# CURRICULUM VITAE/RESUME

#### ANNIE SMITH, PhD Winter/Spring 202**2**

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**Current Interests**

***• Indigenous theatre and performance***

***• Canadian Theatre***

• ***Community Plays***

• ***drama for development in education***

***• dramaturgy and new play development***

***• audience participation & spectatorship***

***• community rituals and celebrations***

***• intercultural communication***

***• interdisciplinary collaboration***

***• applied theatre***

***• theatre and spirituality***

***• theatre for social change***

***• theatre and healing***

***• drama and education***

***• participatory theatre and community building***

***• community based theatre***

***• Theatre of the Oppressed***

***• story telling***

***• ensemble training and directing***

***• postcolonial drama***

***• performance studies***

**Education**

**PhD**, Curriculum & Instruction, University of British Columbia

**MA** in Drama at the University of Alberta

**BA**, English and Theatre, University of British Columbia

**Professional Memberships**

Canadian Association for Theatre Research (CATR/ARTC)

**Professional Development**

**• EdX200, Reconciliation Through Indigenous Education,** online UBC course, winter, 2017.

**• Talking Stick Festival**, Full Circle: First Nations Performance, Vancouver, Industry Series participant, 2017, 2018, 2019, 2020

**• Shadow Theatre workshop** , with Will Weigler, Heart of the City Festival, Vancouver, 2016

**• Realms of Refuge Community Arts Project**, participant/collaborator, Jumblies Theatre and Vancouver Moving Theatre, Heart of the City Festival, Vancouver, 2016

**• Local Correspondent,** Performing Turtle Island Symposium/ psi 21 global conference, First Nations University/University of Regina, 2015.

**• Train of Thought** delegate,cross Canada Community Artists tour, 2015

**• Warmth is Memory** with Daniel Mroz, University of Ottawa, 2015

**• The Director’s Experiment** with Leah Cherniak, Banff Centre, 2013

**• [Uncovering the Unknown Idea](http://www.theatrealberta.com/workshops-camps-and-programs/playworks-ink-2011/weekend-schedule-of-events/" \l "uncovering)** with Karen Hines, Calgary, 2011.

**• Bringing It All, [Catalyst’s Creative Process](http://www.theatrealberta.com/workshops-camps-and-programs/playworks-ink-2011/weekend-schedule-of-events/" \l "bringing1)**with Jonathan Christianson, Bretta Gerecke, Betty Moulton, Calgary, 2011.

• **Rasabox Workshop/Emotion Lab** with Ursula Neuerburg-Denzer, Montreal, 2010.

• **Physical Theatre Intensive** with Theatre ZAR, Edmonton, 2009.

**• Site-specific play writing workshop** with Kevin Kerr, Calgary, 2007.

**• Commedia del Arte workshop** with Susan Bertoia, Vancouver, 2001.

**• Physical Theatre Intensive** with Debra Brown, Cirque du Soleil, 2000.

**• Rainbow of Desire workshop** with Augusto Boal, Toronto, 1997.

**• Movement and Mime workshop** with Tony Montanaro, Edmonton, 1995.

• **1993 National Voice Intensive**, Simon Fraser University, with David Smukler, York University.

**• “Personal Patterns in Communication and Performance” Lab**, David McMurrray- Smith, Fantastic Space Enterprises, Vancouver, 1993.

**• Conductor’s Symposium** with Jon Washburn, Naramata Centre, 1989.

**Expertise**

**• ensemble directing**

**• holistic approach to actor training**

**• ensemble directing**

**• Theatre of the Oppressed**

**• community based theatre**

**• Indigenous Theatre**

**• curriculum development**

**• Canadian Theatre**

**• collective creation**

**• improvisation**

**• participatory theatre**

**• community outreach and programming**

**• drama and education**

**• script writing and scenario design**

**• physical theatre**

**• new play development/dramaturgy**

**• collaborative teaching**

**• public relations**

**• interdisciplinary performance**

**• editing**

**• historical re-enactment**

**• critical theory and analysis**

**• voice and movement**

**• marketing and grant writing**

**• theatre for ‘special needs”**

**• creative ritual**

**• intercultural performance • postcolonial theatre**

**• Community Plays • story telling**

**• Appreciative Inquiry • Performative Inqiry**

**• editing • graduate thesis supervision**

**• adjudication • scenography**

**Artistic & Professional Work**

**2020-2021** Instructor: Antioch University, IMA Program, Transformative Learning Communities Concentration

**2016-2020** Instructor: Graduate Institute for Transformative Learning

**2017-2022** Instructor: SFU Liberal Arts and 55+ Program

**2017-2018** Coordinator: Heritage Reenactment Program, City of Surrey

**2017-2020** Industry Series, Talking Stick Festival, participant

**2016** Inside Realms of Refuge: community artist residency, Downtown Eastside Artsfare Institute

Drama Facilitator: Drama Residency, Woking School, Alberta

**2015** Local Correspondent: Performing Turtle Island Conference, University of Regina.

Delegate: Train of Thought Community Artists’ tour across Canada.

Adjudicator, Northwestern Alberta High School One Act Play Festival.

Director: World Premiere, *Last Chance Leduc*, Theatre Rising at Grande Prairie Regional College.

**2013** Director: *Chasing the Dream, the GP Century Play.*

**-14** Artistic Director: GP Century Play project.

Acting Workshops: GP Century Play project.

Dramaturge/Play Development: GP Century Play.

Director: *Halo*, Theatre Rising at Grande Prairie Regional College.

Adjudicator, Northwestern Alberta High School One Act Play Festival.

Drama Workshops, Eaglesham School.

**2012** Artistic Director, GP Century Play project.

Director: *Step On A Crack*, Theatre Rising at Grande Prairie Regional College.

Director: *Harvest*, Grande Prairie Live Theatre.

**2011** Adjudicator, Northwestern Alberta High School One Act Play Festival.

Director: *Blood Relations*, Theatre Rising at Grande Prairie Regional College.

**2010** Director: *And Up They Flew*, Grande Prairie Live Theatre.

Dramatic Reading, *A Christmas Carol*, Grande Prairie Girls Choir.

Adjudicator, Northwestern Alberta High School One Act Play Festival.

Facilitator, Playwriting Workshop, Lac Cardinal Performing Arts Society/Theatre Alberta.

Director/Dramaturg/play development: "Sonny's Song", Theatre Rising at Grande Prairie Regional College.

**2009** Director: *Burning Vision*, Theatre Rising at Grande Prairie Regional College.

**2008** Director: *Who’s Afraid of Virginia Woolf*, f Grande Prairie Live Theatre.

Director: Heritage Summer Theatre Project, Grande Prairie Museum.

Director: *Unity (1918)*. Theatre Rising at Grande Prairie Regional College.

**2007** Collaborative Art Project: Womb Entering, PhD Art Project, Barbara Bickel, University of British Columbia.

Adjudicator: Central Interior Zone Theatre Festival, Theatre BC, at Prince George, British Columbia.

Planning group, Facilitator, Women’s Spirituality Celebration,

Vancouver

**2006**  Director, “Chain of all Beings”, a participatory ritual celebration for the World Peace Forum parade.

Story teller, International Women’s Day Celebration, Faculty of Education, UBC.

University of British Columbia: Sessional Instructor, Graduate Teaching Assistant, Department of Theatre, Film & Creative Writing; Graduate Academic Assistant, Centre for Cross Faculty Inquiry in Education.

Story teller, Womens’ Spirituality Celebration, Chalmer’s Institute, Vancouver School of Theology.

**2005** University of British Columbia: Graduate Teaching Assistant, Department of Theatre, Film & Creative Writing; Graduate Academic Assistant, Centre for Cross Faculty Inquiry in Education.

Co-facilitator, “Drumming Prayer” workshop, Women’s Spirituality Celebration, Vancouver School of Theology

**2004**  Alma Mater Society, UBC, Theatre Project Director

University of British Columbia: Graduate Teaching Assistant, Department of Theatre, Film & Creative Writing; Graduate Academic Assistant, Centre for Cross Faculty Inquiry in Education.

**2003** University of British Columbia: Graduate Teaching Assistant, Department of Theatre, Film & Creative Writing; Graduate Academic Assistant, Centre for Cross Faculty Inquiry, Graduate Teaching Assistant, Language and Literacy in Education.

Role: Martha McLean, in the Canadian premier of *Birthright*, by Constance Skinner, Vital Spark Productions, Vancouver.

Dunbar Community Centre: Children’s Creative Drama Instructor.

Juror, National Playwriting Competition, Theatre BC.

**2002** University of British Columbia: Graduate Teaching Assistant, Department of Theatre, Film & Creative Writing; Graduate Academic Assistant, Centre for the Study of Curriculum and Instruction, Faculty of Education.

Tricksters’ Theatre, Director: “A New Beginning” Theatre Project., Courtenay.

North Island College, Elder College, Theatre Instructor: “Acting the Canadian Mosaic”, Courtenay.

**2001** Neutral Zone Aboriginal Youth Drop In Centre: theatre workshops facilitator, Nanaimo.

Comox Valley Mental Health Society: Drama Instructor, Eureka Clubhouse, Courtenay.

Campbell River Leisure Services: Children’s Theatre Instructor.

Artistic Director: Tricksters Theatre, Courtenay.

World Theatre Day Celebration, with Trickster’s Theatre, Courtenay, BC.

**2000** Communication Skills Instructor: Adult Special Education, North Island College, Courtenay.

Artistic Director: Tricksters” Children Theatre, Courtenay.

Campbell River Leisure Services, Children’s Theatre Instructor.

**1999** Director and Actor with Kulus Theatre, Tricksters” Children Theatre Society, Courtenay.

Campbell River Leisure Services: Children’s Theatre Instructor.

**1998** Wachiay Friendship Centre, Courtenay, BC: Program Coordinator, Kulus Theatre Project.

Campbell River Recreation: Children’s Theatre Instructor.

**1997** Thompson Rivers University, Department of Fine Arts, Kamloops, BC: Theatre Instructor.

**1996** North Island College, Courtenay, BC: Community Education Theatre Instructor.

**1995** University of Alberta, Department of Drama, Sessional Instructor. University of Alberta, Faculty of Extension, Summer Youth University, Drama Instructor.

Concrete Theatre, Edmonton, Popular Theatre Workshop Facilitator.

University of Alberta, Department of Drama, Graduate Teaching Assistant.

**1996-99** Community Theatre productions, Courtenay, BC. *I Ought To Be In Pictures* (Steffy), “Not Working” (Director and ensemble actor), *MacBeth* (First Witch), “Three White Versions: stories of lust, love and loss” (Director), The Fabulous Ms. Adventures, Vancouver Fringe show, (Director).

**1994-96** Office of Human Rights, University of Alberta, Director of social action theatre group, 1000 Hertz. Facilitator, Image Theatre and Forum Theatre workshops.

**1993-94** University of Alberta, Department of Drama, Graduate Teaching Assistant, Graduate Research Assistant.

**1992-93** Sexual Harassment Policy Office, University of British Columbia, Director of social action theatre group, Theatre on the Line.

**1991-92** UBC Work Study, Women Students’ Office, Popular theatre Actor.

**Professional Conferences**

**2021** Canadian Association for Theatre Research, Online.

**2020** Talking Stick Festival Industry Series, Vancouver.

**2019** Canadian Association for Theatre Research, Vancouver.

Talking Stick Festival Industry Series, Vancouver.

**2018** Canadian Association for Theatre Research, Kingston.

Talking Stick Festival Industry Series, Vancouver.

**2017** Indigenous Literature Studies Association, Sto:lo Cultural Centre, Chilliwack

Canadian Association for Theatre Research, Toronto.

Talking Stick Festival Industry Series, Vancouver.

**2016** Canadian Association for Theatre Research, Calgary.

**2015** Performing Turtle Island, University of Regina

Canadian Association for Theatre Research, University of Ottawa

Train of Thought, cross Canada travelling conference

**2013** Playworks Ink, Alberta Playwrights Network/Theatre Alberta, Banff Centre.

Canadian Association for Theatre Research, Victoria.

**2012** Canadian Association for Theatre Research, Waterloo.

**2011** Playworks Ink, Alberta Playwrights Network/Theatre Alberta, Calgary.

**2010** Canadian Association for Theatre Research, Montreal.

**2009** Dramaworks, Theatre Alberta, Edmonton.

Creative Non-Fiction Collective, Banff Centre.

**2008** The Oral, the Written, and Other Verbal Media: Interfaces and Audiences, workshop facilitator, University of Saskatchewan.

Canadian Association for Theatre Research, Vancouver.

**2007** Playworks Ink, Alberta Playwrights Network/Theatre Alberta, Calgary.

**2001** Aboriginal Playwrights’ Festival, Crazy Horse Theatre, Calgary,

Guest Theatre Director.

Ondinnok, National Aboriginal Theatre Gathering, Montreal, Centre for Indigenous Theatre, Toronto, delegate.

**2000** Coyote’s Round Up, National Aboriginal Theatre Gathering, Penticton, BC, delegate.

BC Festival of the Arts, Nelson, BC, Theatre program delegate.

**1998** First Peoples Art Conference, Canada Council for the Arts, Ottawa/Hull, theatre delegate.

**1994** CAASHHE National Conference, Banff, AB. Presentation/workshop using Forum and Image Theatre to explore sexual harassment issues.

**Post Secondary Courses developed and taught:**

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### Simon Fraser University Continuing Studies, Lifelong Learning 55+ Program

• LIB 314, Culture Clash? Contemporary Indigenous Rewritings of Classical Greek Plays

•LIB 253, Writing Ourselves Into Time and Place, 2021

•PLUS 379, Post-Colonial Theatre Across the Commonwealth, 2020

•PLUS 393, Rethinking Motherhood: Portrayals of Women on Stage Then and Now, 2020

•PLUS 357, Canada's Theatres of War, 2019

•PLUS 348, West Coast Women Playwrights: Their Accomplishments and Legacies, 2019

• LIB 171, Seeing Canada Through Indigenous Eyes: Discovering Indigenous Theatre in Canada, 2019

• PLUS 209, Indigenous Theatre in Canada: an Avenue for Reconciliation, 2018

• PLUS 264, Brush Up Your Shakespeare: Canadian Adaptations of the Bard, 2018

• PLUS193, Women Playwrights in Canada - their visions, their struggles, their legacies, 2017.

• PLUS173, Canada Seen Through Our Playwrights: 1967 to 2017, 2017.

### Grande Prairie Regional College

• DR 1490, Intro to Dramatic Art, 2007, 2008, 2010, 2011, 2012, 2013, 2014, 2015.

• DR 1010, Intro to Theatre Art, 2007, 2009, 2011, 2012, 2014.

• DR 1020, Play Analysis, 2008, 2012, 2013, 2015.

• DR 2310, Scene Study, 2008, 2010, 2011, 2012, 2013.

• DR 3210, Creative Process of Drama, 2008, 2009, 2010, 2014.

• DR 1200, Performance 1, Instructor, 2009, 2010, 2011, 2012, 2013, 2015.

• DR 2230, Independent Performance Project, Supervisor, 2009, 2010.

• DR2234, Independent Performance Project Extended, Supervisor, 2009/10.

• DR2080, Western Theatre History 1, 2010.

• DR2090, Western Theatre History 2, 2011.

• DR2320, Topics in Acting: Voice, 2010, 2011, 2012, 2013, 2014.

• DR2340, Topics in Acting: Movement, 2010, 2011, 2012, 2013, 2015.

• DR2200, Performance 2, 2011, 2012, 2012, 2013.

• DR3310, Scene Study 2, 2011, 2012, 2013.

### University of British Columbia

•THTR 425A,The Theory and Aesthetics of Native Performance, Sessional Co-instructor.

• THTR 325B, The History of Contemporary Aboriginal Theatre in Canada, Co-instructor (GTA position).

• DRAM 200 and 201,Forms and Ideas in Drama,. GTA, section seminar leader.

• THTR 490, Participatory Theatre Lab., Graduate research project, Instructor.

• LLED 334, Drama across the Curriculum, GTA, Co-instructor.

**Thompson Rivers University**

• THTR 120, Introduction to Theatre II, Sessional Instructor.

• THTR 121, Introduction to Acting II, Sessional Instructor.

• THTR 325, History of Canadian Theatre, Sessional Instructor term 2.

**University of Alberta**

• DRAM 149, Improv. Acting, Sessional Instructor and GTA Instructor.

• DRAM 102, Play Analysis, GTA Instructor.

• DRAM 490, Collective Creation, Graduate researcher, section instructor.

**Publications**

2021 Theatre Research in Canada, Vol. 42.1. "Clicking a Collaborative Path:

exploring what (re)conciliation could look like in *Inheritance: A Pick-the- path Experience*." In Press.

Theatre Research in Canada, Vol. 42.1. "Honouring our Ancestors: the Legacy of the Residential Schools", Book Reviews of *Two Plays about Residential School: Ora Pro Nobis, Pray for Us*by Larry Loyie and *Strength of Indian Women,* by Vera Manuel *and*St. Bernard, Donna- Michelle, ed. *Indian Act: Residential School Plays.* In Press.

2020 *CTR 181*: Review, "Making Hope Actionable: the Cultural Work of Weaving Reconciliation: Our Way".

2019 *Performing Turtle Island*: *Îndigenous Theatre on the World Stage.* Book Chapter: "Conversation with Daniel David Moses", University of Regina Press.

2017 alt.theatre blog, Online Review: "Circadia Indigena's "Greed/REsolve" Assaults the Senses." www.altheatre.ca/blog, November, 2017.

Theatre Research in Canada, Vol. 38.2. "Indigenous Languages on Stage: A Roundtable Conversation with Five Indigenous Theatre Artists".

University of Toronto Quarterly, Letters in Canada 2015, review: *Daniel David Moses: Spoken and Written Explorations of his Work* by Tracey Lindberg, Issue 86.3, Summer 2017.

2016 TRIC 37.1: book review: *Medicine Shows: Indigenous Performance Culture* by Yvette Nolan, publisher: Playwrights Canada Press, 2015.

*alt.theatre12.4*: book review: *From the Heart of a City* by Savannah Walling, Terry Hunter, John Endo Greenaway, publisher: Vancouver Moving Theatre, 2015.

2015 Local Correspondent posts: [www.performingturtleisland.com](http://www.performingturtleisland.com/)

Blog: [www.anismith2015.wordpress.com](http://www.anismith2015.wordpress.com/)

2014 "Learning Wisdom through Collectivity: The Women Writing Women Collective"  to NASPA Journal about Women in Higher Education (NASPA\_NJAWHE), issue 7.1. Co-authors: Barbara A Bickel, Luanne Armstrong, Lynn M Fels, Gillian Gerhard, Alyson Hoy, Nané Jordan, Nané Jordan, Jeannie Stubbs, Valerie Triggs. [http://journals.naspa.org/](http://journals.naspa.org/cgi/preview.cgi?article=1105&amp;context=njawhe)

2013 Book Review: *!Viva! Community Arts and Popular Education in the Americas*, in *alt.theatre*, *11.1*.

Dispatch : The GP Century Play project: contradictions and collaborations are the fuel", in *alt.theatre, 10.4*.

2011 "Wom(b)en Soundings" by Barbara Bickel and Ingrid Rose(with Mary Bennett, Nané Ariadne Jordan, Valerie Lys, Medwyn McConachy, Shirin Theophilus, Cathy Bone, Monica Brammer, Melodie Chant, Sophia Freigang, Tannis Hugill, Annie Smith, and Catherine Wilcox), www.womenandlanguage.org/category/alternative-scholarship/

2010 Book Review: *Staging Coyote's Dream: An Anthology of First Nations Drama in English, Vols. I & II*, Theatre Research in Canada, 31.2.

"Atomies of Desire: directing Burning Vision in northern Alberta", *Canadian Theatre Review 144.*

"Theatre as Cultural Agent? The Creation of Collective Memory Through Theatre Performance: Kevin Kerr’s *UNITY (1918)." ˆLobstick Vol. 7.*

2008 "Evoking Desire ... and Irreverence: a Collection of Women Writing Women." Shared authorship. *Complicity: An International Journal of Complexity and Education*, 2008, Volume 5, Number 1, pages 131-139. [www.complexityandeducation.ca](http://www.complexityandeducation.ca/)

“Hybridity”, Book Chapter, in The Authentic Dissertation, Ed. Don Jacobs, Four Arrows, Routledge.

2006 “Conversations between a mother and son”, *Visions Journal*.

“Variations on a Theme: “Polyvocal Disruptions and Re/constructions”, a Performative Inquiry.” *Views from the Edge, 12*, Papers from the 12th Annual Graduate Student Symposium, April 14, 2005. Centre for Women’s and Gender Studies, UBC.

“Territoriality on the B Line.” *NeXus* newsletter, Graduate Student Council, Faculty of Education, Vol. 6, Issue 1, May, 2006.

*Companion Guide for Studies in Motion: the Hauntings of Eadweard Muybridge*, co-ed., Department of Theatre, Film & Creative Writing, UBC.

2005 *Companion Guide for The House of Atreus*, co-ed., Department of Theatre, Film & Creative Writing, UBC.

*Companion Guide for Arcadia*, ed., Department of Theatre, Film & Creative Writing, UBC.

*Companion Guide for Village of Idiots*, co-ed., Department of Theatre, Film & Creative Writing, UBC.

2004 “Redescribing a World: The Falstaff Project.” *Theatre Symposium: A Publication of the Southeastern Theatre Conference, Vol. 12*, The University of Alabama Press. Co-written with Sarah Ferguson.

*Companion Guide for The Cherry Orchard*, co-ed., Department of Theatre, Film & Creative Writing, UBC.

*Companion Guide for Song of this Place*, co-ed., Department of Theatre, Film & Creative Writing, UBC

*Companion Guide for K. is for Kafka*, co-ed., Department of Theatre, Film & Creative Writing, UBC

2003*Companion Guide for Measure for Measure*, co-ed., Department of Theatre, Film & Creative Writing, UBC.

**Selected Academic Presentations**

2021 CATR, Roundtable: The Only Animal: how site-specific performance becomes the occasion for climate change activism: an interview with Kendra Fanconi and associates.

2018 CATR, Paper: "Language is Power: The Role of Indigenous Languages in Indigenous Theatre"

2017 CATR, Seminar: Terra Nullius: Charting Paths To Settler--Indigenous Relationships through Theatre and Performance in Academic Contexts

2016 CATR, Round Table: Hidden Roles of Theatre in Higher Education: Liberal Arts and University Theatre Programs in Canada.

CATR, Seminar: Decolonizing Theatre and Performance Studies: Indigenization, Settler Methodologies, and Intergenerational Responsibility.

2015 Performing Turtle Island, "Common and Contested Ground: exploring cross- racialized production of Aboriginal theatre and performance", paper.

CATR, "Chasing the Dream: inclusivity, diversity, and the meaning of belonging in a community play experience", paper.

2012 CATR, Creative Critical Pedagogy Seminar and Blog.

2010 CATR, Elephants in the Classroom: Tackling Pedagogical Challenges Collectively, workshop participant.

2009 Being Inside a Story: Learning through Imaginative Transference, workshop 2. ACIFA.

2010 Being Inside a Story: Learning through Imaginative Transference, workshop 1. ACIFA.

2008 CATR, at the Congress of the Humanities and Social Sciences, UBC. Paper: “ Theatre as Cultural Agent? The Creation of Collective Memory Through Theatre Performance: Kevin Kerr's *UNITY (1918*)”.

2007 Bridging Communities: Making Public Knowledge; Making Knowledge Public, CSSE, Co-presenter 1) “A Transformative Learning Community: Being with Women Writing Women”; 2) “Art Making as Sacred Inquiry and Pedagogical Practice”.

ACTR, at the Congress of the Humanities and Social Sciences, University of Saskatchewan. Paper, “Culture squeeze: how may the academy understand and teach a theory and aesthetics of Native performance?”

Crossing Boundaries Conference: Investigating the nexus of the arts, education and community, University of Regina, paper, “Participatory aesthetics in theatre performance and pedagogy”.

Complexity Science And Educational Research Conferences, UBC. Co- presenter 1) “A Transformative Learning Community: Being with Women Writing Women.

2006 Articulations, Department of Theatre and Dance, University of Minnesota. Paper: “Poly-vocal Disruptions and Reconstructions: a Performative Inquiry”.

Panel on Issues in Education, Faculty of Education, UBC: “The Ethics of Qualitative Research”.

2005 Comparative and International Education Society (West) Annual Conference, Learning to Live Together. UBC. Paper: “Collaborative Pedagogy Across Cultures: two instructors share their lived experience.”

Faculty of Education Research Day, University of British Columbia. Workshop/Performance: Participating in a Performative Inquiry: “It’s all about you”: exploring the participant/witness continuum in performing a reality-based scenario.

Annual Graduate Student Presentation Day. Department of Women’s and Gender Studies, Graduate Conference, UBC. Paper/presentation title: Variations on a Theme: “Polyvocal Disruptions and Re/constructions”, a Performative Inquiry.

Provoking Curriculum: Trans/forming Narratives, University of Victoria. Presentations: 1) "It's all about you": who's in charge here? - a reader’s theatre; 2) **Storying and Perfor(u)ming Collaborative Curriculum: Grad Students Bailing Hard - a Happening**

2004 5th Annual Curriculum & Pedagogy Conference, Miami University, Ohio. Presentation: Participation Theatre: “What Happened this Summer!”; Creative Writing Workshop: “Writing in the Present Tense: Dramatic Form in Academic Writing”.

IDEA Fifth World Congress, International Drama/Theatre in Education Association, Ottawa. Paper: “Forum Theatre as a research methodology?”

Beyond the 4th Wall: Aesthetic Distance and Community in the 21st Century, Conference, Department of Fine Arts, University of Regina. Paper: “Inculcating community through theatre performance”. Workshop/performance: “Experiencing Community through acting together”.

Fifth International Advances in Qualitative Methods Conference, International Institute for Qualitative Methodology, University of Alberta. Co-presenter, workshop: Polyvocal Disruptions and Reconstructions: a counter-panel on issues in Higher Education.

2003 International Conference on Education and Social Justice, Centre for Anti- Oppressive Education, San Francisco. Presenter: paper: “Building Relationship and Community Through Sharing Story”; workshop: “An Introduction to StoryLines for Literacy: collaborative community building through story and theatre”.

STLHE Conference, UBC. Co-presenter, “Collaborative Re/constructions for Transformation in Higher Education”, a collaborative Forum theatre presentation.

The SETC Theatre Symposium 2003, “Elizabethan Performances in North American Spaces, Mary Baldwin College Staunton, Virginia. Co- presenter, “The More Things Change . . .: The Falstaff Project”.

Provoking Curriculum Conference, Faculty of Education, UBC. Co-presenter, “Stop Run: Listen to the Silent/Silenced Voices.

2002 The 2002 Gathering of the Northwest Philosophy of Education Society, “Astonishing Silences Conference”, co-presenter, “Centering Silences in the Centre”.

2001 Sixth Annual Wanapitei Aboriginal History and Politics Summer Colloquium, “Oral History, Storytelling and Aboriginal Traditional Knowledge”. Trent University’s Frost Centre for Canadian Studies and Native Studies and the Department of Native Studies. Participatory Theatre demonstration and paper: “Legends, Laughter, and Learning: story- telling as participatory theatre.”

1997 Into the 21st Century, Theatre of the Oppressed Conference, part of The Ripple Effect, the 8th International Theatre of the Oppressed Festival, Toronto. Seminar/panel discussion: “Naming the Structures: Joking from the in-between-spaces; resisting seduction and taking power from mediacy”.

1995 Why Theatre: Choices for the New Century, University of Toronto. Paper: “Community and the Theatre Exchange: Subverting the Consumer System: the Audience as Participants.”

Building Theatres, University of Alberta. Presentation: “Some Useful Collaborations”, with Fran Trahearne, University of Alberta, Office of Human Rights.

**Community Service**

2021-22 Instructor, Elder College, North Island College, Courtenay, BC.

2016 Judge, Northern Alberta Heritage Fair

2012-14 Artistic Director, GP Century Play Project

2010-11 Member at Large, Grande Prairie Live Theatre Board of Directors.

2009-10 Member at Large, Grande Prairie Live Theatre Board of Directors

2008-09 Treasurer, Tricksters' Children Theatre Society

2007 Board of Directors, LIVE Performance Art Biennale, Vancouver

President, Tricksters' Children Theatre Society

2006 Member, Steering Committee, Realities of Race Conference, UBC.

2004-07 President, Tricksters' Children Theatre Society, Vancouver

2002-03 Secretary, Tricksters' Children Theatre Society, Courtenay, BC.

2001 Member, Comox Valley Council for Business and the Arts.

Directed numerous Community theatre events. Courtenay, BC.

Member, Comox Valley Council for Business and the Arts.

1999-01 President, Tricksters' Children Theatre Society, Courtenay, BC., Community theatre events.

1983-90 Pacific Rim Arts Society, Ucluelet, BC, Director, Secretary, Treasurer and President. Directed numerous community theatre projects.

**Awards**

• Nomination, Innovator of the Century, Centre for Research and Innovation, Grande Prairie Regional College, 2014.

\* Crime Prevention Award, City of Grande Prairie, 2012.

\* Creative Non-Fiction Collective Postcard Contest winner, 2009.

\* Tuition Awards, UBC, 2003, 2004, 2005

\* University Graduate Fellowship, UBC, 2004.

\* Drama bursary to attend Why Theatre Conference, U of Toronto, 1995. \* J. Gordon Kaplan Graduate Student Award, U of Alberta, 1995.

\* Myer Horowitz Graduate Scholarship, U of Alberta, 1994.

### Selected Unpublished Scholarly Work

• "Elasticity, Community & Hope: understandings from participatory theatre performance", unpublished doctoral dissertation, UBC, 2006.

• “The practice of participatory theatre: exploring the continuum of audience involvement.”

• “The movement towards audience participation in theatre: trends from the last half of the 20th Century.”

•“Variations on a Theme: “Polyvocal Disruptions and Re/constructions”, Performative Inquiry.”

• “Collaborative Pedagogy Across Cultures: two instructors share their lived experience.”

•"It's all about you: who's in charge here? - a reader’s theatre.”

•“Forum Theatre as a research methodology?”

• “Inculcating community through theatre performance”.

• “Building Relationship and Community Through Sharing Story”.

**•** “Legends, Laughter, and Learning: story-telling as participatory theatre.

**•** “Naming the Structures: Joking from the in-between-spaces; resisting seduction and taking power from mediacy”.

•“Community and the Theatre Exchange: Subverting the Consumer System: the Audience as Participants.”

• “Forum Theatre and the Role of the Joker: Social Activist, Educator, Therapist, Director; the Changing Perspectives of Canadian Jokers.” MA Thesis.

**Selected Unpublished Creative Works**

“Tales from the Tricksters: a memoir of the Tricksters’ Theatre Tours” (in progress)

“Saturday Adventure” -- children’s novel

“The Traveller” -- musical morality play

“A Gift To Be Broken” -- liturgical drama, script and lyrics

"Jason’s Quest "-- script and lyrics, adaptation of Margaret Laurence’s novel