



VOICE 4

œ VOLUME 20 œ SPRING 2013 œ DEPARTMENT OF ENGLISH & THEATRE œ ACADIA œ



ACADIA ENGLISH DEPARTMENT ATTENDS 32ND AAUEC CONFERENCE

THEATRE REVIEWS
Marat/Sade & Antigone
Minifest 2013

AUTHORS@ACADIA
ALICE BURDICK & JAIME FORSYTHE
DOUGLAS GIBSON
CARMINE STARNINO
CHRISTINE MCNAIR
CLEA ROBERTS

ATLANTIC UNDERGRADUATE
ENGLISH CONFERENCE

ACADIA ABROAD: JACK ZIPES
IN HALIFAX

MEDIAEVAL CONFERENCE

WURD IZ BOND PRESENTATION

HARRY POTTER NIGHTS WITH AES

MORE ENGLISH SOCIETY...

ENGLISH SOCIETY PRESIDENT'S NOTE

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THEATRE REVIEWS

Two Evenings of Meta- theatre: Marat/Sade and Antigone

by *Alexandra Fournier*

The Acadia Theatre Company has had a penchant for metatheatricality as of late and this year's offerings, *Marat/Sade* and *Antigone*, have been notable examples indeed. Metatheatre is typically defined as a play that acknowledges or draws attention to the fact that it is a play, or a "play within a play" as seen in *Hamlet* for example. What elevates the aforementioned Acadia Theatre productions above the standard definition is how they break the theatrical fourth wall through addressing and involving the audience in the play. Both plays ran for two-weeks apiece – *Marat/Sade* from November 15th-24th and *Antigone* from March 6th-16th in the Lower Denton Hall – and I had the pleasure of seeing both on their opening nights.

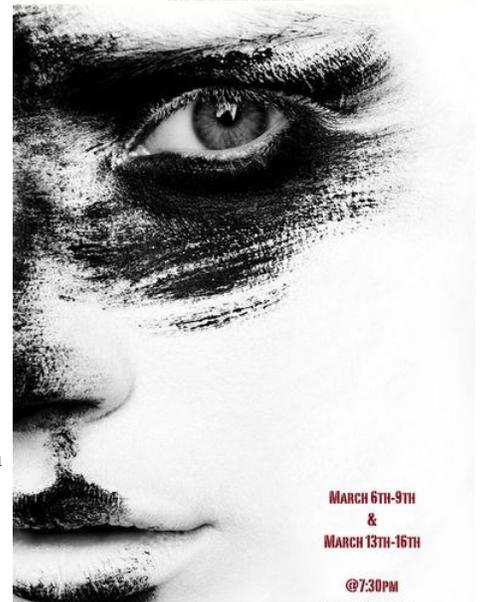
Marat/Sade, written by Peter Weiss and directed by Robert Seale, takes place in post-revolutionary France in the asylum of Charenton. The keeper of the asylum (Graham Bolton) begins the play by addressing the audience and inviting it to watch the newest effort of his patients – they are to put on a play written by fellow patient the Marquis de Sade (Nick Cox) that follows the undoing of Jean-Paul Marat (Theodore Saunders) by counter-revolutionary Charlotte Corday (Nicholle Carpentier). As the play progresses, the seemingly patriotic material takes on more revolutionary colours. The Acadia Theatre Company set up bars in front of the stage to contain the prisoners; however, throughout *Marat/Sade*, it becomes unclear who is on the right side of the bars. By continuously addressing the audience and thus drawing it further into the show, the metatheatrical aspects of the production add to the play's overall success.

Antigone, written by Jean Anouilh and directed by Anna Migliarisi, is set in post-civil war Thebes in an alternate universe. Based on Sophocles' fifth

century tragedy of the same name, Anouilh's *Antigone* begins with a metatheatrical narrator who draws attention to the inescapability of the role each actor is playing – the narrator urges the audience to think about how the actor playing Antigone (Isla Healy) cannot avoid her fate. "She *must* die," the narrator says, delivering the chilling line to the audience straightforwardly. Not only does Anouilh's *Antigone* include a metatheatrical narrator, but it also includes the interesting decision to make Sophocles' villainous Creon (Nick Cox) into a far more sympathetic character – a leader who *must* put his niece to death. In a pervasively dark and heavy play, the role of the Head Guard, played to perfection by the ever-brilliant Danny McFarlane, was welcome comedic relief. Much like *Marat/Sade*, the Acadia Theatre Company's *Antigone* uses metatheatre impeccably by successfully implicating audience members and making them feel as if they are a part of the drama.

ANTIGONE

BY JEAN ANOUILH
ADAPTED BY LEWIS GALANTIERE



MARCH 6TH-9TH
&
MARCH 13TH-16TH

@7:30PM

COSTUME AND SET DESIGN BY
VICKIE MARSTON

FIGHT CHOREOGRAPHY BY
ROBERT SEALE

LIGHTING DESIGN BY
SUSAN HODSON

SOUND DESIGN BY
KIM SHURLEY

LOWER DENTON THEATRE
\$12 REGULAR, \$10 SENIORS/
STUDENTS (14+)
\$7 GROUP RATE (8+)
AT THE DOOR OR THE ACADIA BOX
OFFICE (542-5500)

PRESENTED BY THE ACADIA THEATRE COMPANY

*ANTIGONE (ANOUILH) IS PRESENTED BY SPECIAL ARRANGEMENT WITH SAMUEL FRENCH, INC.

MINIFEST

By Ceileigh Mangalam

When attendees of the Acadia Theatre Company's Minifest 2013 picked up their programs at Denton Hall, they were presented with a ballot that offered slots for the audience-pick bests: the Best Play, Set Design, Actor, and Actress. The choices certainly weren't easy. Minifest opened with one of the most adorable explorations of first and second kisses that I have ever seen. Directed by Nick Cox, *Your Kiss Is On My List* opens onto a bus stop at which a confrontation of a most exquisitely awkward sort takes place as actress Isla Healy states quite plainly that actor Colin McGuire can kiss her, if he wants to. From there develops a back-and-forth in which the actors ruminate (quite loudly, in Colin's case) on the legitimacy of kissing (and rating) 386 perfect strangers in hopes of perpetuating the wonderful feeling of first kisses.

The second play, *Reflections*, directed by Parker Grant, presents the audience with a glimpse into a couple's therapy session, in which the couple, Daniel and Anna, played by Aneesa Siddique and Mike Crowell, discuss the unusual nature of their daughter's disappearance with their therapist Dr. Karlson, played by Chris Bolton. The cause of Daniel's obviously wrapped and bandaged hand is soon made clear as he attempts to literally follow his daughter through the looking glass, threatening his own in-mirror doppelgänger with his bandaged fist, inspiring Dr. Karlson to question the sentence of his own reflection. *Reflections* ends suddenly, the spotlight on a standing mirror winking out just as a little girl's voice echoes throughout the set, calling, "Daddy?"

The Mimes and Mimmers Convention, directed by Zach Craig and starring Graham Bolton, Audrey Eastwood, Clint Anderson, and Malia Rogers, offers a complete change of mood for the audience. *Mimes* was certainly one of the plays that had the audience giggling, watching the farce of Lance Tottenberg (Anderson) and Lucy Thoreau (Rogers) translating the combative silent speeches of mimes Miguel Michele (Bolton) and



Photography by Alexandra Rachael Moir

Marchele Miselle (Eastwood). Dressed in the typical black-and-white stripes of mime tradition, Marchele and Miguel act out their opposite points of view about the rigidity of miming and mumming. After a heartfelt speech by Marchele that is quite effective in convincing Miguel of its truth, the play ends as the two exasperated translators *click* shut the invisible lock on the equally invisible glass box in which the two formerly unfriendly mimes are now becoming very friendly indeed.

Fishing For Tigers, the next play directed by George Flanagan, audibly captured quite a few hearts in the "aww-ing" audience. The adorable leading lady, Jane, played by Anna Lewis, refuses to join her own birthday party in order to avoid a mean-spirited frenemy, Polly, and the absence of her working mother. The play presents these distasteful situations in the forms of tigers that leap from the bathtub. Jane is eventually able to reconcile each tiger-embodied issue after making friends with Polly Tiger, played by Sarah Thomas, and mediating between Mum Tiger (Charlie Greenaway) and Dad Tiger (Steve Hall). *Fishing For Tigers* ends as Jane leaves the bathroom to join the party, and the spotlight fades as Polly Tiger winks to the audience from the bathtub.

After the neatly tied ending to *Fishing For Tigers*, the audience is brought into the realm of a disturbing play, *Launching Gavi*, directed by Jessica Oliver. In this play, Hayleigh Beals as

Tilda and Tyler Craig as Gavi face each other across a worktable, folding letters into envelopes under the supervision of their manager Jenny, played by Clarissa Sanche. Craig's portrayal of a mentally disabled person in the workplace no doubt struck a few chords in the audience, as did Beals' shout that "it's not that he's retarded, it's just *him*." The consternation in the audience grows as Gavi reiterates that he has a girlfriend, whom the audience eventually understands is actually a once-encountered prostitute. The relationship between Gavi and Tilda is certainly a strange one, and despite Tilda's reluctance to make her job more difficult by trying to get along with Gavi, there eventually develops a sort of understanding between the two, illustrated by the final line spoken by Gavi as he asks Tilda: "How much money?"

The discomfort of this play is quickly whipped away with the beginning of the next play, *Not Funny*, directed by Danny McFarlane. The opening shocks the audience with the spectacle of a couple, Brad (Theodore Saunders) and Emily (Kaitlin Ead), whose verbal combat has been suddenly curtailed by the appearance of Emily's steak knife sticking out of Brad's abdomen. The rest of the play is a gut-shakingly hilarious exposition of the couple's marriage, as Brad attempts to dial 911 for an ambulance while Emily rages over Brad's inability to take seriously even a good-quality steak knife to the stomach. This particular play was the perfect end-

ing to such a range of stories exhibited by this year's Minifest, as the final fade-out left the audience helpless with laughter at Emily's complete obliviousness to her husband's desperate attempts to demonstrate exactly how seriously he takes his own imminent death. As always, next year's performers will have their work cut out for them to top Minifest 2013, but there is nothing but absolute certainty that they will be able to do so.

AUTHORS@ACADIA

Imagism & Surrealism: A Poetry Reading by Alice Burdick & Jaime Forsythe

By Alexandra Fournier

On the evening of September 19th, the Vaughan Quiet Reading Room played host to a duo of imagist and surrealist poets, Alice Burdick and Jaime Forsythe. Both poets read from their newest endeavours and captivated a full room comprised of professors, students, and locals alike. Burdick read from her third full-length collection of poetry entitled *Holler* and Forsythe read from her first book of poetry entitled *Sympathy Loophole*. Before the poets took the floor, professor Lance La Rocque gave a warm introduction that clearly spoke to his enthusiasm for the material. Without a microphone, Burdick and Forsythe explained to the audience that they would be attempting an experimental sort of poetry reading – instead of one poet reading through all of her material and then moving on to the next, they decided to alternate between the two, one poem at a time. The rapport between the two was lovely – the two interacted like old friends. Forsythe kicked off the poetry reading with a selection from her newest work and the two began their tag-team approach – one poem by Forsythe then one by Burdick and so on. Their quirky styles complemented one another seamlessly and the pairing of their poetry was thus the perfect match. Although the poets included the audience from time to time with questions

like, “Is this format working for you?” the reading felt more like Burdick and Forsythe were sitting down to coffee and reading to each other. By the end of the poetry reading, the audience’s questions inferred that they had thoroughly enjoyed sitting in on this casual chat between poets, for they were curious as well as comfortable addressing Forsythe and Burdick.



Courtesy of douglasgibsonbooks.com

Authors@Acadia: An Evening with Douglas Gibson and His Stories about Storytellers

by Marc Muschler

On Monday September 24, 2012, Acadia University was host to retired publisher Douglas Gibson, who is currently on a nation-wide tour promoting his new book, *Stories about Storytellers*. Gibson worked from 1988-2004 as the Publisher of McClelland & Stewart, amassing a great amount of knowledge about some of the most famous Canadians of the last twenty years. Gibson’s novel tracks his lengthy and prestigious career in the field of Canadian publishing, in which he was responsible for the publication of some of Canada’s most notable

literary works and famous authors. This lengthy list includes such individuals as Alice Munro, Pierre Trudeau, Robertson Davies, Alistair MacLeod, Peter C. Newman, Brian Mulroney, Paul Martin, and many others. His book tour presentations, thusly entitled “An Evening with Doug Gibson,” recount some of his most memorable stories and personal experiences with this vast range of iconic Canadian writers, journalists, and politicians. These discussions range from interesting biographical information to intensely personal, emotional accounts revolving around the successful publication of major novels, biographies, and political studies.

Among some of his more interesting and memorable stories were those revolving around one of the largest Canadian political scandals of the late twentieth century. Renowned journalist Peter C. Newman had previously published a book with Gibson’s publishing company entitled *Here be Dragons*, a frank discussion of several rather bizarre and fantastical encounters he had throughout his lifetime. Gibson was in the process of persuading Newman into publishing a second book when the journalist released his groundbreaking text, *The Secret Mulroney Tapes*, a study that effectively ousted former Prime Minister Brian Mulroney as a corrupt politician. Coincidentally, Gibson was in the process of publishing Mulroney’s memoirs, leading to a number of interesting encounters between the two figures as Gibson acted as an ad-hoc intermediary/referee.

Gibson charmed the audience with his delightfully eloquent delivery style and expansive array of memorable stories about some of Canada’s most famous people, inciting a vast amount of discussion about Canadians and Canadian literature as a whole.

Authors@Acadia: Martin Hallett

by Meaghan Smith

Acadia hosted Martin Hallett for the Authors at Acadia series on October 10, 2012. Martin Hallett discussed the intricacies of illustrating fairy tales and the ways in which books can succeed or fail. These examples ranged from picture books from the early 20th century all the way up to comic books still in monthly publication. Some examples that he brought could be found in the textbook that he co-edited, *Folk and Fairy Tales*. Hallett showed many illustrations that were obviously meant for children and others that were closer to works of art. Some books simply illustrated what the words said, while others went beyond and expanded upon the story and the way it is told. By examining the way these books are illustrated, an evolution can also be seen in the way fairy tales are presented. Martin presented some more modern examples that hopefully mean further evolution in the way we see fairy tales today. Martin Hallett returned to Acadia to be a judge in the picture book presentations for the fairy tale class, where students each wrote their own fairy tale. Some of the examples presented in his discussion definitely influenced some of the student illustrations later brought to class.

Authors@Acadia: Carmine Starnino Book Discussion

by Marc Muschler

On Friday, October 24, 2012, poet and literary critic Carmine Starnino came to Acadia University for a series of readings and a discussion of his recently released critical text, *Lazy Bastardism: Essays & Reviews on Contemporary Poetry*. Starnino has published three critically acclaimed books of poetry in the past and is very involved in the publication, editing, and distribution of Canadian poetry in Montréal.

His book of criticism aims to address several issues that he suggests dominate the Canadian poetic scene of the last decade, namely that bodies of significant work are not being produced because writers have become lazy in their creative approaches. Although his criticism of the Canadian literary scene is relatively grim, Starnino's thought-provoking text incites discussion and discourse about the idea of "lazy" literature and the future of Canadian literature as a field of study.



Courtesy of thecanadianencyclopedia.com

One of his most interesting arguments is that there seems to be a great disconnect between Canadian academic areas of interest and the Canadian poetry scene, and therefore there is not enough discourse to incite the creation of great poetic works. Starnino's operating principle is that disagreement and controversy are great because they demonstrate that poetry is alive. He argues that through controversy a discourse is established between creative and academic works, inciting writers into developing hard hitting, demanding texts.

Starnino read several excerpts from his text which resulted in a lively discussion between himself and the audience. Although the discussion ended in disagreement, it brought to light several issues that deserve recognition from academics and consumers of Canadian literature alike.

Graphic Novel Panel featuring Mark Oakley, Rebecca Kraatz, and Andy Brown

by Ceileigh Mangalam

On Wednesday, January 16th, Acadia University's English and Theater Department, in collaboration with the Vaughan Memorial Library, was delighted to welcome three representatives of the world of graphic art and novels to the KCIC to demystify the world of graphic novels.

Unfortunately, due to the abruptly snowy weather, the fourth member of the panel, Strange Adventures comic book store owner Calum Johnston, was not present. However, local author Mark Oakley gave a glowing review of Johnston's work, values, character, and dedication. The final two panellists were Rebecca Kraatz, author of *Snaps* and *House of Sugar*, and Andy Brown of Conundrum Press. Oakley, Wolfville's self-proclaimed 'professional illustrator' is the author of the *Thieves and Kings* series and *Stardrop*.

The dynamic between the three representatives was demonstrative of the variety of roles that exist in the graphic novel industry. All three panellists showcased work they had done or published. Kraatz demonstrated a dedication to the knowledge of and experimentation with media such as watercolour, woodburning, and engraving. Her black-and-white graphic novel, *Snaps*, is being studied by students in several first-year English classes.

Brown, by contrast, focused on the production side of graphic novels. He offered prospective graphic artists his perspective on how best to gain an 'in' into the publishing industry, stating memorably that just having an 'idea' is not enough to pique the interest of a prospective publisher. Quite a bit of the conversation during the panel focused on the evolving nature of publishing, as well as comic and art awareness. Brown emphasized the importance of following through with artistic ideas,

saying that actually creating an art piece or novel or strip is far removed from the first visualization of an original concept.

From Kraatz, audience members heard a very encouraging stance on creating and following one's dream to success. A frequent theme in her discussion was the idea that creativity comes to those who really want it and are willing to work hard at (sometimes) great expense to attain success in whatever form their creativity takes. Kraatz also showed a prepared slideshow of some of her favourite styles of graphic art, which ranged greatly in both balance between words and pictures, and specific styles of black-and-white graphics.

Oakley revealed an incredibly optimistic view of the growing graphic novel genre. His thoughts on its changing nature were very revealing about the evolution of graphic novels, their readers, and how the novels themselves were disseminated among the public. Oakley detailed the experience of attending comic conventions filled with prospective artists hawking their respective single-page, stapled-together comics. Apparently one of the great developments in the popularity of creating comic art was the increasing accessibility of photocopiers, as their commonness enabled people to reproduce their own art cheaply. Oakley also attempted to pinpoint the moment at which comics became 'big,' which he identified as the moment when girls began to like, read, and produce comic books. Neil Gaiman's *Sandman* series, hypothesized Oakley, was the work that began to incite girls to read comics in numbers approaching those of their male counterparts. After this breakthrough, comics have expanded to include far more than just graphic action. Portrayals of female characters have



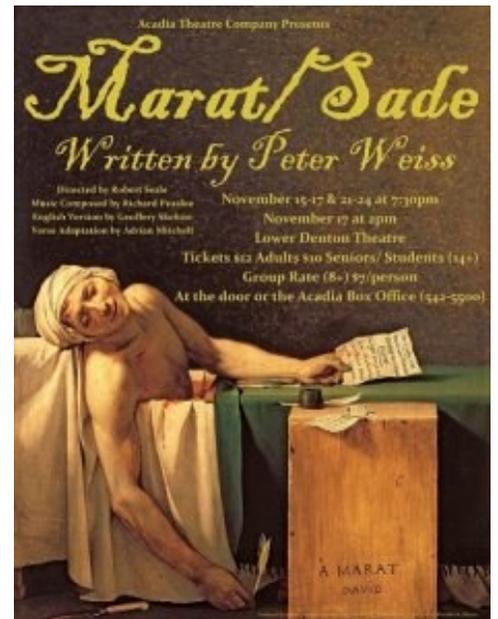
Theodore Saunders & Kaitlin Ead in "Not Funny," directed by Danny McFarlane

also changed over time as more female artists and writers join the ranks of graphic novel authors.

A final point discussed between the members of the panel was an issue that frequently accompanies any discussion about books, print, or any literary topic: digitization and technology. Oakley displayed an interest and enthusiasm for the concept of digitization that was tempered by his own frustration with the new media. Though "that Undo button really removes all fear" of making mistakes, drawing on a digital sketchpad is a completely different kind of art than pencil or ink drawing. Kraatz stated that she has never used digital drawing tools and also supported the idea that for art to be truly meaningful it needed at least the potential for mistakes. Oakley also expressed his amazement at the number of web-comics that now exist on the Internet and his excitement that so many independent artists have the capability to share their own art.

The graphic novel panel was informative not only about the graphic art industry as a whole, but also about the many issues present in the industry's development over time.

Rebecca Kraatz, Andy Brown, and Mark Oakley represented three very different subcategories of the overarching term 'graphic novels,' and presented a great number of ways to think about graphic novels as a cohesive genre.



32ND ANNUAL ATLANTIC UNDERGRADUATE ENGLISH CONFERENCE



Conference Attendees Meaghan Smith, Jenn Galambos, Marc Muschler, and Alexandra Fournier with Faculty Advisor Dr. Herb Wyile

Acadia Attends the 32nd Annual Atlantic Undergraduate English Conference

by Marc Muschler

On the weekend of March 15-17, 2013, Acadia University students Alexandra Fournier, Jennifer Galambos, Meaghan Smith, and Marc Muschler, as well as Dr. Herb Wyile of the English Department, attended the 32nd Annual Atlantic Undergraduate English Conference. This conference promotes the presentation and discussion of literary discourse on the undergraduate level, giving students the opportunity to present one of their critical research papers or creative pieces within a professional, academic setting. The students' papers were selected from a number of entries by English Department faculty to represent Acadia

at the conference, which was held at Mount Alison University in Sackville, New Brunswick. The students presented on a range of topics in both the creative and critical categories.

The Undergraduate English Conference consists of a weekend filled with student-planned events, activities and seminars that focus on a variety of literary topics. Every year a keynote speaker initiates the conference, and this year acclaimed eco-poet Don McKay and Mount Allison alumna Amanda Jerrigan discussed their texts with each other as the audience observed their chat. The students had the opportunity to mingle with other English majors from over 15 universities throughout Atlantic Canada, sharing their undergraduate experiences and developing a sense of community in the Atlantic English scene.

In addition to the academic aspects of the conference, students had the opportunity

to participate in a banquet dinner on March 16th, at which they enjoyed the comedic stylings of the Sackville-based Improv troupe known as "FLINT." The troupe did their best to incorporate as much English literature into their show as possible, ultimately resulting in an enjoyable and entertaining night.

Next year the conference will be held at Dalhousie University in Halifax, Nova Scotia, where Acadia University delegates will entertain the English undergraduate literary community with a series of new, insightful, creative and critical texts. All of the students who have participated in the past actively encourage anyone interested in attending the conference to submit papers the following year.

AUTHORS @ ACADIA

Christine McNair's Poetry

by Jenn Galambos & Ceileigh Mangalam

On March 1st at 4pm, Christine McNair read poems from her book *Conflict* in the Vaughan Memorial quiet reading room. Christine is a beautiful and artistic poet. Her poems are full of intriguing images and incredible lines. A particularly enjoyable poem was her compilation of facebook 'status updates' which presented a collage of insights into her daily thoughts and opinions. It was very beautiful to listen to as it merged the poet with the poem in a revealing collage of witty verse. It was personal and honest, and the poem stood out very clearly.

Christine's new material was also highly interesting and enjoyable to listen to. The fairy tale references were captivating and recognizable as Christine wove them together in a way that revealed their different dimensions. She worked to tell the edges of the stories and proved how adept she is at joining the different pieces to form a cohesive whole.

She rips apart her poetry

A sieve

Of sound and syllables

Authors @ Acadia: Clea Roberts

by Ceileigh Mangalam

On March 15th, in the window-walled quiet reading room of Acadia's Vaughan Memorial library, poet Clea Roberts read select passages from her book, *Here Is Where We Disembark*. The partially autobiographical poetry chronicles Roberts' developing relationship with and understanding of the change of seasons in the Yukon, where Roberts lives. The latter part of her book, however, is based not on Roberts' personal experience of the Yukon, but on those of the people who participated in the Yukon Gold Rush of 1897. Roberts, between readings, related many anecdotes of her efforts in researching the personal documents of prospectors who wrote back home. What was most striking, said Roberts, were the extreme feelings of loneliness and isolation that came with abandoning family and heading West and North.



Courtesy of www.archbould.com

In Roberts' book, the contemporary life of Whitehorse, Yukon, dealing with incredible sub-zero temperatures and wind, the construction of a family

house, the interminableness of winter, and the comforting wrap of a long warm poem on cold nights are laid beside an exploration of several different points of view of the Yukon Goldrush, in which the excitement, desperation, and humanity of the prospecting event echo with the preceding poems of the present-day country.

Roberts herself is soft-spoken and smiling, sprinkling personal stories and context for her poems. In listening to her speak, we discovered that she is "trying to become a winter person," and that her book is partially a demonstration of the ways in which she is attempting to accomplish this. Roberts speaks with much of the same quiet beauty and hints of humour that are evident in her poems, so it was often with a start that I realized Roberts was reading a poem, rather than speaking with us in conversation.

My Poem for Clea Roberts

Subtle and softspoken as snow
A bottle of water,
settling in the lees of trees
uncapped
and lampposts,
and contents tossed
jokes zing
into the air
under the radar
freezes
of lulled ears
and floats
and strike half-seconds later
transformed into steam.
with a smile.

ACADIA ABROAD

Jack Zipes @ Dalhousie University

by Meaghan Smith

On October 3rd, 2012 four students from the Fairy Tales course and two professors made the perilous journey to Halifax to see Jack Zipes give a discussion on Little Red Riding Hood. Dalhousie hosted the talk where Zipes led the audience through the evolution of the depiction of Little Red Riding Hood in cartoons and film. It was interesting to see the shockingly sexual early versions from even Disney that led to the shiny, 'child-friendly' versions that we know now. Little Red Riding Hood has made her way through many different versions but each one is surprisingly different considering how tight of an archetype it is. Jack Zipes also spoke to the idea of de-disneyfying fairy tales and pushing stories back to their roots. Zipes brought along some modern examples of the Little Red Riding Hood tale and the one that stuck out the most for me was a short film done all in silhouette directed by Jorge Jaramillo and Carlo Guillot called *Red*. It is still available to watch on Vimeo and I suggest you check it out! Jack Zipes is quite the celebrity in the



Fairy Tale field and it was very exciting to go and hear him talk.

Acadia University Hosts the Fifth Annual Conference of the Atlantic Mediaeval Association

by Marc Muschler

From the 14-15 September 2012, Acadia University had the privilege of hosting the fifth annual Conference of the Atlantic Mediaeval Association. This conference focuses specifically on the study of mediaeval literature and mediaeval-related academia, attracting an audience of Mediaevalists and Mediaeval enthusiasts from across the Atlantic Provinces, Quebec, and Ontario. Acadia University's own mediaevalists, Dr. Kevin Whetter and Dr. Jennifer MacDonald, were paramount to the organization and execution of the conference, which was considered a resounding success among participants and audience members alike.

The conference began with an insightful and eloquent plenary presentation entitled "Yes and No?: Contraries in Medieval Culture," by Dr. Neil Cartlidge of Durham University. The presentation focused specifically on the twelfth or thirteenth century form of poetry called the debate poem and sets out to unravel the significance of the form by drawing primarily from Peter Abelard's highly influential mediaeval text entitled 'Sic et Non.' This paper was incredibly well received by the audience and led to a fruitful discussion on the topic of debate and the nature of argument during the mediaeval period.

Over the course of the next two days, Mediaevalists from across the Eastern Canadian provinces presented papers on a variety of topics ranging from performative speech in the works of Geoffrey Chaucer to echoes of the Middle Ages in the American West. Acadia University's own Dr. Whetter presented a convincing argument relating to prevailing heroic and marshal themes and tones in Sir Thomas Malory's famous poem, *Le Morte Darthur*. This

argument relates to a larger body of work that Dr. Whetter is currently pursuing in the form of a new book, which targets the emerging idea in Malory Studies that *Le Morte Darthur* is a predominantly romantic work in form and structure.

The conference was an incredible success and many thanks go to Dr. Whetter, Dr. MacDonald, the Dean of Arts and all others who were involved in the organization of this very insightful and interesting weekend of academic discourse and mediaeval exploration.



Acadia English Society Crest

Word Iz Bond Presentation

by Jenn Galambos

On February 12th, the evening began with a wonderful writing workshop directed by Queenie, aka Valerie Mason-John. She did a commendable job of creating a relaxing and peaceful environment in order to get the creative thoughts flowing. Valerie was an excellent guide, providing insights and direction to the outcomes of the writing tasks we were given.

An hour later the Word Iz Bond Presentation began, and Valerie was the first to perform. She was flawless, visually captivating as she embodied a variety of different characters, all clamouring to have their voices heard through Valerie's single mouth. She was an excellent addition to the cast representing Black History Month as she showcased a complex and dynamic history of a combination of people speaking and having their voices swept under the rug.

El Jones was next up and incredible to listen to, as always, as she is a powerhouse of a poet with awesome passion and intensity. Each word, every phrase rang so clear as she demanded the audience's active attention and engagement. She was a delight to listen to, with hard hitting spoken word combined with a friendly and welcoming personality.

Reed "IZrEAL" Jones was the last performer of the night, and with a calm and casual demeanor he read his work aloud. His poem constructed from movie titles was hilariously entertaining, and the power of his geographically based poems were meaningful and memorable.

He called himself an ex-poet
Because he doesn't perform anymore

But that doesn't mean he doesn't remember
How to speak the storm
Of this art form
That resounds,

And surrounds
Our ears
With the sound of his
speech

Because he isn't here
To preach
But rather breach
The walls of
Apathy
As a dog walk park
Becomes the legacy
Of Africville.

*Acadia English
student Logan
Grant poses in
his masterfully
crafted Filch
costume at one of
the Harry Potter
Night events*



Recreating the Magic: Harry Potter Nights with the Acadia English Society

By Alexandra Fournier

Over the course of this past semester, the Acadia English Society has hosted four separate movie nights in the KCIC Auditorium where, in sets of two, they cumulatively screened all eight of the Harry Potter films. These events proved that Pottermania is still alive and well, especially in the hearts of our Acadia students. Each movie night was well attended and boasted an array of brilliant costumes including a detailed Hagrid, an adorable Dobby, and a very colourful Professor Trelawney. Many came out to show their Harry Potter pride and shouted out favourite lines along with the characters, giving the movie nights an interactive and dynamic feel. Conversations between films covered all aspects of J. K. Rowling's world, from the significance of the Sorting Hat to the nature of the relationship between Sirius Black and Remus Lupin (the consensus was homosexual). In some cases, debates flared between movie-watchers, the most heated

among them contesting whether it was Albus Dumbledore or Gandalf the Grey who was the better wizard (the debate ended in a stalemate). The series of movie nights culminated in an epic presentation of *Harry Potter and the Deathly Hallows* Parts I and II presented back-to-back, which left many of the devoted Potter fans in the audience teary-eyed and sniffly. For the loyal attendees of the English Society Harry Potter movie nights, it truly was a wonderful experience to relive these important films from our childhood and watch the actors who played our favourite characters grow up in the blink of an eye. As Albus Dumbledore tells Harry, "Help will always be given at Hogwarts to those who ask for it." In the same vein as this statement, I would like to believe that magic will always be there for the devoted Harry Potter fans who continue to believe in it – all it takes is to re-read one of the books or re-watch one of the movies to recreate the original magic.

❧❧❧

More English Society Social Life!:

Bad Poetry Night (October 4th), Pub Night (October 25th), Poetry on Tap (April 4th)

by Chalky Blinkers

This year the English Society once again staged three exciting, frightening, and twisted events: **Poetry on Tap**, **Halloween Pub Night**, and **Bad Poetry Night**. At **Halloween Pub Night**, held upstairs at Paddy's Pub, dressed in sometimes terrifying costumes, students ate, drank, and shared readings from classic and modern texts. **Bad Poetry Night**, held at TAN, was an exceptionally well attended event. Some highlights: readings by Drs. Herb Wyile and John Eustace. Dr. Wyile read some truly bad 19th century Canadian poetry (can that be?) and Dr. Eustace read from some excellent poetry by the Australian anti-modernist prankster Ern Malley! As usual, **Poetry on Tap** was a great success, a highlight of which was the brilliantly hilarious performance of *Hammy Hamlet*, performed by Kelsey Carey, Alexandra Fournier, Kathryn Henderson, Ceileigh Mangalam, Meaghan Smith, and master thespian, Herb Wyile. All in all it was another fantastic year for the English



Society! Oh, and to catch an unforgettable performance of *Hammy Hamlet*, be sure to check out the English Society Facebook page!



**Acadia English Society:
President's Note**

by Marc Muschler

One of the greatest and most rewarding aspects of a university education is not only participating in the academic life of the institution, but also enjoying the extra-curricular experience that it offers. As a relatively shy, introverted individual, one of my greatest desires was to expand my social horizons and actively engage in the extra-curricular life of Acadia University.

As a second year student, I joined the English Society and involved myself in all of the activities and events which they promoted and encouraged Acadia students to attend. My participation in the Society fundamentally reshaped my perception of Acadia and the English discipline as a whole. I developed a unique work dynamic with professors that allowed me to respect and

engage with them as both teachers and peers. I came to thoroughly enjoy all of the academic events that the department offered, and have made friendships that impacted me in an incredibly significant and meaningful way.

Through the English Society, I was able to individualize and create a university experience that I thoroughly enjoyed, and involve myself in a discipline that has become my passion. The English Society is more than an extra-curricular group; it is a foundation on which students like myself have created a unique experience and memories at Acadia University that will last a lifetime.

As President of the English Society for the past two years, I have tried to adopt and encourage my vision of the group through the events, activities, and way in which we engage in the discourse and lifestyle of Acadia University and Wolfville as a whole.

There is a wonderful group of students who are just as passionate about this vision of the Society as I am, yet we are always encouraging others to join us and become part of a group that works more like a community.

This article is meant to express my gratitude to the institution of the English Society for everything it has done for me, but equally it is here to inspire others to join and share in an experience similar to my own. I encourage anyone who is at all interested in the group to seek out one of our members either through our facebook group or our webpage on the English and Theatre departmental website.

VOICE 4, The Voice of the 4th Floor BAC

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can be viewed at <http://english.acadiau.ca/>

Are you interested in participating in the English Society or working with *Voice 4* or *estuary*? Get in touch with The Department.

