

# Department of English



## INKLINGS

There are in our existence spots of time,  
Which with distinct preeminence retain  
A renovating virtue...

William Wordsworth, *The Prelude*, Book 12

### NEW FACULTY MEMBER IN THE DEPARTMENT OF ENGLISH



We welcome a new faculty member, **Dr. Chris Bundock** (B.A. [Victoria]; M.A. Theory and Criticism [Western]; M.A. English [Western]; Ph.D. [Western]).

Chris's research and teaching focus on literature and thought in British Romanticism, especially by writers such as Joanna Baillie, William Blake, Mary Wollstonecraft, William Wordsworth, and the Shelleys. His work touches on topics such as: historiography and the experience of time; corporeality, affect, and sensation in literary and scientific media; and Gothic literature. Beyond Romanticism, Chris is interested in a broad range of poetry and, in a literary-theoretical vein, phenomenology from Kant to Gadamar to Blanchot. His first book, *Romantic Prophecy and the Resistance to Historicism* (U of Toronto Press), is forthcoming this spring. His next book project, *Romanticism's Foreign Bodies*, reads between cultural and medical-scientific representations of the body in Romanticism, focusing on especially weird cases of sensation, such as phantom limb pain.

To learn more about our new colleague, we asked Chris a few questions:

#### Why did you decide to pursue a career in English?

I grew up in BC, first on Haida Gwaii, in a small mountain town called Smithers (--yes, like the butler). English was a favorite subject of mine through much of high school. I became even more interested in the field in university. I think I was—well, still am—particularly interested in experiences that are hard to quantify but that nevertheless shape how we live and how we understand our lives. To this end, I took courses in philosophy, sociology, and psychology. But it was only in English that I ever really felt that I was getting close to something substantial, something concrete. I felt increasingly that the most sensitive and sophisticated explorations of human experience took shape not as studies or experiments or statistical analyses but as poems and novels and short stories. Whereas other of the human sciences seemed to “murder to dissect,” as Wordsworth might say, it seemed to me that to know something about a living thing requires a sort of living thought—and that's what a work of art is.

#### Why did you decide to pursue Romantic literature in particular in your graduate work and now in your research and teaching?

My first impression of the Romantics was not a good one. Wordsworth seemed insufferably dull, Keats painfully particular, and Blake utterly indigestible. Over time, however, work by these writers and others in the period started to show me different things. At first, I think I had a hard time seeing the innovation in thought and poetics by Romantic writers; more than that, I think I had a hard time registering the note of urgency spurring the work. Why is nature such a big deal? What's at stake in distinctions between fancy and imagination, or symbol and allegory? Does plain speaking really mark a

revolution in poetics? Over time, though, I came to recognize that a still small voice could be every bit as powerful—could be even more powerful, in many ways—as one that shouts. Consider, for instance, how Wordsworth's speaker describes London in the final lines of *"Composed Upon Westminster Bridge"*:

Ne'er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!

The speaker has a minor epiphany. On this particular morning, London—horrible, dank, dark, smoggy London—appears to him as "bright and glittering," as "wearing" the "beauty of the morning." This new beauty becomes a kind of vitality. The city of death comes to life in a way the speaker had never before thought possible. But what's really remarkable here is the action performed by this newly-personified London. The speaker is totally astonished—"Dear God!"—when he sees the houses as apparently sleeping. The city doesn't suddenly spring up and start performing calisthenics or something. It merely rolls over on its side like a slumbering giant. The scene manages to represent a feeling of revelation, shock, and surprise through an image of the most peaceful calm. That the poem can so elegantly capture something of this complex mood of muted elation is, I think, simply remarkable.

### What is your current research?

Most of my research is rooted in the transitional period circa 1780-1830 typically identified as "Romanticism." Within this aesthetic and cultural moment, I'm particularly interested in how British and European culture understood itself as historical in new—and newly urgent—ways. I've got a book in press right now at University of Toronto Press, called *Romantic Prophecy and the Resistance to Historicism*, and in it I focus this inquiry by looking specifically at the paradoxical ways in which Romantic poets, novelists, philosophers, and cultural actors turn to prophecy in an effort to clarify historical and political incoherence.

My treatment of prophecy in that study parallels my interest in the Gothic as a mode of writing that tests the limits of symbolization. The 18th-century Gothic functions as a kind of closet for storing experiences too inchoate, incoherent, perverse, or socially inappropriate to exist in "proper" culture. A forthcoming collection of essays I'm editing, *Embodiments of Horror: William Blake's Gothic Sensibility* (Manchester UP), focuses on how the English artist, engraver, and poet William Blake helps re-define the Gothic from a basically architectural concern to a genre intimately related to affect, sexuality, deformation, and the dark side of the imagination.

### What is your teaching style? What are your aspirations as you embark on a teaching career?

My style often varies to suit different texts. Sometimes I can spend a whole class just asking questions: "why this

image?", "why this word and not that one?", or "what would happen if we tweaked certain details of the work?" It's like turning all the knobs on a machine to see what it can do. On other occasions, I find it necessary to model the kinds of argumentation I hope students will reproduce in their essays. Then there are those classes where it seems to me there are several possible directions in which we can go: these classes become a bit "choose your own adventure" where, after setting out some parameters, students steer the conversation down one or another path. So it really does vary.

I've mentioned before that, ultimately, I hope to host classes where students will be delighted and surprised by how texts can seem completely under control and then give us the slip. I'm thinking about those classes where close attention to detail transforms a whole text and has implications that are in some way larger—that are philosophical, ethical, aesthetic. If I try to put my finger on it, for me a successful class is one that poses a real question. This is the sort of question that has no easy answer but that, in the asking, helps us think about a work of art—and, actually, life—in a new way. When Coleridge's *Ancient Mariner* blesses the water snakes "unaware," thus breaking (part of) his curse, are we to understand that unconscious action is more virtuous than deliberate action? When Gray, in his famous *Elegy*, bemoans the lost potential of generations buried in the country churchyard, why does he allude to Oliver Cromwell? Is the speaker really lamenting that there haven't been more Cromwells? Or, is the poem taking a more complicated position on human potentiality? Or, along with Auden we might ask: what is the best way to represent suffering? Did Breughel, in his seemingly dismissive treatment of Icarus, actually tell us something about a larger tragedy of modernity? Is Auden, odd as it might seem, close to Beckett here?

As the examples I put forward here might suggest, (beyond teaching courses on the Romantics), I'm also interested in a broad range of poetry. Next year I'm likely to teach English 221, a poetry and poetics class. I also teach (and write on) the Gothic—or what is sometimes called the Neo-Gothic or Gothic revival in the later half of the 18th century. Next year in English 371, I look forward to revisiting some of the major texts in that genre.

### What are you looking forward to most about the University of Regina and Regina itself?

I'm excited to be part of such an energizing and genuine intellectual community in the Department of English. I've been blown away by the breadth and depth of knowledge displayed both by faculty and students. It also feels like a place where people share in one another's interests, where collaboration is encouraged, and where a commitment to serious scholarship and rich teaching reigns. I'm looking forward to participating in all of that.

I have family in Regina but didn't know too much about the city before moving here earlier in the summer. My wife,

Sarah, and I have already enjoyed walking the paths around Wascana Lake and look forward to exploring more of the City's trail system. We're excited to try a whole new slate of restaurants and to see what kind of local produce we can get our hands on. And I guess I'll be looking for a soccer team to play on for a bit of recreation and fitness. If anyone out there needs someone who used to be reasonably good, I'm your guy.

**Since your arrival here in July 2015, what are your impressions of the U of R and the city of Regina?**

The city is really beautiful. The walking trails are lovely—and it's warm enough this year that my wife and I were able to do a loop of the lake in January! We're excited to check out some bands this month as part of the Regina Folk Festival. My wife has started volunteering with Big Sisters of Regina and we're both hoping to volunteer through the Public Library as language tutors for new Canadians.

The university and especially the faculty and staff in the English Department have made the transition really smooth. It seems like a rare mix of people who are both extremely impressive scholars and at the same time warm, welcoming, and down-to-earth. I feel fortunate to be here.

**FACULTY OF ARTS  
POST-DOCTORAL FELLOWSHIP**



**SHERI BENNING**

Sheri Benning grew up on a farm near Humboldt Saskatchewan. She has since travelled widely while studying. Her third collection of poetry, *The Season's Vagrant Light: New and Selected Poems*, was recently published by the award-winning UK publisher, Carcanet Press. Her previous books, *Thin Moon Psalm* (Brick Books) and *Earth After Rain* (Thistle-down), each won two Saskatchewan Book Awards. *Thin Moon Psalm* also won the Alfred G. Bailey Award and was nominated for the ReLit Poetry Prize. Her poetry, short fiction, and essays have appeared in numerous Canadian, British,

and Irish literary journals and anthologies. Benning recently completed a PhD at the University of Glasgow, and is currently a postdoctoral fellow in the Faculty of Arts at the University of Regina.

**We asked Sheri about her plans for her post-doctoral fellowship:**

While a post-doctoral fellow at the U of R, I plan to ready my novel for publication. Set in rural Saskatchewan in the mid-1950s, the novel centres on an eight-year-old boy and his mother, German-speaking, Catholic Russians who immigrated to Saskatchewan to escape religious persecution. The immense labour required for survival on a subsistence farm in rural Saskatchewan and the deep engagement with place it demands are, in part, the novel's underlying themes. I also will work on a new collection of poetry and an ongoing manuscript of critical/creative essays which intersect the fields of eco-criticism and environmental philosophy and use as their touchstones the site-specific sculptural installations completed by my sister, Heather Benning.

**HEAD NOTE**

-Dr. Troni Grande

*Transitions* is the shining headword in the English Department these days. Like Janus (the tutelary spirit of transitions), English as a discipline and a department wears two faces. In a recent *Carillon* interview with editor-in-chief and English major Matt Wincherauk, we shared both faces as we affirmed how our course offerings strive to balance what is rigorous and cutting-edge in the discipline with what is most engaging, controversial, or urgent in the cultural milieu. For example, Dr. Jason Demers' new English 110 course on Prison Writing, which has garnered media interest on the local, provincial, and even national scene, combines transgressive topics with the newest genres of social media (such as blogs and podcasts). Another stimulating new course for non-majors is being offered in the English program this year: English 214, Survey of Indigenous Canadian Literature, taught by the established poet Randy Lundy. Our online courses, under the mentorship of our English distance learning expert Craig Melhoff, continue to offer innovation and flexibility to students—from Dr. Alexis McQuigge's two online survey courses (English 211 and 212), to award-winning novelist Melanie Schnell's two online creative writing courses, the introductory (English 252) and the advanced fiction (English 352AA). English is pleased to collaborate with Theatre in offering Introduction to Scriptwriting (English 352AE / THEA 215AE) with the celebrated playwright Kelley Jo Burke. Our focus is split between our thriving literature and creative writing programs for majors, honours, and Master's students; and our first-year service to the University of Regina community and beyond. For the second winter in a row, the Flexible Learning Division of the Centre for Continuing Education is offering high-school accelerated sections of English 100, in Prairie Valley School Division (two sections), and in Regina Public School Division (one



section), under the capable instruction of Melanie Schnell and Tyler Forrest, who both hold a Bachelor of Education degree as well as a graduate degree.

The English Department is privileged to serve on the front line of students' transition to university life. English 100 is a portal for most students to a new world of higher learning, an opportunity to hone their skills in reading, writing, and critical thinking. We take seriously our responsibility to usher these students in as clearly, reliably, and gently as possible. The English Department participated in a High-School Transitions event on May 11, a welcome opportunity to meet with high-school English teachers and learn about how they are facing their challenges with skill, courage, and compassion. We communicated some of our curriculum aims and classroom strategies, and came away realizing that we share a mutual commitment to support students. Our desire to support students more fully has led to our collaboration with UR International and ESL on an exciting pilot project, the English Needs Assessment Test (ENAT). The test assesses whether students are capable of reading and weighing different opinions on a subject, and articulating their own views. Thanks to the excellent dedicated efforts of Livia Castellanos (UR International), ESL director Jacqueline Spalding and instructors Amy Snider and Karlie Butler, English instructors Craig Melhoff and Scott J. Wilson, and a team of graduate student markers, we are currently in the data collection stage. We want to ensure that the test provides an accurate assessment of students' ability to be successful in university-level English, before we decide to administer the ENAT to all entering English 100 students.

For initiating a greater focus on international student support, the English Department and Faculty of Arts owe a large debt of gratitude to Cameron Louis, who transitioned into retirement in 2014. *Inklings* readers may remember Cameron's witty advocating for the use of the singular pronoun *they*. As it happens, *they* as a gender-neutral singular pronoun is the 2015 Word of the Year selected by the American Dialect Society. The Society voted for *they* as an emerging choice to refer to a known person, in a way that rejects the traditional gender binary of *he* and *she*. The *Washington Post* in its style sheet has already embraced the use of singular *they*. Some English Department members will no doubt continue to challenge the use of singular *they*, despite its centuries of usage by the likes of Chaucer, Shakespeare, and Jane Austen. Alas, as Cameron knows too well, a prophet is often not heard in their own land. Cameron's dry wit, confident leadership, and keen administrative eye will be sorely missed, although we are pleased to have the prospect of his continuing presence as Professor Emeritus.

Retirement has been an extraordinary transition for Gerry Hill, who on January 6, 2016 was installed for a two-year term as Poet Laureate of Saskatchewan. Gerry's height of poetic achievement reminds us that retirement is an opportunity to be even more creative, to work and play even more productively. For, as Northrop Frye suggests, "perhaps the life of leisure is the real life, and . . . play is that for the sake of which work is done." Frye's conflation of

work and play, a romantic notion, provides a suitable induction for our new faculty member Chris Bundock, a published Romantic scholar who has already endeared himself to the Department with his affable good humour, brilliant theorizing, and boundless energy. Chris's interest in literature and medicine may even lead to a cure for the ills of bad writing, or the scourge of "marker's cramp" which spreads though us all in periodic phases! We may in our scholarly fatigue fear the imminent charge of "microaggressions" in our classrooms, despite the "trigger warnings" on our syllabi. But even a text like Tony Kushner's *Angels in America*, which has on occasion given rise to such warnings, celebrates the open-ended: "In this world, there's a kind of painful progress. Longing for what we've left behind, and dreaming ahead." Luckily, there are always fresh recyclings, creative miracles, to light our way: witness the birth of Medrie Purdham's and Mark Lajoie's brilliant new creation, baby Victor; or lovely baby Mollie, hot off the press of our beloved Admin Assistant Danielle Myers and her husband Mike. Every end is a beginning elsewhere, and every beginning reminds us only too well of our looped and windowed ends.

## RETIREMENTS



**DR. CAMERON LOUIS**

Professor of English, Dr. Cameron Louis, medievalist, linguist, cat-lover, and latterly Associate Dean of Arts (Undergraduate), retired on New Year's Eve, 2014.

At our celebration in the Faculty Club of our long-time colleague, we were moved by his brilliant farewell speech. We offer some of the highlights:

"While cleaning out my office I had found my original appointment letter from 1981 offering me a position as assistant professor for the princely sum of \$22,000.

-There is a symmetry/irony of my father's arrival in Regina from China in 1917 to begin a new life as a shoemaker, and my own arrival in Regina in 1981 to begin a new life as an English professor.

-The one constant in my life has been to know and learn as many things as I could.

-A person's career is only as good as those whom he has worked with over the years, and I wanted to say

thanks to many people: my students for listening to me; my colleagues in English, the *compa eros de ma vida*, with whom I have had many debates (e.g., our battle over indefinite pronoun agreements), but we were always bound together by our love of language and literature.

-I would also like to thank my colleagues in Arts, fellow crusaders for the liberal arts, and my fellow administrators, who shared in the grunt work of the university. I also thank Rick Kleer for appointing me his associate dean despite misgivings.

-Special thanks go to the First Nations People of Treaty 4, on whose land I have been guest, and to Rebecca Sparvier of the Arts Student Service Office, and Curtis Hamilton, and Lynette Wotherspoon of campus security, all of whom came to my rescue in my time of need and saved my life.

-Finally, I wish all present health and prosperity, love and laughter, and to quote Bob Dylan, 'May you stay forever young.'

**What are your plans for retirement? Do you plan to stay in Regina? Do you have travel plans?**

We will be in Regina for much of the year, at least for the foreseeable future, as my wife, Mary, has a SSHRC research project based here, which involves many U of R faculty.

**Do you have plans for continued academic work? What "recreational" reading are you doing?**

I have several unfinished research projects, including an almost complete book on Middle English proverbs, and another book on the standardization of English in the 15th century, but my deteriorating eyesight makes it very difficult to work on detailed material. However, with the help of my iPad I am able to keep up with my enthusiasm for contemporary fiction. In the past couple of months I've read five very good novels, three by friends in Regina: *A Beauty* by Connie Gault, and *Liberty Street* and *Cool Water* by Dianne Warren. These beautifully written books made me feel very connected to Saskatchewan. I also just read *Fifteen Dogs* by Andre Alexis and *The End of East* by Jen Sookfong Lee, from which I learned a lot about growing old. Somewhere in there I also managed short story collections by Guy Vanderhaeghe and Alice Munro. Who thought I would become a CanLit junkie?

**What are your observations of changes in the student body and a professor's role over the years? What changes do you foresee given the emphasis on technology?**

I don't see as much change in the students as I do in myself. But, in general, students are more practical than they were back in the 60's. One big change is the number of international students on campus. This is a

good thing in principle, but we don't do enough to improve their English language skills before they start their programs. UBC is one place that is taking this challenge seriously, and maybe we could use them as an example.

We need to reignite enthusiasm for literature and language. Sooner or later this will happen anyway, but I wish I could think of more ways to hurry the process. What we need most is more new faculty who are more in touch with the students than people like me. Also, we have to find new ways of engaging the aboriginal community. Too many aboriginal students still feel uncomfortable in our classes, even though we engage in the issues that concern them.

**Is there anything you want to say to the students in parting?**

Thank you for listening!



**GERRY HILL**

-Michelle Clark (as previously seen in the *Luther Story* Magazine, Spring/Summer 2015)

English professor, poet laureate, traveller, athlete and sports enthusiast, and three-time Saskatchewan Book Award recipient. At the end of the current semester (Winter 2015), the University campus will be wishing Gerry all the best as he retires after nineteen years of teaching English at Luther College. Although his father was a teacher, Gerry didn't begin with that career in mind. Instead, he started in Business Admin at the University of Regina, but ultimately he finished his undergraduate program with a Bachelor of Education from the University of Calgary in 1975. This shift proved to be the right decision, as Gerry has found that working with students in the classroom brings "a little joy and pleasure" to each day. He says his students have provided him with both ideas and inspiration. "I really enjoy teaching," Gerry says, "It is a creative enterprise for me." Gerry's contributions to Luther went far beyond his work in the classroom. He introduced Luther College to the heavyhitters of the Saskatchewan writing community by organizing and hosting readings, creative writing workshops and other events within the walls of Luther. In 2002, Gerry invented Talking Fresh, a two-day writers' workshop brought to life with the help of Chris Riegel (Campion College) and Francie Greenslade (Saskatchewan Indian Federated College). The workshop was held at Luther until 2010, and colleagues

assert that the festival grew and strengthened under Gerry's organization and leadership. Gerry was also always eager to spearhead recreational activities for faculty and staff. "Gerry has been the one who would consistently get the College faculty and staff together to form a volleyball team or the Luther softball team or arrange for everyone to meet for drinks after work," says Dr. Franz Volker Greifenhagen, Dean of Luther College. He was also very willing to help with events by writing poems or giving humorous presentations at retirement parties. Gerry brought the fun to otherwise serious events and made them a better time for everyone involved. As he looks forward to retirement, Gerry says he will miss seeing his Luther colleagues every day, noting that it will be "an adjustment figuring out how to deal with the lack of social exchange with people I like." "If it wasn't for my grandchildren and teaching and a few of my writing pals," says Gerry, "I might have been a hermit." In retirement, Gerry's plans include the "single-minded pursuit of writing ideas" and a good deal of travelling to stimulate his thoughts. He has also accepted a two-month writing residency in Toronto, Ontario starting in September that he feels will help him with the initial hurdle in this new journey in life.

## NEWS OF FACULTY

**Chris Bundock** presented three papers this year past. On August 15th he presented "Dissection, Phantom Limbs, and the Right to Death in Wollstonecraft's *The Wrongs of Woman, or Maria*" at *Romanticism and Rights* hosted by the University of Winnipeg. On June 2nd he presented "'Like a fear to come': Dislocated Affect in *The Prelude*" at ACCUTE/Congress, held in Ottawa. On May 17th he presented "Blake's Nervous System" as part of *Blake and Environments of Disaster and Difference*, a seminar hosted by Western University.

His article, "[Between Saints and Monsters: Elegy, Materialization, and Gothic Historiography in Percy Shelley's Adonais and The Wandering Jew](#)," has been published recently in a special issue of *Romantic Circles* titled *P.B. Shelley and the Delimitation of the Gothic*.

He has also designed and launched a new website for the *North American Society for the Study of Romanticism*: [nassr.ca](http://nassr.ca) Founded in 1991 at the University of Western Ontario, NASSR provides a forum for the discussion of a wide variety of approaches to Romantic works of all genres and disciplines and includes a diverse, international membership. NASSR oversees the organization of annual and supernumerary conferences at a variety of universities—for instance, the 2016 event is hosted by [Berkeley](#) and 2017 will be hosted by the University of Ottawa, while the next supernumerary conference will be in [Wellington](#), New Zealand, in 2017. Chris sits on NASSR's Executive Board.

**Marcel DeCoste** published *The Vocation of Evelyn Waugh: Faith and Art in the Post-War Fiction* with Ashgate in May 2015. A book chapter—"Beyond the

Pale? Craster and the Pathological Reproduction of Houses in Westeros"—appeared in the volume *Mastering the Game of Thrones: Essays on George R.R. Martin's A Song of Ice and Fire*, edited by Jes Battis and Susan Johnston (McFarland: March, 2015). In April he delivered a paper entitled "Merely Hints and Symbols?: Kierkegaard and the Progressive Oracles of *Brideshead Revisited*" at the Evelyn Waugh and His Circle conference at the University of Leicester, UK.

**Jason Demers'** article "Prison Liberation by Association: Michel Foucault and the George Jackson Atlantic," forthcoming in *Atlantic Studies*, has been published in the journal's Latest Articles section online. Jason presented his paper "On Superpowered Politics and Comic Book Mythologies" to a large audience as part of the annual U of R / U of S speakers' exchange. He also guest-lectured alongside Canada's Correctional Investigator Howard Sapers for a Justice Studies class, and participated on an RPIRG-organized panel titled "Injust Justice" regarding the overincarceration of Aboriginal peoples in Saskatchewan. His work on Saskatchewan's prisons continues to garner extensive provincial and national media coverage. His new course on "Prison Writing" has also aroused interest, including an appearance on CBC Radio's *Morning Edition*, and articles in the *Regina Leader-Post*, *The Carillon*, and Carleton University's *The Charlatan*.

**Troni Grande** published a critical essay entitled "'Our Lady of Pain': Prolegomena to the Study of She-Tragedy," in *Educating the Imagination: Northrop Frye Past, Present, and Future*, ed. Alan Bewell, Neil ten Kortenaar, and Germaine Warkentin (Montreal and Kingston: McGill-Queen's UP, 2015), 185-205. Troni recently participated in the Writing with Style (Creative Non-Fiction) workshop with Trevor Herriot; and ten days at Sage Hill in July 2015, in the Non-Fiction workshop with Denise Chong. An excerpt from Troni's creative non-fiction manuscript will be included in the forthcoming Demeter Press anthology *Borderlands & Crosslands: Writing the Motherland*, ed. Laurie Kruk and Jane Satterfield.

**Jean Hillabold**, writing as "Jean Roberta," has several recent and forthcoming publications:

In December 2015, she co-edited (with publisher Steve Berman) *Heiresses of Russ: The Year's Best Lesbian Speculative Fiction* (Lethe Press), an anthology of stories first published in 2014. The annual series is named after the late feminist speculative-fiction writer, Joanna Russ.

Jean also contributed a story, "Under the Sign of the Dragon," to a mini-anthology, *Nights of the Round Table: Arthurian Erotica*, edited by Jennifer Levine (Circlet Press).

Jean's forthcoming publications include several short stories: "Tears from Heaven," reprinted story in *Best Lesbian Erotica 2016* (Twentieth Anniversary Edition), edited by Sacchi Green (guest editor) (Cleis Press), scheduled for release February 6, 2016; "The Water-Harp," in *Underwater*, a spec-fic anthology edited by publishers Anthony S. Buoni and Alisha Costanza (Transmundane Press), scheduled for release February 29, 2016; "Green

Spectacles and Rosy Cheeks" in *Valves and Vixens 3* (third in a series of steampunk anthologies), edited by Nicole Gestalt (House of Erotica, UK), scheduled for release in Spring 2016; "Wind, Rain and Fire," reprinted story in *Coming Together: On Wheels*, edited by Leigh Ellwood (Coming Together), scheduled for release in Spring 2016.

Jean has been granted a one-year sabbatical beginning July 2016. She plans to work on a book of creative non-fiction about modern censorship, with co-operation from University of Regina Press, which is interested in publishing it. Her goal is to show, partly through her own experience, that attempts to shut down sexual expression altogether, to eliminate "kiddie porn," and to limit expression based on racial, cultural, or gender identity, have been a persistent theme in Canadian culture throughout the 1980s, 1990s, and post-2000. Like Prohibition, these attempts have not succeeded.

**Anne James's** book *Poets, Players, and Preachers: Remembering the Gunpowder Plot in Seventeenth-Century England* will be published this spring by University of Toronto Press. At the end of March, she and Jeanne Shami will present an update on their Gateway to Early Modern Manuscript Sermons (GEMMS) project at the annual conference of the Renaissance Society of America. The goal of this project is to create a group-sourced bibliographic database that will enable researchers to locate these materials more easily.

**Randy Lundy's** "Autumn 1972," a story about Paul Henderson's famous goal, appeared in *Between the Lines: A Journal of Hockey Literature*. Three new poems will appear in *Event* and an essay, "So What's Indian about your poetry, anyway?: The Poetry of Daniel David Moses," in Guernica's recent book, *Daniel David Moses: Spoken and Written Explorations of His Work*. He also served as poetry editor for *Grain* literary magazine in this past summer's issue.

**Cindy MacKenzie** attended the annual meeting of the Emily Dickinson International Society in Amherst, Massachusetts in August 2015. She also attended the Society for the Study of American Women Writers Conference in Philadelphia in November 2015 and is particularly interested in current debates on Louisa May Alcott's *Little Women*. The tri-annual Emily Dickinson International Conference will be held June 24 to 25 in Paris, France at Cité Universitaire. The theme, "Experimental Dickinson," will inform the substance of Cindy's paper, "Dickinson's Geometric Translations." She begins gradual retirement January 2016.

**Alex MacDonald** wrote a one-person play entitled *Chuck*, and performed it at the Regina International Fringe Theatre Festival in July of 2015. So far as he knows, nobody upchucked or decided to chuck it as a result of seeing the play; there was an unsubstantiated report of a chuckle. Should he live so long, and if the world doesn't end, he expects to be delivering a paper entitled "Victorian Moons: Literature and Science Around

1870," at the meeting of the Victorian Studies Association of Western Canada, in Winnipeg, April 2016.

**Brooks McMullin's** novella *Always Afternoon* has been published, and can be purchased from Amazon.com. Brooks teaches for First Nations University, in Prince Albert.

**Alexis McQuigge** was awarded funding from the Flexible Learning Division of the Centre for Continuing Education (CCE), to develop English 211 and 212 for online delivery. Alexis has developed both courses in 2015-16 in consultation with an Instructional Designer at CCE. This is an exciting new direction for the English Department, which we hope will be a flexible alternative that meets the current needs of students. Alexis recently published an article on Lady Mary Wortley Montagu, in *Eighteenth-Century Fiction*.

**Medrie Purdham** was honoured to be named the City of Regina's Writer of the Year in May 2015. In June, she gave a reading at KGB Bar in New York City, following her inclusion in *Best Canadian Poetry 2014* (Tightrope, 2015). This was her second appearance in the *Best Canadian Poetry* annual, which is selected from the year's national journal publications. She also placed third in *Contemporary Verse 2's* fiendish 48-hour poetry competition, which marked her third time on the 48-hour poetry contest podium.

**Jan Purnis**, over the course of 2015, continued to work on her SSHRC-funded project, "Cannibals Incorporated: Cannibalism, Digestion, and Early Modern Literature." Thanks to this funding, she was able to spend a month in London undertaking research at the British Library. While in London, she also took two one-day courses as part of the London International Paleography Summer School: "Reading and Editing Renaissance English Manuscripts I and II." The SSHRC project continued to benefit from the very valuable research assistance of Lara Stoudt, an MA student in the Department of English. In the fall of 2015, an undergraduate in Film Studies, Harvey Gibson, was added to the research team.

In 2015, Jan gave papers related to her research at three conferences. In April, she participated in the seminar on "Disgusting Shakespeare," part of the Shakespeare Association of America conference held in Vancouver. Her paper was entitled "Offended Stomachs: The Physiology of Loathing in Shakespearean Drama." In September, she gave a paper called "Disgusting Habits: Early Modern Discourses of Disgust" at The Affect Conference organized as part of the Affect Project (University of Manitoba), in Winnipeg. In October, Jan delivered a paper on "Renaissance Colonialism and Augustine's *City of God*" at the Sixteenth Century Society Conference in Vancouver. Dr. Purnis also gave two talks in 2015, one on "Shakespeare Studies in 2015," presented to the Regina Gyro Club (October), and one on "Early Modern Colonialism and the Resurrection of the Body," presented as part of Campion College's Idle Talk series (February).



In 2015, Jan submitted two chapters for publication. "Bodies and Selves: Autopsy, Out-of-Body Experiences, Mind-Wandering, and Early Modern Consciousness" will appear in a collection called *Shakespeare and Consciousness*, edited by Clifford Werier and Paul Budra, and part of Palgrave Macmillan's Cognitive Studies in Literature and Performing Arts series. Her essay entitled "Thomas Wright's *The Passions of the Mind in General* and Renaissance Discourses of Emotion" is part of an interdisciplinary volume called *Emotions in Context: Accounting for the Emotions through Multiple Lenses*, edited by Rebecca Kingston, Kiran Banerjee, James McKee, and Yi-Chun Chien. The collection has been accepted by the University of Toronto Press. Jan has also agreed to contribute an entry on Sanctiorius for the *Encyclopedia of Renaissance Philosophy* (published by Springer).

Jan has been accepted into two upcoming conferences. At the 2016 Shakespeare Association of America conference held in New Orleans in March, she will participate in the seminar on "Shakespeare and the Dictionary," presenting a paper tentatively entitled "'I need a dictionary to it': Exploring Meaning in Shakespeare." She will also give a paper called "Anthropophagy and Early Modern Psychophysiology: Cannibalism and Theories of Digestion" at the Renaissance Society of America conference in Boston in April. In addition, she has organized a panel on "Early Modern Digestion" for the upcoming ACCUTE conference at Congress, to be held in Calgary in May, and has submitted an abstract for an individual paper.

Jan also developed two new courses for the 2015 teaching period. "Cannibals and the Renaissance" was offered in the winter semester, and "Early Modern Horror" was offered in the fall. In addition, Jan assisted with a SSHRC grant writing workshop organized by Kate Cushon, the English Liaison Librarian, as part of English 499/830.

**Christian Riegel** and co-author Katherine Robinson (Psychology) presented "Digital Tools, Literary History, and Visual Data" at the Digital Research in the Humanities and Arts Conference in Dublin in September 2015. The paper is a result of research conducted in their CFI (Canadian Foundation for Innovation) and SSHRC-funded lab.

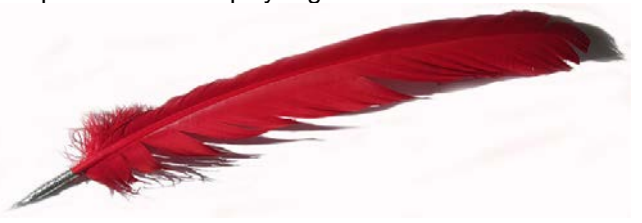
**Nicholas Ruddick** submitted the 400-page manuscript of his latest book, *Science Fiction Adapted to Film*, to the contracted publisher, Glyphi Ltd of Canterbury, UK. In February he was interviewed by Ruth Graham, a feature writer with the *Boston Globe* newspaper, on the culture's fascination with Neanderthals. This was subsequently extracted in her article "Our Lost Cousins, the Neanderthals," *Boston Globe* (13 February 2015) <http://www.bostonglobe.com/ideas/2015/02/13/our-lost-cousins-neanderthals/O2cSNRBhPjcJYI76EoDAXK/story.html>. In February and March, Nick did a couple of stints as a book reviewer on Global TV Morning News, reviewing *Sapiens* by

Yuval Noah Harari, *The Jaguar's Children* by John Vaillant, and *Whipping Boy* by Allen Kurzweil. In April he was an invited participant on the "Professional Author Panel – Science Fiction," at the second annual Fan Expo Regina (a two-day event that attracted more than 15,000 fans). In September he gave a paper "Constructing the Ministry of Truth: The University of London Senate House in Orwell's *Nineteen Eighty-Four* and Its Film Adaptations," at the 10th Annual Conference of the Association of Adaptation Studies, held in the Orwellian confines of the University of London Senate House itself. He's currently working on a book chapter, "Science Fiction as the Paradigmatic Nobrow Genre," for a critical anthology, *When Highbrow Meets Lowbrow: Popular Culture and the Rise of Nobrow*, edited by Peter Swirski and Tero Vanhanen, to be published by Palgrave Macmillan. He'll be presenting a paper from his work on science fiction adaptation, "Making It Right Again: The Oprah Effect on John Hillcoat's Film Adaptation of Cormac McCarthy's *The Road*," at the 37th Annual Southwest Popular Culture Association/American Culture Association Conference in Albuquerque, NM, in February 2016. Nick will be on sabbatical from July 2016 through June 2017.

**Garry Sherbert** has recently published two essays. The first is entitled "Ghost Dance: Derrida, Stiegler, and Film as Phantomachia," in *Mosaic: A Journal for the Interdisciplinary Study of Literature*, vol. 48, no. 4 (December 2015): 105-121. The second is "Verum Factum: Jameson, Nancy, and the Myth of Myth," in *Educating the Imagination: Northrop Frye Past, Present, and Future*, ed. Alan Bewell, Neil ten Kortenaar, and Germaine Warkentin (Montreal and Kingston: McGill-Queen's UP, 2015): 96-113.

**Michael Trussler** published the poem "Of These Things I'm Certain" in *TRANSITION* (Summer 2015): 35; an article "'Who is the Enemy?': Waste and Violence in Deborah Eisenberg's Short Fiction" in *Critical Insights: Political Fiction*, ed. Mark Levene (Ipswich: Grey House, 2014): 220-36; and a review article of *Short Story Theories: A Twenty-first Century Perspective*, ed. Viorica Patea, in *English Studies in Canada*, 40. 2-3 (June/September 2014): 199-206. He also attended the spring Sage Hill Poetry retreat under the tutelage of Don McKay.

**Ken Wilson** gave a conference paper entitled "No One's Gonna Win": Finding Meaning in Colleen Murphy's *Armstrong's War*. He played the role of Dean Vernon in Brian Stockton's film *The Sabbatical*, which had its Regina premiere in January 2016. He is also currently part of Persephone Theatre's playwrights unit.





## ORLENE MURAD ACADEMIC DISCUSSIONS

### -Marcel DeCoste

The Fall saw the return of the Department's Orlene Murad Academic Discussions series of scholarly talks in the form of two lectures. On October 9th, our newest colleague, Romantics professor Dr. Chris Bundock, delivered a paper entitled "'Like a fear to come': Dislocated Affect in *The Prelude*." This was followed, on November 27th, by MA candidate Lara Stoudt's presentation of her ongoing thesis work in "Give Us This Day Our Daily Bread: Hope and Hospitality in Christina Rossetti's Devotional Writing." Thanks to both for sharing their learned and thought-provoking work.

As the Winter term gears up, we look forward to two further papers, including work by Department member Dr. Michael Trussler on February 26th and by our Champion colleague Dr. Christian Riegel on April 1st. The semester's schedule kicked off with a January 29th presentation by Anthropology professor Dr. Carlos Londono Sulkin, entitled "Her Ambivalences, Her Politics, and Her Genitals: An Interim Report on a Case for an Anthropology of Morality."

## CREATIVE WRITING OPEN HOUSE

### JANUARY 23, 2016

The Department of English held its annual **Creative Writing Open House** on January 23, 2016. This year's Open House was particularly well attended. During the afternoon, faculty gave informal talks related to issues of professionalization primarily—what to expect in terms of publication, rejection, fame and \$fortune\$—but advice was also given as to how one might maintain a purposeful and contemplative writing life. The panel discussion at the end was particularly spirited this year. After breaking for supper we returned for an evening of Open Mic readings. We all missed Gerry Hill, who has taken up a new position as Saskatchewan's Poet Laureate—*Congratulations, Gerry!*—and especially missed his skills as MC of the Open Mic: what to do without his swooping, avian introductions to the evening's readers? The problem was solved by those preternaturally flying art postcards that, hovering around the room, would then stop and noisily announce the next reader. So, a big thanks to the nearly twenty people who read poems, creative non-fiction, monologues, and short fiction. Skill, surprise, and even music abounded, though who could have predicted what one harried rabbit kept proclaiming in a particularly amusing short story excerpt?

As Chair of the Creative Writing Committee I would like to thank the faculty who gave talks and participated in the Open Mic session: thank you, Sheri Benning, Jean Hillabold, Randy Lundy, Cassidy McFadzean, and Melanie Schnell. Thanks, too, to the student representatives of the CWC: Anna Buchholz, Tea Gerbeza, and Credence McFadzean. A special thanks to Troni Grande for making departmental support available and for her poignant reading from her own recent creative non-fiction. We're grateful, too, to Luther

College for permitting us to use a perfect classroom once again, and for the snacks and beverages provided.

We look forward to next year's Open House.

The Creative Writing Committee would like to congratulate two former students who received an MA in Creative Writing from the University of Regina and have gone on to publish well-received books and teach creative writing in our Department; be sure to pick up Tracy Hamon's *Red Curls* (2014) and Cassidy McFadzean's *Hacker Packer* (2015). Both writers are marvelous poets.

--Michael Trussler

## ALUMNI/ALUMNAE

**Brenda Beckman-Long** is pleased to announce the publication of her book, *Carol Shields and the Writer-Critic* (U of Toronto Press). It offers a critical reappraisal of the acclaimed writer's body of work and feminist activism.

**Kylee-Anne Hingston** successfully defended her PhD dissertation, "Articulating Bodies: The Narrative Form of Disability and Disease in Victorian Fiction," at the University of Victoria. Kylee-Anne received her B.A. Hons in English from the University of Regina in 2002 and her M.A. from the University of Saskatchewan in 2006. She has published work on disability and fiction in a collection of essays on Canadian writer Lucy Maud Montgomery, in *Victorian Literature and Culture*, and in *Women's Writing*, and is a contributor to the digital archive *Nineteenth-Century Disability: Culture and Contexts*. Her next research project will examine nineteenth-century Christian periodicals to uncover how Victorian authors used theological understandings of Christ's body to frame illness and disability.

**Cassidy McFadzean** had her first poetry book *Hacker Packer* published. With settings ranging from the ancient sites and lavish museums of Europe to the inner-city neighbourhood in North Central Regina where the poet grew up, the poems in Cassidy McFadzean's startling first collection embrace myth and metaphysics and explore the contradictory human impulses to create art and enact cruelty. A child burn victim is conscripted into a Grade Eight fire safety seminar; various road-killed animals make their cases for sainthood; and the fantastical visions in Hieronymus Bosch's *The Garden of Earthly Delights* move off the canvas and onto the speaker's splendid pair of leggings. Precociously wise, formally dexterous, and unrepentantly strange, the poems in *Hacker Packer* present a wholly memorable poetic debut.

Cassidy is a Regina-based writer and poet. Her poetry has appeared in magazines in Canada and the US, including *Prelude*, *The Malahat Review*, *The Walrus*, and *The Fiddlehead*, and has been a finalist for the CBC Poetry Prize and the Walrus Poetry Prize. Cassidy earned an MA in Creative Writing and

English from the University of Regina in 2012, and graduated with an MFA from the Iowa Writers' Workshop in 2015. She now teaches composition and creative writing at Luther College.

**Jamie Paris** (M.A. 2009) has defended his Ph.D. dissertation, entitled "Mark this show: On Dramatic Attention in Christopher Marlowe's and William Shakespeare's Tragedies." In it, he argues that the early modern theatre and the early modern church were both concerned with keeping the attention of their audiences, and that one of the ways that dramatic interest in Marlowe's and Shakespeare's plays was generated was by staging acts that can be read as ambiguous, interrupted, failed or parodic confessions, prayers, and sermons. In particular, he contends that when the characters in Marlowe's and Shakespeare's tragedies fail to find solace in acts that model reformed devotional practices, they eventually suffer the strange but dramatically engaging consequences of their tragic passions like despair, hatred, jealousy, fear, and rage.

**Daniel Parr** (B.A. Hons 2008) is Program Manager at SaskBooks and is the current Vice-Chair of the Saskatchewan Book Awards. As such, he is involved with books from "tip-to-tail": SaskBooks is a non-profit dedicated to raising the profile and awareness of publishing in the province, which helps books get made and sold, while the Saskatchewan Book Awards celebrates and promotes the most excellent of said books. His work takes him across Canada, and he spends every day surrounded by books.

He would also like U of R English students and grads to know that the Saskatchewan Book Awards is always looking for volunteers and board members, and getting involved with SBA is a great way to get a foot in the door of the cultural industries in the province. If you're interested, get in touch: <http://www.bookawards.sk.ca/about/contact>



## RETIRED FACULTY NEWS

**Professor Emeritus Dr. Saros Cowasjee** has very generously donated \$100,000 to establish the Saros Cowasjee Bursary, to assist students who are pursuing an English degree at the University of Regina. Beginning in 2017, four bursaries of \$1000 each will be made available each winter semester to aid students in good standing with their study of English. The aim of the award is to help as many needy students as possible. This immense kindness, so in keeping with the life, career, and character of our dear colleague Saros, will provide the next generation of students with a tremendous legacy of support and hope.

**Ken Mitchell** has kept busy celebrating Saskatchewan culture, and exporting it in various forms across the province and as far afield as England. With his brothers Slim and Don and musician Johnny 2-Fingers, The Moose Javians, Ken has entertained crowds with music, poetry, campfire evenings, and storytelling too numerous to list. In England, Ken has performed at the famous Catweazle Club (Oxford) and at open mic spoken-word events in pubs and folk clubs.

Ken also continues to perform in Robbie Burns Day celebrations. He appears annually at Bushwakker Brew Pub (Regina), most recently on January 23, 2016 for the combined Burns Day/Bushwakker 25<sup>th</sup> Birthday celebration. And he continues to bring this entertainment to seniors, most recently at Wintergreene Seniors Residence in Regina. In full Scottish kit, Ken introduces audiences to Burns – the first "cowboy poet" – showing through performance of Burns's poems how these words, written in Scottish vernacular, transformed poetry by emphasizing its roots, its rhythms, and its power as spoken-word performance.

Ken and his collaborator British photographer Justin Partyka have presented a show they call **SASKATCHEWAN!** The performance subject is Justin Partyka's photographic commentary on the Canadian prairie, particularly its rural folkways and landscape, accompanied by Ken's poetic commentary on plainspeople, their traditions and culture. In this show, Partyka's photographs focus on native communities and reserves, as well as Hutterite colonies, farmers (including Ken's brother Slim), and abandoned farmhouses across the plains, north and south. Ken speaks poems, some to contrast, some to illuminate the dangerous-looking territory they both love. They presented this show twice in 2015, most recently at the Brunei Gallery, University of London (April 21, 2015).

Last summer, Ken's outdoor theatrical drama, *Spirits of the Trail*, was performed fourteen times at the RCMP Heritage Centre. This play about Sitting Bull and NWMP inspector James Walsh in 1877 was presented to enthusiastic and appreciative audiences. The play featured a strong cast of aboriginal and Metis actors, in addition to Major Walsh, all in natural outdoor surroundings complete with horses and Red River cart. This summer, the production is being remounted for the entire summer, and will include performances for National Aboriginal Day (June 21), Canada Day (July 1), as

well as performances aimed at school groups and younger audiences.

The SWG honoured Ken as a founding member of the Saskatchewan Writer's Guild by renaming its library after him. A dedication ceremony commemorated his role in fostering Saskatchewan literary culture.

**Jeanne Shami** has been keeping very busy since the last *Inklings*. She continues to work on two large editing projects: the Oxford Donne Prose Letters and the Variorum Verse Letters volumes. In addition, she and **Anne James** spent several weeks in the Spring of 2015 collecting metadata for their SSHRC-funded project: *Gateway to Early Modern Sermons (GEMMS)*, a bibliographical database of manuscript sermons covering the period 1530-1715. During the first year of their grant, they worked with their University of Saskatchewan collaborators to establish an international Advisory Board, design and pilot a prototype of the fully-searchable, open-access resource, and hire a project administrator (Research Associate and Regina alumna in History, **Jennifer Farooq**), and three research assistants, including a Oxford-based graduate student in theology. The project has a Facebook page and blog (no thanks to Jeanne), designed and maintained by our Administrator, and it shows a strong level of anticipation for the launch of this resource in 2017. In April, Anne and Jeanne will present at the Renaissance Society of America's annual meeting (Boston), and in the following months both of them will travel to London to work primarily at Dr. Williams's Library, the British Library, and Lambeth Palace Library, collecting and entering metadata into the database. It is certainly Jeanne's dream of the ideal retirement. She has found a way to dig around in archives all over the world for the foreseeable future, and to facilitate further scholarly work on early modern sermons. Her essay on "The Sermon" is forthcoming in *The Oxford Handbook of Early Modern Literature and Religion* (ed. Helen Wilcox, Oxford UP, 2016).

In September, 2015, Ken and Jeanne travelled to the UK to watch their daughter **Julia Mitchell** (B. A. Hons. 2005) walk across the platform at University College London to receive her Ph.D. in History. They are thrilled that she will use her knowledge and experience to work with and inspire students in her new position as Luther High School's academic counsellor.

**Andrew Stubbs** presented a paper entitled "Daniel Defoe's Rhetorical Landscapes" at the CSSR (Canadian Society for the Study of Rhetoric) in Ottawa, spring 2015.



## UNDERGRADUATE AWARDS

**John Loeppky** has received the Student Leadership Award for Student Disability from the Canadian Association of College and University Student Services.

**Zoé Beaulieu Prpick** has been awarded the 2015 Dr. John Archer Library Award for undergraduate research. Zoé graduated from the English (Honours) program in Spring 2015. She won \$1,000 for writing the best reflective essay about how she used the library's resources and services to complete a written course assignment. Her project, "Lady Anne Clifford, Countess of Pembroke, Dorset, and Montgomery: A Bibliographical Essay," was written for Kate Cushon's English 499 Bibliography and Methods course.

**Kelby Cottenie**, Ethel Toupin Memorial Scholarship  
**Laura Billett**, Leslie Dybvig Scholarship  
**Avnee Paranjape**, Dorothy and Leon Goldman Award in English, Forbes Scholarship in Honours English  
**Destiny Kaus**, Torville Honours Scholarship  
**Tea Gerbeza**, Torville Honours Scholarship  
**Jolyn Michaelis**, Torville Scholarship, Royal Society of St. George Scholarship  
**Annie Trussler**, Torville Scholarship  
**Ava Tomasiewicz**, Torville Scholarship, Lloyd Person Scholarship  
**Carina Sterzer**, Torville Scholarship  
**Aysha Yaqoob**, Charles McPherson Bursary  
**Kristian Josephson**, Charles McPherson Bursary

## NEWS OF GRADUATE STUDENTS

-Susan Johnston, Graduate Chair

**Farron Ager** successfully defended his M.A. thesis on April 22, 2015. The thesis is entitled "Terrorism Turned Monstrous: An Examination of Post-9/11 Science-Fiction-Horror Films Adapted From Pre-9/11 Source Texts," supervised by Dr. Nicholas Ruddick and examined by Dr. Kevin J. Wetmore of the Department of Theatre Arts at Loyola Marymount University. Farron's thesis is concerned with societal influence on the novel-to-film adaptation process and the alterations that it undergoes in order to suit a contemporary audience.

Farron entered the master's program in 2011 after completing a Honours English degree and German certificate. During the degree at various times, Farron held a myriad of postings around campus, including Teaching Assistant, ESA Vice President, and Opinions Editor for the *Carillon* student newspaper. He currently teaches at Luther College High School as an English as a Second Language instructor.

**Don Balas** successfully defended his M.A. English thesis entitled "Verses at the Burning of the World: Modernism as a Fulfillment of Decadent Ideals" on Monday, July 20th 2015. The project was supervised by Dr. Susan Johnston; Dr. Marcel DeCoste and Dr. Nicholas Ruddick served on the



committee. The External Examiner was Dr. Ella Ophir of the U of S.

Over the course of his Master's program Don was fortunate to present a paper on the interactions between Decadent and Modernist poets and mass publication at a conference in Durham, UK, in the summer of 2013, and another about modern revisioning of the dandy figure at a conference in Halifax in the summer of 2014. He was also able to do valuable work with a team in the Business Faculty at the U of R led by Dr. Wallace Lockhart regarding transitions into post-secondary education, and then present findings at the Mount Royal University Scholarship of Teaching and Learning Conference in Banff.

This degree comes as an addition to Don's B.Ed. and B.A. English degrees. He was raised on a farm in the southwest of Saskatchewan, and is currently a high-school English teacher in Regina. The conclusion of this degree will see him return to the classroom and to his role as Advanced Placement Coordinator and AP teacher. He has a wonderful, amazing, beautiful wife and two lovely daughters.

**Tim Blackett**, new M.A. candidate in Creative Writing and English, has published "How Do You Want To Be When You Grow Up?" in *Briarpatch* magazine.

**Jessica Eggertson** has been awarded a Social Sciences and Humanities Research Council of Canada Graduate Scholarship for her M.A. in English. Jessica's thesis, "Once Upon a Time in Haworth: Fairy Tale Narratives in Charlotte Bronte's *Jane Eyre* and Its Adaptations," argues that Bronte's novel blends fairy-tale and realist modes of representation, and examines the way the tropes borrowed from fairy tales are adapted to film. The project highlights borrowings from "Cinderella," "Beauty and the Beast," and "Bluebeard" in Franco Zeffirelli's 1996 film, Susanna White's 2006 BBC mini-series, and Cary Fukunaga's 2011 feature film.

**Carla Flengeris** successfully (and finally!--her words!) completed her course-based M.A. this spring. The purpose of the course-based degree is to offer students a "breadth of knowledge in many areas," to which Carla can attest – she's studied everything from H. G. Wells to Alice Munro, Holocaust literature to contemporary Canadian poetry. Carla received her undergraduate degree through Luther College in 2000 and began working at Archer Library that same year. She later moved back across campus to Luther, where she has been the library coordinator since 2006. She is also a business owner and a mom, and is relieved to cross "studying" off the list of things competing for her spare time. She plans to spend the next couple of years focusing on the growth of her young family, whom she thanks for their unwavering support.

**Michelle Jones**, who is working on a Master's thesis on the popular novel series *Outlander* by Diana Gabaldon, contributed an article to an anthology *Adoring Outlander: Essays on Fandom, Genre and the Female Audience*, edited by Valerie Estelle Frankel (McFarland Publishing,

2016). Michelle's article is titled "'Linked . . . through the body of one man': Black Jack Randall as a Non-Traditional Romance Villain." Michelle's thesis advisors are Dr. Garry Sherbert and Dr. Jes Battis (currently on sabbatical).

**Nathan Mader**, new M.A. student in Creative Writing and English, has published two poems, "The Coliseum" and "Transmission," in *Grain* 42.3.

**Credence McFadzean** has been awarded a Social Sciences and Humanities Research Council of Canada Graduate Scholarship for his M.A. in Creative Writing and English. Credence's thesis is concerned with the short story's capacity to interrogate the inherent difficulties of human communication. As a creative project focusing on the complexities of competing subjectivities, this work will embody aspects of contemporary technology, social media, and popular culture, in order to demonstrate the genre's readiness to represent current barriers mediating myriad understandings of selfhood.

**Leah Quick** successfully defended her M.A. thesis (entitled "Facing the Last Enemy: Death, *Trauerarbeit*, and Harry Potter"), March 13, 2015. The thesis was supervised by Dr. Noel Chevalier and examined by Dr. William Smythe of the Department of Psychology. The thesis emerged from Leah's longstanding love of Harry Potter and her interest in the difficult work of grief. Leah received her first degree in 2008 with a double major in English and Honours Linguistics, and has taught English as a Second Language at both Luther College and Luther College High School ever since. When not teaching, she travels as widely and as often as she can, and once traversed Europe with a copy of *Harry Potter and the Deathly Hallows* in her carry-on luggage. She adores cooking, tea, and the Pacific Ocean.

**Maxx Randell** has successfully defended his M.A. thesis, "Prominent Social Anxieties Adapted: Three Film Adaptations of H.G. Wells's *The Time Machine*," supervised by Dr. Nicholas Ruddick and examined by Dr. Philippe Mather of Campion College (Department of Film). Dr. Jes Battis and Dr. Susan Johnston served on the thesis committee. Maxx considers himself primarily a science fiction and fantasy writer, but also boasts that he is Regina's biggest Doctor Who fan. While he has a poem (entitled "Psyche") published through a ShadowInc contest, he also has two honorable mentions in the Writers of the Future contest for his short stories "Cousin" and "Twilight of the Gods." In addition to this, Maxx has taught English as a Second Language overseas in Korea for eight months. Teaching in Korea prompted Maxx to pursue his Master's Degree, and so he returned to the University of Regina to earn his Honours Certificate in Creative Writing. Upon completion of his Honours Certificate, he enrolled in the Graduate Studies program at the University of Regina. During these years, Maxx became an active member of the E.S.A. and was even elected to position of Treasurer. Having successfully defended his thesis, Maxx views his M.A. as the next step to becoming a published author and to eventually achieving his Doctorate.

**Samantha Storey** successfully defended her Master's thesis on Friday, July 3. Entitled "Altering the Pattern: Willing Self-Sacrifice as an Embodiment of Free Will in Guy Gavriel Kay's *The Fionavar Tapestry*," the thesis was supervised by Dr. Nicholas Ruddick and examined by Dr. Dena Bain Taylor of the University of Toronto. Drs. Jes Battis and Susan Johnston served as readers. Samantha completed her English Honours degree in 2013 and jumped right into the M.A. program that same year at the University of Regina. She received a SSHRC Enhancement Award, was the secretary for the English Students' Association for two years, a T.A. for several semesters, and presented both academic papers and creative writing pieces at various conferences. In 2015, she was accepted into the PhD program at the University of Alberta and moved to Edmonton in August to start the last four years of school in what will end up being a ten-year endeavour. After completing her doctorate, she hopes to become an English professor so that she will never have to, in fact, leave academia and go out into the real world.

**Callyn Yarn** successfully defended her M.A. thesis on Thursday, April 16. Entitled "'Tawny Grammar': Anne Simpson's Exploration of the Other," Callyn's project dealt heavily in close readings of poems from the four volumes by Canadian poet Anne Simpson and in the philosophies of Martin Heidegger, Emmanuel Levinas, and Maurice Blanchot, arguing that Simpson's use of shifting and unstable grammar, form, and perspective allows the poet to grapple with suffering through a porous understanding of the Other.

Callyn grew up in Cole Harbour, Nova Scotia, graduating from Auburn Drive High School in 2007 before completing her Bachelor of Arts at Crandall University in Moncton, New Brunswick, in 2011. She married her husband Jeremy and moved to Ottawa that same year. Callyn and Jeremy moved to Moose Jaw, Saskatchewan, in the summer of 2012 and Callyn started at the University of Regina that fall. Statistically, that first winter was the worst in 100 years, and after many nights being stranded in Regina due to road closures, Callyn was not so sure about this whole Saskatchewan thing. However, Callyn has thoroughly enjoyed her experiences at the university and would like to specifically thank her supervisor, Medrie Purdham, for her patience and guidance throughout the entire writing process of the thesis. Callyn would like to thank her family, both near and far, for their support and encouragement through the process. She would also like to thank Mother Nature for chilling out a little since that first winter. Callyn is looking forward to whatever adventure comes around the corner next.

## PARADISE LOST: PUBLIC READING

**MARCH 9, 2016**

I'd like to invite members of the community – teachers, students, staff, and interested members of the public – to an "epic" reading of John Milton's *Paradise Lost*. While this event has been staged in various venues over the last two decades, this year's reading will be special in at least two ways. Former University of Regina President and current University of Manitoba President, Dr. David Barnard, will return to reprise his role as Narrator – a part that requires him to perform over the entire course of the 12-hour event. It is in large part due to Dr. Barnard's active encouragement and participation that this event was launched in its early days, and we appreciate his ongoing enthusiasm for language and for fostering vibrant intellectual communities. This is also the year that our "Satan," Professor Nick Ruddick of the Department of English, will retire, and it seemed fitting to engage him in one last dramatic encounter before he goes on to other adventures.

To accommodate class start times, the reading will begin at 8:30 a.m. sharp on Wednesday MARCH 9 and will conclude at 8:30 p.m. Each of the 12 books will begin promptly on the half hour. Spectators may come and go throughout the day, but are encouraged to stay for the entire experience.

If you've always wanted to read *Paradise Lost*, now is your opportunity to experience its dramatic language, its energy, and its cultural power by hearing it performed and feeling the epic weight of its narrative. You can also audition for one of the parts.

**DATE:** Wednesday, March 9, 2016

**TIME:** 8:30 a.m. to 8:30 p.m.

**LOCATION:** Luther College Chapel, University of Regina

While some of the dramatic parts have been allocated, I welcome inquiries from anyone interested in auditioning for a part. For further information, please contact

Jeanne Shami  
Professor Emerita  
Dept. of English  
University of Regina  
E-Mail: [Jeanne.Shami@uregina.ca](mailto:Jeanne.Shami@uregina.ca)

## Cindy MacKenzie, Editor

As she begins gradual retirement, Cindy is signing off as editor, though she hopes to keep in touch through the efforts of future editions of *Inklings*!

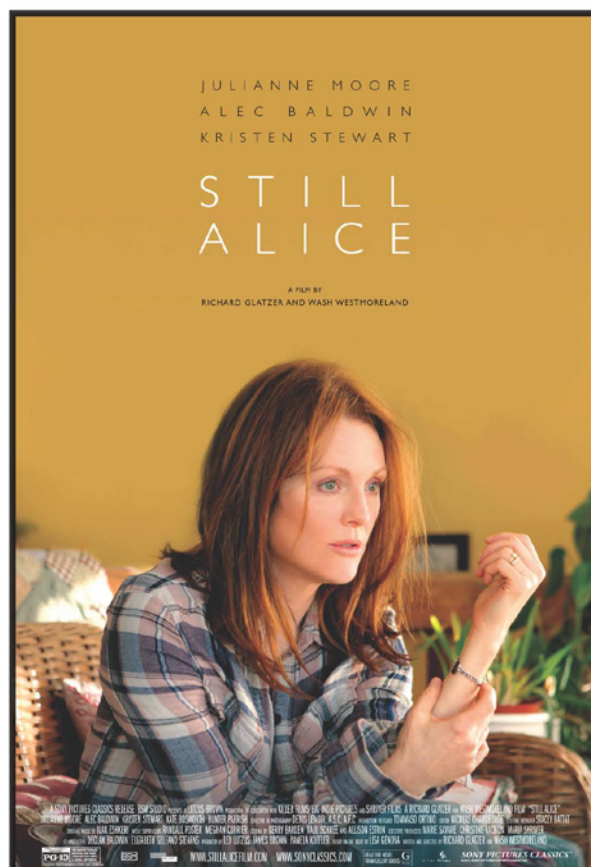
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## Regina Brain Awareness Week March 14-20, 2016

The University of Regina Centre on Aging and Health Presents:



— A film by Richard Glatzer and Wash Westmoreland —

Discussion with members of the University of Regina Department of Psychology  
and the Alzheimer Society of Saskatchewan will follow.

**Thursday, March 17, 2016 at 6:30pm**  
**Research and Innovation Centre (RIC) 119**

Free admission. Open to the public. Free parking available in Lot 15M.

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