



Department of English, Film, and Theatre

Fall Edition

November 2010

DEFT

Message from the Head

Dr. Judith Owens

"Sundry jottings, stray leaves, fragments, blurs and blottings"

Robert Browning



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As I write this, we are still enjoying gorgeous fall weather—an auspicious start to the academic year. By other measures, too, we are off to a good start. Enrollment, which is up slightly across the university, is up more than slightly in DEFT. You'll see from the Associate Head's message that this means brimming classrooms. Some of you might recall that one of the initiatives sketched in the president's strategic plan aims to provide "exceptional student experiences" for undergrads. If enrollment numbers are any indication, we are doing that. Such strong interest in our programmes suggests, too, that we are in a good position to accomplish one of the specific aims identified in the president's plan and that is to furnish "greater opportunities for undergraduate students to take part in meaningful research." As we embark this year on our series of teaching workshops, we might want to take that opportunity to think about how we can engage our undergrads even more fully in our collective and individual research enterprises.

Again this year, there will be no shortage of opportunities for intellectual exchange. DEFT Works starts in November with Struan Sinclair and concludes in February with Michelle Faubert. The members of the Animal / Human Research Cluster will be participating in a colloquium in second term—contact Dana Medoro for details. The members of p.A.G.E.S. will once again be

holding a colloquium, early in the new year, following the format that has proved so stimulating and successful—contact Christina Wakeling for details. Our Literary Reading series is off to an excellent start, with a visit from Charles Baxter and Michael Crummey. And depending upon when the newsletter goes to press, you can look forward to or will already have enjoyed this year's Warhaft lecture, by Hortense Spillers. CCWOC is hosting acclaimed storyteller Ignatius Mabasa until the end of first term, and, by the time the newsletter is out, will have sponsored a visit by Tomson Highway. Our theatre season, already underway, features an exceptionally strong line-up of classic plays. Stay tuned to our soon-to-be-revamped website (which is "frozen" as I write this message, but should be thawed by the time you read it) for announcements about upcoming events.

The coming year will also see changes in administration. The search for a new Dean of Arts is gearing up and I urge you all to attend the candidates' public presentations and to submit comments to the advisory committee. It's vitally important for you to have a say in such an important matter. Finally, since my time at the helm draws to a close this academic year, we will be undertaking a search for our new head of department. (I will reserve expression of my thanks for having had the opportunity to serve as Head—and they are numerous—for a later, more seemly, date.)



UNIVERSITY OF MANITOBA

Faculty of Arts

Message from the Associate Head

Dr. Pam Perkins

I'm pleased to say that, once again, the Associate Head's report can be brief. Our undergraduate enrollments are up: in fact, at the end of the drop-and-add period, most of our 1000- and 2000-level classes were bursting at the seams, and our 3000-level courses are also well-enrolled. Other good news is that a dip in

Honours numbers last year looks like a blip rather than a trend, with healthy interest at the second- and third-year levels. Best wishes to all for a successful term as we head into the marking and exam season.

Message from the Acting Graduate Chair

Dr. Alison Calder

Congratulations to new and returning graduate students (and faculty!) for making it this far through the fall term. Thanks very much to Mabelle Magsino for shepherding us all through various potential crises. The remaining weeks are going to be busy, both because of the regular demands of academic life, and the unique opportunities afforded by visiting speakers, special conferences, and creative workshops. I encourage graduate students to keep an eye on the calendar: application and funding deadlines come up faster than you think, and if you have to ask for reference letters, you need to be giving your referees adequate notice.

For some time, graduate students have been asking for more information about professionalization. Dr. Adam Muller and Dr. Luke Tromly organized a panel discussion on professionalization at the start of October, featuring conversation between Dr. Jonah Corne, Dr. Serenity Joo, and Dr. Michelle Faubert. The depressed state of the job market was an obvious concern. At the same time, there are many things that grad students can

do to make themselves competitive, and we will be organizing further discussions on topics like publishing and conference-going. It is also worth stressing, I think, that graduate training in English is about developing skills that go beyond the ability to teach or write about one specialist area. The demise of the academic job market has been predicted for quite some time. Fellow students in my own cohort who didn't get academic jobs generally ended up doing a number of fascinating and lucrative jobs, ranging from various consulting positions that entail extensive international travel, to teaching careers at private schools, where students regularly give them Hermes scarves and trips to ski resorts in the Swiss Alps as holiday gifts. Meanwhile, I attained the lofty heights of Acting Grad Chair. While this makes me ponder the general unfairness of the universe, it also reassures me of the value of graduate work in English, Film, and Theatre.

Congratulations

U of M's, **Melissa Steele's** story collection, *Beautiful Girl Thumb* is nominated for the Winnipeg Library Foundation's contest, *On the Same Page*.



Congratulations to **Dr. George Toles**, who has been elected to the Royal Society of Canada.

Dr. David Williams, whose book *Media, Memory, and the First World War* was a short-listed finalist for the 2009 ACQL Gabrielle Roy Prize for Literary Criticism. Many of you will recall that Dr. Williams' *Imagined Nations: Reflections on Media in Canadian Fiction* won the 2003 Gabrielle Roy Prize, a fact that makes this latest accolade all the more remarkable.

Staff News

David Annandale's new novel, *The Valedictorians*, launches October 26.

His article "Dark Imperative: Kant, Sade and Catholicism in Jess Franco's *Exorcism*" will be appearing in Regina Hansen's *Roman Catholicism in Fantastic Film*, and he is working on a piece for Richard Gray's *Performance and Identity: The Music of Lady Gaga*.

"The Gendered Screen: Canadian Women Filmmakers", edited by **Brenda Austin-Smith** and George Melnyk, was published in June by Wilfrid Laurier University Press. The book brings together twelve new essays on film and video artists from coast to coast, including Andrea Dorfman, Mina Shum, Lynne Stopkewich, and Sylvia Hamilton. The book was launched at the Film Studies Association of Canada conference, where Brenda also presented a paper in which she discussed whether a donkey can be a tragedian.

Jonathan Ball has just published a new book of prose poetry, *Clockfire* (Coach House Books). *Clockfire* contains poetic instructions for staging plays that would be impossible to produce -- e.g., plays in which the director destroys the sun, actors murder their audience, or the laws of physics are defiled. He will launch the book alongside Jon Paul Fiorentino at McNally-Robinson on Nov. 5.

Guy Maddin—"After a dreamy summer spent shooting, with tons of assistance from U of M's film production class alumni, the feature film "Keyhole" and countless short movies, I can honestly say I'm coming off the best months of my life.

"Keyhole," written by George Toles, will be ready for premiere early in the new year and the short films, all targeted for an enormous website project, will be ready in twelve month's time! Thanks to all who helped me during this enchanted time!"

Robert O'Kell has been elected to the Council of the Manitoba Historical Society. At the beginning of September he gave a paper entitled, "The Paranoid Form

of Victorian Politics: The 'Arch Villain' vs. the 'Mephistopheles of Statesmanship'," at the annual conference of the British Association for Victorian Studies at the University of Glasgow.

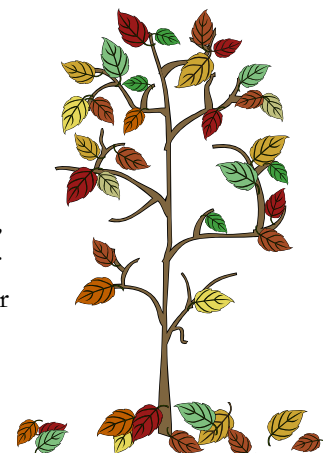
Pam Perkins' *Women Writers and the Edinburgh Enlightenment* has been published by Rodopi Press in its Scottish Cultural Review of Language and Literature series.

Gene Walz gave a paper on "Warner Bros. Cartoons and Their Connection to Edmonton" to a sold-out audience at The Art Gallery of Alberta in September, where he was able to rub elbows with Edmonton Oilers rookies and Canadian Country and Western stars who were staying in the same hotel (got some free CDs). A week before that he gave a paper called "Selling the Place: Early Manitoba Films" to the St. John's College conference. He's talking about early Winnipeg films this month and will give his absolutely FINAL talk on Charlie Thorson in November. In the meantime he's desperately trying to finalize two papers for anthologies due out next year.

David Williams gave the keynote address at a conference on "Narratives of Crisis" held at Philipps Universität in Germany on 2-3 July 2010. The title of his address was "The Underlying Crisis of Media Change: From *Generals Die in Bed* to *Three Day Road*."

With the help of a SSHRC travel grant, he again participated in an international conference held at the University of Vienna from 24-26 September on Literatures of Canada and the American South. The title of his paper was "Metropolis and Hinterland: Faulkner and MacLeod."

In May, at Congress, his *Media, Memory, and the First World War* (2009) was named a Finalist for the Gabrielle Roy Prize given



Staff News (cont'd)

by the ACQL for the best work of literary criticism in English. The book has since been reviewed in such journals as *Modern Fiction Studies*; *Canadian Journal of History*; *Canadian Literature*; *History: Review of New Books*; *Southern Communications Journal*; *Historical Journal of Film, Radio, and Television*; *Canadian Military History*; and *Times Literary Supplement*.

Arlene Young delivered a paper entitled "Mixed Messages: Nursing, Status, and Employment in Victorian Britain" at the Canadian Association for the History of Nursing Conference on June 19th. On September 4th, she delivered another paper, "Forms of Feeling: The Structure of Fear in *The Turn of the Screw*", at the British Association for Victorian Studies

(BAVS) Conference at the University of Glasgow. At the conference, she was elected to the Executive Committee of BAVS. On November 19th, she will be giving the keynote address for the student conference, "Reading Identity," at Grant MacEwan University in Edmonton. Her address is entitled "Why Can't a Woman Be More Like a Man?: The Plight of the Victorian Bachelor Girl."

Alumni News



George Amabile's long poem, *Dancing, with Mirrors*, has been accepted for publication by Porcupine's Quill and will be released sometime in 2011.

DEFT at the Fringe

Dr. Chris Johnson



DEFT faculty members directed and acted in two shows at the Fringe this year. Bill Kerr acted in and directed Enda Walsh's *Bedbound*, which Bill aptly describes as "Beckett with a broken bottle". Megan Andres, one of our best students ever, one of this year's graduates, played Bill's daughter in the play (Megan was Mary Anderson in *HeadSpace* this year).

Chris Johnson acted in and directed Sam Shepard's *Fool for Love*. Alumni Jane Walker and Gary Jarvis were also in the cast, as was current student Ivan Henwood.

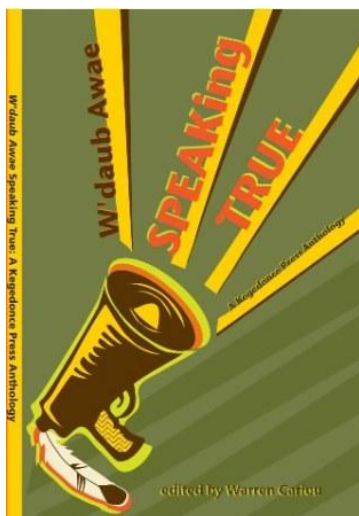
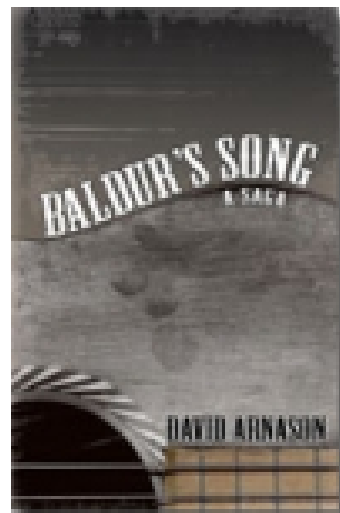
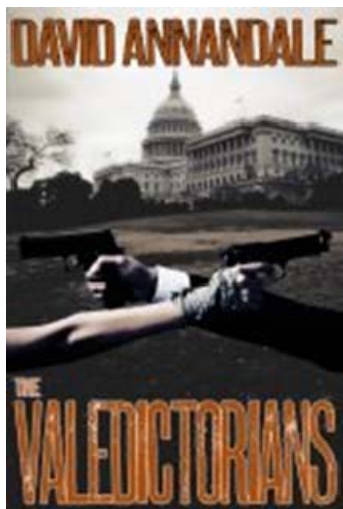
Theatre's teaching assistant, Tim Bandfield, appeared in two shows: *The Twenty-Fifth Annual Putnam County Spelling Bee* on the PTE Mainstage; and *A Fish's Wish*, a Kids' Fringe show he also co-authored, at the School of Contemporary Dancers in the Crocus Building. Alumnus Ray Strachan directed alumnus Ken Rudderham (*Romance, The Crucible*) in Mamet's *Oleanna*; it's in the Colin Jackson Studio at PTE. Alumni William Jordan and Kevin Houle premiered an earlier version of their play, *Kafka in Love*,

in the Fire in the Hole Festival on campus a couple of years ago; it was at the Pantages Playhouse with a large cast of DEFT graduates and current students. Current student, Dana Smith (*Departures and Arrivals*), was in an updated version of *The Taming of the Shrew* at the MTC mainstage.

Joseph Aragon, an alumnus who went on to study at the National Theatre School, wrote *The Unlikely Sainthood of Madeline McKay*, a musical at the PTE Mainstage; alumnus Leith Clark directed. Last year, Joseph won the Harry Rintoul Memorial Prize for best new Manitoban play with his musical, *Bloodless*. Joseph also wrote the music for alumnus Curtis Lowton's *The Fabulous Four*, which was at the MTC Warehouse.

Ross McMillan's early play, *Above the Empress of China*, was at the Playhouse Studio. Simon Bracken, *Guillemot* in our *Rosencrantz and Guildenstern Are Dead*, has completed his studies at the National Theatre School, and performed the one-man show, *The Particulars*, at the CanWest Performing Arts Centre (MTYP) at the Forks.

Faculty Books



The Faculty of Graduate Studies and the UM Libraries encourage you to attend an information session about copyright.

Fort Garry session

COPYRIGHT: WHAT YOU NEED TO KNOW

Monday, November 8, 2010

2:30 pm - 4:00 pm

St. John's Schultz Lecture Theatre

NEW - Evening session (Fort Garry)

Wednesday, November 10, 2010

6:00 pm - 7:30 pm

St. John's Schultz Lecture Theatre

RSVP for the evening session

to juliette_nadeau@umanitoba.ca

Centre for Globalization and Cultural Studies *Dr. Diana Brydon*

The Centre for Globalization and Cultural Studies continues to support the CRC-funded investigations into global and national imaginaries facilitated by Diana Brydon and the research teams she is involved with, most notably the interregional and cross-sector “Building Global Democracy” project and the Brazilian national project, now in its second year, “Developing New Literacies in Cross-Cultural Contexts.”



Visitors to the Centre

Brazilian-CAPES funded PhD student Daniel Ferraz spent March to Sept 2010 at the Centre and Canadian-DAFIT-funded ELAP PhD student, Henrique Magnani, arrived in September for a five-month residency.

Both students have come from the University of Sao Paulo. They are joined by Dr. Roseanne Tavares, a professor on a CAPES-funded sabbatical from the Federal University of Alagoas, who will be part of a new partnership development grant application currently under construction, “Brazil/Canada Research Exchange: Developing Transnational Literacies.”

International Workshops

The Centre was represented at the BGD international workshop, “Citizen Learning for Global Democracy,” in New Delhi in September 2010.

Following on from themes explored in Delhi, Brydon participated in “International Partnership for Cross-Cultural Literacy Research / Parceria Interinstitucional.

The events in Mato Grosso do Sul were supported by a grant obtained by Ruberval Maciel from Foreign Affairs and International Trade Canada, UEMS Universidade Estadual de Mato Grosso do Sul, APLIEMS Associação de Professores de Língua Inglesa de Mato Grosso do Sul, and the Canada Research Chair program. The events in Sergipe at UFS were facilitated by the Novos Letramentos group there in partnership with those operating in MS.

“Developing New Literacies In Cross-Cultural Contexts: The 2nd Seminar” was held at the University of São Paulo (USP), in São Paulo, Brazil, from September 14-17, 2010.

“Local Needs, Global Contexts: Learning New Literacies” was delivered at [UEMS] Campo Grande and [UEMS] Dourados and [UFS] Aracaju.

The interview, Ruberval Maciel with Diana Brydon “Globalization and Knowledge,” was recorded at UNIDERP Campo Grande Brasil Sep 20 2010 as part of the research tour International Partnership for Cross-Cultural Literacy Research / Parceria Interinstitucional.

Participation in University of Manitoba Campus Events

Brydon delivered the opening keynote, “Knowledge Work in the Era of the Global Turn,” at the Manitoba/Umea partnership conference.

Her brief opening statement follows from work developed over the last few years, which is partly recorded in a chapter in the book, *Retooling the Humanities - The Culture of Research in Canadian Universities*, ed. Daniel Coleman and Smaro Kamboureli forthcoming from UAPress.

She also participated in the University of Manitoba’s Open Access week events, on October 18, 2010.

For more detailed information on any of these items, please visit the website at <http://umanitoba.ca/centres/gcs/> and follow the links.

Centre for Creative Writing and Oral Culture

Dr. Warren Carisu

Need help with your creative writing or storytelling? Overcoming a block? Finding an audience?

Ignatius Mabasa, Fall 2010 Writer/Storyteller-in-Residence, is available to help. Here are the submission guidelines:

WRITERS: Submit a maximum of 20 pages, double-spaced and typed in a standard 12-point font, via email to ccwocwir@cc.umanitoba.ca or bring your submission to 391 University College. Once Ignatius has had a chance to review your work, he will contact you to set up an appointment to discuss it, so please be sure to include your email address and/or telephone number.

STORYTELLERS: Submit a 1 or 2-page summary, double-spaced and typed in a standard 12-point font, of themes, interests, goals, questions, and/or concerns to ccwocwir@cc.umanitoba.ca or bring it to 391 University College. Once Ignatius has had a chance to consider your summary, he will contact you to set up an appointment to discuss it, so please be sure to include your email address and/or telephone number.

OFFICE HOURS: Ignatius's office hours are Tuesdays and Thursdays from 2:00 - 3:30. He may also be able to meet with you at other times; please contact him at ccwocwir@cc.umanitoba.ca or 480-1067 to arrange that.

This service is FREE and open to all. If the Centre is closed, please leave your submission in the Centre's mailbox in the General Office, 203 University College.

C. D. HOWE MEMORIAL FOUNDATION Winners of Writing Fellowship



In 2008, the C.D. Howe Memorial Foundation gave \$250,000 to the Centre for Creative Writing and Oral Culture at the University of Manitoba. This money has been matched by the University to create the C. D. Howe Memorial Foundation Fellowships in Creative Writing and Oral Culture.

The Fellowships fund graduate students working in creative writing and/or oral culture and they may be held in addition to other scholarships. The recipients are chosen based on their record of academic achievement, plan of research and letters of reference. For the 2010-2011 academic year, the Fellowships are worth \$10,000 each and the recipients are:

Sean Braun, who will be entering the department of English, Film & Theatre as an MA student. His thesis

project is to write "Spectres of the Border": A Prairie Gothic on the Frontier." Set in the early 1900s and drawing upon Southern Gothic and American Western literary traditions, this novel will examine what it means to live at the perimeter of an expanding territory at the boundary between nations, cultures, races and histories, and it will challenge Canada's own Western myth of quiet peaceful expansion, revealing the tensions, both private and national, at the crest of an advancing frontier.

Daria Patrie, an MA student in the department of English, Film & Theatre. Her thesis project is to write a collection of short stories focusing on the confluence of two major narratives: artificial intelligence and zombies. Examining the beauty and the horror of both the disembodied mind and the dis-minded body, this collection will interrogate maternal love, respect for life/death, truth as art, art as lie, and the potential for "humanity" itself to be a fabrication.



Theatre News

Dr. Bill Kerr

The Theatre Program had an exciting year at this year's Winnipeg Fringe with 16 productions involving current students, alumni, and Faculty members. Two DEFT members, Dr. Chris Johnson and Dr. Bill Kerr both acted in and directed strong productions of, respectively, Sam Shepard's *A Fool for Love* and Enda Walsh's *bedbound*, both of which received critical praise. We are also looking forward to Drs. Smith and Groome working together towards an Adriana Theatre Collective production of Friedrich Durrenmatt's *Play Strindberg* during the upcoming StrindbergFest in January/February 2011.

Program members Groome, Johnson, and Kerr also had a mini-retreat at this past year's Association for Canadian Theatre Research's conference as part of Congress 2010 in May. Professor Groome presented a fascinating and well-received excerpt of her exciting and original work on women as directors of Shakespeare, while Professors Kerr and Johnson, along with playwright Mike Bell, opened discussions on their ongoing project to develop new plays, playwrights, new play directors, and dramaturgs which will continue beginning in 2011-12.

We have a very strong season of classic plays all directed by Faculty members and Theatre instructors for the Black Hole Theatre mainstage this year.

Dry Lips Oughta Move to Kapuskasing

by Tomson Highway,
directed by Bill Kerr

Performances Nov 16-20, 23-27 at The Black Hole Theatre



A Dream Play

by August Strindberg, adapted by Caryl Churchill,
directed by Chris Johnson and graduate student
Tim Bandfield.

Performances January 21-30 at The Gas Station Theatre

As part of Manitoba Theatre Centre's Master Playwright Festival



The House of Bernarda Alba

by Federico Garcia Lorca,
directed by Brenda McLean

Performances Mar 10-14, 17-21 at
the Black Hole Theatre



University of Manitoba Institute for the Humanities Graduate Student Caucus

The Institute invites U of M graduate students to participate in a UMIH Graduate Student Caucus, which is now planning activities for the 2010-11 academic year.

The Institute is looking for graduate students, particularly those in Arts engaged or interested in interdisciplinary humanities-themed research, to form a representative caucus. We see this is an opportunity for graduate students to organize interdisciplinary events through the UMIH, making connections outside of their departments. The Caucus might also serve as an advisory committee to the UMIH on programming and events, and student representatives will be able to present the needs and interests

of graduate students in Arts, particularly the humanities, to the UMIH Director.

The hope is that the activities of the Caucus would be student-driven, in that the students themselves would decide what kinds of activities they would like to see and the UMIH would then help facilitate and create an institutional space for them. The first open meeting of the caucus was held earlier this month, but the invitation to all interested graduate students is still open. If you wish to participate and be updated on caucus meetings and other events, please email Krista Walters, UMIH Office Assistant, to be added to the contact list:

umih@cc.umanitoba.ca.

THE HOUSE OF BERNARDA ALBA
 BY FEDERICO GARCIA LORCA
 TRANSLATED BY JAMES GRAHAM-LUHAN & RICHARD L. O'CONNELL

MAR 8-12 & 15-19

MAR 8 & 15 AT 7 PM
 MAR 9-12 & 16-19 AT 8 PM
 Language and content may be offensive to some.

AT THE BLACK HOLE THEATRE
 University College, Dysart Rd
 University of Manitoba

DRY LIPS OUGHTA MOVE TO KAPUSKASING
 BY TOMSON HIGHWAY

NOV 16 & 23 AT 7 PM
 NOV 17-20 & 24-27 AT 8 PM

AT THE BLACK HOLE THEATRE
 University College, Dysart Rd
 University of Manitoba

LANGUAGE & CONTENT
 MAY BE OFFENSIVE TO SOME

A DREAM PLAY
 BY AUGUST STRINDBERG
 ADAPTED BY CARYL CHURCHILL

JAN 21, 22, 24-29 AT 7 PM
 JAN 22, 29, & 30 MATINEES AT 2PM

AT THE GAS STATION THEATRE
 River & Osborne in the Village

FOR THE MTC MASTER PLAYWRIGHT FESTIVAL
 Festival Passes accepted at the door.

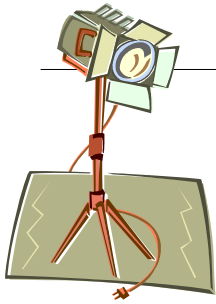
JAN 21-22 & 24-30

BHTC.CA

the Black Hole theatre company

2010-11 SEASON
 SUBSCRIBE NOW!

SEASON PASSES: STUDENTS / SENIORS \$29, ADULTS \$39
 Passes are available in Rm 364 University College, U of M Fort Garry Campus, Mon-Fri 9am-4pm. Passes will also be available for purchase during the run of Dry Lips Oughta Move to Kapuskasing.



Spotlight on Faculty: Dr. George Toles

Interviewed by Tim Penner

During his tenure with the University of Manitoba, Film Chair Dr. George Toles' output can only be defined as prolific. Given the sheer volume of critical essays and highly acclaimed screenplays to his credit, it is nothing short of impressive to hear about the many projects Dr. Toles has on the go. Not to mention those which are just beginning to germinate in his ever-fertile mind.

"An editor that I've worked with elsewhere has encouraged me to do a, not too lengthy, monograph on love as a philosophical as opposed to merely a regular theme in film and I'm intrigued by the difficulty of this. I mean, it's one thing to talk at some length about how sentiments, sex, love function in a narrative and maybe more challenging to talk about the nature of love as cinema can get hold of it. There's no way of reviewing the inexhaustible history of treatments of romance and love in film but the hope is that if I choose the right films and the right questions that I can get somewhere with the topic, which at the very least is one that intrigues me hugely. Generally I've avoided book length treatments in my academic career; I'm very much a short distance assault person. Forty pages will usually take care of it. This may reflect badly on my method or my willingness to take on big challenges but my sense is from reading, not all, but a large percentage of literary and film criticism, is that most books boil down to an introduction and maybe a chapter. When I've read the introduction and a chapter I think I have most of what I need. For that reason, I suppose, I've always tried to organize my investigation so that it can be dealt with in not too simplistic a summary of form, but something which manages to survey the



important issues and then usually choose one or more representative works to tease out some implications. I'm very much a formalist, I've always been and it will remain my bias. I play to whatever strengths I may have. I never drift too far away in any project from close reading. To quote Frank Kermode "The point of all this shadowy talk [that is, criticism] is to keep a real and valued object in being." That is, we help good works of art to survive by finding interesting ways to think about them, and to

show others that our response to them is very much alive and continually replenished."

As though that project were not large and challenging enough, Dr. Toles is also working on a short book treatment for the British Film Institute's Classic Series on *Black Narcissus*, the 1947 film by the legendary British filmmaking team of Michael Powell and Emerich Pressburger which is based on a novel by Rumer Godden.

"I've wanted to right about Powell for a long time and also colour and Powell. It seems to me there's some overlap between those two projects because *Black Narcissus* has certain things to say about love, but certainly more to say about eroticism and repression. I'm very much interested in Rumer Godden's novel, her fiction in general, the history of Powell and Pressburger's work and their striking alternatives to the then reigning forms of realism and melodrama and patriot stylization in British film.

"I'm also interested in theme, shorter essay sized treatments. I'm interested in doing something on opening shots. I'm interested in thinking about film fragments, I'm interested in thinking about the idea of accident in film and how it plays against notions of narrative and film construction, determinism and fatalism and what constitutes an accident both in the

Spotlight on Faculty: Dr. George Toles (cont'd)

making of movies and our sense of them and how does accident get factored in relationship to other things. I started out in this topic in an essay on Hitchcock's *Strangers on a Train* but I think there's a lot more to be said about it. We'll see where that goes.

In addition to these numerous and substantial research projects, Dr. Toles is very much looking forward to an upcoming course he is currently prepping:

"I'm doing a course second term on amnesia and mental mysteries [in film], which is a favorite recurrent issue which I'm always trying to refine or take in new directions in both the screenwriting I've done with Guy [Maddin] and in my other work."

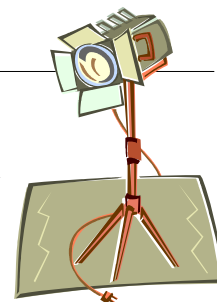
Film News

The Film Studies Program is a sponsoring partner for two very exciting up coming events:

1. **PHANTASMAGORIA** will explore the history of film, photography, video, and interdisciplinary media art practice and engage audiences through art installation in the context of a historical, Victorian home. - Dalnavert Museum, 61 Carlton Street. Opening & Panel Discussion, October 23 @ 7PM. The Exhibit will run October 23 to November 7, 2010

Explore our new exhibition of contemporary art works that reference cinematic history and ghost projections of the past in the context of Dalnavert's Victorian domestic environment. The evening will begin with a panel discussion on early cinema, spirit photography, and Victorian history by Professors Jonah Corne (English, Film, and Theatre, U of M), Vanessa Warren (English, Film, and Theatre, U of M), Serena

It may be somewhat surprising, considering the many projects he has on the go, but Dr. Toles can't stop thinking about a recently released faux-documentary.



"Seeing the new Joaquin Phoenix documentary *I'm Still Here* makes me eager to say something about this hoax – of some sort – film, which none the less lays out identity issues in a way that I've never quite seen before. It knocked me over, that's for sure. It just seems to be leaking all over the place and the sense of Joaquin Phoenix that comes through is troublingly complex, ever shifting and nowhere, to my mind, familiar.

Keshavjee (Art History, U of W), and Christina Penner (Computer Science, U of M, author of *Widows of Hamilton House*).

details at: www.winnipegarts.ca/index.php?/wac/article/3643/

2. **"Atmosphere 2011: Mediated Cities"** a symposium hosted by the Faculty of Architecture as part of its annual Atmosphere series. will run from February 3-5, 2011 and will feature panels, screenings, installations and guest talks by artists and scholars on the intangible and overlooked dimensions of architecture and the city. Confirmed guests include Edward Dimendberg, Daniel Doz, Janine Marchessault, Leonie Sandercock, Eunata Torres-Modrego, [The User].

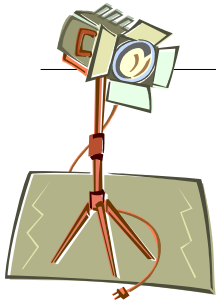
Details at: www.atmos.ca

Department Council Meetings for 2010/11 Academic Session



Winter:	Thursday, December 9, 2010	10:00 a.m.
Spring:	Friday, April 8, 2011	3:30 p.m.





Spotlight on Faculty: Dr. Alison Calder

Interviewed by Barbara Romanik

At a recent St. John's College Prairies Conference, Dr. Alison Calder presented a paper "The Importance of Place; or, Why We're Not Post-Prairie." She discussed the idea of the Prairies as a constructed place. At the same time, she argued that even though past constructions or "retellings" of the Prairies are problematic and have led to stagnation in Prairie Criticism, these need to be challenged and explored in original ways rather than simply discounted. "I talk in my paper how prairie "is a narrative." We define place through narrative. And the narrative that Canadian mainstream culture defines [the Prairies] through is resource extraction and agriculture. It's much easier to think about that kind of setting in terms of the past. There used to be this golden age and now it's in decline. It's much easier to have that kind of narrative than it is to try to construct one which is much more complicated and which actually tries to deal with the fact that there never actually was a golden age of agriculture. The idealized family farm was an ideal rather than reality for people who actually lived there. So it's just easier to tell certain stories than it is to tell other stories. I think the responsibility of the people who live here is to understand that and to complicate those stories in different ways and to recognize that those stories have always been complicated."

Dr. Calder's larger critical project is an ambitious one. "Well basically, it's to develop a new way of thinking. The field is in crisis. The ideas are old, dead. One of my colleagues at the conference was talking about this morbid rehearsal of cliché that

comes up in prairie literary papers all the time. We get the same tropes over and over and over again. If I ever hear of home-making ever again, I'm going to die. I can't take it," she laughs. "I'm going back and looking at the early work and looking at it with an eye especially to labour because that's my big interest now. Who was actually working on the farms and how that's depicted? But also labour in terms of child birth. I'm really interested in the domestic setting, domestic violence because there's a lot about it in these early novels that's never been talked about.



There's all kinds of strange stuff circulating around pregnancy and birth that I'm interested in figuring out. Also I think in the field of prairie studies we tend to read everything back through the depression and through prairie realism. But a number of texts that are very foundational in the field were actually published before the depression. So we are reading them anachronistically." Also instead of looking at the Prairies in terms of a lack, Dr. Calder wants to

look at them in terms of abundance. "Let's get out of that trope of absence and instead look at the idea of plenitude. I think that presents a radical challenge to the agricultural model in which the original prairie is seen as something which is empty and needs to be filled with crops, and with people. But," She admits, "I always seem to be at the planning stage because every time I have a new thought I have to change my plans."

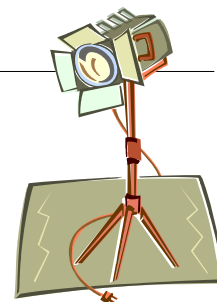
In 2007, Dr. Calder published a poetry collection *Wolf Tree* and is accumulating poems towards her second collection. Recently she received a University of Manitoba Creative Works grant to work on *Maxims and Contraries*: a poetry and sweater project. "It combines poetry and knitting. I focus on a particular kind of sweater. Anyone who grew up in Canada, since 1950s will know Mary Maxim sweaters." Mary Maxim Company originated in Manitoba and for

Spotlight on Faculty: Dr. Alison Calder (cont'd)

over 50 years has produced patterns and sweaters depicting North American wildlife. “They are those archetypal Canadian curling sweaters with the deer and the ducks on them that were supposed to convey ideas about Canada. I’m pretty sure everybody’s grandmother knitted those for them; we love and hate them. I’m writing a series of poems inspired by the company and its developments. I’m writing about the sweaters themselves, peoples’ relationships to their families as seen through their sweaters, and women’ relationships to labour and the knitting. That’s one strand of it. The second strand is that I’m going to design a series of patterns myself based on Winnipeg icons.” Dr. Calder confesses that slurpees, the confusion-corner sign and a flaming dumpster are on her list of possible icons. “I’m trying to develop this narrative of Winnipeg’s identity instead of

Canadian identity. There are possibilities for great critical commentary because some of the Mary Maxim designs originally appropriated Aboriginal patterns and had these stereotypical depictions of cowboys and Indians.”

The one Mary Maxim sweater Dr. Calder owns was knitted for her father but she says, “People keep promising that they’ll give me more. So actually if anybody has any old sweaters, or patterns, or any kind of other sweater ephemera, or if they have memories they want to share of sweaters, I would love to hear from them.” A gift of a Mary Maxim sweater may even be worth the answer to the one question Dr. Calder categorically refused to answer: which member of Duran, Duran is her favourite?



PAGES Colloquium 2011: Storytelling: Methods, Mediums and Meanings

The Association of English Graduate Students (also known by the acronym p.A.G.E.S.) is hosting a colloquium on January 28th, 2011, with the theme “Storytelling: Methods, Mediums, and Meanings.” How and why have human beings told stories throughout history? Is the purpose of storytelling universal, or do different cultures use storytelling to perform different functions? How do stories in a variety of mediums present narratives about the past or embody hopes (or fears) about the future? Does a given genre of story tend to send a particular message?

Critical and creative responses to these issues as they relate to any storytelling medium are welcome. Each presentation should be no more than five minutes in length.

We ask for tentative titles to be submitted to the president of p.A.G.E.S., Christina Wakeling (wakeling.christina@gmail.com) by December 9, 2010. We encourage all honours students, graduate students, and professors to submit a title and to take part in this event. This is an opportunity for people to briefly explain some of their research interests, to meet others associated with the department, and discuss issues raised by their own research and that of others.

IMPORTANT INFORMATION FOR POTENTIAL GRADUANDS

Students who wish to graduate in **May 2011** should meet the dates listed below. Students who leave the distribution of their thesis until the deadline shown often have difficulty getting their work approved in time and have their convocation postponed to the subsequent graduation. For this reason, students are strongly encouraged to submit their theses in advance of the dates noted below.

Last date for receipt by Graduate Studies of PhD Theses for distribution
 Last date for students to distribute Masters’ Theses to Examining Committee
 Last date for receipt by Graduate Studies of Theses and reports on Theses

January 17, 2011
January 24, 2011
April 6, 2011

Graduate Student News

Message from the pAGES Chair

It is great to be p.A.G.E.S. Chair this year because I get to see all the wonderful events coming up and to be a part of planning them. One repeat event to keep an eye out for will be our colloquium, coming up on January 28th, 2011. This year's theme will be *Storytelling: Methods, Mediums, and Meanings*. Last year's *Living Literature, Film, and Theatre*, attracted many professors and students from throughout the department and gave them a great chance to share their research. We're sure this year's colloquium will carry on that tradition. We're also going to be establishing some semi-regular coffee breaks to give students a chance to get together and talk (okay, vent) about their research progress. And, well, enjoy free coffee. And, of course, there will be the traditional Holiday party in January, which is always a good time! But even more important than social events, p.A.G.E.S. is here to help graduate students get the information they need. We will be as diligent as possible at emailing you any information you need to know, but please feel free to let us know if you have any questions, or need any help at all! And, finally, we still need a secretary, so if you're interested in the position, or just want to come down and check out a meeting, let me know. Have a great year!

Christina Wakeling,
pAGES Chair

pAGES Executive for 2009-2010

Christina Wakeling	Chair
Vacant	Secretary
Amanda Grinstead	Treasurer
Vacant	Social Convenor
Barbara Romanik	Executive-At-Large
Susan Rich	Member-At-Large
Tim Penner	MA Rep
Toby Cygman	MA Creative Rep
Dustin Geeraert	PhD Rep
Vacant	GSA Rep

Successful MA Defenses



OCTOBER 2010 GRADUATION

Alyson Brickey(MA—Critical)
"The little twist of sound could have the whole of her": Silence, Repetition, and Musicality in Virginia Woolf's *Between the Acts* and Gertrude Stein's *The Mother of Us All*

Cameron Burt (MA—Critical)
Feigning Silence in the *Prioress's Tale* and Chaucer's *Retraction*

Lauren Chochinov (MA—Critical)
Distressing Damsels: Sir *Gawain and the Green Knight* as a Loathly Lady Tale

Paul Moffet (MA—Coursework)
All Together Now: The Collaborative Construction of Malory's *Morte Darthur*

FEBRUARY 2011 GRADUATION

Joel Hughes (MA—Critical)
Understanding Authority in Paul Thomas Anderson's *There Will Be Blood*

Successful PhD Defenses

OCTOBER 2010 GRADUATION

Monique Dumontet (PhD)
'Lest We Forget': Canadian Combatant Narratives of the Great War



Graduate Student News (cont'd)

The Faculty of Arts Graduate Student Conference Travel Award

This fund is intended to provide graduate students in the Faculty of Arts with financial support to attend a conference in their discipline at which they will present a paper, or play a role of similar significance. Students who receive an award from this fund may wish to include it on their resume under the title "Faculty of Arts Conference Travel Award".

Other sources of funding should be pursued, including the Alumni Association and the Faculty of Arts Endowment Committee (one competition a year, in the Winter term). Also available are Conference Travel

awards administered through the Faculty of Graduate Studies. Students who have obtained funding from these, or other sources, may still apply to the Dean but total funding cannot exceed normal travel expenses.

There are two competitions each year, with **deadlines of November 1 and April 1** -- application is to be made in writing to the Associate Dean (Graduate).

TO GET TO MORE INFORMATION AND THE APPLICATION FORM, PLEASE VISIT

http://umanitoba.ca/faculties/arts/grad/grad_student_awards.html

Warhaft & Kroetsch Awards

The Robert Kroetsch Creative MA Thesis Award Committee is pleased to announce that this year's award winner is **Keith Cadieux**. The fact that Keith has already published his gothic novella, titled (as a thesis) "Gaze: Fear and the Mirror" is the best testament to its many virtues. That said, the committee agreed that Keith's characterization and pacing were very strong, and that he accomplished exactly what he set out to accomplish: he wrote a compelling, suspenseful and resonant gothic story that made fine use of the genre's best features. Michelle Faubert commented that Keith "breathed new life into a much-loved Romantic-era form" -- her wit, of course, registering only admiration for Keith's work.

The committee, made up of David Watt, Michelle Faubert, and myself, was very impressed by the very high quality of all of the Creative Theses it read this year. We agreed that serving on this committee was a real pleasure. We would like to congratulate all the authors and their supervisors for their excellent work.

- Glenn Clark

Jason Peters's Master's thesis, "The King James Bible and Its Readers: Constructing Readable Space in Post-Reformation," is an engaging and well-researched discussion of the book history of the King James Bible. In it, Peters presents a forceful but far from combative argument for the value of the application of the methods and findings of the emerging field of book history to the academic study of the Bible. What's more, Peters demonstrates the value of such an approach, presenting his own insightful analysis of formerly neglected features of early editions of the King James Bible, most notably of their title pages and of the space for readers that these title pages imagine and promote. Noteworthy for the clarity of its arguments, for its easy and unusually mature style, for the depth of its engagement with existing scholarship, and for the originality of its contribution, it is a highly commendable thesis. The committee offers their congratulations to Jason Peters, together with our best wishes for his future studies.

- Vanessa Warne



2010-11 Regular Session

Literature - ENGL

- 0930 English Composition
 1200 Representative Literary Works
 1300 Literature since 1900
 1310 Women and Literature
 Disaster Fiction
 Tragedy - Then and Now
 Literature and Horror
 Literature and Travel
 The Literature of War and Peace
 1310 Humour
 Literature and the Environment
 Fabulous Fiction
 Literature and Mystery
 Literature and Technology
 Prairie Literature
 1340 Introduction to Literary Analysis
 1340 Introduction to Literary Analysis
 2070 Literature of the Sixteenth Century
 2080 Medieval Literature
 2130 Literature of the Romantic Period
 2140 Literature of the Victorian Period
 2180 American Literature Since 1900
 2190 Special Topics: Urban Negotiations - The Victorian City
 2190 Special Topics: Greek and Latin Elements in English
 2270 Canadian Literature
 2490 Literature in Translation: Russian Literature and Revolution
 Literature in Translation: Greek Literature in Translation
 Literature in Translation: Latin Literature in Translation
 Literature in Translation: Gogol
 2550 Critical Practise
 2570 The Novel
 2640 History of Critical Theory: From Plato to the Present
 2760 Introductory Creative Writing
 2900 Genre: Canadian Voices
 2960 Drama 1
 3010 Shakespeare
 3090 Studies in Seventeenth-Century Literature: Milton and the Levellers
 3120 Studies in Restoration and Eighteenth Century: Fictions of Seduction
 3130 Studies in the Romantics: The Romantic Long Poem
 3190 Studies in Special Topics: Writing and Gender - Authorship and Identity
 3270 Studies in Canadian Literature: Media and Memory
 Special Topics in Creative Writing: Advanced Poetry and Prose - Site-
 3530 Specific Writing
 3800 Special Studies 1: Representing Genocide - Theory and Practice
 Special Studies 1: American Drama
Honours Courses
 4630 Honours: The Film-Essay
 Honours: Flowers of Evil - Literature of the Victorian *Fin de Siecle*
 Honours: Postcolonial Constructions of the Child

- 4640 Honours: Poe and Hawthorne
 Honours: Revolts of Reading - Texts of Disgust, Obscenity and Abjection
 Honours: Inventing Austen - Jane Austen and Women's Literary History
 Honours: Rereading the Canadian West

Graduate Courses

- 7030 Studies in American Literature: Asian American Literature
 7600 Bibliography
 7800 Studies in Drama/Theatre: Modern British Drama
 7140 Studies in International Literature: The Postcolonial Exotic
 7860 Topics in Cultural Studies: The Literary Archive and the Editorial Function
 7920 Studies in Early-Modern Literature: Tracking Marlowe - Desire, Power & Uncertainty in Marlowe & his Successors
 7980 Studies in Nineteenth-Century British Literature: Disability - Literature, Theory and the Nineteenth Century

Film Studies - FILM

- 1290 The Art of the Film 1
 1310 Film History
 2330 Film and Contemporary Thought
 2370 Experimental Cinema
 2400 The American Film to 1950
 2420 Realism and Film
 2430 The Canadian Film
 3250 Special Topics in Film 1: War and Film 1
 Special Topics in Film 1: Sex and Censorship on the Silver Screen
 Special Topics in Film 1: Film Enchante-Out of the Nursery Into the Night
 3250 Special Topics in Film 1: Script to Screen
 Special Topics in Film 1: Amnesia and Other Mental Mysteries
 3270 Special Topics in Film 3: Film Production
 3410 Director's Cinema 1: Nicholas Ray and Robert Altman
 3420 Film Theory
 3430 Screenwriting
 3440 Filmmaking
 3650 Advanced Filmmaking

Theatre - THTR

- 1220 Introduction to Theatre
 2150 Theatrical Techniques: Onstage
 2160 Theatrical Techniques: Backstage
 2170 Specialized Practical Training 1
 2180 Specialized Practical Training 2
 2470 Fundamentals of Dramatic Analysis
 2490 Specialized Practical Training 3
 2600 Special Studies 1: Puppetry
 2610 Special Studies 2: Canadian Voices
 3470 Text and Performance
 3160 Special Studies 3: Advanced Directing
 3610 Special Studies 3: American Drama

