

ENGLISH DEPARTMENT NEWSLETTER

2017 / 2018

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WELCOME TO THE ENGLISH DEPARTMENT...

As we come to the end of another year spent perusing the great literary minds of our world, we want to take the time to reflect on where we've come from and where we are going. Between the literary events, book launches, and good conversations, we have been changed by what we've read and who we've met along the way. Although it doesn't always feel like it is a narrative, here are some pieces of the story of 2017/2018.

TEACHING FOR FOOD: REFLECTIONS ON GETTING YOUR MFA

By Eric Stein

“The moment of teaching for food is therefore often mistakenly taken to be a stage, as if eventually one should not teach for food. If the stage persists, there is a social pathology in the university. But if the teaching is successfully passed on, the stage is surpassed, and teaching is consigned to those who are known to remain in the stage, the sociopathological labor of the university.”

-Stefano Harney and Fred Moten, *The Undercommons*, 27.

Eric Stein is currently finishing his Master of Arts in Interdisciplinary Humanities at TWU, conducting research at the intersection of literature and technology. When he isn't feverishly reading and writing he likes to get outdoors, or pretend to relax with a cup of coffee in hand. We asked Eric to tell us a bit about his experience as a graduate student.

There are many things I could write here about the undertaking of a graduate degree. But these remarks of Harney and Moten swelled within my mind, stuck to my fingers, refusing to be ignored. *Don't stop teaching for food.* This is a dictum that has driven me since my first semester in the Master of Arts in Interdisciplinary Humanities at TWU.

This is not, however, to say that my *drive* has been without contradiction. While feverishly completing readings and assignments I battled for funding and the acceptance of my work, seeking the recognition of the academy I had so recently joined. *Will you let me speak? Will you publish my paper? Will you let me pass beyond this stage?* And so, I forgot about food—which really means, I was forced to accept my hunger.

This contradiction arises from what is referred to as the *professionalization of academia*. It means that graduate students are no longer students alone, but junior producers in the scholarly factory, workers on the informatic assembly line. The contradiction is that, though we are workers, we are told we are *beyond* work, that we must struggle to *get* beyond the work, that the beyond of work is the *true* site of the *true* work of the academy. And so, we must do the work, and while we

are not working, we must work to go beyond our work, to cobble together a voice, an authority, from the leavings of our labour.

If this activity were not coerced, it would be what Michel de Certeau describes as *la perruque*, poaching, a transverse tactic of bricolage, an artistic trick, whereby a worker opens a space of “*plurality* and creativity” in the place of labour. But professionalization has co-opted such trickery, made it the vehicle of success in the academic industry. She who can assemble the pure edifice of an identity from the multitude that she is can maybe, *maybe*, hope for acceptance, hope to be made

“IT MEANS THAT GRADUATE STUDENTS ARE NO LONGER STUDENTS ALONE, BUT JUNIOR PRODUCERS IN THE SCHOLARLY FACTORY, WORKERS ON THE INFORMATIC ASSEMBLY LINE.”

one, hope to be given a *seat*. Her poaching is no longer oriented toward the plural or the creative but toward *production*, toward the manufacture of a saleable good convertible into capital. She poaches from time, her own time (the little that it is), the stuff of her living, every scrap of existence sacrificed to the *dream of the true*. And because she *hungers*, she lets this state of affairs lead her to convert her “competence into authority,” as de Certeau phrases it, longing for satiety.

This is why I am stuck on the dictum drawn from Harney and Moten: *Don't stop teaching for food*. To be a teacher, to be one who depends on teaching for survival, is to be arrested at “a stage” of “self-incurred minority” (a phrase Harney and Moten draw from Kant):

He [Kant] tries to contrast it with having the ‘determination and courage to use one’s intelligence without being guided by another.’ ‘Have the courage to use your own intelligence.’ But what would it mean if teaching or rather what I might call the ‘beyond of teaching’ is precisely what one is asked to get beyond, to stop taking sustenance? And what of those minorities who refuse, the tribe of moles who will not come back from beyond (that which is beyond ‘the beyond of teaching’), as if they will not be subjects, as if they want to think as objects, as minority? Certainly, the perfect subjects of communication, those successfully beyond teaching, will see them as waste. But their collective labor will always call into question who truly is taking the orders of enlightenment. The waste lives for those moments beyond teaching when you give away the unexpected beautiful phrase—unexpected, no one has asked, beautiful, it will never come back.

The only poaching left us is the poaching of our *study*, a mole-like sequestration of our learning that refuses to let our competencies be converted into intellectual

capital, into *power*, a sequestration that doubles as an underground proliferation, a sharing in the dark, a *fugitive education* hidden from the sun.

I refuse to stop taking sustenance from teaching, from study—which is to say, I refuse to monologize my sources, to erase my citations, to present myself as something more than *in progress*, to pretend to be an *authority*. “What the beyond of teaching is really about is not finishing oneself, not passing, not completing; it’s about allowing subjectivity to be unlawfully overcome by others, a radical passion and passivity such that one becomes unfit for subjection, because one does not possess the kind of agency that can hold the regulatory forces of subjecthood.”

Not to stop teaching for food is to refuse alienation, to refuse to be separated from the products of our hands, the echoes of our speech, the ink-stains of our pens. It is to remember what has always been going on, to welcome others into study, to allow ourselves to study, to let what is unexpected and beautiful *be* without hope of it giving us a *name*. It is to dwell with “refugees, fugitives, renegades, and castaways,” with all the rest who have been denied a *place*.

Not to stop teaching for food is to be “unprofessional,” to be “more than professional,” to “exceed the profession,” to “exceed and by exceeding escape.”

Not to stop teaching for food is for us to take back our lives.

WHAT'S NEW AT THE WRITING CENTRE?

By Madison Evans

For all students, in all classes, at all stages of the writing process.

TWU's Writing Centre has undergone several changes this year in order to better serve students and further fulfill its mission statement. It is the Writing Centre's first year in the Reimer Student Success Centre, the first year of the school's partnership with the online editing service WriteAway, and it is Emily Keery's first year leading the program.

The newly renovated Learning Commons is a welcoming space featuring an open-concept area with comfortable seating and tables, along with office space and a few smaller but bright and uncluttered rooms for student appointments with Writing Centre tutors. Students have the option of receiving tutoring either in these rooms or the open area, which has been designed with a coffee-shop atmosphere in mind and even has free tea and coffee for students. Not only is the space more aesthetically pleasing, it is now conveniently centralized with other academic services for students.

A new program that the Writing Centre has introduced as of January 2018 is "Studio Day." Taking place every Friday, this new program gives students the opportunity to come in to the Writing Centre and work on their papers, and have drop-in "micro-sessions" as needed. Unlike a regular session at the writing centre, this new program allows students to put the advice they have received into practice, and then check back in to see if they are working in the right direction. Emily Keery is excited about the potential of this new program. "It fits this space really well," she said, "especially on Fridays, which tend to be quieter."

Emily came into her role looking to build on the current trajectory of the Writing Centre, as well as implement ideas inspired by writing centres she had worked at in the past. Her biggest emphasis this year has been on the third part of the Centre's motto, *all stages of the writing process*. "People often wait until the end, or they feel nervous going to the writing centre with nothing written down," Emily noted. Her goal has been to get the word out to students that their writing service that can be "someone to sit with you, be with you,

encourage you . . . to help you write through, draw through or talk through the ideas to get them into draft form. [...] I hope to offer many different options so students can see what works for them and get help in different ways."



Emily is sure to be clear, however, that the Writing Centre "[is] not an editing service." Indeed, TWU's writing centre is so much more than that, and after hearing Emily's praise for the writing coaches she works with, it's not hard to see why. "My favourite part of the role is connecting with the people that it takes [to run the Writing Centre] . . . The writing coaches are really safe, engaging people that would be really great people to talk to about your writing. [They] are some of the best student leaders on campus." A part of Emily's role is to invest time in the writing centre coaches, who are undergraduate and masters students from a variety of disciplines, including but not limited to the English department. The writing coaches have group training, one-on-one training sessions, and extra one-on-one time to practice when something is more difficult to teach. "My passion is to teach the tutoring aspect of writing," Emily explains.

Thus far, the feedback from students about the changes to the Writing Centre have been very positive. "What I have learned is that the students are very grace-filled and positive. [They] are passionate about what they're writing about and thinking about in class. [...] that, to me, is very motivating and makes any challenge worth it."

HALLOWEEN POETRY NIGHT: GETTING SPOOKY WITH [SPACES]

By Kirsten McAllister

A few nights before Halloween, [spaces] and friends spent the evening exchanging spooky stories and poetry in the garb of their favourite literary figures. The event drew together members of the [spaces] team and avid storytellers alike, into an evening of magic and mystery. Kicking off the evening was a guest presentation by the legendary Scottish folktale-teller Holly Nelson who treated us to a performance of “The Witch of Fife” poem by James Hogg. As expected, magic and murder ensued. The rest of the evening saw everything from original poetry, to freaky children’s stories, to Edgar Allan Poe (because you cannot do a Halloween poetry event without some dark, twisted Poe). Some of the attendees included the famous goddess Persephone with her husband Hades, C.S. Lewis, and the distinguished Sherlock Holmes alongside his ever-loyal sidekick, Watson.

It isn’t too often that English majors get to explore their theatrical side, and sometimes they have to reach very deep down inside themselves to find it. The English language today is so dependent on its written form that there are few places to cultivate an oral tradition of poetry and story telling. Perhaps our stereotype as an awkward, internal creature would be undone by more events like these in the future.



Holly Nelson performs The Witch of Fife



The “best dressed” award goes to Hades (Sabine Henderson) and his lovely wife Persephone (Kennedy Dragt)

THE DIALECT OF NATURE AND GRACE: CONSIDERING A CLASSICS PROGRAM AT TWU

By Marcus (ZiHao) Wang

Why should we study the ancient classics at TWU? Why read works written by thinkers who lived before (and after) Christ, in various countries and eras?

“For since the creation of the world God’s invisible qualities—his eternal power and divine nature—have been clearly seen, being understood from what has been made, so that people are without excuse” (Romans 1: 20).

Paul’s words best sum up my journey of faith and my thoughts on the classics: from being a foreigner to Christ, to embracing his grace. As an international student, I grew up within the Eastern tradition, that is, I grew up reading the Eastern classics, such as the writings of Confucianism and Daoism. After I first knew the taste of suffering as a young man, I was intrigued by Laozi’s idea (in his work *Dao De Jing*) that there is one supreme reality, or the divine, that is both transcendent and immanent, and is that which creates all reality. It is also within the world that it creates in the sense that it sustains all things with its virtue, while allowing things to have their own bodily being and courses of action. I learned that this supreme reality cannot be fully defined in finite terms and is best spoken of analogically with words such as the “Way.”

Then, as I grew, I continued to reach out for truth within the classics. I was encouraged by Socrates and Plato’s profound love of life and fascinated by Aristotle’s insights into the inseparable natures of meaning and freedom. Above all, I was pleasantly surprised by what seemed to me like a common conviction between them. Penetrating through all the

mists of ancient legends and mythologies, they, like Laozi, arrived at a common conclusion: there is one single divine above all, whether it is “the good”, the *logos*, or the unmoved mover, who is “a living being,” to whom “life belongs....for the essential actuality of God is life most good and eternal” (Aristotle, *metaphysics*, 12, 1072b). Later, I also came across C.S. Lewis, who argued that the Dao is universally connected with all values.¹

All of these discoveries ‘haunted’ me. I felt called to the divine, like a butterfly that is attracted to the light. However, the light was too intense and bright; I felt close but also distant from it, as if there was something foreign that had separated us. I felt like I was stuck, unable to understand it better and fully commit myself to the divine in a life journey of faith.

Until one day, the light finally broke through when I came across the philosophy of the Angelica Doctor (Saint Thomas Aquinas), who teaches that the names we attribute to God cannot give a “full representation of him,” since he is infinite. Rather, our words “signify” (*Summa Theologiae*, I,13,3) God insofar as they represent him to certain degrees analogically. Wait, isn’t this exactly what Laozi said about the Dao that cannot be named? At that moment, I understood – it was God all along. He had reached out to me through the manifestations of his “invisible qualities – his eternal power and divine nature” (Romans 1: 20 NIV) in the truths stumbled upon by the ancient classical writers of both the East and the West: Laozi,

¹ “This conception in all its forms, Platonic, Aristotelian, Stoic, Christian, and Oriental alike, I shall henceforth refer to for brevity simply as “the Tao”...what is common to them all is something we cannot neglect. It is the doctrine of objective value, the belief that certain attitudes are really true, and others really false, to the kind of thing the universe is and the kind of things we are. Those who know the Tao can believe that to call children delightful or old men venerable is not simply to record

a psychological fact about our own parental or filial emotions at the moment, but to recognize a quality which demands a certain response from us whether we make it or not. I myself do not enjoy the society of small children: because I speak from within the Tao I recognize this as a defect in myself—just as a man may have to recognize that he is tone deaf or colour blind” (C.S. Lewis. *The Abolition of Man*, Chapter 1)

Zhuangzi, Socrates, Plato, Aristotle, the Stoics, and of course, the Christian classical writers across generations such as the Church Fathers and Doctors.

After this realization, I battled, madly, if you will, to seek God, and this is when I finally and truly found Christ. Not just heard of him, but came to know him as “the way, and the truth, and the life” (John 14:6). I am finally home, because the grace of Christ perfects nature (that is, what we can know about God via natural reason through God’s natural revelation). Indeed, the Incarnate Word does not destroy, but fully reveals the truth within the natural and general revelation of God that, as Paul proclaims, was present ever since the beginning of the creation, which was recognized by many writers of the ancient times, such as Laozi and Aristotle, who formulated their incomplete but nevertheless true understanding of God. Such is the dialectic of Nature and Grace in my journey of faith. It is false to see them as opposed to each other, for God is ultimately the author of both. The classic writers are thus important to me, for they, like me, also struggled to seek out and find a relationship with God with their life-long contemplation, and they had to do this without knowing the hope and joy brought by Christ. What courage and hope they must have had; perhaps, they could do this because they too, were looking for their Father even though they were yet to see the Son: as Paul quotes a saying of Aratus, “In him we live and move and have our being”; as even some of your own poets have said, ‘For we too are his offspring’” (Acts 17:28).

By learning about the classics, I have encountered some of the most intense written and recorded struggles of faith and moments of enlightenment. Trinity Western University, as a Christian university and an arm of Christ’s universal Church, bears the great responsibility of spreading the Good News. By introducing the students to these great classical

“BY LEARNING ABOUT THE CLASSICS, I HAVE ENCOUNTERED SOME OF THE MOST INTENSE WRITTEN AND RECORDED STRUGGLES OF FAITH AND MOMENTS OF ENLIGHTENMENT. TRINITY WESTERN UNIVERSITY... BEARS THE GREAT RESPONSIBILITY OF SPREADING THE GOOD NEWS.”

thinkers whom they deserve to know, we can open their hearts to the history of this timeless dialogue between God and humanity and gain an even fuller understanding of the human condition, our need for Christ, and how we can work within different cultural contexts. Further, seeing the truth proclaimed by such

a wide variety of sources - from the East to the West, across thousands of years, students will benefit from having a even greater degree of knowledge in how the revelation of Christ has interacted with and glorified world - for how will students be able to add to this great

tradition of Christian truth and thought without first learning what has come before them?

Paul teaches that we are to be “bringing every understanding under the captivity of Christ” (2 Corinthians 10:5), and I think this is the attitude that we should have toward classical writings like the ones that brought me to Christ. We ought to look at them in light of Jesus, and for those writings that are in accordance with his teachings, we ought to accept them as true, for all truth comes from God regardless of its immanent source. Finally, by learning about the writings of the classics, we Christians open a portal for dialogue across cultures within the contemporary world by learning about the thoughts and traditions under which people live and think and are influenced. There are many people who are like me before I found Christ, seeking and struggling; let’s reach out and embrace them.

“Grace and peace to you from God our Father and the Lord Jesus Christ.” (Romans 1:7). Amen.

BOOK LAUNCH: ROAD TO VERMILLION LAKE BY VIC CAVALLI
By Matthew Schmidt

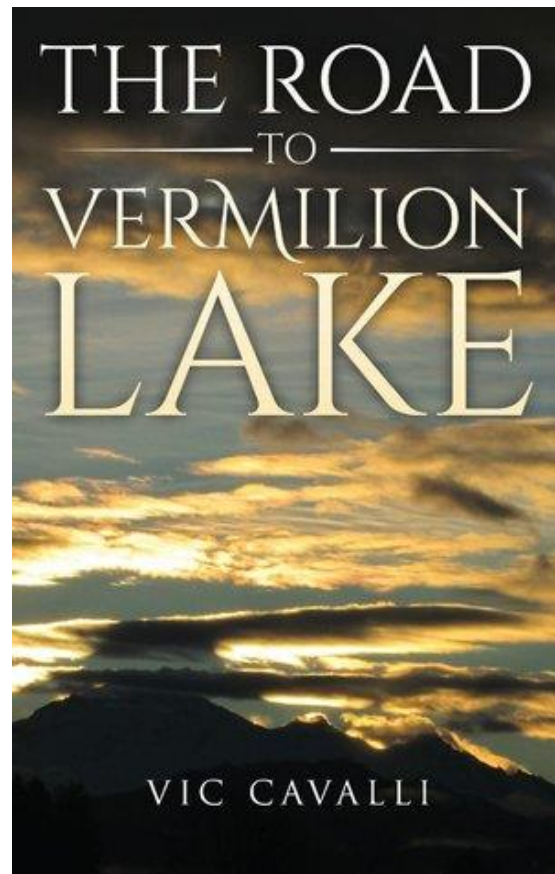
On January 24th we celebrated the book launch of professor Vic Cavalli's first published novel, *The Road to Vermillion Lake*. The celebration was held in an intimate setting in the Lynn Szabo meeting room where students, colleagues, as well as friends of Vic (as he likes to be called), were there in support. Dr. Nelson gave a friendly and professional introduction of Vic's work, which included his previous publications of short stories and poetry in numerous journals throughout several countries. Using a projector, Vic began by sharing music he had incorporated into the novel; these were the favourite songs of Vic's characters featured in the story, showing the delicate care he put into his writing. He then followed with some video clips of Funny Car drag racing which had helped inform his character, Johnny, who was the love interest of the narrator. Finally, Vic read the first chapter of *The Road to Vermillion Lake* and by reading out loud brought to life the poetic voice present in the novel. It was a real pleasure to celebrate this achievement with Professor Cavalli.

You can purchase *The Road to Vermillion Lake* at the TWU bookstore or on Amazon. The following is an excerpt from the book, chosen by Vic Cavalli himself for your reading pleasure:

“As I got closer, I saw Johnny, but she looked different. She had come to the bench straight from a late meeting with Will New, and she was dressed in a formal dark-blue business suit with jacket and knee-length skirt. She was wearing a stark-white buttoned blouse and her bare legs were slipped into black high heels. Her red hair was up in an extremely formal looking bun without a strand free. I'd not seen her with glasses the night before and she looked very scholarly. She stood up as I approached, and said, “Hi Tom,” and gave me a gentle hug. As I held her for a second against my chest I could

feel her soft breasts through the layers of her suit, and the scent of her hair was beautiful, and then she stepped back and said, “Please sit down. We've got a lot to discuss.”

The whole scene felt very different from the previous night. And from this meeting onwards I wouldn't quite know what to make of Johnny. She was about to become a character composed of incongruous pieces, sometimes strong, sometimes fragile—almost patient-like. It was as if she had fallen apart and some force was in the process of reassembling her as a beautiful mess” (35).



BOOK LAUNCH: *SILENTIUM* BY CONNIE BRAUN

By Kirsten McAllister

Silentium (Latin, Noun)

Silence, stillness, quiet, obscurity, cessation

On October 25th Connie Braun launched her most recent book *Silentium* in the Alumni Hall at TWU, surrounded by friends, fans and family. The evening began with a touching reflection by Connie on memory, sorrow, space, and sacredness and ended with refreshments and some good chatter. Her book touches on each of these themes as she links together fragments of her maternal grandmother and mother's life in Poland and their immigration to Canada after WWII. Connie takes us deep into her Mennonite heritage where we are caused to remember with her that there is a time for silence as well as a time to speak. This, indeed, was a time to speak and share stories, a concept that is another thread throughout Connie's work, and equally simple and rich. On her website she writes that "to seek meaning, to make sense of our world and our being in it, is the quest of narrative and why we construct it. Telling one another our stories is an innate human impulse, and, as narrative theorists claim, the distinct and defining quality of being human."

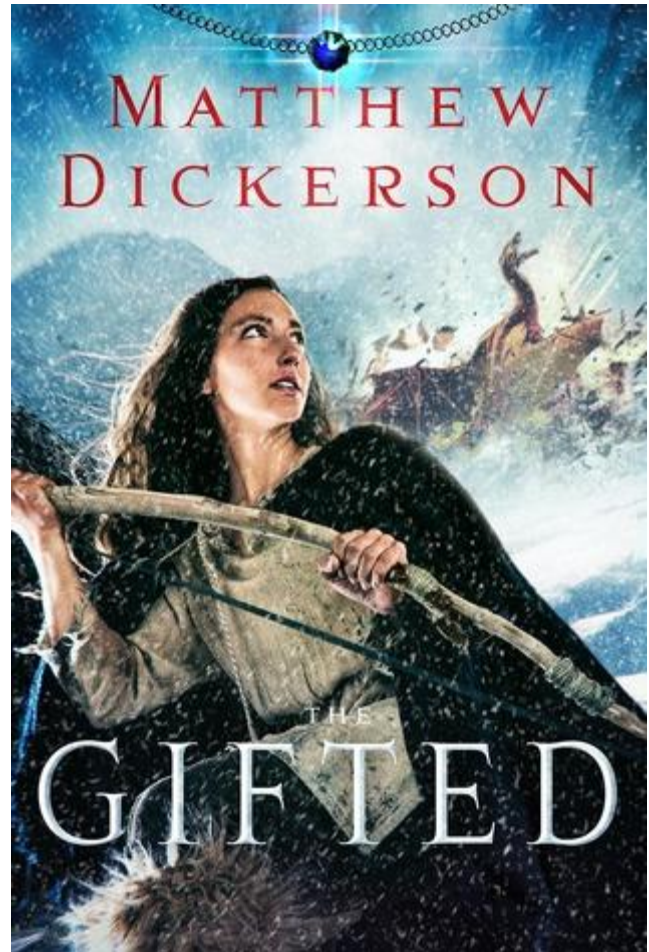
If you wish to read *Silentium* it is now available both on the shelves of the Norma Alloway Library and the inventories of Amazon.



MATTHEW DICKERSON ON CREATIVE WRITING

By Sabine Henderson

On January 31, Dr. Matthew Dickerson, a professor at Middlebury College and the author of several works of fantasy fiction and narrative non-fiction, visited TWU and gave a public lecture on creative writing hosted by the Inklings Institute of Canada. The evening began with Dickerson sharing a piece of narrative non-fiction from his book *Downstream*, writings focused in close detail on the rivers, forests, and mountains where wildlife make their home. Written while in residency at a number of different national parks, his words shed light upon the relationship between humans and the natural world as creation. With time given for questions and comments throughout, Dickerson went on to read a chapter from his first work of fantasy fiction, *The Gifted*, the first book of the *Daegmon War* trilogy, partially inspired by the Inklings' constant placement of celebration and the sharing of meals at the heart of their stories. And this his writing certainly partakes in, descriptions of people, food, and song all beautifully elaborate. The final piece read was a selection from a new work of fantasy fiction that Dickerson is currently in the process of writing, followed by a time of questions and answers exploring his inspiration, writing process, complications of the publishing world, and prevailing themes that recur throughout his works, giving insight into the difficult but rewarding life of a writer.



HOW GENDER, LOVE AND THE INKLINGS INTERSECT

By Kirsten McAllister

Something you don't see every day: A Gender Studies Café on C.S. Lewis and J.R.R Tolkien. I wasn't sure what to expect when I entered the West Fosmark Collegium on a cold January night, except that snow was in the forecast. To be snowed in might mean to spend the night in a room amongst both Lewis lovers and radical feminists – which would make for a very good article. While the journalist in me was slightly disappointed with the civil conversations that followed, the Liberal Arts student inside beamed at the shared issues that intersect both the Gender Studies Institute and the English Department.

The evening began with a presentation by Joshua Randhawa on the four loves according to C.S. Lewis. He discussed how there are many faces of love, of which Lewis applied the four categories, charity, eros, friendship and affection. But all of these loves fall out of order without the tender governance of a supernatural love. The character Sarah Smith of “The Great Divorce,” who is essentially a Saint in heaven, looks back in clarity on humanity's great misunderstanding of love when she says, “what we call love down on earth was mostly the craving to be loved.”

Giving the event a personal touch was Dr. Jason Lepojärvi who provided an inside take on both Lewis' and Tolkien's approaches to love, friendship and marriage in their own lives. Although a more limited matrix for friendship-love between the sexes existed for these two male academics than what we have today, both had close female friends whom they highly

regarded, Dorothy Sayers being one of the most influential.

As a bachelor for much of his life, Lewis' relationship with women was a work in progress and he admits to deeply sexist attitudes for prior to his conversion to Christianity. Sometimes misrepresented as being against friendship-love between the sexes, in “The Four Loves” Lewis actually upholds male-female friendship as a positive force for society, perhaps a forward statement for 1950's Christianity in England.

“WHAT WE CALL LOVE DOWN ON
EARTH WAS MOSTLY A CRAVING TO
BE LOVED”

Tolkien, on the other hand, did not exhibit such a struggle. Considering that he was married, had close relationships with his daughters and aunts, and that half of his advanced students were women, Tolkien was undoubtedly influenced by these positive female relationships his whole life. On romantic love, he offers some common sense in a letter to a young person asking for his advice on “the one.” After conceding that *every* marriage can be thought about as a mistake, Tolkien boldly claims that “your real soulmate is the person you are married to.” I have the *inkling* that this wisdom could be important to us today.

WISE WORDS FROM 4TH (OR 5TH) YEAR ENGLISH MAJORS

Name: Alysha Kufeldt

Minor: French

Years at TWU: 4

1. Involvement in Groups/Clubs: I was involved with the LOVE team ministries in my second and third year as an Awana leader. I also occasionally attended the French club in my first year.

2. Finish the sentence: "If I wasn't here, I would be..." I would probably be in the Yukon, maybe finishing an Education Degree.

3. What has been unexpected about studying English? The amount of people who don't understand why I enjoy studying English. People outside of the realm of English don't really know what having an English degree really means, even potential employers.

4. Favourite author in first year and favourite author now? First Year: J.K. Rowling (I'm a sucker for Harry Potter). Now: Jane Austen (again, cliché, but she's just so great)

5. What is one class that every English major should not graduate without taking? Classical Backgrounds of English Literature. Honestly, it provided such a good base for me heading into other upper level English classes, and other subjects too.

6. Finish the sentence: "If I were to do my degree over again, I would..." Not minor in French so I could take more English classes. I would have loved to

take some modern literature classes. I would also try to enjoy my readings more and see them less as an assignment and more for the joy of reading.

7. Name a book that is NOT the Bible that everyone should read before they die. I don't know if I can answer this question. I guess if I HAD to pick one right now, I would say *Jane Eyre*, but if you asked me a week from now my answer would probably be different.

8. What is your favourite word? Thus

9. What is a word that you would personally eradicate from the English language? Queue...

10. What is special about TWU's English program and what is one change you would like to see? You get to know the professors quite well since the department isn't that big. Something I would change would be some of the required English courses. I enjoyed most of my English courses, but some of the requirements did not allow for enough variety in course selection because so few English courses are offered each semester.

11. Rather than asking you "what are you going to do next" (c'mon, you deserve a break), what is one goal that your education has sparked in you to achieve within the next 70 years? I want to read more. I want to take the knowledge I have now and I want to read a lot (not all, because that's impossible) of the most influential books in literature. My degree has allowed me to only scratch the surface.

Matthew Schmidt

Minor: None

Years at TWU: 5

Involvement in Groups/Clubs: I have been involved with The Challenge, The prayer team, The English Student Society, [spaces] Literary Journal, and Fleetwood Kids at JTW Fellowship Church.

1. Finish the sentence: "If I wasn't here, I would be..." I would be camping, lounging around a crackling fire and most certainly roasting marshmallows.

2. What has been unexpected about studying English? Its integral importance to understanding what it means to be human, by means of reading stories written by others.

3. Favorite author in first year and favorite author now? In first year my favorite author was Raymond E. Feist. Now one of my many favorites is George Macdonald.

4. What is one class that every English major should not graduate without taking? ENGL 372 Romantic Poetry and Poetics. A close second is ENGL 231, which is Classical Backgrounds of English Lit.

5. Finish the sentence, "If I were to do my English degree over again I would..." I would actually begin as an English student instead of changing majors, and I would get involved with the department more, and earlier than I did.

6. Name a book that is NOT the Bible that every person should read before they die. Oh, this is a good question. I would say *The Princess and the Goblin* by George Macdonald because of its fantastic and childlike

brilliance as well as its brevity. It is not only a great story, but also one that is approachable and with depth.

7. What is your favourite word? Nazgûl

8. What is a word that you would personally eradicate from the English language? I would get rid of “slut” or another derogatory term like it. Language could do with more positivity and the building up of others.

9. What is special about TWU’s English program and what is one change you would like to see? The specialness of TWU’s English program comes from its professors. They are fantastic teachers and good people. My entire experience has been a good one because of their genuine care of my wellbeing as a student. A good change for the English program would be more

Kirsten McAllister

Minor: Fine Art

Years at TWU: 3 (transfer student)

1. Involvement in Groups/Clubs: In my 2nd year at TWU I was the Arts & Culture editor for *Mars’ Hill*, and this year I have been a managing editor on [spaces]. *Mars Hill* made me an exponentially better writer and [spaces] taught me about the intense process of creating a real journal. But both experiences have been just as much about connecting with creative people on campus and giving artists a platform to be inspiring.

2. Finish the sentence: “If I wasn’t here, I would be…” on a pilgrimage in Ireland.

3. What has been unexpected about studying English? I was surprised to find how few English majors actually planned to study English, and how few people understand what we do. Most of us changed our major at some point when we stumbled upon the magic of words. I didn’t even know I was a big reader until I got to university.

4. Favorite author in first year and favorite author now? I became an English major because of Flannery O’Conner, and now it is a toss-up between her and Annie Dillard.

5. What is one class that every English major should not graduate without taking? CLASSICAL BACKGROUNDS, but also Philosophy of Literature which was not an English course but still the best course I took.

6. Finish the sentence. If I were to do my English degree over again I would…” Do more to build community with other English majors. Organize spoken poetry and other performance nights. Too often

students. Honestly the program is pretty great to get involved in, and it won’t be what it is without having students willing to engage with it.

10. Rather than asking you “what are you going to do next” (c’mon, you deserve a break), what is one goal that your education has sparked in you to achieve within the next 70 years? It would be my greatest achievement to write a book that is considered to be good literature. This goal stems from my time here in the English department which has instilled in me a desire to inspire others. I want to share my voice with the world because I believe stories are something of great value.

we have our noses in books, but I think there is a real desire to bring the words we love to life.

7. Name a book that is NOT the Bible that every person should read before they die. *The Brothers Karamazov* – but only if you want your life to be completely changed.

8. What is your favourite word? Confession: I went looking on Google. My NEW favourite words that I just learned are perhaps syzygy and defenestration...oh and also smelting.

9. What is a word that you would personally eradicate from the English language? I hate the words slaughter and phlegm. UGH.

10. What is special about TWU’s English program and what is one change you would like to see? Professors who are absolutely dedicated to both their students and their study. And a small department where you can really be involved. You are able to get so much hands-on experience by being involved in something like [spaces], which would be hard to be a part of at UBC or SFU where you are competing for positions with hundreds of other English majors. As for change, it is mostly about the limitation of courses. I don’t think we offer an American, First Nations or Russian Lit course – three areas that I think there would be a lot of interest. I also think all English majors should have to take a class on linguistics and public speaking (or even better, a story telling and oral tradition course)

11. Rather than asking you “what are you going to do next” (c’mon, you deserve a break), what is one goal that your education has sparked in you to achieve within the next 70 years? I want to write/illustrate and read my own stories to children. I want to see young people empowered by writing and sharing their own stories.

[SPACES] BOOKLAUNCH: A LETTER FROM THE EDITOR

By Heather Twele

As the Editor-in-Chief of [spaces] this year, I am honoured to have been a part of an amazing team of creative individuals; each member of the team made the publication process an exciting endeavour. One of my goals this year was to create more awareness of the importance of [spaces] on campus through extra events and promotional items such as t-shirts. Art & Design Editor Caleb Spyksma designed the first [spaces] t-shirt ever created, and we were giddy with excitement when we first opened the box with the pristine, individually wrapped t-shirts. Our first t-shirt giveaway was at our October Halloween event last semester, and we were honoured to have Dr. Holly Nelson read a poem in her beautifully lilting Scottish accent.

The creation of the journal was a long and complicated process. After the workshop in January, the writers edited their pieces, the [spaces] team completed several rounds of copyediting, and then the Art & Design team pieced the entire journal together in a couple of weeks. I would like to thank Joy Kinna for allowing [spaces] to use her stunning painting called “Blue Space” for the cover of the journal. The most exciting moment in my capacity of EIC was opening the box of new journals on the day of the launch event and seeing the beautiful hues of blue of the cover staring up at me.

The volume twelve [spaces] launch event was a huge success. We were honoured to have Dr. Holly Nelson read the nonfiction piece of guest contributor Lynn R. Szabo, Professor Emerita of English, “My Song is of Mercy” and to have a multimedia presentation by Professor Vic Cavalli. Many of the artists who were published in [spaces] volume twelve attended the event and displayed their artwork, allowing the other attendees to view their work close up and ask questions regarding their artistic practices. The readings and musical performances throughout the evening gave the audience a taste of the tone of the journal. We would like to thank everyone who attended the launch and made the evening a great success; we appreciate everyone who supported [spaces] and the emerging writers and artists published in volume twelve.



The vetting night saw the collaborative efforts of English majors, alumni, and plain writing enthusiasts



The [spaces] team poses moodily on the tracks

200-400 Level English Courses - Fall 2018

ENGL 207 Introduction
to Creative Writing
Vic Cavalli

ENGL 232 Biblical
Backgrounds of English
Lit
Sara Pearson

ENGL 382 Modern
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Stephen Dunning

ENGL 392 Fantasy
Literature
Monika Hilder

ENGL 396 American
Drama
Kate Muchmore

ENGL 456 17th Century
Women Writers
Holly Nelson

ENGL 471 Victorian
Poetry and Prose
Sara Pearson