

TaPRA 2013 Schedule

Wednesday 4th September

Time	Programme
10.00am – 1.00pm	<p>ALL EVENTS, APART FROM THE ARCHES RECEPTION AND THE CONFERENCE DINNER ON THE RENFREW FERRY, WILL BE HELD IN THE ROYAL CONSERVATOIRE OF SCOTLAND BUILDING AT 100 RENFREW STREET</p> <p>Registration Opens Jack Bruce Space (Café Bar)</p>
12.00pm-1.00pm	<p>Lunch available Jack Bruce Space</p>
11.30am-12.30pm	<p>Introductory Postgraduate Meeting Board Room, Level 3</p> <p>An open forum for new, returning postgraduates and early career researchers to connect with their peers, to informally discuss shared interests and to find out a bit more about TaPRA and this year's conference. PG participants may take their lunch with them from the Jack Bruce Space.</p>
1.00pm-1.20pm	<p>Conference Welcome Stevenson Hall</p> <p>Maggie Kinloch and Dee Heddon</p> <p>Maggie Kinloch is Vice Principal of the Royal Conservatoire of Scotland. Dee Heddon is Professor of Contemporary Performance at the University of Glasgow.</p>
1.30pm – 3.30pm	<p><u>Working Groups Session 1</u></p> <p>Applied and Social Theatre Rm 2.48 Kay Hepplewhite, Kat Low & Sue Mayo, Michael Carlin, Liselle Terret</p> <p>Performer Training D1 Jo Ronan, Tina Carter, Mark Edward</p> <p>Directing and Dramaturgy Rm 2.45 Mark O' Thomas, Peter M Boenisch</p> <p>Documenting Performance Movement Rm 3 Lee Campbell, Cara Davies, Joseph Dunne, Sven Goyvaerts, Allan Taylor</p> <p>Performance and New Technologies with Performance and the Body (Joint session) Movement Rm 1 Ximena Alarcon, Beverley Hood, Katie Gough, David Shearing</p> <p>Performance, Identity and Community AGOS R10 Marilena Zaroulia, Steve Farrier, Gareth White</p>

	<p>Popular Performance AGOS R11 Kaya Herstad, Robert Marsden, Brian Desmond</p> <p>Scenography Rm 2.46 Nicholas Arnold, Paul Brownbill, Katie Elliott, Helene Gee Markstein</p> <p>Theatre History and Historiography Movement Rm 2 Jim Davis, Hayley Bradley, Claire Robinson, Naomi Paxton</p> <p>Theatre, Performance and Philosophy Rm 2.23 Nic Fryer, Justine Malone, Rachel Cockburn, Charlotte Bell</p>
3.30pm – 4.00pm	<p>Tea and coffee Jack Bruce Space</p>
4.00pm – 5.30pm	<p>Keynote Panel Stevenson Hall</p> <p><i>Each member of the panel has been asked to reflect on how the practices and insights of contemporary theatre and performance might help to inform, broaden or indeed reconfigure the cultural and political discourses around possible independence in Scotland and accompanying notions of national identity. How might the mental and imaginary landscapes of theatre and performance-making offer productive ways of (re) thinking our views about self-determination, democracy and cultural production in a local, national and global context in the early 21st century.</i></p> <p>Ben Harrison (Co-artistic director of Grid Iron) Goran Golovko (Vice-Dean, Arts Academy, University of Split, Croatia) Christine Hamilton (Freelance Arts Consultant, Glasgow)</p> <p>Chair: Mary Brennan (Dance & Performance Critic for <i>The Glasgow Herald</i>)</p>
6.30pm – 7.45pm	<p>Wine reception hosted by the Arches and the City of Glasgow at the Arches (253 Argyle St, Glasgow G2 8DL – 20 mins walk from the Conservatoire)</p> <p>Welcome from Jackie Wylie, Artistic Director of the Arches Welcome from member of the Lord Provost's Office</p>
7.45pm – 8.25pm	<p>Performance of Kieran Hurley's <i>Rantin</i> <i>A retired American steps off the plane at Prestwick, hoping to discover the land of his fathers. A refugee in Glasgow waits for a bus in the rain. An old drunk man in Peterhead has a mystical vision at the harbour. A supermarket checkout girl in Port Glasgow approaches work with a golf club in her hand...</i></p> <p>Part living room gathering, part play, part gig session, <i>Rantin</i> draws on storytelling, live music and an unapologetically haphazard take on Scottish folk tradition, in an attempt to stitch together fragmented stories to reveal a botched patchwork of a nation. <i>Rantin</i> was created for the National Theatre of Scotland and The Arches as part of the Auteur's Development Programme. It is an experiment with the form of the "ceilidh play," and takes the form of a loose, informal collection of stories. This stripped-back and shortened version for TaPRA contains some of the key extracts of the original production as well as revised material.</p> <p>Tickets (free) are limited for this performance and will be available on a first come first served basis as you enter the Arches reception from 6.30.</p>

Thursday 5 September

Time	Programme
9.00am – 9.30am	Registration Open (Day only registrations) Jack Bruce Space
9.30am – 11.00pm	<p>Working Groups Session 2</p> <p>Applied and Social Theatre Rm 2.48 Jess Allen, Lisa Woynarski & Bronwyn Preece, Dee Heddon</p> <p>Performer Training D1 Ellie Nixon, Lucy Amsden, Louise Suller, Konstantinos Thomaidis</p> <p>Directing and Dramaturgy Rm 2.45 Justyna Drobnik-Rogers, Nora Williams</p> <p>Documenting Performance Movement Rm 3 Hannah Allen, Gary Cassidy, Michael Woolley, Helen Newell</p> <p>Performance and New Technologies Movement Rm 1 Craig Vear, Victoria Grey, Daniel Ploeger</p> <p>Performance and the Body Rehearsal Rm 2 Joanna Bucknell, Teri Howson, Julie Rada & Daniel Fine, Richard Talbot</p> <p>Performance, Identity and Community AGOS R10 Niamh Malone, Gareth Evans, Sam Haddow.</p> <p>Popular Performance AGOS R11 Tony Allen, Kevin McCarron, Peter Cann</p> <p>Scenography Free session</p> <p>Theatre History and Historiography Movement Rm 2 Heike Roms, Kris Darby, Rosalind Haslett, Clare Finbrugh</p> <p>Theatre, Performance and Philosophy Rm 2.23 Gabiella Calchi-Novati, Patrick Duggan, Hugo Sypniewski-D'Argental</p>
11.00am – 11.30pm	Tea and Coffee Jack Bruce Space
11.30am – 1.00pm	<p>Panel Sessions 1</p> <p>Panel A: New Technology with Performance and the Body (Joint Panel) Stevenson Hall Franziska Schroeder, Emma Meehan, Mary Richards</p> <p>Panel B: Popular Performance Movement Rm 1 Oliver Double, Ruth Shade & Richard Parfitt, Tom Maguire</p> <p>Panel C: History and Historiography Movement Rm 2 Visit to Britannia Panopticon</p>

<p>1.00pm – 2.00pm</p>	<p>Lunch</p> <p>TaPRA Executive Meeting (Lunch provided in Principal's Office for TaPRA Exec)</p> <p>Postgraduate Event</p> <p><i>Postgraduates who teach.</i> Kim Solga and Laura Bissell will discuss their thoughts and reflections on the activist classroom and on postgraduate teaching representation, remuneration and training. PG participants may take their lunch with them from the Jack Bruce Space.</p>	<p>Jack Bruce Space</p> <p>Principal's Office</p> <p>Board Room, Level 3</p>
<p>2.00pm – 4.00pm</p>	<p>Working Group Session 3</p> <p>Applied and Social Theatre Maia Mackney, Zoe Zontou, Steve Bottoms</p> <p>Performer Training Louise Ritchie, Rebecca Woodford-Smith, James McLaughlin</p> <p>Directing and Dramaturgy Free Session</p> <p>Documenting Performance Sarah Evans, Chris Lewis-Smith, Jess Rose</p> <p>Performance and New Technologies Rebecca Gamble, Laura Bissell, Sue Hawksley</p> <p>Performance and the Body Andrew Filmer, Royona Mitra, Alison Matthews, Anja Ali-Haapala</p> <p>Performance, Identity and Community Anna Harpin, Christopher Jones, Sheila McCormick</p> <p>Popular Performance Simon Sladen, Siouxsie Cooper, Carmen Szabo</p> <p>Scenography Melissa Poll, Luis Campos, Tanja Beer, Rachel Hann</p> <p>Theatre History and Historiography Pamela King, Kara Reilly, Dan Rebellato</p> <p>Theatre, Performance and Philosophy Eve Katsouraki, Laura Cull, Mischa Twitchen, Joe Kelleher, Kelina Gotman.</p>	<p>Rm 2.48</p> <p>D1</p> <p>Movement Rm 3</p> <p>Movement Rm 1</p> <p>Rehearsal Rm 2</p> <p>AGOS R10</p> <p>AGOS R11</p> <p>Rm 2.46</p> <p>Movement Rm 2</p> <p>Rm 2.23</p>
<p>4.00pm – 4.30pm</p>	<p>Tea and coffee</p>	<p>Jack Bruce Space</p>
<p>4.30pm – 5.30pm</p>	<p>Keynote Address : Aoife Monks</p> <p><i>Crafting the magical: Virtuosity, Expertise and the Work of Performance</i></p> <p>Aoife Monks is winner of the 2012 David Bradby Prize and is Senior Lecturer in Theatre Studies at Birkbeck, University of London</p>	<p>Stevenson Hall</p>

	<p>Presentation of the 2013 David Bradby, Early Career and Research in Theatre Performance Prizes.</p> <p>Chair: Trish Reid (Deputy Head of the School of Performance and Screen Studies, Kingston University)</p>
5.30pm – 6.30pm	Delegate break
7.30pm – 8.15pm	<p>Renfrew Ferry Reception and Conference Dinner Details of how to reach the Renfrew Ferry can be found in your conference pack.</p> <p>Piping welcome: Colin Greeves (Barluath Band)</p> <p>Wine reception sponsored by Oberon Books and launch of <i>The Suspect Culture Book</i> by Graham Eatough and Dan Rebellato.</p>
8.15pm – 10.45pm	Conference Dinner
10.45pm – 1.00am	Ceilidh with Barluath Band

Friday 6 September

Time	Programme
9.00am – 10.00am	Working Group Convenors Meeting Board Room, Level 3
10.00am – 11.30am	<p>Panel Sessions 2</p> <p>Panel A: Social and Applied Theatre with Performance, Identity and Community (Joint Panel) Stevenson Hall Steve Greer, Baz Kershaw, Alison Jeffers</p> <p>Panel B: Documenting Performance Movement Rm 1 Johanna Linsley, Toni Sant, Sarah Whatley</p> <p>Panel C: Performance and Philosophy Movement Rm 2 Cormac Power, James Hamilton, Shaun May</p>
11.30am – 12.00pm	Tea and coffee Jack Bruce Space
12.00pm – 1.00pm	TaPRA AGM Stevenson Hall
1.00pm – 2.00pm	<p>Lunch and Methuen Reception Jack Bruce Space</p> <p>Launch of last volume in Methuen Decades series: <i>Modern British Playwriting: 2000-2009: Voices, Documents, New interpretations</i></p>

2.00pm – 3.30pm	Working Group Session 4	
	Applied and Social Theatre Mia Perry, Helen Nicholson + Business Meeting	Rm 2.48
	Performer Training Tom Cornford + final plenary and Business Meeting	D1
	Directing and Dramaturgy Business Meeting	Rm 2.45
	Documenting Performance Business Meeting	Movement Rm 3
	Performance and New Technologies with Performance and the Body (Joint session) Round table conversation with Lena Simic, Sue Glasgow, Lucy Lauener, Charlie Rickett, Erika Winstone, Ruth Bowman, Alan Duffield, Anna Wilson, Jo Scott.	Movement Rm 1
	Performance, Identity and Community Conversation and Business Meeting	AGOS R10
	Popular Performance Louise Peacock, Pat Welsh, Jon Davison	AGOS R11
	Scenography Business Meeting	Rm 2.46
	Theatre History and Historiography Discussion on Interim Event and Britannia Panopticon visit + Business Meeting	Movement Rm 2
Theatre, Performance and Philosophy Sylvia Dumitriu, Sylwia Dobkowska, Kate Katafiasz, Baruch Gottlieb	Rm 2.23	
3.30pm	End of conference	

Postgraduate helpers from the University of Glasgow and the Royal Conservatoire of Scotland

Ben Fletcher-Watson,
Lucy Amsden
Cara Berger
Tara Beall
Ann-Christine Simke
Eilidh Kane

Leila Riszko
Tom Butler
Beth Whiteside
Katherine Ermolae
Ralph Strehle
Shona Mackay

TaPRA Conference Planning Team in Glasgow

Amy-Beth Jordan RCS
Anna Birch RCS
Laura Bissell RCS
Ben Fletcher-Watson RCS

Anselm Heinrich TS/GU
Harry Wilson TS/GU
Simon Murray TS/GU

TaPRA 2013 Full Programme

Wednesday 4th September

Time	Programme
10.00am – 1.00pm	<p>Registration Opens Jack Bruce Space</p>
12.00pm- 1.00pm	<p>Lunch available Jack Bruce Space</p>
11.30am- 12.30pm	<p>Introductory Postgraduate Meeting Board Room, level 3</p> <p>An open forum for new, returning postgraduates and early career researchers to connect with their peers, to informally discuss shared interests and to find out a bit more about TaPRA and this year's conference. PG participants may take their lunch with them from the Jack Bruce Space.</p>
1.00pm- 1.20pm	<p>Conference Welcome Stevenson Hall</p> <p>Maggie Kinloch and Dee Heddon</p> <p>Maggie Kinloch is Vice Principal of the Royal Conservatoire of Scotland. Dee Heddon is Professor of Contemporary Performance at the University of Glasgow.</p>
1.30pm – 3.30pm	<p>Working Groups Session 1 (Unless otherwise indicated all Working Group presentations throughout the conference are 15-20 minute papers)</p> <p>Applied and Social Theatre Rm 2.48</p> <p>Kay Hepplewhite: <i>Interconnectedness and reflective dialogues with applied theatre practitioners</i></p> <p>Kat Low & Sue Mayo: <i>Risk-taking and responsibility, anxiety and pressurised spaces: where to facilitate time and space for reflection in MA teaching?</i></p> <p>Michael Carlin: <i>Taking time for reflection in the workplace: exploring the views of academic staff through image theatre</i></p> <p>Liselle Terret: <i>Move over, there's room enough: opening up HE provision to learning disabled adults</i></p> <p>Chair: Sylvan Baker</p> <p>Performer Training D1</p> <p>Jo Ronan: <i>Politics of transmission – dialogue between the unsighted student and the sighted tutor (workshop)</i></p> <p>Tina Carter: <i>Dis'abling' aerial transmission in the twenty-first century</i></p> <p>Mark Edward: <i>Not With My Body Ya Don't! Ageing Performers and the Habitus Turn</i></p> <p>Directing and Dramaturgy Rm 2.45</p>

Mark O' Thomas: *Courting the World – playwriting and globalisation at the Royal Court Theatre*

Peter M Boenisch: *Theorising the Theatre Institution: Discourses and Questions (paper/workshop discussion)*

Documenting Performance

Movement Rm 3

Lee Campbell: *Contract, Collaboration, Countdown and Confrontation. What may it mean to go out of one's way to make an antagonistic document?*

Cara Davies: *Reading Franco B: Moments in Love*

Joseph Dunne: *The Future of the Ruin*

Sven Goyvaerts: *Documentary Performance*

Allan Taylor: *Documenting the Intervention: Private Performances in Public Spaces*

Performance and New Technologies with Performance and the Body (Joint session)

Movement Rm 1

Ximena Alarcón: *Telematic embodiments: listening to the 'in-between' within migratory contexts*

Beverley Hood: *Mapping Participation*

Katie Gough: *Digital Remediation of Medieval 'Flatness'*

David Shearing: *Audience Immersion and the Experience of Scenography: Scenographic Landscapes*

Performance, Identity and Community

AGOS R10

Temporality, past-present-future and the lessons of history

Marilena Zaroulia: *Time is out of joint*

Steve Farrier: *Queer futures, hybrid presents*

Gareth White: *The Plasticity of Identity*

Popular Performance

AGOS R11

Kaya Herstad: *Playing it Down – The unpopular education of popular musicians and vocational degree courses.*

Robert Marsden: *Pantomime and popular performance in the academy*

Brian Desmond: *The Art of Telling Lies: Developing a new course in Storytelling &*

	<p><i>Performance at Liverpool Hope University</i></p> <p>Chair: Adam Ainsworth</p> <p>Scenography Rm 2.46</p> <p>Nicholas Arnold: <i>"...And Don't Bump Into The Furniture" – The (Sometimes) Uneasy Relationship between Performers and Scenography</i></p> <p>Paul Brownbill: <i>Coming Out: Scenography outside of the theatre context</i></p> <p>Katie Elliott: <i>Drawing a Blank: Retracing costumed bodies as enigmas of meaning in the Tanztheater Wuppertal</i></p> <p>Helene Gee Markstein: <i>Trash & treasure</i></p> <p>Theatre History and Historiography Movement Rm 2</p> <p>Jim Davis: <i>The Curse of the Disciplines</i> (10 minute provocation)</p> <p>Hayley Bradley: <i>Theatrical Networks: The Interdisciplinary Means to Map</i></p> <p>Claire Robinson: <i>Genealogy and finding the F in Mr T F Doyle</i></p> <p>Naomi Paxton: <i>'Putting on a Show' – the Actresses' Franchise League and the Women's Exhibition of 1909</i></p> <p>Chair: Jacky Bratton</p> <p>Theatre, Performance and Philosophy Rm 2.23</p> <p>Nic Fryer: <i>Devised Theatre as Praxis</i></p> <p>Justine Malone: <i>Intelligent Nature: invisible forces and the contracted spectator</i></p> <p>Rachel Cockburn: <i>The Aesthetics of Auto()graphy – An (Anti) Aesthetics for an Anti-Representational Practice</i></p> <p>Charlotte Bell: <i>The Hidden Aesthetics of Site-Specific Practices: Ground-rent</i></p>
<p>3.30pm – 4.00pm</p>	<p>Tea and coffee Jack Bruce Space</p>

Thursday 5 September

Time	Programme
9.00am – 9.30am	<p>Registration Open Jack Bruce Space (Day only registrations)</p>
9.30am – 11.00am	<p>Working Groups Session 2</p> <p>Applied and Social Theatre Rm 2.48</p> <p>Jess Allen: <i>All in a Day's Walk. From slowing down to walking fast</i></p> <p>Lisa Woynarski & Bronwyn Preece: <i>Trans-Plantable: growing speed from seed through transnational performance</i></p> <p>Dee Heddon: <i>Stories from the Walking Library</i></p> <p>Chair: Alison Jeffers</p> <p>Performer Training D1</p> <p>Ellie Nixon: <i>Processes of Transmission: A Laboratory of the Self</i></p> <p>Lucy Amsden: <i>Finding one's own clown</i></p> <p>Louise Suller: <i>Crises in confidence during the construction and implementation of choreographic training for performers: Addressing limitations found in a newly qualified lecturer's transmission</i></p> <p>Konstantinos Thomaidis: <i>Between preservation and renewal: the use of recording devices in modern pansori training</i></p> <p>Directing and Dramaturgy Rm 2.45</p> <p>Justyna Drobnik-Rogers: <i>From Warsaw to Europe and Back: The Theatre of Krzysztof Warlikowski</i></p> <p>Nora Williams: <i>Utilising Tradition: "The Changeling" at the Young Vic and the institution of Shakespeare</i></p> <p>Documenting Performance Movement Rm 3</p> <p>Hannah Allen: <i>Lying within the Archive: Dishonesty and the Document</i></p> <p>Gary Cassidy: <i>Filming Narrative: The Wonderful World of Documenting Anthony Neilson's Process</i></p> <p>Michael Woolley: <i>Documenting Performance: A Photographer-Art Historian Perspective</i></p> <p>Helen Newell: <i>Watching by lightning: an exhibited provocation</i></p>

	<p>Performance and New Technologies Movement Rm 1</p> <p><i>Somatic Experiencing and Digital Practices</i></p> <p>Craig Vear: <i>Hyper-embodiment and the technophenomenal immersion in digital reality</i></p> <p>Victoria Gray: <i>Sound affects: The sonification of energy exchange between performer and spectator</i></p> <p>Daniël Ploeger: <i>Interactive Hard-On for Sale: Challenging the 'authentic' in digital porn performance</i></p> <p>Performance and the Body Rehearsal Rm 2</p> <p><i>A Step to Intimacy: Sensation, the sensory and the sensual: 15 minute presentations</i></p> <p>Joanna Bucknall: <i>You, Hope, Her & Me: A liminal invitation to tea</i></p> <p>Teri Howson: <i>Sensory, Sensual and Questionable Interactions: Distinguishing theatrical and aesthetic forms in immersive theatre</i></p> <p>Julie Rada/Daniel Fine: <i>'SparrowSong': Constructing narrative through immersive performance environments</i></p> <p>Richard Talbot: <i>She Wants You To Kiss Her - Negotiating risk in the immersive performance contract (Performative Lecture)</i></p> <p>Performance, Identity and Community AGOS R10</p> <p><i>End-narratives of institutions; ruinous forms</i></p> <p>Niamh Malone: <i>Location, Dislocation and Ruin</i></p> <p>Gareth Evans: <i>'Not for the likes of us': Theatr Genedlaethol Cymru and the Exhausted Model of a National Theatre</i></p> <p>Sam Haddow: <i>When History has nothing left to eat, it will eat itself: the exhaustion of end-narratives in Mullarkey's 'Cannibals'</i></p> <p>Popular Performance AGOS R11</p> <p>Tony Allen: <i>Spoken word disciplines on the fringes of live performance</i></p> <p>Kevin McCarron: <i>Sitting Down Before Standing Up: joke writing as creative writing</i></p> <p>Peter Cann: <i>Arseholes, bastards and assorted dicks</i></p> <p>Chair: Oliver Double</p>
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	<p>Scenography</p> <p>Free session</p> <p>Theatre History and Historiography Movement Rm 2</p> <p>Heike Roms: <i>Toward a historio-scenological approach to performance scholarship: a proposal</i> (10 minute provocation)</p> <p>Kris Darby: <i>Stepping Backwards: Walking the Gap Between Theatre and Site</i></p> <p>Rosalind Haslett: <i>Forty Years of Live Theatre: the Democratic Arts and the North East of England</i></p> <p>Clare Finbrugh: <i>Interdisciplinarity as a Revolutionary Aesthetic in French Theatre: the Case of François Tanguy and the Théâtre du Radeau</i></p> <p>Chair: Gilli Bush-Bailey</p> <p>Theatre, Performance and Philosophy Rm 2.23</p> <p>Gabriella Calchi-Novati: <i>When the Mask Becomes the Voice, Anonymous "as" Poetry</i></p> <p>Patrick Duggan: <i>Disgust, dis/ease and death as survival</i></p> <p>Hugo Sypniewski-D'Argantel: <i>On Ontological Misfusion of Santiago Sierra's Abject. An Attempt at Critical Analysis</i></p>
<p>11.00am-11.30am</p>	<p>Tea and coffee Jack Bruce Space</p>
<p>11.30am – 1.00pm</p>	<p><u>Panel Sessions 1</u></p> <p>Panel A: New Technology with Performance and the Body (Joint Panel) Stevenson Hall</p> <p><i>Modes of Embodied Participation</i> (20 minute presentations)</p> <p>Franziska Schroeder: <i>Haptic Aurality – performative listening</i></p> <p>Emma Meehan: <i>Immersive Environments: Space and somatic engagement</i></p> <p>Mary Richards: <i>Productivity as a discourse: Tino Sehgal's 'These Associations' (2012)</i></p> <p>Panel B: Popular Performance Movement Rm 1</p> <p>Oliver Double: <i>'I do hope it doesn't mean that they will think they know more than I do because they have a degree in it and I don't.'</i> [Ed Byrne] <i>The case for teaching stand-up comedy in universities</i></p>

	<p>Ruth Shade & Richard Parfitt: <i>Passing the Parcel - a comparative exploration of training for stand-up comedy and popular music performance</i></p> <p>Tom Maguire: <i>Training the gaze: reciprocal looking in storytelling performance</i></p> <p>Chair: Catriona Craig</p> <p>Panel C: History and Historiography Movement Rm 2</p> <p>Visit to Britannia Panopticon (11.15 -1.15) (Further details from convenors)</p>
<p>1.00pm – 2.00pm</p>	<p>Lunch Jack Bruce Space</p> <p>TaPRA Executive Meeting Principal’s Office (Lunch provided in Principal’s Room for TaPRA Exec)</p> <p>Postgraduate Event Board Room, Level 3</p> <p><i>Postgraduates who teach.</i> Kim Solga and Laura Bissell will discuss their thoughts and reflections on the activist classroom and on postgraduate teaching representation, remuneration and training. PG participants may take their lunch with them from the Jack Bruce Space.</p>
<p>2.00pm – 4.00pm</p>	<p><u>Working Group Session 3</u></p> <p>Applied and Social Theatre Rm 2.48</p> <p>Maia Mackney: <i>Reconceptualising time and duration: Henri Bergson, participatory art and a 21st century culture of sustainability</i></p> <p>Zoe Zontou: <i>Applied theatre projects with people in recovery from alcohol and drug dependency: “Where can I get my next fix?”</i></p> <p>Steve Bottoms: <i>Trickle down or flash flood? Some thoughts on performing slowly with water</i></p> <p>Chair: Kat Low</p> <p>Performer Training D1</p> <p>Louise Ritchie: <i>Navigating the site map: From analogue to digital space (WORKSHOP)</i></p> <p>Rebecca Woodford-Smith: <i>Virtual and Embodied Places of Transmission in Performer Training, Practice and Collaboration</i></p> <p>James McLaughlin: <i>Re-constructed Narratives of Embodiment: The Meisner Technique through Sanford Meisner on Acting</i></p>

	<p>Directing and Dramaturgy</p> <p>Free Session</p> <p>Documenting Performance Movement Rm 3</p> <p>Sarah Evans: <i>What are you doing? Communicating the Outcomes of Praxis with Professional Partners</i></p> <p>Chris Lewis-Smith: <i>Re-visiting Watergate Bay</i></p> <p>Jess Rose: <i>Re-doing daubing: the (in)significance of a small sign of protest in rural Wales</i></p> <p>Performance and New Technologies Movement Rm 1</p> <p><i>Digital Ecologies: new tactics/new audiences.</i> (15 minute papers/20 minute practice papers)</p> <p>Rebecca Gamble: <i>New spaces, new tactics: participatory performance happenings in hybrid space</i></p> <p>Laura Bissell: <i>Deviant Practices: Technological re-codings of the city through radical play</i></p> <p>Sue Hawksley: <i>Crosstalk</i></p> <p>Performance and the Body Rehearsal Rm 2</p> <p><i>Reframing theories of immersion.</i> (15 minute presentations)</p> <p>Andrew Filmer: <i>On the Move: The performance of running</i></p> <p>Royona Mitra: <i>Embodied Engagement and Emancipation: Rasa theory and contemporary dance theatre</i></p> <p>Alison Matthews: <i>Transaction as Participation: The performance of currency in Amsterdam's Red Light District</i> (performative paper)</p> <p>Anja Ali-Haapala: <i>Sydney Dance Company and its Rehearsal Audience</i></p> <p>Performance, Identity and Community AGOS R10</p> <p><i>Bodily tragedies; vulnerability and representation</i></p> <p>Anna Harpin: <i>'Today's darkest cloud was yesterday's light': Tragedy and Learning Impairments</i></p> <p>Christopher Jones: <i>How (Not) to act mad: actor training, affective labour, and mental illness</i></p> <p>Sheila McCormick, <i>'Looking back, recalling to recover': Repeated identities as national recovery</i></p>
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	<p>Popular Performance AGOS R11</p> <p>Simon Sladen: <i>What's Behind Them? Training Pantoland...</i></p> <p>Siouxsie Cooper: <i>Expiating the "Sin" in British Belly Dance Performance</i></p> <p>Carmen Szabo: <i>To Burlesque or Not To Burlesque: Shakespeare and the 'Harlots' of the Victorian Stage</i></p> <p>Chair: Shaun May</p> <p>Scenography Rm 2.46</p> <p>Melissa Poll: <i>Reparation via Adaptation: Scenographic Dramaturgy in Robert Lepage's Wendake 'Tempest'</i></p> <p>Luis Campos: <i>Blast Theory and the Execution of Unfolding Scenographic Environments.</i></p> <p>Tanja Beer: <i>Investigating Eco-scenography</i></p> <p>Rachel Han: <i>Scenographic Thinking: Critical grounds beyond the stage</i></p> <p>Theatre History and Historiography Movement Rm 2</p> <p>Pamela King: <i>The Torus: Mind-mapping the Interdisciplinary Study of Ephemeral Events from the Past</i> (10 minute provocation)</p> <p>Kara Reilly: <i>Operating Theatres</i></p> <p>Dan Rebellato: <i>Is the theatre a zombie?</i></p> <p>Chair: Jim Davis</p> <p>Theatre, Performance and Philosophy Rm 2.23</p> <p><i>On the Crossroads of Theatre, Performance and Philosophy - roundtable</i></p> <p>Opening provocation. Eve Katsouraki: <i>The Philosophical Turn in Performance Studies</i></p> <p>Laura Cull: <i>Performance Philosophy, one year on: The 'Mind the Gap' or 'performance as philosophy' debate</i></p> <p>Mischa Twitchin: <i>What does theatre make visible – in theory?</i></p> <p>Joe Kelleher & Karoline Gritzner: <i>Thoughts which do not understand themselves</i></p> <p>Kéline Gotman: Closing provocation</p>
<p>4.00pm – 4.30pm</p>	<p>Tea and coffee Jack Bruce Space</p>

<p>4.30pm – 5.30pm</p>	<p>Keynote Address : Aoife Monks Stevenson Hall</p> <p><i>Crafting the magical: Virtuosity, Expertise and the Work of Performance</i></p> <p>Aoife Monks is winner of the 2012 David Bradby Prize and is Senior Lecturer in Theatre Studies at Birkbeck, University of London</p> <p>Presentation of the 2013 David Bradby, Early Career and Research in Theatre Performance Prizes.</p> <p>Chair: Trish Reid (Deputy Head of the School of Performance and Screen Studies, Kingston University)</p>
<p>5.30pm – 6.30pm</p>	<p>Delegate break</p>
<p>7.30pm - 8.15pm</p> <p>8.15pm – 10.45pm</p> <p>10.45pm – 1.00am</p>	<p>Renfrew Ferry Reception and Conference Dinner Details of how to reach the Renfrew Ferry can be found in your conference pack.</p> <p>Piping welcome: Colin Greeves (Barluath Band)</p> <p>Wine reception sponsored by Oberon Books and launch of <i>The Suspect Culture Book</i> by Graham Eatough and Dan Rebellato.</p> <p>Conference Dinner</p> <p>Ceilidh with Barluath Band</p>

Friday 6 September

Time	Programme
9.00am – 10.00am	Working Group Convenors Meeting Boardroom, Level 3
10.00am – 11.30am	<p>Panel Sessions 2</p> <p>Panel A: Social and Applied Theatre with Performance, Identity and Community (Joint Panel) Stevenson Hall</p> <p>Steve Greer: <i>Performing Chronic Time</i></p> <p>Baz Kershaw: <i>Performing ecologies of applied/community theatre: methods to test the future</i></p> <p>Alison Jeffers: <i>The time it takes. Murals, identity and a new political imaginary in post-conflict Northern Ireland.</i></p> <p>Panel B: Documenting Performance Movement Rm 1</p> <p>Johanna Linsley: <i>Remake and Redux: Performing the Document</i></p> <p>Toni Sant: <i>Performance Documentation/Performing Documents/ Documenting Performance: what's the difference?</i></p> <p>Sarah Whatley: <i>Archiving the archive: where is the 'work' in digital documentation of performance?</i></p> <p>Panel C: Performance and Philosophy Movement Rm 2</p> <p>Cormac Power: <i>Stoic Philosophy and the Actor's Dilemma</i></p> <p>James Hamilton: <i>Self Display and Theatricality</i></p> <p>Shaun May: <i>The Logic of the Cognitive Turn</i></p> <p>Richard Gregory & Michael Brady: <i>Truthfulness</i></p>
11.30am – 12.00pm	Tea and coffee Jack Bruce Space
12.00am – 1.00pm	TaPRA AGM Stevenson Hall
1.00pm – 2.00pm	<p>Lunch and Methuen Reception Jack Bruce Space</p> <p>Launch of last volume in Methuen Decades series: <i>Modern British Playwriting: 2000-2009: Voices, Documents, New interpretations</i></p>

<p>2.00pm – 3.30pm</p>	<p>Working Group Session 4</p>
	<p>Applied and Social Theatre Rm 2.48</p>
	<p>Mia Perry: <i>The technologies of encounter in the traffic of contemporary applied theatre</i></p>
	<p>Helen Nicholson: <i>Affective atmospheres and 'slow pedagogies'</i></p>
	<p>Applied and Social Theatre Working Group Business Meeting</p>
	<p>Chair: Dave Calvert</p>
	<p>Performer Training D1</p>
	<p>Tom Cornford: <i>Knowledge, Transmission and the Studio</i></p>
	<p>Review and Business Meeting</p>
	<p>Directing and Dramaturgy Rm 2.45</p>
<p>Business Meeting</p>	
<p>Documenting Performance Movement Rm 3</p>	
<p>Business Meeting</p>	
<p>Performance and New Technologies with Performance and the Body (Joint session) Movement Rm 1</p>	
<p><i>Statements, Provocations, Reflections: Participation and the democratization of performance</i></p>	
<p>Following short statements, there will be a roundtable discussion:</p>	
<p>Lena Simic: <i>Collaborative Writing Experiment: conspiracy in the hour of the Wolf by (Immersive Performance)</i></p>	
<p>Sue Glasgow, Lucy Lauener, Charlie Rickett & Erika Winstone: <i>Title tbc</i></p>	
<p>Ruth Laurion Bowman: <i>Body Stylistics in Immersive Performance</i></p>	
<p>Alan Duffield: <i>Pedestrian Movement as Performance Democratisation</i></p>	
<p>Anna Wilson: <i>Inside Out: postmodern democratization within Punchdrunk's 'Masque of the Red Death'</i></p>	
<p>Jo Scott: <i>Autopoiesis in Live Media Performance: Loops and systems</i></p>	

	<p>Performance, Identity and Community AGOS R10</p> <p>Conversation and Business Meeting</p>
	<p>Popular Performance AGOS R11</p> <p>Louise Peacock: <i>From double zero to first class? Clown pedagogy.</i></p> <p>Pat Welsh: <i>Dying is easy. Comedy is hard.</i></p> <p>Jon Davison: <i>How to be a clown</i></p> <p>Chair: Ian Wilkie</p>
	<p>Scenography Rm 2.46</p> <p>Business Meeting</p>
	<p>Theatre History and Historiography Movement Rm 2</p> <p>Discussion on Interim Event and Britannia Panopticon visit: working with objects, space, material culture + Business Meeting</p>
	<p>Theatre, Performance and Philosophy Rm 2.23</p> <p>Sylvia Dumitriu: <i>Theatricality : The Ambivalent Term</i></p> <p>Sylwia Dobkowska: <i>Present Absence as Exchange of Signifiers</i></p> <p>Kate Katafiasz: <i>Subverting Dasein with dramatic accidents</i></p> <p>Baruch Gottlieb: <i>Intellectual assemblies: fostering extra-academic intellectual culture through performance.</i></p>
3.30pm	End of Conference