

# MARTIN JULIEN

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## EDUCATION

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**PhD** University of Toronto, Centre for Drama, Theatre and Performance Studies 2018

Dissertation: “Stubborn Subject: The Persistence of Self in Dramatic Acting”

Committee: Dr. Stephen Johnson (chair), Dr. Nancy Copeland, Dr. Tamara Trojanowska

**MFA** York University. Playwriting. (Incomplete). 2003/2004

**BFA** Ryerson University. Acting (Honours). 2005

**3-Year Diploma** Ryerson Theatre School. Theatre – Acting. 1981-84

## HONORS AND AWARDS

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**SSHRC Doctoral Fellowship** 2015- 2017

**The Arthur Lindsay Fernie Research Fellowship** (Centre for Drama, Theatre and Performance Studies, University of Toronto). 2017

**Ontario Graduate Scholarship (OGS)** 2014/15

**Ontario Graduate Scholarship (OGS)** 2013/14

**Dora Mavor Moore Award** Nominations-Outstanding Male Performance 1995, 1996, 2000

## TEACHING EXPERIENCE

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**Sheridan College, Oakville** Honours Bachelor of Music Theatre Performance Fall 2018  
Instructor – THET 23314 Music Theatre Vocal Performance III

- Informed by research and contextual analysis, students perform songs and scenes from the Music Theatre. Text, character, song lyrics as well as scene and musical structure are analyzed to root performances in text and to communicate and perform with complexity, spontaneity and emotional honesty. 24 second-year students divided into two groups. 14 weeks @ 3 hours per week each group.

**Sheridan College, Oakville** Honours Bachelor of Music Theatre Performance      Fall 2018  
Instructor – THET 34857 Acting: Styles & Media / History of Western Theatre

- Lecture and discussion-based course focusing on Canadian theatre history: Euroamerican roots, colonial and post-colonial legacy, current diasporic and Indigenous developments. 35 third-year students. 14 weeks @ 1.5 hrs./wk.

**Sheridan College, Oakville** Honours Bachelor of Music Theatre Performance      Fall 2018  
Instructor – THET 20918 ACTING 3 / Scene Work Modern

- Performance investigation: how the period, context, and the sociopolitical and cultural realities of the play (and its ‘world’) affect students’ acting choices. Directing scenes selected from the major works of Anton Chekhov. The discoveries made by Konstantin Stanislavski and the legacy of his influence regarding modern acting techniques will factor into each student’s explorations. 12 second-year students. 7 weeks @ 3 hrs./wk.

**Centre for Drama, Theatre and Performance Studies, University of Toronto**      2018/19  
Tutorial Leader – Acting DRM403Y1Y Advanced Performance: Mainstage

- Conducting one-to-one and small-group acting tutorials with students working on director Ken Gass’s theatrical adaptation of Mikhail Bulgakov’s *The Master and Margarita* for mainstage production. 10 students. 205 hours over full-year term.

**University of Toronto, Scarborough**      Winter 2018  
Instructor – VPDA11H3S: Introduction to Performance

- Introduction to a wide range of performance practices and theories including traditional Western approaches to basic acting technique and contemporary performance approaches. 12 students. 12 weeks @ 2-hour classes twice a week.

**Sheridan College, Oakville** Honours Bachelor of Music Theatre Performance      Winter 2018  
Instructor – THET 25436 Music Theatre Vocal Performance IV

- Informed by research and contextual analysis, students perform songs and scenes from the Music Theatre. Text, character, song lyrics as well as scene and musical structure are analyzed to root performances in text and to communicate and perform with complexity, spontaneity and emotional honesty. 24 second-year students divided into two groups. 14 weeks @ 2 hours per week each group.

**Randolph Academy for the Performing Arts, Toronto**  
Instructor – Scene Study 3

Spring 2017

- Continued work on a wide range of performance practices and theories including traditional Western approaches to basic acting technique and contemporary performance approaches. Directing scene work from Keith Barker's *The Hours That Remain*. 12 weeks. 16 students @ 3 hrs./wk.

**Centre for Drama, Theatre and Performance Studies**  
**University of Toronto**

2015/16, 2016/17

Instructor and Course Co-Designer – DRM303H1: Topics in Drama: Theories of Acting

- Lecture and discussion-based course examines some of the major teachers, writers and practitioners who have influenced the art of the actor in the twentieth century, with a focus on theories of actor training and the preparation for performance, the ways in which audiences (contemporary acting students *in particular*) assess acting as an art form, and the rise of the actor as an artist of equal status in North American and European theatre. 2 semesters @ 12 weeks. Approx. 40 students @ 2 hrs./wk.

**Department of English & Drama, University of Toronto Mississauga**  
Instructor and Course Designer– ENG342H5S: Contemporary Drama

Winter 2016

- Lecture and discussion-based course. Examination of ten plays – all composed in English and selected by me – from Britain, Canada, and the United States. All written within the last twenty years, and all have received multiple and notable productions internationally. NO teaching assistant. ALL essays and final exams designed and graded by me. Approx. 40 students. 12 weeks @ 3 hrs./wk.

**Centre for Drama, Theatre and Performance Studies**  
**University of Toronto**

2013/14, 2014/15

Instructor and Course Co-Designer – DRA300: Performance I (Acting) – Full-year course

- This full-year course provided an opportunity for students to immerse themselves in an extensive and complementary exploration of Stanislavskian-inspired acting systems, European-based clown practice, and the discovery of truthful performance through comedic technique. Approx. 20 students. 24 weeks @ 6 hrs./wk.

**Soulpepper Academy, Soulpepper Theatre Company, Toronto**

Spring 2014

Instructor and Course Designer – “Thinking & Reading” (Cultural Analysis for Practitioners)

- The focus of my instruction and facilitation was on historical and contemporary theatre practice in English-Canada. Texts read and discussed included *Le Théâtre de Neptune en la Nouvelle-France*, George Ryga's *The Ecstasy of Rita Joe*, John Herbert's *Fortune and Men's Eyes*, David Freeman's *Creeps*, John Palmer's *Henrik*

*Ibsen on the Necessity of Producing Norwegian Drama*; excerpts from the 'Massey Commission' and Daniel Brooks's keynote address at the Canadian Theatre Conference, Ottawa, 2002. 15 students. 6 weeks @ 3 hrs./wk.

**Humber School of Creative & Performing Arts, Toronto** 2013/14  
Instructor and Course Designer – Theatre History 310 & 410 (Classical and Modern)

- A full-year lecture-style survey course in Euro/American performance history divided into two terms. Required enrollment for all 2<sup>nd</sup> year students in both the Theatre Performance and Theatre Production programs. Weekly two-hour lecture/presentations from September to April at the Lakeshore campus. I was responsible for syllabus design, content preparation, content delivery, marking, and all administrative duties for both terms. NO teaching assistant. 46 students. 26 weeks @ 1.5 hrs./wk.

**Toronto Film School - Acting for Film, TV & Theatre** 2005-2007  
Instructor and Course Designer – ACC110: Performance History 1, ACC120: Performance History 2, ACB350: Acting in Style

- A U.S.-based non-academic for-profit media arts college with a large franchise in Toronto. 18-month full-time program in acting for all media divided into six 3-month terms. I taught each of these 3 courses twice over a two-year period. Responsible for all teaching duties, including course design, lecturing, studio practice, and marking. 12-25 students per term. All classes were two hours in length.

**York University, Department of Theatre, Toronto** 2003/04, 2004/05, 2005/06  
Teaching Assistant/Tutorial Leader – THEA 3200: Modern Theatre and Society – Full-year course

- Instructor: Donald H. Rubin. A required full-year survey course for all 3<sup>rd</sup> year theatre studies undergraduate students, regardless of their specialization. Combined play study and theatre history. Term 1: Modern Euro/American 'canon', from Ibsen to Beckett. Term 2: Canadian Theatre History up to 'Alternative' Movement. I was responsible for attending all 2-hour lectures, plus leading a 1-hour tutorial class, each week. Also responsible for marking all assignments, tests, and exams for assigned tutorial unit. In 2005/2006, I also delivered full-cohort (approx. 90 students) lectures on "Beckett, Absurdism, and Semiotics" and "David Freeman and *Creeps*". Approx. 30 students.

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## PUBLICATION

*Forthcoming*

(2018) *Theatre Passe Muraille: A Collective History*. Senior co-editor (with Samantha Serles). Playwrights Canada Press. November 2018.

## Current

(2017) “To ‘Hack’ and Back: The Professional Actor as Researcher”. CTR 172, Fall 2017. *Artistic Research*. Editors: Bruce Barton and Natalia Esling. 52-54.

(2017) “Artistic Research: An Articulation”. CTR 172, Fall 2017. *Artistic Research*. Editors: Bruce Barton and Natalia Esling. 88-97.

(2017) “Sir John, Shawn, Richard and Me”. Intermission Magazine. *Artist Perspective*. October 4 2017. <https://www.intermissionmagazine.ca/artist-perspective/sir-john-shawn-richard-and-me/>

(2017) “‘This Paper is Stanislavskian-based’ – An Examination of Actor Training and Practice in English Canada”. *Stanislavski Studies*, 2017 VOL. 5, NO. 1, 49–54. May 2017. Routledge, Taylor and Francis.

(2016) “A Conversation about the State of Canadian Theatre: Redux”. *Views and Reviews*. Canadian Theatre Review. CTR 168 *Theatre Criticism*. Editor: J. Paul Halferty. 78-83.

(2016). “The Toronto Connection: Lecoq and English Canada”. Chapter 41 in *The Routledge Companion to Jacques Lecoq*. Published Spring 2016. Editors: Mark Evans and Rick Kemp.

(2015). “London Road: From There to Here” Article in *TDR: The Drama Review*, Volume 59, Number 3, Fall 2015 (227). “Critical Acts”. Editor: Mariellen Sandford. 161.168.

(2014). “Just Be Your Self-Ethnographer”: Reflections on Actors as Anthropologists. Мартин Жюльен (Университет Торонто): « ‘Просто будь самоэтнографом’: Размышления об актёрах как антропологах» – с. 184. *Journal of Stanislavski Studies*. (English and trans. Russian.) Issue #4, May 2014. 174-194.

(2014). “Being with Silence: the withdrawal of speech in Abbas Kiarostami’s *Taste of Cherry*”. *Consciousness, Theatre, Literature and the Arts 2013*. (Daniel Meyer-Dinkgräfe, ed.) Cambridge Scholars Publishing: Newcastle upon Tyne, UK. 148-154

(2009). *Blue Note* by Martin Julien and Brian Quirt. (Credited as primary writer.) Annotated performance script published in the Canadian Theatre Review (CTR) 140 Fall 2009. 64-81.

## RESEARCH/SYMPOSIA/PANELS

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(2018-2020) Official Participant. *Gatherings –Archival and Oral Histories of Performance in Canada*. SSHRC Partnership Development Grant. Lead Researcher: Dr. Stephen Johnson.

(2017) Praxis Seminar Participant. *Articulating Artistic Research 5.0: Positioning the Researcher with/in Artistic Research*. Organizers Bruce Barton (University of Calgary) and Natalia Esling (University of Toronto). CATR/ACRT Conference, Toronto, May 27 -30 2017.

(2016) Seminar Participant. *Communities and the Making of Histories*. Canadian Association for Theatre Research (CATR/ACRT) Conference. Congress 2016: University of Calgary, May 27-31, 2016.

(2016) Workshop Participant. *Flipping the Theatre and Performance Histories Classroom*. Canadian Association for Theatre Research CATR/ACRT Conference. Congress 2016: University of Calgary, May 27-31, 2016.

(2016) Seminar Participant. *Energizing the Acting Community: Realism in Actor Training and Performance*. Canadian Association for Theatre Research CATR/ACRT Conference. Congress 2016: University of Calgary, May 27-31, 2016.

(2015) *A Conversation on the State of Canadian Theatre: Redux*. Curator and moderator of recorded public interview panel. PARTICIPANTS: Jennifer Brewin, Beatriz Pizano, Rosamund Small, Paul Thompson. The Robert Gill Theatre, Centre for Drama, Theatre and Performance Studies, University of Toronto. October 28, 2015.

(2013/16) *Player to Player (I-VI)*. Curator and moderator of six public panels; recorded interviews with professional actors on playing iconic theatrical roles. PARTICIPANTS: Raoul Bhaneja, Fiona Byrne, Brent Carver, Juan Chioran, Clare Coulter, Bruce Dow, Ted Dykstra, Katherine Gauthier, Michele George, Lynne Griffin, Tanja Jacobs, Yanna McIntosh, Seana McKenna, Moya O'Connell, Gord Rand, Nicole Robert, William Webster. The Robert Gill Theatre, Centre for Drama, Theatre and Performance Studies, University of Toronto.

(2015). Seminar Participant. *Actor Training in a Shifting World: Propositions for Changes in Acting Curricula Across Canada*. Canadian Association for Theatre Research (CATR/ACRT) Conference. Congress 2015: University of Ottawa. May 31, 2015.

(2014). Roundtable participant/co-organizer. *Solutions for Actor Training in English Canada*. Canadian Association for Theatre Research (CATR/ACRT) Conference. Congress 2014: Brock University, St. Catharines, Ontario. May 25, 2014.

(1998). Keynote Speaker (representing CAEA/Equity) – Canadian Theatre Conference Saskatoon, Saskatchewan, May 21-23, 1998.

### ***Conference Papers***

(2017) “The Accidental Stanislavskian”. Paper presented at *The S Word: Merging Methodologies – An International Symposium*. DAMU Theatre Academy, Prague, Czech Republic. March 24-26, 2017.

(2017) “*Why We Are Here! – in Calgary*” Paper presented at the Festival of Original Theatre (FOOT). Centre for Drama, Theatre and Performance Studies, University of Toronto. February 2-5, 2017.

(2016) “Singing with Strangers: Nightswimming’s *Why We Are Here!* and the Pop-up Community Choir – PART II”. Paper presented at Canadian Association for Theatre Research Conference. University of Calgary, May 27-31, 2016.

(2016) “This Paper is Stanislavskian-based: Actor Training in English Canada”. Paper presented at *The S Word: Stanislavski and the Future of Acting* international symposium. Rose Bruford College of Theatre & Performance, London, UK. March 18-20, 2016.

(2015). “Singing with Strangers: Nightswimming’s *Why We Are Here!* and the Pop-up Community Choir – PART I”. Paper presented at *Singing the World: Song in/as Literature*. Yale Comparative Literature Graduate Student Conference. Yale University, New Haven, CT. April 17-18.

(2015). “It’s (post)human – but is it (post)dramatic enough?” Paper presented at the international conference *Thinking Through Deleuze: Nomadic Subjects, Global Citizenship and Posthumanism*. Brock University, St. Catharines, Ontario. February 6 - 8.

(2014). *The Crystallization of Presence: An Actor’s Deleuzian Self-Reflexive Case Study*. Paper presented at the 7th International Deleuze Studies Conference. Istanbul, July, 14-16.

(2014). *Unarchive: An Actor’s Body*. Paper presented at the Festival of Original Theatre (FOOT). Centre for Drama, Theatre and Performance Studies, University of Toronto. February 6-9, 2014.

(2013). *Being with Silence: the withdrawal of speech in Abbas Kiarostami’s “Taste of Cherry”*. Paper presented at the Fifth International Conference on Consciousness, Theatre, Literature and the Arts. The Lincoln School of the Performing Arts at the University of Lincoln, United Kingdom. June 15-17, 2013.

(2013). *When Less is Enough: Theatrical Devisement and Intermediality in Nightswimming’s “Blue Note”*. Paper presented at the Festival of Original Theatre (FOOT). Centre for Drama, Theatre and Performance Studies at the University of Toronto. February 1-3, 2013.

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## PROFESSIONAL AFFILIATIONS

### *Artistic Creations (Playwright/Deviser)*

WHY WE ARE HERE! (with Brian Quirt). Produced by Nightswimming Theatre. Multiple site-specific locations. Toronto, Calgary, Victoria, Berlin. 2013-18.



TRACE (with Bruce Barton and Michelle Polak). Produced by Vertical City and Theatre Gargantua. Summerworks Festival, Toronto, 2014. *Winner: NOW Magazine Audience Choice Award*. High Performance Rodeo, Calgary, January, 2017.

BLUE NOTE (with Brian Quirt). Produced by Nightswimming Theatre with Harbourfront Centre's FRESH IDEAS for World Stage Festival, Toronto. York Quay Centre Main Gallery - September 2008.

HOME FREE. Produced at Summerworks Festival, August 2007, Toronto Director: Stewart Arnott

THE UNANSWERED QUESTION Produced by Canada's National Arts Centre English Theatre, March 2007, Ottawa. Director: Diana Leblanc

CYRANO OF THE NORTHWEST - book & lyrics; (with John Millard - score) Produced by the Caravan Farm Theatre, July/August 2004, Armstrong, B.C. Director: Jennifer Brewin

### ***Residencies***

Collaborative Residency with Heather Nicol. "Klangfest Hier!" ZK/U – Zentrum für Kunst und Urbanistik, Berlin. Oct 25 – Nov 5 2017.

Playwright-in-Residence (through the Ontario Arts Council) – NIGHTSWIMMING THEATRE 2011/2012. Dramaturg: Brian Quirt

Resident Artist – THE ARK (III): BRECHT'S THEATRE – National Arts Centre, Ottawa November 2008. Facilitators: Peter Hinton, Paula Danckert

Selected Member - CANADIAN STAGE PLAYWRIGHTS CREATION UNIT – 2002-2003. Canadian Stage Company, Toronto. Facilitator: Iris Turcott

Playwright residency at PLAYWRIGHTS WORKSHOP MONTREAL - January 2003. Dramaturg: Peter Hinton

### ***Juries***

Toronto Arts Council (TAC) – Theatre Grants to Playwrights. 2017.

Toronto Arts Council (TAC) – Theatre Projects Grants. 2015.

Ontario Arts Council (OAC) – Theatre Projects Grants. 2013.

Dora Mavor Moore Awards – Independent Theatre Jury Member. 2011/12.

Summerworks Festival (Toronto) – Selection Jury Member. 2005.



Toronto Arts Council (TAC) – Standing Theatre Committee Member. 2000-2003.

Dora Mavor Moore Awards – Independent Theatre Jury Member. 1998/99.

### ***Associations***

Elected Ontario Advisory Member. Canadian Actors' Equity Association (CAEA) – 1998-2000.

Elected National Councillor. Canadian Actors' Equity Association (CAEA) – 1995-1997.

ACTRA – member 1990 to Present

CAEA – member 1988 to Present

### ***Errata***

NOW Magazine (Toronto) #1 Rated Theatre Artist – Year End 'Top Ten' – 1995.

Robert Christie Award for Best Actor – Ryerson Theatre School – 1984.

Chair, Beaches Alternative School Parent Council, TDSB, Toronto, 2001-2002

Co-chair, TDSB Ward 16 Conflict Resolution Committee, Beaches/East York, Toronto, 2000

President, Dentonia Park Co-op Nursery School Council, Toronto, 1998-1999

Vice-President, North Toronto Collegiate Institute Student Council, 1978-1979