



# Department of English, Film, and Theatre Newsletter

Winter Edition

November 2009

*DEFT*

## Message from the Head

*Dr. Judith Owens*

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

*Robert Browning*



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The current academic year is well under way and shaping up to be full and productive, in teaching, research activities, and creative works. Enrolment is up slightly in Arts this year, and our numbers remain relatively strong. Once again, our roster of courses offers to students impressive richness and depth of choice—as you can see from the list of this year’s courses, which we have included in this newsletter. Once again, we will be holding DEFT Works, our series of (fairly) informal noon-hour talks by faculty members; Luke Tromly is on tap for the fall, and David Watt for the spring. Our research clusters will soon be announcing events for the coming year, including two colloquia. The Theatre programme has an especially exciting line-up this year, including a Carol Shields night in November. We are planning a symposium to celebrate Canadian poetry. These are just (some of) the in-house activities. Through their connections with other groups on campus and with the Centres directed by Warren Cariou and Diana Brydon, our members will be active in a wide range of activities here and in the wider community.

Like all departments in our university, we are facing increasing budget constraints and seeing opportunities for development in the new strategic plan outlined recently by President Barnard. We are continuing to look for ways to work within fiscal constraints without compromising the programme for students or faculty, and to make the most of the opportunities afforded by the new strategic plan. These issues will figure prominently at the Department retreat scheduled for March 2010.

Like many departments, we are seeing retirements. Dan Lenoski retired just a couple of months ago, leaving a void both in our Department and, especially, in St. Paul’s College, Dan’s long-time (42 years!) academic home.

On a sad note, those of us who have been in the Department for more than a few years feel the loss of Lew Layman, who died on August 15th.



UNIVERSITY OF MANITOBA

Faculty of Arts

### Department Council Meetings for 2009/10 Academic Session



Winter:	Thursday, December 10, 2009	10:00 a.m.
Spring:	Friday, April 9, 2009	3:30 p.m.



## Message from the Associate Head

*Dr. Pam Perkins*

Greetings to all and best wishes for the new academic year. The undergraduate program continues to go along smoothly, leaving happily little material on which to report. Our enrollment numbers were strong this year, particularly at the first-year level, which might fairly be described as bursting at the seams. We have also set up a new service for first-year instructors

(and instructors in more advanced classes, if they're interested): graduate student Kris Piki will be available to come into the classroom to give a twenty-minute talk on avoiding plagiarism and proper note-taking and use of sources. Please contact Kris if you're interested in having him speak to your class.

## Message from the Graduate Chair

*Dr. Mark Giblin*

Hello to my fellow faculty, new and returning graduate students. Despite the fact that the "best September ever in the history of the world" has now passed us by and dropped us back into a drizzly October, I'm happy to say that the warm sun of scholarly achievement continues to shine on our graduate programme. Our students continue to distinguish themselves and bring a warm flood of pride to our department. This year we welcome in twelve new students to our graduate program, and of course welcome back the forty other familiar faces.

We come into this year flush with success in terms of fellowships. This past year our students won three SSHRC doctoral fellowships and one SSHRC MA fellowships. Indeed, all the packages forwarded to Ottawa in this past year's competition were successful. In addition our department was also awarded three new doctoral UMGFs, and one of our newly-admitted students was just awarded a supplemental Fac-

ulty of Arts Graduate Award. We have had incredible success with these large fellowships this past year, and hope we will achieve similar funding triumphs this year. With that in mind, I'd also like to thank Dr. Pam Perkins for running our annual SSHRC workshop this October. Certainly, faculty dedicated to assisting our graduate students present the best applications they can are an important part of our enviable winning streak!

I'd also like to welcome our new pAGES president, Dustin Geeraert. I look forward to working with him. As always we'll be offering a series of professionalization workshops for the students later in the year, in coordination with pAGES.

As always, I am immensely grateful for the opportunity to work with a wonderful group of graduate students. I wish everyone a splendidly productive term.



### **Canadian Poetry Symposium (inspired by Dennis Cooley)**

This event will be held on the afternoon of Monday, March 15, 2010, in the Cross Common Room (108 St. John's College) and will have as a special guest speaker George Bowering, Canada's inaugural poet laureate. David Arnason and Robert Kroetsch have also agreed to participate in a panel discussion. A reception will follow the discussion. More details will be forthcoming.

## Staff News

**Brenda Austin-Smith's** article "Alice in the Cities: The Uses of Disorientation," leads "The Scene," a forthcoming special issue of "Cinephile: The University of British Columbia Film Journal." In early April, she presented a paper called "Secrets, Lies, and 'Virtuous Attachments': 'The 39 Steps' and 'The Ambassadors'" at the inaugural conference of the European Henry James Society at the American University in Paris. In late May, she gave a paper entitled "Women, Liminality, and 'unhomeliness' in the films of Mina Shum" at the Film Studies Association of Canada conference in Ottawa. In late September, she participated, with Gene Walz, in a panel in response to Cinematheque's "Digital Detox" program of short films called "How to Talk Back to Your T.V." She has recently been appointed to the Editorial Board of the University of Manitoba Press, and is on the Programming Committee for Video Pool.

**Diana Brydon** delivered a keynote address at the ASNEL/GNEL conference in Muenster, Germany in May 2009 and another to launch a workshop on the national curriculum project in Sao Paulo, Brazil in August 2009. She has published two refereed articles in the special issue of *Globalizations* dedicated to looking back on the SSHRC-funded MCRI on Globalization and Autonomy: the single authored, "Competing Autonomy Claims and the Changing Grammar of Global Politics." *Globalizations*. vol.6. no.3 (Sept 2009): 339-352 and the co-authored introduction to the issue: W.D. Coleman and Diana Brydon. "Globalization and Autonomy: An Overview." *Globalizations*. 6.3 (Sept 2009): 323-338.

**Alison Calder** spent her research leave as a dependent alien in the Sonoran desert, finishing both a critical edition of Frederick Philip Grove's *Over Prairie Trails* and innumerable pitchers of margaritas. She was a guest lecturer in Arizona State University's lone Canadian literature class, and learned the proper way to pick grapefruit. An essay and two poems about eco-poetics and her Arizona experience are forthcoming in *Contemporary Verse* 2. Back at home, she is delighted to have been asked to join the editorial board of the journal *Canadian Literature*,

though her joy is somewhat tempered by the invitation's reference to her as a "senior scholar." She is off to Vancouver shortly to "intervene" at a conference, though she would much rather just give a nice paper like we used to in the olden days.

**Warren Cariou** edited Marvin Francis's book "Bush Camp" for Turnstone Press. His documentary films "Overburden" and "Land of Oil and Water" were also screened at several film festivals this year including the Vancouver International Film Festival, The CDC International Short Film Festival, and ImagineNative Film Festival.

**Margaret Groome** directed the Actors' Fund of Canada Benefit reading of *The Ride Down Mt. Morgan* for Millerfest 2009 and played the role of Theo Felt in

that reading. She was also a member of the panel for "Discovering Miller: A Directors' Panel" that was part of the Millerfest Lecture Series. This summer Margaret enjoyed 9 weeks in London in spite of a bout of swine flu. Much theatre-going and research. Significant forays into the world of zythology. Margaret saw Ian McKellan, Patrick Stewart and

Helen Mirren onstage in various productions. Stewart's Didi in *Waiting for Godot* was an extremely fit tramp. What would Beckett have made of this? Margaret's biographical entry on the British playwright, screenwriter and director Stephen Poliakoff will be available shortly on-line at the Literary Encyclopaedia's site. Her keynote address for the Northern Plains Annual Conference on Earlier British Literature for 2008 - "'No more, but e'en a woman...' A Brave Tale of Toils and Triumphs: Women Directing the Bard in Twentieth Century Britain" - has just been published in the *Proceedings* for the Conference. Margaret is directing the Black Hole Theatre's production of Caryl Churchill's *Cloud 9* for the Master Playwright Festival in January 2010 and is also slated to direct *Traps*, an early Churchill work, as a benefit reading for the Actors' Fund of Canada. Margaret will also be participating in one of the lectures that accompanies the Festi-



## Staff News

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val and will be appearing on the Directors' Panel.

**Mark Libin's** article, "Ambivalent Inheritance and Colonial Desire in Isabella Valancy Crawford's Malcolm's Katie" was recently published in "Canadian Poetry: Studies, Documents, Reviews".

**George Toles's** film, Edison and Leo, for which he wrote the original story and co-wrote the screenplay, received an award for Best Animated Feature Film at the Bangkok International Animation Festival. George's essay, "Trying to Remember Clementine," was published in the Routledge Philosophers on Film collection devoted to Eternal Sunshine of the Spotless Mind. His essay, "The Fogotten Lighter and Other Moral Accidents in Strangers on a Train" appeared in the Spring, 2009 issue of Raritan. A longer version of this essay will appear in the new Blackwell's volume on Hitchcock, edited by Leland Poague and Thomas Deitsch. His Afterword to a new edition of Henry Green's novel, Back, was published

by Dalkey Archives. His essay, "Rescuing Fragments: A New Task for Cinephilia" will be appearing this December in Cinema Journal. His Raritan essay on A Streetcar Named

Desire was reprinted by Harold Bloom in his Modern Critical Interpretations series. His essay, "The Gift of Amnesia in John Brahm's The Locket," will appear in the special Romanticism issue of Film International in the Winter of 2010. George adapted Halldor Laxness's comic novel, Under the Glacier, for the 2009 Winnipeg Fringe Festival and directed the production. He was also invited to give a paper and two classes at the State University of New York at Oswego (spring, 2009) and to introduce five films and participate in interviews at the Guy Maddin Retrospective in the ERA Festival in Wraclow, Poland (July, 2009).



## Alumni News

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**Joseph Aragon** won the Harry Rintoul Memorial Prize for Best New Manitoban Play at this year's Fringe with his musical about Burke and Hare, *Bloodless*. After graduating from the U of M, Joseph was a playwriting student at the National Theatre School.

**Rob Ross** was awarded a Joseph Bombardier Canada Graduate Scholarship to pursue research on urban Canadian representations in recent literature and is now doing a PhD at the University of New Brunswick. Rob graduated from U of M with a creative thesis M.A. in 2007.

**Herb Weil** delivered a talk "Peace! I will stop your

mouth" at the Blackfriars Conference in October. His "Montaigne and Falstaff" finally came out in *The Shakespeare Newsletter*, Fall 2008. He recently completed a long paper, "The Rhetoric of Teasing or On Some Virtues of Inconsistency", which explores ways performances and scholarship have interacted over the last fifty years, musing at the wide acceptance of the argument that we have only Middleton's revision not a play that Shakespeare wrote. He will teach a course at UVic, "Shakespeare's best ? and worse ? matched lovers."

## Centre for Creative Writing and Oral Culture Report

*Dr. Warren Carlow*

The Centre's 2009 Writer/Storyteller-in-Residence, Jan Andrews, has been very active in her first few weeks of the residency, giving a number of readings and storytelling performances at U of M and in other parts of the city. She is also leading a storytelling workshop and she is available to meet one-on-one with U of M creative writers to discuss their work. For more information please contact the Centre at 480-1065 or email Jan directly at [ccwocwir@cc.umanitoba.ca](mailto:ccwocwir@cc.umanitoba.ca).

Our first Collaborative Creation Grant recipients are now busy working on their projects, which include a play production, a film, and oral history collection. We will have another competition for these grants early in the Winter term, so please watch our website for the an-

nouncement and for application materials.

The Centre is also expanding our physical space with the support of a grant from the Canada Foundation for Innovation. By the end of the Winter term we will have a recording studio and a multimedia workspace to enable collaborative work in video, text-editing and performance.

Please stop in at our offices at 391 University College or visit our website at [www.umanitoba.ca/centres/ccwoc/](http://www.umanitoba.ca/centres/ccwoc/) if you would like further information about the Centre's upcoming programs and events. We also welcome suggestions about how the Centre can best support the creative and research activities of the U of M community.

## Centre for Globalization and Cultural Studies Report

*Dr. Diana Brydon*

### Visiting Associates Fall 2009

Over the past three years, The Centre for Globalization and Cultural Studies has sponsored ten Brazilian PhD students on scholarships and three Brazilian professors to come to the Centre to work on questions of critical literacy for global times.

Recent visiting associates are all involved in the Brazilian National Curriculum Project, which was launched in Sao Paulo in August 2009. Andréa Machado de Almeida Matos, a professor at the Federal University of Minas Gerais and PhD student at USP, works on "Critical Literacy in Public Schools." She is on a Brazilian government scholarship. Ana Paula Duboc will research "Language Teacher Education: Local Curricula, Global Issues and The New Literacy Studies" and Ruberval Maciel will work on "Curricular Innovation and teacher development in the public sector in Brazil." Ana and Ruberval are PhD students from USP on Emerging Leaders of Americas grants from the Canadian government, to work here from September 2009 to January 2010.

Aieka Smith, a PhD student in Political Studies from the University of the West Indies, Mona, Jamaica, is here on a CARICOM scholarship for the Fall term to work on "Transnational Political Participation and the Democratization of Globalization: The Role of the Caribbean Diaspora". This research connection has developed out of Centre Director Diana Brydon's service as a member of the international convening group for a project on "Building Global Democracy": [www.buildingglobaldemocracy.org](http://www.buildingglobaldemocracy.org)

In other news, Centre Director Diana Brydon will deliver the third Edward Baugh Distinguished Lecture at UWI Jamaica in November 2009. Since Dr. Baugh's retirement a few years ago, the University has established a lecture series in honour of his work as a poet and scholar and his many contributions to the University of the West Indies, including his years as university orator. He gave the first talk in the series and last year and Dr. Mark McWatt delivered the second.

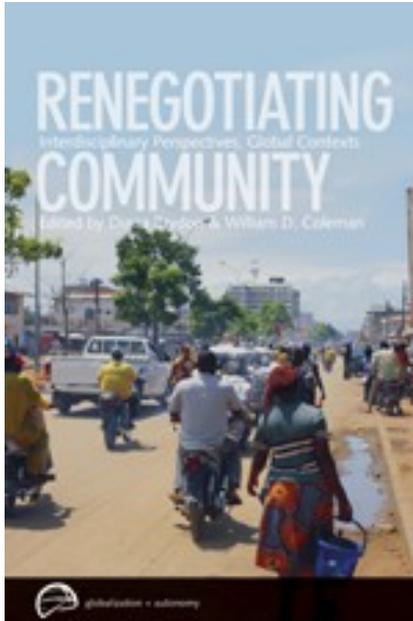


*Photo of colleagues gathered for an information session on research collaboration in relation to the new Brazilian national English curriculum.*

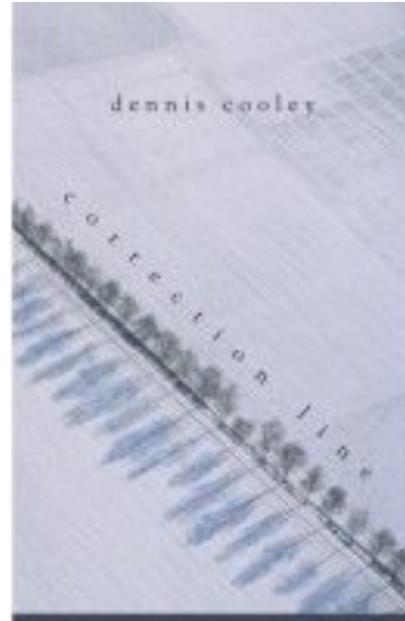
*In the photo, from bottom right to left, are visiting PhD students, R. Maciel, A. Duboc, and A. Matos; T. Tavares (Manitoba Education, Citizenship and Youth), N. Besner (U of Winnipeg), and D. Brydon.*

## Faculty Books

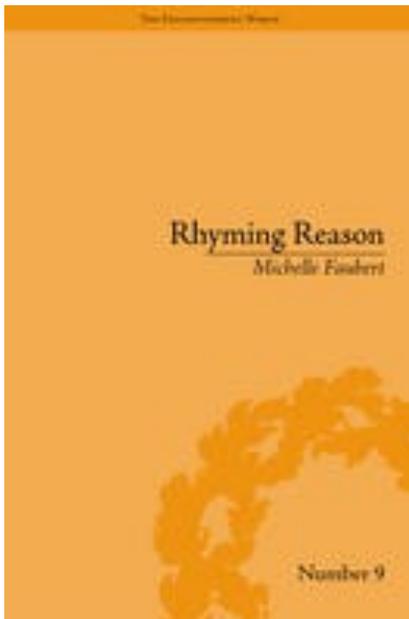
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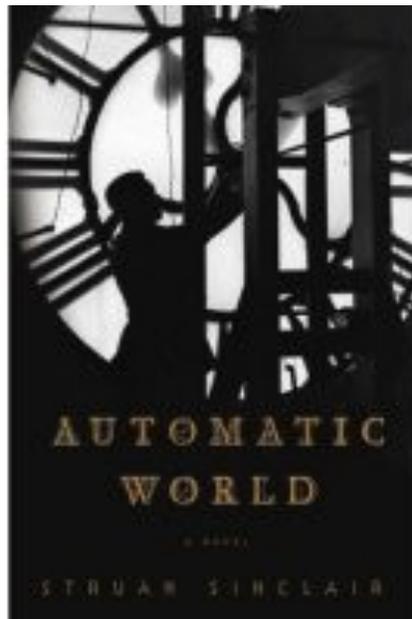
Brydon, Diana and William D. Coleman, eds. *Renegotiating Community Interdisciplinary Perspectives, Global Contexts*. UBC Press, 2009.



Cooley, Dennis. *correction line*. Saskatoon, SK.: Thistledown, 2008.



Faubert, Michelle. *Rhyming Reason: The Poetry of Romantic-Era Psychologists*. London: Pickering & Chatto Publishers, 2009.



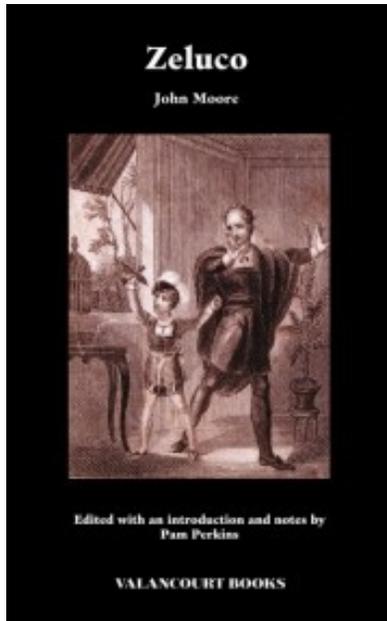
Sinclair, Struan. *Automatic World*. Doubleday Canada, 2009.

de Toro, Fernando. *Theatre Semiotics*. Galena, Buenos Aires, 2008.

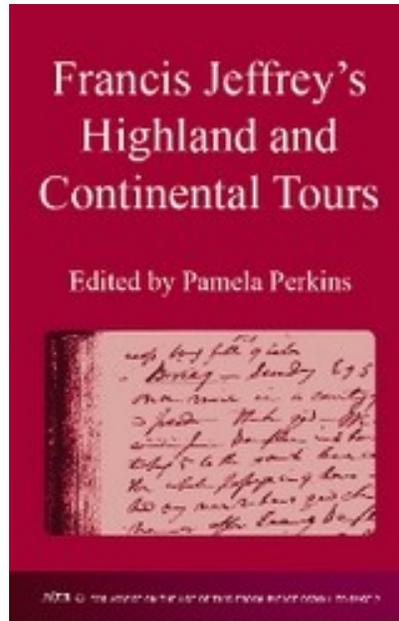
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Cariou, Warren, ed. *Bush Camp*. Turnstone Press, 2008.

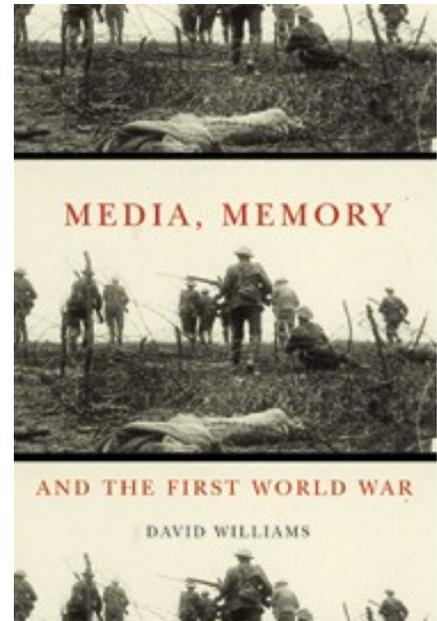
## Faculty Books



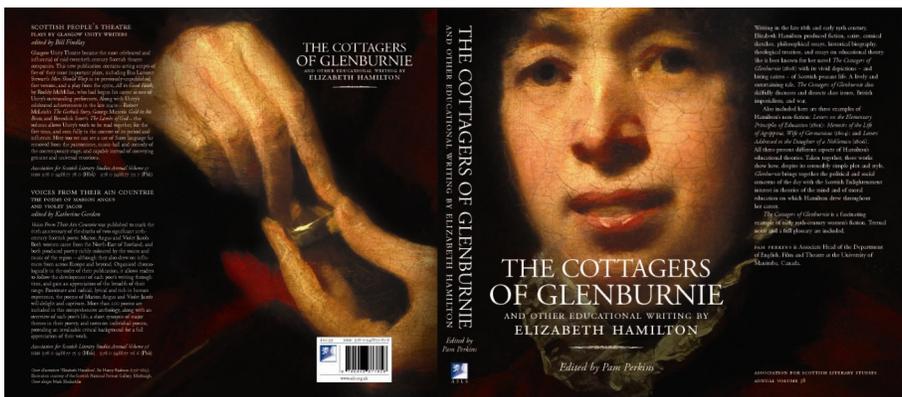
Perkins, Pamela, ed. *Zeluco* (1789). Valancourt Press, 2009.



Perkins, Pamela, ed. *Francis Jeffrey's Highland and Continental Tours*. Humanities-Ebooks, 2009.



Williams, David. *Media, Memory, and the First World War*. McGill: Queen's University Press, 2009.



Perkins, Pamela, ed. *The Cottagers of Glenburnie*. Association of Scottish Literary Studies, 2009.

## DEFT WORKS

*Noon-hour presentations of works in progress by members of the Department of English, Film, and Theatre*

**DR. LUKE TROMLY**

**“Tourism, Transnationalism, and Asian American Travel Writing”**

Friday, November 20, 2009

11:30 a.m.—12:30 p.m.

Haney Reading Room

627 Fletcher Argue Building

**DR. DAVID WATT**

Spring 2010

11:30 a.m.—12:30 p.m.

Haney Reading Room

627 Fletcher Argue Building

## Student News

Greetings to all of the graduate students in English here at the U of M. The “pernicious” Association of Graduate English Students is preparing many events for the 2009-2010 academic year. We will be offering news and information relating to scholarships, lectures, events, and miscellaneous other items of interest.

We will be organizing regular social events for graduate students in English, which will take place at Degrees on campus. Such events are a great opportunity to relax and socialize/empathize/comiserate with fellow graduate students. Movie nights in University Centre are another possibility; more on these and other events to come.

We encourage all graduate students to participate in these events, and we’re open to feedback and suggestions. Please contact pAGES (I can be reached at [um-geerae@cc.umanitoba.ca](mailto:um-geerae@cc.umanitoba.ca)) or, even better, come to our meetings. These meetings take place on the first Tuesday of every month at 3pm in the Haney Reading Room (627 Fletcher Argue Building). They’re quick and painless, and in addition to discussing and voting on pAGES events, you’ll be able to keep up with what’s happening in the department.

We are also gauging interest in a Creative Writing Group; Anyone who is interested in participating in such a group, please email p.A.G.E.S.’ M.A. Creative Rep, Toby Cygman, at [toby.cygman@gmail.com](mailto:toby.cygman@gmail.com).

We are here to answer any questions you may have, run an excuse for social life for graduate students in English, and generally make the experience of graduzate studies in the Department of English smoother.

Dustin Geeraert  
pAGES Chair

I’m back from my study leave, and ready to get to work as the English, Film Studies and Theatre liaison librarian. This year, we librarians are starting to re-focus, putting more energy into working with, and supporting, students and faculty using our services and collections. My goal is to spend more time working one-to-one with people in the department, whether that’s in person or by email, phone and IM. I even do office visits, if you’d like to work in your own space.

I’m responsible for supporting undergraduates, grad students, faculty and staff in the department. I take that to mean that you can call on me for personal assistance in finding articles for your assignments and research, sorting out any trouble with getting access to electronic resources, or purchasing materials we should have in the library.

I find it most effective to meet with people individually to introduce them to the library or to discuss finding research material for particular assignments. If you have any students that struggle with the information gathering process, feel free to send them to me.

I am happy to come and speak to your classes about our services and collection, too. If you involve me just after they begin a research assignment, I can tailor what I say to what they need.

If you need anything or have any questions, just contact me.



Lyle Ford  
Elizabeth Dafoe Library  
[Lyle\\_ford@umanitoba.ca](mailto:Lyle_ford@umanitoba.ca)  
474-7134

### Pages Executive

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

## Student News

### Departmental Awards

Aaron Jenkins Perry Memorial Scholarship  
 Caroline Berbrayer Graduate Fellowship  
 Lyla May Guest Hugill Scholarship in English  
 Margaret H. Tyler Award in English  
 Dr. Vernon Rhodenizer Graduate Fellowship  
 Weil Fellowship  
 Nancy Moncrieff Scholarship in English  
 Warhaft Award

Paul Moffet  
 Luann Hiebert  
 Daria Patrie  
 Susan Rich  
 Nadine LeGier  
 Cheryl Elliot  
 Andrea von Wichert  
 Luann Hiebert



### 2008/2009 SSHRC Recipients

Ph.D.: Vivi Dabee                      Jason Peters  
           Barbara Romanik  
 M.A.: Alyson Brickey

### UMGF

Susan Rich  
 Dustin Geeraert

### MGS

Daria Patrie

### Student Profiles

I'm **Alyson Brickey**, and I'm a second-year MA student. I'm finishing off my course work by taking Critical Theory and the Question of Ethics, and I'm interested in modernist literature. My thesis deals with the interplay between silence and music in Virginia Woolf's novel Between the Acts and Gertrude Stein's opera The Mother Of Us All, and over the summer I became quite enamoured with the history of the gramophone. For my PhD dissertation, I'd like to investigate theories of reading alongside Stein's The Making of Americans and Joyce's Ulysses.

My names is **Joel Hughes** and I am a second year M.A. student currently finishing up my coursework. Next semester my energy will be directed towards completing a thesis which focuses on the relationship between film and literature in a discussion of Paul Thomas Anderson's film There Will Be Blood and Upton Sinclair's 1927 novel Oil!. In September 2010 I hope to be enrolled in a PhD program and am currently in the process of completing my dissertation proposal which examines how James Joyce's eyesight fundamentally changed his relationship to cinema, and how this in turn is represented in his writing.

#### HOPE

Home is harbour, Hope my ship  
 Sunrise sailing, singing tide  
 Rising rocking, rolling fall  
 Music magic, might and swell  
 Fresh and frisky, free and light  
 Waves and water, world unlock  
 Unlock world, water and waves  
 Light and free, frisky and fresh  
 Swell and might, magic music  
 Fall rolling, rocking rising  
 Tide singing, sailing sunrise  
 Ship my Hope, harbours home.

~ submitted by **Sara Quinton**, 2nd year English student

Important Dates: Fall Term 2009	
Nov. 11	Remembrance Day: No Classes
Nov. 18	Last date for Voluntary Withdrawal from courses in Fall Term 2009. Some faculties have courses with irregular withdrawal dates; see your faculty general office for information
Dec. 9	Classes end in most faculties and schools
Dec. 10 - 23	Final examination period for most faculties and schools. Students must remain available until all examination obligations have been fulfilled
Dec. 24 - Jan. 4	Holiday Period. University Closed.

## CONGRATULATIONS ...

...for being recognized at the Arts Celebrating Arts reception:

<b>Diana Brydon</b>	<b>Dana Medoro</b>
<b>Warren Cariou</b>	<b>Pamela Perkins</b>
<b>Dennis Cooley</b>	<b>Struan Sinclair</b>
<b>Fernando deToro</b>	<b>George Toles</b>
<b>Michelle Faubert</b>	<b>David Williams</b>

And congratulations on the following teaching awards to:

**David Watt**—Arts Excellence Teaching Excellence Award; University 1 Teaching Excellence Award

**Dana Medoro**—Graduate Student Excellence in Teaching



## Graduate Student Successful Defenses

### October 2009 Graduation

Andrée-Anne Boisvert (MA): "The Motif of the Empty House in Frederick Philip Grove's Prairie Realist Fiction"

Elise Mayberry (MA): "Becoming a "Warrior" – A Postpositivist Realist View of Identity in *Monkey Beach*"

Jason Peters (MA): "The King James Bible and Its Readers: Constructing Readable Space in Post-Reformation England"

Susan Rich (MA): "Reading the Self: Positioning the

Reader as a Subject of Literary Analysis Through Works by Suniti Namjoshi, Michael Ondaatje, and Dave Eggers"

Sarah Freedman (MA): "Jesus and *Kerygma*: Retellings of the Jesus Myth in Four First Person Narratives"

Adam Kroeker (MA): "The Loftschrew"

### February 2010 Graduation

Joanne Valin (PhD): "Gasping for Breath:" The Language of *Chora* in the Poetics and Narrative Praxis of Emerson, Poe, Hawthorne, Melville and Dickinson

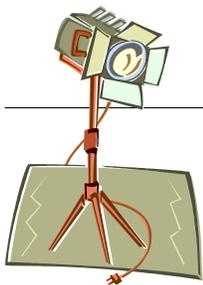
The **Graduate Student's Association Teaching Award** for 2009 was awarded to **Dr. Dana Medoro**. This award is one of particular interest and value because all nominations for this award come directly from graduate students.

According to her students, Dr. Medoro's encouragement to work constructively as a group resulted in a seminar that was dynamic and supportive on all levels. Dr. Medoro enabled her students to present alongside professionals in the field and facilitated a rapport with her students that furthered their awareness of the subject matter and enabled and empowered them to express themselves.

In addition to her teaching load, the GSA Awards Committee was impressed with Dr. Medoro's active membership within the greater community as an advocate for animal rights. Dr. Medoro's accomplishments and natural disposition is an inspiration and model for others, within and outside the University of Manitoba community. It is for these reasons that the GSA Awards Committee selected Dr. Dana Medoro as the recipient of the 2009 Graduate Students' Association Teaching Award.

Past winners from the Department of English, Film, and Theatre include Dr. Robert E. Finnegan and Dr. Vanessa Warne.

- Andy Bonar, President, Graduate Students' Association



## Spotlight on Faculty: Dana Medoro

Interviewed by Joel Hughes

**What are your current research interests?**

I'm currently writing a book on Nathaniel Hawthorne, Edgar Allan Poe and the criminalization of abortion between 1830 and 1860. I'm very interested in how developments in embryology, obstetrics, and evolution redefined such notions as "human" and "life," so that human life came to originate at conception in ways that it never had before.

**Could you tell us about your upcoming debate with members of the department of agriculture?**

It's not with the whole department! It's with the Head of Animal Sciences, Laurie Connor-- and somehow Arthur Schafer managed to get Manitoba Agriculture's Chief Veterinarian (Wayne Lees) to give a talk too. It's not being called a "debate" anymore-- that term connoted confrontation to Dr. Connor-- but rather a "forum." If we were to see it as a debate, Dr. Lees would be on Dr. Connor's side, not mine.

**The University of Winnipeg has hired the former chef of the Dandelion eatery to restructure its food services. Their goal is to provide staff and students with healthy, affordable, and locally produced food options. In light of this information what are your thoughts of the food services on the U of M campus, and do you think there is potential to model our system after the University of Winnipeg?**

I also heard that they have big initiatives in place against plastic water bottles and eggs that come from caged hens. Meanwhile, we have Monsanto perched in the "smart park" of our campus. Did you know Monsanto created aspartame?

**What are your thoughts on the new Winnipeg**

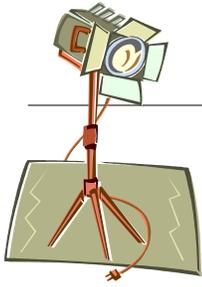
**Blue Bombers stadium being built on the U of M campus? Is it fair to staff and students to invite the traffic jams and tailgate parties to our campus? And how do you feel about this stadium as an attempt by the University to replicate the economically profitable athletic programs run by many American Universities?**

I repressed this information about the stadium; I think I had heard about it but never processed the news consciously. I wonder why stadiums (stadii?) keep going up in this city. What's a tailgate party? Are you using "party" ironically?

**Some lighthearted questions related to your profession: What is the best piece of literature that you have read in the past year? And if you were on a deserted island and you could only take one text which would it be?**

I really liked *The Elegance of the Hedgehog*. I wouldn't take it to a deserted island, but I really quite loved the book. One book to a deserted island? That's so difficult to answer. I think I would have to canvass all my colleagues, get a list together, strike a committee maybe, definitely apply for the funds to hire an r.a. (who could order in the top ten books and read them/provide synopses) and then decide. I wonder if I have to apply for a SSHRC too? I wonder what kind of per diem you could get for a deserted-island. Very complicated.





## Spotlight on Faculty: Adam Muller

Interviewed by Dustin Geeraert

**Q: What is your current research?**

A: All of my current research has to do with war. I'm particularly interested in the way in which soldiers are depicted. I'm currently writing a postscript to a war anthology I've co-edited which addresses a blank spot in the anthology and in our understanding of who and what soldiers are. As we encounter them in works of art, and especially in films representing the wars currently being fought in Iraq and Afghanistan, the soldier seems to be figured in three main ways: as insane, monstrous, or pathetic. I take this trichotomy to be at best incomplete, and in a significant way reflective of a widespread and multifaceted discontent and confusion about war now prevalent in our culture.



I have also been visiting war memorials around Winnipeg and working with the Department of National Defense archives to understand more clearly art's commemorative function. The issue of war memorials (as was seen with Maya Lin's Vietnam War Memorial) is particularly interesting (but problematic) when there is a deep public ambivalence about the wars in which soldiers' deeds and sacrifices are being commemorated, as is the case with Canada's involvement in Afghanistan.

I'm actually collaborating with a composer, Brandon University's Leanne Zacharias, and Struan Sinclair to design a war memorial to the Afghan conflict. It will primarily be a memorial made of sound, in which many soundtracks will work together in an architecturally significant way. This is the first creative project I've ever been involved in – I'm contributing my analytical and historical skills, but I'm working with professionally creative people and the interactive friction is great.

I'm continuing to write a critical study of war films and social identity. In the chapter I'm currently writing, I'm comparing the film *300* (2007) to its two sources, Frank Miller's graphic novel *300* and Rudolph Maté's film *The 300 Spartans* (1962) and examining all of them in relation to Ancient conceptions of identity - the way in which contemporary (to us) artists represent the Ancient Greeks' contrast between the social "insider" and "outsider" in particular.

**Q: Do you think that these modern interpretations (both "300"s) carry on the sort of Greek elitism that left us the word "barbarian"?**

A: I've gone back to Thucydides and his description of the Persian Wars to examine precisely these issues. In Thucydides, Xerxes is a morally attentive man who is solicitous and curious about the Greeks he opposes, particularly about the Spartans. He's not monstrous, effete, or incomprehensible, as he is in the modern film *300*. This film reworks his character to move it toward more consonance with contemporary stereotypes of the (especially militant) Islamic Other. It's true that Thucydides wanted to make a point about Greek success (despite its local failure) in his description of this battle, and that he identified the "Immortals" by name in his history. So just as some demonization is present in the very earliest sources of this story, what Snyder did can't be separated from a prevailing popular moral and political consciousness which conceives of a "spiritual" rivalry between a Euro-American West and a Muslim East, which is embodied now even in things like video games.

**Q: What do you think is the best, or most representative, book, of the twentieth century?**

A: I would say Joseph Conrad's *Heart of Darkness*. I often teach this near the beginning of my first year

## Spotlight on Faculty

twentieth-century survey course. There is so much going on in this novella in terms of modern psychology, cultural politics, morality, and above all the shift in aesthetic strategies away from representations of narrow self-evident truths and toward the acknowledgment of more ambiguous truths located in the depths of human experience. It's a book that explores the "inside" as much as the "outside" of experience, and Conrad maintains a deep ambivalence towards where the boundaries between experience and its specific forms lie. It yields a narrative encompassing many different kinds of personal and interpersonal issues, and it depicts struggles that we still face today.

### Q: What's the best thing you've read this year?

A: I'm currently reading a book – I'm nearly done – which is called *Fallen Soldiers: Reshaping the Memory of the World Wars* by George Mosse. It deals with what Mosse calls "the myth of the war experience" and the way that commemorative practices and acts of remembrance shape future perceptions of war, sometimes serving as justifications for future wars. Mosse discusses the frustration experienced by those attempting to secure such myths after the horror of World War I, a conflict in which soldiers and civilian publics were first confronted by the ghastly spectacle of the violence of modern "total" war. The traumatized and devastated bodies resulting from war had to recede into the background in order for people to find something good enough in the experience of war. It is in this sense that Mosse claims that a major twentieth century response to war involved a kind of transubstantiation of the soldier according to which his spiritual aspects assume a prominence (in posters, popular art, the cinema, poetry, and so on) which his (often damaged) physical ones lack. It's been a very exciting read.

### Q: What do you hope to work on in the future?

I've really started to love photography as an art form, so I'd definitely like to do more work on photographs. My experience with photographic images has given me a

number of theoretical concerns. One, for example, involves the metaphysics of photographic time. I have an article way on the back burner about this issue. I'm tackling the question of whether or not time stops (is frozen) in a still photograph, because if it does then no one the photograph depicts has a future. Yet the denial of a future to photographic subjects has all kinds of ethical implications, particularly when those subjects are victims of atrocity. How then should we look at such images, and what are we obliged (formally, ethically) to assume about the individuals they represent? With these questions in mind I'd like to spend more time studying war photography.

Important Dates: Winter Term 2010	
Jan. 5	University reopens (no classes).
Jan. 6	Classes resume in most faculties and schools.
Jan. 6 - 19	Registration revision period for Winter Term courses/Last date for refund
Jan. 7	Last date for Winter Term fee payment
Feb. 15	Louis Riel Day. University closed.
Feb. 15 - 19	Mid-Term break: No classes or examinations in most faculties and schools
March 19	Last day for Voluntary Withdrawal from all Fall/Winter Term 2009/2010 and Winter Term 2010 courses Some faculties have courses with irregular withdrawal dates, see your faculty general office for information
April 2	Good Friday Holiday: University closed.
April 9	Classes end in most faculties and schools.
April 12 - 28	Final examination period for most faculties and schools. Students must remain available until all examination obligations have been fulfilled

## Black Hole Theatre News

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This summer was a busy one for the Black Hole Theatre Company. After many years absence, the company returned to the 2009 Winnipeg Fringe with two new, student-written plays—Ken Rudderham's "Gorilla" and Megan Andres' "Antipode". Chris Johnson received a grant to produce both of the plays, which were written and workshopped in the Playwriting and Advanced Directing courses last year. Multi award-winning student Megan Andres directed both shows.

Looking ahead, we have a new and exciting season in the Black Hole Theatre.

First up are the Lunch Bhagg double-bill productions of "Cathleen ni Houlihan" and "Purgatory" by Yeats. These shows run from October 13<sup>th</sup> to the 15<sup>th</sup> in the Black Hole at lunchtime and are, as always, free except for the Wednesday evening show when we charge one dollar.

The second Lunch Bhagg offers another pair of plays—this time by Beckett. Honours English student, Ivan Henwood, will be directing "Footfalls" and "Catastrophe," which run from October 20<sup>th</sup> to the 22<sup>nd</sup> in the Black Hole at lunchtime and on Wednesday evening.

Our first mainstage show of the season is Carol Shields' *Departures and Arrivals*, which had its very first production in the Black Hole 25 years ago and was directed by Chris Johnson. The show centers on a series of small vignettes that offer extraordinary glimpses into the lives of both ordinary and peculiar people all within the confines of an airport terminal. This 25<sup>th</sup> anniversary production will be directed by senior student Megan Andres. It runs in the Black Hole Theatre from November 17<sup>th</sup> to the 21<sup>st</sup> and again from the 24<sup>th</sup> to the 28<sup>th</sup>. Immediately following the opening night performance on the 17<sup>th</sup> there will be a reception in University College to celebrate this important anniversary and Carol Shields' special relationship to DEFT. Keep your eyes open for further details.

Our entry for the 10<sup>th</sup> Annual Master Playwright Festival is Caryl Churchill's *Cloud Nine* directed by Margaret Groome. Critic Judith Thurman has called Churchill, "The Playwright Who Makes You Laugh about Orgasm, Racism, Class Struggle, Homophobia, Woman-Hating, the British Empire, and the Irrepressible Strangeness of the Human Heart." Not only is *Cloud Nine* brilliantly funny, it draws strong parallels between colonialism and sexual oppression. Performances will take place at The Gas Station Theatre from January 22<sup>nd</sup> to the 23<sup>rd</sup> and from the 25<sup>th</sup> to the 31<sup>st</sup>.

As a result of class work Bill Kerr is doing in his "Political Theatre" course, he will be directing a number of our theatre students in Caryl Churchill's most recent play, "Seven Jewish Children," as part of Churchillfest. The production will be immediately followed by a panel discussion concerning the play and the controversy surrounding it.

The Black Hole concludes its season with the ambitious new play, *HeadSpace*, written by Winnipeg playwright Mike Bell. Mike wrote this play when he was playwright in residence last year, and it was workshopped last spring by some of the Theatre Program's students. The play takes the audience into a surreal world of surfing the web, jumping from story to story to story, some true, some imaginary, some funny, some sad, all exploring ways in which technology shapes our brains and the way we see the world. The show is directed by Chris Johnson and runs in the Black Hole Theatre from March 9<sup>th</sup> to the 13<sup>th</sup> and again from the 16<sup>th</sup> to the 20<sup>th</sup>.

All in all, it looks like a great year for the Theatre Program and the Black Hole Theatre Company. We hope to see you out to our shows!

Margaret Groome  
Chair, Theatre Program

Departures →

← and Arrivals

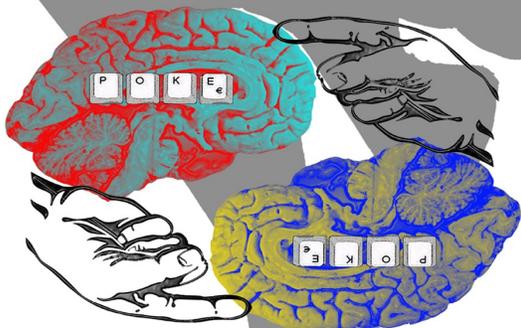


November 17 - 21 & 24 - 28

Tuesday at 7pm  
Wednesday to Saturday at 8pm

HeadSpace

By  
Mike Bell



March 9-13 & 16-20

Tuesday at 7pm  
Wednesday to Saturday at 8pm

Departures and Arrivals, HeadSpace and the Noon Hour Series perform in The Black Hole Theatre, lower level University College, Dysart Rd. University of Manitoba Fort Garry Campus, Free Evening Parking in B Staff lot Cloud Nine performs at The Gas Station Theatre, 445 River Ave. at Osborne St. Tickets available at the door, Advance Sales Rm. 364 University College, 24hr Reservations call 474-6880, Season passes available until November 27

\$11 Adults \$9 Students / Seniors [www.bhtc.ca](http://www.bhtc.ca)

the  
Black  
Hole  
theatre  
company

Cloud Nine

By  
Caryl Churchill



for the MTC Master Playwright Festival  
Churchillfest at the Gas Station Theatre  
January 22-31  
January 22, 23, and 25-30 at 7pm  
Matinees January 23, 30, and 31 at 2pm

and Free Theatre at Lunch  
with The University College LunchBhagg Series

Free  
Tues Noon  
Wed 12:30  
Thurs Noon

Oct. 13-15  
Oct. 20-22  
Dec. 1-3  
Feb 2-4  
Mar.23-25

\$1  
Wednesday  
Evening  
7:30

Titles announced during the season!

2009/2010

Season

## In Memoriam: Lew Layman October 4, 1935 – August 15, 2009

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Very few people knew his middle name – Magnus. Lewis Magnus Layman. Since he was physically closer to Minimus than Magnus, some might find the name ironic. But he was a man with a great heart and a great old soul. Magnus suited him, though he was too self-effacing and perhaps bemused by its Latinate grandiosity to admit it.

Lew Layman was a New Yorker. He went to Great Neck High School and then on to Middlebury College, a not-quite Ivy League place in the mountains of Vermont. Among other things, he was the manager of the college's football team. Lew later wrote an amusing short story called "Donnie's It", about a small, smart and compassionate manager trying to find room among rough behemoths; they were coached by a guy who made up fake names for his players because he was too obsessed with his own greatness to remember their real ones. Managing that team was probably as much career training as Lew ever got in grad school – or needed. He himself rarely forgot a student's name.

Lew came to the University of Manitoba in 1961, encouraged to apply by Robin Hoople, his friend and fellow grad student at the University of Minnesota who had just been hired. Between 1965 and 1969 he studied at the University of British Columbia, completing his Ph.D. thesis entitled "Fourteen Ways of Looking at a Blackbird: Point of View in The Sound and the Fury." It is a key to two of his abiding passions: birds and modern American Literature. Back at the University of Manitoba, Lew became one of the most responsible and dependable members of an English Department with its fair share of colorful, distractible characters and ne'er-do-wells. He was the go-to guy when it came to course assignments, teaching not just his specialty but courses in Chaucer, Russian Literature in Translation, Canadian Literature, 20<sup>th</sup> Century British Literature, and 17<sup>th</sup> Century English Literature as well as Honors courses in American Poetry, American Prose, American Romanticism and Studies in the Novel. He also served on all of the department's committees, often as chairman, some Faculty of Arts committees, and as the department's UMFA representative. In 1991-2 he even volunteered to teach an expanded 4.120 course with 77 students enrolled (yes, seventy-seven!).

Lew could be an observant and careful scholar -- as is proven by his essay on the influence of Walt Whitman's "Song of Myself" on Vincent Van Gogh's iconic masterpiece "Starry Night". He also supervised a masters thesis on William Carlos Williams by Dianne McGifford, currently the province's Minister of Education. But he was more concerned with the services he could provide the university and his community. He was co-founder and Chair of the St. Adolphe School Parents Committee from 1976 to 1983 and then a school trustee from 1983 to 1992, expertly shepherding that school division through a troubling time of Anglophone-Francophone tensions. At the University of Manitoba he served as Associate or Assistant Head of the English Department almost continually from 1988 to 1998. In 1995 and again in 1997 he was Acting Head. His generous contributions to the department's wellbeing cannot be denied.

As a teacher, Lew was sought out by students, not just for one course but for a second and third. Described by his students as "outstanding", "superb", and "a model", he was admired for his command of the materials, his ready and sometimes wicked wit, his willingness to listen and give extra time to their needs, and his enthusiasm at their accomplishments. He had the uncanny knack for remembering not only students' names and faces but also an anecdote about them, often amusing, all the way back to the sixties (when memory was an indication that you somehow were not there).

To his many friends he was known as an unembarrassed punster, an enthusiastic birder (he was "the owl man of St. Adolphe" who had a look of genuine regret if you missed a rare bird that he had chased and found), and a man of wry wit and charm; he rarely passed up an opportunity to quote verbatim from the great works of literature, especially the modernist poets (and in particular Whitman and Emily Dickinson), though without the self-importance that often accompanies such feats. He will be dearly missed by his family, his many friends and colleagues.

- Gene Walz

## Robin Hoople

*'Inexorable Yankeehood': Henry James Rediscovered America, 1904-1905*, has just been published by Bucknell University Press. The book's author, our colleague Robin Hoople, was working on the book at the time of his death three years ago, and the task of completion was taken up by Dr. Isobel Waters, a long-time friend and fellow Jamesian here at the University of Manitoba. In honour of this publication, and in recognition of Robin's many contributions to our department over his career, Isobel, George Toles and I have each written something for this newsletter about our experiences with Robin as a teacher, scholar and writer. We each had the pleasure and challenge of participating in Robin's intense commitment to James, and to his study of the American experience.

\* \* \*

I first met Robin Hoople in the mid 1980s, when I enrolled in graduate class with him called "Henry James and His Era." The class took us from Henry Adams, Mark Twain and William Howells through Frank Norris and Theodore Dreiser to James. We read most of HJ's novels published between 1877 and 1904, and several of the short stories and critical essays as well. All grad courses here were six credit ones at the time, which meant that we spent eight months stretching out luxuriously in the books Robin had chosen for the course.

On the first day of class, in a room on the ground floor of Isbister, Robin introduced himself to the class. He was a lanky, thin man (he still smoked) with a face that reminded me of Bertrand Russell. Robin plunged into the course right away, starting with *The Education of Henry Adams*. "Adams was a student of force," he began, and went on in the next two sentences to connect Henry Adams to velocity, Schenectady, New York, the home of General Electric, novels, modernity and Henry James's diagnosis

of the 'fine blank space' at the heart of America. By this time my pen was flying across the page of my notebook, racing to capture the links between the figures and ideas Robin was toss-



ing into the air so that I could read my notes over later and try to understand what on earth he was talking about. I knew immediately that this is what I wanted, this experience of being out of my depth, overwhelmed, not quite getting it, but getting enough to feel exhilarated, charged up by talking this way about these writers. It was wholly unfamiliar and exactly right at the same time.

Robin taught in metaphors, and then elaborated on his metaphors until vehicles were pressed into service as tenors for new vehicles in the next phrase of his sentence. His knowledge of 19<sup>th</sup> and early 20<sup>th</sup> century American history and culture was profound, which was both marvelous and intimidating. That course was an extraordinary experience for me. After it ended, I asked Robin to be my Phd advisor. He agreed, and spent the next several years cajoling, reassuring, and chiding me, but also laughing and reading with me. Robin kept me company as I read and wrote and hated what I wrote and re-wrote it and finally let it stand for what I wished I could have written. At one point I moved east, and (no internet in sight yet) I would send him chapters and partial chapters by mail, and he would write back to me with suggested changes. Whenever I could, I came back to visit him, to feel again the rush of inspiration and confidence I always found in conversation with him. After the "Aha! Friend!" and a huge hug whenever I appeared at his office door, I would sit, and we would launch ourselves into the endless discussion of our shared love for Henry James. I was so lucky to be able to continue those conversations as Robin's colleague when I joined the Department in 1998.

After Robin's death in June, 2006 it was hard at first for me to round the corner coming out of the elevator and not find his door open. But it was visiting the library for the first time to check out the HJ shelves without Robin to share my discoveries with that made me miss him most.

--Brenda Austin-Smith

*Inexorable Yankeehood: Henry James Rediscovered America, 1904-1905* is Robin's third book devoted to Henry James. All three were published by Bucknell

## Robin Hoople

University Press, and all—unusually and impressively—were completed after Robin’s retirement. (Robin passed away before he could complete the major revisions on his *Yankeehood* manuscript, which the readers’ reports at Bucknell had made a condition of the book’s final acceptance. Isobel Waters, who had been assisting Robin as a reader and informal editor advisor in the latter stages of his work on this project, magnanimously decided to continue Robin’s interrupted labor, and brought the book to completion last year.) The first of Robin’s James monographs, published in 1997, was entitled *Distinguished Discord: Discontinuity and Pattern in the Critical Tradition of The Turn of the Screw*. Robin surveyed the vast critical literature on this most famous of James’s novellas, beginning with its original reviews and working his way with typical meticulous thoroughness to the mid- ‘90s. As his title suggests, Robin is equally interested in the dominant patterns of response (asking, say, whether certain emphases in interpretation might be owing to propitious historical circumstances) and in the more difficult to account for sudden departures from tradition, the breaks and anomalies that turn up without seeming “called for” to complicate the ongoing critical debate. No doubt the most persistent issues in the critical literature have to do with the governess’s status as narrator and James’s authorial intentions with respect to the ghosts in this putative tale of literal haunting. But in recent decades virtually every question having to do with narrative authority, reader response, the nature of innocence, framing devices, the Victorian tales of the supernatural, Gothicism, indeterminacy, textual gaps, ghostly readers and writers, melodrama, permutations of closeted sexuality, vagaries of tone, and ethical thinking have been tried out on James’s text.

The screw continues to turn inexorably. Just as fresh readings continue to bring forth somehow neglected corners and ghostly traces of “missed sense” from this heavily mined work, Robin is eager to show how able, forgotten readers of James have accomplished things of compelling significance that have been left out of

the large picture. Robin distrusts summary accounts of critical history that iron out odd deviations, unacknowledged repetitions and circlings in favor of linear paths of development. So much that seems new in our theory-supplemented readings of the novella may be a mere recasting of long ago insights in a slightly different language guise.

In Robin’s second James study, *In Darkest James: Reviewing Impressionism, 1900-1905*, he attempts to place Henry James in proper relation to the amorphously defined movement of literary Impressionism, which Robin carefully distinguished from other varieties of aesthetic Impressionism that were understood and discussed at the turn of the century. James was, of course, not exclusively affiliated with this or any other rule-corseted school. Overlapping interests with the so-called Impressionists did not dictate James’s modes of experimentation or his refinement of point-of-view and other voice/vision demands in the late novels. Robin endeavors to speak sensitively about degrees of influence and James’s involvement in ongoing aesthetic debates without circumscribing the writer’s freedom, his susceptibility to a multitude of cultural currents. (I clearly recall Robin showing me with his customary excitement a statement about Impressionism written by Ramon Fernandez in his 1926 critical study, *Messages*. This excerpt, and Robin’s gloss on it, had considerable impact on my own thinking about subject-object relations in both film and literature. “It is certain that the passage from self to non-self, perhaps the most important event in human life, does not take place initially through a distinct and clear intellectual act, and can be understood only through the presence in us of the ‘confused perceptions of the universe,’ to use Leibnitz’s terms.”)

Here is the dust jacket description of Robin’s concerns in his third, and unquestionably most ambitious volume. “*Inexorable Yankeehood* analyzes the reciprocating collision between Henry James and American journalism during his 1904-1905 tour of the United States. Drawing on articles in the contemporary press and supplemented by a neglected visual archive, it charts James’s progress as he gathers the impressions upon which he will base his “theory of America.” If James arrives as a “restored absentee” seeking a renewed relationship with his homeland,



## Robin Hoople

the press greets his return with reverence for his status combined with disdain for his prose. The stage is set for a clash.”

--George Toles

In January 2005 Robin received two devastating pieces of news in quick succession: a diagnosis of Stage 4 lung cancer and the rejection of his manuscript on *The American Scene*. Either would have been enough to throw most 74-year-olds on the ropes. But Robin, after his initial anguish subsided, decided to go on living rather than retreat into despair. For the next 18 months, Robin undertook a massive page-by-page, line-by-line reworking of his manuscript. Hope radiates from this email, written as the process began: “The manuscript - can I confess that I can think of nothing more bracing and enabling than that you would consent to take a part in the process?... We will have much to learn and see to if the good things are going to get done.”

Not uncharacteristically, he was fueled in part by anger. Borrowing a line from Wallace Stevens, Robin dubbed the publisher’s reviewer “Chieftain Iffucan of Azcan,” and railed with spirited fury against a report he saw as not only unfavourable but also unfair. At first directing his ire against what had come to represent a death-dealing universe, Robin succeeded in re-focusing his negative energy into the drive that would be essential to see the revisions through. Enter his “manifesto”: a series of stern admonitions that were to govern the changes to the book’s content and style, with an eye to addressing what he now grudgingly saw as legitimate criticisms while preserving – strengthening - the “thrust” of his unique take on James’s strange hybrid between travel narrative and social criticism.

It was to prove a tough slog. To jumpstart the process, I would review a section, identifying what I saw as its strengths and shortcomings. Robin would do the same; and almost daily, I would receive 3-4 pages of painstakingly reworked text. In turn, I would fire back my “reader response,” reinforcing some changes, suggesting or questioning others. We certainly didn’t always agree, particularly with respect

to cutting. Robin’s mind had a centrifugal tendency; and when the revision was complete – just weeks before his death – the book had expanded considerably. Inevitably, he had moods of discouragement, most often when the cancer treatments wore him down: “But of course the oppressive sense of so many very sensible changes to make does cast a pall over the process. But remember that it is I who say that writing is nothing; revision is all...But I’m also a good perseverer when it comes to the chores of making a decent book and when I get to it I shall work diligently at it. And you must continue to be the unswerving conscience of the project, for it will fall into a desuetudinous swoon if you should cease.” Yet for all the setbacks, Robin died, I believe, serene in the knowledge that he had achieved his goal – a goal few of us could pull off even in far more amenable circumstances of age and health.

The story was far from over. Two subsequent rounds of revision were needed before *Inexorable Yankeehood* would see print. Undertaking this task after Robin’s death was an ambivalent experience. As step-parent to the project, I could afford to be more ruthless. But as a scientist, I was also much more linear in my thought and much less erudite in my knowledge, making it impossible for me to reconstitute Robin’s inimitable style. And so I was visited again and again by the nagging realization that some of my changes would have caused Robin to raise a skeptical eyebrow. I stayed on task only in the conviction that his remarkable, his inspiring efforts deserved not to end up in a drawer unseen. “Old age hath yet its honour and its toil,” and it is *my* hope that he would have been at least a little pleased that his – our - efforts at last came to fruition.

--Isobel Waters



## 2009-10 REGULAR SESSION

### • LITERATURE •

- 2120 Literature of the Restoration and Eighteenth Century  
 2130 Literature of the Romantic Period  
 2140 Literature of the Victorian Period  
 2160 British Lit. since 1900  
 2170 American Lit. to 1900  
 2180 American Lit. since 1900  
 2270 Canadian Literature  
 2490 Literature in Translation: Dostoevsky  
 Literature in Translation: Greek Literature in Translation  
 Literature in Translation: Ukrainian Short Story  
 Literature in Translation: Masterpieces in Russian Lit  
 2550 Critical Practise  
 2640 History of Critical Theory: From Plato to the Present  
 2760 Introductory Creative Writing  
 2830 Literature of Africa and/or the Caribbean  
 2900 Genre: Canadian Drama  
 Genre: Victorian Poetry - Saints, Sinners, and Scientists  
 2960 Drama 1  
 3000 Chaucer  
 3010 Shakespeare  
 3090 Studies in Seventeenth-Century Literature: Domestic Drama of the Early Seventeenth Century  
 3170 Studies in American Literature: William Faulkner and Toni Morrison  
 3190 Studies in Special Topics: Women Workers and Professionalization in Victorian Britain  
 3270 Studies in Can. Lit.: Media and Memory  
 3500 Creative Writing  
 3660 Special Studies: Twentieth-Century Modernist Literature  
 3800 Special Studies 1: King Arthur & the Matter of Britain  
 Special Studies 1: Feminist Theatre  
 Special Studies 1: The Fiction of Robert Louis Stevenson  
 Special Studies 1: Shakespeare - Performance History and Criticism  
 4630 Honours: Victorian Identities  
 Honours: The Modernist Impulse in Canadian Poetry  
 4640 Honours: Old Books, New Science  
 Honours: Monsters, Myths, and Magic in Early-Modern Literature  
 Honours: Literature of Racial Passing  
 7030 Studies in American Literature: The American Captivity Narrative  
 7050 Studies in Canadian Literature: Contemporary Canadian Poetry and Poetics  
 7140 Studies in International Literature: Globalization and Literary Studies  
 7300 Creative Writing  
 7750 Directed Reading I: Old books, New Science  
 7800 Studies in Drama/Theatre: Irish Theatre - Staging Identity  
 7840 Studies in Critical Theory: Critical Theory and the Question of Ethics

7880 Studies in Literature and Film: The Films of Robert Bresson and Max Ophuls

7960 Studies in Romanticism: Romantic Medicine

### • FILM •

- 2280 Film and Literature  
 2300 The Popular Film  
 2390 The International Cinema 2: Middle East Cinema  
 2410 The American Film from 1950  
 2460 Film Genres: Gross-Out Teen Comedies  
 3250 Special Topics in Film 1: War and Film 1  
 Special Topics in Film 1: You Show Me Your Melodrama, I'll Show You Mine  
 Special Topics in Film 1: Film Enchante - Out of the Nursery into the Night  
 Special Topics in Film 1: Video Practicum  
 Special Topics in Film 1: War and Film 2  
 Special Topics in Film 1: Video Games and Theory  
 Special Topics in Film 1: Script to Screen  
 3400 The Director's Cinema 1: Dario Argento  
 The Director's Cinema 1: The Films of Robert Bresson and Max Ophuls  
 3420 Film Theory  
 3430 Screenwriting  
 3440 Filmmaking  
 3450 The Animated Film  
 3460 Acting for the Camera  
 3650 Advanced Filmmaking

### • THEATRE •

- 2150 Theatrical Techniques: Onstage  
 2160 Theatrical Techniques: Backstage  
 2170 Specialized Practical Training 1  
 2180 Specialized Practical Training 2  
 2470 Fundamentals of Dramatic Analysis  
 2480 Theatre History  
 2490 Specialized Practical Training 3  
 2600 Special Studies 1: Political Theatre  
 3460 Theory of Drama and Performance  
 3470 Text and Performance  
 3610 Special Studies 3: Canadian Drama  
 Special Studies 3: Playwriting 1  
 Special Studies 3: Lighting Design  
 Special Studies 3: Beckett in Performance  
 Special Studies 3: Shakespeare-Performance History and Criticism  
 Special Studies 3: Lighting Design  
 3620 Special Studies 4: Feminist Theatre  
 Studies in Drama/Theatre: Irish Theatre - Staging Identity  
 3630 Practicum 1  
 Practicum 1  
 3640 Practicum 2