



Dal English Almost Loses Several Profs to U of A

By Kathy Cawsey

Several Dalhousie English professors unexpectedly found themselves spearheading an international protest recently. A joke I proposed to point out the problem of high administrative salaries in today's climate of "austerity" went viral, and we found ourselves on [CBC's "As It Happens,"](#) [CTV's "Alberta Primetime,"](#) "CBC Halifax's Mainstreet," CBC's "World at Six," among others, and featured in articles in publications such as the [New York Times](#), [Inside Higher Ed](#), [Slate.com](#), [MacLean's Magazine](#), the [UK Times Higher Ed](#) supplement, [The Calgary Herald](#), [The Edmonton Journal](#), and various blog posts around the world.

It started when a friend, who is a seven-years-and-counting sessional teacher at another university, posted the job ad for the University of Alberta's President/Vice Chancellor's position, pointing out the \$400,000 minimum salary. Facebook banter about splitting the salary between us turned into an idea, and we decided to apply in groups of four. In the end 14 groups applied, with applicants from across Canada and internationally, including such familiar faces as Len Diepeveen, Lyn Bennett, Judith Thompson, Mary Beth MacIsaac, Erin Wunker, Kit Dobson and Archana Rampure.

Across Canada, universities seem to be depending more and more on poorly-paid, insecure, sessional and contract labour, while tuition is skyrocketing. Our goal was to point out the disparity between the 'rhetoric of austerity' that universities such as the University of Alberta use to justify these trends, and the increasing costs of administrative salaries and the size of university administrations.

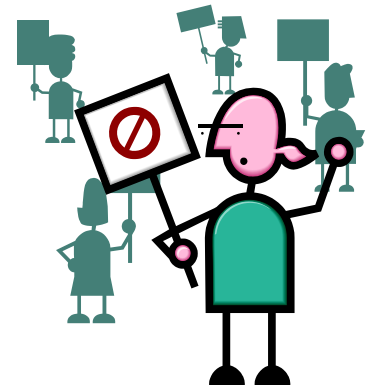
Many of us here in the English department are concerned by these trends, which see core teaching areas and traditional fields such as the humanities losing out in the funding game to more peripheral areas often seemingly driven by corporate priorities and agendas. We hope that Dal English students and alumni who are equally concerned by the direction Canadian post-secondary education is heading in, who want to see our excellent undergraduate students taught by tenured professors with academic freedom and stable working conditions, will let their alumni and development offices know these priorities when they get the 'give us money' telephone calls.

We didn't get the job.

Editor: Dean Irvine
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Medieval Studies Flourishing at Dal

By Melissa Furrow



The study of medieval literature in Old and Middle English is thriving at Dalhousie. In the last three years alone we have sent five medievalist graduates on to graduate programmes in English and Medieval Studies.

In 2013, two of our graduating medievalists, Tessa Cernik, Dalhousie/King's BA (Hons) English 2013 and Kristan Newell, Dalhousie/King's BA (Hons) English and Linguistics 2013, earned full scholarships for graduate work at UBC.

For two years in a row, we have sent off a graduating medievalist to a master's programme at the University of Oxford: congratulations to Eleanor Greer, Dalhousie BA (Hons) English and Linguistics 2013, who earned full funding at St. Hilda's College, and to Matt Gillis, Dalhousie/

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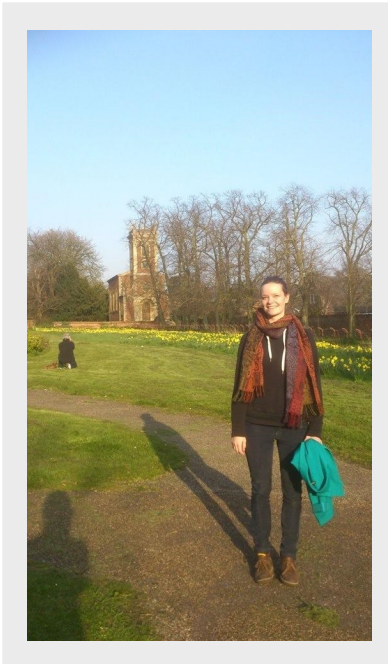
King's BA (Hons) English 2014, who won Dalhousie's Tupper Scholarship and will be attending Pembroke College in the fall. His fellow graduates and his professors know Matt by his passion for all things Old English and monstrous.

Marwa Al Alawi, Dalhousie BA (Hons) English 2012, completed a Master's degree last year focusing on medieval literature at Memorial University in Newfoundland.

We also claim partial credit for Matt Roby, a Queen's graduate who attended Dalhousie for a year because our medieval offerings were better than Queen's, and who will also be attending Oxford University this fall.

Where else can one of our degrees and a love for medieval literature take you? It depends where you want to go. For Peter Chykowski, Dalhousie/King's BA (Hons) English and Creative Writing 2010, the road went first through a Dalhousie master's degree in English (2011), then wound through just over a year of slogging to work his way into the right job (while also continuing to publish his poetry and to figure out how to make money with his free webcomics at <http://rockpapercynic.com/>), to landing his dream job in a field of hundreds of other applicants at the end of 2012 as a writer and editor for the NGO Free the Children.

Katie Toth, Dalhousie/Kings BA (Hons) English and European Studies 2012, who completed a European Studies honours thesis on the medieval mystic Margery Kempe and modern French feminism, graduated this spring from Columbia with a Master's in Journalism.



Eleanor Greer



From the British Library: Detail of a miniature of a woman reading moral proverbs at the beginning of the 'Proverbes moraux', from Christine de Pizan's *Book of the Queen*, France (Paris), c. 1410 - c. 1414, *Harley MS 4431*, f. 259v

Adam Cameron, Dalhousie BA English 2014, who took every medieval class on offer, will be attending med school in the fall. Catherine Clemo, Dalhousie/King's BA English 2014 and aficionada of Sampling Medieval Literature, Arthur, *The Canterbury Tales*, and Romances, is off to the University of Western Ontario for a master's degree in Library and Information Studies. And Dylan Matthias, King's BA Journalism 2013, is turning his knowledge of medieval and fantasy literature into a career in computer games.

A minor in Medieval Studies has now opened up for our students, so that they can combine their study of literature with a context in medieval history, music, philosophy, history of science and technology, religious studies, and other languages and literatures.

Dr. Kathy Cawsey is hard at work with Dr. Cynthia Neville of the History Department and the other medievalists around Dalhousie, developing proposals for new themed first-year classes in medieval studies.

Watch for further news.

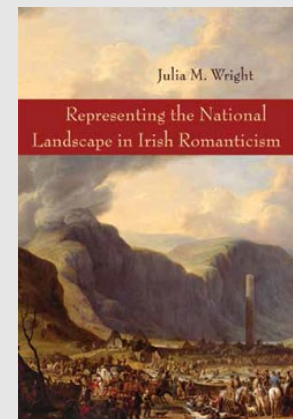
New Books: Julia Wright's *Representing the National Landscape in Irish Romanticism*

Ireland as a nation has come to be defined in part by an ideology which conflates national identity with the land. From the Irish Revival's idealization of Irish peasants close to the land to the long history of disputes over ownership and rule of the land, notions of the land have become particularly bound up with conceptions of what Ireland is and what it is to be Irish.

In this book, Wright considers this fraught relationship between land and national identity in Irish literature. In doing so, she presents a new vision of the Irish national landscape as one that is vitally connected to larger geographical spheres.

By exploring issues of globalization, international radicalism, trade routes, and the export of natural resources, Wright is at the cutting edge of modern global scholarly trends and concerns. In considering texts from the Romantic era such as Leslie's *Killarney*, Edgeworth's "Limerick Gloves," and Moore's *Irish Melodies*,

Continued on page 4...



Wright undercuts the nationalist myth of a "people of the soil" and explores instead nationalist ideas of an international Ireland.

Reigniting the field of Irish Romanticism, Wright presents original readings which call into question politically motivated mythologies while energizing nationalist conceptions that reflect transnational networks and mobility.

Text from Syracuse University Press's website.



Dal Hosts Annual Atlantic Undergraduate English Conference

By Bruce Greenfield and Julia Manoukian

The Dalhousie English Society and the Department of English hosted the 33rd Annual Atlantic Undergraduate English Conference, March 14-16, 2014. This event, a real tradition, attracts students and faculty advisors from throughout the Atlantic region, from Newfoundland to the northern campuses of the University of Maine.

This year, we had about 65 student presenters, plus advisors, and attendees from Dalhousie and the Atlantic universities. Fine students from throughout the region got to hear each other's work, exchange ideas, and socialize. The event received support from the Dal Student Union, Department of English, Dean of FASS, VP Academic, VP Student Services, President of the University of King's College, and from the President of Dalhousie.

There were two days of concurrent sessions where students presented both critical and creative work. The conference began with a free public talk by author Lynn Coady, who had just won the 2013 Scotiabank Giller Prize for fiction. She spoke about her own creative practice, read from her work, and spoke also about the role of literary creativity in the world.

The Saturday evening banquet, in the Great Hall of the University Club, was the occasion to present the Department of English's awards for student writing, and to promote two student-edited journals, *Fathom* and *Verso*. Follow-

ing the banquet, there was live music and dancing. The event was organized by a superb student team, led by Julia Manoukian



Lynn Coady (Jason Franson photo)

and Jacob Sandler, working with many volunteers from the Dalhousie English Society and the English student community more generally. They did Dalhousie proud by mounting one of the best conferences ever in the long tradition of this event.

Whether it was Lynn Coady speaking about truth or comfort inherent in story telling, students making connections across time periods and genres, or El Jones rhapsodically debunking clichés, the AAUEC will always be one of my fondest memories at Dalhousie. Never have I felt so connected not only to my peers across Atlantic Canada, but also to ideas studied again and again at English Departments across the globe. The academic and creative prowess displayed at the Conference this year was nothing short of impressive and inspiring. I am delighted to have helped lead such a wonderful team, and even more thrilled to see what the conference will bring in the following years.

Alumna Profile: Shannon Webb-Campbell

Initially, I was very apprehensive to call myself a poet. Like anything, giving name to something comes with series of internal questions. Am I poet enough? I have been writing poems in one form or another for several years, but never had the nerve to call myself a poet.

It wasn't until September 2012, during the start of my MFA in creative writing at University of British Columbia's Optional-Residency program, I found myself in Susan Musgrave's workshop, and answered poetry's wild call.

I've recently won the inaugural OUT in Print Literary Award 2014. Organized by Egale Canada Human Rights Trust, the award provides "financial and publishing support to an emerging queer and/or trans-spectrum, female-identified writer in Canada."

As winner, my debut poetry collection, *Tell Me Medicine Woman, Who Do I Belong To?* will be published by Breakwater Books, with design support from by Zab Design and Typography. I will also receive \$3,500 and a Toronto book launch, to be scheduled for February.

"In some ways, poetry is the purest form of non-fiction. We all struggle enough as humans being alive, and we take comfort in what we read. Poems are a place to be held."

Several of the poems "Harvest Your Heart, and "I've Been Sleeping Lifetimes Deep," appear in *Riddle Fence*, "On The Sidewalk," a tribute to Raymond Taavel in *Plenitude Magazine*, and make up a suite of poems, "Modern Astronomy," that have been shortlisted for Writers Federation of Nova Scotia's Atlantic Writing Competition Poetry Prize 2014.

Truth is the fabric of poetry. You can't lie to your readers in a poem. They'll know. In some ways, poetry is the purest form of non-fiction. We all struggle enough as humans being alive, and we take comfort in what we read. Poems are place to be held.

In terms of the lyric and the language, much like criticism, poetry is conversation. In my experience, I've found poetry to be a little more forward thinking than criticism, certainly more renegade than academia. There is more room, no rules.

Poetry is my true love, but I've spent the past decade as a journalist, fiction writer and narrative-non fiction writer, contributing "Love Letters from Paris," two missives in the forthcoming collection featuring love letters by Canadian poets, *Love Where The Nights Are Twice As Long* (Goose Lane Editions, 2015), "Curtsey To Handsome Butches, Boys, and Trans Guys," a flirtatious homage to femme visibility in *Out Proud: Stories of Courage, Pride, and Social Justice* (Breakwater Books, 2014), "Though I Dress In Armour, I Was Not Born To Fight," a first person account of premature birth, trauma, and healing in *MESS: The Hospital Anthology* (Tightrope Books, 2014).





Previously published work, mostly written during my undergraduate degree in English Literature and Journalism studies at Dalhousie University, include: “A Fragmented Manifesto,” a call to arms in *GULCH: An Assemblage of Poetry and Prose* (Tightrope Books, 2009), “Think Pink,” a portrait of girlhood and masturbation in *She’s Shameless: Women Write About Growing Up, Rocking Out and Fighting Back* (Tightrope Books, 2009), and “Newfoundlesbian,” a coming of age story, which won second place winner of *Room Magazine’s* creative non-fiction contest in 2008.

In addition to my work as a writer and poet, I am this year’s Canadian Women in Literary Arts critic in residence 2014. As a freelance arts journalist and book review for *Quill and Quire*, *The National Post*, *Telegraph Journal*, *Room Magazine* and *The Coast*, I engage with the critical work of Canadian women writers, especially poets, and contemporary fiction writers who identify as queer, Indigenous, and write outside the lines. My role as CWILA critic-in-residence is a natural extension of my journalism career.

I am most drawn to reviewing poetry because of its invitation for embodiment, an exchange between head and heart. Poetry is often overlooked in arts sections, and has a small seat even in national literary magazines. Part of my critical work is to pay witness, to make sure poetry still has a place at the table, a voice amongst the cacophony of fiction and non-fiction. Poetry is where I find myself home.

Within the framework of CWILA’s CiR program, I am also working on a CWILA Manifesto, which launches in September. In terms of audience, I attempt to reach and engage as many readers as possible – age, gender, nationality, geographical location and occupation are all variables. My role as critic-in-residence is to engage newspaper, magazine and online readers with work that occupies the current cultural climate. It’s my responsibility as critic, writer and poet to remain honest, aware and inclusive.



New Book: *Mock Modernism*

By Len Diepeveen

This past winter University of Toronto Press published Len Diepeveen’s *Mock Modernism*, a collection of early twentieth-century parodies of modernism. Among other things, the book includes Max Beerbohm’s send-up of Henry James walking in a London fog; J. C. Squire’s account of how a poet, writing deliberately incomprehensible poetry as a hoax, became the poet laureate of the British Bolshevik Revolution; and the *Chicago Record-Herald’s* account of the Art Institute students’

“trial” of Henri Matisse for “crimes against anatomy.”

Mock Modernism finds its sources in daily newspapers of 1913 Chicago, mainstream magazines like *Punch* and *Vanity Fair*, little magazines such as the *Egoist* and the *Little Review*, and a children’s book—*The Cubies’ ABC*—published to coincide with the 1913 Armory Show. Over the course of the book the parodies address the big events of modernism: the Chicago manifestation of the Armory Show and the 1910 and 1912 London Post-Impressionist exhibits, as well as the arrival of free verse and imagism—here addressed in the pages of the *Columbia Jester*, humor magazine of Columbia University:

Imagiste Love Lines

I love my lady with a deep purple love;
She fascinates me like a fly
 Struggling in a Pot of glue.
Her eyes are gray, like twin ash-cans,
Just emptied, about which still hovers
 A dusty mist.
Her disposition is as bright as a ten-cent
 shine,
Yet her kisses are tender and goulashy.
I love my lady with a deep purple love.

A IS for Art in the Cubies’ domain—
(Not the Art of the Ancients, brand-new are
the Cubies.)
Archipenko’s their guide, Anatomies their bane;
They’re the joy of the mad, the despair of the sane,
 (With their emerald hair and their eyes red as
 rubies.)
—A is for Art in the Cubies’ domain.

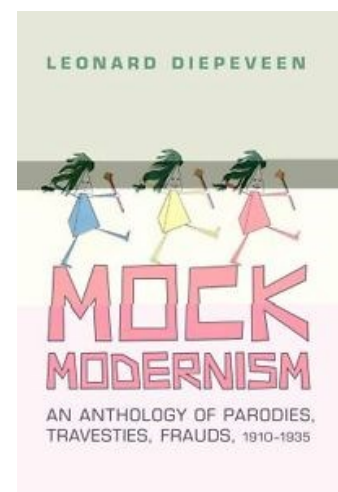
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“The responses collected in Mock Modernism interpret modernism’s works and the movement as a whole, the social conditions that were granting it attention, and the conditions under which someone could take such work seriously.”

The parodies skewer not only their target texts, but the relation of modernism to bolshevism, anarchism, democracy, and theosophy—as well as to advertising, madness, and sexual license. The authors of the parodies include both high modernism’s skeptics and high moderns who had a skeptical streak: T.S. Eliot, James Joyce, F. Scott Fitzgerald, and Hart Crane.

In addition to providing some great comedy, *Mock Modernism* offers a picture of how people thought modernism and its artists attracted attention and came to power. Limiting itself to 1910-1935, the book works with texts and art movements that were created before their targets were important, before modernism’s features were clearly understood, while modernism was still fresh, when responses still exhibited baffled surprise.

These parodies, then, are not the result of looking at an already constructed edifice, they occur during the moment when the viability of a proposed edifice was in doubt. The responses collected in *Mock Modernism* interpret modernism’s works and the movement as a whole, the social conditions that were



granting it attention, and the conditions under which someone could take such work seriously.

They interpret, then, not just the central features of works of art, but the forms of criticism, publishing climate, and social conditions that enabled these works to seize public attention and gain serious attention.

Mock Modernism's texts are negotiations about, and interventions into, what their source works really signified—what they meant, but also how they created meaning, and how they inserted themselves into culture. And, if they make you laugh out loud, there's no harm in that.

Awards and Prizes 2013-14

- **University Medal:** awarded to the Top First Class Honours graduate in recognition of superior achievement in the program—awarded to **Daniel Bergman** (English) and **Katherine Connel** (Creative Writing)
- **James W. Tupper Graduate Fellowship in English:** awarded to students selected on the criteria of the GPA or all English classes at the 2000 level and beyond and a clear indication that the student(s) will go on to do graduate work at a university approved by the faculty—awarded to **Daniel Bergman**, **Matt Gillis**, and **William Tilleczek**
- **The Archibald MacMechan Chapter/IODE Scholarship in English:** granted to a graduating English student who has demonstrated special abilities at the Undergraduate level—awarded to **Leah Shangrow**
- **Margaret Nicoll Pond Memorial Prize in English:** awarded to the woman graduating in English with the highest academic standing—awarded to **Kaitlyn Withers**
- **The Allan and Laura Bevan Memorial Scholarship:** for a student entering the third year of a general honours B.A. in English—awarded to **Clare Barrowman**
- **The Graham Creighton Prize:** awarded to a student entering his or her fourth year of study in an English Major or Honours programme who has demonstrated a high level of academic excellence—awarded to **David Fleming**, **Karl Fritze**, and **Cairistiona Clark**
- **Paul McIsaac Memorial Award:** awarded to a student in the second or third year of study in the Honours or Majors program in English who demonstrates an enquiring and original mind—awarded to **Cambria Huff**
- **Samantha Li Memorial Award:** awarded to a student in the Honours programme in English who most closely reflect the academic and personal qualities of Samantha Li: intellectual reach and creativity; a passion for the exploration of literature and ideas; generosity toward and engagement with fellow students and professors—awarded to **Adam Cameron**
- **The Barbara Bennett-Chittick Prize:** awarded to an outstanding first-year student enrolled in English 1000, 1010, or 1020—awarded to **Douglas laboni**
- **The Avie Bennett Prize:** awarded to the best essay on Canadian literature submitted to an undergraduate class at Dalhousie during the current academic year—awarded to **Sallie Lau**
- **The Kim Rilda LeBlanc Memorial Award in Healing and the Arts:** awarded to a student who has completed an outstanding project, thesis, or research essay that combines work in the humanities or the arts with work in medicine or healthcare—awarded to **Linn Milligan** (Medicine), for his photography project, "The Changing Face of Medicine."