

Katherine A. Zien

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## EDUCATION

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**Ph.D.** Interdisciplinary Program in Theatre and Drama, Northwestern University, 2012.  
Dissertation: "Claiming the Canal: Performances of Race and Nation in Panama, 1904-1999." Supervisor: Professor Sandra L. Richards

**B.A.** Magna cum laude, English Literature. Columbia University in the City of New York, 2004.

## EMPLOYMENT

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August 1, 2012-Present:  
Associate Professor, Department of English  
McGill University, Montréal, Québec, Canada

## PUBLICATIONS

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### Book

*Sovereign Acts: Performing Race, Space, and Belonging in Panama and the Canal Zone*  
(New Brunswick, NJ: Rutgers University Press, 2017), 100,000 words.

- **Awarded Best Book of the Year, Canadian Association of Latin American and Caribbean Studies and the Caribbean Studies Association.**
- **Honorable mention for the Barnard Hewitt Award, American Society for Theatre Research.**

Reviewed in:

- *The New West Indian Guide* ([https://brill.com/view/journals/nwig/93/1-2/article-p128\\_19.xml](https://brill.com/view/journals/nwig/93/1-2/article-p128_19.xml));
- *Small Axe* (<http://smallaxe.net/sxsalon/reviews/sovereignty-and-stagecraft-panama-and-canal-zone>);
- *The Theatre Annual*  
(<https://proxy.library.mcgill.ca/login?url=https://www.proquest.com/scholarly-journals/sovereign-acts-performing-race-space-belonging/docview/2169196519/se-2?accountid=12339>);
- *Bulletin of Spanish Studies* (<https://dialnet.unirioja.es/servlet/articulo?codigo=7549018>);

### Edited Volumes and Special Issues

*The Cultural Cold War in the Global South: Sites of Contest and Communitas.* (ed. Zien, Monica Popescu and Kerry Bystrom). Routledge, 2021.

Co-Editor (with Colleen Kim Daniher) of Special Journal Issue: “Race and Performance in the US-Canada Borderlands,” *Theatre Research in Canada*: 40.2. (June 2020).

### **Book Chapters**

“Between Empire and Dictatorship: The Decolonial Dreams of Raúl Leis,” in *Theatre After Empire*, Ed. Harvey Young and Megan Geigner. Routledge, 2021.

“Parabolic Moves: Time, Narrative, and Difference in New Circus.” *Race and Performance after Repetition*, ed. Soyica Colbert, Douglas A. Jones, and Shane Vogel (Durham, NC: Duke University Press, 2020).

“Theatre and Drama in the Hot Zones of the Cold War: Selected Case Studies.” In *The Palgrave Handbook of Cold War Literature*, ed. Andrew Hammond. Palgrave, 2020.

“Sidelong Glances: Black Divas in Transit, 1945-1960.” *Routledge Companion to African American Theatre and Performance*, ed. Kathy A. Perkins, Sandra L. Richards, Renée Alexander Craft, and Thomas F. DeFrantz (NY: Routledge, 2018).

“*Mises-en-scène* of Militarization: Decommissioning US Military Infrastructure in the Panama Canal Zone.” *Performance in a Militarized Culture*, ed. Sara Brady and Lindsey Mantoan (NY: Routledge, 2018).

“Minstrels of Empire: Blackface and Black Labor in Panama, 1850-1914.” *Theatre and Cartographies of Power: (Re)Positioning the Latina/o Americas*, ed. Analola Santana and Jimmy Noriega (Carbondale, IL: Southern Illinois University Press, 2018).

### **Articles in Refereed Journals**

“A Mobile Social Realm: Labour, Sovereignty, and Subjecthood in *Disabled Theater*,” *Theatre Research in Canada* 37, no. 2 (Fall 2016): 164-200.

“Troubling Multiculturalisms: Staging Trans/National Identities in Teatro de Ciertos Habitantes’s *El gallo*.” *Theatre Survey* 55, no. 3 (September 2014): 343-361.

“Sounding Sovereignty: Performance and Politics in the 1999 Panama Canal Handover.” *Identities: Global Studies in Culture and Power* 21, no. 4 (August 2014): 337-353.

“Race and Politics in Concert: Paul Robeson and William Warfield in Panama, 1947-1953,” *Global South* 6, no. 2 (Fall 2013): 107-129.

“The Michael Jackson Memorial Procession: Carving a Sonic Path through Stratified Spaces,” *Journal of Popular Music Studies* 23, no. 1 (March 2011): 85-93.

“Toward a Pedagogy of Redress: Staging West Indian Panamanian History in *De/From Barbados a/to Panamá*.” *Latin American and Caribbean Ethnic Studies* 4, no. 3 (November 2009): 293-317.

**Book Reviews**

- Sustainable Tools for Precarious Times: Performance Actions in the Americas*. Ed. Natalie Alvarez, Claudette Lauzon, Karen Zaiontz. Palgrave 2019. In *Theatre Research in Canada*, 41.2 (Fall 2020): 320-323.
- Jessica Stites Mor and María del Carmen Suescun Pozas, Eds. *The Art of Solidarity: Visual and Performative Politics in Cold War Latin America*. H Net, Spring 2019. <https://www.h-net.org/reviews/showrev.php?id=53754>
- Patricia Ybarra, *Latinx Theatre in the Times of Neoliberalism*. In *TDR* 63.1 (T241): Spring 2019. 159-161.
- Josefina Alcazar, *Performance: un arte del yo*. In *Latin American Theatre Review* 51.1 (Fall 2017).
- Stuart Day, *Outside Theatre: Alliances that Shape Mexico*. In *La revista canadiense de Estudios hispánicos* 41.2 (2017).
- Laura Levin and Marlis Schweitzer, eds. *Performance Studies in Canada. Studies in Theatre and Performance* (published online October 4, 2017). DOI: 10.1080/14682761.2017.1385222.
- Michelle Ann Stephens, *Skin Acts: Race Psychoanalysis, and the Black Male Performer* and Faedra Chatard Carpenter, *Coloring Whiteness: Acts of Critique in Black Performance*. In *Theatre Research International* 42, no. 1 (March 2017): 97-99.
- Natalie Alvarez, ed. *Fronteras Vivientes and Latina/o Canadian Theatre and Performance*. In *Theatre Research in Canada* 35, no. 3 (Fall 2014): 411-414.
- Diana Taylor and Marcela Fuentes, eds. *Estudios avanzados de performance*. In *Alt.theatre* 10, no. 4 (Summer 2013): 37-39.
- Soyica Diggs Colbert, *The African American Theatrical Body: Reception, Performance, and the Stage*, and Stephanie Leigh Batiste, *Darkening Mirrors: Imperial Representations in Depression-Era African American Performance*. In *E-misférica* 9, no. 1 (May 2012). <http://hemisphericinstitute.org/hemi/en/e-misferica-91/zien>.

**Performance Reviews**

- The Tashme Project: The Living Archive*. *alt.theatre*, 15.2, June 2019. 33-34.
- Albany Park Theatre Project's *Learning Curve*. *Theatre Journal* 69, no. 3 (September 2017): 423-425.

“On the Bleeding Edge of the Real: *Women of Ciudad Juárez.*” *Women & Performance* 25, no. 3 (Spring 2016): 370-376.

“Too Many Conference Papers Make the Baby Go Blind: When is Neo-Futurism?” *Performance Research* 19, no. 3 (15 August 2014): 154.

“Foto de señoritas y esclusas.” *E-misférica* 7, no. 1 (July 2010).  
<http://hemisphericinstitute.org/hemi/en/e-misferica-71/zien>.

### **Other Non-Refereed Publications and Public-Facing Scholarship**

Special Guest Post, AULA Blog, “Latin America: Lessons Learned from Abortion Rights Struggle,” co-authored with Brenda Werth. <https://aulablog.net/2022/06/09/latin-america-lessons-learned-from-abortion-rights-struggle/> (9 June 2022).

Encyclopedia entry: “George Westerman.” *Dictionary of Caribbean and Afro-Latin American Biography*, ed. Henry Louis Gates, Jr. and Franklin K. Knight (NY: Oxford University Press, 2016), 2000 words.

Interview: “Panamanian Theatre for Social Change: Notes from an Interview with Playwright Raúl Leis.” *Latin American Theatre Review* 47, no. 2 (Spring 2014): 5-11.

### **FORTHCOMING PUBLICATIONS**

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Non-Refereed Publication: Katherine Zien, Marlis Schweitzer, and Selena Couture. “Reading the TRC Summary Report Together: Collective Durational Practice.” Forthcoming in *Canadian Theatre Review*, Views and Reviews, Vol. 194 (Fall 2023).

Edited Volume: *Bodies on the Front Lines: Performance, Gender, and Sexuality in Latin America and the Caribbean*. Co-edited with Brenda Werth. In production with University of Michigan Press. Spring 2024.

Book Chapter, “Visualizing the Military Hemisphere: Technology, Data, and Display in Latin America’s Cold War.” In *Latin American Visual Histories: Paradigms, Methods, Aporias*. Co-edited by Jessica Stites Mor and Ernesto Capello. Under contract with University of Texas Press. Projected publication date: 2025.

Manuscript-in-Progress: “Theatre of War: Performance and Counterinsurgency in Latin America’s Cold War:”

Description: This monograph combines archival and ethnographic research with autoethnographic inquiry to investigate the complex transnational history of the Panama Canal Zone’s US military installations during Latin America’s Cold War. The book examines uses of performance practices to inculcate bonds and knowledge transfer among US and Latin American military units to further the US government’s aims of counterinsurgency in Latin America from the 1960s to the 1980s. The Canal Zone’s military facilities, including the School of the Americas, were instrumental sites for the transfer of skills and materials among US and Latin American militaries, yet little

research examines at close view the pedagogical practices at these sites. Performances were central to the Canal Zone's training practices, and performances helped forge inter-American alliances to constitute a militarized hemisphere. More broadly, a reassessment of the Canal Zone's military past with analytical approaches gleaned from performance studies illuminates the importance of Cold War studies theoretical and temporal frameworks for the discipline and trajectory of performance studies. The book will be accompanied by an online project including an interactive map of the former military Canal Zone and a photo-essay created in collaboration with photojournalist Rose Marie Cromwell (<http://www.rosemariecromwell.com/>). These initiatives are supported by the Social Sciences and Humanities Research Council of Canada. Projected publication date: 2026.

## EDITORIAL POSITIONS

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2021-Present: Editorial Board Member, *Theatre Research in Canada*.

- Duties include: anonymous peer review; mentoring fellowship support for emerging scholars in equity-owed groups

2017-Present: Co-Editor (with Monica Popescu and Sandeep Banerjee) of Book Series, "Studies in Cultures of the Global Cold War," Routledge Press:

- Link to the series: <https://www.routledge.com/Routledge-Studies-in-Cultures-of-the-Global-Cold-War/book-series/RSCGCW>

Summary of Activities: To date, we have edited and published one monograph and one anthology. We are currently preparing one monograph and two edited volumes for publication in the series.

2018-2019: Associate Editor, *alt.theatre*: <https://alttheatre.ca/>

2013-2016: Book Reviews Editor, North American Region, *Theatre Research International*

## GRANTS AND AWARDS

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### Awards:

2018: Book Prize, Canadian Association of Latin American and Caribbean Studies, for *Sovereign Acts: Performing Race, Space, and Belonging in Panama and the Canal Zone*.

Description: Awarded to the best book of the year.

2018: Gordon K. and Sybil Farrell Lewis Book Prize, Caribbean Studies Association, for *Sovereign Acts: Performing Race, Space, and Belonging in Panama and the Canal Zone*

Description: Awarded to the best book of the year.

2018: Honorable Mention, Barnard Hewitt Award for Outstanding Research in Theatre History, American Society for Theatre Research, for *Sovereign Acts: Performing Race, Space, and Belonging in Panama and the Canal Zone*.

Description: Awarded to the best book of the year; *Sovereign Acts* was awarded second place.

**Grants over \$10,000.00:**

2018-2025\*: Social Sciences and Humanities Research Council (SSHRC) Insight Grant:  
 “Theatre of War: Simulated Combat as Performance during Latin America’s Cold War”  
 (\$190,549.00 CAD) (Principal Investigator)

\*Timeline has been extended to 2025 due to COVID-19 and two parental leaves.

2017-18: Social Sciences and Humanities Research Council (SSHRC) Connection Grant:  
 “Bodies in Difference: Race and Performance in and beyond North America”  
 (\$24,996.00 CAD) (Principal Investigator with co-applicants Fiona Ritchie and Myrna  
 Wyatt Selkirk)

2013-17: Fonds de recherche du Québec sur la société et la culture (FRQSC) – Nouveaux  
 professeurs-chercheurs Research Grant : « La propagande en mouvement : la diplomatie  
 des spectacles et de la culture dans les Amériques, 1933-1960. » (\$46,728.00 CAD)  
 (Principal Investigator)

2012: MAP Fund Grant for Theatre, Awarded to Colectivo El Pozo and Contratiempo Literary  
 Journal ([http://mapfund.org/grant\\_721.html](http://mapfund.org/grant_721.html)). (\$17,000.00 USD) (Grant Writer)

**Other Grants and Honours**

2017-18: McGill University Internal SSHD Research Grant (\$5000.00 CAD)

2017: Dean of Arts Development Fund, McGill University (\$500.00 CAD)

2016-17: Faculty Fellow, Institute for the Public Life of the Arts and Ideas (IPLAI)

2016: Dean of Arts Development Fund, McGill University (\$1000.00 CAD)

**PROFESSIONAL PRESENTATIONS**

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**Podcasts:**

Interview with Dr. Sharika Crawford for the New Books Network, 24 July 2020:

<https://newbooksnetwork.com/katherine-zien-sovereign-acts-performing-race-space-and-belonging-in-panama-and-the-canal-zone-rutgers-up-2017>

**Invited Talks**

“Visualizing the Military Hemisphere,” Latin American Visual Histories: Paradigms, Aporias,  
 Methods. Invited Speaker at workshop hosted by Jessica Stites Mor (UBC) and Ernesto  
 Capello (Macalester College). Banff Centre, October 7-8, 2022.

“Cold War Archipelagoes: Militarization, Performance, Ecology.” Wesleyan Center for the  
 Humanities, “Islands as Metaphor and Method” Speaker Series, Wesleyan University. April 25,  
 2022. <https://www.wesleyan.edu/humanities/previous/Spring%202022/Spring2022.html>

“Rehearsing for Revolution and Counterrevolution in Latin America’s Cold War,” Latin  
 American Studies Center, University of Maryland, November 20, 2019.

“Rehearsing for Revolution and Counterrevolution in Latin America’s Cold War,” Penn State  
 University, October 21, 2019.

“Rehearsing Revolution and Counterrevolution in Latin America’s Cold War,” University of Glasgow Theatre Department. Glasgow, Scotland. May 22, 2019.

“Ensayos para la revolución y la contrarrevolución en la guerra fría latinoamericana,” Centro de Interpretaciones de la Ciudad del Saber, Panamá, Panamá. February 23, 2019.

“Squishy Things: Putting the Body Back in the Cold War.” Institute of Gender, Sexuality, and Feminist Studies (IGSF), McGill University, Esquisses Speaker Series. Montreal, QC. November 27, 2018.

“Sovereign Acts.” University of Georgia, Department of Theatre and Film Studies. Athens, GA. September 1, 2017.

“Risk, Difference, and Nouveau Cirque Québécois.” Transtemporalities of Minoritarian Performance Symposium, Indiana University. Bloomington, IN, May 26-28, 2017.

“Good Neighbor, Good Soldier: Staging Trans-Hemispheric Militarization in the Panama Canal Zone.” American Society for Theatre Research (ASTR) Annual Conference, Minneapolis, MN, November 3-6, 2016.

“Beyond Sovereignty: Black Cosmopolitanism and Cultural Diplomacy in Concert.” Réseau d’études latino-américaines de Montréal (RELAM) UQAM, Montreal. February 23, 2016.

“Minstrels of Empire: Blackface and Black Labor in Panama, 1850-1930.” McGill University Annual Graduate Conference, Montréal, QC, February 20-22, 2015.

“Una breve historia de la obra teatral *La cucarachita mandinga*.” Performance Studies International (PSi) Fluid States, Panama City, Panama, January 6-11, 2015.

“Claiming the Canal.” Helen Weinberger New Works Symposium, University of Cincinnati, OH, April 23-25, 2014.

“What Carries Over? Thirteen Ways of Looking at a Border.” Concordia University English Department MA Conference, Montreal, QC, March 1, 2013.

“Im/migrant Laughter as Social Inversion.” The Brothel and the Factory: Staging Immigration and Women’s Labor Symposium, sponsored by The Ohio State University Department of Theatre. Columbus, OH, February 3-4, 2012.

“Politics in Motion: Paul Robeson’s 1947 Concert Tour to Panama.” Performance and the Public Sphere: A Festschrift in Honor of Professor Sandra L. Richards. Doreen B. Townsend Center for the Humanities, Berkeley, CA, June 4-5, 2010.

### **Conference Papers and Panels**

American Society for Theatre Research, Conference Working Group Presenter and Organizer, “Readiness, Repetition, and Rehearsal,” San Diego, USA October 27-30, 2021.

American Society for Theatre Research, Conference Working Group: “Gender, Sexuality, and Performance in Latin America and the Caribbean: From Marxist Masculinity and *Nunca Más* to #MeToo and #NiUnaMenos.” Organized in conjunction with Brenda Werth (American University), November 7-10, 2019.

Canadian Association of Latin American and Caribbean Studies: “Cultures of Militarization in Latin America during and after the Cold War” Panel. Montreal, QC. May 17, 2018.

Latin American Studies Association: “Rethinking Panama: Empire, Race, and Migration” Panel. Barcelona, Spain. May 27, 2018.

Association of Theatre in Higher Education: “New Books on Latinx, Latin American, and Indigenous Theatre and Performance” Panel. Boston, MA USA. August 3, 2018.

“Mises-en-scène of Militarization,” Association for Theatre in Higher Education (ATHE), Chicago, IL, August 12-14, 2016.

“Sidelong Glances: Black Divas in Transit, 1945-1960,” Hemispheric Institute of Performance and Politics Encuentro, Santiago, Chile, July 17-23, 2016.

“Social Responses to the Ayotzinapa Massacre: Movements and Performances across North America,” McGill Institute for the Study of Canada, “Canada in the Americas” Conference, Montreal, QC October 2-3, 2015.

“Landscapes of Sovereignty: Staging Claims in (at Least) Two Sites,” Association for Theatre in Higher Education (ATHE), Montreal, QC, July 30-August 2, 2015.

“Minstrels of Empire,” American Studies Association (ASA), Los Angeles, CA, November 6-9, 2014.

“Embodied Politics: Race, Sexuality and Performance,” Tepoztlán Institute for the Transnational History of the Americas, Tepoztlán, Mexico, July 24-31, 2013.

“(Dis)tempering Temporality: Media, Performance and the Politics of Affect in the Neoliberal Present,” Performance Studies International (PSi), Palo Alto, CA, June 26-30, 2013.

“Fair Play and Fowl: Staging Multicultural *Agon* in Teatro de Ciertos Habitantes’s *El Gallo*.” Association for Theatre in Higher Education (ATHE), Orlando, FL, August 1-4, 2013.

“Between the Farm and the Jungle: Uprooting and Rerouting Folklore in Panama, 1930-1962,” Latin American Studies Association (LASA), San Francisco, CA, May 23-26, 2012.

“Race and Nation in Concert: Performing Black Transnationalism in Panama, 1942-1956,”

Association for Theatre in Higher Education, Chicago, IL, August 11-14, 2011.

“Aesthetics of Empire: Staging Governance in the Panama Canal Zone,” Society for Historians of American Foreign Relations (SHAFR), Washington, DC, June 25-27, 2009.

## **TEACHING AND SUPERVISION EXPERIENCE**

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### **Teaching**

- ENGL 230, Introduction to Theatre History (Required Course for Theatre Major)  
 ENGL 355, Poetics of Performance (Required Course for Theatre Major)  
 ENGL 370/371, US Popular Entertainments, 1830-1940  
 ENGL 430/431, Latin American Theatre and Performance  
 ENGL 430, Black Theatre and Drama  
 ENGL 376/430, Theatre and Multiculturalism in North America  
 ENGL 454, Gender, Sexuality, and Activism in Latin America and the Caribbean (cross-listed with LACS 497)  
 ENGL 459, Studies in Spectatorship  
 ENGL 467, Musical Theatre  
 ENGL 566, Special Studies in Drama: Performance as/and History  
 ENGL 620, Theatre and Diaspora  
 ENGL 662, Special Studies in Drama: The Politics, Ethics, and Aesthetics of Improvisation  
 ENGL 694, MA Bibliography Seminar  
 LACS 497, Latin American and Caribbean Studies Advanced Seminar
- Topic: Latin America’s Cultural Cold War
  - Topic: Gender, Sexuality, and Activism in Latin America and the Caribbean (cross-listed with ENGL 454)

### ***Undergraduate Supervision***

#### Undergraduate Honors Thesis

- 2023-Present: Uma Le Daca Jolicoeur, Joint Honours, “Art, Gender, and Dictatorship in Argentina”  
 2023-Present: Ashna Naidoo, GSFS Joint Honours, “Gender, Sexuality, and Caribbean Music”  
 2022-2023: Shannon Salick, GSFS Honours, “The Gender and Sexual Politics of Carnival in Trinidad and Tobago.”  
 2020-2022: Rebecca Turner, “Forgotten *Froyen*: Yiddish Women’s Theatre in the Interwar Period”\*
- \*Winner of Algy Smillie Noad Best Honours Thesis Award, English Department
- 2016-17: Shanti Gonzales (Co-Supervised with Prof. Myrna Wyatt Selkirk): “Love Painted Brown: The Disidentifications of Brown Womanhood in 2016”  
 2014-15: Anna Gordon: “Mirror-Structures of Subject-Formation: From Pirandello’s *Six Characters in Search of an Author* to Contemporary Social Life”  
 2014-15: Sarah Klein: “Passing in the Moment: Anna Deavere Smith’s *Twilight, Los Angeles, 1992* and Nikki S. Lee’s *Projects*”  
 2013-14: Despina Zarnescu Artenie: “Culturally Diverse Theatre within the Multicultural Paradigm: The Black Theatre Workshop and Teesri Duniya”

Independent Reading Course (ENGL 495/496)

- 2020, Pauline Crepy, “Indigenous Movements and Identity in Latin America”  
 2017: Natalie Liconti: “Methodologies and Practices of Live Art”  
 2017: Robyn Maynard: Major Figures in Canadian Cultural Studies: Rinaldo Walcott and Katherine McKittrick”  
 2013: Tatiana Lokis: “Transformation in Becoming: On Capitalism, Nature, and Performance”  
 2013: Hannah Rackow: “History of Political and Community Theatre in Latin America”

Independent Theatre Project (ENGL 434)

- 2023: Momo Burns-Min, Theatre, Youth, and Casting Project  
 2017: Gabrielle Gionet: “The Revolution Project: Political Theatre to Raise Awareness of Canadian Mining in Latin America”  
 2016: Shaina Agbayani: “Ang Puto Ni Mama”  
 2016: Kaho Koda: “Representation of Japanese Culture Onstage: *University of Laughter*”  
 2012: Manpreet Dhaliwal: “Oral Histories Project: Sharing Narratives of South Asian Women”

Internship Course (ENGL 498)

- 2022: Sophie Stein (da Costa Talent Agency)  
 2017: Lisa Saban (Theatre Porte-Parole)  
 2017: Natalie Liconti (Imago Theatre)

***Graduate and Post-Graduate Supervision***Primary Supervisor:

- 2023-Present: Hannah Link, MA Thesis, “Staging History in Plays about the French and Haitian Revolutions”  
 2022-Present: Annabelle Kang, MA Thesis, “Representations of North Koreans in Cross-Border Cultural Production”  
 2023-Present: Aamna Rashid, “Oral Poetry and Resistance in South Asia”  
 2021-2023: Jay Ritchie, PhD Compulsory Research Paper, “Performing the Social: Computers and Reproduction of Daily Life in Bernadette Mayer’s *Memory*”  
 2022-2023: Onyeka Dike, MA Thesis, “Gender and Sexual Politics in African Literature”  
 2021-2023: Shannon Constantine, MA Thesis, “Abjection in Feminist Performance Art”  
 2020-2021: Marilla Steuter-Martin, MA Research Paper, “The Self as Subject: Dramatizing the Process of Investigation and Creation of Documentary Theatre in Three Plays by Annabel Soutar”  
 2016-17: Selena Couture, SSHRC Postdoctoral Fellowship: “Performance, History, and Coexistence in Kahnawà:ke/Montreal”  
 2014: Brendan Macdonald MA Research Paper: “Closer to Home: The Theatre of Tarell Alvin McCraney”

Committee Member, Department of English:

- 2019: Sunita Nigam, PhD Dissertation: “Performing the City: From Mexico ’68 to the Burlesque Revival”  
 2018: Sarah Stunden, PhD Dissertation: “Clairvoyant Bodies: Corporeal Anachrony in North

American Fiction, 1942-Present”

- 2017: Felix Fuchs, PhD Compulsory Research Paper: “‘Upside Down, Inside Out’: The Critical Realism of Post-1990s India Anglophone Literature”
- 2015: Sarah Stunden, PhD Compulsory Research Paper: “‘A text with no words in it’: The Ethics of Unnarrated Violence in Faulkner’s ‘Pantaloons in Black’”
- 2015: Anna Sigg, PhD Dissertation: “Therapeutic Theatre: Trauma and Bodily Articulation in Post-War European Drama”

External Committee Member or MA Thesis Examiner

- 2023 March 21: MA Thesis Examiner, Thuyen Truong, “The Making of World Literature: The Afro-Asian Nexus, the Aesthetics of Resistance, and the Cold War,” Department of English.
- 2023 February 13: Timothy Ostrom, “Political Violence, Literature, and the Latin American Intellectual in the Early Narrative of Horacio Castellanos Moya,” Department of Languages, Literatures, and Cultures.
- 2022 August 8: Doctoral Defense, Lidia Ponce de la Vega, “Virtual Bio-Diverse Relationships and Digital Knowledges: Latin America in and through the Biodiversity Heritage Library,” Department of Languages, Literatures, and Cultures.
- 2021 September 21: Doctoral Defense, David Hoyos, “Cumbia: audiotopías, violencias, y cuerpo,” Department of Languages, Literatures and Cultures
- 2021 July 13: Doctoral Defense, Celina Van Dembroucke, “How Photographs Deliver a Message: Personal Photography in Latin America,” Department of Art History and Communication Studies
- 2020 March 23: Doctoral Defense, Ana Sofía Negri Villamil, “Las series editoriales como proyectos creativos en Sergio Pitol y Ricardo Piglia,” Department of Languages, Literatures, and Cultures.
- 2017, August 10: Doctoral Defense, Li Cornfeld, Department of Art History and Communication Studies.
- 2015: MA Thesis Examiner, Eden Glasman: “‘A Dream Deferred’: Jazz Writing Across the Black Atlantic”

**SERVICE TO THE PROFESSION**

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**Administrative Positions**

- 2020-2023: Vice President of Awards and Fellowships, American Society for Theatre Research (ASTR)
- Duties include: coordinating the committees and processes for ASTR’s twenty research, publication, teaching and conference travel awards; planning and delivering awards ceremony; serving on the ASTR Executive Committee and associated Task Forces.
- 2021-2024: Director, Latin American and Caribbean Studies Undergraduate Program, McGill University
- 2021-2024: Co-Director, Réseau d’études latino-américaines de Montréal (RELAM), Montreal, QC. <https://relam.org/>

**Department of English**

2023: Faculty Respondent, English Department Graduate Conference  
 2021-2022: Anti-Black Racism Hiring Committee  
 2021-present: Chair, Equity and Professional Concerns Committee (Elected)  
 2021: Mock Interview Committee Member supporting Job Placement Officer  
 2019-2020: Ad-hoc Constitutional Review Committee (Appointed)  
 2017-2018: Professional Concerns Committee (Appointed)  
 2016-2018: Diversity and Equity Committee  
 2017: Faculty Respondent, Department of English Graduate Conference  
 2014-2017: Visiting Speakers Coordinator  
 2016: Macnaghten Prize Committee  
 2015: English Department Spring Colloquium Presenter (11 March 2015)  
 2014: Kay MacIver Prize Committee  
 2013: Committee to Evaluate Visiting Fulbright Chair Candidates  
 2013: Graduate Administration Committee  
 2013: Faculty Respondent, Department of English Graduate Conference  
 2013: English Department Spring Colloquium Planning Committee  
 2012: Hiring Committee, Department of English

### **Faculty of Arts**

2021-present: Director, Latin American and Caribbean Studies Program  
 2020-2022: Advisory Chair, McGill Writing Centre  
 Note: this position included membership in two consecutive hiring committees, in 2020-21 and 2021-22.  
 2021-Present: Representative from the Department of English to the Dean's Committee on Diversity, Equity, and Inclusion  
 2019-Present: Associate Member of Gender, Sexuality, Feminist, and Social Justice Institute (formerly Institute for Gender, Sexuality, and Feminist Studies) (Appointed by Dean)  
 2015-2021: Advisory Board, Latin American and Caribbean Studies (LACS) Program.  
 2016-17: Chair, Awards Committee, Institute for Gender, Sexuality, and Feminist Studies (IGSF).  
 2012-18: Advisory Board, IGSF.  
 2014: Participant, Roundtable on Future of Graduate Study in the Humanities  
 2014: Pro-Dean, Doctoral Defense, Department of Languages, Literatures, and Cultures.  
 2012-13: Departmental Delegate to Faculty of Arts Meetings.

### **McGill University**

2018-Present: Affiliated Faculty, Panama Field Study Semester (<https://www.mcgill.ca/pfss/>)  
 Duties include: teaching courses in Panama; supervising students on-site during coursework; providing guest lectures in colleagues' courses; providing research and educational materials to enhance program curriculum.  
 2020-2021: Canada Graduate Scholarships- Masters Award Selection Committee (Appointed Chair, 2021)  
 2017-2020: McGill University SSHD and Faculty of Arts Scholarships Committee (Appointed).  
 2017-2019: Council Representative, McGill Association of University Teachers (Elected).  
 2016: Pro-Dean, Doctoral Defense, Department of Electrical and Computer Engineering, Faculty

of Engineering.

2015: External Member, Doctoral Defense, Faculty of Education.

### **Profession**

2023: SSHRC Doctoral Fellowship Competition Observer

2019-2021: Association for Theatre in Higher Education (ATHE) Outstanding Article Award Committee.

2014-2021: Advisory Board, Réseau d'études latino-américaines de Montréal (RELAM), Montreal, QC. <https://relam.org/>

2019: Book Prize Committee, Canadian Association of Caribbean and Latin American Studies (CALACS)

2017-2019: Helen Krich Chinoy Dissertation Research Committee, American Society for Theatre Research (Appointed; Chair in 2019)

2016-2018: Membership Committee, American Society for Theatre Research

2016: Co-Organizer, "Third World Aesthetics" Symposium, Montreal, QC (April 21)

2015: Co-Director, Performance Studies International "Fluid States: Trans-Montréal," McGill University (September 17-18)

2014: External Examiner, Dissertation Defense, Department of Humanities, Concordia University

Anonymous Peer Reviewer:

Cambridge University Press

*Canadian Journal of Latin American and Caribbean Studies*

*Journal of the Canadian Historical Association*

*Journal of Latin American Studies*

*Latin American Theatre Review*

*Latin American Research Review*

*Theatre History Studies*

*Theatre Research in Canada*

*Theatre Topics*

### **Community Work and Events Organized**

2023 March 4: Panel moderator and presenter of keynote speaker, EGSA Annual Graduate Conference, McGill University.

2023 February 22: In conjunction with RELAM, Book Launch for Eric Fillion, *Distant Stage: Quebec, Brazil, and the Making of Canada's Cultural Diplomacy*, McGill University.

2022 September 30: RELAM Événement de Rentrée, UQAM. (Research-sharing roundtable with Drs. Zaira Zarza (UdeM), Olga Nedvyga (UdeM), and Nora Jaffary (Concordia).)

2022 February 10: Panelist on Teesri Duniya's online roundtable, "Difficult but Necessary Conversations," part of the Series Artists United Against Racism <https://www.youtube.com/watch?v=Lhs48fYXgh4>

2021-2022: Coordinator of collective durational reading project: Canada's Truth and Reconciliation Commission's Executive Summary of the Final Report

2020: Guest Speaker, Roundtable for Imago Theatre's *Tropic of X*, at the Centaur Theatre, Montreal, QC. February 8, 2020.

2020: Panelist, "La nueva zona del canal." Roundtable held at Panama's Contemporary Art

Museum, Panama City, Panama. January 23, 2020. [Participated via teleconference]  
2017: Principal Investigator, “Bodies in Difference: Race and Performance in and beyond North America” Conference, McGill University, Montreal, QC (April 20-22)  
2015: Associate Producer of *Lower(the)Depths* Performance Residency, Montréal, arts interculturels (MAI), August 26-September 4, 2015  
2014: Coordinator, *Women of Ciudad Juárez* performance at McGill University (April 14)  
2008-2011: Research Analyst, “Voices From Our America” Oral History Project

## **PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS**

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American Society for Theatre Research (ASTR)  
Association for Theatre in Higher Education (ATHE)  
American Studies Association (ASA)  
Caribbean Studies Association (CSA)  
Canadian Association of Latin American and Caribbean Studies (CALACS)  
American Association of University Women (AAUW)  
Hemispheric Institute of Performance and Politics  
International Federation for Theatre Research (IFTR)  
Latin American Studies Association (LASA)  
Performance Studies International (PSI)

## **LANGUAGE SKILLS**

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Fluent in English and Spanish; advanced intermediate French; reading comprehension in Portuguese.