

Theatre Research in Canada Recherches théâtrales au Canada

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Contributors Collaborateurs

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CONTRIBUTORS / COLLABORATEURS

NATALIE ALVAREZ is Associate Professor in the Department of Dramatic Arts at Brock University. She is the author of *Immersions in Cultural Difference: Tourism, War, Performance* (University of Michigan Press, 2018), and the editor of *Latina/o Canadian Theatre and Performance* and *Fronteras Vivientes: Eight Latina/o Canadian Plays* (Playwrights Canada Press, 2013).

T. BERTO received an MFA from York University and a PhD from the University of Guelph. His first play, *BASH*, won the Toronto Fringe Best New Play Prize in 2000. Since then his plays have been produced in Ontario, BC, Alberta, and New York, including five short plays at Edmonton's Loud and Queer Festival. The winner of a Bruce and Arch Brown Prize for Queer Theatre, his play *ROW* was presented at Buddies in Bad Times, the Roundhouse Theatre in Vancouver, and the 2014 Summerworks Festival. He teaches at various schools in Ontario and lives in Guelph.

JUSTIN A. BLUM is an Assistant Professor of Drama at the University of Lethbridge, where he teaches courses in dramaturgy, dramatic literature, theatre history, and performance analysis. His writing on theatre history and theatre practice has previously appeared in *Theatre Topics*, *Nineteenth Century Theatre and Film*, and other journals and collections.

COLLEEN KIM DANIHER is a 2017-2019 Center for Humanistic Inquiry Fellow at Amherst College. Her teaching and research specialties include critical race studies, visual cultural studies, and Asian/American theatre and performance studies. She is a past recipient of the Presidential Diversity Postdoctoral Fellowship at Brown University, as well as fellowships from the Social Sciences and Humanities Research Council of Canada, the American Society for Theatre Research, and the American Theatre and Drama Society. She received her PhD in Performance Studies from Northwestern University and holds an MA in Theatre Studies from the University of Guelph. In fall 2019, she will begin an appointment as Assistant Professor in the Department of Communication Studies at San Francisco State University.

MOIRA DAY is a professor of Drama at the University of Saskatchewan, Canada. A former co-editor of *Theatre Research in Canada / Recherches théâtrales au Canada*, she has published and lectured widely in the field of Canadian theatre, with a particular focus on women and prairie theatre prior to 1960.

CLAIRE CAROLAN is an interdisciplinary PhD Candidate at the University of Victoria in Theatre and Education. Her doctoral research examines lighting design curriculum in Canada. She is the Founder of the Tri-University Colloquium for Theatre and Performance Research. Her work appears in *Blue Pages: The Society of British Theatre Designers*, *Canadian Theatre Review*, and *Musicological Explorations*. Claire has been a professional scenographer (lighting, set, props and scenic art) since 1992. She frequently teaches at Simon Fraser University, The University of the Fraser Valley, and The University of Victoria.

KATHLEEN GALLAGHER is a Distinguished Professor at the University of Toronto. Dr. Gallagher's books include, *Why Theatre Matters: Urban Youth, Engagement, and a Pedagogy of the Real* (University of Toronto Press, 2014); *The Theatre of Urban: Youth and Schooling in Dangerous Times* (University of Toronto Press, 2007); and *Drama Education in the Lives of Girls: Imagining Possibilities* (University of Toronto Press, 2000). Her edited collections include: *The Methodological Dilemma Revisited: Creative, Critical and Collaborative Approaches to Qualitative Research for a New Era* (Routledge, 2018); *In Defence of Theatre: Aesthetic Practices and Social Interventions* (with Barry Freeman, University of Toronto Press, 2016); *Drama and Theatre in Urban Contexts* (with Jonothan Neelands, Routledge, 2013); *The Methodological Dilemma: Creative, Critical and Collaborative Approaches to Qualitative Research* (Routledge, 2008); and *How Theatre Educates: Convergences and Counterpoints with Artists, Scholars, and Advocates* (with David Booth, University of Toronto Press, 2003). Dr. Gallagher has published many articles on theatre, youth, pedagogy, methodology, and gender and travels widely giving international addresses and workshops for practitioners. Her research continues to focus on questions of youth civic engagement and artistic practice, and the pedagogical and methodological possibilities of theatre.

MONIQUE HAMEL Détentrice d'un brevet d'enseignement, d'une maîtrise en création théâtrale et d'un doctorat en études et pratiques des arts, Monique Hamel† a été chargée de cours en pédagogie du théâtre à l'École supérieure de théâtre de l'UQÀM de 1994 à 2016. De 2008 à 2011, elle a été boursière au FQRSC et, pour la rédaction de sa thèse, elle a obtenu une bourse de perfectionnement pour les chargés de cours de l'UQÀM. Elle a écrit, joué et mis en scène un spectacle solo intitulé « Ailleurs » en collaboration avec Louky Bersianik, Denise Boulanger, Louise Dussault et Jacqueline Salvas. Elle a également assisté Louky Bersianik dans un atelier d'écriture au congrès de l'ACFAS. Enfin, en plus d'avoir joué au théâtre, elle a écrit des documents pédagogiques et divers articles dans des revues spécialisées. Elle était membre de l'Union des artistes et du Cercle interdisciplinaire de recherche phénoménologique. Monique Hamel est décédée le 2 février 2017.

BETHANY HUGHES (Choctaw Nation of Oklahoma) will graduate from the Interdisciplinary PhD in Theatre and Drama program at Northwestern University in June 2018. Her research explores questions of racial construction, legibility, authority, and sovereignty through analyses of aesthetic and legal performances of Indigenous identity. Her work has been published in *Theatre Survey* and on HowlRound.com. In fall 2018 she will begin an appointment as an Assistant Professor of American Culture and Native American Studies at the University of Michigan.

KELSEY JACOBSON is a PhD Candidate at the University of Toronto's Centre for Drama, Theatre, and Performance Studies. Her dissertation, *Feeling Real: Affective Dimensions of Reality in Contemporary Canadian Performance*, considers audience perception of realism in performance. She is also a member of Kathleen Gallagher's SSHRC-funded research teams and a co-founder of the Centre for Spectatorship and Audience Research.

RIC KNOWLES is University Professor Emeritus at the University of Guelph, a former editor of *Theatre Journal*, *Modern Drama*, and *Canadian Theatre Review*, and a professional freelance dramaturg. His latest book, *Performing the Intercultural City* (U of Michigan P, 2017) won the Ann Saddlemeyer Book Prize from the Canadian Association for Theatre Research.

SCOTT MEALEY is a PhD candidate at the Centre for Drama, Theatre and Performance Studies (University of Toronto). His teaching, mixed-methods research (including on Kathleen Gallagher's SSHRC-funded teams), upcoming publications, and practice explore the intersection of performance, persuasion, and psycho-social affect. Toward that end, he recently helped cofound the Centre for Spectatorship and Audience Research at the University of Toronto.

JAMES MCKINNON is Senior Lecturer of Theatre at Victoria University of Wellington, where he teaches a wide range of courses on dramaturgy, theatre history, devising, and adaptation. In 2017, James received a national Tertiary Teaching Excellence Award. His scholarship on theatre pedagogy appears in *Theatre Topics* and *Research in Drama Education*.

THE MODERN TIMES STAGE COMPANY creates original work, revisits the classical canon, and translates the plays of Iranian dramatists. Since 1989 the company has been honoured with 16 Dora Awards, has been nominated for sixty, and its work has been performed in Colombia, Cuba, Iran, Bosnia and Herzegovina, and Denmark. Artistic Director Soheil Parsa is an award-winning director, actor, writer, dramaturg, choreographer, and teacher whose professional theatre career spans thirty-two years and two continents. Co-founder Peter Farbridge has acted, written, and produced for the company since its inception. Sue Balint has produced four of Modern Times' productions, including the international coproduction of "Aurash" in Bosnia and Herzegovina.

GLEN NICHOLS is Director of Drama at Mount Allison University. He has published articles on theatre history, theatre translation, and Acadian theatre. In 2003, he published a collection of five contemporary Acadian plays under the collective title, *Angels and Anger: Five Contemporary Acadian Plays in Translation*. Glen Nichols served as president of the Association of Theatre Research in Canada from 2004 to 2008 and as editor of *Theatre Research in Canada* from 2006-2013.

DASSIA N. POSNER is Associate Professor of Theatre and Slavic Languages and Literatures at Northwestern University, where she also directs the Interdisciplinary PhD in Theatre and Drama. Her books include *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde* and *The Routledge Companion to Puppetry and Material Performance*, co-edited with Claudia Orenstein and John Bell.

VK PRESTON is an Assistant Professor at the Centre for Drama, Theatre and Performance Studies at the University of Toronto and a member of the executive of the Institute for Dance Studies. Her work appears in *Canadian Theatre Review*, *TDR / The Drama Review*, *The Oxford Handbook of Dance and Reenactment*, *The Oxford Handbook of Dance and Theatre*, *History, Memory, Performance* and *Imagined Theatres: Writing for a Theoretical Stage*.

SHELLEY SCOTT is a Professor in the Department of Drama at the University of Lethbridge. She has served as the Associate Dean for the Faculty of Fine Arts (2013-2016), as the chair of the Department of Theatre and Dramatic Arts (2008-2011), and as president of the Canadian Association for Theatre Research (2008-2012). She received her PhD from the University of Toronto.