

MATT JONES

CURRICULUM VITAE

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ACADEMIC APPOINTMENTS

- 2022-23 Assistant Professor, School of Professional Communication, Toronto Metropolitan University (Limited Term Faculty). Appointed to Yeates School of Graduate Studies.
- 2019-22 Postdoctoral Fellow, Centre for Drama, Theatre and Performance Studies, University of Toronto. Supervisor: Stephen Johnson.

RESEARCH AND TEACHING INTERESTS

Performance Studies | Communication & Media Theory | Multimodal Storytelling | Creative Research | Strategic & Organizational Communication | Political Communication | Intercultural, Decolonial & Equity-Based Communication | Public Speaking & Writing | Conflict Resolution | Social Justice Pedagogy

EDUCATION

- 2020 Ph.D., Centre for Drama, Theatre and Performance Studies, University of Toronto. Thesis: "The Shock and Awe of the Real: Political Performance and the War on Terror." Supervisor: Barry Freeman. Committee: Sara Salih (English), Antje Budde (Drama). External reviewer: Jen Harvie (Queen Mary). [Link to dissertation](#).
- 2011 M.A., English Literature, Concordia University, Montreal. Thesis: "The Scatological Subaltern: Political Obstinacy, Dirty Alterity, and Racialized Labour Relations in Rawi Hage's *Cockroach*." Supervisor: Louis Patrick Leroux.
- 2004 B.A. Major in Creative Writing, Specialist in English and History, Concordia University, Montreal.

PUBLICATIONS

Refereed Articles

- 2023 "On the Ends and Endings of Protest." With Jimena Ortuzar. *Performance Research*, vol. 27, nos. 3-4, 2023, pp. 13-25. DOI: [10.1080/13528165.2022.2155391](https://doi.org/10.1080/13528165.2022.2155391).
- 2020 "Citizen in Exception: Omar Khadr and the Performative Gap in the Law." *Theatre Research in Canada/Recherches théâtrales au Canada*, vol. 41, no. 1, 2020, pp. 88-107. DOI: [10.3138/tric.41.1.88](https://doi.org/10.3138/tric.41.1.88).
- 2020 "Sarin Gas Heartbreak: Theatre and Post-Truth Warfare in Syria." *Theatre Journal*, vol. 72, no. 1, 2020, pp. 61-79. DOI: [10.1353/tj.2020.0005](https://doi.org/10.1353/tj.2020.0005).

- 2018 "Drunken Language, Elliptical Politics: Caryl Churchill's Oblique Protest Theatre." *Analyses/Rereadings/Theories: A Journal Devoted to Literature, Film and Theatre*, vol. 5, no. 1, 2018, pp. 11-20. DOI: [10.32920/21948641](https://doi.org/10.32920/21948641).
- 2017 "Vomiting on New Friends: *Charlie Hebdo* and the Legacy of Anarchic Black Humor in French Comics." *SubStance*, vol. 46, no. 2, 2017, pp. 71-94. DOI: [10.1353/sub.2017.0019](https://doi.org/10.1353/sub.2017.0019).

Non-Refereed Articles

- 2021 "Editorial: Performance in an Age of Gross Incompetence." *Canadian Theatre Review*, no. 185, January 2021. DOI: [10.3138/ctr.185.014](https://doi.org/10.3138/ctr.185.014).
- 2018 "Forced Entertainment? Gamified Surveillance in Theatre Conspiracy's *Foreign Radical!*" *Canadian Theatre Review*, no. 175, Summer 2018, pp. 52-56. DOI: [10.3138/ctr.175.010](https://doi.org/10.3138/ctr.175.010).
- 2018 "Is This Still That? An Interview with CBC's Peter Oldring." *Canadian Theatre Review*, no. 175, Summer 2018, pp 25-28. DOI: [10.3138/ctr.175.005](https://doi.org/10.3138/ctr.175.005).
- 2018 "Editorial: Post-Truth?" Co-authored with Barry Freeman. *Canadian Theatre Review*, no. 175, Summer 2018, pp. 5-7. DOI: [10.3138/ctr.175.001](https://doi.org/10.3138/ctr.175.001).
- 2015 "Towards a Theatre of Global Empathy: Imagining Otherness in the War on Terror." *alt.theatre*, vol. 12, no.1, 2015, pp. 10-17. [10.32920/21950399](https://doi.org/10.32920/21950399).
- 2014 "After Kandahar: Canadian Theatre's Engagement with the War in Afghanistan." *Canadian Theatre Review*, no. 157, 2014, pp. 26-29. DOI: [10.3138/ctr.157.006](https://doi.org/10.3138/ctr.157.006).

Edited Journals

- 2021 "Views and Reviews: Gross Incompetence." *Canadian Theatre Review*, no. 185, Jan. 2021. [Link](#).
- 2018 *Post-Truth?* special issue of *Canadian Theatre Review*, no. 175, Summer 2018. Co-edited with Barry Freeman. [Link](#).

Manuscripts in Progress

- 2023 "Archiving the Utopian Performative: The Centre Internationaliste Stanley Ryerson." *Gatherings Partnership*. (Second draft submitted)
- 2024 "A Redneck Jihadi in Kabul: The Camouflaged Identities of Aman Mojadidi." *Decolonizing Dramaturgy in Global Context*. Edited by Magda Romanska. Routledge, 2024. (Second draft submitted)
- n.d. "Teaching Storytelling using Live Actor Simulations." For submission to *Communication Teacher* (First draft in progress)
- n.d. "Autotuned Jihad: Public Relations and Aniconism in Taliban 2.0 Social Media." For submission to *Social Media and Society* (First draft in progress)
- n.d. "On the Trail of Operation Pacification: Rediscovering the Vietnam-Era Anti-War Archive in Canada." (Field work complete. First draft in progress)

n.d. *Communicating in the Deathscapes of the Global War on Terror*. Book manuscript. (Book proposal in progress)

Grey Literature and Online Academic Publications

- 2021 “Digital Report on *Quarantine Performance: Global Responses to COVID-19 in the Performing Arts*.” Matt Jones, Nae Hanashiro Avila, and Sebastian Samur. Canadian Association for Theatre Research conference. Theatregora.ca. 10 Jun. 2021.
- 2021 “Annie Wong Interviewed by Matt Jones.” *Gatherings Partnership* 9 Feb. 2021, <https://gatheringspartnership.com/oral-histories-1/2021/2/9/annie-wong-interviewed-by-matt-jones>.
- 2021 “Alex McLean Interviewed by Matt Jones.” *Gatherings Partnership* 9 Feb. 2021, <https://gatheringspartnership.com/oral-histories-1/2021/2/9/alex-mclean-interviewed-by-matt-jones>.
- 2020 “Bare Life and Disaster Artists.” [in English and Spanish, translated by Nae Hanashiro Avila as “Nuda vida y artistas de la catástrofe”]. *Quarantine Performance*. 8 Aug. 2020. quarantineperformance.weebly.com/blog/nuda-vida-y-artistas-de-la-catastrofe.
- 2020 “Performing Post-Truth: An Interview with Director Ashlie Corcoran.” *Theatre Journal Online*, vol. 72, no. 1, 2020. <https://www.jhuptheatre.org/theatre-journal/online-content/issue/volume-72-number-1-march-2020/performing-post-truth-interview>.
- 2019 “Entretien avec Pierre Simpson,” *Gatherings Partnership* 23 May 2019. gatheringspartnership.com/oral-histories-1/2019/5/23/pierre-simpson-by-matt-jones.
- 2019 “Entretien avec Dino Gonçalves,” *Gatherings Partnership* 23 May 2019. <https://gatheringspartnership.com/oral-histories-1/2019/3/11/dino-goncalves-interviewed-by-matt-jones>.
- 2018 “Everywhere and Somewhere: Performance After the End of Space.” A Pecha Kucha Presentation. *Canadian Theatre Review*, no. 176, Fall 2018. Online supplement. YouTube. [youtube.com/channel/UCyolQYNFxFxR4fLJ7KtMN1Ew](https://www.youtube.com/channel/UCyolQYNFxFxR4fLJ7KtMN1Ew)

Book Reviews

- 2021 Rev. of George Belliveau and Graham W. Lea, eds. *Contact! Unload: Military Veterans, Trauma, and Research-Based Theatre*. UBC Press, 2020. *Theatre Research in Canada/Recherches théâtrales au Canada*, vol. 42, no. 1, 2021, pp. 153-155. DOI: [10.3138/tric.42.1.b01](https://doi.org/10.3138/tric.42.1.b01).
- 2017 Rev. of Bharucha, Rustom. *Terror and Performance*. Routledge, 2014. *alt.theatre* vol. 14, no. 1, 2017, pp. 37-39. [Link](#).
- 2015 Rev. of Meerzon, Yana. *Performing Exile, Performing Self: Drama, Theatre, Film*. Palgrave Macmillan, 2012. *Theatre Research in Canada/Recherches théâtrales au Canada* vol. 36, no. 2, 2015, pp. 336-337. DOI: [10.3138/tric.36.2.336](https://doi.org/10.3138/tric.36.2.336).

- 2013 Rev. of Williamson, Janice, ed. *Omar Khadr, Oh Canada*. McGill-Queen's University Press, 2012. *Scrivener Creative Review*, no. 38, 2013, pp. 84-91. [Link](#).

Encyclopedia Entries

- 2012 "Suckle by Dave Cooper" and "Summer of Love by Debbie Dreschler." *Critical Survey of Graphic Novels: Independents and Underground Classics*. 3 volumes. Eds. Bart H. Beaty and Stephen Weiner. Ipswich, MA: Salem Press, 2012, pp. 780-784; pp. 785-789. DOI: [10.5860/CHOICE.50-1204](https://doi.org/10.5860/CHOICE.50-1204).

TEACHING AND ACADEMIC EXPERIENCE

Course Instructor: Graduate

School of Graduate Studies, Ontario College of Art and Design University:

GGRA-S5001: Acts of Resistance (2022): interdisciplinary arts course for graduate students in art and design. 15 students.

Department of English and Cultural Studies, McMaster University:

ENGLISH/CULTRST 768: Settler Colonial Ways of Seeing (2022): interdisciplinary course in art and decolonial and critical race theory for graduate students in English and Cultural Studies (designed). 15 students.

Graduate Centre for Academic Communication, University of Toronto:

Writing SSHRC Proposals (2021; 2x): writing consultant for three-week course in applying for SSHRC doctoral and postdoctoral awards (designed by Jane Freeman). 150+ students.

Oral Presentation Skills (2018-22; 12x): six-week course in delivering presentations for graduate students (designed collaboratively). 18 students.

Academic Writing 1: Focus on Essentials (2012-21; 8x): six-week course in academic writing for international graduate students (designed collaboratively). 32 students.

Academic Conversation Skills (2012-22; 19x): six-week course in academic speaking for international graduate students (designed collaboratively). 15 students.

Course Instructor: Undergraduate

The Creative School, Toronto Metropolitan University (formerly Ryerson University):

CMN 324: Strategic Storytelling in Industry (2023): 3rd year course in multimodal storytelling techniques (designed). 110 students.

CMN 413: Corporate Communications (2022): 4th year practical and critical analysis of corporate communications (designed with Rebecca Halliday). 180 students.

CMN 279: Introduction to Professional Communication (2022-23; 2x): 2nd year introductory course for students in multiple disciplines (team designed). 45 students.

THF 501: Research Methods (2022): 3rd year course in practice-based research for theatre and performance (designed with Natalie Álvarez). 50 students.

THF 201: Timelines of Performance History II (2022): 1st year survey of global approaches to theatre, dance, and performance to C18 (designed). 100 students.

THF 200: Timelines of Performance History I (2021): 1st year survey of global approaches to theatre, dance, and performance C19-21 (designed). 135 students.

THL 100: Theatre and the Canadian Identity (2021): 2nd year course on queer, trans, BIPOC, feminist, and Francophone explorations of identity in Canadian theatre (designed). 80 students.

Department of English and Cultural Studies, McMaster University:

ENGLISH/PEACE 3GG3: Theories of Decolonization and Resistance (2021): 3rd year theory course for students in English and/or Global Peace and Social Justice Studies (designed). 70 students.

Department of English, Trent University:

ENGL 2709: Graphic Fiction (2021): 2nd year course in comics and graphic novels (designed). 75 students.

Multiple departments, University of Toronto:

THR B21: Intercultural and Global Theatre (2022): 2nd year course in intercultural and decolonial theatre history (designed). 35 students.

ENG 340: Modern Drama (2021): 3rd year course in early 20th century global experiments in dramatic literature (designed). 35 students.

ENG 100: Effective Writing (2020-21; 2x): 1st year course in essay composition (designed). 75 students (2020)/100 students (2021).

ENG B14: Twentieth Century Drama (2020): 2nd year course (designed). 25 students.

ENG C07: Canadian Drama (2019): 3rd year course in Canadian theatre history (designed). 30 students.

ACM B01: Critical Reading, Thinking and Writing for Arts, Culture and Media Programs (2018-19; 2x): 2nd year course in academic skills for students in the arts (designed by Sarah Kleeb). 25 students.

VPD D50: Advanced Seminar in Performance Theory (2017): 4th year course in theatre and performance theory (designed). 12 students.

VPD B11: Theatre History II: Early Modern and Popular Theatre (2016): 1st year course in theatre history (designed). 30 students.

School of Dramatic Art, University of Windsor:

DRAM 3350: Theatre from the Twentieth Century to the Present Day (2021): 3rd year course in global theatre history (designed). 40 students.

DRAM 1300: Theatre History I (2019): 1st year course in global theatre history (designed). 70 students.

English and Liberal Studies, Seneca College of Applied Arts and Technology:

EAC 384: Creative Writing (2014): 3rd year course that teaches fundamental concepts in literature through creative writing exercises (designed). 20 students.

English Department, Concordia University:

ENG 212: English Composition I (2010-11; 2x): 2nd year course in essay writing for students in the humanities (designed collaboratively). 30 students.

Supervision

- 2022-23 Alana Reich, Major Research Project, Master of Professional Communication, Toronto Metropolitan University.
- 2022-23 Farrah Johnson, Major Research Project, Master of Professional Communication, Toronto Metropolitan University. Second reader.
- 2022 Everett Dalingwater, BA honours thesis, School of Performance, Toronto Metropolitan University.

Research and Administrative Work

- 2022- Co-Investigator, *Gatherings: Archival and Oral Histories of Canadian Performance*. Supported by SSHRC Partnership Development Grant (PDG). Principal Investigator: Stephen Johnson, University of Toronto. Member: Budget Task Force, SSHRC Partnership Grant Application Task Force.
- 2022-23 Co-Principal Investigator with Krzysztof Krystosiak and Angela Misri. Soup Salon speakers' series. The Creative School, Toronto Metropolitan University.
- 2018-22 Project Manager and Collaborator, *Gatherings: Archival and Oral Histories of Canadian Performance*. Co-Chair, Online Publications Task Force; Co-Chair Archival Policies and Collections Committee; Budget Manager.
- 2020-21 Supervisor, *Quarantine Performance: Global Responses to COVID-19 in the Performing Arts*. With Nae Hanashiro Avila and Sebastian Samur. Funded by University of Toronto Student Engagement Award & Canadian Association for Theatre Research Grant.
- 2018-19 Research Assistant, Book Project: *Theatre & War* by Natalie Álvarez, Toronto Metropolitan University. Research and editing.
- 2018 Production Manager, "Scenario Training to Improve Interactions Between Police and Individuals in Mental Crisis: Impacts and Efficacy," Funded by SSHRC Insight Grant. Principal Investigator: Natalie Álvarez, Toronto Metropolitan University.
- 2016-18 Research Assistant and Web Designer, Stephen Johnson, Centre for Drama, Theatre and Performance Studies, University of Toronto.
- 2013 Research Assistant, Book Project: *Staging Strangers: Theatre and Globalization in Toronto* by Barry Freeman. Funded by Connaught New Researcher Award. Centre for Drama, Theatre and Performance Studies, University of Toronto.
- 2011-12 Research Assistant, Book Project: *Learning to Fall: Art and Culture after 9/11* by T. Nikki Cesare Schotzko, Centre for Drama, Theatre and Performance Studies, University of Toronto. Research and copy editing.
- 2011 Research Assistant, Louis Patrick Leroux, English Department, Concordia University. French-English Translation.

Other Mentorship Positions

- 2020-22 Co-Curricular Record Validator, University of Toronto Mississauga Global Kitchen. Faculty supervisor for undergraduate student club.
- 2013-22 Academic Writing Consultant. Graduate Writing Centre, Graduate Centre for Academic Communication, School of Graduate Studies, University of Toronto.
- 2018 Undergraduate student mentor, Centre for Drama, Theatre and Performance Studies, University of Toronto.
- 2016-19 Peer Advisor, Graduate Conflict Resolution Centre, University of Toronto.

Language Instruction

- 2005-13 English as a Second Language Instructor (private academies and businesses in Montreal and Toronto).

Invited Lectures

- 2017 “Becoming Soldier: Re-enacting the War on Terror on Stage.” Invited by Frederik Byrn Køhlert. American Studies Research Seminar Series. University of East Anglia, UK. 4 Dec. 2017.
- 2017 “Satire, Black Humour, and Islamophobia: The Case of *Charlie Hebdo*.” Invited by Dominic Davies. Comics and Graphic Novels: The Politics of Form Network. The Oxford Research Centre in the Humanities. University of Oxford, UK. 1 Dec. 2017.
- 2014 “Performing Multiple Identities: Caryl Churchill’s Postmodern Gender Theatre.” Invited by Daniel Newman. Concordia University, Montreal. 26 Nov. 2014.
- 2014 “Six Theses on Asterios Polyp.” Invited by Frederik Byrn Køhlert. Ontario College of Art and Design University, Toronto. 25 Sept. 2014.

Invited Lectures (in department)

- 2018 “Practice as Research: Creating *Death Clowns in Guantanamo Bay*.” Invited by Stephen Johnson. Centre for Drama, Theatre and Performance Studies, University of Toronto, 15 Jan. 2018.
- 2017 “Teaching Theatre and Global Ethics.” Invited by Barry Freeman. Centre for Drama, Theatre and Performance Studies, University of Toronto. 13 Oct. 2017.
- 2017 “Ten Things to Know about Brecht and Meyerhold.” Invited by Xing Fan. Centre for Drama, Theatre and Performance Studies, University of Toronto. 16 Feb. 2017.
- 2016 “*Death Clowns in Guantánamo Bay*.” Invited by Jenn Cole. Centre for Drama, Theatre and Performance Studies, University of Toronto. 31 Oct. 2016.
- 2016 “The Fires of Wajdi Mouawad.” Invited by Baḡuta Rubess. Centre for Drama, Theatre and Performance Studies, University of Toronto. 25 Oct. 2016.

- 2015 “Michel Tremblay and the Origins of Québécois Drama.” Invited by Banuta Rubess. Centre for Drama, Theatre and Performance Studies, University of Toronto. 29 Sept. 2015.
- 2014 “*Death Clowns in Guantánamo Bay*.” Invited by Stephen Johnson. Centre for Drama, Theatre and Performance Studies, University of Toronto. 18 Mar. 2014.
- 2012 “Caryl Churchill’s *Drunk Enough to Say I Love You* and the Politics of Postdramatic Theatre.” Invited by Barry Freeman. Centre for Drama, Theatre and Performance Studies, University of Toronto. 16 Oct. 2012.

CONFERENCE PARTICIPATION

Papers Presented

- 2023 “¿Dónde Estás Papá?: Affective Storytelling using Simulations.” 2023 Learning and Teaching Conference. Toronto Metropolitan University, Toronto. 18 May 2023.
- 2023 “Necro-Performance.” *Rubix 2023*. The Creative School, Toronto Metropolitan University. 26 Jan. 2023.
- 2022 “Walking in the Space of Catastrophe: The Intersectional Performances of Kubra Khademi and Aman Mojadidi.” American Society for Theatre Research Conference. New Orleans, Nov. 2022.
- 2022 “Archiving Operation Pacification.” *Archive Roadshow*. Gatherings Partnership. 22 Feb. 2022. (online)
- 2021 “Digital Report on Quarantine Performance: Global Responses to COVID-19 in the Performing Arts.” Matt Jones, Nae Hanashiro Avila, and Sebastian Samur. Canadian Association for Theatre Research conference. 10 Jun. 2021. (asynchronous)
- 2020 “Hiding in Plain Sight: Race, Camouflage, and Surveillance.” American Society for Theatre Research Conference. (Cancelled but held online). 7 Nov. 2020.
- 2020 “Race and Performance in the US-Canada Borderlands.” Roundtable. Canadian Association for Theatre Research online conference. 27 July-9 Aug 2020. (Online, asynchronous)
- 2020 “Race and Performance in the US-Canada Borderlands.” Roundtable organized by Katherine Zien and Colleen Kim Daniher. *Theatre Research in Canada/Recherches théâtrales au Canada* Launch. 10 May 2020 (Online).
- 2019 “Crip Nationalism, War, and Performances of Debility.” *Encuentro: Hemispheric Institute of Performance and Politics*, National Autonomous University of Mexico, Mexico City, 9-15 June 2019.
- 2019 “Inserting Debility into the Conversation about Disability and Performance.” Canadian Association for Theatre Research, University of British Columbia, Vancouver, 3-6 June 2019.

- 2018 "A Woman Walks Through Occupied Kabul: The Geopolitics of Danger in Kubra Khademi's Performative Walks." Association for Theatre in Higher Education, Association for Asian Performance Working Group. Boston, 4 Aug. 2018.
- 2018 "Skin is Faster than the Word: The Autonomy of Affect in Yasiin Bey's Guantanamo Video." Association for Theatre in Higher Education, Performance Studies Emerging Scholars' Panel. Boston, 2 Aug. 2018.
- 2018 "Intercultural Dramaturgy and the Aesthetics and Politics of Adaptation." Literary Managers and Dramaturgs of the Americas conference. Toronto, 21-23 Jun. 2018.
- 2018 "Citizen in Exception: Omar Khadr and the Performative Gap in the Law." Canadian Association for Theatre Research conference. Queen's University, Kingston. 29 May-1 Jun. 2018.
- 2017 "Pop-Up Fictions: The Performative Hoaxes of Ian Alan Paul." Canadian Association for Theatre Research conference. University of Toronto. 27-30 May 2017.
- 2016 "The Juridical Theatre: How Verbatim Theatre Means." Performing Realities: Festival of Original Theatre. University of Toronto. 4-7 Feb. 2016.
- 2016 "Duchamp in Kabul: Theatre and the Ontology of Humanitarianism." The Middle East in Pieces: Three Perspectives on Politics, Performance and War. University of Toronto. 22 Jan. 2016.
- 2015 "Black Holes in Democratic Space: Intrusive Theatre and Guantánamo Bay." International Federation for Theatre Research. University of Hyderabad, India. 6-10 July 2015.
- 2015 "Guerre réelle : corps, images, paroles et autres traces concrètes de la guerre dans le théâtre anglo-canadien." Conference of the Société Québécois d'études théâtrales. University of Ottawa. 29-31 May 2015.
- 2015 "Hearts and Minds *in Extremis*: Performing the Body at War." Canadian Association for Theatre Research conference. University of Ottawa. 28 May – 2 June 2015.
- 2014 "Murderers, Scumbags and Victims: Representing Non-Westerners in Theatre of the War on Terror." Canadian Association for Theatre Research conference. Brock University. 23-27 May 2014.
- 2014 "Soldiers and/or Savages: Violence and Alterity in Canadian Theatre of the War on Terror." Global Savages Colloquium. University of Toronto. 14 Jan. 2014.
- 2013 "Mimetic Power and the Aestheticization of Time in the *Arirang Games*." Performance Studies International, Stanford University. 26-30 June 2013.
- 2013 "When Stuff Happens: Politics and Reality in Theatre of the War on Terror." Canadian Association for Theatre Research conference. University of Victoria. 1-4 June 2013.

- 2013 “The Shock and Awe of the Real: Verbatim Theatre and the War on Terror.” The Viewing of Politics and the Politics of Viewing. School of English, Aristotle University, Thessaloniki. 18-21 Apr. 2013.
- 2013 “Everyday Excess: *Arirang* and Aesthetic Living in the DPRK.” Theatre and Technology: Festival of Original Theatre. University of Toronto. 1-3 Feb. 2013.
- 2012 “Performing Nothing: Cagean Silence in Merzbow’s Noise.” The Future of Cage: Credo. University of Toronto. 25-28 Oct. 2012.
- 2012 “Imagining Agraba: A World without War.” Canadian Association for Theatre Research conference. University of Waterloo. 26-29 May 2012.
- 2012 “The Difficult Space of Satire: Comedy and Islamophobia in the War on Terror.” *Historical Materialism* North American Conference. York University. 11-13 May 2012.
- 2011 “I Was the Insect beneath Them: Racialized Labour Relations in Rawi Hage’s *Cockroach*.” American Comparative Literature Association Convention. Simon Fraser University. 31 Mar-3 Apr. 2011.
- 2011 “Flea-ing the Party: Insectine Metamorphosis as Escape from the Bad Other.” Attending [to] the Party Colloquium. Concordia University. 25 Mar. 2011.
- 2010 “A Cockroach in the Contact Zone: Intercultural Contact as Interspecies Hallucination in Rawi Hage’s *Cockroach*.” Intersections, Tensions and New Dimensions: Encounters in the Contact Zone. University of New Hampshire. 8-9 Oct. 2010.
- 2010 “The Nineteenth Century Labour Press in the Political Communications Circuit.” *Historical Materialism* North American Conference. York University. 13-16 May 2010.
- 2010 “The Invisible Hand and the Sweaty Palm: *Onania*, Disease and the Capitalist Body.” Communicating Illness: Diagnosing Disordered States. Concordia University. 19-20 Mar. 2010.

Panels Organized

- 2023 “The Creative Happening: A Cacophony of Creative Collisions.” *Soup Salon*. Organized with Zorianna Zurba. Toronto Metropolitan University. 19 Apr. 2023.
- 2023 “Creativity and Public Space.” Organized with Marcin Kedzior. *Soup Salon*. Toronto Metropolitan University. 18 Jan. 2023.
- 2020 “Quarantine Performance: Artists Respond to the Pandemic.” Organized with Nae Hanashiro Avila and Sebastian Samur. Quarantine Performance Research Group. 9 Oct. 2020.
- 2018 Single Focus Group Session: “Revolutionary Futurity in the Middle East and its Diaspora.” Organized with Marjan Moosavi. Association for Theatre in Higher Education. Boston, 4 Aug. 2018.

- 2016 “Scattered Communities: Performance, War, and Displacement.” Organized with Kirsten Sadeghi-Yekta. Canadian Association for Theatre Research conference. University of Calgary. 28-31 May 2016.
- 2016 “The Middle East in Pieces: Three Perspectives on Politics, Performance and War.” Organized with Marjan Moosavi and Deniz Başar. Centre for Drama, Theatre and Performance Studies, University of Toronto. 22 Jan. 2016.
- 2014 Global Savages Colloquium. Organized with Barry Freeman. Centre for Drama, Theatre and Performance Studies, University of Toronto. 14 Jan. 2014.
- 2013 “(Re)presenting the (Un)documented Past.” Organized with Natalia Esling, Myrto Koumarianos, Allison Leadley. Performance Studies International conference, Stanford University. 26-30 June 2013.
- 2013 “The Secrets of Clowns: Death, Clowns and the Politics of Memory.” Organized with Natalia Esling, Myrto Koumarianos, and Allison Leadley. Centre for Drama, Theatre and Performance Studies, University of Toronto. 13 Feb. 2013.

Conference Organizing Committees

- 2023 The Soup Salon, The Creative School, Toronto Metropolitan University, Jan-Apr. 2023.
- 2022 Canadian Association for Theatre Research, Conference Coordinating Committee. Chair, Communications Committee. University of Lethbridge and online, May-Jun. 2022.
- 2021 Canadian Association for Theatre Research, Conference Coordinating Committee. Chair, Communications Committee. Online Conference, Jun.-Jul. 2021.
- 2012 *The Future of Cage: Credo*. Centre for Drama, Theatre and Performance Studies, University of Toronto, 25-28 Oct. 2012.
- 2010 *Communicating Illness: Diagnosing Disordered States*. Concordia University Graduate English Colloquium, 19-20 Mar. 2010.

Upcoming Conference Presentations

- 2023 “Taliban Death Shows: Necroperformance and Disciplinary Government in Afghanistan.” Canadian Communication Association. York University, Toronto. 30 May – 2 June 2023.
- 2023 “Shakespeare in Guantánamo.” *Canadian Association for Theatre Research* annual conference. Dalhousie University, Halifax. 10-11 June 2023.

AWARDS

Research Grants and Fellowships

- 2022 New Collaborations Grant (The Creative School, Toronto Metropolitan University, \$7000). Co-Principal Investigator with Krzysztof Krystosiak, Angela Misri, Marcin Kedzior, Golam Rabbani, and Zorianna Zurba.

2022	Research, Creative and Professional Practice Award (University of Toronto Scarborough, \$1365)
2016	University of Toronto Doctoral Completion Award (\$8500)
2014-16	Social Sciences and Humanities Research Council of Canada Doctoral Fellowship (\$40,000)
2013	University of Toronto Fellowship (\$10,000)
2013	Social Sciences and Humanities Research Council of Canada Doctoral Fellowship (awarded without funding)
2012	Ontario Graduate Scholarship (\$15,000)
2011	University of Toronto Fellowship (\$10,000)
2011	New Millennium Graduate Scholarship (\$1000)
2010	Power Corporation of Canada Graduate Fellowship (\$5000)

Awards for Research, Teaching and Travel

2022	Travel Fund (The Creative School, Toronto Metropolitan University, \$1000)
2022	UTSC Teaching Award, Unit 1 Course Instructors (University of Toronto Scarborough, \$500)
2022	Three-Minute Thesis for Postdoctoral Fellows (Second Place, Centre for Graduate Professional Development, University of Toronto, \$500)
2021	Harcourt Brown Travel Fellowship (\$2040)
2020	Heather McCallum Scholarship (Canadian Association for Theatre Research, \$1000)
2020	CATR Grant (Canadian Association for Theatre Research, \$500)
2020	Student Engagement Award (as Project Supervisor), University of Toronto (\$3000 with Nae Hanashiro Avila and Sebastian Samur)
2019	Robert G. Lawrence Prize for outstanding paper by an emerging scholar at the Canadian Association for Theatre Research annual conference (special mention)
2018	Spring Conference Bursary, Graduate Student Union, University of Toronto (\$250)
2018	Emerging Scholars Award, Performance Studies Focus Group, Association for Theatre in Higher Education (USD \$100)
2017-2019	Research and Conference Grant, Centre for Drama, Theatre and Performance Studies (\$1000)
2015	University of Toronto School of Graduate Studies Research Travel Grant (\$2250)
2015	Robert G. Lawrence Prize for outstanding paper at the Canadian Association for Theatre Research annual conference (honourable mention)

2015	International Federation for Theatre Research Emerging Scholar Bursary (€810)
2015	Harcourt Brown Travel Fellowship (\$689)
2015	Arthur Lindsay Fernie Research Fellowship (\$2000)
2014	Best paper on Intercultural Performance (Canadian Association for Theatre Research) (\$500)
2012-16	Research and Conference Grant, Centre for Drama, Theatre and Performance Studies (\$2250)
2012	University of Toronto School of Graduate Studies conference fund (\$250)
2011	David McKeen Award for Best Research Essay (Concordia University) (\$500)
2011	Concordia University Conference and Exposition Award (\$750)
2011	American Comparative Literature Association conference fund (USD \$200)
2010	Student Association for Graduates in English conference fund, Concordia University (\$100)

PUBLIC ENGAGEMENT

Public Talks

2022	“Difficult but Necessary Conversations: Theatre and Anti-Racism.” With Katherine Zien and Rana Bose. Teesri Duniya Theatre, Montreal, 10 Feb. 2022. (Online)
2021	“After the Occupation: Artists Respond to the Crisis in Afghanistan.” With Shaista Latif, Ariel Nasr, and Rahul Varma. Teesri Duniya Theatre, Montreal, 23 Sept. 2021. (Online)
2019	“Political Theatre in Iran and Canada: A Panel Discussion.” With Aida Keykhali, Mohammad Yaghoubi, and Marjan Moosavi. <i>Off Script: A Day of Workshops & Conversation</i> . Canadian Stage, Toronto, 7 May 2019.
2016	“What is Political Performance? <i>Death Clowns in Guantánamo Bay</i> .” Invited by Heather Fitzsimmons-Frey. Lakeshore Collegiate Institute, Toronto. 26 Oct. 2016.

Workshops Delivered

2021-22	“Accessible Presentations,” Graduate Centre for Academic Communication. 19 Nov. 2021, 28 Feb. 2022. Online lecture. 75 students.
2021-22	“Four PowerPoint Techniques for Academic Presentations,” Graduate Centre for Academic Communication. 19 May 2021, 30 Jun. 2021, 26 Nov. 2021, 7 Mar. 2022. Online lecture. 75 students.
2021	“Focus and Listening in Online Meetings,” Graduate Centre for Academic Communication. 30 June 2021. Asynchronous lecture.

- 2017 “Moving Beyond Difficult Stressful Academic Relationships.” With Majd Zouda and Manaal Fahim. Graduate Conflict Resolution Centre and Centre for Teaching Support and Innovation. Robarts Library, University of Toronto. 16 Feb. 2017.
- 2017 “Conflict Resolution Theory.” Graduate Professional Skills Workshop. With Terence Kai Ying Lai. Grad Room, University of Toronto. 14 Feb. 2017.
- 2016 “Getting the Most Out of Your Supervisor.” With Natalie Pankova. Graduate Conflict Resolution Centre. Grad Room, University of Toronto. 7 Dec. 2016.
- 2016 “Introduction to Conflict Resolution.” Graduate Professional Skills Workshop. With Heather McGhee-Peggs. University of Toronto Mississauga. 9 Sept. 2016.
- 2016 “Self-Care for Graduate Students.” With Jenn Stephenson. Grad Student Brunch, Canadian Association for Theatre Research, University of Calgary. 29 May 2016.

Selected Journalism

- 2006- Blog: Le Piment Rouge: lepimentrouge.blogspot.com/.
- 2018 “ASMRtist: Interviews.” *Gatherings*, no. 1, 2018.
- 2014 “Forgotten Stories of War: Michael Greyeyes’s *A Soldier’s Tale*.” *The Charlebois Post* 19 Feb. 2014.
- 2013 “Disaster Theatre: Rahul Varma’s *Bhopal*.” *Montreal Serai* Dec. 2013.
- 2011 “Elocution Solution.” *The Globe and Mail* 17 Aug. 2011.
- 2010 “Fair Ball and Foul.” Interview with Dave Zirin. *Montreal Mirror* 16 Sept. 2010.
- 2010 “Debating *Avatar*.” With Sam Gindin, Ed Jansen and Ben Powless. *Canadian Dimension*. Mar. 2010.
- 2009 “Speaking Truth to Warlords.” Interview with Malalai Joya. *Montreal Mirror* 9 Nov. 2009.
- 2009 “A ‘Green Fairy’ Tale.” *Montreal Gazette* 16 Feb. 2009.
- 2008 “People’s Present.” Interview with Howard Zinn. *Montreal Mirror* 13 Nov. 2008.
- 2002 “Everything Must Go! The FTAA and the Global Market.” *Counter Productive: Quebec City Convergence Surrounding the Summit of the Americas*. Ed. David Widginton. Montreal: Cumulus Press, 2002, pp. 13-21.

CREATIVE WORK

Selected Theatre Productions

- 2024 Consultant. *Earworm*. Written and directed by Mohammad Yaghoubi. Crow’s Theatre, 6-25 Feb. 2024.
- 2018 Production Dramaturg. *Scorched*. By Wajdi Mouawad. Directed by Djanet Sears. Helen Gardiner Phelan Playhouse Theatre. 7-17 Mar. 2018.

- 2017 Actor. *Wolfboy*. By Jenn Cole. Dramaturgy by Kate Story. Alternating Currents Artist Residency. Public Energy. Peterborough, Ontario, 6-12 Aug. 2017.
- 2017 Playwright and Production Dramaturg. *ASMRtist*. By Sarah Marchand and Matt Jones. Directed by Chelsea Dab-Hilke. Robert Gill Theatre, Toronto. 3 Feb, 2017. Helen Gardiner Phelan Playhouse, Toronto, 7-16 Sept. 2017.
- 2016 Dramaturg. *A Moment of Silence*. By Mohammad Yaghoubi. Directed by Mohammad Yaghoubi. Factory Theatre, Toronto. 6-14 Aug. 2016.
- 2016 Dramaturg. *Birthday Cake*. By Sarah Marchand. Directed by Simone Brodie. Theatre Passe Muraille, Toronto. 1-10 Jul. 2016.
- 2014 Actor. *The Ruse of the Medusa*. By Erik Satie. Directed by T. Nikki Cesare-Schotzko. Walter Hall, Toronto. 7 Nov. 2014.
- 2014 Dramaturg. *You Are Invited to the Cast Party Following the Production Formally Known as Mrs. Dalloway by Virginia Woolf*. By Virginia Woolf. Adapted by the cast. Directed by Bañuta Rubess. Helen Gardiner Playhouse, Toronto. 4-15 Mar. 2014.
- 2013 Playwright, Devisor, Artistic Director. *Death Clowns in Guantánamo Bay*. Co-devised with Natalia Esling, Myrto Koumarianos, Allison Leadley. Directed by Ashley Williamson. Luella Massey Studio Theatre, Toronto. 21-24 Mar. 2013.
- 2011 Playwright, Co-director. *The Mysterious Case of the Flying Anarchist*. Directed by Matt Jones and Caroline Fournier. Based on *Accidental Death of an Anarchist* by Dario Fo. Théâtre Ste-Catherine, Montreal. 3-7 Aug. 2011; St. Vladimir's Institute, Toronto. 6-16 Jul. 2011.
- 2009 Playwright, Director, Musician, Composer. *Dracula in a Time of Climate Change*. Written, directed, scored by Matt Jones. Mainline Theatre, Montreal, 12-21 Jun. 2009; Studio Theatre, Toronto, 3-11 Jul. 2009.
- 2005 Playwright, Actor. *W-Mart in Baghdad*. Directed by George Mougias. Barfly Theatre, Montreal 23-24 Jun. 2005; Player's Theater, New York, 3-4 Sept. 2005.

Screenwriting

- 2017 Secondary screenwriter. *Abu*. Written and directed by Arshad Khan. Narration by Arshad Khan and Matt Jones. Narration directed by Deepa Mehta. National Film Board of Canada. Feature-length documentary. Premiere: Los Angeles International Film Festival. 18 Jun. 2017. Winner of 15 awards. abumovie.com

SERVICE TO THE PROFESSION

- 2023 Master of Professional Communication Applications Adjudication Committee, School of Professional Communication, Toronto Metropolitan University.
- 2022-23 Curriculum Lead, CMN 279: Introduction to Professional Communication (with Carolyn Meyer), School of Professional Communication, Toronto Metropolitan University.
- 2022-23 Curriculum Committee, School of Professional Communication, Toronto Metropolitan University.
- 2022-23 Richard Plant Award Committee for best English-language article, Canadian Association for Theatre Research (CATR)
- 2021-22 Communications Officer and Chair, Communications Committee, Canadian Association for Theatre Research (CATR)
- 2020-22 Terms of Reference Committee (anti-racist initiative), Centre for Drama, Theatre and Performance Studies, University of Toronto
- 2019- Elections Officer and member of the Nominations Committee, Canadian Association for Theatre Research (CATR)

AFFILIATIONS AND MEMBERSHIPS

Current:

- 2023- Canadian Communication Association (CCA)
- 2020- American Society for Theatre Research (ASTR)
- 2012- Canadian Association for Theatre Research/Association canadienne de la recherche théâtrale (CATR/ACRT)
- 2012- Société québécois d'études théâtrales (SQET)

LANGUAGES

English: native proficiency.

French: professional fluency (reading, writing, listening, speaking).

SOFTWARE

MS Office Suite (advanced knowledge of MS Word and PowerPoint)

Google Suite

Adobe Acrobat, Reader, Photoshop

Canva (for slides, infographics, and documents)

Gimp, Audacity, Mailchimp

Wix, Weebly, Wordpress

Blackboard, Canvas, Brightspace (Desire to Learn), Moodle

Learning: ChatGPT, Craiyon AI, Dall-E2 Open AI

REFERENCES

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