



# Department of English, Film, and Theatre Newsletter

Spring Edition

April 2010

*DEFT*

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

*Robert Mrowning*



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## Message from the Head

*Dr. Judith Owens*

As second term draws to its close, we can take a breath (finally!) and look back on what were a busy few months in the Department. DEFT Works; a day-long symposium organized by graduate students; a day-long colloquium organized by the Affect group; ChurchillFest; a retrospective look at Can Lit; and a department retreat

made the winter months slide by. In looking back, I'm reminded once again of the variety of interests and the vitality that continue to characterize our Department, even in these less than rosy financial times.

I am already looking forward to what next year will bring.

## Message from the Associate Head

*Dr. Pam Perkins*

One of the pleasures of being associate head is the ease of writing these updates for the newsletter. I'm happy to report that there is, in fact, nothing much to report about the undergraduate program since last autumn. Our first-year courses filled up again this term (and so did some upper-

level classes); we also had a reasonably good turn out for the reception for prospective Honours students. There weren't even as many leftover doughnuts as last year – although the students might not be able to claim sole responsibility for that.

Happy spring!

### Research Clusters and Centres

The department's faculty are active participants in many interdisciplinary research clusters and centres:

- The Affect Reading Group
- Centre for Creative Writing and Oral Culture
- Centre for Globalization and Cultural Studies
- The Human-Animal Research Group
- Postcolonial South Asian and African Studies Group PSA&AFSG
- Representations of War Research Cluster



UNIVERSITY OF MANITOBA

Faculty of Arts



## Message from the Graduate Chair

*Dr. Mark Giblin*

As the year draws to a close, I'm happy to report that things have smoothed out in terms of our application and awards process. The tumultuous centralization that took place last year seems to have settled down, and the application vetting and award allocation process was much easier this year than last.

More importantly, this year saw a bumper crop of very high calibre applications. I was extremely gratified not only by the increased number of applications to both the MA and PhD programs here, but also the extremely high quality of those applications. We received some wonderfully promising applications from local, national and international candidates and we were able to send acceptance letters to four PhD candidates, nine MA candidates, and three pre MAs. I would like to offer my extreme gratitude to our Graduate Selection Committee for this year: Alison Calder, Adam Muller, and Luke Tromly. They did a tremendous job sorting through a large pile of applications in a short time.

The UMGF allocation process went off smoothly, and I was fortunate enough to serve on the ranking subcommittee under Associate Dean Mark Lawall. We were able to offer one UMGF immediately, and that

MA candidate has accepted. Other offers are, or will be, pending.

I would also like to congratulate pAGES for the extremely successful one day symposium, The Living Literature, Film, and Theatre Colloquium, they held this February. The panels were wonderful, the discussion among panelists and attendees was lively and enthusiastic and passionate, all signs of a truly engaging forum. I would especially like to extend kudos to organizers Dustin Geeraert and Barbara Romanik. They did a great job, and I hope pAGES is able to sustain this event on an annual basis.

On that happy note, I'm afraid I must briefly and regretfully pass the torch on to Alison Calder, who will take over as Acting Grad Chair from July 1 until January 1, 2011. I am deeply saddened, but I am being forced to take research leave (I put it off as long as I could), and so must step away from the gilded throne for a brief respite. Remember, Alison, I expect to find this place exactly how I left it!



### Tomson Highway at the Centre for Creative Writing in 2010

The Centre for Creative Writing and Oral Culture has arranged to have Tomson Highway come to U of M as a short-term writer-in-residence for the week of October 18-22, 2010. As I'm sure you all know, Tomson is the foremost Aboriginal playwright in Canada and he is renowned not only for his plays but also for his novel *Kiss of the Fur Queen* and for his extraordinary musical and dramatic performances. He will be making a number of public appearances during his week as the writer-in-residence and we will make every effort to ensure that we can maximize the number of students who can see him in these performances. Due to the brief nature of the residency he will not be able to read students' work, but he will be able to meet with some students one-on-one to discuss writing, acting, and music. I'll be giving you more information about this as the residency gets closer, but I wanted to let you know about this now so that you can plan ahead in your courses for next year, in case you might like to assign one of his books during the time he will be here. Please do get in touch with me if you have any questions about this or if you have any suggestions about things that we can do to make the most of Tomson's visit.

I should note that Tomson's residency is not the same as our Writer/Storyteller-in-Residence position, which will last for the entire fall term next year, as usual. I will announce next year's writer/storyteller-in-residence in January.

- Dr. Warren Carion

## Staff News

**Diana Brydon** delivered “The shifting identity of the Postcolonial: modes and models of cross-disciplinarity” at the Research School of Humanities and the Arts Work-in-Progress Seminar Series at the Australian National University on March 19, 2010. She will deliver a revised version of this paper to the Gender and Cultural Studies research group at the University of Sydney on March 26, 2010.

**Alison Calder** is looking forward to leading a poetry workshop this July at the Fernie Writers' Conference in beautiful Fernie, BC.

**Warren Cariou's** edited collection of new work by Canadian Aboriginal Writers, *W'daub Anaa: Speaking True*, will be published this spring by Kegedonce Press. His film *Land of Oil and Water* (co-directed with Neil McArthur of the Philosophy department) will be screened to 60,000 Ontario high school students in April as part of the Hot Docs Film Festival "Docs for Schools" program. Through his role at the Centre for Creative Writing and Oral Culture, Warren has also begun a collaborative project, "First Voices, First Texts," in which two dozen scholars will produce critical editions of neglected works by Canadian Aboriginal writers. The University of Manitoba Press has agreed to publish a series of these editions. The collaborators held their first colloquium at the U of M in late March of this year.

**Glenn Clark** and **Judith Owens**, along with Greg Smith from the Department of History, have co-edited a multi-disciplinary collection of essays on the culture and history of various European cities. Published by McGill-Queen's University Press, *City Limits: Perspectives on the Historical European City* originated in a conference on the European city held at the University of Manitoba in 2004. The collection includes essays by sixteen North-American scholars, including DEFT's own **Pam Perkins**, **Vanessa Warne**, **Arlene Young**, our former colleague Jon Saklofske, and our late beloved **Robin Hoople**.

**Dennis Cooley** is president of the Manitoba Writers' Guild. Has recently published an essay on versions of feminism in two Manitoba poets, poems in *Canadian Literature*, in *Rampike*, in *jacket*, and in *Pulllllllllll: Poesia Contemporânea do Canadá (an anthology of Canadian poetry from 1975-2005)*. Forthcoming poems in *Prairie Fire* and *filling station*, an essay on Robert Kroetsch in a collection of papers on aging and desire. Readings in Winnipeg (March 20), Calgary (April 28), a reading and talk at a poetry conference in Chichester, England (June 25-7). A poem, “winter is when snakes,” set by Michael Matthews for soprano, oboe, cello, piano, and taped sounds of winter landscapes, will be part of a concert and a show on winter landscapes at Eva Clare Hall on March 31.

**Michelle Faubert** has been invited to give three talks on the Romantic-era novel in Europe this term. These are: a lecture to faculty and graduate students at the University of Venice in Venice, Italy, on May 6; a 30-minute presentation at a yearly eighteenth-century colloquium in Münster, Germany (February 2-5); and a conference paper at the British Society for Literature and Science (BSLS) Annual Conference (April 8-10) in Newcastle, England.

**Chris Johnson's** article, "Cultural Memory and the Law in George F. Walker and Dani Romain's *This Is Wonderland*", has been published in *Canadian Theatre Review* 142, Spring 2010, the "Theatre, the Law, and the Courts" issue. Chris, Bill Kerr, and DEFT playwright-in-residence, Mike Bell, are going to the Canadian Association for Theatre Research conference at Concordia in May to conduct a workshop on the New Play Development Initiative just concluded with the production of Mike's play, *HeadSpace*. Good times, good food, good timing: the Theatre des Ameriques festival is on at the same time.

**Dana Medoro** will present a paper at the Congress this



## Staff News

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Spring on Benjamin Franklin's Autobiography as an 18th-Century's Omnivore's Dilemma. My paper was accepted for presentation despite one reader's angry complaint about my analysis of an anchovy-and-cracker meal to which Franklin lovingly refers at one point in his memoirs.

Superimposing and falsely reading the word "vegetarian" across my wording of "omnivore," the reader noted: "an anchovy is not a vegetable." This "anchovy not a vegetable" side-project will be put aside for a while as I return to finish the first draft of my book on Poe and Hawthorne this summer.

**Judith Owens** will be presenting a paper entitled "Warding off (In-)Justice in Spenser's *FQ*" at "Imagining Renaissance Justice," a workshop being held at Carleton University, June 17-19.

**Pam Perkins** is working on an electronic edition of selected non-fictional prose by Christian Isobel Johnstone; she also has an article forthcoming in a collection of essays on women and the writing of science in the years up to 1800.

**Gene Walz** has a full spring. He's giving two presentations at the Art Gallery in connection with the Warner Bros. animation exhibition; he's on a panel for the Opera Association on femmes fatales; and he is host to a tribute to Leon Johnson at the Winnipeg

Film Group. In May he's off to Greifswald, Germany to present a paper entitled "Five Ways of Looking South: Canadian Filmmakers Examine America in the Changing Global Economy." After a two year delay, his paper on Aging in Manitoba Movies will finally be published this summer.

**David Williams** has been invited by the Austrian Academy of Sciences to attend a private symposium of European Canadianists and specialists on literature of the American South which will take place at the University of Vienna in September. The title of his address is "Metropolis and Hinterland: Faulkner and MacLeod."

He has also accepted an invitation to give the keynote address at a German conference on "Narratives of Crisis" to be held in July at Philipps-Universität in Hesse. The title of this address is "The Underlying Crisis of Media Change: From *Generals Die in Bed* to *Three Day Road*."

In a related development, *TLS* (12 March 2010) has published a substantial review of his latest book, *Media, Memory, and the First World War* (MQUP 2009).

**Arlene Young** will be delivering a paper entitled "Mixed Messages: Nursing, Status, and Employment in Victorian Britain" at the Canadian Association for the History of Nursing Conference to be held here at the University of Manitoba, June 18-20.

## Congratulations

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to **Struan Sinclair**, whose novel *Automatic World* has been nominated for the 2010 Margaret Laurence Award for fiction and for the 2010 McNally Book of the Year award!

to **George Toles**, whose *Edison and Leo*, Canada's first stop-motion animation feature, had begun airing December 20 on HBO Canada. Toles wrote the original story and screenplay for this 79-minute animated comedy, about a crazy scientist and his son.

*Edison and Leo*, directed by Toronto-based Neil Burns, also received the award for Best Animated Feature Film at this year's Bangkok International Animated Film Festival.

to **Vanessa Warne** and **Brandon Christopher**, on the birth of their second daughter, **Alice Hope**, born November 5th.



## The Year in Review

The Living Literature, Film, and Theatre Colloquium organized by p.A.G.E.S. took place on Friday, January 22nd, 2010. There were five panels: Truth and Interpretation, Literature and Community, Time and Space, Studies in Film, and Perception and Authority. Everyone participated in a day of lively discussion of literature, film, theatre, and a broad variety of associated issues.



The Department of English, Film, and Theatre and the Centre for Creative Writing and Oral Culture combined resources in March to sponsor Re/Making the Canadian West: Regional Literature in a Globalized World. The roundtable discussion featured visiting speaker Dr. George Bowering (Professor Emeritus, SFU) as well as Dr. David Arnason and Dr. Alison Calder as panelists, with Dr. Warren Cariou serving as the moderator. Despite the busy season, the discussion and reception were both well-attended.



(From L-R) Dr. George Bowering, Dr. David Arnason, Dr. Alison Calder, Dr. Warren Cariou



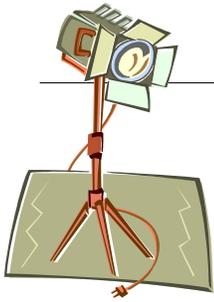
On March 12<sup>th</sup>, the Sensation, Cognition, and Affect Research Group held a day-long symposium, “Working with Feelings,” at St. John’s College, organized by Brenda Austin-Smith, Struan Sinclair, and Arlene Young. The symposium brought together participants from five faculties and schools (Architecture, Art, Arts,

Environment, and Medicine) and eight Departments (History, Psychology, Sociology, Community Health Sciences, Art, Architecture, Geography and Environment, and, of course, English, Film, and Theatre). DEFT participants included Pam Perkins, Adam Muller, Jonah Corne, David Annandale, Glenn Clark, Margaret Groome and members of the Affect Group: Arlene Young, Struan Sinclair, Brenda Austin-Smith, Judith Owens, and Jason Leboe (Psychology). Two of our students, Garrett Hnatiuk and Danielle Fenn, were also on the program. Dr. Deidre Lynch, Chancellor Jackman Professor of the Arts, University of Toronto, delivered an outstanding keynote address entitled “Love and (Debt and) *The Lives of the Poets.*” The presentations generated stimulating discussions and renewed our sense of the enormous value to scholarship of interdisciplinary engagement, especially when it is grounded in the interests of the individual researchers involved, rather than being driven by priorities devised externally.



COMEMS (Circle of Medieval and Early-Modern Scholars), which counts among its participants several members of DEFT, sponsored two inaugural events this term: in conjunction with Dafoe Archives, “Secrets from the Vault: An Open House for Undergraduates,” on February 3rd; and “The Archaeology of the Archive,” a day-long, interdisciplinary symposium, on March 26th, 2010. Given the success of both of these events, Glenn Clark, Judith Owens, Pam Perkins, and David Watt from DEFT, along with colleagues from several other departments at the University of Manitoba, the University of Winnipeg, and Canadian Mennonite University, anticipate that similar events will become annual features of the academic year.





## Spotlight on Faculty: Dr. Brenda Austin-Smith

### Interviewed by Tim Penner

Throughout the history of cinema, films designated under the umbrella of classic Hollywood melodrama have often had a tough time getting the respect they deserve. Professor Brenda Austin-Smith is working to counter that perception. Her research over the last several years is a testament to the importance of melodrama and the effect it has had on its audience and on the development of cinema as an art form.

Melodrama was big business for Hollywood during the 1930s and 40s, a time when America was moving out of the Great Depression and into World War II.

Films such as *Now, Voyager*, *Dark Victory*, *Stella Dallas*, and *Imitation of Life* and their stars Bette Davis and Claudette Colbert (to name just a few) drew crowds out to the movies each week and have lived on as classics in the collective movie going consciousness. Dr. Austin-Smith's research has been built around interviews with women who were a part of the original audiences for these films in order to better understand their appeal and effect.

Professor Austin-Smith's interest in these films began when she was a high school student and her mother would let her stay home one day each semester to watch old movies with her. "She is a film buff, and is the source for my love of cinema," Dr. Austin-Smith says. "She is the reason I came back to these films years later, after completing all my degrees in English. I started by giving my students an essay assignment: to watch a classic Hollywood movie with their auntie, or grandmother, and then tape a conversation about the way they both responded to the film, and write a paper about how and why the film affected them both. Then I realized that this would make a terrific research project."



Given the vast amount of time that has elapsed since the original release of these films, one can imagine that the pool of viable interviewees has become quite small. Dr. Austin-Smith says that although she has "had trouble finding members of the original audience for these films," she has employed "newspapers, radio interviews, and word of mouth to reach people. I visit them in their homes, in seniors' centres, and in food courts. I've also brought them in groups to campus to screen films, and served tea and biscuits, and taped and filmed their conversations."

Although it's commonly held that the foremost purpose of melodrama is to provide an avenue for catharsis for the viewer, Dr. Austin-Smith has found that there is much more to the experience of these films. "Some viewers *do* talk about release, but others say something more fascinating, which is that they cry for recreation, for something to do, or because it gives them pleasure to weep. Some people also talk about weeping as a way to cultivate empathy, and to bond, through an imaginary connection, to others who watch, and weep at, these films. Unlike the experience of catharsis, sometimes the feelings don't go away once the film is over. There is also the role of history and personal biography in weeping. We weep because of awakened connections to the past."

When asked about the ultimate goal of her research and the likelihood of a book being produced from her work, Dr. Austin-Smith says, "I think the chances are pretty good. I've written two pieces already about this project. I have to sit down and figure out a shape for what I want to say about cinema memory, the pleasure of weeping, and the place of personal history in our emotional connections with film.

We don't call it a 'moving image' for nothing."



## Spotlight on Faculty: Dr. David Watt

### Interviewed by Luann Hiebert

**Recently you gave a presentation: “Of Mescreantz’ in Lancastrian England”. Would you comment on significant aspects of this work in progress, especially for those who were unable to attend?**

Initially, I wanted to write a paper on John Gower, a late 14<sup>th</sup> century poet, and his work (appropriately entitled) “Of Mescreantz.” I decided to do a word study of the term *mescreantz*; in this 1401 poem, the word is written as a noun, not an adjective. Gower appears to be the first writer to use the English word in this way. In his text, the specific meaning relates to Ottoman Turks, whereas the general meaning refers to those who have false beliefs. His poem is not so much a call to crusade as to conversion; he actually calls for a conversion within Christendom. Interestingly, this same word comes up again in 1411. Hoccleve uses *mescreantz* as a noun in the same circumstances as Gower, and also implies both the specific and general meanings in his text. It was my work on Hoccleve that brought this conception of *mescreantz* to my attention.

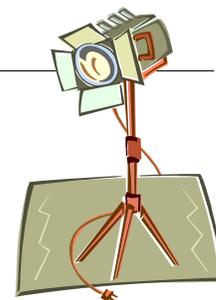
I found the presentation to be really helpful because it was what other people were interested in. I thought the idea was too small, but there were some good questions raised after the presentation. Now I plan to develop this concept further.

**What other research projects you are currently working on?**

I am finishing my book *Exemplars and Exemplarity: The Making of Thomas Hoccleve’s Series*. At present, the project is in the submission and review stages. I am waiting to hear any day now from one of the presses to accept the work.

**Do you have any other interests you hope to pursue in the future?**

One of my future ventures is to work on a Western Canadian collection of medieval and early modern manuscripts. The project, *Mapping the Pages*, is a collaborative effort with persons from the University of Saskatchewan, Manitoba, Regina, and the Canadian Mennonite University. This archival work of collecting and cataloguing ancient texts will hopefully become available online and eventually digitalized.

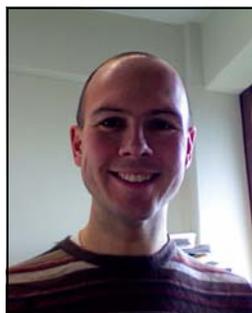


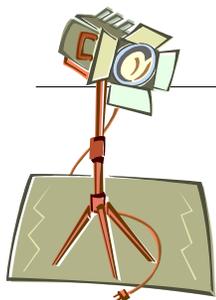
**What was it that captured your interest in the study of bibliography and ancient texts?**

My particular interest in Hoccleve was his poetry. Medieval poetry was so difficult it challenged me. I got the worst grades in this subject, but I was determined to beat it. Studies at Oxford provided the technical skills and strengthened my interest in textual scholarship and literary analysis. Collections here at the University of Manitoba are extensive, and submission of works continues. Some day, way out in the future, I would like to work on a book with the manuscripts collected here at Dafoe Library.

**Reflecting on your teaching career thus far, what experience stands out in your mind as noteworthy?**

I don’t know if I could pick just one. I have experienced a few really good classes where everyone has gotten along well and have taken on a life of their own—sometimes in spite of themselves. All the classes I have taught in the archives have been great. I’ve been able to pull out stuff from the collection whenever I needed to. Never have I had access to such materials, and so readily. Not only do I enjoy these manuscripts, but they are also engaging for students. People here may be used to it, but it is a rare thing to pull out these books any time we want. Another noteworthy teaching experience relates to my





## Spotlight on Faculty: Dr. David Watt (cont'd)

colleagues. This year I had Prof. Calder and Prof. Faubert visit my classes. They generated discussion and interacted with the students.

That experience was fantastic and I will definitely do more of that.

### What book would you consider a “good read” and why?

Let me think about that for a bit... Hoccleve of course, but there are so many books to choose from. Marie de France's “Lais” are interesting to me, and students really like her a lot. (I'd pick her or Harry

Potter.) She is always really good; her pieces are very short and musical. They are sung pieces; one narrative episode imagined as though embedded in a larger narrative episode. Her work is interesting as a genre and uses of language—very accessible.

### How do you spend your summers, your non-teaching time?

Last year I taught during the summer. Usually, though, I do a lot of running. I spend most of the summer months with my family. Travel and vacations are mainly spent visiting with our extended families.

## Alumni News

**Méira Cook** was shortlisted—three times—for a CBC Literary Award in poetry.

A distinguished former member of the English Department, Professor **Margaret Stobie**, has been posthumously recognized with the CAUT's Milner Memorial Award (2009) for her courage during the Crowe case, which was the violation of academic freedom that led to the founding of the CAUT. Peg shares this award with the fifteen other members of the faculty at United College (now the University of Winnipeg) who in 1958 resigned on principle after the unjust dismissal of Professor Harry Crowe for writing a letter critical of the College's administration. The solidarity of these sixteen colleagues was landmark defence of academic freedom in Canada, and, as James Turk of the CAUT said in announcing the award, “the individual decision of each to resign” was extremely courageous, “for it was a time when there were not many academic jobs and little assurance that they would find positions elsewhere.” Current members of the Department of English, Film & Theatre who would like to know more about the Crowe case can find the investigative report of it on the CAUT website: [www.caut.ca/uploads/CroweReport.pdf](http://www.caut.ca/uploads/CroweReport.pdf)

**John Rempel**, now retired for over two years, continues happily in his Senior Scholar status.

He recently attended a rewarding COMEMS conference on our campus; he is researching 16th-18th-century wills and testaments for what they reveal about how domestic silver is described and passed down; he made a 2010 resolution to resume intensive daily piano practice after 50 years' of neglect, and in three months has regained the skill to play pieces somewhere between “Silver Threads Among the Gold” and the Rachmaninoff G Minor Prelude.

He and Ursula continue to take long daily walks with their Siberian Husky Tia, now 11 years old. All three divide their time between their Winnipeg house and Mayne Island, B.C.

**Judy** and **Herb Weil** participated at the SAA in Chicago in April where the new multi-volume *Shakespeare Encyclopedia* was launched. It includes long essays by Judy and Herb.



## Theatre Program

*Dr. Margaret Groome*

The Theatre Program is pleased to announce that in the coming academic year we will be offering several new courses which we are sure will prove attractive to students. In the fall term we have scheduled a Special Studies course in puppetry which will introduce students to the history, theory and practice of puppetry as a form of theatre (THTR 2600). The course will include both the academic study of puppetry and practical workshops. It is anticipated that a portion of the course will be linked to the Black Hole Theatre Company's production of a Strindberg play for the Master Playwright's Festival in January 2011. A second new Special Studies course in the fall term is "Canadian Voices" (THTR 2610). This will be taught by Chris Johnson and will give students the opportunity to focus on the work of four Canadian playwrights, studying multiple works by each. Thomson Highway and Vern Thiessen are two of the playwrights

included in the course. Playwrights have been chosen, in part, because their work is being produced in Winnipeg in the fall, allowing students to see some of the texts being studied. This course complements the work done in Professor Johnson's Canadian Drama course and does not duplicate that course. The course will be double-numbered as both a THTR and an ENGL course. In the winter term, Bob Smith will be teaching a Special Studies course in American Drama (THTR3610). It has been a considerable time since the Program has been able to offer a course with this focus so we anticipate strong interest from the students. This course will also be double-numbered as a THTR and ENGL course. The topic of our Text and Performance course varies each year (THTR 3470): in the winter term of 2011 our senior Theatre students will work with the texts of Alfred Jarry and Eugene Ionesco.



the  
Black  
Hole  
theatre  
company



**The Black Hole Theatre Company** enjoyed a varied and successful season in 2009-10, with an emphasis on Canadian work.

For the first Mainstage show the Company produced Carol Shields' *Departures and Arrivals*, directed by senior student Megan Andres. The production celebrated the 25<sup>th</sup> anniversary of the play's premiere production - which had taken place at the Black Hole. A reception was held following opening night at which cast members from the original production mixed with cast members from this year's production. In January Caryl Churchill's feminist classic, *Cloud 9*, was staged at the Gas Station Theatre as part of Churchill Fest 2010. Directed by Margaret Groome, the production showed that Churchill's play still has the power to challenge, move, and entertain an audience. The production of *7 Jewish Children* which Bill Kerr's Political Theatre class first presented in December 2009 in the Black Hole was reprised for one performance at the Gas Station Theatre as part of Churchill Fest. The reading brought out 250 people who took part in a lively discussion that lasted for well over an hour following the production. The Black Hole concluded its season with *HeadSpace*, written by Theatre



Program alumnus Mike Bell and directed by Chris Johnson. This show marked the culmination of a collaborative project which saw the work of the Playwright-in-Residence linked to the Theatre Program's courses in Playwriting, New Play Dramaturgy, and Advanced Directing. The production was the largest in the Black Hole's history with a cast of 34 playing over 90 roles.

Next year's Black Hole Mainstage season will be equally exciting. First up, in November, is a production of a major play by Thomson Highway, to be directed by Bill Kerr. Since Mr. Highway will be on campus for a week in October the cast will have the unusual experience of meeting with a major playwright as they rehearse. In January Tim Bandfield and Chris Johnson will be directing Churchill's version of Strindberg's *A Dream Play* for the Master Playwright's Festival. The production will use puppets in combination with the actors to present this classic, which has been called "one of the most influential works of modern drama." The Mainstage Black Hole season concludes in March 2011 with director Brenda McLean bringing her expertise in physical theatre to another classic of 20<sup>th</sup> century European theatre - likely Federico Garcia Lorca's tragedy *The House of Bernarda Alba*.

## Graduate Student News

### Message from the pAGES Chair

This year PAGES organized several major events for graduate students in English, Theatre, and Film. In the fall we held a SSHRC Application workshop with Prof. Pam Perkins (many thanks to her for this!), which was very helpful to all involved. Our first event was a Halloween gathering where much baking was to be had, courtesy of Karalyn Dokurno. In November, we hosted a film night where "A Streetcar Named Desire" was shown. January 2010 was our busiest month, with two major events. The first was the "Living Literature, Film and Theatre" Colloquium on January 22nd, a full day event of discussion with five panels, including many professors who were gracious enough to share their ideas with us. Everything from medieval manuscripts to modern films and internet media was discussed, the event was accompanied by a free lunch, and about 50 people attended. We felt that this event was our biggest success, and that everyone learned a lot. Then on January 29th, PAGES hosted the first "Ugly Sweater Party," a social event for the English department's graduate students and professors. The event was designed to be less formal and involve more social mixing than the "Regifting" parties of previous years. There were prizes for the ugliest sweater, the grand prize for which was claimed by Josh Moore. Throughout the year we also provided graduate students with information, announcements and reminders through email. We also held the occasional informal "pub afternoon" at Degrees on campus, and we plan to end the year with a pub event on April 13.

Dustin Geeraert,  
pAGES Chair

### pAGES Executive for 2009-2010

Dustin Geeraert,	Chair
Christina Wakeling	Secretary
Karalyn Dokurno	Treasurer
Barbara Romanik	Social Convenor
Cheryl Elliot	Member-At-Large
Alyson Brickey	MA Rep
Toby Cygman	MA Creative Rep
Vivi Dabee	PhD Rep
Joel Hughes	GSA Rep

### Successful M.A. Defenses



#### FEBRUARY 2010 GRADUATION

Keith Cadieux (MA—Creative)  
"Gaze: Fear and the Mirror"

Kristian Enright (MA—Creative)  
"Homage to Voices: A Subjective Hearing of Voices on the Prairie"

Dustin Geeraert (MA—Critical)  
"Spectres of Darwin: H. P. Lovecraft's Nihilistic Parody of Religion"

Milica Vukomanovic (MA—Creative)  
"One Bone to Another: History, Homeland, and the Anatomy of Love"

#### MAY 2010 GRADUATION

Alexandra Johnson (MA—Critical)  
"Frankenstein's Obduction"

The Winter edition of the Department of English, Film, and Theatre newsletter is tentatively scheduled for publication in November 2010. If you would like to contribute to this upcoming issue please forward your submission/s via email to [magsinoe@umanitoba.ca](mailto:magsinoe@umanitoba.ca) by October 2010.

Submissions are to be submitted electronically and should be in "finished" form.

Suggestions and contributions are always welcome!



## Graduate Student News

### Attention all MA & PhD students:

**Annual Progress Reports** must be completed and returned to the DEFT Graduate Office, 623 Fletcher Argue Building, no later than **Tuesday, June 1<sup>st</sup>** for processing.

Forms may be obtained from the Graduate Office or downloaded at  
[http://umanitoba.ca/faculties/graduate\\_studies/media/progress\\_report.pdf](http://umanitoba.ca/faculties/graduate_studies/media/progress_report.pdf)

### Course Approval for 2010/2011

Students may only register for those courses listed on their *Graduate Student Registration Approval Form*. Students must meet with the Graduate Chair, Dr. Mark Libin, to have their courses approved. Dr. Libin will be available on Mondays from 12:00 p.m. to 2:00 p.m. and Tuesdays and Thursdays from 11:00 a.m. to 2:00 p.m. Students can email [magsinoe@cc.umanitoba.ca](mailto:magsinoe@cc.umanitoba.ca) to make an appointment. All new and returning students must have their courses approved by the Graduate Chair **prior to registration**.

Those students who have fulfilled all their coursework requirements and who are only re-registering for their program are still encouraged to make an appointment.

Note: The *Graduate Student Registration Approval Form* is for course approval only. All Graduate students are required to register themselves on Aurora Student.

Further instructions will be made available shortly.

The UMIH is presently accepting applications for Research Clusters and Affiliates for the 2010-2011 academic year.

Application deadline: Friday April 30th, 2010.

### with cloudless ease

how  
 do you do  
 it there  
 out on a limb  
 twittering  
 as though you love it  
 perched at the top tip  
 face black to the breeze  
 with cloudless ease  
 swaying un  
 steady  
 you sing  
 red beauty tucked  
 at your wing  
 like a suitcase  
 packed with dreams  
 ready  
 to kite



- Luann Hiebert  
 2<sup>nd</sup> year PhD student in English Literature

### IMPORTANT INFORMATION FOR POTENTIAL GRADUANDS

Students who wish to graduate in **October 2010** 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

**June 14**  
**June 21**  
**August 26**

## Graduate Student News

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### 2010-2011 Tentative Graduate Course List

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*Please note: The following information is tentative and therefore subject to change*

ENGL 7030 (3) Studies in American Literature: Asian American Lit	Prof. Serenity Joo	Fall 2010
ENGL 7600 (3) Bibliography	Prof. David Watt	Fall 2010
ENGL 7800 (3) Studies in Drama/Theatre: Modern British Drama	Prof. Margaret Groome	Fall 2010
ENGL 7900 (3) Studies in Medieval Literature: Chaucer's Canterbury Tales	Prof. Robert Finnegan	Fall 2010
ENGL 7140 (3) Studies in International Literature: The Postcolonial Exotic	Prof. Heather Snell	Winter 2011
ENGL 7860 (3) Topics in Cultural Studies: The Literary Archive and the Editorial Function	Prof. David Arnason	Winter 2011
ENGL 7920 (3) Studies in Early-Modern Literature: Tracking Marlowe - Desire, Power and Uncertainty in Marlowe and his Successors	Prof. Glenn Clark	Winter 2011
ENGL 7980 (3) Studies in Nineteenth Century British Literature: Disability - Literature, Theory and the Nineteenth Century	Prof. Vanessa Warne	Winter 2011



[http://umanitoba.ca/faculties/arts/departments/english/literature/graduate/gradcourselist\\_08\\_09.html](http://umanitoba.ca/faculties/arts/departments/english/literature/graduate/gradcourselist_08_09.html)

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### University Teaching Services (UTS) Grad Student Workshops - Spring 2010

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For more information on these topics please see the following link:  
[http://umanitoba.ca/academic\\_support/uts/workshops/index.html](http://umanitoba.ca/academic_support/uts/workshops/index.html)

#### **The Teacher's Role in Grading Assessment and Evaluation**

A graduate student's first teaching role is often as a teaching assistant who marks papers for the professor. Providing feedback, grading, assessing and evaluating student performance is one of the most challenging aspects of the teacher's job. This is a one day workshop focussed on the core issues of grading, assessment and evaluation. The participants can expect to be actively involved in the learning and to take away some concrete knowledge, skills and strategies to further develop this aspect of their teaching.

Facilitators: Eunice Friesen, Janna Shymko, Sol Chu, Miriam Unruh, Heather Morris

Date: May 11, 2010      Time: 8:30am - 4:30pm      Location: Marshall McLuhan Hall

#### **Applying for Academic Jobs: From Application to Interview**

This interactive workshop will focus on the application process for the academic job, from application letter to interview.

Facilitators: Norman Hunt, Susan Prentice

Date: May 19, 2010      Time: 1:00pm - 4:00pm      Location: 220 St. Paul's College (Hanley Hall)

#### **Communication Strategies for International Students**

Facilitator: Erica Jung

Date: June 22, 2010      Time: 9:30am - 12:30pm      Location: Engineering Building, Room E2-223