

COLLABORATEURS / CONTRIBUTORS

SARA BÉDARD-GOULET est née à Montréal, où elle a complété une partie de ses études avant d'obtenir sa maîtrise en Arts du spectacle et médias à l'École supérieure d'Audiovisuel de l'Université de Toulouse II. Ses recherches doctorales, qu'elle fait dans cette même université, en cotutelle avec l'Université de Montréal, portent sur les effets thérapeutiques de la lecture littéraire sur la psychose. Dans le cadre de cette recherche, elle anime des ateliers de lecture hebdomadaires à l'Hôpital psychiatrique Gérard-Marchant de Toulouse. Elle a publié dans *Acta Iassyensia Comparationis* et participé à deux collectifs de poésie aux Éditions du Bord-du-Lot.

CARMEN DERKSON is a PhD candidate in English at the University of Calgary. Her research interests include acts of refashioning--subjectivity, body, space; ethics and the aesthetics of resistance; lyric, gender, and performance in nineteenth-century and contemporary theory. She has published in *SubStance: A Review of Theory and Literary Criticism*, *Canadian Literature: A Quarterly of Criticism and Review*, and various literary magazines and chapbooks.

KATHLEEN GALLAGHER is Professor, Canada Research Chair in Theatre, Youth, and Research in Urban Schools at the University of Toronto. Dr. Gallagher's books include: *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), *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* (University of Toronto, 2003).

REINA GREEN is an Associate Professor in the English Department at Mount Saint Vincent University, Halifax, where she teaches both early modern and contemporary drama. Her current research interests are diverse and include the work of Nova Scotian playwright, Catherine Banks, and Ben Greet's open-air productions of Shakespeare. Her work has been published in *Theatre Research in Canada*, *Canadian Theatre Review*, *English Studies in Canada*, *Early Modern Literary Studies*, *Studies in English Literature* and two edited collections by Ashgate.

HERVÉ GUAY, journaliste culturel au quotidien *Le Devoir* (Montréal) pendant vingt ans, est à présent professeur au Département de littérature et de communication sociale de l'Université du Québec à Trois-Rivières. Il vient de publier *L'éveil culturel. Théâtre et presse à Montréal, 1898-1914* aux Presses de l'Université de Montréal. Outre les discours sur le théâtre, il s'intéresse à la dramaturgie québécoise et aux pratiques scéniques contemporaines. Il a récemment dirigé un dossier de *L'Annuaire théâtral* consacré au renouvellement du dialogisme scénique dans le théâtre québécois actuel. Président de la Société québécoise d'études théâtrales, il est aussi codirecteur de la revue *Tangence*.

RIC KNOWLES is Professor of Theatre Studies at the University of Guelph and current co-editor of *Theatre Journal*. His most recent book is *Theatre & Interculturalism* (Palgrave, 2010).

AMANDA LOCKITCH is a PhD candidate at the University of Toronto's Centre for Drama, Theatre and Performance Studies. In her current position as a Lecturer at U of T, Scarborough, she directed Martin Crimp's translation of Eugene Ionesco's *Rhinoceros* in March 2012. She also co-convened a roundtable on Digital Dramaturgy for the 2012 CATR conference.

ANDRÉ LOISELLE is Professor of Film Studies and Associate Dean of Graduate Studies at Carleton University, Ottawa. His main areas of research are theatricality in cinema, screen adaptations of drama, Canadian cinema and the horror film. He has published ten books, including *Stages of Reality: Theatricality in Cinema* (2012, with Jeremy Maron), *Stage-Bound: Feature Film Adaptations of Canadian and Québécois Drama* (2003), *Denys Arcand's 'Le déclin de l'empire américain' And 'Les invasions barbares'* (2008), *Cinema as History: Michel Brault and Modern Quebec* (2007) and *Canada Exposed* (2009, with Pierre Anctil and Christopher Rolfe).

SOPHIE NIELD teaches theatre and film at Royal Holloway, University of London. She works on questions of space, theatricality and representation in public life and the law, and on the politics of the border.

KIM SOLGA has taught in the department of English at The University of Western Ontario since 2005. As of August 2012, she will be Senior Lecturer in Drama at Queen Mary, University of London.

ANNE WESSELS is a doctoral candidate at the Ontario Institute for Studies in Education, University of Toronto, Canada. She has published in *Research in Drama Education: The Journal of Applied Theatre and Performance*, *Pedagogy, Culture and Society* and contributed a chapter to *Key Concepts in Theatre/Drama Education* edited by Shifra Schonmann. She is a graduate of the Acting Section of the National Theatre School of Canada and has acted professionally in Canada and the United States.

DON B. WILMETH is professor emeritus at Brown University, Providence, RI, where he was also the Asa Messer distinguished professor, retiring in 2003. He served as a corresponding scholar for the Shaw Festival from 1998-2008 and, although his research interests are American theatre (he was editor of *The Cambridge Guide to American Theatre*, 2nd. ed. and co-editor of the three-volume *The Cambridge History of American Theatre*) and popular entertainment, he has taught courses on Shaw and his contemporaries at Brown, Tufts University, Smith College, and Trinity University (Texas). He currently edits the book series "Palgrave Studies in Theatre and Performance History."

ANN WILSON teaches in the School of English and Theatre Studies at the University of Guelph. She currently is the Associate Dean Academic in the College of Arts.

W. B. WORTHEN, Alice Brady Pels Professor in the Arts, Chair of the Department of Theatre, Barnard College, and Co-Chair of the Ph.D. in Theatre at Columbia University, is the author of several books on drama, theatre, and performance, most recently *Drama: Between Poetry and Performance* (Wiley-Blackwell) and *Print and the Poetics of Modern Drama* (Cambridge). He is currently writing a book on Shakespeare performance studies.

BURCU YAMAN NTELIOGLOU is a doctoral candidate at the Ontario Institute for Studies in Education, University of Toronto. Her research focuses on drama, literacy, and second/additional language education. She has published in *The Journal of Adolescent and Adult Literacy* and *Research in Drama Education: The Journal of Applied Theatre and Performance* and contributed chapters to *Key Concepts in Theatre/Drama Education* edited by Shifra Schonmann and to *Second Language Learning through Drama* edited by Joe Winston.

