



# Department of English, Film, and Theatre

FALL EDITION

OCTOBER 2011

*DEFT*

## Message from the Head

*Dr. Arlene Young*

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

*Robert Browning*



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UNIVERSITY  
OF MANITOBA

Faculty of Arts

Our Department, University, and the country were deeply saddened last June at the passing of a towering figure in Canadian literature and culture, Robert Kroetsch. Canada has lost an icon, but we have also lost an old friend and colleague, an intellectually generous man who helped and inspired aspiring students and local writers for decades. But the death of a significant person in our lives, whether it be a loved one, a mentor, a colleague, or a public figure, leads us to reflection about that individual's life and achievements—reflections that can inspire us anew. The Department will be fostering such reflection on Robert Kroetsch's contribution to Canadian literature, identity, and culture in a memorial event to be scheduled for early May.

Such reflection on the life and contributions of a sadly missed colleague took place on September 23<sup>rd</sup> during the enormously successful and stimulating Memorial Symposium for John Rempel, "Wit, Words, and Wine." The day was indeed replete with wit and words—insightful scholarship on Shakespeare and eighteenth-century authors, esoteric knowledge and humour about birds, dog collars, and square dancers. The symposium was a

fitting tribute to John and all that he stood for and loved—literature, learning, and life.

Remembering John and his enthusiasm for literature and for teaching, though bittersweet, could only add to the familiar excitement of a new academic year, which was also heightened this fall by the kind of weather that lightens everyone's mood. I can only hope that all this augers well for so much that is new to me this year in taking on the duties of the headship. I value our past, our former colleagues and their legacy to the Department, but I am excited by our future, by the continuing dedication of long-standing members of the Department, by the vibrancy of the younger members of the Department, by the commitment of our wonderful support staff, and by the promise of our students. It is an honour to be the Head of a Department filled with such talent and alive with such energy.



## Message from the Acting Associate Head

*Dr. Alison Calder*

This note brings brief greetings from the Associate Head. Now that the term is well underway, I hope that everyone has managed to find the rhythm of it. Diving back into the fall schedule can be a cruel undertaking. I remember hearing once that it takes students several weeks just to get used to the sounds of their professors' voices. Of course, the fall is also a time for new ideas and interests – and if that fails to motivate you,

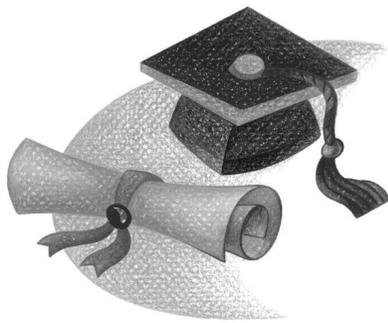
there's always coffee. One thing that I would encourage both faculty and students to do is to get involved in the intellectual life of the department, by taking advantage of visiting speakers, workshops, and social opportunities. Great ideas often come from casual conversations, so do try to carve out some time in your schedule to seek out these opportunities. Best of luck to all of us as we

navigate the demands of the term!



## Message from the Graduate Chair

*Dr. Mark Giblin*



I want to welcome all new MA and PhD students to the department, and welcome back all our returning students. This September has already

been an exciting one, with several successful defenses and a fine start to our Fall graduate seminars. I'm delighted to be working with Katelyn Dykstra Dykerman, this year's president of pAGES. Katelyn's enthusiasm and energy guarantee that this will be a great year for DEFT graduate students, and I urge all of you to come see what pAGES has to offer you.

I'm currently working on organizing this year's professionalization workshops, so I encourage you to let me, or Katelyn, know if there are any

areas in particular you'd like to see covered. These workshops can be a great help in guiding students through their thesis work, and of course in getting them ready for the job market.

My best wishes to all of you for a great semester, and please feel free to contact me, Sandra, or Katelyn if there are any questions or concerns you might have.

## Message from the pAGES Chair

*Katelyn Dykstra Dykerman*

I would like to welcome you all to another year of graduate studies at The University of Manitoba's Department of English, Film, and Theatre. It seems like the first weeks of school have gone by in a blink. I hope you are all finding your comfort zone here in the department. I have had the pleasure of meeting a fair number of you, but there are still a few names on the email list that I do not recognize. We have two p.A.G.E.S events coming up: first, a professionalization

seminar run by Professor Michelle Faubert on November 17<sup>th</sup>, which will address all issues that surround prepping oneself for a conference. Second, I am very excited to announce a colloquium entitled "Where are we now: A colloquium on the ideas and ideals of literary studies". We will be exploring the position of our own research within the larger context of literary studies, and the implications that our projects may have for the future of literary studies as a whole. This is a

dynamic and timely topic, and it will create a lot of interest. We want to discuss where this topic is going and we would like to hear from all of you. What are the implications of your research? To submit a paper, if you have any quandaries about future events or would like to suggest an event, please do not hesitate to contact me at [udykstk@cc.umanitoba.ca](mailto:udykstk@cc.umanitoba.ca). I hope you all have a wonderful first semester and I hope to see you around often. Best of luck.

## Wit, Words, and Wine: A Memorial Symposium for John Rempel

by Judith Owens

“Wit, Words, and Wine: A Memorial Symposium for John Rempel” was held on Friday, September 23<sup>rd</sup> to honour John’s many contributions to the life of the Department. In keeping with the breadth of his passions and pursuits, the programme covered a wide array of topics: literature and life of the eighteenth century, the period in which he was so deeply immersed; Shakespeare, whose plays he never tired of teaching and seeing; bibliography and book culture, about which he had so much material knowledge; and humour in literature, which John always taught with just the right mix of levity and learning. The programme also included performances, both theatrical and artistic: a scene from *Much Ado about Nothing*, performed by alumni of the Black Hole Theatre where John saw so many plays; a movingly elegiac recitation from *Cymbeline*; and a demonstration of Renaissance drawing, which John would have appreciated, perhaps especially for the connections drawn to dancing.

As was only fitting, given John’s wide expertise in wine, the symposium concluded with a wine-tasting reception that featured superb wines selected from John’s own cellar and generously donated by Ursula Rempel.

The following individuals gave presentations:

from **DEFT**, David Arnason, Glenn Clark, Karen Clavelle, Lyle Ford, Margaret Groome, Chris Johnson, Bill Kerr, Dana Medoro, Judith Owens, Pam Perkins, David Watt, and Gene Walz;

from the **Faculty of Music**, Kurt Markstrom;

from the **School of Art**, Celia Rabinovitch;

from the **Black Hole Theatre**, Megan Andres and Ivan Henwood;

from **Dafoe Library Archives**, Betty Braaksma;

from the **University of Winnipeg**, Brandon Christopher and Kate Ready.

“Wit, Words, and Wine” was organized by Glenn Clark, Judith Owens, Pam Perkins, and David Watt, who would like to thank everyone who participated or attended, and who would like to extend special thanks to Ursula Rempel for her generosity, Cliff Eyland for the poster, and Al Bowness and Andy Tekauz, for invaluable help with the wine reception.



## Theatre News

*Dr. Bill Kerr*



The Theatre Program is very happy to officially confirm that a new theatre – The Conklin Theatre – is part of the redevelopment of the Tache Arts Complex. Look for it in 2015 (or 2016)

Come out to see our Black Hole Theatre mainstage season. Chris Johnson is advising senior student Jaclyn Kozak on a commedia del'arte piece, *The Gypsy Woman* by Don Nigro, Nov. 15-26. Margaret Groome is directing *Arms and the Man* by G.B. Shaw, as part of ShawFest, at the Gas Station Theatre, Jan 20-29. George Toles is returning to the Black Hole and directing *The House of Blue Leaves* by John Guare, complete with talent pre-show, Mar. 13-24. (See ad for more show details).

We have begun anew our play creation cycle with Professor Smith writing a play and teaching 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 2012 and to our production of Bob Smith's new play in the Black Hole Theatre in March 2013.

## Theatre Student News

*Dr. Chris Johnson*

JILL GUINGCANGCO won a Gemini Award for best ensemble performance this year for an episode of *Todd and the Book of Pure Evil*. (Jill was Agnes in the Black Hole's production of Strindberg's *A Dream Play* last season.)

MATTHEW LAGACE will be working as apprentice stage manager for the MTC production of *Romeo and Juliet*, the PTE production of *Altar Boyz* and the Manitoba Opera production of *Daughters of the Regiment* in the upcoming season. By the time he has finished the season, MATT will have almost the number of credits required for Equity accreditation. As a student, he stage-managed many Black Hole shows, and will be graduating this year.

## Theatre Faculty News

*Dr. Chris Johnson*

BILL KERR will be directing and dramaturging the Theatre Projects Manitoba production of STEVE RATZLAFF's new play, *Dionysus in Stoney Mountain*, this spring. ROSS McMILLAN and SARAH CONSTIBLE are in the cast, March 29-April 8, 2012 at the Rachel Browne Theatre. BILL has been named Chair of the Shakespeare in the Ruins board.

GUY MADDIN and GEORGE TOLES' new film, *Keyhole*, was screened at the Toronto International Film Festival this fall. GUY's multi-screen installation, *Hauntings I*, is on view at the Platform Gallery in Artspace.

The Department of English, Film, and Theatre welcomes three new staff members.

Jim Agapito, Film Technician

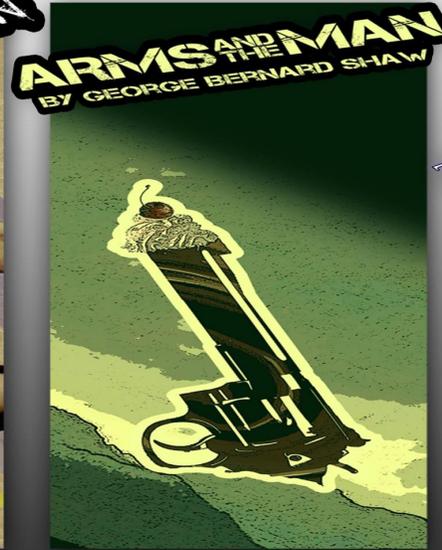
Patti Kafka, General Office Assistant

Katie Man, Media Lab Technician

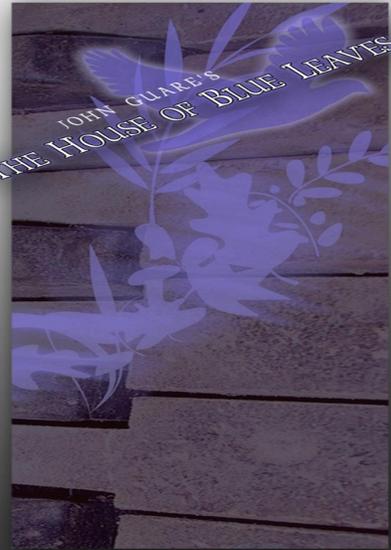
## The Black Hole Theatre Company's 2011/2012 Season:



**Nov. 15 - 26**



**Jan. 20 - 29**



**Mar. 13 - 24**

**Season Passes:**  
**Student/Senior: \$29**  
**Adults: \$39**  
**Box Office & Information: 474-6880**

[www.bhtc.ca](http://www.bhtc.ca)



the  
 Black  
 Hole  
 theatre  
 company

### *The Gypsy Woman*

By Don Nigro

November 15-19, 22-26

at the Black Hole Theatre

Our contemporary reworking of the classic Commedia dell'arte scenario, first performed by the Gelosi troupe four hundred years ago in Italy and France.

Isabella and her servant Pedrolino return to Naples after ten years and decide to impersonate gypsies in this outrageous farce.

Playwright Nigro takes us on a journey through love, identity crisis, insanity, the secret of life, and a very unfortunate recipe for magical cookies.

An R-rated production.

### *Arms and the Man*

By George Bernard Shaw

January 20-21, 23-29

at the Gas Station Theatre

For the 2012 MTC Master Playwright Festival

Raina grows tired of her fiancée Serguis after he returns home from battle in the 1885 Serbo-Bulgarian war. Instead, Raina becomes fond of the cowardly Bluntschili, a Swiss mercenary who elects to carry chocolates rather than pistol cartridges during battle. Raina hides the desperate Bluntschili during the war, and a complicated love triangle takes shape.

A comedic commentary on war and love that is as relevant in today's world as it was in 1894.

### *The House of Blue Leaves*

By John Guare

March 13-17, 20-24

at the Black Hole Theatre

The Black Hole Theatre closes its season with this classic contemporary American comedy complete with our very own "amateur night" talent show before the performance.

When the Pope visits New York City, Artie Shaughnessy, zookeeper and would be songwriter, is inspired to do more with his life. However, Artie must also deal with the demands of his crazy wife, bossy mistress, and bomb-wielding son. George Toles returns to the Black Hole Theatre to direct *The House of Blue Leaves*, guaranteeing non-stop laughter in this uproarious comedy.

## Alumni News

*Dr. Chris Johnson*

MIKE BELL is replacing DALE LAKEVOLD as creative writing instructor at Brandon University this academic year while DALE is on sabbatical. MIKE performs a major role (a villain who dresses up as Santa Claus) in *The Lucky Christmas*, a movie shot in Winnipeg over the summer, as well as in several episodes of *Less Than Kind* in the upcoming season.

SIMON BRACKEN performed two short, one man plays in the Factory Theatre studio as part of the "Summerworks" event. SIMON graduated from the National Theatre School last year (and played Guildenstern in our production of *Rosencrantz and Guildenstern Are Dead*).

JULIA BROWN organized the first Clear Lake Fringe Theatre Festival, bringing seven shows from the Winnipeg Fringe Theatre Festival to the resort in late July/early August. JULIA hopes this will become an annual event.

JONAS CHERNICK plays a continuing role in *The Border* on CBC TV again this season.

ARI COHEN played Biff in the Soulpepper Theatre production of Arthur Miller's *Death of a Salesman* in Toronto last season.

SARAH CONSTIBLE edited and combined *Henry IV* parts one and two to create a performance script for Shakespeare in the Ruins this summer. She also played Mistress Quickly and a number of smaller roles.

ROB HERRIOT directed *Tosca* for Edmonton Opera and *Le Nozze di Figaro* for Opera-on-the-Avon last season.

ANDREA KARR has secured an internship at *Flare* magazine. In the spring, ANDREA completed her M.A. at Ryerson.

MAGDALENA KAZUBOWSKI-HOUSTON has won the Canadian Association for Theatre Research Ann Saddlemeier Prize for her new book, *Staging Strife: Lessons from Performing Ethnography with Polish Roma Women*.

MARIA LAMONT will be assistant directing for Robert Carsen and Michael Levine on a production of *Candide* at the Chatelet in Paris and La Scala in Milan in the upcoming season. She's currently working on a production of *Turn of the Screw* in Vienna.

MEAGHAN MCNICOL performed in *The Long Red Road* at Theatre Passe Muraille in Toronto last season.

BOB NIXON's new book, *My Road to*

*Rome: The Running Times of B.J. McHugh*, came out this fall.

YVETTE NOLAN is the writer-in-residence at the Saskatoon Public Library this year. Last January, YVETTE stepped down after eight years serving as Artistic Director of Native Earth Performing Arts in Toronto. In her last season at NEPA, YVETTE directed the premiere production of Marie Clements' new play, *Tomb of the Vanishing Indian*.

TRACY PENNER played the lead in the Theatre Projects Manitoba premiere of ARMIN WIEBE's new play, *The Moonlight Sonata of Beethoven Blatz*, last season.

LESLIE STARK won this year's literary postcard story contest run by *Geist* magazine.

RYAN WARD wrote, directed, and played the lead in an indie movie, *Son of the Sunshine*, which has been winning awards at the Film North Festival, the Edmonton International Festival, the Mailibu Film Festival, and the Wild Rose Independent Film Festival. It was screened at Cinematheque this summer. (RYAN was Malvolio in our production of *Twelfth Night* in the 90s.)

## The Centre for Globalization and Cultural Studies

*Dr. Diana Brydon*

The Centre for Globalization and Cultural Studies welcomed visiting professor Dr. Sergio Iba from the Federal University of Alagoas, who came to Canada on a faculty familiarization grant to study Canadian diversity and was a visiting associate at the centre from Sept 26 to Oct 1, 2011. The Centre Director, Diana Brydon, has published "Do the Humanities Need a New Humanism?" in *Rethinking the Hu-*

*manities: the culture of research in Canadian Universities*, ed. Daniel Coleman and Smaro Kamboureli. University of Alberta Press, 2011, pp.233-261. A copy of the book is in the department library. She also published "Local needs, global contexts: learning new literacies," in Maciel, Ruberval Franco and Araujo, Vanessa de Assis, eds. *Formação de professoras de Línguas: ampliando perspectivas*. Jundiaí, Sao Paulo:

Paco Editorial, 2011. 93-109. She delivered the opening keynote address at the Literary Migrations conference at the Federal University of Minas Gerais in August 2011 and was awarded a SSHRC partnership development grant (2011-14) for "Brazil/Canada Knowledge Exchange: developing transnational literacies" in early 2011.

## The Centre for Creative Writing and Oral Culture

*Dr. Warren Cariss*

The Centre for Creative Writing and Oral Culture is seeking community groups, storytellers and other performers who would like to produce professional-quality audio recordings of their stories, oral histories or performances in our recording studio. There is no cost for this service but space is limited so interested people should enquire as soon as possible at 204-480-1065. The CCWOC is also

offering free creative writing consultations with our Writer/Storyteller-in-Residence, Patrick Ryan, who will be at the Centre offices for the fall term. Patrick is also hosting a storytelling workshop on Wednesday afternoons from 2:30-3:30. The workshop is non-credit and everyone is welcome to drop in and learn from one of the world's most celebrated storytellers.



## Graduate Student Research

My thesis will center on how famous Canadian puppeteer Ronnie Burkett's major plays (the *Memory Dress Trilogy*, *Provenance*, *10 Days on Earth* and *Billy Twinkle: Requiem for a Golden Boy*) function as metatheatre—theatre that reveals itself to be theatre. I am fascinated by how Burkett's characters concurrently demand sympathy and repulsion from an audience, how his themes challenge and subvert social conventions, and how this is all done with puppets. Borrowing from semiotic, reception and puppet theory, my analysis will be framed by both the written and performance texts of the aforementioned plays. Important issues that I will be examining are the different styles of puppetry used by Burkett (marionettes, jointed doll figures, puppet heads attached to headbands, etc.), why he uses them, and how each has profound yet different effects on an audience; how Burkett's puppets seem to be more effective than human actors as agents of social and political critique; and the complex relationship between Burkett as performer and his puppets, how both he and his characters can be viewed as god(s).  
-Tim Bandfield

My name is Katelyn Dykstra Dykerman. I am in my second year of the M.A. in the department of English, Film, and Theatre. I was previously at The University of Prince Edward Island, where I was first and foremost a theatre student. Since coming to the

UofM, my interests have turned to the representations of intersexed bodies in early 20<sup>th</sup> Century literature. My current research focuses on Djuna Barnes and Virginia Woolf and how they both work to subvert the medicalization of the body and through that medicalization the attempt to categorize bodies into essentially male or female. I believe that my previous interest in the body's ability to perform and represent a variety of different identities has led me to my current understanding, and discussion of bodies. I am excited for the work ahead.

I'm working toward my PhD, on a part-time basis. My interests include book history, and Victorian literature. Right now, I'm reading for my second comprehensive exam. My readings, and the exam, centre on the idea of curators, collectors, and other experts, in Victorian literature.  
-Lyle Ford

In March I successfully completed my final comprehensive exam concentrating on Canadian Poetry. At present, I am researching for my dissertation which will focus on prairie women poets and urban prairie poetics.  
-Luann Hiebert

The title of my Master's thesis is *Redeeming the World: On the Reformative Power of Literature*. The focus of my thesis

## Graduate Student Research Continued

is the literature of the Romantic and Victorian eras, 1780-1900, and specifically those authors who argue for the humanizing and moralizing function of literature. Percy B. Shelley's critical theory is integral to my research. In *Defence of Poetry*, Shelley states that poetry is "the expression of the imagination," and he asserts that it is the human imagination that can ultimately transform the world. He argues that reading poetry is a kind of moral exercise that can develop and augment our ability to sympathize by increasing our imaginative capacities, and thereby enhance our humanity. For when we read literature, we are able to share another's pain, sorrow, or joy; our empathy is engaged, our experience enlarged, and by feeling, we become linked through what Raimond Gaita calls our "common humanity." According to Shelley, it is the healing power of empathy, elicited by literature, that connects us, and it is by virtue of this recovered compassion that the world can be redeemed. My thesis is thus an argument for the ethical significance of literature, for its capacity to inspire sympathy and thereby better humankind. In exploring the redemptive power of literature, I am examining the works of William Godwin, Mary Wollstonecraft, William Blake, William Wordsworth, Percy B. Shelley, and George Eliot, poets and novelists whose writings reveal literature's ability to instigate a transformation in society. In my examination of these Romantic and Victorian writers I am arguing for a reaffirmation of the ethical value of literature with a view to defending its critical role in cultivating social justice through sympathy and to developing a rationale for the belief that literature does matter, that narrative does make a difference.

-S. Bryn Jones Square

I completed my undergraduate and graduate degrees at the University of Winnipeg, which include a graduate degree in English with a Focus on Cultural Studies and a bachelor degree in Rhetoric, Writing and Communications. Although I consider my work to be interdisciplinary, many recognize the respective fields of my most recent publications as Children's Literature, Folklore Studies, and Rhetorical Analysis. At the University of Manitoba, my doctoral research proposes an ethnographic investigation about local artistic production. In particular, I am interested in the work of artists engaged in exploring Winnipeg's identity and its inhabitants' relationship to this space and place. Some texts of interest to me include Guy Maddin's *My Winnipeg*, the Weakerthans' "One Great City," the HBO series *Less than Kind*, and the compilation "Winnipeg Love Hate" from photographer Bryan Scott (not to mention the art exhibits "Subconscious City" and the cre8ery's "Art-i-peg"). Because I am perpetually compiling resources, if

you know of an artist, exhibit, or text relevant to my work, please share it with me at [magnusson.kendra@gmail.com](mailto:magnusson.kendra@gmail.com). - Kendra Magnusson

A Ph.D. candidate in the Department of English, Film, and Theatre at the University of Manitoba, charlie peters's dissertation proposal is entitled "Timekeeper: The Nineteenth-Century Child, the Past, the Future, and the Present." This past June, charlie presented a paper called "A Girl, Fear, and the Iterative Force of the National Pack: Reading the Dear Canada Series" at the International Symposium on Series and Repetition at the University of Winnipeg. The proceedings of the Symposium will be published in book form. At the University of Winnipeg, charlie is a senior research assistant, an editor of *Jeunesse: Young People, Texts, Cultures*, a research associate of the Centre for Research in Young People's Texts and Cultures, and has taught courses in the cultures of childhood for the Department of English. Currently on a leave of absence to gather the necessary resources to complete her dissertation, charlie looks forward to her return to the University of Manitoba in September, 2012.

-Charlie Peters

Barbara Romanik is a PhD candidate in the English, Theatre and Film Department at University of Manitoba. Having completed her comprehensive exams, she is working on her thesis involving urban Western Canadian literature and mobility.



## Staff News



More than twenty years in the making, **George Amabile's** long poem, *Dancing, with Mirrors* will be published this Fall by Porcupine's Quill and may be ordered online from Amazon.ca. *Small Change*, a book of short fiction, is also scheduled for imminent publication by Libros Libertad in Vancouver.

**Alison Calder** was invited to deliver a paper on Canadian poet Erin Moure at the inaugural conference of the Chinese-American Association for Poetry and Poetics, which met at the end of September in Wuhan, China. As if that wasn't enough excitement, she has also agreed to serve as a member at large on the UMFA executive board.

**Warren Cariou's** film "Overburden", co-directed with Neil McArthur, will air on APTN in 2012. His book "Manitowapow: Aboriginal Writings from the Land of Water", co-edited with Niigaanwewidam James Sinclair, will be published in January by Highwater Press. In February he will host a colloquium, First Voices, First Texts, which brings together more than 30 scholars of Aboriginal Literature to work on a new series of critical editions which will be published by the University of Manitoba Press.

**Glenn Clark** has accepted an invitation to join the editorial board of *The Map of Early Modern London*, based at the University of Victoria. *MoEML* is "a digital atlas and encyclopaedia of sixteenth- and seventeenth-century London based on the 1560s "Agas" woodcut map. The project functions as a platform for dynamic editions of

topographical and peripatetic texts, a publication venue for scholarly and student research. . . and a bibliography of sources for studying Literary London." Please take a look at [mapoflondon.uvic.ca](http://mapoflondon.uvic.ca).

**Mark Libin** presented two papers at the Congress of the Humanities and Social Sciences in Fredericton this May: "We've See to the Very End: Sinthomosexuality in E.M. Forster's *Howards End*" for ACCUTE, and "Mobility and Cultural Contamination in Rawi Hage's *Cockroach*" for ACQL. He also presented a paper on "Anti-Ethics and Cross-Cultural Encounters in the Novels of Rawi Hage" for the 2011 Conference for the Centre for International Study of Literatures in English held in Concordia this July.

**Robert O'Kell** gave a paper entitled, "Metaphors of Political Identity: *Punch* and Disraeli," at the annual conference of the British Association for Victorian Studies in Birmingham on the 2nd of September 2011. He will be giving another paper, entitled "Performing Politics: *Punch* and the 'Mephistopheles of Statesmanship'," at the North American Victorian Studies Association conference in Nashville in early November.

**Judith Owens** is easing back into the research stream. Last April, she organized a panel (which will include Glenn Clark and Virginia Strain) for the 2012 RSA conference; in May, she gave a talk on Spenser's *The Faerie Queene* at the University Women's Club. Her essay "Patrilineal Ralegh" is scheduled to appear in *Literary and Visual Ralegh*, ed. Christopher Armitage, which is forthcoming from Manchester Univ. Press this December.

**Pam Perkins** has published articles on proto-ethnographic literature about Highland society (in *The New Science and Women's Literary Discourse*) and on Francis Jeffrey and America (in *Scotland and the Nineteenth-Century World*). She is also editing, with Kirsteen McCue (Glasgow), a four-volume collection of 19-century women's writing about the Highlands for Pickering & Chatto and hoping that the research required will include at least one 21<sup>st</sup> century Highland tour.

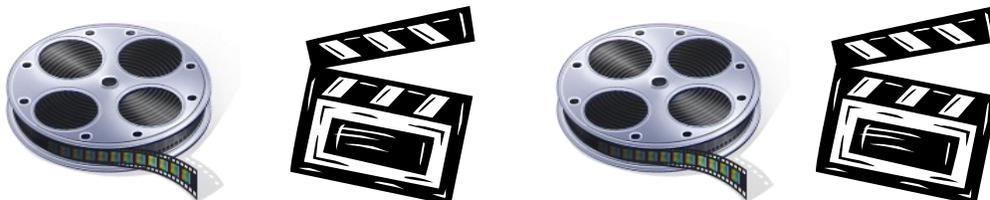
**Gene Walz** was one of the three or four "phenomenal professors" singled out by Celebrated Alumnus Jeff Blair in this year's Arts Celebrating Arts ceremony.

**David Williams'** *Media, Memory, and the First World War* has just been released in a slightly expanded paperback edition from McGill-Queen's University Press.

## Film Studies News

*Dr. George Toles*

In September, Guy Maddin premiered his new feature-length movie, Keyhole, co-written with George Toles at the Toronto International Film Festival. In November, Guy's first feature, Tales from the Gimli Hospital (1988) receives a premiere of sorts, a screening with a brand new score performed live at the Lincoln Center in New York. Gene Walz has been extremely busy working up a brand new course on Nature Films, bringing his own personal producing/directing experience in the genre to bear. His bi-weekly blogs for the Audubon Society have led him to discover many amazing things about nature in Manitoba. He is presently serving on the jury for The Canada Prize in the Humanities, reading and evaluating books on art, history, politics, literature, etc. He is also about to embark on co-editing an anthology of essays on The Canadian North, the proceedings of a conference he helped organize last May between the University of Manitoba, Trier University, and the University of Greifswald. Jonah Corne is one of the coordinators of the newly minted Film Worlds Research Cluster, which is planning a number of screenings, symposia, and lectures to take place on and off –campus throughout the year. He recently gave two talks: one on G.W. Pabst's Secrets of a Soul at the Modernist Studies Association conference in Buffalo, New York, and another, "Don't Take a Pill: Cinema and Panic Attacks," at the Art Gallery of Ontario in Toronto. His essay on Josef von Sternberg's The Last Command will appear in an upcoming special issue of Film International devoted to silent film. Brenda Austin-Smith gave a paper on film melodrama at the Film Studies Association of Canada in May. She then traveled to the UK to consult film fan diaries at the Cinema Museum in London, and visited the Cinematheque Francaise for an exhibition on the career of Stanley Kubrick. In July, Brenda gave a paper on Francois Truffaut's The Green Room at the Transforming Henry James conference in Rome. Brenda's essay "Secrets, lies, and 'Virtuous Attachments': The Ambassadors and The 39 Steps" is forthcoming in the Oxford University Press volume, The Men Who Knew Too Much: Alfred Hitchcock and Henry James, eds. Susan M. Griffin and Alan Nadel. Her essay, "Noting Performance in Four Films" is also forthcoming in Theorizing Film Acting, from Routledge. David Annandale's article, "Dark Imperative: Kant, Sade, and Catholicism in Jess Franco's Exorcism" has appeared in Roman Catholicism in Fantastic Film (McFarland), and has completed "Rabelais Meets Vogue: Lady Gaga's Construction of Carnival, Beauty and the Grotesque" for Performance and Identity: The Music of Lady Gaga (McFarland). Two of David's short stories were published recently: "Lure" in Dead But Dreaming 2 (Miskatonic River Press) and "The Carrion Anthem" in Hammer and Bolter 11 (The Black Library). David's horror novel, Gethsemane Hall is in various stages of editing at Snowbooks (in the UK) and Dundurn Press. And finally, he has completed the Warhammer 40,000 novel, Black Dragon, for The Black Library. Faye McIntyre has just returned from a travel/study trip to Toronto, Paris, Italy and New York, during which she attended three international film festivals and visited a number of locations and institutions of importance to the history of cinema. Of particular relevance to her research interests in the films and post-1950s career of Giulietta Masina was time spent at the Fellini Foundation and Museum in Rimini, Italy. George Toles gave the keynote address at McGill's GSA conference on Luxury in Film and Literature last spring. He adapted and directed a production of James M. Barrie's Mary Rose at the Winnipeg Fringe Festival. The cast included Bob Smith, Ivan Henwood, and Thomas Toles, who are all actively involved in the U of M Theatre program. The production was stage managed by Katie Man, our new Media Lab Technician. In March, George will be directing John Guare's The House of Blue Leaves for the Black Hole Theatre company. George's essays on morality in Hitchcock and Writing About Film Performance have recently appeared in collections published by Blackwell-Wiley and Routledge. In the next few months, three more essays will be appearing in journals: on Flannery O'Connor (Raritan), Murnau's Sunrise (Film International), and Gesture in The Third Man (Cinema Journal). George has signed a contract with the University of Illinois Press to do a monograph on the films of Paul Thomas Anderson (Contemporary Film Directors Series). Last year's Film Production class has nearly completed its feature length video narrative, The Assignment. It will have its premiere by late November. Adriana Owens, Judith Owens' daughter, was a member of this class. The cast also includes David Arnason, Marilyn Loat, and Eleanor Stardom.



## New Online Tools

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### Employee self service

Human Resources has announced the launch of the employee self service tool available through JUMP. This tool is available to all U of M employees, including retirees, and can be accessed anywhere and anytime online. Information available includes current address, emergency contacts, T4 slips, benefits coverage, vacation allowance, beneficiary and dependants. Certain items can be updated by the employee (e.g., emergency contact information). The Human Resources website has a 2 minute instructional video on their website and for more information, please visit (links on left side):

[http://umanitoba.ca/admin/human\\_resources/](http://umanitoba.ca/admin/human_resources/)

### Concur

Concur is the new online system to book travel and claim expenses. Before booking travel, you must set up your Concur profile now to speed up your booking with Carlson Wagonlit, who will be using this profile to book airfare. Everyone should have received an email on October 12, 2011, explaining how to access Concur and to set up your profile. Financial Services has provided an online video tutorial on the process.

[http://umanitoba.ca/computing/renewal/aurora/finance/elearning/concur\\_profile/](http://umanitoba.ca/computing/renewal/aurora/finance/elearning/concur_profile/)

### Integrated Travel & Expense Tool Training Schedule

Training is available for Concur, the new online system to book travel and claim expenses. There is a 90 minute class available, and Financial Services will be offering a series of webinars. The schedule for classes can be found at the link below.

[http://umanitoba.ca/admin/financial\\_services/media/Claimant\\_publication.pdf](http://umanitoba.ca/admin/financial_services/media/Claimant_publication.pdf)

General Information and help can be found at the website below:

[http://umanitoba.ca/admin/financial\\_services/travel/index.html](http://umanitoba.ca/admin/financial_services/travel/index.html)

### **Looking For Help Writing Your Thesis?**

The Learning Assistance Centre (LAC) has a special section for graduate students who are looking for writing assistance. Visit their website:

[http://umanitoba.ca/student/u1/lac/grad\\_resources/index.html](http://umanitoba.ca/student/u1/lac/grad_resources/index.html)

### **How Not to Plagiarize**

The Office of Student Advocacy has information regarding [cheating, plagiarism and fraud](#):

[http://www.umanitoba.ca/student/resource/student\\_advocacy/cheating\\_plagiarism\\_fraud.html](http://www.umanitoba.ca/student/resource/student_advocacy/cheating_plagiarism_fraud.html)

The University of Toronto has a very thorough [resource page](#) that was created to help students avoid plagiarism.

<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>

## English, Film, & Theatre

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### Why study film?

As the major art form of the twentieth century, film is at the centre of a liberal arts education. Much of what we know about our modern world comes from film or its related media— video and television. Our ideas about the past, the present, the future, and about the differences between here and there are often cinematic. One of the best ways to understand the world and better prepare ourselves to cope with its complexities is through the study of film.

Film is also a social, cultural, and historical document. Because of this, film studies requires that a student participate in most of the great debates of the past one hundred years. Thus it shares the concerns and approaches of courses of study as diverse as finance, history, philosophy, political studies, psychology, sociology, and women's studies.

The Department of English, Film, and Theatre at the University of Manitoba offers a wide range of courses that cover literature from medieval England to the present, and that provide instruction in theoretical approaches and critical methods. We also offer courses in theatre, film, and creative writing. Our faculty teach and research in such areas as American, British, Canadian, and Postcolonial Literatures, direct and act in plays and films, and write and publish novels, screenplays, and poems. We not only seek to introduce students to an array of literary, filmic and dramatic genres but also to develop their own creative and interpretive capabilities. We aim to provide comprehensive historical coverage, to expand students' writing skills, and to promote the kind of analysis and argumentation that honors the richness of our discipline.

The Theatre Program and Drama Major is a combination of practical and academic streams that offers a well-rounded perspective on the discipline. The Theatre Program gives students the opportunity to explore whether they have the level of talent and determination necessary to pursue a professional career in theatre. Theatre studies also prepares students for careers in the electronic media, public relations, education, law, social work and recreation.

### Graduate Studies

The Department of English invites applications for study leading to the M.A. and Ph.D. degrees. Our program offers graduate courses over a wide range of periods, genres, and critical approaches, and it also gives M.A. students the option of doing a creative writing thesis.

For further information or enquiries regarding our graduate program, or to schedule an appointment with the Graduate Chair, students may contact our office.

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