

ACKNOWLEDGEMENTS

Two Days of Canada 2000 has been coordinated by Joan Nicks and Marian Bredin for the Department of Communications, Popular Culture and Film. The coordinators wish to thank fellow organizing committee members Jane Koustas (Director, Centre for Canadian Studies), and Jeannette Sloniowski (CPCF) for all their hard work. Two Days of Canada 2000 was made possible through the financial sponsorship of the President's Fund for the Advancement of Scholarship, Humanities Research Institute and contributions from the Faculty of Education, Faculty of Social Science, Department of Communications, Popular Culture and Film, Experience Plus Fund, Women's Studies Program, and Department of Political Science.

Dedicated behind-the-scenes work of many individuals also contributed to the success of Two Days of Canada 2000. Thanks to Fran Meffe (Administrative Assistant, Centre for Canadian Studies), Bridget Cahill (Administrative Assistant, CPCF), Mike Farrell, Heather Junke and Carolin Bourque-Wiley (External Relations), Brian Kroeker (graphic design), Carol McIntosh (Printing Services), Rob Macmorine (AV technician), Phil Nardangeli (Communications and Networking), Daphne Johnson (Conference Services), Rose DeLazzer (Student Services), John Zoccoli (Director, Accounting Services), University Club, Centre for the Arts, Cathy Thorsteinson (Assistant Coordinator), Catherine Velasco (Web design), Dee Dickman (reception) and all our enthusiastic student volunteers.



TWO DAYS OF CANADA CONFERENCE 2000
NOVEMBER 1-2 THE SENATE CHAMBER, BROCK UNIVERSITY

WEDNESDAY, NOVEMBER 1

Senate Chamber

- 9.00 - 9.15** **Greetings and Opening Remarks**
Jane Koustas, Director, Centre for Canadian Studies
Dean Rosemary Hale, Faculty of Humanities
- 9.15 - 9.30** **Coffee**
- 9.30 - 10.30** **Fear of Fusion: Hybrid Identities in Recent Canadian Films**
Jim Leach ★
Chair: Joan Nicks ★
- 10.30 - 11.30** **[Cold] Fusion Culture: Cross-eyed and Painless**
Mike Boland, Political Science, Brock University
- The Quest for Social Cohesion and the Governance of Identity and Diversity in Canada**
Gerald Kernerman, Political Science, University of Toronto
Chair: Bohdan Szuchewycz ★
- 11.30 - 1.30** **Lunch Break**
- 1.30 - 2.30** **Diaspora Meets Indigenous: Refusing the Colonial Record in Ali Kazimi's Shooting Indians**
Marian Bredin ★
- Canadian Youth as Global Consumers: Making Sense of Street Cents**
Scott Henderson ★
Chair: Jim Leach ★
- 2.30 - 3.30** **Moonlodge: A Look at Authenticity and Hybrid Culture in Native Canadian Drama**
Shelley Ann Babic, University of Guelph.
- 'A modern evil': Miscegenation in Ann-Marie MacDonald's Fall on Your Knees**
Laura Robinson, English, Queen's and Royal Military College
Chair: Merle Richards, Faculty of Education

★ Denotes Communications, Popular Culture and Film Department, Brock University

Pond Inlet

- 4.00 - 4.30** **Reception**
- 4.30 - 5.30** **Keynote Address**
Irshad Manji, producer, Citytv, "Multi-Media-Culturalism"

Toronto-based author, broadcaster and educator, Irshad Manji was recently declared a "Feminist for the 21st Century" by America's Ms. magazine and one of "100 Canadians to Watch For" by Maclean's magazine. Irshad is currently the host and senior producer of QueerTelevision on Citytv, the world's first converged TV and internet program catering to gay, lesbian and open-minded straight people. The holder of an Honours degree in Canadian intellectual history and the first humanities student at the University of British Columbia to win the Governor-General's award, Irshad has worked as a writer, researcher and editor for Canadian author Peter C. Newman, NDP leader Audrey McLaughlin, and the Ottawa Citizen. In 1997 she published her own critical analysis of citizenship, identity and democracy in Canada, *Risking Utopia: On the Edge of a New Democracy*. Irshad Manji delivered the 1997 Harold Innis Memorial Lecture at the University of Toronto, has addressed the Couchiching Conference on Public Affairs and the International Association of Women in Development and has spoken on "The Advantage of Living as a Verb" at new media conferences throughout the continent. Irshad Manji and her family came to Canada as refugees from Idi Amin's Uganda in 1972.

- 6.00 - 7.30** **Dinner - University Club (advance ticket required)**
- 8.00** **Inti-Illimani in concert - Sean O'Sullivan Theatre**
(advance tickets required at Centre for the Arts box office)

Inti-Illimani is a wind, string and percussion ensemble rooted in the indigenous cultures of Chile, Peru, Bolivia, Ecuador and Argentina. The group has toured globally, recorded over 30 albums, and was the most-nominated artist at the 1999 Entertainment Journalist Association Awards ceremony, Santiago.

THURSDAY, NOVEMBER 2

Senate Chamber

- 9.30 - 10.30** **Theatrical Channel Surfing: Reflections on the Nature of Improvisation and Competition in the Drama Classroom**
David Young, Education, Simon Fraser University
- Re-fusing Reform: Staging a Revolution at the Canadian Alliance Leadership Convention**
Scott Duchesne, Drama, University of Toronto
Chair: Glenys McQueen-Fuentes, Fine Arts
- 10.30 - 11.30** **Too Dazed for Canada: The Canadian University Culture Meets the Web**
Zopito Marini, John Novak and Tony Di Petta, Child and Youth Studies, Faculty of Education, Brock University
Chair: Barry Joe, Centre for Teaching, Learning and Educational Technologies
- 11.30 - 1.30** **Lunch Break**
- 1.30 - 2.30** **In the Witches' Brew: Or the Anglo-Saxon Halloweenish Stew**
Adrien Lherm, English and North American Studies, University of Strasbourg
- Six-Guns and Stiletos: (Con)fusing the Closet in the Canadian West**
Klay Dyer and Shannon Smith, English Language and Literature, Brock University
Chair: Marilyn Rose, English Language and Literature
- 2.30 - 3.30** **To Be What You Are: The Problems of Shaping Contemporary Eastern European Drama in Canada**
Yana Meerzon, Drama, University of Toronto
- Cracks in the Wall: Problems of Cultural Representation in Rude and Such A Long Journey**
Nat Leach, English, University of Western Ontario
Chair: Rob Nunn
- 3.30 - 4.30** **'Making A Noise In This World': Music, Identity and Politics In Aboriginal Rock**
Nick Baxter-Moore, Political Science, Brock University
Chair: Jeannette Sloniowski ★

★ Denotes Communications, Popular Culture and Film Department, Brock University

Shelley Ann Babic

Moonlodge: A Look at Authenticity and Hybrid Culture in Native Canadian Drama

Given the varying disparities between playwrights and their readers/audiences, how fruitful is the study of Native Canadian texts as communicative devices? Native playwrights not only have to deal with the theoretical disparity between the author and the text, as viewed from the Derridian perspective, but also the political, economic, and social tensions between themselves and their audiences. It is evident that plays such as Margo Kane's *Moonlodge* are aware of the difficulties that exist between Native playwrights and their audiences. This paper will discuss the ways that Kane uncovers textual manipulations of Native Canadian identities through the characters in *Moonlodge*, while simultaneously questioning issues of authority within Native Canadian play texts themselves.

Canadians have often been exposed to grossly fragmented concepts of Native identity. Consequently, audience members of *Moonlodge* may expect, as Kane tacitly reveals, an account of an "authentic" Native experience, secretly aligned with the hope of grasping a piece of Native culture to keep as a didactic souvenir. Kane shatters this expectation of maintaining authority over the discourse; instead, she offers audiences a cultural space where authenticity is no longer an issue, as both Native and non-Native forces demand equal attention throughout the play. This paper will show how *Moonlodge* rejects the concept of its potential authority over cultural discourse. Through its discussion of stereotypes, the play invites all audience members to examine the present and future attitudes towards Native Canadian self-identity, adding the element of cultural fusion between Native and non-Native societies. By focusing on this model of hybridity, and its impact on Native identity formation, Kane leads the audience on a cyclical theatrical journey, encouraging a less linear and more hopeful view of Native play texts as meaningful cultural and communicative resources.

Nick Baxter-Moore

'Making A Noise In This World': Music, Identity and Politics in Aboriginal Rock

To what extent has the publicization, mobilization and affirmation of the issues, concerns and identities of Aboriginal peoples at the political level in Canada over the last two decades been reflected in or expressed through the medium of popular music? The main title of this paper is borrowed from the burden line of the song, "Making A Noise," from the ground breaking 1998 album, *Contact From The Underworld* of Redboy, by Robbie Robertson. The song and the album exemplify, both musically and lyrically, a new genre of popular music here labeled "Aboriginal Rock," a genre which is characterized musically by the fusion or syncretism of elements of indigenous musical and cultural traditions with conventions of contemporary rock and popular music, and lyrically by the expression or articulation of the social concerns, political claims and burgeoning cultural identities of Canada's Indian, Metis and Inuit cultures. *continued...*

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The paper is organized into four main sections: 1) examination of some of Robertson's recent work as a paradigmatic example of the genre of Aboriginal Rock; 2) delineation of the characteristics of the genre and introduction of a number of other Canadian artists whose work falls within its boundaries; 3) an attempt to account for the emergence of Aboriginal Rock within the context of changes in both popular music and wider Canadian society; and 4) a preliminary discussion of Aboriginal Rock as a "negotiated space" in musical, cultural and political terms.

Mike Boland

[Cold] Fusion Culture: Cross-eyed and Painless

I am not of the opinion that "fusion" is what we are witness to in cultural developments or phenomena today. "Cold fusion" culture hints at a scientific phenomenon that has occupied hard scientists for some time. I am thinking about scientists who bravely marched-out an experiment they claimed demonstrated "cold-fusion" (the process whereby atoms of separate and distinct elements come together to form a new element which gives off extreme amounts of energy in the form of heat). Not long thereafter — due to a substantial lack of supporting evidence — the scientists and their experiments suffered a fate worse than death, obscurity.

When one looks at culture today, what is more evident than "fusion culture" is the appropriation (fission, by another name) of separate and distinct elements into new styles and modes. Especially interesting to me is the lack of "cultural heat" that such a process would entail. The last time we witnessed anything like this was in the 1960s — and most people would not dispute the cultural implications of that period. At best, "fission" describes more accurately the state of culture today. Ideally, though, one might more reasonably claim that we inhabit a particle accelerator culture. Culture, and cultural developments and phenomena seem to resemble the random collisions that play themselves out in the particle accelerator: protons, electrons and neutrons merely aligning themselves in more convenient configurations — coming and going, but never merging. Themes to be addressed in this paper include the still relevant McLuhan paradigm of "hot" culture versus "cool" culture, L/liberal hegemony, political stasis and thus cultural stagnation.

Marian Bredin

Diaspora Meets Indigenous: Refusing the Colonial Record in Ali Kazimi's Shooting Indians

Made over a ten year period, Ali Kazimi's documentary film *Shooting Indians: A Journey* with Jeffrey Thomas explores the life and work of Mohawk photographer Jeffrey Thomas. Kazimi comes to his subject as a young immigrant filmmaker and travels with Thomas back to the photographer's home community of Six Nations, on the Grand River in Ontario — naively inquiring about the lack of totem poles. After this initial shooting, real life intervenes and the film is temporarily abandoned as both filmmaker and photographer move on to other projects. They meet again by chance after both have established themselves in their respective fields and together explore Thomas' fascination with the ethnographic images of Indians produced by Edward Curtis around the turn of the century.

Using postcolonial concepts of "hybridity" as the transaction between past and present, "Third Space" as the intersubjective location of culture, and the "ambivalence" of the racial stereotype, this paper considers how the film allows Kazimi and Thomas to at once refuse and reconstruct Curtis' conception of the "Vanishing Indian." Thomas' own colourful photographs of contemporary powwow performers are juxtaposed with Curtis' sepia images throughout the film, and Thomas and Kazimi also meet the last surviving participant in a film Curtis made on the B.C. coast. The transaction between past and present works to reinscribe the colonial record, as Curtis' ethnographic fabrications are re-situated within indigenous cultural contexts. The filmmaker and his Aboriginal subjects collaborate in the creation of what Bill Nichols has called an "ethnotopia," as the film works to construct an embodied account of postcolonial encounters.

Scott Duchesne

Re-Fusing Reform: Staging a Revolution at the Canadian Alliance Leadership Convention

From its beginnings, the general public perception of the Reform Party as inhabiting the fringes of the right wing and politically hog-tied to the west prevented its making any significant gains into Ontario. Leader Preston Manning has historically adopted what might be called the same "performative" strategy as Ontario Progressive Conservative Party leader Mike Harris: to make himself, specifically his face, the dominant image of the Reform Party. The 1997 "Fresh Start" campaign for that year's election witnessed Manning clad in a black turtleneck sweater, a new haircut and without his trademark glasses. The failure of these and other changes to lead the party to victory, however, raised concerns among its membership regarding Manning's leadership abilities; that is, his inability to produce sufficient confidence in Canadian voters. Such concerns were closely tied with his on-screen performances. *continued...*

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In a radical bid to create confidence in the citizenry of Ontario and win the next federal election, the Reform Party became the Canadian Alliance in 1999. This paper will focus on how the Reform Party has fused itself, in terms of imagery and performance, with the Ontario Progressive Conservative Party, in particular with their "Common Sense Revolution." This revolutionary re-fusion was enacted at the party's leadership convention in June 2000, specifically in the speech-performances of Stockwell Day, Preston Manning and Tom Long. I will argue that in these speech-performances we witness the conscious merging of Reform ideology and imagery with that of the Harris Tories. In addition, the "New Right" fusion of centrist language and imagery with traditionally right-wing concerns aimed to diffuse the stigma of their previous incarnation and instill confidence in not only the party faithful, but in what is generally termed "small c Conservatives" and centrist voters in Ontario.

Klay Dyer and Shannon Smith

Six-Guns and Stilettos: (Con)Fusing the Closet in the Canadian West

Robert Kroetsch has argued, the Canadian west is a site of an invigorating cultural (con)fusion. It is a culture shaped by borrowing, by a palimpsestic overwriting of experience, convention, and assumptions about what it is to be west and to be western. For many artists determined to explore the stories of Canada's west, one of the most resilient overwritings informing this densely coded site are the various assumptions (gendered, generic, linguistic) concealed in the pages of the popular American Western. Shaped by and reinforcing the imagining of the American west popularized in the essays of Turner and Roosevelt, the Western has long portrayed western culture "as a fair, blank page on which to write a new chapter in the story of man's struggle for a higher type of society." The gendered possessive at the heart of this statement is telling, for the American Western marginalizes women, erasing them from the hyper-masculinized terrain of the frontiers or positioning them according to a number of clichéd binaries.

To writers north of the border this hyper-masculinized frontier is (con)fused. This presentation will build upon Richard Ekins' idea of "gender fuck," an important re-defining of drag culture that allows for a bi-directional con-fusing of fashion semiotics. Our paper will show how drag has been deployed by Canadian writers and popular artists re-visioning the west as a place where codings of gender and genre are challenged. Their irony allows them to fuse the potency of the Western as a genre (both filmic and literary) with imaginings of the Canadian west as a place existing beyond its repressive gender codes. Their works invert the traditional western emphasis on stabilized gender identity in order to imagine a geo-cultural space where (con)fusing gender roles is recognized as not only possible but as essential for the survival of both individual and community.

Scott Henderson

Canadian Youth, Global Consumers

This paper will focus on the CBC series *Street Cents*, a show made for a youth audience. *Street Cents* makes extensive use of what might be best defined as "youth style" in an attempt to both appeal to and construct a sense of Canadian youth. While ostensibly sticking to some aspect of the CBC mandate to represent Canada to Canadians by ensuring that it covers different regions, *Street Cents* in effect homogenizes Canadian youth, turning them into global consumers. Similarities from region to region are highlighted and represented through the show's use of youth styles, such as music video parodies and references to youth films and television. These styles overlap with a wider global "youth style," erasing notions of "Canadian-ness" and replacing them with broader links to a market-oriented youth culture. Through shows such as *Street Cents* Canadian youth become represented and constructed as players in a global market place, fused together by their adherence to familiar and shared codes of youth representation — thus reinforcing their roles as consumers. While *Street Cents* does offer a critical take on consumer culture, it ultimately constructs a notion of Canadian youth as consumers within a global marketplace. These may be aware consumers, but they are still consumers.

Gerald Kernerman

The Quest for Social Cohesion and the Governance of Identity and Diversity in Canada

In contemporary social and political theory, scholars increasingly emphasize the necessarily overlapping and hybrid — as opposed to static and congealed — character of our identities. They are right to do so. Yet this hybridity is in tension with the cultural logic of the Canadian multicultural mosaic. On the one hand, multiculturalism involves a degree of cultural freedom so that Canadians are encouraged to retain and express their particular cultural backgrounds rather than being forced to conform to a standardised national identity; thus, diversity is recognised and even celebrated. On the other hand, even while it is celebrated, diversity also provokes a fear of fragmentation, a fear that Canada will dissolve. This fear consumes Canadian political discourse and, consequently, there is an ongoing preoccupation with developing mechanisms that will bind Canada's diverse elements together so as to ensure unity. Still, while Canadians must manage diversity in order to guard against fragmentation, this must be achieved not by suppressing the various units of diversity but by providing sustenance to them, resulting in over-coded identity categories.

In this paper, I analyse some of the governmental strategies that follow from this paradoxical logic. Drawing from Michel Foucault's work on governmentality, I examine some of the techniques used to govern diversity in Canada by conditioning and directing the manner in which cultural freedom is expressed. I argue that multiculturalism is a panoptic process in that Canadians must be taught to engage in a form of mutual identity surveillance and display. The multicultural panopticon is directed towards producing such stable, recognisable, and clear-cut identities and it monitors these identities for signs of deviance that may threaten the cohesion of the whole.

Jim Leach

Fear of Fusion: Hybrid Identities in Recent Canadian Films

Fusion" and "hybridity" are related, but subtly different, metaphors for discussing changes in contemporary culture that are usually associated with the growth of diasporic sub-cultures and their interaction with the cultural traditions of the societies in which they have developed. Some of the most interesting recent Canadian films have been made by filmmakers from diasporic groups, dealing with the problems and possibilities of the new shared cultural spaces. In this paper, I want to explore the implications of this new interest in the context of the long-standing debate over whether Canada has one or two national cinemas. I will also examine the economic and technological factors, in the culture and at large and in the film industry, that have influenced and intensified the processes of cultural change and the ways in which these are represented by filmmakers. My main focus will be on two films, *Lulu* (Srinivas Krishna, 1995) and *Emporte-moi* (La Pool, 1997), as examples of contemporary English-Canadian and Quebecois cinema that engage with and illustrate the complex interweaving of cultural traditions that is shifting the terms in which national identity is imagined and defined.

Nat Leach

"Cracks in the Wall": Problems of Cultural Representation in *Rude* and *Such a Long Journey*

Clement Virgo's *Rude* and Sturla Gunnarson's *Such a Long Journey* are two Canadian films which take up the problem of cultural identity. While the Canadian multicultural ideal is often represented as a mosaic in which the differences of its constituent parts fuse to create a unified whole, these films draw attention to the tensions inherent in this vision. Both films challenge and problematise dominant cultural values, but also construct representations which may gloss over these problematic differences.

This paper will examine the cultural alternatives provided by these films through this double movement of challenging and reproducing the dominant vision of universalism. *Rude* enacts this problematic movement by striving to link together its different stories through the voice of a pirate radio DJ and a structure that employs the Christian motif of resurrection. The representational tension in *Such a Long Journey* is located on a different plane, but shares similarities with *Rude*. While *Rude* is explicitly set in Toronto, *Such a Long Journey* is set in India and makes no reference to Canada. This challenges any attempt to see it in a national context, but this context is present in the film's concern with cultural conflict and the desire for universal values.

Both films are engaged in establishing the "hybrid" (in Homi Bhabha's sense) nature of cultural identity, and both emphasize the value of acts of representation in contesting the homogenizing tendency of dominant culture. Both films are concerned with questioning such representation in socio-economic terms and thus emphasize the problematic relation between hybridity and the universalist structure. In this relation the act of representation is called into question and the ideal of seamless unification of cultural differences is shown to be illusory.

Adrien Lherm

In the Witches' Brew: Or The Anglo-Saxon Halloweenish Stew

Halloween appeared in Canada as the holiday we know today in the late 19th century. The emerging North American nation was finding its own identity. As in the U.S. it was also facing waves of new immigrants coming from Central and Eastern Europe. At the time the Canadian elites feared their country would no longer be of British stock. They also feared Victorian urban middle-class values would be overwhelmed by the new rural folklore of these underprivileged people. To make sure their own social and cultural environment would remain the same they tried to reinforce the imaginary ties with Britain and develop Anglo-Saxon cultural artifacts such as Halloween. Middle-class magazines portrayed Halloween as an old-fashioned English tradition made of ancient customs picked up and carefully selected in British antiquarians' collections of rites in order to spread their own values, norms and Anglo-Saxon references. They insisted on its supposedly popular aspect in Britain, the country in which it had disappeared from all calendars by then. The Merry Old England it referred to was definitely not British but middle-class, Canadian-oriented. Halloween thus is part of this intent to fuse (melt) British heritage and a Canadian present. The alchemists of the celebration tried to infuse Anglo-Saxon images and identities among new Canadians, but these images were 'confused', or erroneous and revisited.

Zopito Marini, John Novak, Tony Di Petta

"Too Dazed for Canada: The Canadian University Culture Meets the Web?"

This session looks at how computers and Web CT have stunned and fused with the traditional Canadian University culture. Special attention is placed on the fusion of a Canadian/American theory of educational practice as a means for using an inviting approach with Web CT for deeper pedagogical communication within a university course.

Over the last few years we have devoted considerable time and effort into finding innovative ways of combining traditional instructional methods with emerging technologies such as the use of Web-based course management tools like Web CT. In this presentation we will report on our continuous effort to focus more on the social and human aspects of technology and less so on technology itself. In other words, we are interested in finding out how people make sense of their technological experiences by examining their cognitive and emotional reactions.

Yana Meerzon

To Be What You Are:

The Problems of Staging Contemporary Eastern European Drama in Canada

This paper is a dramaturge's analysis of staging two plays by contemporary East European playwrights: *Princess T.* by Daniela Ficherova (1987), first produced in Canada in translation in 1999, at the University of Toronto; and *Happiness Channel* by Silvija Jestrovic (1999) written in English, and opening in July, 2000 at the Fringe Festival in Toronto. I will discuss the process of adaptation of those plays for the Canadian stage and audience, and examine the leitmotif of both productions: the search for self-identity.

Ficherova's *Princess T.*, an adaptation of Carlo Gozzi's fairy-tale *Princess Turandot*, was written for a Czech audience as a comment on the Communist regime. In the text, the emphasis is on the persistence of totalitarianism, which was timely in 1987 for Czechoslovakia. In the Canadian production, the problem was approached from a private perspective rather than a public one. The problem was centred around the heroine and her search for identity through love and trust, which mirrors Canadian cultural values more than the political engagement of the play.

Thus both plays speak differently about narrow national problems or immigration, taken in the context of another culture, specifically Canadian culture, to open an intimate level of accepting oneself in the present, rather than in the past or the future.

Laura M. Robinson,

'A modern evil': Miscegenation in Ann-Marie MacDonald's *Fall on Your Knees*

Ann-Marie MacDonald's novel *Fall on Your Knees* (1996) depicts an anxiety over racial and familial identity in the Pipers' constructed and reconstructed family tree. The novel inextricably fuses racial and sexual identity: the perceived evil is not incest or attempted murder or abuse or even homosexuality, but miscegenation, which threatens the fabric of the nation (235). The central moment in this epic-style novel is the letter James Piper receives informing him that his daughter Kathleen is guilty of miscegenation in New York City. This letter spawns the events that become family secrets and form the impetus for the story to be told. Kathleen is in a lesbian relationship with a woman of colour; by definition, miscegenation requires the procreative ability of heterosexuality. *continued...*

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With reference to the history of miscegenation laws and to Judith Butler's gender theory, this paper will explore the novel's focus on miscegenation and its fusion of sexual and racial identity. By pairing a supposedly non-procreative relationship with fear of inter-breeding, MacDonald emphasizes her multiple projects: she draws attention to our assumptions of heterosexuality and of racial purity; she problematises the notion that sexuality has a necessary connection to procreation; she suggests that heterosexism and racism police and support each other; and, importantly, the miscegenation blurs black and white, gay and straight, fusing together supposedly binary oppositions. Constructing the family tree identifies the oppressions and abuses that have occurred and breaks the silence and cycle of abuse. It also shows the impossibility of locating a coherent and stable identity; because the mixed-race heir of the Piper legacy is aligned with the reader, the novel gestures to an identity outside itself, a gesture that undermines sexual and racial oppression by acknowledging that there are always identities unarticulated.

David L. Young

Theatrical Channel Surfing: Reflections on the Nature of Improvisation and Competition in the Drama Classroom

This paper focuses on the connection between Theatre Sports and competitive improvisation as a curricular objective. Improvisation is to drama education what the television remote control is to television. In many ways, improvisation for young people becomes a strange amalgamation of their real life and the lives they experience from the popular media. Competition in improvisation has become a huge part of the drama curriculum in Canada and the U.S., and has gone well beyond simple exploration or rehearsal games. My concern is that we have blindly accepted competitive forms as part of our classroom culture and curriculum without fully questioning these forms. In "real" exploration and free play, a "fusion" occurs in that improvisation mirrors the world and experiential realities of the child. The child gets an opportunity to explore ideas and issues that might have been inaccessible or foreign to them, save and except for the popular media which usually reproduce their popular cultural identity as seen, played, or heard through the medium of the day.

SHELLEY ANN BABIC is a new M.A. student at the University of Guelph with a keen interest in Canadian expressions of multiculturalism. Her M.A. studies are a starting point in understanding various theoretical and cultural manifestations of multiculturalism in Canadian literature, film and theatre.

NICK BAXTER-MOORE is an Associate Professor in the Department of Political Science and the Department of Communications, Popular Culture and Film at Brock University. He is a former Director of Brock's Canadian Studies Program and past Chair of the Political Science Department. His current research interests lie in the areas of politics and popular music, the evolution of Canadian popular music, Canadian media and cultural policy, and the politics of class, ethnic and national identity. Recent publications in these areas include "Popular Music, Myth-Making and Identity: The songs of Stan Rogers," *British Journal of Canadian Studies*, 1995, and "Reelin' and Rockin': Genre-Bending and Boundary-Crossing in Canada's East Coast Sound" in J. Nicks and J. Sloniowski, eds., *Slippery Pastimes: Reading the Popular in Canadian Culture*, forthcoming from Wilfrid Laurier University Press. He is currently writing a book on the politics of popular music and planning further research on "Aboriginal Rock."

MIKE BOLAND is an M.A. candidate in the Department of Political Science, Brock University. He takes a cynic's view of cultural "developments," but sees that "culture" as a concept persists, despite the best efforts of thinkers and critics since Socrates. It is this persistence that intrigues him. He is keen to uncover the counter/cultural elements of the virtual spaces that are the WWW. He is interested in the heritage behind counter-culture (separate and distinct from sub-culture), and what it means to the broader culture. His interests also rest in attempting to determine where the split between popular culture and counter-culture occurs, and what this means for the communities that congregate around the norms of each. His paper, "The Janus Face: Problems of Resolving Conflict Regarding Teaching & Learning Across Pedagogical Divides," was accepted for presentation and publication at Brock's Society for Teaching & Learning in Higher Education Conference, June, 2000.

MARIAN BREDIN is an Assistant Professor in the Department of Communications, Popular Culture and Film at Brock University. Her main research interests are in the areas of Aboriginal media, communications policy, popular culture and cultural politics in Canada. Her work in these areas has been published in the *Canadian Journal of Communication* and elsewhere. Current research projects involve studies of the impact of federal information policies on First Nations communities and the analysis of the construction of "the Indian" in Canadian postwar popular culture.

TONY DI PETTA is currently a lecturer in the Faculty of Education, Brock University and a doctoral candidate at the University of Toronto. Tony has been involved with information technology systems for teaching and learning for over a decade. He has taught distance delivery course design in New Brunswick and Newfoundland as well as Ontario. He has worked as the Coordinator of Training for a large teacher on-line network and has moderated on-line conferences for a variety of international network groups. He has authored a number of publications on information technology's impact on teaching and learning in higher education and is the co-author of a case study text on the uses of technology in schools. His current research interests include policy issues and concerns related to learning technologies and the application of learning technologies in non-traditional settings.

SCOTT DUCHESNE is currently a doctoral candidate at the Graduate Centre for the study of Drama at the University of Toronto, where he is working on a history of the Great Canadian Theatre Company. In 1998 the Association for Canadian Theatre Research awarded him the Robert Lawrence Prize for "best presentation by an emerging scholar" at the Congress of the Social Sciences and Humanities. The paper, entitled "Mike is the Message: Performing the Common Sense Revolution," was published in the spring 1999 issue of *Theatre Research in Canada*. His future plans include producing a critical edition of Canadian director and theorist Roy Mitchell's 1929 treatise *Creative Theatre*, and writing a series of articles on science-fiction film, television and fandom to comprise a possible book-length study. He is also a produced playwright. His play *Critical Mass* won the Montreal Mirror's 1994 reader's poll for "best play of the season."

KLAY DYER is an Assistant Professor at Brock University, where he teaches in Canadian Studies and the Department of English Language and Literature. A westerner by birth, and sharp-dressed man by inclination, his closet reveals a marked proclivity toward black wing tips and a discerning eye for blue chiffon.

SCOTT HENDERSON is an instructor of film and popular culture studies in the Department of Communications, Popular Culture and Film at Brock University. He has previously taught film studies at McMaster University and Concordia University and is presently completing his Ph.D. dissertation, on issues of youth and cultural representation, at the University of East Anglia.

GERALD KERNERMAN recently began a two-year SSHRC Post-Doctoral Fellowship at the University of Toronto where he is a George C. Metcalf Post-Doctoral Fellow at Victoria College and the Department of Political Science, University of Toronto. He studied at the University of Toronto (B.A. 1992), the University of British Columbia (M.A. 1994), and York University (Ph.D. 2000). In 1998/1999, he was a Canada-U.S. Fulbright Fellow at the Walt Whitman Center for the Culture and Politics of Democracy at Rutgers University. A specialist in contemporary social and political theory and Canadian politics, he is now completing a book manuscript, derived from his doctoral dissertation, that examines the relationship between equality and difference in struggles over Canadian multiculturalism.

JIM LEACH is a Professor in the Department of Communications, Popular Culture and Film. His research and teaching interests include Canadian cinema, British cinema, popular cinema, and film and cultural theory. He has recently published the first book-length study of the films of Claude Jutra, and adapted a Canadian edition of an introductory film studies textbook. Current projects include a book on British cinema for Cambridge University Press and a co-edited book on classic NFB documentaries for the University of Toronto Press.

NAT LEACH received his B.A. in English from Wilfrid Laurier University and his M.A. at the Centre for the Study of Theory and Criticism, University of Western Ontario. He received a SSHRC scholarship to pursue a Ph.D. in the English Department at Western, where he is a Teaching Assistant in film studies.

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