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KELSEY BLAIR is a PhD Candidate in English with an emphasis in performance studies at Simon Fraser University. Her work has been published in *Canadian Theatre Review*, *Studies in Musical Theatre, Language and Literacy*, *The International Journal of Sport History*, and *Research in Drama Education: The Journal of Applied Theatre and Performance*. Her research interests include performance studies, sport as a performance genre, affect theory, musical theatre, and applied theatre. She is also an author and applied theatre practitioner.

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 teaches at Simon Fraser University, University of the Fraser Valley and The University of Victoria.

JILL CARTER (Anishinaabe-Ashkenazi) is an Anishinaabe-Ashkenazi woman based in Tkaronto/Gichi Kiiwenging. She is a theatre practitioner and Assistant Professor with the Centre for Drama, Theatre and Performance Studies; the Transitional Year Programme; and Indigenous Studies at the University of Toronto. Her research and praxis base themselves in the mechanics of story creation (devising and dramaturgy), the processes of delivery (performance on the stage and on the page), and the mechanics of affect. She has worked with Turtle Gals Performance Ensemble (Assistant Dramaturg and Performer), the Chocolate Woman Collective (Researcher, Assistant Director, Remount Director, Workshop Director), and Omuskego Cree Water Stories (Workshop Director). In Fall 2014, she directed the Canadian Premiere of Gloria Miguel's *Something Old, Something New, Something Borrowed, Something Blue* at Native Earth Performing Arts' Aki Studio. Most recently, she has participated in Native Earth's Weesageechak Begins to Dance (2016, dramaturg; 2017, performer); performed in *Talking Treaties* (Jumblies Theatre, summer 2017; fall 2018); and served as researcher and tour guide for First Story, Toronto for which she also devises land activations, mapping interventions, and personal cosmography workshops. In 2019, she will direct the creation and production of a performative exploration of conciliation for Hart House Theatre's centenary.

EURY COLIN CHANG is a PhD Candidate in the Department of Theatre and Film at UBC. His dissertation, *A History of Asian Canadian Theatre: 1971-2018*, is being supported through SSHRC, UBC's FYF, and the Public Scholar's Initiative. Prior to his academic career, Eury worked as a dramaturge, arts manager and editor/writer in the non-profit sector. His publishing can be found in *Theatre Research in Canada*, *Canadian Literature*, and anthologies published by Playwrights Canada Press, the University of Wisconsin Press, and Arsenal Pulp Press.

LOUISE FORSYTH, Full Professor emerita at the University of Saskatchewan, has published books and articles, given papers in her chosen fields of research, teaching, supervision, which are criticism, theory, history, and translation of Quebec theatre and poetry written by women. Former President of CATR/ARTC, she was Department Head of French at the University of Western Ontario, Dean of Graduate Studies and Research at the University of Saskatchewan, and President of the Humanities and Social Sciences Federation of Canada. The 3-volume anthology she edited of translations of 28 complete Quebec plays was published by Playwrights Canada Press (2006, 2008, 2010). She was one of the founding members of the CATR/ACRT, which has recognized her for Lifetime Achievement and has awarded her the Robert Lawrence Prize.

YASMINE KANDIL is Assistant Professor at Brock University's Department of Dramatic Arts. Her applied theatre work focuses on ethics of practice, celebratory theatre, theatre with immigrants and refugees in Canada, and activist theatre in post-revolution Egypt. Her most recent project is SSHRC-funded, where she is a co-applicant with Drs. Natalie Alvarez & Jennifer LaVoie; this multidisciplinary collaborative research tests the efficacy of high-stakes scenario-based de-escalation police training to respond to people dealing with mental health crises.

DR. NAILA KELETA-MAE is an Assistant Professor of Theatre and Performance at the University of Waterloo whose areas of expertise are gender, race, theatre, popular culture and Beyoncé. Keleta-Mae's scholarship appears in journals (including *Atlantis: Critical Studies in Gender, Culture & Social Justice*, and *Canadian Review of American Studies*) and books (including *In Defence of Theatre* and *Performance Studies in Canada*). Her current research project, "Black and Free in the 21st Century," is funded by an Insight Development Grant from the Social Sciences and Humanities Research Council of Canada. Keleta-Mae has written for the *Globe and Mail*, *VICE*, and the *Fader* and commented on popular culture for the BBC, CBC, CTV, the Canadian Press, and the *National Post*. She is also a published playwright, a published poet and a recording artist.

MICHELLE MACARTHUR is Assistant Professor at the University of Windsor's School of Dramatic Art. Her research interests include contemporary Canadian theatre, theatre criticism, and feminist theatre, and her work has appeared in *Theatre Research in Canada*, *Canadian Theatre Review*, and several edited collections. Her current, SSHRC-funded research project is entitled "Gender, Genre, and Power in the Theatre Blogosphere."

DR. CATHLEEN MCKAGUE recently completed a Bader Postdoctoral Fellowship in the Humanities with the Department of English Language and Literature at Queen's University. She is a Visiting Scholar at Queen's, and also an Eisenbichler Research Fellow with the Centre for Reformation and Renaissance Studies through Victoria University, University of Toronto. Having graduated from the Shakespeare Institute, Dr. McKague's research centres on early modern drama and literature, performance, and gender. She has contributed a chapter to *Holy Monsters, Sacred Grotesques: Monstrosity and Religion in Europe and the U.S.* and is the Canadian correspondent covering the Stratford Festival annually for *Cahiers Élisabéthains*.

KIMBERLEY MCLEOD is an Assistant Professor in the School of English and Theatre Studies at the University of Guelph. Her research on political performance and participatory media has appeared in *Canadian Theatre Review*, *Performance Matters*, and *Theatre Research in Canada*. She is co-editor of the Views & Reviews section of *Canadian Theatre Review*. She is also a deviser/performer whose work has been seen in Belgium, Canada, Ukraine, and the UK.

SHELLEY SCOTT is a Professor in the Department of Drama at the University of Lethbridge. She has published two books: *The Violent Woman as a New Theatrical Character Type: Cases from Canadian Drama* (2007) and *Nightwood Theatre: A Woman's Work is Always Done* (2010). She has published articles in: *alt.theatre: Cultural Diversity and the Stage*; *Canadian Theatre Review*; *Modern Drama*; *Resources for Feminist Research*; and the *British Journal of Canadian Studies*. Her most recent writing for *Theatre Research in Canada* was as a contributor to the Liberal Education Forum in 39.1.

LAINE ZISMAN NEWMAN received her PhD from the University of Toronto's Centre for Drama, Theatre and Performance Studies and the collaborative programs in Sexual Diversity Studies and Women and Gender Studies. Her primary research focuses on queer women's access to performance space in Canada, developing theoretical contributions on gender equity, and placefulness (conceived of as the intentional articulation of the politics of place and space). In addition to her research, Zisman Newman is founder and chair of Toronto's Queer Theory working group at the Jackman Humanities Institute and co-founder of Equity in Theatre, a national organization that worked to improve equity in the professional Canadian performance industry. She is currently an instructor at the Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto.