JOIN US IN CELEBRATING THE LAUNCH OF THE NEW THEATRE STUDIES PROGRAM

The formal launch of the new Theatre Studies program will include an extraordinary performance of *Paradise Lost* by John Milton, adapted and directed by Paul Van Dyck and presented by Rabbit in a Hat Productions.

**Launch Reception: March 3rd at 7:00pm**
**Performances: March 3rd and 4th at 8:30pm**
**Tickets:** $15 general admission or $12 for students and seniors. Available online through the Arts Project, calling the box office 519-642-2767 or at the door.
**Location:** The Arts Project – 203 Dundas Street, London, ON

Please visit the Arts Project for more information about Paradise Lost and upcoming events.

CONGRATULATIONS TO THE FOLLOWING STUDENTS WHO SUCCESSFULLY DEFENDED THEIR PHD THESIS!

**Dr. Derek Shank**
*The Aesthetics of Romanic Hellenism*
Supervisor: Dr. Tilottama Rajan
Supervisory Committee Member: Dr. Joel Faflak
External Examiner: Dr. David Ferris (University of Colorado)
Date of Defense: Friday, October 23, 2015

**Dr. Rebecca Campbell**
*Reading the Canadian Battlefield at Quebec, Queenston, Batoche, and Vimy*
Supervisor: Dr. David Bentley
Supervisory Committee Member: Dr. Manina Jones
External Examiner: Dr. Janice Flamengo (University of Ottawa)
Date of Defense: Friday, November 20, 2015

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SPECIAL POINTS OF INTEREST
- Creative Writer Series Presents: Tanaya Winder & Madeline Thein
- Public Matters Lecture with Jillian Keiley
- Phinder Dualai newest poetry collection engages with the 1914 Komagata Maru incident
- Tom Cull interviews Writer-in-Residence Tanis Rideout
- Tilottama Rajan publishes an edition of Mandeville
The Creative Writers Series presents the poet, writer, artist and educator: **Tanaya Winder**.

Tanaya is a poet, writer, artist and educator who was raised on the Southern Ute reservation in Ignacio, CO. An enrolled member of the Duckwater Shoshone Tribe, her background includes Southern Ute, Pyramid Lake Paiute, Navajo and Black Heritages. Tanaya writes and teaches about different expressions of love (self love, intimate love, social love, community love, and universal love).

A winner of the 2010 A Room of Her Own Foundation’s Orlando prize in poetry, her work has appeared or is forthcoming in Cutthroat Magazine, Adobe Walls, Superstition Review, Drunken Boat, and Kweli among others. Her poems from her manuscript “Love in a Time of Blood Quantum” was produced and performed by the Poetic Theatre Productions Presents Company in New York City. Tanaya’s debut poetry collection *Words Like Love* was published in September 2015 by West End Press.

**BETWEEN THE WORLD AND BALDWIN: TA-NEHISI COATES AND BLACK POLITICAL STRIVINGS IN THE POST–CIVIL RIGHTS ERA**

**Talk by Robert Patterson**  
**Monday, March 21. Time to be announced**, Lawson Hall 2205

By examining Coates’ *Between the World* as a response to the call Baldwin’s *The Fire Next Time* sets forth, this paper discusses the implications of Coates’ use of the black male body as a way to foreground the corporeal, psychic, and material harms that anti-black racisms have done (and continue to do) to black life. By placing Coates and Baldwin in conversation, Patterson underscores their persistent literary, historical, and political webs of affiliation to articulate their collective visions for black political and social thriving.

Robert J. Patterson is an associate professor of African American and English studies as well as the director of the African American Studies Program at Georgetown University. He is the author of *Exodus Politics: Civil Rights and Leadership in African American Literature and Culture* (University of Virginia Press 2013), and co-editor of *The Psychic Hold of Slavery: Legacies in American Culture* (Rutgers University Press 2016). Extending his scholarly interests in the post–civil rights era, black popular culture, and the politics of race and gender, Patterson has begun work on a second book, *It’s Just Another Sad Love Song: R&B Music and the Politics of Race*.

**PHINDER DUALAI TO READ FROM HIS LATEST COLLECTION DREAM / ARTERIES**

**Reading and Talk: Poet Phinder Dulai**  
**Thursday, March 3, 2:00pm**  
**Weldon Library 109**

Please join the Postcolonial Studies Group and the School for Advanced Studies in the Arts and Humanities on Thursday, March 3 at 2:00PM for a reading by poet Phinder Dulai. Dulai’s latest collection, *dream / arteries*, engages with the 1914 Komagata Maru incident, in which 376 Sikh, Muslim, and Hindu migrants were denied entry at the port of Vancouver even though all those on board were British subjects. Dulai connects these 376 passengers with other New World settler migrants who also travelled on the Komagata Maru throughout its thirty-six-year history, including ports of call in Hong Kong, Japan, India, Turkey, Halifax, Montreal, and Ellis Island.

Phinder Dulai is the Vancouver-based author of *dream/arteries* (Talonbooks, 2014) and two previous books of poetry: *Ragas from the Periphery* (Arsenal Pulp Press, 1995) and *Basmati Brown* (Nightwood Editions, 2000). His most recent work has been published in Canadian Literature and Cue Books Anthology. Earlier work appeared in Ankur, Matrix, Memewar Magazine, Rungh, the Capilano Review, Canadian Ethnic Studies, Toronto South Asian Review, subTerrain, and West Coast LINE. Dulai is a co-founder of the Surrey-based interdisciplinary contemporary arts group The South of Fraser Inter Arts Collective (SOFIA/c).
“INSPIRED BY PLACE: HOW TO MAKE THE PERFORMING ARTS THRIVE LOCALLY, REGIONALLY AND NATIONALLY”

Public Matters Lecture with Jillian Keiley
Thursday, March 17, 7:00 pm
Lecture Theatre. Museum London
Admission: FREE

Our 2016 lecture by guest speaker Jillian Keiley marks the fourth collaboration in a partnership between Museum London, the School for Advanced Studies in the Arts and Humanities, and the Public Humanities at Western.

In her lecture “Inspired by Place”, Jillian reveals how local theatre is inherent to the development of our communities: it revitalizes cities to attract visitors and residents while bringing diverse demographics together to share experiences and understand each other better. Referencing personal experience, she recounts her journey from local theatre in St. John’s to her current position as Artistic Director of English Theatre at the National Arts Centre in Ottawa. Jillian illustrates how theatre and performance not only strengthen communities, but can also catapult its members to positions of renown.

Originally from St. John’s, Jillian founded the theatre company Artistic Fraud, an active troupe that has produced oeuvres by Robert Chafe and Ron James, as well as her own productions. At the National Arts Centre, Jillian produced, among others, Tartuffe, this time set in her native Newfoundland. Her production of Alice Through the Looking-Glass has toured Charlottetown, Winnipeg and Edmonton, featuring local casts in each city. For 2016, Jillian is directing As You Like It for the Stratford Festival. Jillian has won numerous prizes and is the recipient of an honorary doctorate from Memorial University.

RECENT PUBLICATION


TOM CULL REFLECTS ON TANIS RIDEOUT'S POETRY COLLECTION “ARGUMENTS WITH THE LAKE”

*This write up is taken from the TNQ, Who’s Reading What for Issue 137, 2016.

I am currently reading Tanis Rideout’s Arguments with the Lake, a hydrodynamic collection of poems that imagines a relationship between Marilyn Bell and Shirley Campbell, two young women who rose to fame in the 1950s for their heroic attempts to swim Lake Ontario. The poems dip into and out of historical record; facts merge with inventions of the women’s relationship with themselves, each other, and, most important, the lake. It is hard to resist water metaphors when writing about this book—the poems seem to swim, capturing the machine-like repetition (and exhaustion) of a Great Lakes swimmer, but also the phenomenon of submerging physically and psychologically into a fluid world, rich and strange. Like her debut novel, Above All Things, a story that recounts George Mallory’s third attempt to reach the summit of Mount Everest in 1924, Arguments with the Lake takes up early 19th century fascination with narratives of human triumph over nature. From our current perspective of global environmental collapse, these kinds of triumphs appear as anachronistic as a modern-day, big-game trophy hunter. And that, to me seems part of what Rideout is getting at in this collection. Her environmental work (she has been named Lake Ontario Poet Laureate) around water protection and conservation infuse this collection. Like the two young women who tested their mettle against its waters, the Lake in this collection is somewhat ghost-like and lost, “erased by pulsing meltwaters, sewers and progress.”

THOUGHTS ON THE CULTURAL PHENOMENON KARL OVE KNAUSGAARD & HIS NOVEL, MY STRUGGLE

At the MLA conference in early January, Peter Schwenger was a member of a panel on the Norwegian writer and cultural phenomenon Karl Ove Knausgaard. His paper was titled “The Distance of There.” Along with the other panelists, he was interviewed after the session by a reporter from The Chronicle of Higher Education, who then wrote a lively feature story titled “A Norse God Among the Lit-Critters”.

THE MOST TRUSTED GUIDE TO GETTING PUBLISHED

TWO POEMS: “LIKE A BAT” AND “TRASH FISH”


Cull’s poem, “Trash Fish”, is an uplifting mood enhancer, reminding us of what’s to come in the warmer, sunnier, summer months.

RUSTY TALK WITH TANIS RIDEOUT

Tom Cull interviews author and Writer-In-Residence, Tanis Rideout, in the latest issue of The Rusty Toque. They speak about her love of history and historical fiction, how humans are interconnected with nature, and how she connects nineteenth-century narratives with the current state of our environment. Tanis is the author of Above All Things and Arguments with the Lake.

“For me the past landscape and its treatment are absolutely connected to what they are today. You can see in the initial attempts on Everest these precursors to what it has become.”

“RAJAN PRESENTS A SCRUPULOUSLY EDITED TEXT, TOGETHER WITH AN ORIGINAL CRITICAL INTERPRETATION”

Tilottama Rajan has published an edition of William Godwin's novel Mandeville with Broadview Press (2015). Mandeville (1817) is the fourth in the sequence of Godwin’s major novels and is set in the revolutionary period between the execution of Charles I and the Restoration, a time when political government was being renegotiated through church government, and the only period when Britain was not a monarchy.

The novel, which offers a different version of the historical novel from that of Walter Scott, is book-ended by two rebellions, the Irish Rebellion and the personal rebellion of Mandeville. Its shocking climax, on the threshold of the Restoration, defaces endings based on settlement and reconciliation. Rajan’s edition (Broadview Press, 2015), the first easily available edition of the novel since its original publication, presents a new reading of the textual status and rhetorical effect of an ending that some see as leaving the novel unfinished. The edition includes a substantial Introduction, extensive historical annotation, and appendices which include Godwin’s 1809 ‘Fragment of a Romance’ (which he described as the germ of the novel); contemporary reviews; materials relating to the novel’s religious and political backgrounds in England and Ireland, both in the seventeenth century and in Godwin’s own time; and nineteenth-century writings on war, madness, and trauma.