
CURRICULUM VITAE

Carla Melo

90 Beaconsfield Avenue #1 Toronto, ON M6J3J2

(416) 939-9409

Carla.melo@utoronto.ca

EMPLOYMENT

University of Toronto Scarborough, Arts, Culture, Media Department
Assistant Professor, CLTA (Fall 2020- Winter 2023)

McMaster University, School of the Arts
Sessional Lecturer: Theatre, Cinema & Society (2014/2015; 2019/2020)

Brock University — Department of Dramatic Arts Instructor:
Applied Theatre II (Fall 2017, Winter 2019)

Ryerson University, School of Performance
Sessional Lecturer: Global Stages (Winter 2019)

York University – Glendon College; Drama Studies
Course Director: Intercultural Performance Practices (2015/ 2016)

Arizona State University, School of Theater and Film
Assistant Professor, Theater & Performance of the Americas Doctoral Program; (Fall 2007 to Spring 2013)

University of California Los Angeles, School of Film, Theater and Television Teaching
Fellow: Inside the Performing Arts (2004 to 2006)

Santa Monica College, Theater Department
Instructor: Acting I and II (1998 - 2004; 2007)

EDUCATION

Ph.D., Theater and Performance Studies. University of California, Los Angeles, August 2007
Dissertation: *Squatting Dystopia: Performative 'Invasions' of Real and Imagined Spaces in Contemporary Brazil*. Dissertation Advisor: Sue-Ellen Case.

M.A. with Special Recognition, Theater Arts. California State University, Los Angeles, 2001.

B.F.A. with Honors, Fine Arts - focus on Performance Art. Otis College of Art, 1997.

LANGUAGES

English (fluent), Portuguese (native), Spanish (fluent), French (reading).

RESEARCH

Publications:

BOOK CHAPTERS & ARTICLES:

Forthcoming:

"The Political is Personal: Performing Surreal Bodies of Evidence in Necropolitical Brazil." *Spectacular Uprisings: Gender, Sexuality, and Art in Latin America and the Caribbean*, edited by Brenda Werth and Katherine Zien, UT Press, 2022

In print:

"Your Trash is my Sustenance: Recycling the Image of 'Waste Pickers'" in *Sustainable Tools for Precarious Subjects*. Ed. Natalie Alvarez & Keren Zaiontz. (Palgrave & Macmillian, 2019). Invited to submit.

"When the Revolt of the Flesh Becomes Political Protest: The Nomadic Tactics of Butoh-Inspired Interventions." in *Routledge Companion To Butoh Performance*. Ed. Rosemary Candelario & Bruce Baird. (Routledge, 2018). Invited to submit.

"We Are All Still Here: Re-Existing *Upon the Fragile Shore*" in *The Hour of All Things and Other Plays*, by Caridad Svich. (Intellect UK, 2017). Invited to submit.

"Are We All in the Same Boat? Staging the Invisible Majority in the Streets of Toronto." *Canadian Theatre Review*. Fall 2014. Invited to submit.

"Medeia Vozes: Por uma revivência do trágico [entre o não-lugar e a utopia]" *Cavalo Louco*. Vol. 13, July 2014. Invited to submit.

"Elegia e alegoria: Caminhos mnemonicos no teatro do Oi Nóis Aqui Traveiz" *Cavalo Louco*. Vol. 13, September 2013. Invited to submit.

"Urgent [Anti]Spectacles of Critical Hope." *The Utopian Impulse in Latin America*. Eds. Kim Beauchesne and Alessandra Santos. (Palgrave and Macmillian, 2011). Invited to submit.

"Carnivalizing Carnival-Land in the Urban Sertões of "Teatro Oficina" *Latin American Theatre Review*. Vol. 44-1, Fall 2010. Peer-reviewed.

"De-essentializing Gender through "Teatro Essencial:" Denise Stoklos' Polymorphous Mimetics." *Chasqui*, Vol. 39-1, May 2010. Peer-reviewed.

"Performing Sem-Teto: The Transversal Tactics of Artivismo and the Squatter's Movement." *Journal of Latin American Cultural Studies*. Vol. 19:1, March 2010. Peer-reviewed.

"Live from the Front: Slamming Mass-Media Archive through Affective Witnessing." *The Drama Review (TDR)*. Vol. 53-3, Fall 2009.

"Excavando [e multiplicando] o sentido de Tróia: Uma desconstrução sensorial do cenário da conquista através do Teatro de Vivência." *Cavalo Louco*, Vol.3, March 2008. Invited to submit.

"Excavating Multiple 'Troys': An Embodied Deconstruction of the Scenario of Conquest through Teatro de Vivência." *Text and Presentation*, 2006. Comparative Drama Conference Series. April 2007.

Online: “The Samba of the Crazy Black Man: Possessing the Mulata through a Choreography of Disidentity.” *E-misférica - Sexuality and Politics in the America Issue 2.2*, Fall 2005. Peer-reviewed; winner of international award. http://hemi.nyu.edu/journal/2_2/essay.html

REVIEWS:

Book Review: "Stages of Conflict." Ed. Diana Taylor. *Theatre Journal*, Vol. 61-3, Fall 2009.

Performance review: “Santiago.” Collective creation by Grupo Cultural Yuyachkani and Peter Elmore. REDCAT, at the Walt Disney Concert Hall, Los Angeles. April 2006. *Theatre Journal*, Vol. 58- 3, Oct. 2006.

Performance review: “Astrid Hadad y Los Tarzanes” at REDCAT, Los Angeles, February 2004. *Theatre Journal*, Vol. 56- 3, Oct. 2004; Special Issue: Latin American Theatre.

Conferences, Presentations & Invited Lectures:

“Devising *The Pande-Mic Project* Through a Poetics of the Virtual” at the Canadian Association for Theatre Research, June-July 2021

“The Festive Body in Defiance of Neofascist Rhetoric” at LASA, May 2021.

“Cartographies of Racism: Black “Artivism” and Re-existence in Brazil” – an invited lecture as part of the *Afro-Brazilian Arts and Activism Lecture Series* of the Center for Latin American Studies at Ohio State University (January 22, 2021)

“On the Potency and Limits of Festive Defiance to Austerity Discourses in the Americas” *Hemispheric Encuentro of Performance & Politics*. Mexico City, June 2019. Refereed

“Beyond The Wall: Performing Poetic Re-imaginings of “La Frontera” *Association of Graduate Liberal Studies Programs (AGLSP) Conference*, Oklahoma City, October 2018. Refereed

"Unbury the Dead: Unearthing the Real Antigonas & Transforming Theatrical Tradition." *Association of Graduate Liberal Studies Programs (AGLSP) Conference*, Oklahoma City, November 2016. Refereed

Working Group/Panel: Urban Observation and/or/versus/plus/with Urban Action at the *Hemispheric Encuentro of Performance & Politics*. Santiago, Chile, July 2016. Refereed

“Fishing for Lost Truths: The Island as a Mnemonic Reservoir in Brazilian Theatre and Film” *Association of Graduate Liberal Studies Programs (AGLSP)* San Jose, October 2015. Refereed.

“V for Vem pra Rua: The Face as the Stage in the Brazilian Urban Protests of June 2013” *Hemispheric Encuentro of Performance & Politics*, Montreal, June 2014. Refereed.

Truth & Reconciliation: Performance Interventions Roundtable, *Rutas Panamericanas-Panamerican Routes*, (Moderator/presenter) Toronto. Feb.-March 2014. By Invitation.

"The Neoconcrete Experience and its Legacy: A Brazilian Artistic Reinvention" Phoenix Art Museum, March 17, 2013. By Invitation.

“Synchroni-Cities in the Age of Post-Lulalopia.” *Hemispheric Encuentro of Performance & Politics*. São Paulo, Brazil. January 12-19, 2013. Refereed.

“Flutuando sobre o lixo da história brasileira: O teatro e a ética do não-lugar” ASU School of International Letter & Cultures; Brazilian Studies Lectures, Nov. 2012. By Invitation.

“Revisiting Trauma in Site-Specific performance” *BRASA: Brazilian Studies Association*, Champaign-Urbana. Sept. 6-8, 2012. Refereed.

“Corpus Delicit: Activation Public Forum” No Passport Conference: Re: CONNECTING -- *Translocalities in Performance* at Arizona State University, April 13-15, 2012. (Artist lecture; panel on art & activism). By Invitation.

“Alegria e Elegia: Party and Pathos as Mnemonic Pathways in the Theatre of Oi Nóis Aqui Traveiz” *History, Memory and Performance Conference* University of Ottawa, April 19-21, 2012. Refereed.

“Squatting Dystopia: Performing Displacement in Contemporary Brazil.” *LASA: Latin American Studies Association*, Toronto. October 7-9, 2010. By invitation.

“Ocupando o não-lugar: A vertigem do BR3” (Squatting No-place: The Vertigo of BR3) *BRASA: Brazilian Studies Association*, Brasília, Brazil. July 22-24, 2010. By invitation.

“Urgent [Anti] Spectacles of Critical Hope.” *Hemispheric Encuentro of Performance & Politics*, Bogota, Colombia. August 21-30, 2009. Refereed.

“Resistência Transversal e o remapeamento da identidade Afro-Brasileira.” (Transversal resistance and the re-mapping of Afro-Brazilian identity.) *LASA – Latin American Studies Association*, Rio de Janeiro, Brazil. June 11-14, 2009. Refereed.

“Nudity as Political Mis-performance: Undressing the Public Body in the Land of Carnival.” *Performance Studies International*. June 2009. Zagreb, Croatia. Refereed.

“Celebrating 50 years of Teatro Oficina.” Round-table participant. Tulane University, New Orleans, April 6-8, 2009. By Invitation.

“Theatre and Performance of the Americas: Embodying the Transnational Imagination” (With Tamara Underiner) as part of the ASU Humanities Research Cluster: “Gender, Language, and Visual Culture in 21st Century” ASU, December 2008. By Invitation.

“Trans-Latinas and the Tropical-Grotesque Seductions of Tutti-Frutti Hats and Flaming Hearts.” *Actions of Transfer: Women's Performance in the Americas*. UCLA's Center for Performance Studies, Los Angeles. November 20-23, 2008. By Invitation.

“Performance, Politics and the Nation State,” (Round table with Janelle Reinelt). *Actions of Transfer: Women's Performance in the Americas*. UCLA's Center for Performance Studies, Los Angeles. November 20-23, 2008.

“Universo Vos Revi Nu” (public performance and presentation). *CORPOCIDADE: Debates in Urban Aesthetics*. Universidade Federal da Bahia (UFBA), Salvador, Brazil. October 27-31, 2008. Refereed.

“A Corpus Un-Convention” (workshop, public performance and panel presentation). *Association for Theater in Higher Education (ATHE)*, Denver, July 31- August 3, 2008. By Invitation.

“Between Utopia and Dystopia: narratives of Displacement in Site-Specific Theatre” *BRASA: Brazilian Studies Association*, New Orleans, March 27-29, 2008. Refereed.

“ARTIVISM: Squatting the Squatters Movement.” *American Society for Theater Research.*, Phoenix, November 2007. Refereed.

“Squatting Dystopia: Artivism and the São Paulo Roofless Movement.” *Performing Brazil*. University of Wisconsin-Madison. April 2007. Refereed

“Displaced Kassandras: Spatializing the Scenario of Conquest.” *Association for Theatre in Higher Education*. Chicago, August 2006. Refereed.

“Excavating Multiple “Troys”: An Embodied Deconstruction of the Scenario of Conquest through “Teatro de Vivência.” *Comparative Drama Conference*. LA, April 2006. Refereed.

“Live From the Front: Slamming Mass-Media Archive through the Tactics of Witnessing.” *Dance Under Construction Conference*. U.C, Riverside. April 2006. Refereed.

Visiting Artist Lecture: “Corpus Delicti’s Disaster Series.” Performance Art Seminar. Taught by award-winning performance artist Denise Uyehara. Occidental College, East Los Angeles, April 2006. By Invitation.

Visiting Artist Lecture: “Corpus Delicti’s Urban Interventions.” Asian Performance Seminar, University of California, Irvine. February 2006. By Invitation.

“Teatro de Vivência: Strategic Orientalism as an Embodied Critique of Empire.” *Writing & Performance Conference – American Society for Theater Research (ASTR)*. Toronto, November 2005. Refereed.

Artist lecture and workshop: “Performing the Body of Evidence” *11th Annual International Conference on Pedagogy and the Theatre of the Oppressed*. Hollywood, May 2005. Refereed.

“Carnivalizing Carnival Land: Teatro Oficina’s Staging of National Identity” *Comparative Drama Conference*, California State Northridge, April 2005. Refereed.

“The Samba of the Crazy Black Man” *Dance Under Construction Conference: In/corp/orations*, University of California, Los Angeles. April 2005. Refereed.

“Performing Counterhistory: Oficina and the Backlands of Yesterday and Today” *Hemispheric Encuentro of Performance and Politics: Performing Heritage*, Belo Horizonte, Brazil. March 2005. Refereed.

“Embodying ‘Corpus Delicti’ as a Moving Mass Grave on the Streets of Los Angeles” *Liminality in the Humanities Conference*, University of Utah. Salt Lake City, September 2004. Refereed.

Visiting Artist Lecture: “Corpus Delicti’s Urban Interventions.” *Artist Against War Symposium*. USC, Los Angeles. October, 2004. By Invitation.

“When the Revolt of The Flesh Becomes Political Resistance: The Nomadic Tactics of Post-Butoh in a Transnational Space” *Dance Under Construction Conference: Nomadic Spaces*. U.C., Riverside. April of 2004. Refereed.

CREATIVE RESEARCH/ THEATRICAL WORKS

* *In development/upcoming:*

Ship of Fools. Community-engaged performance. (Co-creator, director)

Siranoush, devised solo performance. Workshop presentation at Caminos Festival, 2019 (Co-creator, director/dramaturg, written by Lara Arabian). To premiere at the RUTAS International Performance Festival, October, 2022.

Only Sound Remains, devised physical theatre based on the poetry of Forough Farrokhzad. Directed by Soheil Parsa. (Performer/Co-creator)

**Past (selected list):*

Multilingual online performance art piece in collaboration with poet Isis McElroy (English, Spanish, Portuguese): “*CurARTERas: Ligue já!*” at the performance series “Onda Latina: Las Cybernautas” produced by Paloma Martinez-Cruz at Ohio State University. (co-writer, performer, director; October 2020)

Our Lady of Delicias, by David Fancy, Directed by Monica Dufault - Essential Collective Theatre. Presented at FirstOntario Performing Arts Centre, St. Catharines. March 2018. (Actor, collaborator)

Blood Weddings, by Garcia Lorca, Directed by Soheil Parsa; Modern Times Stage Company. Buddies in Bad Times, March 2017. (Actor)

Death of the King, Directed by Soheil Parsa; Modern Times Stage Company. The Theatre Centre, March 2016. (Assistant Director)

Upon the Fragile Shore, by Caridad Svich. CorpoLuz Theatre Production, SummerWorks Festival, The Theatre Centre, August 2015. (Director)

The Gata – A Buddhist Opera, directed by Irene Cortes. Agha Khan Museum, Toronto, March 2015 (co-creator; butoh dancer)

Mourningfesto. Solo performance as part of the Hemispheric Encuentro of Performance and Politics: Manifesta! Montreal June, 2014. (Solo performer)

Alegria e Elegia: a Unidos da Praça Roosevelt Pede Passagem. Artist’s workshop and street performance as part of the Hemispheric Encuentro of Performance and Politics: *Cities/Bodies/Action: The Politics of Passion in the Americas*. São Paulo, January 2013. (Director, co-creator, performer)

Corpus Revival. Street Performance, Hollywood, CA. March 2010. (Director, co-creator).

The City of the Dead. A multi-media participatory performance as part of “Teatro Caliente,” a festival of experimental theatre and performance, Phoenix, October 2009. Directed by Chris Danowski of Theater in my Basement (Co-creator)

Global Descent with Katsura Kan – Celebrating 50 years of Butoh. Highways Performance Space, Santa Monica, April 2009. (Dance-theatre: co-creator/performer)

Exorcizing Carmen Miranda. In *Actions of Transfer: Women's Performance in the Americas*. *UCLA’s Center for Performance Studies, Los Angeles -- an affiliate of the Hemispheric Institute for Performance and Politics*. November 20-23, 2008. (Solo)

Universo Vos Revi Nu, with Jarbas Lopes and Katerina Dimitrova. *CORPOCIDADE: Debates in Urban Aesthetics*. Universidade Federal da Bahia (UFBA), Salvador, Brazil. October 2008. (Urban intervention; co-creator, performer)

Barely Moving Target, Site specific performance, “Teatro Caliente.” Phoenix, November 2007. (Director, co-creator, performer)

365days/365plays, by Susan Lori Parks. Directed by Michael Sakamoto. Site-specific performance at the Santa Monica Pier, February 2007. (Actor)

El Shame-man..., with Guillermo Gómez Peña, James Luna and Violeta Luna. Belo Horizonte, Brazil, March 2005. (Co-creation and performance)

Supreme Being, by Richard Foreman, directed by Tanya Kane-Parry
Stages Theater, Los Angeles, September 2002

Co-Founder and co-director of *Corpus Delicti* (2003-2008):

<http://www.corpusbutoh.org>

Corpus Delicti combined the aesthetics of Japanese Butoh with a carnivalesque and guerrilla theatre sensibility. Formed by a diverse group of interdisciplinary artists, *Corpus* performances ranged from theatrical protests, to choreographed multimedia postmodern theatre, improvised durational performances, live altars, funeral processions and participatory immersive installations. With over 50 performances in public spaces across various Los Angeles streets, malls, parking lots, beaches, cemeteries, festivals, protests, *Corpus* became a regional reference for aesthetically rich and politically charged performance.

* *Professional performances in theatrical spaces and art galleries are listed below.*

Corpus Unconvention. Denver, July 2008. (*street performance; co-director/performer*)
as invited artists to the Association for Theatre in Higher Education conference.

Global Butoh. Highways Performance Space, Santa Monica, May 2007. (Performer)

Disaster Series, Noh Space at Artaud Theater Complex. San Francisco,
March 2006. (Co-creator, performer)

World Banquet, Theater of NOTE Hollywood, January 2006. (Direction)

Site Unseen, LA Art Festival, Downtown Los Angeles, June 2005. (Co-creator)

Untitled, Los Angeles County Museum of Art (LACMA) June 2004. (Co-creator)

Fasces Follies, REDCAT – the avant-garde wing of the Walt Disney Hall,
Los Angeles, March 2004. (Co-creator, director, performer and set designer)

Wore on Terra, Highways Performance Space. Santa Monica, June 2003. (Co-director,
performer)

TEACHING in Theatre and Performance Studies _____

University of Toronto Scarborough, Arts, Culture and Media Department

Theatre & Performance Program

Assistant Professor (CLTA: Fall 2020 – Winter 2023)

THRC50H3: (Advanced Workshop) Performing Memory and Marginal Histories

This course will engage students in thinking critically and creatively about various dramaturgical, scenic and performative strategies that artists from across the Americas have used to stage personal and collective memories, bringing to light narratives that have been distorted, erased or marginalized by official versions of history. (Fall 2022)

THRB/C/D55H3: Creating a Production: Actors in Action

This intensive course provides students with an opportunity to gain or develop experience in being part of an ensemble (that collaborates with a production team) to stage a major theatrical production. The focus is on fostering craft and the understanding that theatre is an inherently collaborative artform that demands commitment, risk taking and an ethical attitude. (Winter 2021)

THRB/C/D56H3: Creating a Production: Conception, Design and Execution

This intensive course (taught concurrently with the above mentioned) provides students with an opportunity to gain or develop experience in being part of a production team to stage a major theatrical production. The focus is on fostering craft and the understanding that theatre is an inherently collaborative artform that demands commitment, risk taking and an ethical attitude. (Winter 2021)

THRB/C/D31H3: Intermediate Performance: Devising Theatre

This course introduces students to various contemporary approaches to devising theatre, situated within their particular contexts. Given the advent of the COVID pandemic, its first iteration was focused on the development of a “Poetics of the Virtual” and forced us to rethink how to create theatre in general and devised theatre, in particular. (Fall 2020)

THRB/C/D40H3: Experiencing the Live Theatre

This course explores students are encouraged to reflect on how various forms of contemporary theatre engage our emotions, senses, thought and action. As students are led to analyze how live theatre produces meaning they must pay attention to the mutual constitution of form and content, aesthetics and narrative within particular socio-historical contexts, and the relationship between theatre and society. (Fall 2020)

McMaster University, School of the Arts

Sessional Lecturer (Fall 2014, Winter 2015, Fall 2019, Winter 2020)

THTR&FLM 3U03: Pleasure and Critique in Drama

This upper level course explores the strategies used in different forms of dramatic performance to create pleasurable experiences while asking audiences to question the world around them. Our key questions are: Can the pleasures offered by dramatic performance encourage critical thinking? What conditions must exist for a performance to produce pleasure while encouraging critique of accepted social norms and beliefs? Students will reflect on a range of strategies for using pleasure to catalyze critique, and vice versa, and, by the end of the course, will be able to situate their own viewing and creation strategies in the context of contemporary scholarly and critical writing. (Winter 2020)

THTR&FLM 1T03: Introduction to Theatre, Cinema & Society

As an introduction to the Theatre and Film Studies program, this large lecture course proposes an examination of the complex ways in which dramatic narrative engages audiences with the cultural and social forces at work in their society. (Fall 2014, Winter 2015, Fall 2019)

Brock University, Department of Dramatic Arts

Instructor (Fall 2017, Winter 2019)

DART 2P22: Applied Theatre II

This intermediate course furthers students’ understandings of practices and genres focusing on community- based issues through various applied theatre modalities (Theatre of the Oppressed, Theatre for Development and Testimonial Theatre, among others). Through performative analysis of theoretical frameworks, devised theatre tools’ development and community engagement, students are

guided to formulate an ethical understanding of their position in relation to the experiences of communities they engage with for their final group project.

Ryerson University, School of Performance

Instructor (Winter 2019)

THF 316: Global Stages

At a moment when cultures are becoming increasingly hybrid, this course offers an introduction to performance practices from various world regions, including Indigenous Turtle Island, West Africa, Latin America, Southeast and East Asia, as well as Eastern Europe and the Middle East. Students explore culturally specific theatre and dance traditions, while getting a glimpse of how their aesthetics, training methods and philosophies have transformed and mixed with those of other cultures, over time — they do so with an eye on the ethics of cultural exchange and appropriation.

York University — Glendon College, Drama Studies Program

Course Director (Fall 2015- Winter 2014)

DRST 4621: Intercultural Performance Practices

This year-long course provides a historical and theoretical framework to experience, analyze and creatively grapple with the complexity of varied intercultural contemporary practices. The course aims at rethinking and challenging western-centric legacies of interculturalism, while revisiting and exploring its contested definitions, aesthetics and politics.

Arizona State University, School of Theater and Film.

Assistant professor (Fall 2007 to Spring 2013)

THE 321: History of Theater II: Theater, Power and Identity: Our theatrical journey through various historical periods, from the 17th to early 20th century offers students a selective introduction to theatrical developments in Europe and the Americas that focuses on the changing relations between theater and structures of power as well as how these shape social identity. Our materials include a textbook, archival documents, playscripts, critical essays and production reviews, as well as recorded and live theatrical productions. Emphasis on performative modes of analysis. (Fall 2009, Spring 2010, Fall 2011, Spring 2011, 2012, 2013)

THE 422/494: Latina/o Theater: Through analysis of theatre, drama and film, this course explores issues of identity related (but not limited) to ethnicity, nationality, sexuality, gender and class and how they shape experiences and perceptions of immigration, Latina/o identity, assimilation, transculturation and political resistance. Emphasis on performative modes of analysis. (Spring 2010, Fall 2011)

THE 494/598: Latin/o/a Political Performance: This course selectively engages with various forms of political performance in the Americas. While the emphasis is on Latin American practices from the sixties to the present, we also examine its repercussions upon US Latino culture. (Fall 2010)

THE 505: Graduate Seminar: Studies in Theory and Criticism: This course examines significant theoretical perspectives in critical theory relevant to the study of theatre and performance. Through the lenses of feminism, postcolonialism, materialism, and psychoanalysis, students survey the most critical issues pertaining to the literary and performance aspects of theatre/ performance studies. (Spring 2013)

THE 791: Graduate Seminar: Performance and Displacement: This course investigates the reciprocal construction of place, public space and ethno-cultural identity, primarily through the intersections of performance and various forms of (forced or voluntary) displacement in the context of the contemporary global flow of capital, labor and ideas. We conduct group and individual theoretical inquiries in regards to how displacement may register in performance; for instance: as thematic, as generative of performances of self in exile; in relationship to a critique of capitalism (or globalization); as a trope for performances out of the traditional theatrical spaces. Final project involves option for “creative research.” (Spring 2008, 2012)

THE 591: Pro-Seminar: Theater and Performance of the Americas: In this introductory course to our doctoral program by the same title, we collaboratively aim to map the scope our emerging discipline, situated at the juncture of cultural studies, theater and performances studies. (Fall 2007, 2008, 2009)

THE 691: Graduate Colloquium: Theater and Performance of the Americas: The primary objective of our colloquium is to help students focus and develop a solid draft of their dissertation prospectus and prepare for the professional world. (Spring 2008, 2011)

THE 500: Graduate Seminar: Research Methods: The overall goal of this course is to enable the development of graduate level research. It also helps students evaluate research data, as well as identify different research methods and sources of funding that are relevant to their interests. (Fall 2007, 2008, 2010)

University of California, Los Angeles, Cluster Program.

Teaching Fellow/ Teaching Assistant (2004-2006).

Freshman Cluster Seminar: Brazilian Culture Through Performance: This seminar proposed a critical journey into Brazilian culture that follows an interdisciplinary approach to performance that includes theater, ritual, carnival, dance, music, and film. The class also includes dance workshops as modes of analysis. (Spring of 2005 and 2006)

Inside the Performing Arts Cluster: From an intercultural perspective, this interdisciplinary course brought together departments of theater, dance and music to introduce freshman students to the social, political and cultural relevance of performance from various historical periods. The course also counted as a writing credit, requiring extensive writing pedagogy, which was the responsibility of teaching assistants. (Fall 2004, 2005, 2006)

Santa Monica College, Theater Department

Instructor (Fall 1998 through Spring of 2007)

World Theatre: This course offered a broad introduction to the history of Western theater, from Classical Greece to the postmodern period. (Spring 2007)

Acting I: Modern Realism: Focusing on Modern Realism and the teachings of the Stanislavski Method, this course introduced basic acting skills through a number of ensemble, trust, communion and imagination exercises. Includes one scene and one monologue. Emphasis on developing presence, projection and clarity through the method of physical actions. (1998- 2004)

Acting II: This course expanded on the Stanislavski Method by challenging psychophysical approach to scene study and audition techniques through a hybrid take on various methods, ranging from Lecoq, Butoh, Viewpoints, Meisner and Theatre of the Oppressed. (1999- 2003)

TEACHING *in Cultural and Film Studies*

McMaster University, School of the Arts
Sessional Lecturer (Winter 2015)

THTR&FLM 4E03: Cinema & Society - Senior Seminar

This film studies seminar examines issues of representation and reception in contemporary cinema, both in Canada and abroad. The course is focused on developing an understanding of representational strategies in film through various interpretative lenses and on exploring questions in regard to spectators' mediation and negotiation of filmic representations.

Arizona State University, College of Liberal Arts and Sciences

Instructor: Master of Liberal Studies: Online Program (Spring 2015 to Summer 2019)

MLS 598: Contested Territory: Critical Issues of the US/Mexico Border

Drawing from a wide variety of disciplines across the humanities, social sciences and the arts, this course examines the ways in which varying ideologies of the border have *crossed* the past and the present of cultures on both sides of the US-Mexico Border. As a way of reflecting on the multiples meanings of the border, we will delve into a rich archive of documentary and fiction films, music and public art. Our goal is to ask: How have histories of migration, assimilation, and political debate shaped the arts and cultures of the borderlands? And, in turn, how has cultural production influenced the political landscape of the region? (Spring A 2019)

MLS 504: Film Analysis: This course broadly introduces students to film vocabulary, technique, aesthetics and theories in order to incite them to develop a critical eye and a voice for analyzing films. We examine films from various genres, historical moments and places. Besides deconstructing the formal aspects of cinema, students also learn some basics of film studies and its various theoretical lenses, including psychoanalysis, feminism, critical race theory and marxism. The central learning outcome is for students to understand how form, content and meaning are mutually constitutive. (Summer B 2018) (Fall A 2018) (Spring A 2019)

MLS 598: Introduction to Film Philosophy:

This online course is an introduction to the growing field of film philosophy. As a multifaceted field, it brings the branch of philosophy known as aesthetics to the study of film, as well as it examines film's potential to screen (to probe), embody, promote, expand upon and even to do philosophy. We begin our journey with an exploration of the aesthetics of film to then reflect on the ways in which film can be seen as a form of philosophical endeavour. (Spring B 2018, 2019).

MLS 598: Inviting the Wolf In: Cultural Taboos

This online course examines taboos in the Americas through an approach that combines historiography and cultural studies. Students are exposed to films, visual art and plays, as well as popular cultural materials and scholarly writings. Our focus is to observe the tensions between taboo and transgression as well as explore the conditions that have produced social acceptance of particular taboos across time. (Summer B 2016, 2017 & 2018; Fall B 2015, 2016, 2017, 2019)

MLS 598: 1970s: Decade of Upheaval & Transformation

This online course proposes an inquiry into American Culture through historical and cultural studies lens. By examining popular media, films, visual art, nonfiction and literary texts produced during the 1970s, we may begin to grapple with the socio-political complexities of that period and the pivotal role that it has played in the shaping of our contemporary society. (Spring B 2018, 2019)

MLS 598: 1960s: Decade of Turmoil

This online course proposes an inquiry into American Culture through historical and cultural studies lens. By examining popular media, films, visual art, theatre, nonfiction and literary texts produced during the 1960s, we may begin to grapple with the socio-political complexities of that period and the pivotal role that it has played in the shaping of our contemporary society. (Spring B 2015, 2016, 2017); (Spring A 2018, 2019)

MLS 598: 1950s: Decade of Denial

This online course proposes an inquiry into American Culture through historical and cultural studies lens. By examining popular media, films, visual art, nonfiction and literary texts (drama and prose) produced during the 1950s, we may begin to grapple with the socio-political complexities of that period and the pivotal role that it has played in the shaping of our contemporary society. (Spring A 2015, 2016 & 2017; Fall B 2019)

MLS 598: Critical Issues in the Humanities

This online course is an investigative journey that explores central questions regarding the historical and current status of the humanities in our society. Some of the questions we'll wrestle with in this course include: Can the humanities still be valued in a world that's all about making money? Why should we read Shakespeare, study Greek Theatre or Ancient Roman history? Why study philosophy or medieval religion? (Fall A 2016, 2017, 2018; Summer A 2016, 2017, 2018)

MLS 593: Applied Project

This is the final course of the MLS Program and as such, its goal is to aid and facilitate the students' development of their final project. Unlike traditional graduate program, we provide our students with a wide array of alternatives to a thesis, including (but not limited to) creative writing, ranging from poetry, to short stories, to children's books, film scripts, autobiography, etc. (Fall A 2016; Spring B 2018)

MLS 590: Reading and Conference

This is an independent, mentored study in which a student “meets” regularly with their R&C professor to discuss assignments and progress. Courses may, and do, include such assignments as intensive reading in a specialized area, writing a synthesis of literature on a specified topic, or writing a studied literary review on a social issue or academic interest. (Fall B 2018)

MLS 580: Practicum

The MLS Practicum is structured practical experience in a professional program, supervised by a clinical professor and ASU faculty member with whom the student works closely. (Fall B 2018)

SERVICE

For the profession:

- Canadian Theatre Review: Views and Reviews Editor, 2022
- CATR (Canadian Theatre Association): 2022 Conference Organizing Committee; Conference Program Committee
- Curator for Symposium of the Rutas Panamericanas Performance Festival produced by Aluna Theatre in Association with Native Earth Performing Arts. Toronto, Oct. 5-16, 2016.
- Curator for Conference on Bilingualism and Translation on Stage: CAMINOS, produced by Aluna Theatre and Native Earth Performing Arts, Toronto, November 2015.
- Board of Directors (Treasurer and President): Aluna Theatre, Toronto (2014 to the present).
- American Society for Theatre Research (ASTR) Program Committee. (2008).
- Chair for ASTR Plenary session: “Displacements and Belongings (Fall 2008).
- Peer-reviewer for *E-misferica 5.2: Race and its Others*. (Summer 2008).
- Co-convener for panel: “Mitigating Trauma: Body as Witness.” BRASA (Brazilian Studies Association, Spring 2008).
- Co-organizer of international conference: Transitory Público/Public Transitório: Practices of Intervention in the Collective Territory. Los Angeles, CA (November 2007).

For University of Toronto Scarborough, ACM Department:

- RCCP Committee (Research, Curricular and Co-Curricular Programming Committee) (Fall 2020, Winter 2021, Fall 2022)

For Arizona State University:

- Foster Latin America Research Fellowship Awards Committee. School of International Letters & Cultures, Arizona State University (Spring 2008, Spring 2009, Spring 2010).
- IHR Research cluster on Comparative Literature; ASU (Fall 2008).

For Arizona State University’s School of Theatre and Film:

- Ph.D. committee for Jorge Gonzales, (Fall 2011- Spring 2013);
Nestor Bravo (Fall 2009 - 2011) & Megan Todd. (Fall 2007 - Spring 2008).
- Performance in the Borderlands Steering Committee member. (2007-2013).
--In this capacity: Producer of two theatrical productions/week of events:
 - *Buckworld One*, by Rickerby Hinds (Spring 2010)
 - *La Carpa de Los Rasquachi*, by El Teatro Campesino (Fall 2009)

- Ph.D. Steering committee (Fall 2007 through Fall 2013)
- *BA* Admissions committee. (Fall 2007 through Spring 2013)
- Capstone Mentor for: Mayra Amaya (2009); Angelica Medina (2010); Tucker Bingham (2011); Steven Totten (2011) and Myrissa Jepson (2012).
- Associate Professor Search Committee. TPOA Program. (Fall 2007 and Spring 2008).
- **Interim Director of Ph.D Program:** Theatre & Performance of the Americas. (2007-2008).
- Production committee. (Fall 2009, Spring 2010, Fall 2010).

AWARDS/HONORS

Experiential Education Fund; University of Toronto Scarborough (November 2020)

Teaching Grant; Centre for Teaching & Learning, University of Toronto Scarborough (Nov. 2020)

Canadian Council of the Arts: Concept and Realization (September 2020)

Ontario Arts Council Grant: Theatre Projects (June 2020)

Ontario Arts Council Grant: Theatre Projects (June 2019)

Ontario Arts Council Grant: Theatre Projects (June 2017)

Toronto Arts Council Grant: Theatre Projects (May 2017)

Ontario Arts Council Grant: Theatre Creators Reserve (Spring 2015)

Directors Lab (West coast version): LATC (September 2010)

Herberger College of the Arts Faculty Enrichment Grant, Arizona State University, 2008

Mellon Global Doctoral Fellow, UCLA International Institute, 2007

UCLA Dissertation Year Fellowship, 2006-2007

Karl Muller Essay Award, UCLA School of Theater, Film and Television, 2006.

Latin American Research Summer Grant, UCLA's Latin American Institute, 2005

Graduate Summer Mentorship, UCLA Graduate Division, 2004.

E-misférica's International Essay Award, Fall 2005: http://hemi.nyu.edu/journal/2_2/essay.html

AFFILIATIONS

Canadian Association for Theatre Research

Aluna Theatre – Board of Directors

Hemispheric Institute of Performance and Politics

Latin American Studies Association

Brazilian Studies Association

REFERENCES

Ric Knowles

Professor Emeritus, School of English and Theatre
Studies University of Guelph
rknowles@uoguelph.ca

Natalie Alvarez

Associate Professor, School of
Performance Ryerson University
Office: 416.979.5000 ext. 543587
natalie.alvarez@ryerson.ca

David Fancy

Professor, Department of Dramatic
Arts Brock University
Office: 905 688 5550 x3584
dfancy@brocku.ca