

COLLABORATEURS / CONTRIBUTORS

JEANNE BOVET est professeure agrégée au Département des littératures de langue française de l'Université de Montréal. Ses travaux portent sur les usages dramaturgiques et scéniques de la voix; elle a publié plusieurs articles et chapitres d'ouvrages sur ces questions, ainsi que sur le théâtre québécois contemporain. Elle vient de compléter une recherche subventionnée sur l'inscription oratoire de la déclamation dans la tragédie classique; son ouvrage « Écrire la voix: rhétorique et poétique de la déclamation dans la dramaturgie classique » paraîtra en 2011.

HEATHER DAVIS-FISCH is currently a SSHRC postdoctoral fellow in the Department of Theatre at the University of British Columbia. She has accepted a position as cross-appointed faculty in the English and Theatre departments at the University of the Fraser Valley effective August 2011. She received her PhD from the School of English and Theatre Studies at the University of Guelph. Heather has taught at the University of Guelph, Brock University, and the University of British Columbia.

AIDA JORDÃO is a popular theatre director, actor, and playwright committed to feminist performance and Theatre of the Oppressed. For over twenty years, Aida has worked with both professional theatre workers and community participants worldwide to devise original political theatre: in Toronto with Nightwood Theatre, Ground Zero Productions, and the Company of Sirens; and abroad in Portugal, Nicaragua, and Cuba. She holds an Acting Diploma from the Drama Studio, UK, and an MA in Drama from the University of Toronto. Aida is currently a PhD candidate at the Graduate Centre for Study of Drama and an instructor at U of T Mississauga. Her doctoral thesis is "Inês de Castro in Theatre and Film: Finding the Female Subject."

DANIEL KEYES teaches English and Cultural Studies with an emphasis on media studies at UBC Okanagan in Kelowna, British Columbia. He is currently researching red face pageantry in relation to British Columbia's three centennial celebrations in 1958, 1967-8, and 1971 and co-authoring an anthology on "Hinterland Whiteness" with Drs. Lawrence Berg and Luis Aguiar.

SUSAN KNUTSON teaches in the English Department at Université Sainte-Anne, Nova Scotia's francophone Acadian

university. By training a Canadianist, with a focus on comparative feminist poetics in Quebec and English Canada, her recent scholarship includes articles on Daphne Marlatt's Noh drama, *The Gull* and on George Elliott Clarke's intertextual Shakespeare. She edited *Canadian Shakespeares*, Volume 18 in the series *Critical Perspectives on Canadian Theatre in English*, and for many years was a member of Normand Godin's theatre troupe, Les Araignées du boui-boui.

ALLANA C. LINDGREN is an Assistant Professor in the Department of Theatre at the University of Victoria. Her research has appeared in *American Journal of Dance Therapy*; *Canadian Dance: Visions and Stories*; *CTR*; *The Journal of Arts Management, Law and Society*; and *Theatre Research in Canada*. Her monograph *From Automatism to Modern Dance* was published in 2003.

LAURIN MANN is a professional actor, director, and theatre scholar with a certificate in Advanced Acting from the Banff Centre School of Fine Arts, and graduate degrees from the University of Oregon (MFA, Acting) and the University of Toronto (PhD, Drama). Her teaching credits include Queen's University, the University of Lethbridge, and Texas Tech University. She is published in the *Canadian Encyclopedia*, *TRC*, *The Player's Journal*, and *Canadian Theatre Review*.

NATASHA MARTINA is an Assistant Professor at the University of Saskatchewan, specializing in Movement for Actors and Acting. She is a Certified Movement Analyst through the Laban/Bartenieff Somatic Studies Canada and the Laban Institute of Movement in New York. As a freelance artist her emphasis lies in the development and creation of devised physical works under the direction of her company Ground Cover Theatre.

ANNE NOTHOF is Professor Emerita in the Centre for Language and Literature at Athabasca University in Alberta, where she has developed and taught undergraduate and post-graduate distance education courses in literature and drama. She has published critical essays in journals such as *Theatre Research in Canada*, *Modern Drama*, *Mosaic*, and the *International Journal of Canadian Studies*; in two texts on postmodern theatre: *Siting the Other* and *Crucible of Cultures*; and in Camden's *History of Literature in Canada* and the *Cambridge History of Canadian Literature*. She has edited collections of essays and plays, novels,

and creative non-fiction for Playwrights Canada, NeWest, and AU Press. She is past president of the Canadian Association for Theatre Research, and editor for the Canadian Theatre Encyclopedia (www.canadiantheatre.com).

SATHYA RAO est professeur adjoint au département de Langues modernes et d'études culturelles à l'Université de l'Alberta. Il est l'auteur de nombreux articles sur la théorie de la traduction, la littérature et le cinéma francophones, les études postcoloniales et la philosophie contemporaine publiés dans des ouvrages collectifs et des revues scientifiques dont *Présence Francophone*, *TTR*, *Meta*, *Nouvelle Revue francophone et Intercambio*. Sathya Rao est le fondateur de la revue en ligne *Alternative Francophone*. Avec Louise Ladouceur et Serge Bergeron, il collabore à un projet de recherche financé par le CRSH sur les traductions faites par Michel Tremblay.

IRÈNE ROY est professeure en théâtre au département des littératures de l'Université Laval. Membre du Centre de recherche interuniversitaire sur la littérature et la culture québécoises (CRILCQ), elle effectue des recherches sur les Cycles Repère, une approche de la création collective, le monologue et la dramaturgie québécoise.

ROBIN C. WHITTAKER will be Assistant Professor of Dramatic Literature and Production at the Department of English Language and Literature at St. Thomas University starting in July 2011. Previously, he has taught undergraduate courses in Canadian theatre, contemporary drama, and play analysis at several universities across Canada, and a graduate course in critical theory at Brock University. His current research explores contemporary Canadian professional and nonprofessionalizing theatre practices. He holds the doctorate from the Graduate Centre for Study of Drama at the University of Toronto and is the 2010 recipient of CATR's Robert Lawrence Prize.