



# Department of English, Film, and Theatre Newsletter

Spring Edition  
April 2011

## Message from the Head

*Dr. Judith Owens*

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



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Colleagues often remark to me, usually following a talk or presentation by a member of DEFT, that it's a shame we can't all keep up with the varied and exciting work being done in our Department. One of the unalloyed pleasures of serving as Head of DEFT for the past five years has been the chance to do just that. Each of those years, when I reviewed activity reports, approved requests for funding to support research initiatives, nominated individuals for awards, participated on tenure and promotion committees, observed a class, attended a book launch, or sat in a darkened theatre, I was impressed and humbled—and then exhilarated—by the scholarly and creative talent in DEFT, as well as by the range of our interests.

Our commitment to a broad-based Department has paid off, not only in terms of an exceptionally strong faculty, but also in terms of successful programming. Across the board, enrolment in our courses remains strong, even growing, which bucks the trend of recent years. Our graduate students pursue a diverse and stimulating range of topics. In large measure, this must be due also to our dedication to teaching. Again, in my role as Head, I have had the very great pleasure seeing at first-hand the dedication and talent of our professors and instructors. And I have attended university-wide administrative workshops where, when the topic of teaching has come up, I have realized anew just how vibrant is the culture of teaching in DEFT.

Here, for the purposes of paragraphing, I have parsed research (with which I include creative work) and teaching into discrete activities; but they are not—as we in the Humanities understand. One of the challenges facing Humanities departments in this and other universities is the continuing need to help others to such an understanding, especially in a period of shrinking resources when universities are constrained to develop strategic budgets. In straitened times, unfortunately, the full value of Humanities research and programming can be overlooked or inaccurately gauged because the measures used by planners don't necessarily fit all that we do. This has been disheartening to me on occasion during my time as Head, but I am cheered by knowing that DEFT will continue to raise strong voices on behalf of the Humanities.

I can safely say that it has been only matters such as these, external to the Department, that have tarnished (ever so slightly!) my pleasure in the role of Head. It has been a privilege to be at the helm of a Department as terrific as ours. I have been extremely fortunate to have had support and wise guidance from those colleagues who have served as Associate Head and as Chair of the grad programme: Pam Perkins, Mark Libin, Arlene Young and Alison Calder made my job immeasurably easier, often in ways that went unheralded, and probably in ways of which I'm unaware. I am grateful to them, as I am to those colleagues who have served as Chairs of Film Studies and Theatre Studies and as Director of the Media Lab: George Toles, Gene Walz, Chris Johnson, Margaret Groome, Bill Kerr, Adam Muller, and Struan Sinclair have all served their special units well, and have been remarkably forbearing of what I hope has been only occasional obtuseness on my part.

One of the factors that has contributed hugely to my day-to-day enjoyment in the Office is our superb support staff. Sandra Kumhyr, Mabelle Magsino (and before Mabelle, Rose Fiorillo), Sara Payette, and, a little further afield, Marilyn Loat, Eleanor Stardom and David Smith all do or have done their work so well and with such good cheer that the administrative wheels of DEFT turn with scarcely a squeak. I mentioned that the chance to keep up with the rich variety of research and scholarship in DEFT has been one of the unalloyed pleasures of being Head. The other absolutely pure pleasure has been working with Marianne Harnish, whose expertise, institutional memory, and excellent judgement have saved me from many a blunder, and whose good humour and grace have provided support of a less tangible, but deeply appreciated, kind. As I said recently to Marianne, I'm sure that for many months, if not years, to come, I will automatically head to her office when I arrive in the mornings to set my course for the day.



UNIVERSITY  
OF MANITOBA

Faculty of Arts

## Message from the Associate Head

*Dr. Pam Perkins*

The Associate Head's message is traditionally very brief, and I'm happy to say that in my final message for the newsletter I'm maintaining tradition. The year has gone smoothly, and our Honours program continues to be lively and strong -- even if the Honours reception this spring was a little more sedate than usual. (Suggestions for a time that it might attract more students would be most welcome.)  
Happy spring!

## Message from the Graduate Chair

*Dr. Mark Gibin*

Hello again, everyone! It's wonderful to be back after a refreshing six month leave, and to find myself once again enjoying all the perks and vicarious pride of sitting in the plush throne of the Graduate Chair.

First of all, I would like to thank Alison Calder for her role as Acting Grad Chair during my leave. Under her command, the program ran with incredible efficiency and productivity. I would also like to both welcome and thank my graduate program assistant, Sara Payette, for all her help this term. Sara was brought into this position without the benefit of any transition team, as Mabelle underestimated the sheer force of will of her new baby (a tragic mistake we all make *many* times in our lives). She has had to learn the job on her feet, helped little by my consistent, but at least amicable, gormlessness. She has done a wonderful job of keeping up with the many challenges of running the graduate program, and without losing her temper with me once.

We are at the same stage with the graduate program as we always are in April. Our letters of admission have gone out, as well as (to date) three offers for UMGF fellowships, and we are now awaiting positive responses from our selected cohort. This period is always the most wonderful for a Grad Chair: the possibilities for a wonderful year ahead seem both limitless and easily achievable. I certainly look forward to registering a new batch of promising graduate students in July.

On that note, we would also like to acknowledge those undergraduate and graduate students who have gone on to the next level of achievement in the past year. The department takes great pride in the success of its graduates, and wants to record for posterity their achievements. If I've inadvertently missed anyone, I offer my sincere apologies. I encourage faculty and students to keep me posted on such achievements in the future.

**Tim Bandfield**, Theatre, is in the M.A. program here.

**Simon Bracken** recently graduated from the National Theatre School of Canada.

**Alyson Brickey**, MA student, has just completed her first year in doctoral studies at the University of Toronto.

**Andrew Bonar** successfully defended his Master's dissertation.

**Andrew Coates**, Honours in English and Religion, has just completed his first year at Duke University.

**Scott Crompton**, Film student (and Movie Village employee extraordinaire) has been accepted to the MA program in Cinema Studies at the University of Toronto.

**Joel Hughes**, MA student, has begun his doctoral studies in Film at Concordia University.

**Jenn Jozwiak**, Film student, has just completed her first year in the MA program in film at University of Toronto.

**Andrea Karr**, Theatre, is doing an M.A. in writing at Ryerson.

**Annette Lapointe** successfully defended her doctoral dissertation.

**John Landreville** is doing an M.A. in Film Studies at the U of T.

**Ajitpaul Mangat** has begun his MA in English at the University of Tennessee.

**Yared Mezdhia**, Theatre, is in the M.A. program in Theatre at the University of Alberta.

Thanks to everyone for helping me compile this list of recent but highly distinguished accomplishments!



## Staff News

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**Alison Calder** is knitting up a storm as part of her creative project “Maxims and Contraries,” which she will present at the Material Cultures conference at the University of Ottawa in May. She’s also developing a new site-specific poetry workshop, which she’ll be teaching in July at the Fernie Writers’ Conference in beautiful BC.

**Judith Owens**, with the support of Head Archivist, Dr. Shelley Sweeney, organized the second annual Open House for Undergraduates in the Dafoe Archives, held on February 15<sup>th</sup>. Students were invited to drop in to see, handle, and hear about rare books from the 13<sup>th</sup> to the 18<sup>th</sup> centuries. Several members of COMEMS (Circle of Medieval and Early Modern Scholars), including four from DEFT, were on hand to answer questions. Attendance topped 100.

In other news . . . Judith’s essay “Patrilineal Raleigh” will appear in *The Literary and Visual Raleigh*, edited by Christopher Armitage, a volume of essays to be published by Manchester University Press and scheduled to be released around December of this year. In May, Judith will be giving a talk on *The Faerie Queene* at the University Women’s Club.

**Michelle Faubert’s** volume, *Romanticism and Pleasure*, co-edited with Thomas Schmid, was published in late 2010. In early 2011, her article “Nathaniel Cotton and James Beattie: Graveyard Verse as Psychological Therapy for the Melancholy” was published in the French journal *The European Spectator*, and her essay “Nerve theory, Sensibility and Romantic Metrosexuals” was

published in the volume *Romanticism and the City* (Palgrave Macmillan Press). She will be taking up her post as Visiting Fellow at Northumbria University, England, beginning in May.

**Dana Medoro’s** article on Benjamin Franklin’s struggle with vegetarianism is forthcoming in ESC-- thank you to Pam Perkins for including an Animal Panel in her Eighteenth-Century Studies conference, where this article has its roots. Dana’s biographical essay, titled “Weekends at the Mall with a Pig,” is forthcoming in a book called *Speaking Up for Animals* (Paradigm Press). And, her “Pig Tryptich” (three meditations on female pigs) was published in the *Journal for Critical Animals Studies* this fall. Because of her pig advocacy--who knew that life would take this turn?--she has recently been nominated to the Board of Directors of the Winnipeg Humane Society.

**Brenda Austin-Smith** participated in the recent Faculty of Architecture Symposium “Mediated Cities.” She also presented the paper “Who Knows the Occupied City? Humour as Thirdspace in Divine Intervention (2002)” at the conference of the Society for Cinema and Media Studies in New Orleans in mid-March.

**Diana Brydon** has published “Do the Humanities Need a New Humanism?” in *Retooling the Humanities: the culture of research in Canadian Universities*, ed. Daniel Coleman and Smaro Kamboureli. Edmonton: University of Alberta Press, 2011.

**Robert O’Kell** will be presenting a paper entitled, “An Epidemic of Fear and Loathing: Christian Politics, ‘The Lustful Turk’ and Anti-Semitism During ‘The Eastern Question’,” at the annual Victorian Studies Association of Western Canada conference in Banff, 29-30 April 2011.



## Staff News Continued...

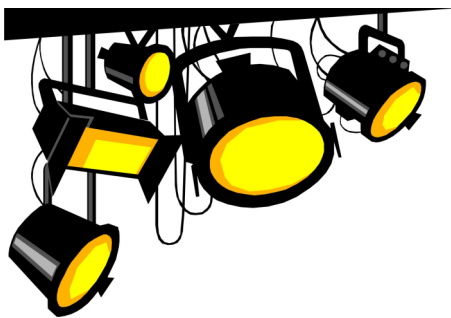
**Arlene Young** was part of a panel discussing Stieg Larsson and the Millennium Trilogy at the Centennial Library on March 10<sup>th</sup>. She is scheduled to deliver two papers in April—the keynote paper at the Circle of Medieval and Early-Modern Studies symposium at the University of Winnipeg and a paper entitled “The Fruits of Failure: Epidemics and Victorian Medical Professionalization” at the Victorian Studies Association of Western Canada Conference in Banff. Two of her essays on George Gissing have recently been published: “Learning Another Language: George Gissing and the Discourses of Humour” and “Money and Manhood: Gissing’s Ransoming of Lower-Middle-Class Man.”

**Pam Perkins** will be giving a paper on eighteenth-century North Atlantic voyages at the upcoming meeting of the Eighteenth-Century Scottish Studies Society, which will be held Aberdeen in July; she has also organized a panel on New Views of the Romantic Landscape for the meeting of the British Association of Romantic Studies later that month in Glasgow.



*Daria Patrie*

## Spotlight on Research



### Dr. Pam Perkins

Your specializations are listed as Eighteenth-century literature, Romantic literature, Scottish literature and women’s writing. What is it about these topics that draws you to them?



That sounds more wide ranging than it actually is. I started out in Romantics when I began my PhD, but then I got sidetracked by the political fiction of the 1790s. It happened that a lot of the novelists who most appealed to me were women, and I was particularly intrigued -- or sometimes just annoyed or puzzled -- by Elizabeth Hamilton, who was a Scot who tried her hand at a bit of everything: political satire, moral philosophy, classical history and regional fiction. Trying to understand how on earth she'd ended up doing all of that led me to look more closely at the society in which she was working, and I ended up focusing on a number of the other women writers who were active in the Edinburgh society in which she spent a lot of her writing life. In the process, I veered off into a few side projects on some of the earlier and later writers more or less tangentially connected to Hamilton and her contemporaries. My latest enthusiasms there have been John Moore -- a physician and traveller who wrote three novels that are sardonic observations of culture and society with a perfunctory sprinkling of plot, as well as several volumes of travels, that are more or less exactly the same thing -- and Francis Jeffrey, a critic who is best-known for his attacks on Wordsworth but who is also a fascinating figure positioned more or less exactly at the transition point between eighteenth-century and Romantic aesthetic values. That probably doesn't make him sound that interesting, but he also had a really sharp wit, which helps.

## Spotlight on Research Con't

*Daria Patric*

What academic and/or research projects are you currently working on?

The project that's looming, since I'd been hoping to have it done by now, is an electronic edition of journalism by Christian Isobel Johnstone (another Scottish woman!). She was the first British woman to edit a major periodical (she edited Tait's Magazine in the 1830s, and before that she and her husband had edited several radical papers in the 18-teens and 1820s). She's an extraordinarily sharp, outspoken writer who has been almost entirely forgotten. I'm also (in the slightly longer term) co-editing a four-volume collection of Romantic-era women's travel narratives about the Scottish Highlands with a colleague at the University of Glasgow.

What would you like to focus on in your future work that you aren't doing now?

This follows on from the previous question -- I'm doing more and more on travel writing. I want to work on some late eighteenth-century and Romantic travels to the north. I've done a couple of conference papers on eighteenth-century Scottish travel in Iceland (which probably sounds as absurdly over-specialized as possible, but they're actually weird and wonderful), and one of my goals for the coming summer is finally to turn them into an article. Similar subject, different direction: I've also recently gotten interested in James Bruce's 1770s travels to what is now Ethiopia. He attracted a ridiculous amount of press and debate, since it seems that nobody could quite believe that the things he was describing weren't made up. Apparently, most of them weren't, or at least weren't entirely, so he raises all sorts of questions about the genre -- besides simply telling a lot of good stories.

What delights you most about teaching at the University of Manitoba?

This is a question that's difficult to answer without sounding disingenuous! But we have an incredible amount of freedom to construct classes that build on our own interests. The department is rigorous about ensuring consistency between courses in the amounts of work required and the sorts of demands placed on students, but within that framework we're relatively free to experiment and innovate in what we teach and how we approach it. In the last couple years, I've been able to teach courses on subjects ranging from eighteenth-century epistolarity to R.L. Stevenson and to Jane Austen and women's literary history. It's great for us to have that freedom to follow our own enthusiasms, and I think (hope!) it's also really good for the students, as it helps us to keep things fresh in the classroom.

## Announcements

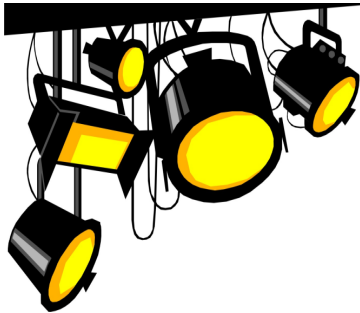
Congratulations  
Mabelle and Alan on  
the birth of your baby boy  
**Alexander**  
on December 11, 2010.



Congratulations  
Lucas and Stephanie on the  
birth of your baby boy  
**Henry**  
on December 13, 2010.

## Spotlight on Research

*Christina Wakeling*



**Dr. Vanessa Warne** recently published a chapter in a new book from Ashgate, entitled *Media, Technology, and Literature in the Nineteenth Century: Image, Sound, Touch*. Her chapter focuses on alphabets for the blind, one of the many aspects of her fascinating research focus. One of the Department's Victorianists, Dr. Warne researches visual disability in the period. "I examine the relationship between blindness, literacy, and literature. I look at nineteenth-century fiction and non-fiction about blindness, I analyze writing both by and about visually disabled people, and I draw on (and try to add to) new work on the history of

disability. These are topics with particular significance for nineteenth-century culture because the period witnessed many changes both in terms of the lived experience of blindness and ideas about blindness. These include the invention and proliferation of embossed print books for blind readers, new surgical procedures and medical practices to reverse or prevent vision loss, the invention of typewriters (originally designed for blind users), and the opening of schools for blind students. Sighted authors I focus on include Dickens, Collins and Wells; authors with visual disabilities include W.W. Fenn and Frances Browne."

Dr. Warne also recently presented at NAVSA in Montreal on maps for blind users and is currently drafting a book on blindness and blind literacy in Victorian culture. I asked her: why the interest? "I've worked for a while on this history of illustrated books and also on other forms of cultural experience that rely on vision, such as exhibitions and museum. I started to think about the lack of vision, rather than experiences of it, and started reading in the new but rapidly developing field of Disability Studies. I'm interested in the cultural history of vision loss in part because the Victorian era has been characterized by several decades of scholarship as fundamentally visual, as the age of the invention of photography, of the imagining of the panopticon, of the birth of window shopping. I want to think about other senses, about touch in particular, in literature and journalism from the period. I also feel that my field has done a lot of great work on gender, sexuality, race, and class but that much remains to be said, and needs to be said, about disability, bodily difference and identity."

As if she wasn't already busy enough, Dr. Warne has another upcoming presentation. "I'm presenting at VSAWC at Banff in April on circulating libraries for blind readers and on fears that users had that they were catching communicable diseases from other borrowers who finger-read embossed books with unclean fingers. The upcoming paper is titled "Dirty Books" - a shameless attempt to attract an audience but I plan to at least try to satisfy those looking for scandal by analyzing a fascinating letter in which a blind reader confesses to reading borrowed Braille books not just in bed but with the book literally between the sheets so he could keep his hands warm, a troubling confession for hygiene-oriented librarians and a way to start making sense of how finger reading inspired interest not only in the haptic sensitivity but also in the sexuality of visually disabled Victorians."

While her presentation may be scandalous, I was unable to wrangle any damaging confessions out of Dr. Warne, but she did admit, "I feel like I should develop some kind of Victorianist hobby- collecting jet memorial jewellery, baking seedcakes, berlin wool work? But it hasn't happened yet."

Well, should anyone walk past Dr. Warne's office and see her experimenting with seamstressing or Victorian baking, we now know why. That said, even without a Victorian hobby, Dr. Warne's research and published work is just plain fascinating.



## My most memorable experience as a student...

### Dr. Mark Libin...

My most memorable experience as a student took place in my first week of classes as a doctoral student right here at the University of Manitoba.

I had come from my MA work at the University of Toronto, a truly urban experience in the Eliot-ian sense of the word. That is, I was more or less faceless for the duration of my program, I lived in a squalid basement apartment with six foot ceilings and the water pipes running underneath. There was no light, no solace, and the rats were continually scuttling over the broken glass.

I was fortunate enough to enroll in Dennis Cooley's graduate seminar on Prairie Literature, a seminar which famously took place on Wednesday evenings. As the first class adjourned, Cooley looked to each of us, and said, matter-of-factly, "We're all going to Merk's for a beer now, right?"

It was the matter-of-factness about it that was most striking. This wasn't an invitation, it was an assumption. It assumed we were all colleagues, all friends, and we all went out for a friendly beer together after class. I understood that my welcome to the department was immediate and effortless, and instantly I understood the department to be a family that I had already joined without even knowing it. Dennis Cooley was not the only faculty member to accept me as a colleague more than a student, but he was the first, and certainly the one who compelled the most beer drinking.

Needless to say, I drank beers at Merk's every Wednesday night that term, and the next, and indeed until my time in Winnipeg was done. Needless to say, I was delighted to be welcomed back into my beloved department years later, after a damp exile in Vancouver. Merk's is gone now, and I have become staid and prudish, but that memory of the department's welcome remains my most formative and important, and I always sincerely hope that incoming students feel accepted and valued in the same way that I did all those years ago.



### Dr. Michelle Faubert...

(One of) my most memorable experience(s) as a student: a terrified new Ph. D. student at the University of Toronto, I was crammed into a tiny, old room for a graduate seminar on St. Michael's College Campus when, in the middle of the great David Shaw's lecture, the tables began to shake and the chairs shimmied. It was an earthquake, the first I've ever experienced! One of the more gregarious students shouted, "Holy shit!" I laughed.

### Dr. Alison Calder...

Memorable experience as a student (Bad Idea Category): I took a French Literature in Translation course as an honours student. When I got my final paper back, it was in disarray, with some pages out of order and upside down. Seeing my confusion, my professor said, "Don't worry – I made a copy of it, so I could use some of your ideas in a paper I'm writing." I've yet to adopt this as a career strategy myself...

### Dr. George Toles...

During my PhD oral, I apparently picked up a complicated wooden toy in the examiners' office before the questioning began and twisted it compulsively for the entire three hour ordeal. After the exam, my advisor told me that I'd given his little contraption quite a workout. I was baffled by his attempt at levity since I had no recollection of holding ANYTHING in my hands during my crazed comp performance.

## Centre for Globalization and Cultural Studies

*Dr. Diana Brydon*

### **@centregcs News Centre for Globalization and Cultural Studies**

I have set up a blog to post the work of associates of the centre and especially the work of the Developing Transnational Literacies Research Group.

<https://dianabrydon.wordpress.com/>



There will also be posts in the 3 other research clusters:

National Global Imaginaries

Building Global Democracy

Globalization and Higher Education

The emphasis of the blog and the resources posted in Diigo and MSpace are to make our research more visible and accessible and to encourage international, interdisciplinary, intergenerational collaboration.

<http://www.diigo.com/user/centregcs>

### **Transnational Literacies group**

With a Brazil/Canada research team, I have applied to the SSHRC for a contribution to this research, to be advanced over the next 3 years. We expect to hear the results of that competition sometime in April and whether or not we are successful, will provide more details on the blog, setting out the framework and timeline for our research partnership. Partners in that project will be making presentations in April in Curitiba and Aracaju, Sergipe, Brazil. July 18-20 we will be presenting our research at the Global Studies Conference in Rio. This will be followed by a meeting at USP with the Brazil teams involved in the National Literacies Project.

### **Building Global Democracy news**

This year the World Social Forum was held in Dakar where 5 convenors of the Building Global Democracy Programme presented our work.

There are more pictures at

<http://www.flickr.com/photos/centregcs/sets/72157625877355175/>

The next workshop for Building Global Democracy is April:

“Including the Excluded in Global Politics”

<http://www.buildingglobaldemocracy.org/content/including-excluded-global-policymaking>

The BGD toolkit is also available online or by writing to the Secretariat

<http://www.buildingglobaldemocracy.org/content/policy-briefs>

### **Visiting Associates at the Centre**

In December, Prof Roseanne Tavares from UFAL completed her CAPES fellowship after 8 months with the Centre. She will be continuing on with the Developing Transnational Literacy research team.

In January, Henrique Magnani, a doctoral student at USP, completed his research under an ELAP.

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

## Theatre & CCWOC

*Dr. Bill Kerr & Dr. Warren Carlow*

The **Theatre Program**'s Black Hole Theatre has had a very fulfilling year artistically. Our first production, *Dry Lips Oughta Move to Kapuskasing* by Tomson Highway, directed by Bill Kerr, a particularly important play to produce here, grappled with the explosive issue of culturally appropriate casting and was greatly energized by a visit from the playwright himself. Our contribution to the StrindbergFest was a mesmerizing collaboration between Dr. Chris Johnson and graduate student Tim Bandfield and between live actors and puppetry which produced a truly surreal *Dream Play*. Finally, in our closing production of *The House of Bernarda Alba*, director Brenda Maclean achieved the necessary and delicate balance between the heavily tragic and poetic tone and the too recognizable everyday lives of the individual women in the Bernarda Alba household which allowed it to strongly evoke potential female power and the ruthless restriction of it that was both particular to the period of the piece and, unfortunately, that is still resonant today. Professors Bob Smith (directing) and Margaret Groome (acting) also produced a very strong and successful entry in StrindbergFest, in a comic and biting absurd *Play Strindberg*.

We are in the midst of selecting our next season from a very strong list of submissions and will certainly be doing a Shaw play as part of the Master Playwright's fest. We will also be beginning anew our play creation cycle next year with Professor Smith to write a play and teach playwriting and Professors Johnson and Kerr directing and dramaturging respectively and teaching those subjects. Look for our **Fire in the Hole/Fire out of the Hole** festival of works by student playwrights, dramaturged and directed by students in March/April of next year.

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In the winter term, the **Centre for Creative Writing and Oral Culture** hosted our latest writer in residence, Meira Cook, who has been a wonderful resource for aspiring writers from across our campus. Meira has met with many emerging poets and prose writers and has led a popular poetry workshop, as well as visiting numerous classrooms in several different departments. The Centre also sponsored the recent week-long George Elliott Clarke Fest at Aqua books, and sponsored readings and presentations by several other writers and scholars. On May 19 at Aqua Books we are co-sponsoring with U of M Summer Session a gala performance of Cree writers and storytellers, including Tomson Highway and Neal McLeod. Please watch our website for more information on new events: [www.umanitoba.ca/centres/ccwoc/](http://www.umanitoba.ca/centres/ccwoc/)

We have also been utilizing our new Creative Communities Studio to create high-quality audio recordings of work by many storytellers, writers and community groups. See our website to hear some of our most recent recordings from many cultural traditions, ranging from Zimbabwean narratives to Yiddish stories. We are excited to continue this work over the summer, so if you know of any artists or community groups who would like to record their stories, please have them contact us by telephone at 480-1065 or by email at [ccwoc@cc.umanitoba.ca](mailto:ccwoc@cc.umanitoba.ca). We are gearing up for an exciting term in the fall of 2011, which will see the introduction of a new writer/storyteller-in-residence and a number of other performances, recordings, lectures and filmmaking projects. Everyone from the university community is welcome at our events. Please contact us if you have suggestions of other ways that we can help to promote verbal creativity at the U of M.

## Graduate Student News

### Message from pAGES Chair:

Well, as I stare at the ever-increasing pile of final assignments, it's hard to believe another year has gone by so quickly! That said, it has been a very rewarding one. I have very much enjoyed being pAGES Chair and I think pAGES has had a really positive year. Early in 2011, we hosted the very entertaining Ugly Sweater Party and some of us are still living down the outfits that were worn that evening. Later in January, we hosted what is quickly becoming our annual colloquium. This year's was entitled "Storytelling: Methods, Mediums, and Meanings" and featured some fascinating presentations from both faculty and students and generated some great discussion. The colloquium is probably one of our favourite events and is always a great opportunity for people to present what they are working on and hear about what everyone else is up to. Also, in February, pAGES helped organize and sponsor the "Word of Mouth" reading event, a delightful night in which many students presented their creative work. All in all this was a very enjoyable and productive year. I would like to take this opportunity to thank everyone who participated in pAGES! It was a lot of fun and I wish everyone a great summer!

Christina Wakeling  
 pAGES Chair

### pAGES Executive for 2010-11

Chair	Christina Wakeling
Secretary	Vacant
Treasurer	Amanda Grinstead
GSA Rep	Daria Patrie
Social Convener/PR Rep	Vacant
PhD Departmental Rep	Dustin Geeraert
Creative Writing MA Rep	Toby Cygman
MA Departmental Rep	Tim Penner
Executive at Large	

### Successful Ph.D. Defenses

#### FEBRUARY 2011 GRADUATION

**Annette Lapointe (Ph.D.)**

*The Machineries of Uncivilization: Technology and the Gendered Body in the Fiction of Margaret Atwood and William Gibson*

### Successful M.A. Defenses

#### MAY 2011 GRADUATION

**Andrew Bonar (M.A. - Critical)**

*Chaucer's "Mater/Mater/ia": Constructing Social Response Through Authority in "The House of Fame" and Character in "Troilus and Criseyde"*

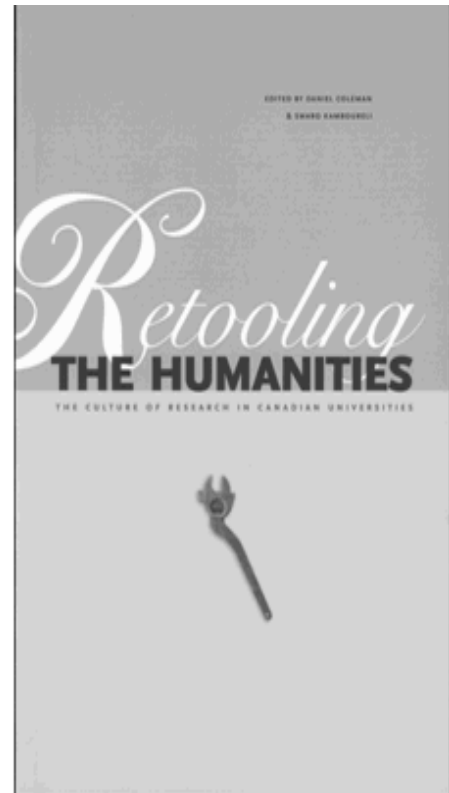
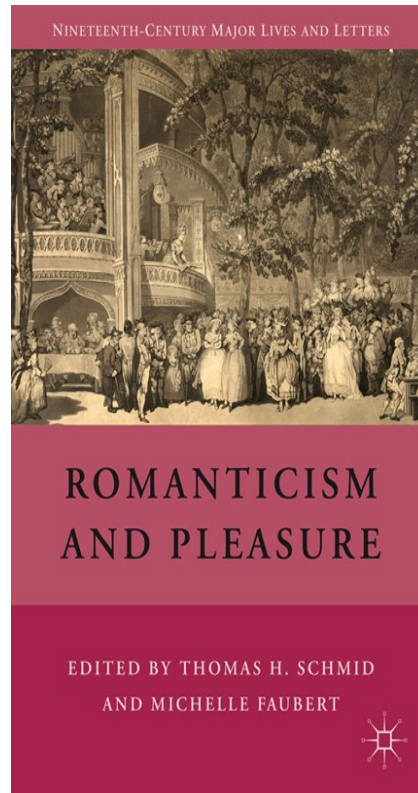
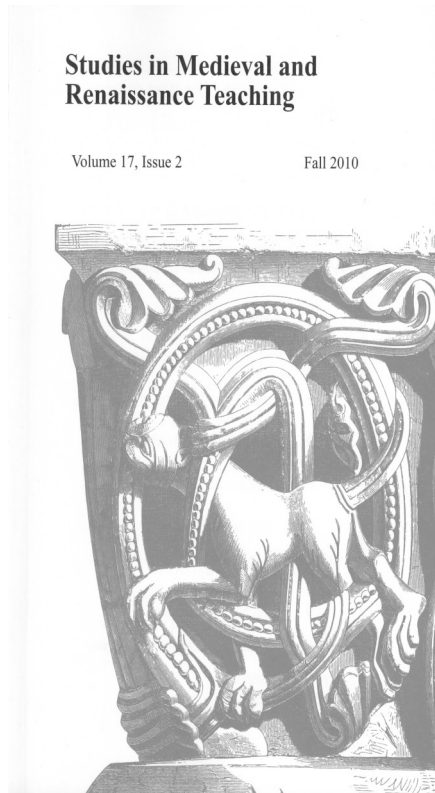


### INFORMATION FOR POTENTIAL GRADUANDS

Students who wish to graduate in **October 2011** 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	<b>June 13, 2011</b>
Last date for students to distribute Masters' Theses to Examining Committee	<b>June 20, 2011</b>
Last date for receipt by Graduate Studies of Theses and reports on Theses	<b>August 25, 2011</b>

## The Year in Review



The Fall edition of the Department of English, Film, and Theatre newsletter is tentatively scheduled for publication in September 2011. If you would like to contribute to this upcoming issue please forward your submission/s via email to [payette@cc.umanitoba.ca](mailto:payette@cc.umanitoba.ca) by August 2011.

A reminder will be sent out in the summer. Submissions are to be submitted electronically and should be in “finished” form.

Suggestions and contributions are always welcome!



## Graduate Travel Awards & Funding

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

[http://umanitoba.ca/faculties/graduate\\_studies/media/FGS\\_Travel\\_App.pdf](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. student 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](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

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

Applications for Conference/Travel funding which require departmental approval/ letter of support from the Department Head are to be submitted a few days in advance of the deadline to:

**Graduate Program Assistant  
Department of English  
623 Fletcher Argue Building  
Ph. 474-7365**

