



Message from the Head

Dr. Arlene Young

APRIL 2014



The end of my term as Head is fast approaching and as I reflect back on my time in this office, I am reminded again about what a talented and dedicated

group of people I have had the privilege to work with. It has been a busy few years for all of us. We have had challenges in the form of external reviews of both the undergraduate and graduate programs, turnover in support staff in all areas, increased pressure on our teaching capacity, and increased pressure on our patience with new systems under the spectre of ROSE. Some of these challenges have brought with them unanticipated benefits. The program reviews were not only positive, but they also reminded us of how impressive our students are and how appreciative of the efforts we make to provide them with the best education possible. The pressures on teaching drove us to the expedient of shared first-year courses, which has ended up being popular with those who have worked with

colleagues to design and teach the courses. Members of the Theatre Program have faced both the challenge and excitement of working on the plans for the new Conklin Theatre.

Through all this, you have continued to excel as teachers and researchers, as I am reminded every year when I read your activity reports. I want to thank you all for being such great colleagues and of course I want to thank especially those of you who have worked in the sometimes taxing roles of Associate Head, Graduate Chair, and Chairs of the Film and Theatre Programs—Alison Calder, Luke Tromly, Mark Libin, Vanessa Warne, George Toles, Bill Kerr, and Margaret Groome. Carrying out the responsibilities of being Head would of course be impossible without the help of our support staff, past, present, and temporary—Marianne Harnish, Darlene McWhirter, Mabelle Magsino, Sandra Kumhyr, Alex Kozelko, Tammy Shirtliff, Jane Walker, Marilyn Loat, Katie Man, David Smith, Karen Schellenberg, Dennis Smith, and Jim Agapito. Many thanks and kudos to all for being the dedicated and proficient colleagues that you are.

“Sundry jottings, stray leaves, fragments, blurs and blottings”
~ Robert Browning

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Annual Progress Reports must be filled out and returned to the DEFT Graduate Office, 623 Fletcher Argue Building, no later than **Tuesday, May 20th** for processing.

Forms may be obtained from the Graduate Office or downloaded at http://umanitoba.ca/faculties/graduate_studies/media/progress_reportMarch2014.pdf





Message from the Associate Head

Dr. Lucas Tromly

Of the many challenges we encounter at the end of the academic year, perhaps the most galling is the process of recognizing and pursuing plagiarism as we grade essays. In this situation, being diligent can make us feel worse about our students, our work, and even ourselves. It's easy to resent plagiarists for taking up a disproportionate amount of our time and attention, resources that we'd rather dedicate to our best and most energetic students.

Luckily, at the end of term we do have a way to give our best and most promising students the extra consideration they've earned. The department has a number of awards for student writing,

both critical and creative. I encourage you to familiarize yourself with the awards we offer, and to encourage students who have produced outstanding work to submit it. I also encourage you to be aware of the Ross Robinson Award (for most improved student in a 2000 or 3000 level course) and the Andrew Young Scholarship (for students who have achieved high academic standing and have demonstrated passionate intellectual engagement with literature). These are major awards, and we often have difficulty awarding them because of a lack of nominees. Good luck with your grading, and please note that the deadline for submissions for departmental awards is April 25th, 2014.

Alumni News

Dr. Chris Johnson

Recent graduates **Kelly Jenken** and **Matthew Lagace** worked on the RMTC production of *The Glass Menagerie* as apprentice director and apprentice stage manager respectively. The video for the production was produced by alumnus, **Deco Dawson**.

Gail Asper has been awarded this year's Honorary Membership in the Canadian Actors' Equity Association.

Jonas Chernick plays the lead in the new CBC TV series, *The Best Laid Plans*.

Dave DeGrow has been accepted into the doctoral program at the Graduate Centre for the Study of Drama at the University of Toronto.

Rob Herriot directed *Don Pasquale* for the Manitoba Opera Association.

Maria Lamont directed *La Petite Reine russe* for Opera de Lille.

Ross McMillan played Dr. Dorn in the MTC Warehouse production of *The Seagull*, and Tracy Penner played Masha.

Stephanie Moroz performed in Pi

Theatre's production of *Between the Sheets* in Vancouver this season.

Jason Neufeld has taken up a new position as Manager of the Winnipeg Fringe Festival, working with U of M alumnus and Fringe Executive Producer, **Chuck McEwen**.

Yvette Nolan's new play, *The Unplugging*, has been published by Playwrights Canada.

Gordon Tanner performed in the RMTC productions of *Christmas Story* and *Jane Eyre*.

The NEXT edition of the Department of English, Film, and Theatre newsletter is scheduled for publication in Fall 2014.

If you would like to contribute to this upcoming issue please forward your submission/s via email to english@umanitoba.ca by **November 2014**.

Submissions are to be submitted electronically and should be in "finished" form.

Suggestions and contributions are always welcome!



Message from the Graduate Chair

Dr. Vanessa Warne

I admit that the timing of the graduate review process raised some questions for me about my standing with the scheduling gods. It didn't take long, however, for me realize the enormous good fortune I've had in the timing of my term as graduate chair. Our current cohort of graduate students are, to risk gushing, a remarkable bunch. They are energetic, generous, whip smart and fun and their many successes have been a reminder to me of the value of our investment of time and energy into our graduate program.

Here follows an account of just a few of this academic year's grad program highlights. January's pAGES Graduate Student Colloquium, *Muddling the Middle*, paired a cozy atmosphere of collegiality with the presentation of sophisticated new research and brilliant creative work. It's a rare and lovely thing to witness; our student presenters and event organizers made it look easy. This Fall, a similar pairing of collegiality and smarts resulted in the collaborative publication by Sameera Abdulrehman, Serenity Joo, Riley McGuire, Caitlin McIntyre, Jeremy Strong and Katherine Thorsteinson of "Riding Renga: low theory and collective critical dissatisfaction" (*Writing from Below*, 1.2: 2013). Caitlin, Katie and Riley followed up on this success with a fascinating, packed-house presentation on their collaborative process at Dafoe Library. Michael Minor did us all proud at the 3MT (Three-Minute Thesis) Competition this Winter, representing DEFT with a polished and moving presentation about his disser-

tation, making it to the finals and collecting a shiny mini ipad on the way. I have good reason to believe you'll be hearing very exciting news soon about excellent offers that some of our soon to graduate second-year MAs are receiving from doctoral programs across North America. These programs are, understandably, eager to recruit our very promising students. While we look forward to welcoming both new and returning students, we will miss those students who are heading off to new academic homes. Please stay in touch.

This being a chance for me to make not just my admiration of our students but my gratitude for my colleagues more widely known, let me thank the following people: our outgoing Graduate Selection Committee members- Pam, Serenity and Adam- for all their hard work for the graduate program; Alison, Pam and Erin for the workshops they led; Mabelle for hitting the ground running on her return to the grad office; Darlene for leaving that office in the shippest of shapes; and, last but not least, all of the colleagues who've patiently waited for me to work out what policies mean, whether they apply and what to do about them. The pleasure of getting to know both students and colleagues better is a perk of grad chairdom that I didn't see coming but have been very glad to discover.

With best wishes for the seasons of Spring progress reports and Summer defenses that lie ahead, Vanessa.

INFORMATION FOR POTENTIAL GRADUANDS

Students who wish to graduate in **October 2014** should meet the dates listed below. Please note that experience has shown that students who leave the distribution of their thesis until the deadline shown often have difficulty getting their work approved in time and have their convocation postponed to the subsequent graduation. For this reason, students are strongly encouraged to submit their theses in advance of the dates noted below.

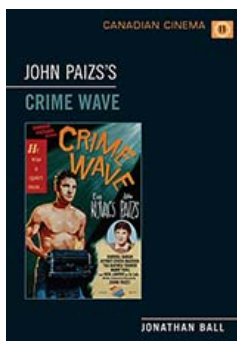
Last date for receipt by Graduate Studies of PhD Theses for distribution	May 10, 2014
Last date for students to distribute Masters' Theses to Examining Committee	June 16, 2014
Last date for receipt by Graduate Studies of Theses and reports on Theses	August 21, 2014



Staff News

Jim Agapito's film *Live/Life From 95* played at the Freeze Frame Festival on Friday, March 14. It was followed by a Q&A and was shown to schools from all over Manitoba.

<http://www.freezeframeonline.org/live-from-95/>



Jonathan Ball just published his fourth book (and his first peer-reviewed, academic book), *John Paizs's "Crime Wave"* (in the University of Toronto Press's Canadian Cinema series). Paizs was a major figure in the early days of the Winnipeg Film Group and an influence on Guy Maddin, among

others. His short film "Springtime in Greenland" is sometimes called Canada's first truly postmodern film, and the phrase "prairie postmodernism" was coined to describe Paizs's work.

Diana Brydon participated in the workshop discussions in preparation for the book, *Concurrences: Archive, Voice, and Place* at the Linnaeus University Concurrences Centre, Sweden, in January 2014. She delivered an invited lecture on "Students and Researchers as Global Actors: developing new learning cultures" during Global Awareness week at MacEwan University in Edmonton in February, and participated in the University of Manitoba's Visionary Conversations series, discussing "What Have We Learned from Mandela? Race and Ethnicity in the 21st Century" in March.

Michelle Faubert will be attending several conferences this summer: ACCCUTE in St. Catherine's, Ontario (the North American Society for the Study of Romanticism (NASSR) panel); the NASSR conference in Tokyo, Japan; a conference in Le Havre, France, called "Infinity and Beyond" (with her colleagues at Northumbria University, Newcastle); and the "Fashionable Diseases" conference in Newcastle,

England. She will also be conducting research in London, Oxford, and Cambridge with the funds she was awarded through the Gerda Henkel Stiftung Foundation in Germany (2 years) and through UM/SSHRC. Besides continuing work on her monograph project, "Romantic Suicide," Michelle will advance or complete several publishing projects this summer: an edition of Mary Shelley's *Mathilda* for Broadview Press (2016); a special issue of *Literature Compass* (Blackwell Press), which she is co-editing and to which she is contributing with Nicole Reynolds, Ohio University; "In 'Her Father's House': Women as Property in Wollstonecraft's *Mary*" for "Patriarchal Moments" (Bloomsbury Academic); "Romantic Suicide, Contagion, and Rousseau's Julie" for "Rousseau, Romanticism and Switzerland" (Palgrave); "The Wollstonecraftian Plot: Female Suicide as Slave Protest" for "Observing and Exploring Romantic Bodyscapes" (German Society for English Romanticism book series).

On the recommendation of **David Williams**, McGill-Queen's UP will be reprinting Will R. Bird's *And We Go On* (1930), a genuine Great War classic that has been lost for 75 years. He has written a lengthy Introduction to the book, along with an Afterword based on his discoveries in the Clarke-Irwin fonds of McMaster University's Archives. The book should be available in time for the centenary of 1914.

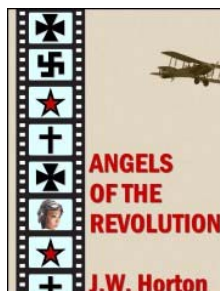
In August, *Canadian Literature* will also publish his essay on Bird and French cinema, a work entitled "Spectres of Time: Seeing Ghosts in Will Bird's *Memoirs* and Abel Gance's *J'accuse*" (1919).

And the PMLA publications committee has now given its imprimatur to a volume entitled *Teaching Representations of the First World War*, ed. Debra Rae Cohen and Douglas Higbee, which will include a chapter by David Williams entitled "Representations of Time: Film and Great War Writing." The book is scheduled for release in Winter 2015.

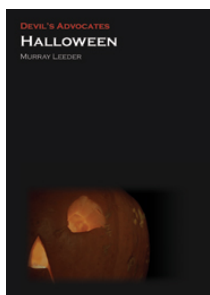


Staff News

Jim Horton has just published a novel, *Angels of the Revolution*. This work of literary fiction is heavily rooted in the history of the First World War and post-war Germany, and portrays an alternative Weimar Republic of guns, grime, sex, and revolution. Religious, queer, and political themes abound; William Gibson meets T.S. Eliot and Noam Chomsky. The book is available at Amazon and Smashwords.



"Time's Timing and the Threat of Laughter in Nicolas Roeg's *Don't Look Now*" appeared in the collection, *The Last Laugh: Strange Humors of Cinema* {Wayne State University Press}; "Don Draper and the Promises of Life" appeared in the collection, *Television: Aesthetics and Style*, edited by Jason Jacobs and Steven Peacock [Bloomsbury]; "A Gash in the Portrait: Martin Arnold's *Deanimated*" appeared in *The Oxford Handbook of Sound and Images in Digital Media*, edited by Carol Vernallis, Amy Herzog, and John Richardson [Oxford]; "Dipping into Omniscience with Willa Cather: Authorial Knowledge as Love" appeared in the collection *Understanding Love in Philosophy, Fiction and Film*, edited by Susan Wolf and Christopher Grau [Osford]. George's essay "Silent Cinema--An Aesthetic Call to Arms" was re-printed in *The New Brick Reader*, edited by Tara Quinn [Anansi]. *A Companion to Alfred Hitchcock*, containing George's essay on *Strangers on a Train* has just been reissued by Wiley-Blackwell in a paperback edition. George directed an independent theatre production of Kenneth Lonergan's *Lobby Hero* last spring. In this summer's Fringe Festival, he will be directing Tom Noonan's *Wang Dang* for the Snake-skin Jacket collective. He is hoping to finish his monograph on Paul Thomas Anderson this summer.



Murray Leeder's book, *Halloween*, is presented listed as released at Columbia University Press: <http://cup.columbia.edu/book/978-1-906733-79-7/halloween>.

Robert O'Kell will be presenting a paper, "Past and Present: Young England and Industrial Mediaevalism," at the annual conference of the Victorian Studies Association of Western Canada, in Banff on the 27th of April

Phyllis Portnoy has a piece on the Old English *Daniel*, "Daniel and the Angel's Embrace: An Insular Innovation?," forthcoming in volume 7 of "Essays in Anglo-Saxon Studies," *Insular Cultures: Early Medieval England and Ireland*, Arizona Center for Medieval and Renaissance Studies (Tempe, Arizona).

George Toles has published a number of essays in 2013. "Luxury and Largesse in Film" appeared in *Movie: A Journal of Film Criticism*, edited by V. F. Perkins;

Arlene Young will deliver a paper entitled "Affective Communities and the Madness of Crowds" at the Victorian Studies Association of Western Canada in Banff on April 27th. Her article, "Comprehending the Slum-Dweller: Affect and *A Child of the Jago*," will appear in the spring 2014

Many Thanks—I would like to say thank you to everyone who has offered support to my family this past year. The meals that so many of you have provided over the past few months have helped us a great deal, as has the knowledge that so many of you are thinking of us and wishing us well. I would especially like to thank Vanessa and Serenity for organizing the meal plan. While it has been a challenging year for us, everything has really gone as well as it possibly could, and we are looking forward to a new beginning this spring.

Sincerely, David Watt



Theatre News

Dr. Bill Kerr



Another busy year began with an innovative staging of Judith Thompson's Canadian classic *Lion in the Streets*, directed by Theatre alumnus Ivan Henwood. Our contribution to ChekovFest was through the Irish Chekhov, Brian Friel, as we staged a production of his *Aristocrats*, directed by Bill Kerr. Our design and production staff and crew led by Karen Schellenberg and Garret Rusnak deserve particular commendation for such an excellent job on a very large project, all at the same time as dealing with the major changes involved behind the scenes with the departure of Dennis Smith and Mari-

lyn Loat. We are currently producing the Western Canadian premiere (a theatrical coup) of Martin McDonagh's challenging "horror comedy", *The Pillowman*, directed by graduate student Kevin Ramberran.

Look for Margaret Groome's upcoming production of *Ghosts* by Henrik Ibsen, which she is producing through her Adrianna Collective at the Rachel Browne Theatre in the Crocus Building at Main and Bannatyne from May 12/13 to May 18, 2014. Margaret will perform along with Theatre alumni Megan Andres and Ray Strachan. Also performing are Winnipeg actors Toby Hughes and Kevin Anderson. Another more recent alumna, Ainsa Bellefeuille, is designing the set and lights and current student Dan Tompkins is stage managing. Jackie Loewen is direct-

ing.

Our next season is rounding into shape. Look for Shakespeare's *Titus Andronicus* – November 18-29 in the Black Hole, directed by Chris Johnson and Bill Kerr; Noel Coward's *Hay Fever* – January 23-31 at the Gas Station Theatre, directed by Margaret Groome; and Edward Albee's *Who's Afraid of Virginia Woolf?* – March 17-28 back in the Black Hole, directed by Dan Tompkins. Plan classes now!

Finally, the Conklin Theatre work in the Tache Arts Project is tendered and underway. We will be posting images of the renovations as they go on the Program website. The Planned opening is 2015 in time for the 100th anniversary of Theatre performance at the University of Manitoba.

Centre for Creative Writing and Oral Culture

Dr. Warren Cariou



The CCWOC has been abuzz with creativity this term, thanks to the pres-

ence of Writer-in-Residence Louise Wallwein, who has sparked several creative writing and community-action projects. In addition to her consultations with writers and her "Writing for Social Change" workshop, Louise has been working with the local community nutrition centre, Agapé Table, providing the nour-

ishment of creativity for community members in Winnipeg's downtown. Louise has also fully embraced the Winnipeg winter and she has made many friends in the city. She has an uncommon ability to bring people together to work toward a common goal. Her influence will be felt for a long time after she returns home to



Manchester this spring.

The CCWOC has also been busy with its new role as the home for the SSHRC-sponsored Partnership project, the Canadian Consortium for Performance and Politics in the Americas. This project connects more than twenty artists researchers from institutions across Canada with a larger network at the Hemispheric Institute for Performance and Politics in the Americas at New York University. This seven-year initiative is co-directed by U of M's Peter Kulchyski



Centre for Creative Writing and Oral Culture

Dr. Warren Cariou

and Diana Taylor of New York University. The Partnership's physical home is at the CCWOC offices, co-ordinated by Administrative Assistant Kimberley Wilde. Please contact her at kimberley.wilde@umanitoba.ca for the latest information on the Partnership's many projects. Our biggest co-

sponsored event in the immediate future is the Hemispheric Institute Encuentro, a conference/festival to be held in Montreal, June 21-28. The CCWOC has also hosted numerous readings and workshops this past year, and we plan to have several more events in the spring and summer. Please visit our website for

further information: <http://umanitoba.ca/centres/ccwoc/>.



DEFT Activities

~ The Affect Project ~

Winter term has been busy for the Affect Project, which has held three events. In January, Erin Keating, Bob O'Kell and Greg Smith (History) formed a panel, "Laughter, Fear, and Loathing: Affect and Political Satire," to discuss historical examples of the affective power of satire. In March, there were two events exploring affect and Romantic-era suicide. The first event, "The Werther-effect and Romantic-era Perceptions of Suicide," took place at the Millennium Library and featured a discussion by Michelle Faubert of the literary and cultural influence of Wolfgang von Goethe's novel, *The Sorrows of Young Werther*, and a live performance of two arias from Julzes Massenet's opera, *Werther* (based on the novel), sung by Robert MacLaren, accompa-

nied by Laura Loewen, both from the Faculty of Music. The second event, held on March 19, was a lecture by Richard Bell, Associate Professor of History, University of Maryland, entitled "The Werther Effect: Suicide and the Reading Revolution in the newly United States."

The Affect Project will be holding its second workshop for members in Toronto, May 28-29th.

See the Affect Project website (affectproject.ca) for more details on past and upcoming events.



~ "Old Books, New Science" ~

A celebration of an exhibit entitled "Old Books, New Science" was held on February 6th in the Archives & Special Collections. The exhibit was created by students enrolled in ENGL 4630/7600 in the Fall Term. Arthur Anyaduba, Katelyn Dykstra-Dykerman, Elizabeth-Anne Johnson, and Zacharie Montreuil presented papers at the event, which was attended by members of several different faculties and the community. John Stintzi provided original artwork for the poster and program. Thanks to all of those who contributed to the event as well as to those who attended. While the exhibit is no longer on display, it is still available online at <http://engl7600.wordpress.com>.





Centre for Globalization and Cultural Studies

Dr. Diana Brydon



“Tenorio de Azevedo, a sponsored ELAP student working on his MA thesis in the Centre for Globalization and Cultural Studies, was one of a select group of 35 students chosen to participate in the 2014 Study Tour in Ottawa from Feb 18-21, 2014.”

Diana Brydon and the Centre for Globalization and Cultural Studies are participating in the multi-university research project “Ethical Internationalism in Higher Education” (2012-2015).



EIHE

The project **Ethical Internationalism in Higher Education (EIHE)**, funded by the Academy of Finland (2012–2015), examines ethical issues arising from internationalization processes in higher education.

In today’s uncertain times, it is extremely important to protect the role of the university as a critic and conscience of society: an independent institution where critically informed and socially accountable multi-voiced discussions about alternative futures can take place.

This inter-disciplinary, international mixed-methods research project involves 20 universities around the world. It stems from a shared concern that current financial crises are driving new functionalist and market-driven policies in higher education. These policies reduce the scope of possibilities for imagining change and severely compromise the public role of the university as a critic and conscience of society.

www.oulu.fi/edu/eihe

Do you have a teacher or colleague who stands out above the rest?

Let them know!

Nominate them for an Excellence in Teaching Award

Nominations are accepted year-round with a closing date of April 15.

umanitoba.ca/arts/awards



Centre for Globalization and Cultural Studies

Dr. Diana Brydon

The Centre for Globalization Studies will be running a final team workshop for the SSHRC-funded Brazil Canada Knowledge Exchange (BRCAKE) partnership development project in Winnipeg at the Inn at the Forks from May 20-22, after which some members of team (including 9 graduate students, 1 artist, and 6 professors) will present on their work at various sessions at Congress, Brock University. In addition, Diana Brydon and postdoctoral fellow, Andrea Mattos, will take part in several sessions run by the “Ethical Internationalism in Higher Education” project (funded by the Finnish Academy) over 3 days at the end of Congress. The relevant sessions are listed below.

BRCAKE Presentations at Congress 2014 – St. Catharines

Date	Time	Society	Title of the Session	Participants	Room
May 25 Sunday	3:00pm – 4:15pm	CSSHE	Teacher Education beyond Borders: Rethinking Teacher Education in Brazilian Contexts	Ruberval Maciel Karla Costa Livia Fortes Luciana Fiorot	Room 3
May 26 Monday	1:15pm – 2:45pm	CSSHE	Working within an Ecology of Knowledge Framework: A Report from the Brazil/Canada Knowledge Exchange Project	Diana Brydon Lynn Mario Menezes de Souza Walkyria Monte Mór Andréa Mattos	Room 4
May 26 Monday	10:30am – 12pm	CACLALS ACQL	Translating Contexts of Indigeneity	Jessica Jacobson-Konefall Scott Benesinaabandan Sean Meades Jamilie Pinheiro Dias	Lecture Hall of South Block, Rm 203
May 27 Tuesday	8:30am – 9:45am	CSSHE	The Education of Brazilian Teachers of English as an Additional Language: Challenges and Possibilities for Social Mobility	Sergio Ifa Ana Karina Nascimento Denise Landin Leina Jucá	Room 3

Ethical Internationalism in Higher Education open sessions

Date	Time	Society	Title of the Session	Participants	Room
May 25 Sunday	8:30am – 9:45am	CSSHE	Ethical implications of internationalization strategic policy and planning in Higher Education	Rhonda Friesen (Chair) Vanessa de Oliveira Andreotti Paul Tarc Su-ming Khoo Diana Brydon	Room 4
May 29 Thurs	9:15am – 16:45pm	Public post-conference event	Ethical Internationalization in Higher Education	Vanessa Andreotti; Simon Tormey; Diana Brydon; Clarissa Jordão; Lynn Mario Menezes de Souza and more	Academic South 215, Brock University

In addition, Centre doctoral affiliate and research assistant, Chigbo Anyaduba, will be presenting a paper at CACLALS at Congress and at the James Douglas Taylor Conference on African Studies at McMaster University in May 2014.



Congratulations



Diana Brydon has been named a Distinguished Professor, the highest honour the University can bestow on a faculty member. Please see the announcement about Diana's appointment as Distinguished Professor: <http://news.umanitoba.ca/distinguished-professors-recognized-for-extraordinary-achievements-and-contributions/>

Serenity Joo has received the Rh Award for Outstanding Achievement in the Humanities.

Caitlyn McIntyre was awarded the William Briskie Memorial Scholarship (English) for high academic standing as St. Paul's College student member.

Michael Minor was successful in the first round of this year's 3MT (3 Minute Thesis) competition and made it into the finals. Michael was awarded a shiny new Ipad mini.

Arlene Young is the proud grandmother of Charlotte, born on Nov. 24, 2013.



Graduate Student News

2013-2014 pAGES Executive



- President: Jeremy Strong
- Secretary: Stephanie George
- Treasurer: Katherine Thorsteinson
- PhD rep: Mandy Elliot
- MA rep: Riley McGuire
- Film rep: Katie Leitch
- Theatre rep: Kevin Ramberran
- GSA reps: Kendra Magnus-Johnston and Karalyn Dokurno
- Member at Large: Caitlin McIntyre
- Social Convener: Breanna Muir
- Creative Writing rep: Kristian Enright
- Social media/website coordinator: Katelyn Dykstra Dykerman
- ACCUTE rep: Sabrina Mark

Successful M.A. Defenses



FEBRUARY 2014 GRADUATION

Daria Patrie (M.A. - Creative)
"Imaginary Boyfriend"

Katie Yablecki (M.A. - Creative)
"Tricksters, Clowns and Monsters in *City Treaty* and *Autobiography of Red*"

Course Approval for 2014/2015



Students may only register for those courses listed on their *Graduate Student Registration Approval Form*. Students must meet with the Graduate Chair, Dr. Vanessa Warne, to have your courses approved. Dr. Warne will be available on Wednesdays from 11:00 a.m. to 1:00 a.m. Students can contact Dr. Warne directly at Vanessa.Warne@ad.umanitoba.ca to arrange an appointment to meet with her or speak with her by phone. All new and returning students **must** have their courses approved by the

Graduate Chair **prior to registration.**

Those students who have fulfilled all their coursework requirements and who are only re-registering for their program are still required to be in contact with Dr. Warne. Please email her for an appointment time to meet in person or by phone.

Note: The *Graduate Student Registration Approval Form* is for course approval only. All Graduate students are required to register themselves on Aurora Student.

Please be sure to review the new Advisor/Student Guidelines with your advisor. This can be found at http://umanitoba.ca/faculties/graduate_studies/media/AdvisorStudentGuidelines.pdf



Message from pAGES

Jeremy Strong

Another busy academic year will soon draw to a close. DEFT graduate students have been particularly active and involved this year, as you will likely read about in these same pages. Despite taking on large workloads and extra curricular activities, many of our students still put forth the extra effort required to ensure that this year's graduate colloquium *Muddling the Middle: Queries, Quandries and Quarrels with In-betweenness* was a successful achievement. My role in supervising this event was truly an enjoyable one and it is all due to the generous commitments of time and energy from the entire pAGES team and some of the other wonderful students in our department. I want to thank Stephanie George, Kristian Enright, Katie Thorsteinson, Mandy Elliot, Riley McGuire, Katie Leitch, Caitlin McIntyre, Kendra Magnus-Johnston, Karalyn Dokurno, Katelyn Dykerman, Breanna Muir, Kevin Ramberran, Sabrina Mark, Sameera Abdulrehman and John Stintzi for all of their valuable assistance with this event. Thanks also to all of the students who presented and participated in what was a very intellectually stimulating day.

The colloquium also wouldn't have been possible without the generous support of the department in so many different ways and pAGES would like to thank all of our professors who contributed, attended, moderated and supported our efforts in other ways this year. The support staff in our department, in addition to being absolutely amaz-

ing all of the time, were always there when we needed them in the planning of the colloquium - taking time from their busy work days to patiently assist us with larger concerns and smaller details - thank you Darlene, Mabelle and Marianne!

I would also like to thank Dr. Joo and Riley McGuire for working very closely with pAGES on behalf of the *Queer Biopolitics* research cluster and helping us to host a distinguished guest speaker, Dr. Scott Herring of Indiana University at Bloomington. Dr. Herring expressed to me that his visit here was wonderful despite the mars-like temperatures. He was able to quickly sense that our department is very supportive and provides a stimulating environment in which to study literature. I couldn't agree more. The very fact that our graduate students had the opportunity to gain hands-on experience in hosting a guest lecturer speaks to our department's clear success in integrating the student experience with professional academic life.

Speaking of professionalization reminds me that we students owe a tremendous debt of gratitude to Dr. Warne for her inspiring dedication to graduate student life. Many kind things have been said about this year's student cohort, but I must say that we certainly wouldn't have such a strong sense of community if Dr. Warne hadn't - from the beginning in her role as graduate chair - shown the utmost of dedication to the well-being of us students. She keeps us informed, on our toes and involved; actively encouraging us to partici-

pate, communicate and think things through. Thank you Dr. Warne!

In other news, pAGES has been busy working towards the creation of a permanent webspace for graduate students. This page will be linked to the DEFT page and has an anticipated launch date of September 2014. Students will be encouraged to use this space to foster professional identity and share their research interests with their cohort and professors. pAGES also recently held a screening of Joss Whedon's *Much Ado About Nothing* in the GSA lounge, thank you to Katie Leitch for organizing this much needed movie break!

As the academic year draws to a close, pAGES will be assembling a 2014-2015 team. Interested students are encouraged to contact me directly for more information and also to attend our final meeting, Friday April 11th at 3pm in the Haney Reading Room. There is always space on the pAGES committee for students that want to be involved. I also want to reiterate that all graduate students are always welcome to attend all of our meetings and events. Indeed, important decisions are made from time to time and we want to hear your perspective. For example: at our final meeting we will be organizing a year-end social event for the graduate students - come and share your ideas with us!

As Dr. Young is



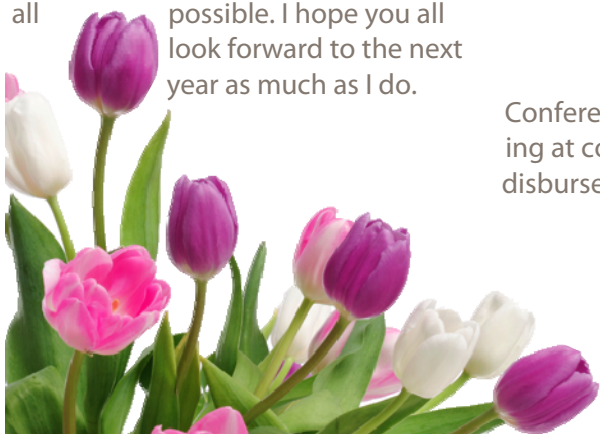


Message from pAGES

likely to be ending her time as department head soon, pAGES would like to take this opportunity to thank her for serving in that role so effectively. In addition to being an excellent teacher, Dr. Young has served as a role model in professional conduct and always shown great interest in the success and activities of the students in our department. Thank you from all of us graduate students, Dr. Young.

This year I have felt that the graduate students have really come together as a community and I would be remiss not to end on this rather maudlin note: I will miss many of you who are going on to pursue your dreams and careers elsewhere next year. But I am confident that DEFT has played a key role in your intellectual and social development, as I feel it has done for me. So no matter where your particular paths take you in the future, I also know that you will come back and visit and also maintain the close relationships you have nurtured here.

Finally, congratulations to all of our graduate students on another successful academic year and thank you to our department for making it all possible. I hope you all look forward to the next year as much as I do.



Graduate Travel Awards & Funding

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Faculty of Graduate Studies - Graduate Student Travel Conference Travel Award

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

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

**One year trial: no deadline date.
Please submit application before travelling.**

Faculty of Arts - Graduate Student Conference Travel Fund

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

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

- *enrolled full-time in a graduate program in The Faculty of Arts;
- *presenting a paper, or have another significant role, at the conference or workshop.

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

April 1 November 1

University of Manitoba - Graduate Students' Association

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

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

NOTE:

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



Graduate Student Bios

Chigbo Arthur Anyaduba is a first year doctoral student in the Department of English, Film, and Theatre. My research interests have been on African and Postcolonial Literatures, Human Rights and Globalisation Studies, Violence and Trauma Narratives, and Diaspora Studies. I am currently on my coursework, which I hope to complete by the end of the winter term. Also, I will be participating in at least two conferences in the course of the year where I will present papers from some of my recent research works: "Africa and Its Diasporas?" (2014 John Douglas Taylor Conference, McMaster University, Hamilton); "The Uses and Abuses of the Dead: Mass Graves in Boubacar Boris Diop's *Murambi, the Book of Bones*" (IAGS 2014 Conference, Winnipeg). For the coming year, I hope to concentrate on my Comprehensive Examinations and to also collaborate with colleagues in creative and research projects on Canadian families with focus on ex-convicts, and on diaspora encounters in Canada.

Cameron Burt: I am a PhD candidate focused on Middle English literature and Book History, with interests in the role of textual mediators in the production of late Medieval manuscripts and early-printed books. My work looks past the immediate effects of books' physical characteristics and asks what these features can tell us about the choices, decisions and intentions of the books' producers—printers, scribes, editors, etc. Currently, I am conducting primary research in libraries

across the United Kingdoms as I begin work on my dissertation, which attempts to understand how early modern editors defined their roles in the early stages of the vocation's development, before the term editor even existed.

Karalyn Dokurno: In the midst of my second year in the PhD program, I am currently studying for my second candidacy exam, which will be on the topic of exile. I also work as a student intern at *Mosaic, a journal for the interdisciplinary study of literature*. At *Mosaic's* upcoming conference in October, entitled *A matter of lifedeath*, I will be presenting a paper on the Jesuit poet Robert Southwell and martyrdom. My eventual dissertation will explore issues of community, violence, exile, and displacement in early modern Jesuit writings from England (Robert Southwell) and Quebec (*The Jesuit Relations*).

Katelyn Dykstra Dykerman is a first-year PhD student in the Department of English, Film, and Theatre. She completed her MA at the UofM as well, in which she considered the representation of intersex bodies in William Faulkner's *Absalom, Absalom!* and Virginia Woolf's *Orlando*. She is currently a casual contributor to *Notches: A History of Sexuality Blog*, as well as a member of the Institute for the Humanities Queer Biopolitics Research Cluster. Her research interests vacillate around and through issues of vulnerability, sexuality, and feminist theory and pedagogy.

My name is **Mandy Elliott**, and I'm completing the second year of my Ph.D. in Film Studies under Brenda Austin-Smith's dutiful supervision,



through the Department of English, Film, and Theatre. My research interests include cinematic depictions of race and gender as they apply to one another and their contributions to our understanding of popular culture. I have recently submitted an article to this affect on Paul Haggis's *Crash* (2005), and I will be presenting on Mira Nair's *Mississippi Masala* (1991) and the gendering of race within colonial and diasporic contexts at the Society for Cinema and Media Studies conference in March. In May I will present a paper on Haggis's *Crash* and the reappropriation of masculine identity at the Film Studies Association of Canada conference, held as part of the Congress of the Humanities and Social Sciences. My plans for next year include writing my second comprehensive exam and beginning work on my dissertation (!).

Kristian Enright is a PhD student who will be delving into the subject of madness for his dissertation, and he hopes that, while his discipline is in Literature, that he can be somewhat holistic in his assessments of this subject, examining some philos-



Graduate Student Bios

ophy and theatrical methodology in his study as well as a more obvious attention to psychology. He is also at work, on the side, on his second full-length book of poetry, entitled "Post Modern Weather Report," an urban prairie long poem. At this precise juncture in time, he is focusing primarily on passing his comprehensive exams so that he can finally tackle the dissertation that looms on his horizon. His areas of interest include developing a poetics regarding mental illness and on the crisis of the environment.



My name is **Stephanie George** and I am a second year Masters student. My research focuses on how criticism of Canada as a seamlessly multicultural nation plays out at a regional and literary level. My thesis examines fiction written by Indigenous and immigrant writers that addresses the challenges of the Canadian experience in general and the prairie experience in particular. I will discuss physical and psychological constructions of homelessness found within the literature and demonstrate how story-telling becomes an alternative way of home-making for these marginalized groups.

I aim to defend my thesis in August but have no immediate plans for after graduation. I hope that a year off will provide some perspective on what my next move should be. That being said, I am leaning towards do-

ing another Masters, this time in Library and Information Sciences.

I am **Mohammad Ishrat Ibne Ismail**, a Masters (First Year) student in the Department of English, Film, and Theatre. My research interest includes Postcolonial Literatures, African Literatures, and Human Rights and Literature. At present, I am working on a paper for publication entitled (proposed) "Cultural Relativism and Human Rights in Ama Ata Aidoo's *Changes: A Love Story*." Aidoo the Ghanaian in *Changes*

complicates an idea of a Western-styled universalist language of women's rights, a concept that constructs certain understandings of women's rights as applicable to all women. Considering the conflicts between universalism and cultural relativism, I am investigating how Aidoo uses Esi (the protagonist) to confirm that how cultural realities relative to a Ghanaian society complicate any universalist approach to the rights of a woman. Hence, the novel can be interpreted as an effort to question the totalizing claims of women's rights that are based on Western notions of what women's and human rights should be.

My name is **Riley McGuire** and I am currently in my second year of the MA program. I am working on the completion of my thesis project, tentatively titled "Circuits of Desire: Exploring Queer Space, Public Sex, and

Technologies of Affiliation." This project looks at the potentials and limitations of representations of non-normative sexual subcultures for facilitating alternative modes of intimacy in a variety of textual, filmic, and digital spaces. More generally, I am interested in the intersections between contemporary literature and film, queer theory, new media, and popular culture. In addition, I am a member of the UMIH's "Queer Biopolitics" Research Cluster and work as a student intern at *Mosaic*, an interdisciplinary journal for the study of literature. I am currently in the process of selecting a PhD program to continue my studies next fall.

My name is **Sabrina Mark** and I am a first-year master's student in English currently engaged in coursework. I am the graduate ACCUTE representative and a member of pAGES and the Indescribables creative writing group. An example of my newly-acquired skill of writing poetry will be featured in the forthcoming issue of *The Maelstrom*. After I finish my coursework this spring, I plan to begin work on my critical thesis on portrayals of clothing in the works of L.M. Montgomery and how they reflect changing ideologies for women in Canada during Montgomery's lifetime. This project will (conveniently) bring together a number of my interests: fashion theory, women's writing, and feminism.

Zacharie Montreuil: I am a Master's student approaching my second year in the coursework stream. With



Graduate Student Bios

luck, I shall be able to complete the program in another year, after which I intend to work towards a PhD. My particular interests lie in critical theory and cultural studies, especially in regards to history and memory (mostly invested in the works of Dominick LaCapra, Ruth Leys, and René Girard). My research is increasingly focused on trauma theory and the history of 20th century atrocities. Exploration of New Media is constantly finding its way closer to my heart, and I have been given ample opportunities by the department to explore new technologies and the applications and implications that they carry into the field. This may seem ironic given my unabashed love of early English literature, beginning around Chaucer and ending around Milton.

I've recently attended the U of M pAGES colloquium of January 2014, in which I submitted a paper revolving around Dominick LaCapra's book *Writing Trauma, Writing History*. I shall be speaking at a conference in Winnipeg held by Mosaic Journal, "A Matter of Lifedeath," discussing Victorian postmortem photography. Article interests are uncertain at this point, but I do intend to develop work around the violent use of art both historically and contemporarily.

My name is **Breanna Muir** and I am a Master's student in the English department. I am currently completing my language requirement, and am in the process of writing my thesis entitled "Scent, Race and the Female

Body in William Faulkner's *The Sound and the Fury, As I Lay Dying* and *Sanctuary*" which I hope to defend this summer. With this thesis, I plan to examine olfaction as a significant mode of experience through which male bodies interact and perceive white and African American women as either adhering to or delineating from old southern categories of femininity, race, sexuality and motherhood. My thesis will investigate how Faulkner's male characters navigate female gender norms through the interpretive action of smelling as a means of exposing the larger gender and racial hierarchies in his fiction. Rather than exploring the ways male characters assess the female body through the visual senses, my thesis will examine how olfactory stimuli is converted from a physical experience of the body and into an evaluation used to legitimize a particular perception of femininity and reinforce social codes of behaviour.

Hi, I'm **Jeremy Strong**. I am very near to completing my Creative Writing MA. My research engages with the psychosocial politics of hybridity and the abject in post-apocalyptic fiction. My project consists of a critical introduction to a post-apocalyptic novella I have written. In conducting research for this project, I travelled to England last summer to participate in an international conference. I was recently awarded a *Faculty of Arts Graduate Student Conference Travel Award* in support of

the paper I delivered there: "Destruction From Within: The Significance of the Resurgence of Zombies in Film and Fiction". That paper was subsequently published as part of an eBook and led to my invitation both to co-edit, and contribute a chapter to a forthcoming hardcopy book, tentatively titled *Faces of the Apocalypse: Change and Adaptability at the End*, to be published by *Interdisciplinary Press*. I also recently joined with three of my peers in the department to propose a panel for the upcoming *Mosaic* conference *A Matter of Lifedeath*. Our panel has been accepted and in the fall we will seek to interrogate Lee Edelman's



controversial book *No Future: Queer Theory and the Death Drive* on the approximate ten-year anniversary of its publication. I also recently proposed to undertake PhD research that will begin here in the fall of 2014. My new project will

delve into the intersections between notions of posthumanism and the concrete realm of public policy. I anticipate my project to incorporate careful study of posthumanist literature that demonstrates links to concrete policy-making decisions at the national level in Canada.

On a personal note, aside from my variety of interests in literature and cultural studies, I am the proud father to two young children, Samantha and Quin; they will celebrate their 4th and 2nd birthdays over the summer. I read to them every



Graduate Student Bios

night in an effort to prepare them for future English 1200 coursework.

My name is **Katherine Thorsteinson** and I'm a masters student in the English department. I've completed my coursework in the masters program, and am in the process of writing my thesis entitled "National Roots and Diasporic Routes: Tracing the Flying African Myth in Canada" which I hope to defend this spring. I am happy to report that my related paper, "From Escape to Ascension: The Effects of Aviation Technology on the Flying African Myth," has been accepted for publication by Wayne State University Press's journal *Criticism*. It was also a pleasure to be involved in the collaborative writing project organised by the Queer Biopolitics Research Cluster which culminated in a paper called "Riding Renga: Low Theory and Collective Critical Dissatisfaction." This paper was published with the open access journal *Writing From Below* and was presented at the Elizabeth Dafoe Library Graduate Student Lecture Series. I am currently considering English PhD programs for autumn enrollment.

Wine and Words fundraiser a celebration of local words

One of the great things about Winnipeg is its many styles of theatre. From big box outfits like Prairie Theatre Exchange, Rainbow Stage and the Royal Manitoba Theatre Company, to independent theatre and boutique companies, there is drama to cater to every taste. Some indie groups come together for one show and then dissolve, while others, like Theatre by the River (TBTR), have taken root and grown to become fixtures in Winnipeg's artistic community.

TBTR is one "fixture" which is increasingly active in seeking out and encouraging local artistic talent, judging by the success of its recent fundraiser Wine & Words.

On Thursday, March 20, TBTR presented its fourth rendition of the annual event at the Winnipeg Art Gallery. The two-hour gala showcased new works by 25 local writers read by 28 local actors and local celebrities—along with, at intermission, a performance by the vocal ensemble Antiphony.

Both emerging and established local writers submitted works, allowing up-and-coming writers such as the University of Manitoba's EFT students Kristian Enright, Jeremy Strong, and John Stintzi to share a bill with well-known figures such as Sally Ito, Erin Propp, Katherena Vermette and Guy Maddin.

The event gained momentum this year thanks to its participation in Spur Fest, a national festival of politics, art and ideas. While the show, directed by Rodrigo Beilfuss, was the best-attended in TBTR's history, its success was due in equal part to the quality of the showcased pieces and the company's creative talent. Kendra Magnus-Johnston, a PhD student in the department of English, Film and Theatre and Spurfest's "Emerging Scholar," helped produce the showcase by enlisting faculty, staff, and students to submit their work to the showcase. Previous UM songwriter-in-residence Christine Fellows, as well as current writer-in-residence Louise Wallwein, lent their words to the evening's show, as did EFT department members, Alison Calder and David Annandale. Kendra has been working with TBTR since 2012.

Since the company was founded in 2005 with a mandate to "produce artistically provocative, socially relevant and financially accessible theatre," CBC has named TBTR one of Winnipeg's "best independent companies." The company has produced 15 shows, including classics like *Oedipus Rex*, set in Augustine United Church and featuring Oedipus as an Evangelical preacher, and contemporary works such as Michael Healey's *Generous* and Duncan McMillan's *Lungs*. This winter, TBTR brought Anton Chekov's *The Cherry Orchard* to the Winnipeg Master Playwright Festival with a promenade performance at the Frame Arts Warehouse.

Wine & Words is an important event for the company for several reasons, not least of which is the fact that it celebrates Winnipeg's burgeoning artistic community and the close alliance between good writing and good theatre. It is also the company's most significant annual fundraiser.

"What makes the showcase financially viable, while still being affordable to patrons, are the sponsors and advertisers that come on board to support the production," says Kendra Magnus-Johnston, the event's producer and TBTR's promotions and marketing director. "We solicited support from almost a dozen local groups, including Assiniboine Credit Union, Kenaston Wine Market, Manitoba Hydro, Great Plains Publishing, the Manitoba Conservatives and the Manitoba New Democrats."

The event also gained support from volunteers and word-of-mouth advertising through community partners such as ACI Manitoba, the Manitoba Writers' Guild, the Manitoba Arts Network, the Manitoba Editors' Association and the Association of Graduate English Students.

While this year's event was TBTR's most successful fundraiser to date, the company is working hard to gain community support. Magnus-Johnston says TBTR has struggled to solicit private donations or find new advertising sponsors.

"Many businesses just don't see advertising as a good investment, but really, what they're investing in is their local arts community," she says. "What TBTR brings to the table is professionalism, purely local hiring practices of both emerging and established theatre professionals, and independence from mainstream investors in their artistic choices."

More than that, the company is anchored in the problems of *this* community and *our* stories—a fact which is clearly demonstrated by the Wine & Words event itself.

"TBTR tells the stories that connect to today's problem," says Magnus-Johnston. "They take risks with set design, venue selection, and community partnerships. They keep it urban and they keep it socially relevant."

