Message from the Department Head, Brenda Austin-Smith

It’s April, and we made it.

It’s so tempting just to say nothing more. I must add, though, that English, Theatre, Film & Media colleagues, staff, and students did wonderfully gracious and generous work this pandemic year. We are all really tired, and very relieved to see the end of what we desperately hope is the last year we work under these relentlessly stressful conditions.

There were excellent things in all the difficulty: the production of Zoom Lens, the on-line play written by Debbie Patterson and directed by Katrina Dunn, was one of those. Over four evenings of performance, the play drew on the one experience we all had in common to offer a funny and sharp study of life in small virtual boxes. There was also the hiring process, which is entering its final phase. Beginning last October, our two Search Advisory Committees met and met again on zoom, including on weekends and in the evenings. The results of that work will be announced soon, and by July 1 we hope to welcome three more colleagues to the ranks of ETFM. In this newsletter we also recognize three recently retired colleagues: Robert Smith, Faye McIntyre, and Diana Brydon. It is disappointing not to be able to acknowledge their years of work in person, at least not right now. Instead, George Toles, Bill Kerr and Warren Cariou write here about the many contributions Bob, Faye, and Diana have made to all three of our program streams, and about how much we appreciate them, and miss them.

David Watt and Erin Keating, Chairs of FYPC and UCPC, fine-tuned these two committees to provide guidance and an inspirational sense to us all of what pandemic pedagogy can be. Luke Tromly and Alison Calder kept the boat steady, memorized the timetable, and learned new ways to be exhausted. Marianne, Darlene, and Anita were amazing as always.

Thank-you especially to ETFM students for giving your all this year. May there be rest around the corner for you. I also dearly hope we will soon be able to shoo the geese and the squirrels out of whatever comfortable spots they’ve found (twirling round in our office chairs, maybe?), and hang around the hallways together very soon. Continue to stay safe, everyone.
Associate Head’s message - Alison Calder

Well, folks, here we are again. I was just rereading the pandemic information emails I was sending out a year ago as Acting Head. They seem like messages washed up on the beach from some distant land. Usually in these newsletter blurbs, the Associate Head makes some predictions about the next year—forget it! What exactly the fall and winter terms will look like is unclear at this point, but I feel more sure of our ability to handle them than I did last April.

This past year has challenged each of us in myriad ways; at the same time, we’ve found new opportunities to collaborate with colleagues and to use technology to our advantage. To our great good fortune, David Watt and Erin Keating stayed on as chairs of FYPC and UCPC, steering us through complicated and changing teaching situations. Many of our students also rose to the occasion, finding ways to stay engaged in course material under adverse conditions. As you know, UM enrolment increased this past year, and this was reflected in our courses bursting at the virtual seams. It remains to be seen how this will unfold in 2021-22; one wonders if the removal of caps imposed by UM room booking algorithms will reveal some interesting things.

April is also the time to celebrate our students by suggesting that they submit their excellent papers to be considered for some departmental awards, and to nominate students for those awards that require it. We’ve been gradually working our way through the Terms of Reference for ETFM awards, and are happy to report that they are slowly becoming clearer and more accessible. Thanks in advance to everyone who agrees to serve on these award committees. Thanks also to Marianne Harnish, Anita King, and Darlene McWhirter for their patience and support as we head toward term’s end. Here’s hoping we all get some non-Zoom time this summer.

Graduate Chair’s message - Luke Tromly

Since becoming Graduate chair of ETFM I’ve chaired and hosted a number of online thesis defenses and field exams. I’m constantly impressed by the way our students keep their composure in these awkwardly mediated situations. Some of our students must have ice water in their veins! One recent Ph.D examinee spoke lucidly while tradespeople worked behind her in the same room. Another student defended his dissertation while being plagued by an incredibly persistent doorbell ringer. Dude, piss off back to Porlock!

In fact, the people who seem most thrown off by the online examination format are the advisors and committee members who, at the end of a successful exam, realize that they aren’t able to congratulate the student in person. More than once, a faculty member has lamented, “But we can’t even go to lunch to celebrate…”

Our graduate students are working in the face of great difficulties. They’re contending with isolation, with disruptions to library service, and perhaps most troublingly, with a provincial government eager to squeeze an already underfunded group of students for quick cash through tuition spikes and new fees. To support graduate students is to invest in the future of the university and the many communities it serves. This investment is being sacrificed for the sake of harmful tax cuts and hollow populism. Instead of the plate of greens or the pint of bitters that graduate students deserve for all of their hard work, the provincial government is serving them a mess of pottage.
CELEBRATING RECENT RETIREES

Diana Brydon

Photo by Bill Brydon
It is an honour to write this note of appreciation for our recently-retired colleague Diana Brydon, who has contributed so much to our department and to the university during her time at the U of M. It seems like only a few years ago that Diana and her partner Bill arrived in Winnipeg, and yet I realize now that they joined us in 2006. Diana and Bill were a dynamic team who worked together to build the Centre for Globalization and Cultural Studies and to launch a dizzying array of research projects, community engagement activities, and student supports. Diana was already a world-renowned scholar when she began her position as a Tier One Canada Research Chair in Globalization and Cultural Studies, and in her two terms in that role she broadened the reach of her ideas to include an extraordinary interdisciplinary and international focus. As an organizer of important conferences and research projects, and also as a perennially sought-after keynote speaker at other conferences around the world, she was a great ambassador for the U of M. Her publications have continued to be highly influential, and her collaborations with international scholars have gone on to create not only important research results, but also valuable long-term partnerships that continue to bear results today.

All of the above accomplishments are perhaps the most visible aspects of Diana’s contributions to scholarship and to academic life, and they are the basis of her many awards, including the Rh Bowman Research Award, election to the Royal Society of Canada, and an honorary doctorate from Linnaeus University in Sweden. However, these accomplishments are only a part of her legacy. Her colleagues and students have seen many other aspects of Diana’s contributions to scholarly life and to the political and social commitments that she has been dedicated to for her entire career. Diana’s passion for ideas and her continual desire to gain new knowledge are legendary, and they have been truly inspiring for a generation of colleagues and students. The international connections that she made through her CRC research program were also extremely valuable to the U of M community, since she created so many opportunities for us to meet and work with scholars, students and artists from many parts of the world.

One of Diana’s most important legacies at the U of M has been her generous mentorship of junior faculty and graduate students. Almost every time I walked by Diana’s office, she was meeting with students or junior faculty, and she always took great interest in their work and their perspectives. Diana seemed to glow with pride in her students, and she was always there to support them when they presented at conferences or when they needed advice on their research projects. Her sponsorship of - and her enthusiastic participation in - lively student reading groups was yet another sign of her engagement with students and her interest in their points of view on the crucial issues of the day. I know that her generosity also inspired great loyalty in her students, many of whom were particularly supportive during the time of Bill’s sudden illness and untimely passing. The support of these students during this time of loss said a great deal about the impact that Diana and Bill have had upon our community at the U of M. One of the values that both Diana and Bill modeled during their time at the university was the importance of giving back, and it is clear that their influence in that regard has been enormous. While we miss their presence greatly in the Department, I am certain that Diana will continue that legacy of generosity and intellectual engagement for many years to come. I know that all of the faculty, staff and students in our department join me in wishing Diana a happy, productive and engaged retirement.

- Warren Cariou
Bob Smith

Photo by Helen Bergen
There will be a more formal time when we can properly and fully recognize and enumerate the achievements and contributions of our recently retired colleague Dr. Robert Smith. For now, I would like to offer a few thoughts and memories in tribute to Bob and to his tremendous impact here at the University of Manitoba and particularly in the Department. One of my favourite memories of Dr. Smith occurred when we were co-directing Arthur Miller’s *The Crucible* for MTC’s MillerFest. In order to choreograph a large group of students to move like a flock of birds across the stage, Bob stood on a table in the Losey Studio, head touching the ceiling tiles as he conducted their work with great gusto. Bob’s vision and passion were obvious throughout the process and played out in our detailed and provocative discussions of the piece and our eventual decisions in staging it, but this moment best crystallized his commitment to it, to the cast, and to all his work. Bob leaves a tremendous legacy as a teacher over many years of students in both our English and Theatre streams. Personally, students have repeatedly reached out to me when I was Theatre Coordinator to express their gratitude for and admiration of Bob’s work. Equally, I have witnessed the care and attention, he has paid to each and every student thorough marking, mentoring, directing and guiding. Bob has served the Department admirably as well, always as a genial and thoughtful colleague who works across disciplines to connect us. Most recently, Bob served as a passionate and compassionate leader in Theatre in a very challenging transformational time. Bob’s research too has been interdisciplinary and far ranging both critically and creatively. Personally, collaborations with Bob on *The Crucible* and then working with him as a dramaturge on his play *The Pluto Shot* have been two of my favored projects, with *The Pluto Shot* in particular giving me an insight into his polyglot, ever-inquisitive and expansive intellect and imagination as the play went through many fascinating iterations on its journey to the stage. Of course, like most of us in this time, I miss the chance for casual connection with colleagues, the “talks in the hallway.” I know, too, that even after we are able to resume them that I, and many others, in University College, in St. Paul’s and in Fletcher Argue will continue to miss and to treasure those conversations with Bob.

– by Bill Kerr
It has been my great good fortune to have known Faye McIntyre since the mid-1980s, first, while she was an undergraduate and graduate English student at the University of Manitoba; second, during the period when I served as advisor for her splendid PhD thesis; and finally, as a colleague during her nearly fifteen years as an Instructor in our Department. To mark the profoundly sad (for me, for all of us, if not for her) occasion of her retirement, I have been invited to comment on her achievements, strengths, and special qualities as a teacher, scholar and indispensable friend. Faye has, to begin with, a first-rate critical mind, one which is ceaselessly inquisitive, and flexibly responsive to a host of diverse (and, of course, contentious) theoretical positions. Ever since her undergraduate days, Faye has been a thinker who always cast her net wide, and enjoyed roaming in alien territory, undismayed and undetensive. She was invariably the student—more often than not, the one student—who was positively eager to read everything that she could possibly track down on a topic, before presuming to write something of her own. I am impressed, always, by her respectful, comprehensive way of working with her critical sources. Instead of seeking to stake out her own position quickly, she sympathetically absorbs all the most interesting arguments and strands of arguments that she encounters, and then figures out how to work with the readings that stimulate or trouble her, and pursue their most challenging implications still further. This might sound like an unduly cautious, even familiar scholarly approach, but in her hands it isn’t. Faye spends no time debunking easy targets, and she is temperamentally incapable of playing it safe. Instead, she identifies the insights that demand the most from her as a reader/viewer, that is to say, those that truly unsettle her thinking and wreak havoc with her own prior assumptions. She makes the perspectives that initially prove most threatening the foundation and proving ground of her own readings. She has published a brilliant essay on Vittorio De Sica’s great film, *Two Women*, and has written complex assessments of David Lynch and Woody Allen films, that are among the best I’ve ever encountered. A long term project on Giuletta Masina, Fellini’s partner and the star of *La Strada* and *Nights of Cabiria*, is presently nearing completion.
Faye’s teaching deserves the highest praise possible. She is as meticulous in her preparation for lectures as though she were preparing to write a publishable article on the film or book she is teaching. I have encountered her countless times over the years in various Winnipeg coffee shops, sitting at a table piled high with books. Each of the texts is filled with tags and bookmarks and she is assembling copious notes, which she will then carefully organize in order to make the best possible use of classroom time. Every film course that she taught for our program (including Art of the Film, Film History, Film Theory, Women Film Directors in European and Asian Cinema, Japanese Cinema, Screwball Comedy, major Italian directors, American cinema to 1950) has been handled with devotion and consummate skill. Whatever her level of preparedness before the course commences, she would make sure to do everything within her matchless research capabilities to be fully abreast of current theoretical perspectives on the subject matter. She would watch every film that she could get her hands on that would have some bearing on the history of the course topic and that would broaden the reach of her syllabus. Her course outlines are a model of thoughtful organization, and her essay topics are precisely the kind that our strongest students would most benefit from tackling. The questions she has them pursue are subtle, multi-layered, and always lead (if the student is alert and committed) to major topics in current scholarship. Faye is a great listener in her classes, and never treats any of her students with condescension or impatience. Students feel instantly comfortable in her presence, and are (rightly) convinced that she is genuinely interested in whatever they have to contribute. Her lectures are extremely well-structured, but she builds in plenty of opportunity for student discussion. She is, as I have already noted, immensely knowledgeable—and our students quickly catch on to the depth of her erudition, but she wears her learning lightly. Her demeanor is mild and gracious; she instinctively recoils from any intimidation tactic. If empathy could be taught, I would propose Faye ahead of just about anyone I know as the one best able to demonstrate, effortlessly, what it entails. As a grader she was scrupulously fair, and supplied students, often, with commentary equal in length to their own essays. Adrian Martin, one of the great contemporary film writers, recently had this to say about teaching film: “It doesn’t matter how many times you’ve seen a film before, doesn’t matter if you’ve written a book or articles on it, doesn’t matter whether you’ve lectured on it a dozen times, doesn’t matter how much you think you know it already: to get up and teach a film demands that you reconnect with it, light the spark of it anew, fresh within yourself – you’ve got to watch it again and feel it, live it fresh. This is both the most exigent and most satisfying part of teaching/lecturing for me: I have to try to raise myself to somewhere near the level of some great films, every time I dare screen them!” As my son Thomas and a great many other students who have been privileged to take Faye’s courses attest, Faye invariably reconnects strongly with every film and literary text she teaches, “lighting the spark of it anew, fresh within herself.” She projects an excitement and a deep commitment to whatever she have to contribute. Her lectures are extremely well-structured, but she builds in plenty of opportunity for student discussion. She is, as I have already noted, immensely knowledgeable—and our students quickly catch on to the depth of her erudition, but she wears her learning lightly. Her demeanor is mild and gracious; she instinctively recoils from any intimidation tactic. 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Over the decades, I have had wonderful opportunities to have lengthy discussions with Faye about films, novels, works of criticism, and plays. These talks about art have been among the most joyful, exhilarating and enlightening that I have ever known. She enters so immediately and fully into the world of any narrative with which she is familiar. She has such command of the details, extraordinary sensitivity to tone, nuance, aspects of performance, language, and parallels with other texts. She always seems to place herself, delightedly, inside the movie, story or play, and speak about things from there. I have benefited immeasurably from her ideas and always pertinent questions when I am working on essays. Faye is incapable of offering guidance in a hurtful, or self-inflating way. I once had an MA student who became paralyzed working on his thesis because my criticisms and demands had caused him to lose both his focus and his security about his writing. I asked Faye if she would be willing to step in and help restore his faith in the project, and confidence in his own ability. She not only managed to accomplish this sizable feat, but led him to complete a thesis which proved altogether first-rate. In all the time that I have known Faye, I have never heard her say an unkind word about a colleague, a student, an acquaintance or a family member. I have tried to benefit from her sterling example, but alas, I am far behind her. Faye has been endlessly supportive of University theatre productions, art shows, writers’ readings, and faculty lectures. She has such a beautifully generous, encouraging temperament. Her decision to retire was in part due to her feeling that she could not continue to teach capably with the increased teaching load for Instructors. Let me hasten to add that she blamed no one for this untenable situation. It is with a huge sense of loss that I acknowledge her departure from the University. She has been a glorious light and treasure in our midst.

- George Toles
**STAFF NEWS**

**David Annandale** is a Manitoba marvel. Read more about his recent publication in UM Today [https://news.umanitoba.ca/a-manitoba-marvel/?utm_source=waag&utm_medium=email](https://news.umanitoba.ca/a-manitoba-marvel/?utm_source=waag&utm_medium=email)

**Brenda Austin-Smith**’s Brenda Austin-Smith’s work while on leave last year has finally made it to print. Her article on the film *Now, Voyager* was published in a recent issue of the *South Atlantic Review*, and an essay on the director Hal Ashby also appeared in the volume *The Other Hollywood Renaissance*. She gave a paper on the show *Fleabag* at an online conference in March. She has also accepted a second term as a member of the Awards to Scholarly Publications Program. In January, Brenda gave a webinar on union efforts to end gender-based violence on post-secondary campuses and in February contributed to a panel on Fair Dealing in Canada. After much practice, she has finally learned how to stop the doorbell sound in zoom.

**Alison Calder** is pretty thrilled to be able to say that her next poetry collection, *Connectomics and Other Fires*, will be published in the University of Regina’s Oskana poetry series in spring 2022. The collection includes previously-published poems as well as new work. She promises no verse about bread baking or hand sanitizer.


**Murray Leeder** published 3 articles recently:


Photo by Murray Leeder
Michelle Faubert is delighted with the successful Zoom performance on January 30th of her play, The Zong, by actors from: the University of Manitoba; Excelsior College in Kingston, Jamaica; and the University of Ghana, in Accra. Katrina Dunn, her co-investigator for the Creative Works Grant that funded the performance, was not only the guiding light of the project, but she also acted as the (wonderful) reader of the stage directions during the performance. Thanks go to Katrina, all the actors, the IT specialists in the three countries, and the directors, dramaturg, and project partners in Ghana and Jamaica.
More Staff News


November was a good month for poetry in the news, and I published two articles in *The Conversation* on the subject: "First World War poet Wilfred Owen, treated for shell shock, carried readers into the horrors of war," and "When 'hope and history rhyme': Joe Biden quotes an Irish poet to inspire healing in America."

November also marked the date when a twenty-year puppy embargo was lifted in our house. Maisy, the new Australian Labradoodle, has acted as a steadfast emotional support puppy for the family, never calling it a night until the last of us has stopped crying. The most skittish of puppies, Maisy has been trying to build a relationship with Pam Perkin's Archie, the most boisterous of puppies. Videos of those chaotic meetings are available on request.

Dana Medoro and Amy-Leigh Gray co-wrote a chapter titled "Dreaming Vegan: Han Kang's *The Vegetarian*" for *The Edinburgh Companion to Vegan Literary Studies*, which is forthcoming this autumn. Dana's "A COVID Calendar in Twelve Animals" will also be published this autumn, in a special issue (on the pandemic and meat production) of the *Animal Studies Journal*. The Occupy Bartleby Collective that she runs with Professor Alyson Brickey of UW, and which is supported by the UMIH here at U of M, is going strong. It comprises students from our department--undergraduate, master's, and doctoral--and focuses on the objects in "Bartleby, the Scrivener" as they combine to illuminate his otherwise inscrutable depths. A book prospectus is underway, having been solicited following an Occupy Bartleby presentation at the MLA in January.

Timothy Penner (PhD 2020) recently had an article published in Celebrity Studies. *The Old Man and the Minotaur: Ernest Hemingway as Fictionalized Celebrity* can be accessed through the library or at this link: [https://www.tandfonline.com/doi/full/10.1080/19392397.2020.1858898](https://www.tandfonline.com/doi/full/10.1080/19392397.2020.1858898)

George Toles's daughter, Rachel, will be getting married to Patrick Cullen on September 17 in Minneapolis. September 17 is the birthday of George’s mother Rose. George’s Hitchcock seminar during winter term included weekly podcast conversations with other Hitchcock scholars on two of the films from the syllabus. Each week brought a new voice and perspective into the mix. This feature of the course unquestionably captured the students’ interest, and made the follow up discussion classes far more vigorous and compelling. George has published two books in 2021. The first, *Status Updates*, from At Bay Press, is a selection of the micro-narratives that George has been writing daily on Facebook since 2008. Each bite-sized story features an art response from Cliff Eyland. The collection was edited by Thomas Toles. The second book is a monograph, *Curtains of Light: Theatrical Space in Film*, published by SUNY Press.[Horizons of Cinema series.] Its release date is June 30. George also has an essay on Jonathan Demme’s *Something Wild* (1986) appearing in the next issue of Film International. The cover image for the issue will be taken from Demme’s film.
Rebecca Tillman (Wardell) In November, I attended the annual conference of the Canadian Bureau for International Education. My co-presenter, Lincoln Gomes, and I spoke about a course we developed for students on probation at the International College of Manitoba who had discontinued their studies for a variety of reasons but wanted to rejoin the program. The course I now teach, called Endeavor, is meant to motivate students to learn and to develop some basic skills necessary for success in university, such as study and writing skills, time management, critical thinking, goal-setting, self-care, and the ability to find and use outside resources for help. The course will run for the fifth time this spring, and our results so far show that it helps students develop more confidence in their capabilities and a more positive attitude towards academic study in general. Most Endeavor students choose to continue their studies after the course. The title of our presentation was “How Can We Re-Integrate Students Who Have Left Higher Education?”

STUDENT NEWS

Ademola Adesola (PhD candidate) was awarded the Berdie & Irvin Cohen Scholarship in Peace/Conflict Studies.

Ifeoluwa Adeniyi (PhD candidate) and Arthur Anyaduba (PhD 2018) are pleased to announce the birth of their baby girl on the 19th of February. Her name is Ijeoma (meaning smooth journey) and what a joy she has been!

Melanie Braith (PhD 2020) has been shortlisted for the University of Manitoba Distinguished Dissertation award.

Mercy Shwaykosky, President of our undergraduate students’ association sends a big hello from EFTSA:

We hope that everyone has been able to find joy and positivity through these trying times and that you are all healthy. EFSTA’s goal throughout the term has been to provide students with events and resources that will uplift their moods and improve their academic performance. Through the support of our department’s professors, we have been able to host multiple writing workshops and career information sessions. Additionally, our team hosted a paint night, Netflix parties, and a talent show for our social events. We have also showcased our students’ talent and creativity through our Talent Tuesdays, in which we feature a selected student’s body of work. Currently, EFSTA will be facilitating department sweater orders so that we can all show our pride in our majors. This has been a difficult term to navigate due to the online format, but we are proud of all the students who have continued supporting and have pride in EFSTA, our department, and themselves.

Melanie Unrau (PhD 2019) was awarded the Canadian Studies Network’s Best Dissertation in Canadian Studies prize. This prize is awarded to the best dissertation in any field of Canadian Studies among all universities in Canada. The citation follows:

The Canadian Studies Network – Réseau d'études canadiennes is pleased to announce the winner of the 2020 Prize for the Best PhD Dissertation in the Canadian Studies: Melanie Dennis Unrau, “Tend the Rusted Steel Like a Shepherd: Petropoetics of Oil Work in Canada,” completed in the Department of English, Theatre, Film and Media at the University of Manitoba.

This prize is awarded annually to an outstanding interdisciplinary doctoral dissertation completed at a Canadian university on a Canadian subject that best advances knowledge and understanding of Canada and Canadian Studies and is defended during the preceding calendar year. In addition to receiving this prize, CSN-REC will nominate Dr. Unrau for the International Council for Canadian Studies’ dissertation prize.

“Tend the Rusted Steel Like a Shepherd: Petropoetics of Oil Work in Canada” is a highly original and multidisciplinary exploration of the intersection of oil, poetry and history. Through the unlikely topic of oil poets, Unrau shows, with deep compassion, our complex and ever-changing relationship with energy consumption. Oil worker poetry is a lens through which to explore Canadians’ identification (and disidentification) with fossil fuels. It connects individual experiences with larger processes – labour, settler colonialism, Indigenous relations, gender relations, industrial development and environmental change.

The committee was uniformly impressed by the originality and breadth of Unrau’s approach, the scholarly excellence of her analysis, and the beauty of its execution. Genuinely interdisciplinary, the work brings together sources and scholarship on poetics, energy humanities and environmental and labour history. It provides a framework for reimagining the material and cultural relationships people have with the environment through their energy use, humanizing the relationship between people, fossil fuels and the environment.
THEATRE NEWS

The Theatre Program premiered *Zoom Lens*, a new Zoom play March 27 – 30. **Katrina Dunn** directed nine student actors with a team of seven student technicians. **Bill Kerr** acted as dramaturg helping playwright **Debbie Patterson** craft this original work. Set in a class studying "Cultural Representations of Pandemics," this multi-layered exploration of Zoom learning and online living touched on many of our experiences over the last year.
Cast and crew of *Zoom Lens*

**Cast:**
- Alison Holliday  Maren
- Emily Stark   Chase
- Julia Valenca Schoen  Nadia
- Lynette Bonin  Soren
- Mariana Padeanu  Zoe
- Mike Swain   Asher
- Sahil  Matt
- Sophie George  Jess
- Tayah Vanstone  Agnes

**Crew:**
- Director   Katrina Dunn
- Assistant Director  Nadine Maranan
- Playwright  Debbie Patterson
- Dramaturg  Bill Kerr
- Stage Manager  Keely McPeek
- Virtual Tech  Sam Kamer
- Sound Tech  Hailey Koo
- Props  Madyson Richard
- Costumes  Taylor Jones
In Memoriam
Mildred Gutkin remembered
– by Robert O’Kell

The older members of the Department will no doubt be saddened to hear that their much-loved, long-time colleague, Mildred Gutkin has just died. Mildred became a member of the University’s Department of English, as it was named then, at the time St. John’s College relocated to the Fort Garry Campus and became a constituent part of the University of Manitoba. Her office was in the Fletcher Argue Building and her colleagues there soon came to appreciate and admire both her personal warmth, and the friendly wit of her gracious and engaging personality. She was the best of colleagues, with rigorous standards, but always willing to carry more than her share of committee work, and always willing to lend a sympathetic ear to younger, less experienced colleagues who sought her advice.

Mildred and her husband, Harry, were leaders in preserving the history of the Jewish community in Winnipeg’s north end. Mildred was a close collaborator of her husband in two books about Winnipeg. The Worst of Times, The Best of Times: Growing Up in Winnipeg’s North End (1987) offered an incisive study of that formative enclave during the middle decades of the twentieth century; Profiles in Dissent (1997) mirrored the human face of the 1919 Winnipeg General Strike in a series of biographical sketches of its leaders. But Mildred’s academic scholarship was focussed on Milton, whose works she taught to undergraduates and honours students with such verve that they often mistook her for a zealous Anglican. After their retirements Mildred and her husband continued to live in Winnipeg, but after his death she moved to Peterborough, Ontario to be near her daughter, son-in-law and grandchildren.

A few last jottings and blottings

Exam nostalgia
https://news.umanitoba.ca/previous-um-exams-as-study-aids-in-2021/nggallery/slideshow

Exam tips for today

Convocation will be held virtually again this spring. Watch Faculty of Arts ceremonies online Wednesday, June 16, 9:30am - 12:00pm
https://umanitoba.ca/registrar/graduation-convocation/convocation-dates-times

Important reminders for us all

Please stay safe, everyone.
Be kind to yourself and to others.
Look for beauty everywhere!

Photo by Jongsun Lee on Unsplash