

VOICE

∞ VOLUME 26
∞ SPRING 2019
∞ DEPARTMENT OF
ENGLISH & THEATRE
∞ ACADIA UNIVERSITY

**SSHRC Recipient Dr. Patricia Rigg
takes Students to do Research at the British Library in**



LONDON



Athena Grantwell and Emily McClean, The London Eye, and the Globe Theatre

For more on this story see the back cover

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Elijah Boulton and Sarah Surette

One Man, Two Guvnors was a remarkable show, involving both Theatre Majors as well as Music Majors! Directed by Robert Seale, you know this show was an absolute 'hoot'! The show featured a live band comprised of Maxwell Gallant (Keyboards), Ryan Harvey (Percussion), Matthew Nicholson (Saxophone, Guitar, Vocals), Thomas O'Leary (Guitar, Lead Vocals), and Kevin Pirker (Bass and Vocals)! This show had the perfect casting and a little surprise at intermission, Ice Cream Sandwiches!

One Man, Two Guvnors had the feminists roaring with 'Dolly' played by Stephanie Clervi; had people's stomachs growling and aching with laughter by Joe Brown's character 'Francis Henshall'; shocked faces when the character 'Roscoe Crabbe' turned out to be his own twin sister 'Rachel Crabbe' in disguise played by Alynne Sinnema; and everyone's favourite character, 'Alfie' played by Sarah Surette, had us all rooting for his inept attempt to keep up with the other characters in his old age. A huge thank you goes out to all the other actors and everyone involved. As all shows go, this show had a few hiccups slightly larger than most, but everyone involved handled them with grace and gaiety!

This show had a lovely story ending of "everything works



Joe Brown as Francis Henshall



Matt MacDonald, Norah Chaput, Brian Sehestedt, Sarah Surette, Joe Brown, Maddi Mackinnon, Stephanie Clervi, Duncan Pileggi, Brent Raddall, Elijah Boulton, and Alynne Sinnema (All Theatre photos by Daniel Franck)

out in the end,” which relates perfectly to the actual experience of putting the show together! It was a pleasure to work with such a talented group of people.

Thank you to all who came out to support Acadia Theatre!

MOLIERE’S TARTUFFE:

A NEWFOUNDLAND ADAPTATION
by Zachary Goldsmith

Sitting in Denton Hall’s lower theatre, the audience is greeted by the warm melodies of fiddle and guitar playing a Newfoundland folk song. This marks the beginning of the Acadia Theatre Company’s Spring 2019 production of *Tartuffe*, a play written by France’s most famous comedic playwright Molière and adapted to take place in a pre-Confederation Newfoundland on the brink of World War Two by Andy Jones. Directed by Acadia’s Dr. Michael Devine, the

play depicts the story of a small town that has been captivated by an evangelical minister named Tartuffe (Lewis Coverdale). Songs such as “That’s What Satan Hates,” sung by a group of women so dedicated to Tartuffe that they bow at his feet, repeatedly praising God, depict religious fanaticism to the extreme.

Swept up in this zealotry is the war veteran Orgon (Joe Brown) who promises Tartuffe his daughter Mariane’s (Gabrielle Therrien) hand in marriage. Mariane was already engaged to marry Valère (Myles Bradley) and this change of plans brought about a tension between familial commitment and true love, also



(from l.to r.) Brian Sehestedt, Stephanie Clervi, Joe Brown, Sarah Surette, Maddi Mackinnon, Gabrielle Therrien, Myles Bradley, and Katie Mintz

leading into a hilarious scene between Mariane and Valère where they hash out their confused feelings for one another.

It is not until Orgon realizes that Tartuffe has some less-than-platonic feelings for his wife Elmire (Stephanie Clervi), something that did not occur to him until he hid under a table as the minister made some unholy advances towards her, that Tartuffe is exposed, his façade of a righteous messenger of God crumbling.

The entire play is a commentary not only on religious hypocrisy but on blindly trusting what can often be the empty promises of others. The acting was superb, the set design and music captivating, and the story a wonderful blend of banter, tension, and lighthearted humour in the face of deception.

ANDY JONES AT THE ACADIA GALLERY *by Ashley Wells*

The Acadia Theatre Company had the pleasure of hosting a workshop for Andy Jones, the writer of *Tartuffe* a Newfoundland adaptation of Molière's play. Everyone who attended this workshop had the opportunity to meet Jones as well as ask questions about his process of adapting this play! This is the same play that the Acadia Theatre Company had put on as their second semester's production.

One of the questions asked was, "What made you decide to adapt this particular play?" Jones answered comedically, "I was told to." Another question was, "What was your favourite part of this process?" Jones answered, "Definitely the



rhyming couplets because they were so hard. So whenever I got them right, that was my favourite part." This man is extremely humble, very funny, and an absolute pleasure to talk to. He said he got the idea for one of his characters by talking to a real family who had a son who had lost his arm in the war. For those who have read the play, this character's name



Lewis Coverdale as Tartuffe with Townsfolk (all Theatre photos by Daniel Franck)

is Orgon and he is the father of the household.

With the adaptation, there were a few changes to the script. For instance, Tartuffe's character doesn't come out until near the end in Molière's version, but in Jones' version, he has Tartuffe come in the beginning. Fun fact, Jones did this because he himself actually played the character on stage as Tartuffe and *jokingly* "didn't want to wait back-stage for 45 minutes or so to come on stage"!

One thing that Jones mentioned that he was really worried about was that the comedy would be exhausted or that he would 'step on the comedy' of the play. Mr. Jones always pictured this play happening in the intimate setting of black box theatres just so it could be immersive with the audience. There were one or two theatres in Newfoundland where the cast weren't able to go past the fire curtain on stage, thus making it less interactive with the audience, taking away the intimacy. This man was filled with wisdom for all the students and locals who attended. It was an absolute pleasure to have the playwright-adaptor of one of the Acadia Theatre Company's productions come talk to us and see our show.

COMMEDIA DELL'ARTE PRESENTATION *by Rhea Davis*

On October 12th at 7:30 I attended the Commedia delle'arte presentation at the Upper Denton Theatre. The performance starred Commedia masters Cinzia Grande and Andrea Lattari, who ventured from Italy to teach this exemplary

eccentrically costumed comedy club on a boat trip to perform their show. Through dance, improvisation and entertaining gestures, the students brought their characters to life. In this form of theatre, each character wears a mask, and therefore must convey emotions through exaggerated and distinct body motions. The way each character holds themselves defines their personality.



Following the students' whimsical play, the masters took the stage for "Commedia Cavalcade." The Italian duo provided descriptions of Commedia, including how it became a widespread and rapidly increasing artform in Europe, as well

as its separation from other forms of theater. Succeeding a brief account explaining each character and mask, the artists created improvised skits which highlighted the specific role of each popular stock character. The comedians knew how to work the crowd, cleverly inserting witty remarks about Nova Scotia and Acadia University. Everyone applauded and snickered during each short-lived and playful performance.

Part one of the show titled "The Voyage" included a cast of Acadia University theatre students. This was a performance displaying the knowledge the students had attained through the instruction of Grande and Lattari. The comical spectacle portrayed the students as a brightly and

form of theatre to Acadia students. Commedia dell'arte is an Italian theatrical form dating back more than 500 years, where a cast of stock characters deriving from fifteenth century northern Italy engage in improvised dialogue and demonstrate stereotyped, specific personality traits.



The presentation resulted in a standing ovation, and it was evident that the crowd was pleased. The theatre students were extremely talented in conveying their newly-learned characters, and in participating in such a unique theatrical form. Grande and Lattari were excellent in their descriptions of Com-media and nourished the audience with education not only concerning this particular art, but also about the enchanting culture of Italy.

MINIFEST 2019

by Myles Bradley

If there is one thing that Minifest is good for, it is being unique: one-hundred percent student-run, set in a sandbox theatre, and chock-full of surprises as well as many learning curves for young students of theatre to experience. Being involved in Minifest is not limited to just theatre students, though. There were members from different departments that participated and even acted in the shows this year. On the topic of shows, there were four that made it to the final cut. Although there were seven short plays during the 2018 Minifest, the ones that took the top this year did not disappoint; from lights up to the final blackout,

there was *The New Pasteur* directed by Lewis Coverdale, which was the story of a doctor in the 1920s who had a very different opinion of the diagnosis of madness than other professionals. Next up was a quaint but nonetheless entertaining show called *Stuck*

Amelia George, was the third short play on the list; this story of a bus driver, a waitress, and a teenager who had one too many drinks was sure to leave its viewers speechless. Finally, for the Minifest of 2019, *Triangle* takes the spotlight. Directed by Erin Chai, this was the so-

bering story of the Triangle Shirtwaist Factory, a sweatshop in New York City that burned in 1911, killing many workers who, by majority, were young women who could not escape the fire.

Variety is a word that could be used to describe the time and effort spent on Minifest as many elements of theatre were put in to play (bada-tss!), including sound, projection, lighting, set, wardrobe, and ushering. The genuine interest and determination that each student brings to Minifest productions are what make it so enjoyable, so if you have not had

the chance to witness one for yourself, I personally recommend following the Acadia Theatre Company (ATC) on social media to keep up-to-date with news and upcoming performances!

ACADIA THEATRE COMPANY PRESENTS



OVERLAP
Written by Anika Plitt
 Directed by Amelia George





TRIANGLE
Written by Christine Power
 Directed by Erin Chai

STUCK
Written by Suzanne Maynard Miller
 Directed by Alex Austin-Boyd





THE NEW PASTEUR
Written by Michael John McGoldrick
 Directed by Lewis Coverdale

JANUARY 23 - 26 2019
 7:30PM LOWER DENTON THEATRE
 TICKETS \$10 AT THE DOOR

ACADIA ENGLISH SOCIETY SOCIAL EVENTS

ESCAPE ROOM! AN ENGLISH SOCIETY EVENT *by Cameron Smith*



Kelsey MacGowan, Co-President of Acadia English Society standing outside the escape room.

In the fall semester of this year, the Acadia English Society was excited to host a Stephen King *escape room* for the entire student body. The executive team combined elements of their favourite Stephen King stories such as *Misery*, *IT*, *Shawshank Redemption*, *Pet Sematary*, *The Shining*, *Cujo*, and *Carrie* to create a horror universe students, professors, and other Acadia staff had 15 minutes to escape! After hours of planning, preparation, and practice, the Library Quiet Room was completely transformed into a dark and creepy *escape room* lit only by (fake and non-flammable) candles that highlighted a criminal atmosphere and gave a sense of quiet, anxiety-ridden urgency. From a variety of

departments, participants were extremely excited to be captivated, and the event was so successful that it was extended an extra day. The hard work paid off as only a third of the groups successfully solved the puzzle. The Acadia English Society was excited to host such a successful event and wants to thank everyone who came out to participate in the creation of our Stephen King universe. Stay tuned to the English Society social media pages for any information on similar events in upcoming semesters!

PUB NIGHT *by Emily McClean*



Pub Night at Paddy's with the Acadia English Society

On Monday, February 4th, the Acadia English Society had our first event of the new year: a social at Paddy's Pub that we had hoped would allow students in the English Department to get to know each other and their professors better. The event was an outstanding success! We had an amazing turnout, and the English Society is so grateful to the professors who were able to come, and we are so excited that we saw so many new faces that evening. Paddy's Pub provided a great atmosphere and graciously accommodated our constantly growing crowd. This event was the perfect way to start the new semester, and the English Society is excited to continue bringing our community closer together by putting on great events for the students and professors of the English Department.

WORDS ON TAP by Josh Foote

On March 15th, the Acadia English Society executive team held their last event of the year, the annual Words on Tap. This event allowed the students and professors to share an afternoon full of food, drinks, and poetry at Paddy's Pub in Wolfville. There were many unique pieces read throughout the afternoon. Dr. Wanda Campbell gifted those gathered with selected readings from her work *Hat Girl*, while Dr. Kevin Whetter gave a memorable rendition of a section of Aristophanes' play *The Frogs*. A dramatic reading of Taylor Swift's *I Knew You Were Trouble* was a particularly hilarious highlight of the event. Other students read their own work, while one group performed a funny reading of a BuzzFeed article. These readings – and many others – demonstrate the value of communal reading in a supportive and creatively inclined atmosphere.

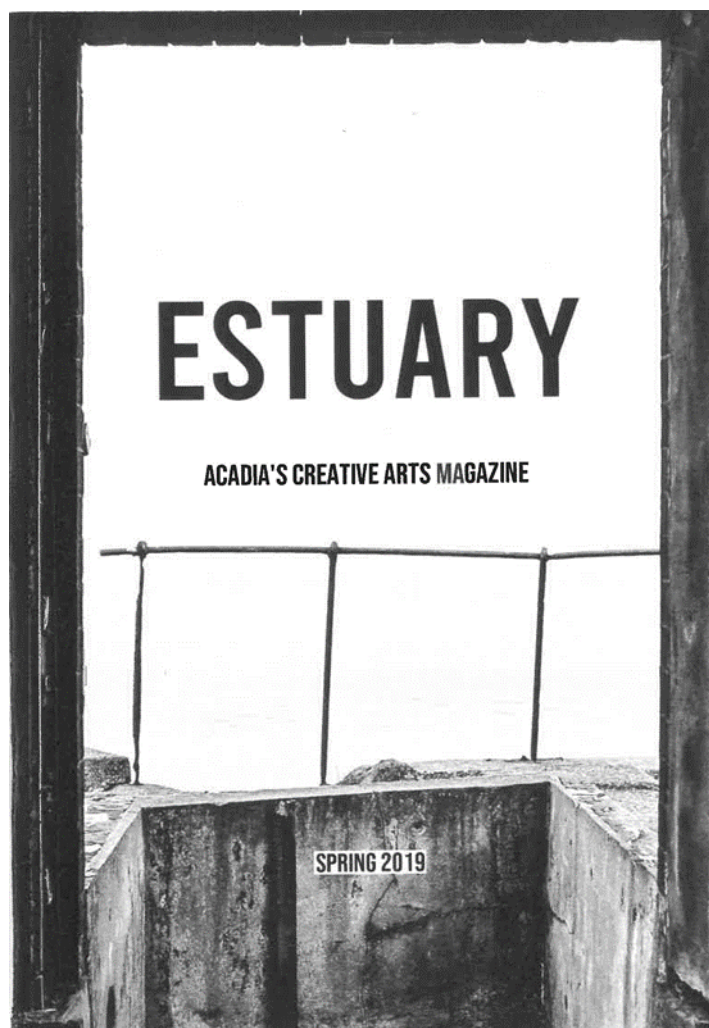
Acadia English Society would like to thank all those who attended the event, especially those willing to perform. The diversity of readings made for an afternoon full of delightful surprises that illustrated the wide-ranging artistic interests of the students and professors in the room. The large number of attendees is hugely rewarding to the effort our executive team put into organizing this



event. It is our sincere hope that Words on Tap will continue to flourish and be even better next year.

estuary

estuary enjoyed another successful year with Madison Tully at the helm as editor with help from Laura Bullock and Robin Gallant. The print issue was launched on April 8 at the Acadia Art Gallery in conjunction with a Public Reading by students in Wanda Campbell's "Exploring Creative Writing" Class, many of whom were represented in the issue which featured twelve poems and eight short stories. This year's cover image was by Zach Goldsmith who also had several photographs in the issue along with graphic art by Jordan Mahaney. Anyone who wants to get involved should get in touch with Dr. Campbell, the Faculty Advisor for *estuary*. Be sure to check out the online version of this and past issues at <https://english.acadiau.ca/get-involved/estuary-arts-magazine.html>



(from left to right) Kait Pinder, Tristan Hopkins, Rylie Moscato, Rebecca Sheridan, Selena MacDonald, Cameron Smith and Margaret Finlay at AAUEC



ANNUAL ATLANTIC UNDERGRADUATE ENGLISH CONFERENCE by Rylie Moscato

St. Thomas University (STU) hosted the Annual Academic University English Conference this past weekend from March 1st – March 2nd where students from various universities around the Atlantic met to honour and discuss each other's scholarly achievements. Acadia was honoured to send six students to attend the conference along with English Society's faculty advisor Kait Pinder.

Acadia's representatives had an early start on Friday as they left campus bright and early to arrive in Fredericton with enough time to register before the Welcome Reception commenced in STU's beautiful building, George Martin

Hall. Cameron Smith had the privilege of being the first student to represent Acadia with her essay titled "Seventeenth-Century Sex Positivity: Modern Sexual Attitudes in *Measure for Measure*." Smith explored the implementation of modern-day attitudes towards gender and sex in the Shakespearean play *Measure for Measure*, during Friday's only panel. The first day concluded with dinner and open mic night at a local downtown café featuring student Tristan Hopkins singing an amusing rendition of 'Barrett's Privateers' by Stan Rogers.

After complimentary morning snacks and tea provided by STU on Saturday, panels for the day took place. Starting off the day, presenting her essay titled "A Verray Parfit Gentil Knyght (II): Gareth in *Malory*," Margaret Finlay introduced the audience to

Sir Gareth of the Round Table and demonstrated how he exemplifies true knightly identity. The next timeslot of the day featured two of Acadia's students, Rebecca Sheridan and Tristan Hopkins. During Rebecca's panel, she showcased her essay "Rethinking Romance in *Anne of Green Gables* and *Rilla of Ingleside*." She compared author L.M. Montgomery's view of romance in characters Anne Shirley in her first novel and Rilla Blythe in her eighth. Tristan's essay titled "A Most Noble Slave: The Outdated Politics of Anti-Slavery Writing in *Oroonoko*" criticized author Aphra Behn as he discussed her use of old politics when dealing with the harsh topic of anti-slavery. In the last panel of the day students Rylie Moscato and Selena Macdonald presented their creative work.

Rylie read her short story titled "Isolated Tower" which explores the path loneliness can take an individual down when paired with a physically restrictive and mentally demanding environment. Selena then followed moments later with her short story "All the Ways It Finds Us", a gut-wrenching depiction of the realities of grief and how difficult it can be for an individual to cope with the loss of a loved one.

A successful conference came to a close with a keynote from author and winner of the 1988 and 2000 Governor General's award, David Adams Richards, who used his time to read some of his work and congratulate the conference's participants. The closing banquet took place at STU's lower campus offering delicious food and closing the conference on a high note.

❧ AUTHORS @ ACADIA ❧

SYLVIA D. HAMILTON

by Rhea Davis

On Thursday, October 25th at 7pm, the incomparable filmmaker, author and Professor of Journalism at Kings College in Halifax, Sylvia D. Hamilton, gave an inspirational presentation in the Beveridge Arts Centre.

Melville Island

1814

*Silenced by the snow
they wondered if even God
had finally forsaken them*

home a stone prison
temporary officials say
we used to temporary

come in from the fields one day
to find out we been up and sold
we invented temporary

when they line us up
after they drag us
off them waterbeds of death
we ready for a new kind of
temporary

nova scarcity
seed potatoes turnip tobacco
good crop in the fall
now all froze to the floor

and if we still here
in spring
we try again

~Sylvia D. Hamilton

This marked the kickoff of our Authors@Acadia event, as the first of 4 presentations this academic year. The night began with an impactful reading from her book of poetry titled *And I Alone Escaped to Tell You*. Hamilton, who grew up as an African-Nova Scotian and attained a degree at Acadia University, lead the audience in an insightful discussion

capturing an important section of local history. Her poems present the richly layered story of the settlement of African peoples in Nova Scotia, through the embodiment of various stories of early Black Nova Scotians as well as their descendants. The collection is extremely powerful as it offers an intense perspective on slavery and true, raw, Canadian history, while creating a source through which heritage and culture can be learned and kept alive for generations to come. Furthermore, the audience was extremely grateful to be able to listen to a few excerpts from Hamilton's newest piece which is yet to be named.

The second half of the presentation was dedicated to a screening of the film *Black Mother Black Daughter*, written, researched, produced, directed and narrated in 1989 by Sylvia Hamilton. Amazingly, this was

the first film made by a completely female driven team in the Atlantic section of the National Film Board. The film opens with a song. Interestingly, Hamilton revealed to the audience that this song was actually written years before the film was released, using only the director's documentary proposal as inspiration. The song captures the message Hamilton is attempting to convey perfectly. Music becomes a strong force throughout her work, evoking heavy emotion. The captivating *a cappella* group, For the Moment, provides enchanting and purposeful lyrics, revealing the lives and experiences of black women in Nova Scotia. The emotional documentary focuses specifically on mothers, and their significant contributions to their communities. Many scenes involve Hamilton visiting local mothers and daughters, which helps the audience learn



and appreciate their upbringing and their struggles, while celebrating their accomplishments. There is an obvious emphasis on the importance of church as a community, the remembrance of Africville and African Nova-Scotian heritage. Although their heritage was devastatingly stolen, memory and culture survive.

The narrator speaks to the resilience of the women in the film and others in similar situations; older women especially are described as essential creators of the passageway of knowledge of culture and heritage. Although the 29-minute film was released 29 years ago, it absolutely remains relevant; there is no expiration date on its undeniable importance. Hamilton mentioned that some of the women depicted in the film have since passed away, and it is crucial that their inspiring stories and wise sentiments live on.

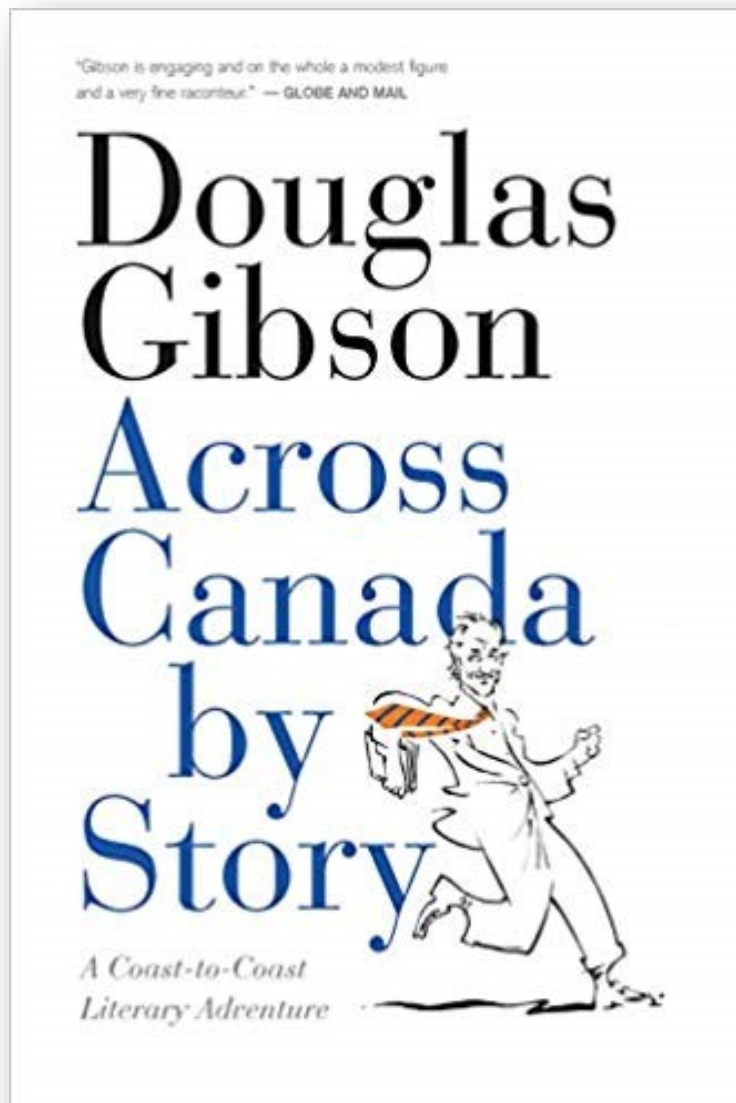
DOUGLAS GIBSON
by Rhea Davis

On Friday, November 23rd at 3pm, Douglas Gibson captivated the audience with his entertaining one man show in the KCIC auditorium. The Scotland native's unique presentation, complete with illustrations, imitations and music, was the second of our four Authors@Acadia events. Faculty, students and many enthusiastic community members gathered to hear about his second novel "Across Canada By Story", which was coincidentally edited by an Acadia graduate. Gibson began by explaining that he was first an

editor, then he became a publisher, and finally an author. After a few brief and comical remarks about his experiences in Wolfville, he began his coast to coast performance, beginning with Thunder Bay. Expressively, he lit up the room telling stories about central figures of Canadian literature, all of whom he had published.

The stories included the authors' triumphs, and tragedies, as well as their relationships with Gibson; many he referred to as close friends. His presentation shared details

about their personalities and authentic tales of past interactions. Each engaging tale left the audience laughing warm heartedly. The audience heard many familiar names including Margaret Atwood, Lucy Maud Montgomery, Ralph Connor, and Trevor Herriot. Many were also impressed by the expansive variety of genres which Gibson has worked in. It was a pleasure to attend the presentation, and Acadia University was lucky to have Douglas Gibson make a stop here on his current tour of the Maritimes.



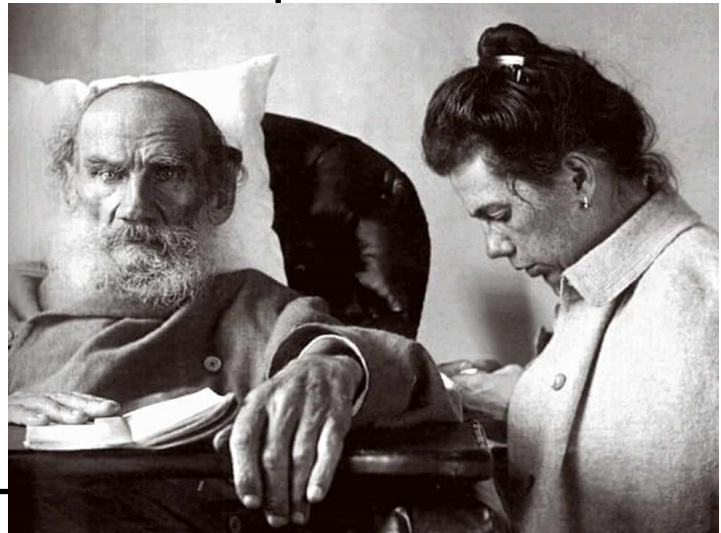
Tatiana in Gaspra, 1902*

Father's flesh has faded from his bones—
his second-to-last rites your last blessings
in the duchess's Crimean cottage,
where sunlight bleaches out his lips, the romance
of his hands curved
about a desk, a notebook; under the stink of camphor,
the milky gaze and the refusal that have endured
his years and yours—canvases and suitors
the bewilderment of his ongoing.

There is no meeting without body:

his spine a greased chain
under onion skin, a wool coat,
pupils blazing towards the adoration
eight years down the road. Gratitude
is now imperative: remind yourself
that daughters don't do anything for
glory,
and pray.

*After a photo by Sophia Tolstoy,
in *The Guardian*, Feb. 10, 2014.



ANNICK MACASKILL
by Rhea Davis

On January 23, I attended the first Authors@Acadia event of the new year. This reading featured a talented Canadian poet, Annick MacAskill. Her work is influenced by French and classical work, and her aim is to make music with her words while portraying a strong female voice.

She captivated the audience with a reading from her newest collection of poetry, *No Body Without Meaning*, beginning with a poem titled "November." This particular piece used simple, concrete imagery interlaced with symbolic repetition, and a creative use of pronouns which

personified the month as a woman. Other poems were responses to images the author had seen or articles she had read, delicately combined with memories from her own childhood. MacAskill



explained that much of her inspiration is pulled from the everyday, adding that she enjoys living in Nova Scotia and finds the environment very stimulating for her writing process. The audience was pleased to hear a piece dedicated to the valley, along with various new drafts which have yet to be published.

To close her presentation, she urged aspiring writers to make friends with other writers, as feedback is essential in finishing and perfecting a product. Hearing poetry from its author is an extremely unique experience, as the reader begins to understand the context of certain stories, allowing them to compare this with their original interpretation. Fortunately, MacAskill has another collection which will be published by Gaspe-reau Press and is to be released in 2020. Anyone who attended this inspiring presentation will surely be eager to read it!

IAN STOREY
by Rhea Davis

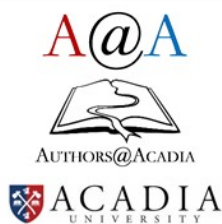
The last speaker of our Authors@Acadia series, Ian Storey, engaged the audience with captivating facts and comical remarks, on February 27th. The professor spoke of historical fiction, and more specifically the classical novels of Mary Renault; many say her works are the standard by which historical fiction based in the ancient world should be measured. History itself often ties the author's hands; however, Renault stays true to historical accuracy while simultaneously creating interesting and intriguing, well-received novels. Born in 1905, Mary had a poor childhood, and struggled in her aspirations to become properly educated, being a girl. Amazingly, as Storey recounted, Renault read and taught herself the entire works of Plato before receiving post-secondary education. She became a nurse and began to write medical novels. Storey described her as a great observer of life, which he said is transported into her romances which typically include uneasy endings, with

winners and losers. She went by a pen name, so others she worked with, as well as her parents, would not know it was her writing or be embarrassed by her content. These details were very telling of what writing as a woman was like in her time, and how this discrimination and fear has since evolved.

Storey continued by explaining that Renault then moved to Africa with her partner, where she wrote the last of her medical novels. These included a powerful and moving story of a love triangle between three men in World War II, which became recognized as the great queer novel of the 20th century. Many of her works offer sympathetic representations of same-sex relationships. She received thousands of letters of thanks from gay and lesbian readers for the encouragement they felt through reading her books. She was and is recognized as a celebrated writer of Queer Fiction, who allowed readers to see themselves as more than just a minority; Renault herself hated more than anyone to be labelled.

She began writing historical novels in the 1950s, and her

exemplary works sparked the popularity of the genre as a whole. Her historical novels are her most renowned, beginning in 1956. Storey recounted their summaries, describing them as a mix of fictional and real, driven by ancient Greek history. Many of her narratives are interlaced in terms of theme and characters. Impressively, she was not a trained classicist; she was not a classical scholar. She taught herself through research, her own reading, and art, in order to become an expert on ancient Greece while fulfilling her desire to write. Storey emphasized Renault's belief that confidence is key to creating a believable text, and that it is crucial to avoid going far beyond fact; she was through and through concerned with historical truth and wanted to be remembered "as one who got it right." Unfortunately, she died of pneumonia in 1983, but not before her evidently daring creations overwhelmed the literary world. Still, they are recognized and praised, just as they were through the beautiful representation Storey provided throughout his interesting and informative presentation.



IAN STOREY

“Getting Historical Fiction Right: The Case of Mary Renault”



CHRISTINE KENDRICK RETIRES

After eight years with the Department of English and Theatre and 35 years working full time at Acadia University, our Administrative Assistant Christine Kendrick is retiring. On April 8, the Department gathered at Troy Restaurant, owned by Theatre Alumni Daniel Franck and Wil Lang, to celebrate Christine's contributions to the Department with dinner and a gift of a mantel clock with Acadia's crest and engraved with Christine's years of work at Acadia, 1984-2019.

In her capacity as administrative assistant and Coordinator of the Acadia Theatre Company, she has

worked with four Department Heads, Dr. Patricia Rigg, Dr. John Eustace, Dr. Jessica Slights and most recently Dr. Wanda Campbell and has provided capable and cheerful assistance to countless students. Her many skills and generous spirit have been invaluable to all those who have worked with her over the years and she will be missed.

When she retires, she is looking forward to spending more time with her family which should keep her busy; she comes from a family of eight siblings and when all the generations gather, the clan numbers over a hundred! She also hopes to return to hobbies she hasn't had time for including quilting and drawing. We wish her well.

What you leave behind is not what is engraved in stone monuments but what is woven into the lives of others.

~Pericles



Christine Kendrick, Wanda Campbell, Copen Rose, Kerry Vincent, Michelle Damour, and Kait Pinder



**WELCOME NEW FACULTY
MEMBER, DR. KAIT PINDER**
by Rhea Davis

New to Acadia this year, Dr. Kait Pinder is an excellent addition to the Acadia English Department. Pinder grew up in Fenelon Falls, a small town in Ontario's cottage country. She completed her undergraduate degree in English and Comparative Literature at Western University, where she also attained her MA. Pinder continued her education at McGill, where she acquired her PhD, also in English. Before beginning her experience at Acadia, Dr. Pinder worked at Kings, Mount Allison, and McGill University, where she taught in English and interdisciplinary programs. Before coming to Wolfville, she lived in Halifax for four years.

Comparing Acadia University to previous teaching experiences, Pinder expressed excitement about Acadia's diversity and small class sizes, which allow professors to truly engage with their students. She spoke of the fourth floor, the English Department, as a family and a close-knit community. Some highlights of her year so far include teaching classes at different levels, and the unique experience of observing how students of different years of study are incredibly inclusive and have formed a community based on similar interests. As a professor who attended this year's AAU English conference, she was offered an opportunity to witness these authentic connections between students who share the passion of writing.

At Acadia, Dr. Pinder teaches Canadian Literature and Theory. Her research surrounds Modernist Fiction in Canada, and she is currently editing a collection of essays on Leonard Cohen. Primarily, Pinder's interests include how theory and fiction talk to one another, and how literature can theorize for itself. Kait is very happy at Acadia University, and feels extremely thankful for how welcoming and helpful the Acadia community has been throughout the course

of the year. She finds herself continuously learning about the culture of the school and is enjoying the beautiful scenery and small-town feel Wolfville offers, as it reminds her of home. In conclusion, Dr. Pinder found the move to Acadia an easy transition, due to the overwhelming support and welcoming attitude presented by both the department and the university and looks forward to the many exciting opportunities to come.



OFF TO ENGLAND

In 2018, Dr. Patricia Rigg was awarded a prestigious Social Sciences and Humanities Research Council Grant of \$67,266 over four years for a project entitled “The Anglo-French Literary Community of the *Fin-de-Siècle*: Sexual Diversity, Neurasthenia, and the Genius of Italian Poetic Forms in a Transitional Society.” SSHRC grant recipients are encouraged to generate research opportunities for students and in April 2019, Dr. Rigg took two students from the Department of English and Theatre, Athena Grantwell and Emily McClean, to do research at the British Library in London (shown here), the largest national library in the world by number of items catalogued.

Athena Grantwell: MA English

During our adventure in England, I had the opportunity to explore the cities of London and Oxford, and to experience a new aspect of academia by completing archival work with manuscripts in London’s British Library and Oxford’s Bodleian Library. It was a trip of many firsts for me – my first transatlantic flight and train ride, and my first time in the beautiful libraries of England. I enjoyed

the challenge of trying to decipher the handwriting of nineteenth-century authors – a task which I learned is much harder than I thought it would be (have you ever heard of “cross-writing”?). Emily and I (almost) mastered the art of the Tube and walking with a tourist map on our way to visit iconic sights such as the London Eye, the Queen’s



Walk, and the Natural History Museum. I am so grateful to have been chosen to help with Dr. Patricia Rigg’s SSHRC project – it was an amazing opportunity.

Emily McClean: BA English

My week in London working alongside Dr. Rigg and Athena was an unforgettable and unique experience. As I am interested in pursuing a degree in library sciences after graduating from Acadia, it was absolutely incredible to have the opportunity to work in the British Library and

one of the Bodleian Libraries at Oxford. Working with nineteenth century manuscripts was an exciting challenge, and I was fascinated by the beautiful and vast resources these libraries had to offer. After completing our work in the Manuscripts Room at the British Library, Athena and I had the chance to explore London, and we visited many amazing sights, such as the London Eye, the Globe Theatre, and the Natural History Museum. I am very grateful to Dr. Rigg and the Acadia English Department for this incredible opportunity.

Dr. Patricia Rigg

It has been such a pleasure for me to work with these two bright lights. They have enabled me to cover far more research materials than I would have done by myself. They’ve also been interesting and fun travelling companions. I’m grateful to them for all the work they have done and the pleasant company they’ve provided. This was a “first” for me as well in being able to take students along on a research trip. I’m very much indebted to SSHRC and to Acadia for developing English students of this caliber.



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