



Department of English, Film, and Theatre Newsletter

Spring Edition

April 2012

Message from the Head

Dr. Arlene Young

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



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I was somewhat surprised to find out that one of the pleasures of being Head is having the opportunity to read Department members' annual Activity Reports. At a time when second term is starting its slow wind down to the exam period and winter drags itself out into March and refuses to give way to spring, I have the privilege of reading about and being inspired by the accomplishments and the commitment of my talented and dedicated colleagues. I can only wonder at the range and scope of the scholarship in the Department—impressive publications in top-notch journals, fascinating monographs and edited collections, creative writing and performance, and intellectually stimulating course offerings for our students.

This last component of the Department's commitment to scholarship was especially evident at the reception and information session for Honours and Advanced Major students held on March 2nd. The new course offerings for Special Studies courses and Honours seminars for

2012/13 clearly excited the students who attended. It was also a joy to see so many of our Honours students in attendance, enjoying each other's company and conversation, exchanging ideas and enthusiasms with each other, encouraging prospective student converts to the joys of reading and studying literature, and making helpful suggestions about how to engage more students in collegial events. At a time of year when energy and excitement seem to be at a premium, DEFT continues to generate both.

I want to extend a warm welcome to Darlene McWhirter, our new Office Assistant in the DEFT main office in Fletcher Argue. Darlene has worked in several different areas of the University, most recently in the Department of French, Spanish, and Italian and in the Department of Icelandic. Her knowledge of the Faculty and of the University is a real asset for us. We are indeed fortunate to have her join us.



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Message from the Associate Head

Dr. Lucas Tromly

I faced a number of challenges during my first few weeks as Associate Head: adjusting to the winter after a semester in Hong Kong; a teething baby at home; and the realization that I knew very little about the fine points of department policy. But during this period I also felt energized by our undergraduate program, and our undergraduate students themselves. This semester saw two new developments that deserve special mention. In January DEFT held a student-organized colloquium entitled “Where Do We Go from Here?,” during which undergraduates and instructors shared their ongoing research.

Another reminder that our research and undergraduate teaching can be mutually complementary comes in the form of the new Undergraduate Research Awards, which fund students to work with faculty members for a 16 week period over the summer. I also wish to thank the many Honours students who attended a recent information session about the program to sing its praises to prospective students. It was gratifying to see that our students are invested in the department to the extent that they see themselves not only as products of the Honours program but as stakeholders in it as well.

Message from the Graduate Chair

Dr. Mark Libin

*Only in the agony of parting
do we look into the depths
of love.*

- George Eliot

As you can see from the sentimental epigraph above, this is my last e-mail as the Graduate Chair of the Department of English, Film and Theatre. Although my term officially ends on June 30, this is my last official, public word as Graduate Chair.

As always, this Spring message is full of promise. The letters of acceptance for Fall intake have gone out, and I'm always flush with the anticipation of new, brilliant, eager graduate students arriving to register over the summer in order to join our department in September. For many of the graduate students, this Spring means the completion of coursework, and looking forward to finally immersing themselves in the pleasures of serious, sustained, focused research. The very early, very wonderful spring already upon us

bodes well for all these fresh starts, I hope.

In parting, I want to thank the ever reliable Mabelle Magsino for helping me through this position for most of my tenure. She deserves all of the credit for anything accomplished under the auspices of the Graduate Chair. I want to thank the two Department Heads who were always there to advise me — Judith Owens and Arlene Young. Thanks to Katelyn Dykstra Dykerman, this year's president of pAGES, and to all the faculty and students who have made this position both easy and enjoyable.

Those of you musing on the epigraph above may be wondering, is Libin really suffering from the agony of parting? Is he really looking into the depths of love? Well, frankly, no. But I do find myself looking into the depths of an unfathomably messy office, and parting certainly does give me a melancholy pang. And I'm pretty sure that's what ole George Eliot was driving at.

Staff News



Brenda Austin-Smith's essay on Henry James's "The Ambassadors" and Alfred Hitchcock's "The 39 Steps" has finally appeared in the collection "The Men Who Knew Too Much," edited by Alan Nadel and Susan M. Griffith. Brenda is heading to the SCMS conference in Boston to give a paper on an infamously polarizing Dutch film from the 1980s, Marleen Gorris' "A Question of Silence."

Alison Calder looks forward to spreading the gospel of prairie literature this summer during three talks: one at the Symposium on Manitoba Writing in Winnipeg; one at the University of Szczecin in Szczecin, Poland; and one at the Directions West Conference in Calgary. Then she looks forward to going on research leave and figuring out what it all means.

Warren Cariou and Native Studies professor Niigaanwewidam James Sinclair published their new anthology *Manitowapow: Aboriginal Voices from the Land of Water* in February. The book launch at the Forks was attended by more than 200 people and the book has been very well received by reviewers and educators. It is the first anthology to give a historical survey of one province's Aboriginal literature. DEFT graduate students Barbara Romanik and Andrea von Wichert were a great help in the preparation of the manuscript.

Michelle Faubert has edited and introduced Mary Wollstonecraft's *The Wrongs of Woman and Mary for*

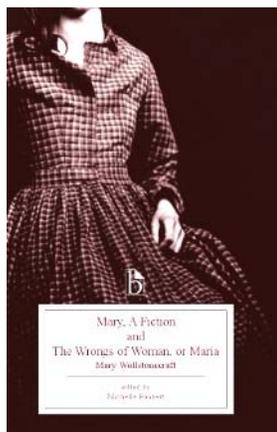
Broadview Press. The book will be available April 1st, 2012.

Chris Johnson will be presenting a paper on Bruce McManus' adaptation of Chekhov's *Three Sisters* at the Canadian Association for Canadian Theatre Research at Waterloo in May.

Dana Medoro and **David Watt** received a fellowship from the Center for Professional and Applied Ethics for their project on the Wife of Bath and Medieval bioethics. Dana has also been invited to contribute an essay on pigs to a forthcoming Animal Studies collection. She would like to thank the Department of English, Film, and Theatre for the warm support of her work on behalf of pigs' welfare (swine rights!) and for helping make her first-ever vegan bake sale a great success. Wilbur thanks you too.

Robert O'Kell will be delivering a paper, "Visual Politics: Disraeli and the *Punch* 'Large Cut' Cartoons," at the annual conference of the Victorian Studies Association of Western Canada, in Victoria, 26-28 April 2012. A number of these cartoons will be featured in his forthcoming book, *Disraeli: The Romance of Politics* (University of Toronto Press, October, 2012).

Pam Perkins contributed a chapter on women and the Enlightenment to the forthcoming *Edinburgh Com-*



Staff News (cont'd)

panion to *Scottish Women's Writing* and has been invited to give a talk on the Highlands in Romantic-era fiction at the annual meeting of the Association of Scottish Literary Studies, to be held in Skye in June. From Skye, she'll be continuing north to Shetland to work on a project on early 19th-century Shetland travel narratives.

Phyllis Portnoy's article, 'Verbal Seascapes in Anglo-Saxon Verse,' was published in *The Maritime World of the Anglo-Saxons*, Essays in Anglo-Saxon Studies 6, ed. Stacy S. Klein, Shannon Lewis-Simpson and William Schipper (Tempe: Arizona Center for Medieval and Renaissance Studies, 2011). Another, 'Daniel and the Dew-Laden Wind: Sources and Structures,' in *Old English and the Old Testament*, ed. Michael Fox and Manish Sharma (Toronto: UTP, 2011), has finally appeared, after a 4-year gestation with UTP. Two articles are in progress: 'Literary Light on the Ashburnham Pentateuch,' and 'Laf-Riddles in Old English: Metal-Work and Word-Play.'

Most important: Phyllis is a Baba again! Son and daughter-in-law David and Linda welcomed

their first, a 9 pound baby boy (yet to be named) March 12, in Sweden.

Arlene Young presented three papers in November and December of 2011. The first was "Performing Professionalism: Interviewing the Victorian Working Lady," at the North American Victorian Studies Association Conference in Nashville, Tennessee. The second, "Narratives of Feeling: Sensory Perception, Affect, and Remembering," was part of a Panel at the Centre on Aging entitled "The Feeling of Life: Memory, Nostalgia, and Regret." The panel, which included Brenda Austin-Smith and Jason Leboe (Psychology), featured research on affect. On December 14th, Arlene was the after-dinner speaker at the University Women's Club Christmas dinner with a presentation entitled "Ghosts of Christmas Past." She will deliver a paper entitled "Images of Professionalism: The Women's Press and the Fashioning of the Woman Worker" at the Victorian Studies Association of Western Canada Conference in Victoria, BC in April.



Alumni

Dr. Chris Johnson

Joseph Aragon's musical, *Bloodless: The Trial of Burke and Hare*, will be given its professional debut by Theatre 20 in Toronto next season.

Simon Bracken (Guildenstern in our production of *Rosencrantz and Guildenstern Are Dead* ...) will be a member of the Stratford Festival company this summer.

Sarah Constible played the lead role in the MTC Mainstage production of Wendy Lill's *The Fighting Days*.

Rob Herriot directed a highly acclaimed "Japanese anime" production of *The Mikado* for Edmonton Opera.

Sandy Jobin-Bevans plays the Dad in the new YTV series, *Living With Boys*.

Angus Kohm edited *I Was a Teenaged Playwright*, which was published by Scirocco Press last November; the book is a collection of plays written by contestants in the annual Manitoba Association of Playwrights/Scirocco Press Festival of

Alumni (cont'd)

High School plays, which Angus has produced every year for the past twelve years.

Jeff Madden played Andrew Undershaft in the Winnipeg Mennonite Theatre Society's production of *Major Barbara* for ShawFest 2012.

Aynsley Moorhouse's sound recording/installation, *Walk With Me*, was included in Bud-

dies in Bad Times' Rhubarb Festival in Toronto this winter.

Carson Natrass will be directing *Footloose: The Musical* for Rainbow Stage this summer.

Tracy Penner performed in the much praised Zone 41 production of *Village Wooing* for ShawFest 2012.

The Year in Review

On February 16, the DEFT Research Group on Affect hosted Prof. Marusya Bociurkiw, Associate Professor of Media Studies at Ryerson University. Professor Bociurkiw's presentation, "Two Funerals and a Nation: The Politics of Contagious Affect" used clips of the televised state funeral of Pierre Trudeau, and images of the chalk memorial to Jack Layton, to explore the "spread" of affect to viewers and participants, and to track the power of affect on ideas of national identity. Professor Bociurkiw was visiting Winnipeg on a Canada-wide tour celebrating the launch of her new book, *Feeling Canadian: Television, Nationalism, and Affect*.

On February 28, DEFT funding provided refreshments for the 3rd annual Open House at the University of Manitoba Archives and Special Collections. The event, advertised as "Opening the Vault," served to promote both the Archives' wonderful col-

lections and the excitement of archivally-based studies in literature and the humanities. During the afternoon event, Archives and Special Collections' lovely space on the third floor of Dafoe Library was filled with students, members of the university community and the broader public. Guests were thrilled to have the opportunity to examine a wide variety of spectacular medieval manuscripts and beautifully printed and illustrated books from the thirteenth through nineteenth centuries, all displayed and presented by specialists in a variety of relevant fields. DEFT members Cameron Burt, Glenn Clark, Vanessa Warne and David Watt joined scholars from History, Religious Studies and the Archives in presenting documents. The event was co-sponsored by the Circle of Medieval and Early-Modern Scholars and Archives and Special Collections.



Employees from any units who have gone live can drop in on any **Concur** lab sessions to receive in-person support as they process their first travel bookings and/or expense reports *or* if they simply want someone there to help as they get acquainted with the system. The Concur Lab schedule has been updated with some new dates and is available at

http://umanitoba.ca/admin/financial_services/media/Concur_labs.pdf.

No registration is required and everyone is welcome!

Theatre Program

Dr. Bill Kerr

Another busy year began with *The Gypsy Woman* by Don Nigro, a delightfully interactive commedia dell'arte piece directed by senior student Jaclyn Kozak with strong support from advisor Chris Johnson. (Student actors seized on the opportunity to interact with a game President Barnard.) Margaret Groome's production of *Arms and the Man* by G.B. Shaw, as part of Shaw-Fest, overcame much adversity on the way to a thoughtful, witty, and elegant result. George Toles is hard at work directing *The House of Blue Leaves* by John Guare, which will be presented complete with talent pre-show from Mar. 13-24.



Also coming up March 26-31 is our **Fire in the Hole/Fire out of the Hole** festival of works by student playwrights, dramaturged and directed by students (all shepherded by Chris Johnson). Bob Smith is very hard at work writing and rewriting his new work, currently *The Lunar Bar*, to be produced in March of 2013. Bill Kerr is directing and dramaturging *Dionysus in Stony Mountain* by Steven Ratzlaff for Theatre Projects Manitoba, March 29-April 8, 2012 at the Rachel Browne Theatre. Finally, members of the program are heavily involved in planning and fundraising for The Conklin Theatre part of the redevelopment of Tache as the Tache Arts Project (TAP) which is already underway.

Centre for Creative Writing and Oral Culture

Dr. Warren Carisu

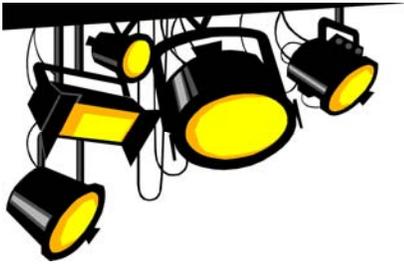


The Centre for Creative Writing and Oral Culture hosted a storytelling workshop by Kay Stone and Mary Louise Chown in the winter term this year, following up on the very successful workshop led by our storyteller-in-residence, Pat Ryan. The Centre also sponsored numerous other initiatives this year, including the *Finding Your Voice* downtown writing workshop with new Canadians, audio recordings of Yiddish stories and poems in partnership with U of M's Judaic Studies Program, and performances by the Aboriginal Writers Collective of Manitoba. The CCWOC also hosted the recent conference *First Voices, First Texts*, which brought thirty scholars to Winnipeg to discuss the challenges of editing texts written by Aboriginal writers. In the upcoming months, the Centre will be organizing a celebration of Anishinaabe stories and will be doing recordings of several storytellers, poets and other performances. Department members are encouraged to approach us with ideas about involving community members in storytelling, writing or artistic performance activities. Please also visit our website at <http://umanitoba.ca/centres/ccwoc/> to keep up to date on the Centre's activities and the opportunities we provide for researchers, artists and community groups.



Spotlight on Research: Dr. Serenity Joo

Katelyn Dykstra Dykerman



Professor Joo's research investigates a span of issues emerging from national and global constructions of race. Her interest in these subjects stems from her own experience living throughout the U.S., Korea, and now in Winnipeg. She spoke candidly about how it is only recently in her career that she has started pondering where and when her research interests and passions emerged. She recalls living out her elementary school years in the American South--of "going to an all black school and being the only Asian." She says that this experience later led to her understanding that Asian Americans "are often forced into a white assimilationist narrative -- against blacks," and this problematic triangulation informs much of her comparative approach to critical race studies. These experiences, combined with her appreciation of books, have lead Professor Joo to her current research which traces the construction of race in science fiction texts written by people of colour.

Professor Joo has been working with both contemporary science fiction narratives, as well as pulp Science Fiction narratives of the Modernist period in the United States, listing authors like Octavia

Butler, Cynthia Kadohata, Karen Yamashita and W.E.B. De Bois. She is currently examining how science fiction "disseminates theories of science to the public," from discourses of eugenics in the early 1900s to genetics in the twenty-first century. Professor Joo is committed to an interdisciplinary approach to reading literature and culture, but is quick to remember that we need to "be aware of what our discipline can and cannot do -- that is when the most interesting work occurs."



Professor Joo spoke to me about how the "constructed understanding of race travels. Not only within the U.S. but elsewhere," and how globalization and capitalism work to disperse both material and intangible notions of race. So, when I asked her what recent novel she would suggest to her students, she recommended *The Book of Salt* by Monique Truong. (Having read it myself in Professor Joo's graduate seminar in Asian American literature, I can attest to its brilliance). According to Professor Joo, it is a book that encompasses the circulation of desire around racialized bodies and colonial cultures, the complicated relationship between the United States and Paris as sites of Modernist cultural production, and transnational queer intimacies.

The Fall edition of the Department of English, Film, and Theatre newsletter is tentatively scheduled for publication in October 2012. If you would like to contribute to this upcoming issue please forward your submission/s via email to magsinoe@cc.umanitoba.ca by September 2012. Submissions are to be submitted electronically and should be in "finished" form.

Suggestions and contributions are always welcome!

Spotlight on Research: Dr. Bill Kerr

Caitlyn McIntyre



Amid his whirlwind schedule of rehearsals and teaching, Dr Bill Kerr and I have a thorough conversation about teaching theatre as an act of rebellion, the dark wittiness of Irish drama, and his place in and the future of Manitoba's theatre community.

What inspired you to study theatre academically?

I suppose that I was destined to, in a way. I like to say that I rebelled against my father who was an English professor with a speciality in Theatre whereas I am a Theatre professor with a speciality in English. What I mean by all that is I have been interested in the study of theatre from two main directions: academically from the more literary perspective, investigating text and context; and practically from the more creative perspective of making the performance text come to life before an audience. My studies have tended to focus on the interaction between those two viewpoints.

What are your current research projects and interests? How did you come to focus on these topics?

My main current research project is the dramaturging and directing of *Dionysus in Stony Mountain* by Steven Ratzlaff for Theatre Projects Manitoba. The production opens on March 29, 2012 so I



have been heavily involved in rehearsals all month. My involvement with this project goes back to dramaturging the original one act version of the play for the Winnipeg Fringe Festival in 2009, through several workshops that resulted in this full-length version which we are now doing. It has been very exciting to be in on the development of such an intriguing and challenging script from its inception through to this point. Dramaturgy, a discipline I worked on for my MA thesis, has become a particular focus lately. I am working on scripts by Cairn Moore and Gary Jarvis and am engaged in our recurring new play cycle in the Theatre Program. I have taught dramaturgy this year and am participating in preparing for our festival of new works written, dramaturged and directed by students, *Fire in the Hole*. Over the summer and next year I will be dramaturging *Pluto Shot*, written by the the Department's own Bob Smith, and directed by the Department's own Chris Johnson as our March mainstage in 2013.

Who is your favourite playwright and/or your favourite play in which to act? Direct? Teach in class? See as a spectator? What draws you to that work or works?

This is an impossible question to answer as the answer continues to change depending on what I am focusing on. Right now that means *Dionysus in Stony Mountain*. However, I do have a particular fondness for Irish playwrights, beginning with the extraordinary work of Brian Friel. What

Spotlight on Research: Dr. Bill Kerr (cont'd)

Caitlyn McIntyre

attracts me to his work (and what I like about *Dionysus*) is that he finds the right theatrical form to suit his current concerns, allowing him to craft plays of visceral emotional impact and startling intellectual insight at the same time. I guess it would also be fair to say that I like dark, complicated, horribly funny, and poetic plays - which is a pretty good description of what Irish theatre excels at.

What's coming up for you in this year's Fringe Festival? And what's in the works for the 2012-13 season of Black Hole Theatre?

In this year's Fringe I will be acting in *Orphans* directed by current students Thomas Toles and Kevin Ramberran. I may also direct another project but that is uncertain at this point. I am also looking at putting on and acting in an independent production of a play by Enda Walsh (Irish) in the spring of next year as one of my leave projects.

Academia and acting can both be tough rackets. What advice do you have for your students who want to pursue an academic career in theatre, or a career as a professional actor?

It surprisingly can certainly be daunting. In some ways, you should only be a professional actor if that is what you are called to do. It is a terrifically rewarding profession, just not financially or in term of security, except for the lucky few. Having said that, there are many ways to put together a life in theatre (often combining on and offstage interests and moving between theatre, film, teaching, and other pursuits) and, just as with the study of English or Film, the skills you learn are widely applicable to many different careers. To some extent, perhaps, the study of theatre particularly hones the discipline to work diligently towards a deadline and to finish complicated projects on time and on budget while working constructively within a group which demands that you hold up your end and interweave it with others. As with any academic career, students should be aware that there are a finite number of positions, but with Theatre, there are also a number of different pathways. It is possible to pursue studies which focus on a more textual and theoretical approach, or to pursue the more creative disciplines of acting, directing, and design. It is also possible to work technically or to move into related fields like drama therapy.

INFORMATION FOR POTENTIAL GRADUANDS

Students who wish to graduate in **October 2012** should meet the dates listed below. Please note that experience has shown that 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 11, 2012
June 18, 2012
August 23, 2012

Graduate Student News

Message from the pAGES President

Welcome to Spring! I am happy to announce that Spring has indeed sprung and that we are soon to conclude the 2011-2012 academic year. This year has been an exciting one for pAGES. In October, we held a professionalization seminar exploring the dos and don'ts of conferencing. In November, we organized a potluck, which helped many of us beat the end-of-semester blues. The event that was the most inspiring was this year's colloquium *The Ideas and Ideals of Literary Studies*, which interrogated the future of our discipline. We had fifteen presenters and over forty attendees. It was a great opportunity for the department to come together and share ideas and goals for our individual research as well as our hopes for our academic futures. The reception following the colloquium provided students and faculty a chance to get to know one another and to further debate questions raised during the panels.

In addition to the events we have already organized, pAGES is in the process of planning an end of the year reading "salon" on the 13th of April, which will include the creative work of many of our graduate students, as well as recent graduates of the program. I hope you will all attend this event; it promises to be a lot of fun!

I would like to take this opportunity to thank all of the graduate students who have been involved in pAGES this year. It has been wonderful serving as president, and I hope that next year will be even livelier than this one. Best of luck to all of you in your continued study and/or the pursuit of future goals.

Katelyn Jane Dykstra Dykerman

Successful M.A. Defenses

FEBRUARY 2012 GRADUATION

Toby Cygman (M.A. - Creative)
"Imaginary Boyfriend"

Amanda Grinstead (M.A.—Coursework)
"Tricksters, Clowns and Monsters in *City Treaty* and *Autobiography of Red*"

Kris Piki (M.A.—Coursework)
"Dead Air: On the Relationship Between Discourse, Communicative Action, and Terrorist Violence"

Mariiane Mays Wiebe (M.A. - Creative)
"Kate Wake"



Annual Progress Reports must be filled out with your advisor and returned to the DEFT Graduate Office, 623 Fletcher Argue Building, no later than **Tuesday, June 1st** for processing.

Forms may be obtained from the Graduate Office or downloaded at
http://umanitoba.ca/faculties/graduate_studies/media/progress_report.pdf

Graduate Student News



Course Approval for 2011/2012

Students may only register for those courses listed on their *Graduate Student Registration Approval Form*, which will be mailed to students in April. Students must meet with the Graduate Chair, Dr. Mark Libin, to have their courses approved. Dr. Libin will be available on Mondays and Wednesdays from 11:00 a.m. to 1:00 a.m., or by

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.

Graduate Travel Awards & Funding

• Faculty of Graduate Studies - Graduate Student Travel Conference Travel Award

http://umanitoba.ca/faculties/graduate_studies/media/FGS_Travel_App.pdf

The Faculty of Graduate Studies allocates funds to assist Master's and Ph.D. students with costs for travel, for presentations of paper, posters, or other creative work pertinent to their studies.

One year trial: no deadline date.

Please submit application before travelling.

• Faculty of Arts - Graduate Student Conference Travel Fund

<http://umanitoba.ca/faculties/arts/awards/3006.html>

To be eligible for a Faculty of Arts Graduate Student Conference Travel Award students must be:

*enrolled full-time in a graduate program in The Faculty of Arts;

*presenting a paper, or have another significant role, at the conference or workshop.

Grants are dispersed two times a year after the following application deadlines:

April 1

November 1

• University of Manitoba - Graduate Students' Association

http://www.umgsa.ca/docs/Grants_Donations/conference_grant_application_form.pdf

Conference grants are available for graduate students attending or presenting at conferences. Applications are available online only, and grants will be disbursed monthly. Please complete your application once you have already attended a conference.

NOTE: For more Graduate Award information, visit the Faculty of Graduate Studies Awards Database at

<http://webapps.cc.umanitoba.ca/gradawards/>



Centre for Globalization and Cultural Studies

Dr. Diana Brydon

Dr. Bruno Cornellier, postdoctoral fellow at The Centre for Globalization and Cultural Studies, August 2011-13, successfully defended his PhD thesis in the fall, and presented a well received paper at the Native Studies Colloquium in Jan 2012: “Other Settlers, Settling Others: The Contest over 'Nativity' in Quebec's Intercultural Debate”

<http://myuminfo.umanitoba.ca/index.aspsec=1238&too=100&dat=3/2/2012&sta=3&wee=1&eve=8&npa=27672>



Pictured above (left to right) are Bruno Cornellier with Renate Eigenbrod, Head of Native Studies, and Robert-Falcon Ouellette after the presentation.

Later, Bruno recorded a radio interview with Robert-Falcon Ouellette at UMFH, which may be accessed at the following link: <http://attheedgeofcanada.blogspot.com/2012/02/dr-bruno-cornellier-discusses-settler.html>



In addition to Dr. Cornellier, the Centre is hosting two Brazilian graduate students (Maysa Brum Bueno, PhD and Bárbara Borges, MA) from the state of Mato Grosso do Sul, who are studying under the supervision of Wilder Robles (Human Ecology).

In connection with Director Diana Brydon's Canada Research Chair in Globalization and Cultural Studies, the Centre continues to host the “Brazil/Canada Knowledge Exchange,” a SSHRC-funded Partnership Development Grant to develop transnational literacies (2011-13).

Knowledge Mobilization: Our partnership depends on regular knowledge exchange at both informal and formal levels: among the co-investigators and partners ourselves; among our larger groups of local research teams; between all of us and our students; among pre-service, in-service and practicing teachers and then extending outward beyond these groups to the larger academic community and the many interested parties from around the world who follow our social media sites. We are finding a positive response. These postings are in both English and Portuguese.

The goal is to change the culture of research collaboration and knowledge exchange: exchanging materials in advance of meetings, capturing discussions for future reference and follow through, and maintaining regular exchange throughout the year. Through our use of new technologies, we will expand the audience for serious academic thinking beyond exclusively academic publications, sharing our pleasure in the work we do with others beyond our immediate circle in the hope of widening opportunities for meaningful engagement in knowledge co-creation.

Dr. André Lacerda was hired as our first Knowledge Mobilization Facilitator and his work will be continued by student research assistants Riley McGuire, Julia Osso and Ben Akoh, working out of the Centre and with its facilities. We are currently planning our next workshop, to be held at the Federal University of Sergipe in Aracaju, in late May 2012.