Intimacy

**Thea Fitz-James, York University**

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

**Helene Vosters & Kimberley McLeod, York University**

State the Nature of Your Emergency

**9:00 AM – 10:30 AM**

**Roundtable.** Performing Public Lives: Exploring the Borders of History and Identity in New Canadian Work  
ST 105

Session moderator:

**Susanne Shawyer, Elon University**

Participants:

**Amanda Barker, actor/playwright**

**Daniel Krolik, actor/playwright**

**Cameron Crookston, University of Toronto**

**Aida Jordão, University of Toronto**

**Laura Anne Harris, playwright/performer**

**10:45 AM - 12:15 PM**

**Curated Panel.** Open Kitchen: Crossing Boundaries with Food and Performance

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

ST 107

Session Coordinators:

**Edward Whittall, York University**

**David Szanto, Concordia University**

Participants:

**Brian Batchelor, York University**

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

**Kathleen Irwin, University of Regina**

@ t@ble: Virtual Dinners/Movable Feasts

**Natalie Doonan, Concordia University**

The Sensorium presents: Hunter, Gatherer, Pruveyor

**12:15 PM – 1:00 PM**

Lunch Break

**1:00 PM – 4:00 PM****Seminar.** Art/Science: The Scientific Mind in Performance and Research

ST 108

Session Organizer:

**Christopher Jackman, Brock University**

Participants:

**Art Babyants, University of Toronto**

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

**Christine Brubaker, Goddard College**

Quantifying the Actor’s Experience Using the Visual Analogue Scale

**Ron East, University of Guelph**

Patterns and Possibilities: Imagination and the Creative Process

**Natalia Esling, University of Toronto**

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

**Derek Gingrich, University of Ottawa**The Approximate Present and Uncertain Future: How Stoppard's *Arcadia* Refutes Deterministic Approaches to Fiction**Ozum Hatipoglu, Cornell University**

On Performativity and Auto-Affective Systems

**Rick Kemp, Indiana University of Pennsylvania**

Footing it Frolicly: Will Kemp and Cognitive Approaches to Character

**Johanna Lawrie, University of Toronto**

Valuing Disparate Disciplines in Cross-Disciplinary Research

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

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

**Scott Mealey, University of Toronto**

Re-thinking Transformation in the Theatre:

Proposing The Elaboration Likelihood Model as a Framework for Prosocial Theatrical Change

**Alison-Violet Mount, University College London**

The Transcendence of Cultural Production in Collaborative Science Informed Musical Initiatives.

**Enrica Piccardo, University of Toronto**

The Importance of Empathy in Second Language Education: a space for literacy narratives

**Lydia Wilkinson, University of Toronto**

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

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

ST 105

Session Organizer:

**Magdalena Kazubowski-Houston, York University**

Participants:

**Brian Rusted, University of Calgary****Brian Batchelor, York University****Dara Culhane, Simon Fraser University****Julia Gray, University of Toronto****Virginie Magnat, University of British Columbia****Ken Little, York University**

**1:00 PM - 2:30 PM****Curated Panel.** Cabaret as Translocal Praxis: A Long Table

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

ST 103

Session Coordinators:

**TL Cowan & Alex Tigchelaar**

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

**T.L. Cowan**

**Moynan King**

**Paulie McDermid**

**Dayna McLeod**

**Michelle Polak**

**Canon Cook**

**Tina Fushell**

**Heather Mclean**

**Nari**

**Alexandra Tigchelaar**

**Judy Virago**

**2:45 PM - 5:45 PM****Roundtable.** Thinking and Writing About Contemporary Circus

TH 141

Session Coordinators:

**Karen Fricker, Brock University**

**Patrick Leroux, Concordia University**

Participants:

**Charles R. Batson, Union College**

**Joe Culpepper, University of Toronto**

**David Fancy, Brock University**

**Zita Nyarady, York University**

**Claude Schryer, Canada Council for the Arts**

**4:15 PM - 5:45 PM****Open Panel.** Corporealities: The Female Body in Performance and Ritual

ST 108

**Shira Schwartz, York University**

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

**Kelsey Vivash, University of Toronto**

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

**Joanna Mansbridge, Simon Fraser University**

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

**Open Panel.** Performance, Treaty, and Transnational Movements

ST 107

**Megan Davis, University of the Fraser Valley**

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

**Jimena Ortuzar, University of Toronto**

Staging Transnational Journeys

**Dani Phillipson, Royal Holloway, University of London**

First Nations Performance as Embodied Treaty in the New Mainstream

**8:00 PM – 10:00 PM**

Closing Night Performance

Sean O' Sullivan Theatre

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

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

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

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