

# Two Days of Canada

a multidisciplinary conference on

## ORIGINS IDENTITIES

Brock University

November 4 and 5, 1998

SENATE CHAMBER



# TWO DAYS OF CANADA CONFERENCE

## *Origins and Identities*

WEDNESDAY, NOVEMBER 4, 1998

**9:00 - 9:15**

### **Greetings and Opening Remarks**

David W. Atkinson, President, *Brock University*

**9:15 - 10:00**

### **Opening Address**

Marilyn Rose, English Language and Literature, *Brock University*  
"“Oh Canoe/da’: the Canoe as Icon in the Discourse of Canada”

Chair: Corrado Federici, Canadian Studies, *Brock University*

**10:00 - 10:30**

### **Coffee**

**10:30 - 12:00**

### **Constructing Canadian Childhoods**

Jane Helleiner, Child Studies/Sociology, *Brock University*  
"Constructing Racialized Childhoods in Political Talk"

Janice Hill, Child Studies, *Brock University*

"Making Soldiers: Canadian Boys, Militarism, and the Imperialist Movement, 1880-1920"

June Corman, Sociology, *Brock University*

"Constructing Canadian Citizens: Prairie Teachers at Work"

Chair: Zopito Marini, Child Studies, *Brock University*

**12:00 - 12:30**

### **Lunch Break**

**12:30 - 1:30**

**Nationalisms**

Brian Osborne, Geography, *Queen's University*  
"Canadian Artistic Representations of France: Evolving National Identity"

Raymond Blake, Centre for Canadian Studies, *Mount Allison University*  
"Water in the Heart: Fish and Nationalism in Canada"

Chair: Michael Ripmeester, Geography, *Brock University*

**1:30 - 2:30**

**Canada's First Nations: Origins, Identities, Nationalisms I**

Mary Jane Miller, Film Studies, Dramatic and Visual Arts,  
*Brock University*  
"Where the Spirit Lives: A CBC Television Drama on Residential Schools"

Marian Bredin, Communication Studies, *Brock University*  
"Aboriginal Communications Networks: Origins and Identities in a 'World Without Borders'"

Chair: Kim Fraser, Native Student Advisor, *Brock University*

**2:30 - 3:30**

**Canada's First Nations: Origins, Identities, Nationalisms II**

Marijke Huiteman, Geography, *Queen's University*  
"A Search for Identity for the Algonquins of S.E. Ontario: The Ardoch Area First Nations"

Susan DeLisle, Geography, *Queen's University*  
"The Social Construction of Indians, Rights and Authority: Policy, Conflict, and Wild Rice"

Chair: Kim Fraser, Native Student Advisor, *Brock University*

**3:30 - 4:30**

**Canada's First Nations: Origins, Identities, Nationalisms III**

D'Arcy Ishpeming Enzaabid Rheault, Environmental Studies, *Trent University*  
"The Ivory Wigwam: Aboriginals and the Academy"

Julie Petruzzellis, Theory and Criticism, *University of Western Ontario*,  
"Cyborg Nationalisms: (Post) Colonial Hybridity, Strategic/Imaginary Community, and 'the' Mohawks of Kahnawake"

Chair: Kim Fraser, Native Student Advisor, *Brock University*

**4:30 - 5:30**

**Origins Remembered I**

Susan Wurtele, Geography, *Trent University*

“Manipulating Canadian National Identity: the North American Folk Movement and Canadian Immigrant Handicrafts”

Mary Alexandra Watt, Modern Languages and Literatures, *State University of New York at Buffalo*

“How Salt is the Taste of Another Man’s Bread...and How Hard is the Way Up and Down Another Man’s Stairs”

Chair: Ernesto Virgulti, French, Italian and Spanish, *Brock University*

**6:00 - 7:00**

**Reception (Alumni Lounge)**

**THURSDAY, NOVEMBER 5, 1998**

**9:00 - 9:30**

**Greetings and Opening Remarks**

John Sivell, Dean of Humanities, *Brock University*

**Coffee**

**9:30 - 10:30**

**Identity Imagined**

Klay Dyer, English Language and Literature, *Brock University*

“‘A Very Great Change Has Taken Place’: Parody and the Topography of the Canadian Imagination”

Christine Boyko-Head, Canadian Studies/Film Studies, Dramatic and Visual Arts, *Brock University*

“On Route to the Self: Identities in Early Canadian Writing”

Chair: Susan Spearey, English Language and Literature, *Brock University*

**10:30 - 11:30**

**Performing Identity I**

James Neufeld, English Literature, *Trent University*  
"Performance History and Cultural Identity: A Case Study of the Career of Lois Marshall"

Jean Bruce, Cinema, *Concordia University*  
"Origins and Identities in Difference: Imagining the 'Post Nation of Canadian Cinema'"

Chair: Jim Leach, Film Studies, Dramatic and Visual Arts,  
*Brock University*

**11:30 - 1:00**

**Popular Identity**

Joan Nicks, Film Studies, Dramatic and Visual Arts, *Brock University*  
Jeanette Sloniowski, Communication Studies, *Brock University*  
Marian Bredin, Communication Studies, *Brock University*  
"The Seneca' Movie Theatre: Decorative Origins and Popular Identity"

Chair: Barry Grant, Film Studies, Dramatic and Visual Arts, *Brock University*

**1:00 - 1:30**

**Lunch Break**

**1:30 - 2:30**

**Performing Identity II**

Crispin Shaftoe, Canadian Studies/English Language and Literature/History,  
*Brock University*  
"National Identity, Railways, and Popular Music: An Example of a Fragmented Identity Within the Canadian Context?"

Robert Nunn, Film Studies, Dramatic and Visual Arts, *Brock University*  
"Hero. Anti-Hero. Failed-Hero.' A Comparison of the Image of the Hero in the Tooth of Crime by Sam Shepard and Bagdad Saloon by George F. Walker"

Chair: Peter Feldman, Film Studies, Dramatic and Visual Arts,  
*Brock University*

**2:30 - 3:30**

**Identity: A Mission**

Lorraine Coops, History, *Brock University*

“Comparing Apples to Oranges: Cora Burnaby Elliott’s Origins and Identities as a Canadian Single Woman Missionary in India, 1908-1912”

Stephen J. Connacher, History, *Brock University*

“Ordered Estates: Anglo-Catholics and Immigrants in Hamilton”

Chair: Alan Arthur, History, *Brock University*

**3:30 - 4:30**

**Identity and the Other**

Deborah Bowen, English, *Redeemer College*

“‘A Taste of Canada’: Interpreting the Signs in a Montreal Classroom”

Dennis Essar, French, Italian and Spanish, *Brock University*

“Reminiscences of Haiti in the Novels of Dany Laferrière’s North-American Sequence”

Chair: Judith Blackwell, Sociology, *Brock University*

**4:30 - 5:30**

**Origins Remembered II**

Helen (Bajorek) MacDonald, Canadian Heritage and Development Studies, *Trent University*

“Post WWII Polish Immigrants to Canada: A Consideration of Policy and Ethnicity”

Peter Krats, Canadian Studies/History, *Brock University*

“‘Radicalism to Rest Homes’: *Suomalaiset* become Canadians?”

Chair: Carmela Patrias, History, *Brock University*

**5:30 - 6:00**

**Identity as a Space**

David Butz and Deborah Leslie, Geography, *Brock University*

“Foundering Identities: Geographies of Work Reorganization at General Motors”

Chair: Hugh Gayler, Geography, *Brock University*

## ABSTRACTS

### **Raymond Blake, "Water in the Heart: Fish and Nationalism in Canada"**

This paper argues that many Canadians have recently become concerned about their country and have openly become nationalistic. Many Canadians have become worried and disturbed about the rise of nationalism among several groups within the country, particularly the growth of nationalism within Quebec and within many native communities. This pan-Canadian nationalism was expressed in many ways, but it was particularly apparent throughout the confrontation between Canada and the European Union in 1995 over fishing rights off Canada's east coast. When Canadian officials seized a Spanish fishing trawler outside Canada's 200-mile exclusive economic zone, Canadians responded with enormous enthusiasm. In fact, the federal government acted unilaterally to deal with the problems of overfishing, in part, because of the growing nationalist sentiment in Canada. The east coast fishery became an important symbol for many Canadians who wanted to promote a sense of pan-Canadian nationalism.

### **Deborah Bowen, "A Taste of Canada': Interpreting the Signs in a Montreal Classroom"**

This paper will describe the experience of an anglophone and British-born professor teaching contemporary Canadian short fiction to a francophone and allophone class at the Université de Montréal, in the semester after the referendum on Quebec sovereignty. The experience raised questions about the construction of literary canons, the source and nature of the students' cultural identity as "canadiens," the extent to which cultural boundaries are porous, the effects of regional influences upon Canadian writers, and the political significance of storytelling as a subversive or a conservative gesture. In their assignments, the students grappled not merely with the dynamics of self-construction in a culture of shifting boundaries but also with the relationship between ethnicities and human universals, and the continuing presence of those two infamous linguistic solitudes. In the end, the course suggested that, as figured through its stories, the identity of Canada and of Canadians is not given but becoming and that this is a sign of hope.

### **Christine Boyko-Head, "On Route to the Self: Identities in Early Canadian Writing"**

In his essay "Canadian if Necessary" E.D. Blodgett says American and Canadian literature rests upon the distinction Schiller makes between "the naive" and "the sentimental." The former possesses a "pure unity of origin" whereas the latter is perceived in a dialogic space which rewrites the concept of origin. My presentation will explore two 19th Century narratives, Susanna Moodie's *Roughing it in the Bush* and John M'Donald's *Emigration to Canada: Narrative of a Voyage to Quebec, and Journey from thence to New Lanark in Upper Canada*, as geographical mappings with autobiographical implications. The topographical descriptions can be translated as renderings of self-identification reflecting the writers' diverse points of origin rather than any referential Canadian territory. By comparing these texts, I will show origination to consist of multiple sites/cites which influence the way Moodie and M'Donald translate the new geographical (and psychical) regions they encounter. M'Donald's reluctance to travel beyond his point of origin results in a naive text which fails to dialogically translate the land and self. In contrast, Moodie's text contains a ritualized movement which challenges the 19th century concept of origination and identity, thus making Moodie a precursor to the 20th century split subject. I argue that in a Canadian context, these travel narratives problematize the classical notion of origination and identity and that the dialogic between these texts results in an interesting third "translation" of the geographical and psychical territory documented in early Canadian narratives.

### **Marian Bredin, "Aboriginal Communications Networks: Origins and Identities in a 'World Without Borders'"**

This paper explores the use of new communications technologies as means of affirming cultural identity in First Nations communities. Recent public commentary and policy debate about global media, and especially about the vast computer networks which underpin the "information highway," have emphasized the extent to which these technologies are undermining national borders and cultural boundaries around the world. Yet in the face of increasing flows of "foreign" cultural content into their communities, First Nations in Canada are appropriating new technologies

and using them to support Aboriginal languages and cultures and to re-build viable local economies. Constructed as part of a wider resistance to the historical forces of dispossession and displacement which continue to disrupt Aboriginal people's lives, Native communications networks are grounded firmly in a sense of place, cultural origins and community needs.

As a concrete example of how new technologies are being used, this paper presents the case of "K-Net," a computer network linking several small, remote communities in the Nishnawbe-Aski Nation constituency of Northwestern Ontario. This new network complements existing Aboriginal-controlled communications in the area, including Wawatay Native Communications Society's television and radio production, and the Wahsa distance education network. As an element in a broader community development agenda, the use of these networks to sustain local knowledges and cultural identities suggests that, for many Aboriginal people, in a digital "world without borders" there is no place like home.

**Jean Bruce, "Origins and Identities in Difference: Imagining the 'Postnation of Canadian Cinema'"**

Our home and native land is, in the strictest sense, both "the nation" and "the not-nation." It houses people who have affiliations that are not completely contained within either this nation (Canada), or other nations (the nation left behind), but often both nations (hyphenated Canadians), and sometimes neither (Québécois(es), First Nations). Rather than attempt to prepare a list (which no doubt would be inadequate), or to settle any issue of national identity, I am describing what Martin Allor might include in his designation of "identity in difference" (1993). He explains that identity in difference "is a hybrid, unstable figure." It is to be "a people (le sujet-nation), and therefore the ground of the state, and at the same time, exceeds the limits of this national-subjectivity: to not be identical with it" (1993, 70).

A kind of postnational community results from the number of challenges in defining origins and identities narrowly. The postnation, by necessity, includes subjects for whom nationhood is a term that exceeds country of origin or migration. It is a complicated designation that rests on certain paradoxical realities. It is a real - or imagined - terrain comprised of newly-formed - or dismantled - national borders. The instability of the boundaries is underscored by the blurriness of location (here?) and dislocation (elsewhere?).

These ideas are intimately bound up with one another in a film made by Swiss immigrant, Québécoise filmmaker, Lea Pool, in *Anne Trister* (1985). This film, as with a number of other recent Canadian films, presents an experience of cinematic dislocation for the spectator which has national, sexual, and cultural implications for considering identities and origins.

**David Butz and Deborah Leslie, "Foundering Identities: Geographies of Work Reorganization at General Motors"**

In this paper we seek to understand the way that identity is linked to multiple work spaces at General Motors in St. Catharines. We argue that the process of work reorganization involves not only new tasks and technologies, but also shifts in work spaces and identities. In particular, we examine how the closure of the foundry in 1992 led to the displacement of workers from one spatial configuration to another and precipitated a crisis of identity. Workers now live with greater job insecurity and are susceptible to greater risk.

**Stephen J. Connacher, "Ordered Estates: Anglo-Catholics and Immigrants in Hamilton"**

This paper examines the Anglo-Catholic movement in Hamilton and its relationships with working-class British immigrants in the early part of this century. The topic requires analysis of a matrix of issues of class, gender, immigration, religion, and sexuality. These factors melded to shape the identities of these new Canadians in often unexpected ways. While British immigrants have often been viewed as privileged in Canadian history, reformers subjected those from the working class to the same exercises in middle-class paternalism as workers from other cultural backgrounds, seeking to mold them to the standards and expectations of their betters. Only the elite among the working class, primarily from the skilled trades, became active Anglicans, though. They had little interest in their rectors' efforts at social work among labourers and the less fortunate. The poverty of most parishes may have led to greater autonomy for women. The fund-raising efforts of women's groups were essential to the parishes' survival which

allowed those groups to resist successfully requests that they support or engage in types of social work that they deemed unladylike, rather than simply not suited for women. As well as its association with the working class, Anglo-Catholicism has long been linked with homosexuality. Evidence indicates that the movement's endorsement of celibacy and emphasis upon sacramental spirituality, combined with the parishes' poverty, created a marriage of inconvenience. Parishes had to take any support that they could get while the evolving gay Anglican community found a space where the single person was viewed as pious rather than anomalous.

**Lorraine Coops, "Comparing Apples to Oranges: Cora Burnaby Elliott's Origins and Identities as A Canadian Single Woman Missionary in India, 1908-1912"**

In 1908, Cora Elliott embarked on her 38-year physical, emotional and spiritual sojourn in west-central India as a member of the Maritime Baptist missionary family. For the previous 28 years, she had been a member of another close-knit communal group in the Annapolis Valley of Nova Scotia. Born into a deeply religious rural family, Elliott was raised with the tenets of the Maritime Baptist faith, and thus her childhood was shaped by the strong ties between community, kinship, and faith. Having accepted what she felt was her call to Christian service as a single woman missionary, she left her familiar world of Nova Scotia for the strange terrain of India.

A series of 74 letters written between 1908 and 1912 indicate that for Elliott, there was her "old home" of the Annapolis Valley -- familiar, comfortable, and peopled with friends and family -- juxtaposed with her new exotic and unfamiliar home as a member of the Maritime Baptist missionary community in India. Elliott developed a fluid identity whereby she could fit comfortably into either of her two communities.

Ultimately, although Elliott would feel more comfortable in her self-created and self-defined community in India, she always strongly identified with her origins as a Maritime Baptist with communal and kinship ties to her Atlantic Canadian roots. Her correspondence provides a unique snapshot of how the theme of "origins and identities" played itself out in one Canadian woman's life.

**June Corman, "Constructing Canadian Citizens: Prairie Teachers at Work"**

The settlement of the Canadian prairies by people of European origin was carefully orchestrated by the Federal Government. Motivating people to support Canada's participation in two World Wars made the issue of nationalism and loyalty critical. The publically funded education system was one of the main institutions used to convert immigrants and their children into English-speaking Canadians. This paper explores the significance that rural prairie teachers attached to constructing citizenship. The analysis is based on a sample of forty women who began their teaching careers during the 1940s in Saskatchewan.

**Susan DeLisle, "The Social Construction of Indians, Rights and Authority: Policy, Conflict, and Wild Rice"**

This presentation will explore issues of identity, authority and power in the context of non-status Aboriginal rights and wild rice policy in Ontario. This is an initial examination of some current theory on the social construction of identity and place in contemporary geographic thought. The presentation will include a discussion of the 1980-82 conflict around a wild rice bed in Mudd Lake (Ardoch, ON) which will be used as a case study for this investigation.

**Klay Dyer, "A Very Great Change Has Taken Place': Parody and the Topography of the Canadian Imagination"**

In *Rabelais and His World*, Mikhail Bakhtin makes the one reference to Canada that appears in his *oeuvre*. Discussing the French humanist's comic rendering of Pantagruel's journey to the icy underworld, he points to the various levels of correspondence between Rabelais's text and Cartier's account of his 1540 voyage to Canada. It was Cartier's venture, Bakhtin suggests, that had a particularly profound effect on many of the presumptions shaping Old World imaginings of this new land, occasioning a reconsideration of the tropes and codes that had until this point guaranteed voyagers the geocultural certainties necessary to conceptualize the New World as a knowable place. It is from these intensely anxious moments of contact that originated the seemingly inexhaustible and disquieting obsession

Canadians have with articulating the geocultural particularities of this vast land.

Through a reading of one of the earliest Canadian parodic novels, Abraham S. Holme's *Belinda, or the Rivals* (1843), this paper suggests that Bakhtin's allusive coupling of Rabelais's classic parody and the earliest struggles to see Canada through a distinctly Old World lens is particularly illuminating. Exuberant in his manipulation of familiar Old World topographic codes, Holmes as a representative Victorian Canadian parodist can be seen to prompt a still tentative culture toward an energetic and reflexive renegotiation of its vocabulary and vision of a still unfamiliar geocultural terrain, one that marks this new place as a potent source of a distinctly New World identity.

#### **Dennis Essar, "Reminiscences of Haiti in the Novels of Dany Laferrière's North-American Sequence"**

The nine volumes of autobiographical fiction published to date by Haitian-Canadian novelist Dany Laferrière can, at least superficially, be assigned to one of two groups. His scandalously successful first novel, *Comment faire l'amour avec un Nègre sans se fatiguer* (1985), inaugurated an explosive series of four North-American works marked by pervasive sexuality and depicting the growing pains of an exiled Black writer in Québec and the United States. On the other hand, the nostalgic portrayal of Laferrière's Haitian childhood in *L'odeur du café* (1991) and *Le charme des après-midi sans fin* (1997) has been extended in two other volumes to include adolescent and young adult life in Port-au-Prince. A fifth novel completes the Haitian series with a wistful description of an adult's return to his native land.

Despite these thematic and tonal polarizations, Laferrière insists that his books are to be considered as constituent chapters of a unified "American Autobiography," with the adjective "American" being accorded a broad meaning that includes both North America and the Caribbean homeland. The overall unity of a diverse life experience is strikingly underscored.

It is all the more surprising, then, that the mood and style of Laferrière's Haitian novels should contrast so sharply with those of the North-American series. Further, references in the North-American sequence to persons, places, and events of the Haitian environment are surprisingly rare, and vice versa: America and Haiti appear as two quite distinct worlds.

The paper presents an analytical catalogue of the reminiscences of Haiti in the North-American novels, and suggests reasons for the author's decision to limit their number and importance.

#### **Jane Helleiner, "Constructing Racialized Childhoods in Political Talk"**

This paper analyzes the construction of various racialized childhoods in Canadian House of Commons debates during the interwar period. The paper begins with a discussion of how discourses of childhood permeated nationalist political talk. The nation itself, for example, was attributed personhood in the form of a youthful "son" of the "Mother Country" and/or the "Fathers of Confederation." It is argued that this formulation provided the context for the construction of shifting categories of racialized childhoods and their respective positionings vis-à-vis the "nation." An examination of these various categories reveals how some childhoods were deemed central to nation-building during this time while others were marginalized through (amongst other things) discursive infantilization and/or adultization. The articulation of discourses of childhood with those of gender and "race" is explored with particular attention paid to the significance of an (expanded and consolidated) attribution of "whiteness" for the inclusion/exclusion of various childhoods from the imagined Canadian nation.

#### **Janice Hill, "Making Soldiers: Canadian Boys, Militarism, and the Imperialist Movement, 1880-1920"**

In the final quarter of the nineteenth century, there was an intensification of imperialist sentiment among the general Canadian population. This sentiment fueled the formation of various recreational and patriotic organizations for children that championed the imperial cause and further popularized imperialist sentiment. Since imperialist rhetoric maintained that the future of Canadian and imperial preeminence lay in the hands of Canadian children, the physical and moral training of boys and men within these various organizations was deemed paramount. This paper explores the militaristic ideology that underlines the formation of imperialist youth organizations such as the Cadet Corps, the Boy Scouts, and the Boys' Brigade. It elucidates the role of boys and young men in building the Canadian

nation and supporting the British empire, as suggested by popular Canadian imperialism.

### **Marijke Huiteman, "A Search for Identity for the Algonquins of S.E. Ontario: The Ardoch Area First Nations"**

Status and registered Indians have had their identity thrust upon them through various historical processes and policy developments. A dominant theology has constructed the identity of aboriginal, in the past and in the present. For non-status Indians the issue of identity becomes even more problematic because there is an assumption that they have assimilated with Euro-Canadian society. This issue of assimilation is a powerful construct of European legacy and dominance. But identity is not a static entity, it is created through strategies of adaptation, negotiation and opposition. For the AAFNA group, establishing identity has important legal implications and must be the first important step in their legal battle for recognition.

### **Peter Krats, "'Radicalism to Rest Homes': *Suomalaiset* become Canadians?"**

With official multiculturalism long established, the question remains: can small ethnic elements in Canada maintain an identity? If so, how? Such questions beg both broad and narrow study; here, I consider the small group of *Suomalaiset* — the Finns.

Early Finnish arrivals gained notoriety for their determined provision of simultaneously practical and opinionated "ethnic" institutions. Time, however, saw new generations dismiss the "crucial" as merely interesting, or even irrelevant.

Postwar immigration reinvigorated "Finnishness," not least intellectually. Intense archival work led to *Kanadan Suomalaisten Historia* (Finnish Canadian History) and *Canadian Rakentajia* (Builders of Canada); fiercely combative authors both celebrate dual Finnish/Canadian experiences. More "academic" work, nearly all by persons of Finnish background, "confirmed" the legacy - or overstated it?

Meanwhile, official multiculturalism provided funds for the most recent effort by self-identifying *Suomalaiset*: *Lepokoti* (Rest Home) emerged, with Finnish flag flying, *kiuas* heating the *sauna*, and library featuring Finnish works. While valuable to an aging Canadian population, one wonders if earlier "socialist Finns" and fiery pastors would appreciate the transition from "radicals to rest homes?"

What, then, about origin and identity? Can one argue, *mina olen Kanadan Suomalainen* (I'm Finnish Canadian) today? Certainly — I do! But what does this notion mean when most "Finnish Canadians" show little "Finnishness" — some abandon the *sauna* and few revel in real *löyly* (steam) reinforced with a *vasta* (whisk)! Nostalgia aside, study of *Kanadan Suomalaiset* can provide insights into the complex interplay between ethnic origins and national identity.

### **Helen (Bajorek) MacDonald, "Post-WWII Polish Immigrants to Canada: A Consideration of Policy and Ethnicity"**

While many "ordinary" Canadians felt threatened by the significant influx of "foreigners" into Canada during the post-war immigration boom, Canadian policy-makers advocated increased immigration to aid post-war economic and national growth. Canadian business and industry interests and various government officials placed significant value on the immigrant worker (many of whom were displaced by the war) as economic commodity in his/her role as preserver of the assimilable character of a growing nation.

Historians write, almost always in passing, that Polish ex-soldiers who immigrated to Canada through the years 1946-47 under the British *Resettlement Act* provided Canadian officials with the experience that would lay the foundation for post-WWII bulk labour movements. Few note, however, the arrival in the post-war era of other Polish immigrants to Canada, many of whom were survivors of Siberian labour camps.

Now a half-century later, the Polish ex-soldiers and many of the other Poles who came out of the Siberian experience are elderly, and soon the moment of remembrance will be past. What can they tell us about their experiences and their contributions to nation-building?

Through interviews and primary research, I have learned there is more to be considered, beyond a brief remark, about post-WWII Polish immigrants to Canada and their experiences and contributions to nation-building.

My paper is a consideration of the voices and experiences of post-WWII Polish immigrants to Canada vis-à-vis Canadian immigration and labour policy.

**Mary Jane Miller, "Where the Spirit Lives: A CBC Television Drama on Residential Schools"**

This paper will offer an analysis of the late 1980s television special *Where the Spirit Lives: A CBC Television Drama on Residential Schools*. Camera work, design, casting, performances and music will be mentioned along with the CBC broadcasting context. The program was one of the first in either fictional or news format to look at issues of Residential Schools, the government policy of assimilation and the potential for sexual and physical abuse. This two hour TV special was re-broadcast in Canada at least four times and was sold over the last ten years to PBS, the BBC and to many other countries. The drama concentrates on the effect of these schools on the aboriginal children rather than on the families. Although safely set in the 1930s and limited in scope, the program has become more relevant as court cases unfold and more and more First nations people tell their stories. I will also look at the critical reception of the special in periodicals and newspapers and the questions of cultural appropriation raised, at the time of broadcast and later. Included will be anecdotal but first hand information on the reception of the drama special by various members of First Nations and a very brief attempt to situate it in the general TV drama made by the CBC in the last four decades. I will show 3-4 minutes of the film during the presentation.

**James Neufeld, "Performance History and Cultural Identity: A Case Study of the Career of Lois Marshall"**

The premise underlying this paper is that Canada's sense of cultural identity has been shaped by its performing artists. Specifically, it postulates that, in the period following the Second World War, two factors were essential if an artistic career was to have real, lasting impact on the sense of cultural identity of individual Canadians: international recognition and a continued, meaningful, domestic presence. Using the evidence of performance history, it argues that the career of Lois Marshall presents an exemplary case study of this phenomenon.

Lois Marshall's career as Canada's pre-eminent soprano spanned more than three decades (from 1948 to 1982) and took her to Europe, Australia, New Zealand, the United States, and the Soviet Union. This international success became the cornerstone of her extraordinary Canadian career. The paper will outline this career, and present a preliminary analysis of the demanding performance schedule she maintained. It will argue that the long-term relationships she developed (notably with the Toronto Mendelssohn Choir, the Stratford Festival, major Canadian orchestras, and the Canadian Broadcasting Corporation) were instrumental in forming and maintaining the public's perception of her as a distinctively Canadian artist. It will also include anecdotal evidence, gleaned from reviews, which attests to the influence which her international musical standards exerted on regional performances at which she was guest artist. Finally, the paper will speculate on some of the reasons why Marshall chose to maintain her strong Canadian presence instead of concentrating on a purely international career, which might have brought her more fame, but would have diminished her significance in her own country's cultural development.

**Joan Nicks, Jeannette Sloniowski, Marian Bredin, "The Seneca' Movie Theatre: Decorative Origins and Popular Identity"**

This presentation stems from a larger working project that falls within film history and specifically the recent interest in film studies on local film history. Our focus for this session is the (Famous Players) Seneca Theatre, Niagara Falls, Ontario. One of our research goals is to find a locus and methodology for researching and making contemporary sense of the origins and possible meanings of the Seneca's combined modern, movie-house style and Native "atmospherics." Built in 1939 and opened in 1940, the Seneca's design mixed state-of-the-art technology ("floating comfort" seating and "manufactured weather," better known as air conditioning) with art deco lines and flourishes of glass, marble, and, neon and featured Native/Seneca masks and visual motifs, presumably to evoke "the local." The Seneca was described as "one of the first theatres in Canada to be designed along authentic "period" lines ... of the Seneca Indians" (*N.F. Review*, September 20, 1940). What "authentic" might have entailed as design, crafting, and local tribute raises cultural issues and questions about how a popular entertainment site imagines an identity of a people for movie audiences.

**Robert Nunn, "‘Hero. Anti-Hero. Failed-Hero.’ A Comparison of the Image of the Hero in *The Tooth of Crime* by Sam Shepard and *Bagdad Saloon* by George F. Walker"**

An eminent Canadian theatre director has said: "We're still trapped in Canada: we're the ventriloquist's dummy on the British and American knee. When the voices come in from all these other places, it's very hard to forge our own." Canadian culture needs a post-colonial perspective to make sense; Canadian artists are in a constant struggle to find their own voice, and like it or not, that inevitably means adopting, resisting, or negotiating with, those powerful voices from the old empire, England, and the new empire, America. Since the early 1970s, Canadian artists' struggle to forge their own voice has increasingly had to take on the seductive power of American popular culture, often through such post-colonial strategies as mimicry and parody. The difference between American and Canadian plays can be very subtle: a matter of playing back American culture with a distinct, and ironic, echo. The key I think lies in the observation that "Americans watch TV; Canadians watch American TV." That is, Americans regard American popular culture from inside, as if it were somehow the entire universe. Canadians cannot ignore American popular culture, but they can look at it from a critical distance, and speak in their own voice by mimicking and parodying its products. To examine this difference, I discuss two plays from the early 1970s which deal with American popular culture images of the hero: the American Sam Shepard's *Tooth of Crime*, and the English-Canadian George F. Walker's *Bagdad Saloon*.

**Brian Osborne, "Canadian Artistic Representations of France: Reflections of an Evolving National Identity"**

The Canadian War Memorials Fund was established on 7 November 1916 to provide "suitable Memorials in the form of Tablets, Oil-Paintings, etc., to the Canadian Heroes and Heroines in the war." The rationale was to "memorialize" the young nation's role in the Great War and CWMF eventually produced some 800 works depicting the Canadian war effort. However, after an initial enthusiastic reception, these pieces soon disappeared from public view as they were thought to render a too realistic impression of the horrors and lessons of war.

Nevertheless, the national imagination benefitted from an indirect dividend from the investment in the CWMF artists. Among the 116 painters and sculptors who had represented the Western Front were some who were to become influential as founder members of the nationalist provocateurs, the "Group of Seven." While it may be that their rendering of the dystopian landscapes of war influenced their eye for the desolate lands of Canada's north, they may have been prompted by something more than mere technique and mimesis. Psychological and ideological motives in the new focus of their artistic gaze? A turn to the wilderness as a rejection of civilization and its discontents? A celebration of that which was native, and a rejection of the greater world? Whatever the reason, the result was the establishment of a landscape which Canadians came to identify with, and be identified by.

**Julie Petruzzellis, "Cyborg Nationalisms: (Post) Colonial Hybridity, Strategic/Imaginary Community, and 'the' Mohawks of Kahnawake"**

Bill Ashcroft states that "one of the strongest foci for resistance to imperial control in colonial societies has been the idea of 'nation'." Indeed, to take the rigid stance that all nationalisms are essentially nasty ideological formations is to reject a potentially malleable imaginary structure that has evolved into a rather necessary tool used by the subaltern to assert sovereignty. It has proven useful to embrace these "nasty" formations and manipulate them in order to transgress their systems of power.

Like Donna Haraway's cyborg figure, Kahnawake Mohawks have used the combination of essentialist and imaginary characteristics in order to create self-conscious kinship and political affiliations, constructing the space they find most useful as a state of nationhood. Haraway's cyborg provides a useful tool for this assertion, for she theorizes it as a figure which encourages the political uses of hybridity which easily translates into (post) colonial subjectivity as it is an image which combines both imagined and material reality; it encourages "permanently partial identities and contradictory standpoints." Cyborg politics are empowering and manipulative; they are about the power to survive and they insist on seizing tools to mark the world in order to deconstruct and reconstruct boundaries of body and home.

I will discuss (using Haraway's cyborg theory) how, at this moment, the manipulation of European imperial national frameworks affords the richest opportunity for the Mohawks of Kahnawake to struggle for political sovereignty

-- this is exactly what they are doing. However imperfect this appropriation may be, its revolutionary activity and potential cannot be denied, for this imperfection is part of the strategy.

#### **D'Arcy Ishpeming Enzaabid Rheault, "The Ivory Wigwam: Aboriginals and the Academy"**

My name is Ishpeming Enzaabid. I am "He-Who-Sees-From-A-High-Place," a Lynx Clan Ojibwe-Anishinaabe from Timmins, Ontario, and a PhD candidate in the Faculty of Environmental Studies at York University. I am what some call an "Indigenist": an Indigenous person who learns from his/her traditional Elders and Teachers, a person who examines and describes the underlying intellectual and spiritual reality of his/her traditional Worldview. This tradition of intellectual-spiritual activity has not easily transferred itself into the current way of doing things in western society.

It is said that the Indigenist must review and analyze what has been said and written about his/her people in order to clear the mind of inaccurate representations. The Indigenist must also examine and describe his/her own cultural stories regarding identity, origin, migration, and the cosmological understandings of the universe. The Indigenist is not new. Since time immemorial, there have always been those who concerned themselves with great philosophical questions and answers.

The concept of identity and origin, as expressed by our Creation Story, is the key to understanding Anishinaabe Worldview. It is a philosophical apprehension of what it means to be Anishinaabe. When my Elders teach the Creation Story they always begin: "Long ago, before the beginning of time...." We have been here for a very, very long time. This may be "Two Days of Canada," but, for us, it is the "Eternal Days of Turtle Island."

Why should we be concerned with the place of Aboriginals in North American culture? Because we are the true "North Americans;" those placed here so long ago. We are not immigrants to this land. This land was created for us, and by us.

We must begin to discuss the diverse intellectual traditions of the Aboriginal Nations of Turtle Island from an Aboriginal perspective. We are the voice of this land. And that voice is finding its way into the academic traditions of the West. My Elders have told me that the time has come for us to begin speaking about these things. Otherwise, the promise of the spiritual and physical destruction of our shared home, Mother Earth, will become a reality.

#### **Marilyn Rose, "Oh Canoe/da': the Canoe as Icon in the Discourse of Canada"**

The canoe is one of Canada's earliest and most frequently-occurring "pan-Canadian" icons. Its presence in early Euro-Canadian literary and artistic productions is easily documented, and easily understood. What is more remarkable, however, is its persistence into the twentieth century as a signifier of Canadian national experience, not only within the sphere of "high art" but also in contemporary popular culture where it may be argued that the "canoe rules" or that "canoes R'us" - if we are to judge by the staggering number of current advertising campaigns, commercial products and ventures, and popular entertainments in which the canoe "stars."

My paper will document the protean presence of canoes and canoe referencing in mainstream cultural expressions from the beginning of European settlement through the present time. It will then turn to some of the problematics surrounding the construction and canonization of the canoe as a (presumably) pan-Canadian icon. To what extent is the appropriation of the canoe by Europeans and its importation into European-Canadian cultural productions a signifier of imperial desire? To what extent is the use of the canoe an exercise in hegemony even within the boundaries of Canada, since it is the central Canadian canoe which tends to be granted iconic status? And to what extent do contemporary First Nations productions which focus on the canoe signal an intended "re/possession" or "re/novation" of canoe iconography - in response to what can be read as mainstream efforts to erase differences in Canada through the use of a generalized, stylized, and undifferentiated version of "the" "Canadian" canoe?

The paper, while whimsical at times in its demonstration of enchanting canoe images charmingly deployed in the service of the eternal dream of Canadian unity/identity, will end by demonstrating that any pan-national icon will invariably carry within itself, whatever its ostensible cargo or freight, the seeds of its own potential deconstruction.

**Crispin Shaftoe, "National Identity, Railways and Popular Music: An Example of a Fragmented Identity within the Canadian Context?"**

Both written and film formats have popularized the idea of Railways as being a large part of Canadian identity. This image is promulgated as a national, enduring, and overarching one. Parks Canada has studied historic railway stations in terms of both their architectural and social significance. Old railway stations are preserved in original, modified, and converted form throughout much of the country. Studies of both existing and abandoned railway lines abound in the academic, tourist, and perhaps most significantly in terms of Canadian identity, the popular realms.

Two generations ago, prior to changing technologies and recent massive layoffs by the major railway companies, most Canadians could boast of some connection with the national railway identity. Such is no longer the case, however popular music in English Canada has continued to discuss this identity in various terms over the last thirty years. Gordon Lightfoot's "Canadian Railroad Trilogy" (1967) and the Rankin Family's "Orangedale Whistle" (1990) provide convenient images for this study. Other examples are being analyzed to seek to understand the popular lyrical/visual images being accepted by Canadians in relation to previously received mythology.

The celebration of a national dream has altered as the role of the railway in Canadian identity and life has been reduced, but various discourse continues to relate the connection of this highly mobile element of the past in the present context, perhaps giving new meanings to the railway within fragmented identities.

**Mary Alexandra Watt, "How Salt is the Taste of Another Man's Bread ... and How Hard is the Way Up and Down Another Man's Stairs"**

This paper focuses on the extent to which the archetypal notions of *patria* (homeland), the Golden Age and exile as first crystallized in literary form in Dante's *Divine Comedy*, form part of the consciousness of Italian Canadians and Italian immigrants to Canada.

Accordingly, the paper first examines, briefly, the core issues of the *Divine Comedy*; the exile which caused Dante to ponder the personal significance of *patria*, the nostalgia for a "Golden Age" and the bitterness towards the homeland which cast him out. This introductory portion also examines the sense of detachment and the search for belonging engendered by the state of exile.

The next portion of the paper examines the role that the *Divine Comedy* - and the issues it addresses - has had in the formation of the Modern Italian psyche. To that end the paper examines, briefly, the *fortuna* of the *Divine Comedy* and the place that it still occupies today in the Italian scholastic curriculum.

The latter portions of the paper consider the extent to which the souls of Italian Immigrants to Canada still bear Dante's imprint. In this regard, the paper looks to anecdotal evidence culled from a series of interviews with a variety of Italian immigrants and second generation Italian-Canadians. Specifically the paper looks for - and finds - echoes of Dante in the Italian-Canadian identity; the longing for homeland and the Golden Age mingled with bitterness towards the *patria* which sent him away to scale another man's stairs.

**Susan E. Wurtele, "Manipulating Canadian National Identity: the North American Folk Movement and Canadian Immigrant Handicrafts"**

In the late nineteenth and early twentieth century the folk movement appeared in western Europe and North America. This movement took many different forms. In Nova Scotia for example, Ian McKay has demonstrated the links between the folk movement with its anti-modernist dimensions and the encouragement of a fledgling provincial tourism industry. This paper examines yet another dimension of the folk movement -- its extension into the realm of immigrant folk handicrafts. In the post-WWI years, Canada experienced a widespread "cultural anxiety" over the effect of immigrants from continental Europe on the nation's emerging sense of self. From this anxiety grew numerous initiatives focusing on appropriating immigrant folk heritage to create a palatable image for Anglo-Canadians. These were characterized by complex processes of cultural manipulation and change which are difficult to separate from immigrant efforts to ensure cultural survival or in some cases revival.

The emphasis of this paper is on cultural dimensions associated with immigrant folk handicrafts and the

representation of this art form in Canadian magazines and journals. Particular emphasis is placed on consideration of what this coverage reveals about the changing national narrative concerning the place of immigrants in Canada.

## PRESENTER PROFILES

**Raymond Blake** holds a PhD in History from York University in Toronto and a BA from Memorial University in St. John's. His first book *Canadians At Last: Canada Integrates Newfoundland as a Province* was published by the University of Toronto Press. He has co-edited two books on Canada's welfare state and has just completed a book to be published later this fall on Canada's fisheries and the historical precedents for the current crises in the industry. He is also working on a book on family allowances in Canada. He is currently the Director of the Centre for Canadian Studies at Mount Allison University.

**Deborah Bowen** has just completed two years as Assistant Professor of English at Redeemer College, a Christian liberal arts university. She taught previously at University of Ottawa and Université de Montréal, at the former as a Canadianist and at the latter as a British Modernist, a bipolarity that perhaps befits her bicultural background. At Redeemer she teaches 18th-, 19th-, and 20th-century British literature, and contemporary "world" literature in English, and is therefore learning how liberal the arts can really be.... She has published in a number of journals, including *Journal of Narrative Technique*, *Mosaic*, *Ariel*, *Essays on Canadian Writing*, *Canadian Literature*, *Studies in Canadian Literature*, and *Canadian Poetry*, and is a regular reviewer for *Journal of Canadian Poetry*. She has also contributed articles to several books; a version of the paper she is presenting at Brock will appear in a collection provisionally entitled *Issues in Canadian Literature*. This year she holds a Pew Research Fellowship to produce a monograph on "Postmodern Realisms and the Turn to the Ethical."

**Christine Boyko-Head** obtained her PhD at McMaster University in 1995. Her thesis explored the myth of Laura Secord which awarded her many pounds of chocolates from the Candy Company. Currently, she teaches in Canadian Studies and Dramatic Literature at Brock University. She is on the editorial team of *IN 2PRINT* magazine, a national publication which publishes the works of Canadian youth. She is also the founding member of Parnassus Rites Theatre Company which produces original and vintage Canadian and International drama. Her poetry has been published in the *Canadian Authors Anthology* and her plays have toured Winnipeg, Toronto, Hamilton and St. Catharines.

**Marian Bredin** is an Assistant Professor in the Communications Studies Program at Brock University where she teaches courses in the Media and Culture, and Business Communication streams. Her main research interests are in the areas of Aboriginal media, Canadian communications and cultural policy, and issues of cultural politics in Canada. In 1995 she completed her doctorate at McGill University on the theoretical, practical and political implications of Aboriginal broadcasting in Canada. This was followed by two years of post-doctoral study at Concordia University on a critique of cultural appropriation and the impact of this issue on communications and cultural policy discourses. Her work in these areas has been published in the *Canadian Journal of Communication* and elsewhere. Current research projects involve the analysis of information infrastructure development and information policies in Canada, especially as these affect First Nations communities.

**Jean Bruce** is a PhD candidate in the Humanities Doctoral Program at Concordia University, Montreal where she is currently writing her dissertation and teaching in the Cinema Department. Jean holds a SSHRC grant, and was the recipient of an FCAR (Quebec educational grant), and the Gerald Pratley Award given by the Film Studies Association of Canada. She received her MA from the University of Western Ontario at The Centre for the Study of Theory and Criticism, and has an Honours BA from Brock University in Film Studies. Her interests include ethnographic and early cinema, melodrama, early communications technology, film and cultural theory, jazz, Star Trek, cooking and eating good food, and reading trashy mystery novels.

**David Butz** teaches social geography and qualitative research design at Brock University, St. Catharines, Ontario. He is currently researching colonial and contemporary labour relations in the mountains of Northern Pakistan, and the

implications of corporate restructuring for General Motors auto workers in St. Catharines, Ontario. The two projects are linked by an interest in the geographies of exploitation and resistance.

**Stephen J. Connacher** received an Honours BA in History from Brock in 1992. He then went to McMaster to continue his studies. Upon completion of his MA, for which degree this paper was initially written, he was asked to continue as a PhD candidate at McMaster, but withdrew in 1996. For the past five years he has worked as a teaching assistant at Brock. He also worked with Dr. Karen Dubinsky of Queen's University for over a year as a research assistant. A version of this paper is currently under review for publication in the *Journal of the Canadian Church Historical Society*. He also has an article, "The Maiden Tribute of Modern St. Catharines: Sex Crime and the Media" under review for publication in the *Brock Review*.

His research interests include modern Canadian social issues, western religious history, the Church of England, and popular religion and culture in Western Europe. He tries to take an interdisciplinary approach to his research and refuses to be limited by arbitrarily defined categories or fields. Essentially, he enjoys making up lies about dead people.

**Lorraine Coops** received her PhD from Queen's University in May 1997 for her dissertation, (defended January 1997), "Living By Faith: Maritime Baptist Single Women Missionaries in India, 1880-1930." Lorraine has been involved in several ongoing religious history projects: Missionary Impulse in North American History (MINAH); and North American Missiology Project (NAMP). Other conferences include: Canadian Historical Association (Ottawa: May 1998); Atlantic Canada Workshop (Halifax: August 1997); Conference in Honour of George Rawlyk (Moncton: May 1997) and Aspects of the Canadian Evangelical Experience (Queen's: May 1995). Her articles and book reviews have appeared in the journals: *Acadiensis*; *Atlantis*; *New Maritimes and Left History*, while essays are in collected works such as *Aspects of the Canadian Evangelical Experience* and *Baptists Around the World*. She is currently researching and writing on missionary response to late nineteenth and early twentieth century Asian immigration and anti-Asian legislation on the Pacific coast of North America. During the 1998-1999 academic year she will be teaching Canada: Origins to 1800; Canada, the Empire and the Commonwealth; and The Experience of Empire at Brock University.

**June Corman** received her doctorate in Sociology from the University of Toronto. She is presently an Associate Professor in the Department of Sociology at Brock University.

**Susan DeLisle** is currently working on a master's degree at Queen's University in the department of Geography. Her research is broadly in the area of Canadian Native studies but more narrowly on issues of identification as they relate to dispossession both in an historical sense and in relation to contemporary issues of access and control. For the last three years she has worked with the Ardoch Algonquin First Nation - a group of non-status Algonquins in the lower Ottawa valley. This work has led her to question the assumed "authority" of the Canadian state to make decisions regarding Aboriginal identity and to question the relationship between identity, rights, and authority. Her current work looks at the social construction of these three themes in the context of Ontario resource policy and in relation to a particular conflict over Manomin (wild rice). She hopes to illustrate the constructedness of definitions of Indianness and rights, but also of authority in order to open them up to other ways of seeing.

**Klay Dyer's** primary research interests are in Canadian literature and culture. He teaches in the Department of English Language and Literature at Brock University. He is currently completing a multidisciplinary exploration of parody as both a "double-voiced comic discourse" (in which he draws extensively on Bakhtinian theories of dialogism and the polyphonic) and a discursive strategy by which New World writers could articulate more fully the aspirations and anxieties burdening a colonial geocultural imagination. In various stages of progress, too, are studies of the influence of Cervantine thought and Don Quixote on the North American imagination, and of literary and visual representations of itinerant sellers (hawkers, peddlers, and packmen) as resonant cultural metaphors.

**Dennis F. Essar** obtained a PhD at the University of Western Ontario writing a thesis on d'Alembert. He has taught in Saskatchewan, Manitoba, and Swaziland (Southern Africa) as well as at Brock University where he is professor of French. He has published in the following areas: literatures of France and Canada, seventeenth-century cartography,

travel, and African Studies. At present, he combines research interest in the literatures of Haiti and the Haitian diaspora with periods of volunteer teaching in Cap-Haïtien, Haiti.

**Jane Helleiner** received her doctorate in social anthropology from the University of Toronto and is presently an Associate Professor at Brock University where she is cross appointed between the Departments of Child Studies and Sociology.

**Janice Hill** is presently completing her doctorate in Sociology at York University. She is also teaching courses in the Department of Child Studies at Brock University.

**Marijke Huiteman** is currently working on a Master's degree at Queen's University in the department of Geography. Her research interest is in Aboriginal studies.

**Peter Krats**, The Finnish Canadian identity has intrigued me since my youth, as I observed and sometimes participated in the various paths taken by persons of Finnish background. Ultimately, everyone displayed some accommodation with the Canadian context and some maintenance of Finnishness. But patterns varied markedly: some persons remained largely Finn; others only very marginally so. That pattern of choices about identity piqued a curiosity that led ultimately to graduate work on the Finnish community. While my interests have broadened to include many aspects of Northern history, the question of identity has remained with me to the present.

Identity issues, of course, are pertinent to understanding the wider Canadian experience. Following the completion of my doctorate at Western, I followed the tenuous path of the stipendiary scholar, teaching at various institutions (notably Brock, Western, and Windsor). When time, funds, and circumstances permitted, I have worked and published on topics as varied as Northern Ontario mining, immigration patterns, labour organization, religious beginnings, fur trade history, and the heritage of the Pic-Heron and other First Nations of Lake Superior. At present I am teaching both Canadian Studies and History courses at Brock. Hence my continuing interest in the Finns (along with my continuing identity choices): both the pioneering *Suomalaiset* and their Finnish Canadian descendants can help to inform us about Canada and Canadians, past and present.

**Deborah Leslie** teaches economic and feminist geography at Brock University. She is currently researching commodity chains in the household furnishings industry. Other research projects include the construction of gender identities in retail work and the restructuring of work in the automobile industry.

**Helen (Bajorek) MacDonald** is an MA candidate at Trent University's Frost Centre for Canadian Heritage & Development Studies where she has entered her second year of study and research on the topic of Post-WWII Polish immigrants to Canada.

Helen received her BA (Honours) in Canadian Studies (English minor) from Trent University and BEd from Queen's University. She recently edited *AVANCER, The Student Journal for the Study of Canada* in which her paper, "Mapping Memories: A Journey between the Generations of Polish Inscription on the Canadian Literary Landscape," was published.

**Mary Jane Miller** is a Professor in the Department of Film Studies, Dramatic and Visual Arts and has written articles, chapters and two books on Canadian television drama, *Turn Up the Contrast: CBC Television Drama Since 1952*, co-published by the University of British Columbia and the CBC: 1987, and *Rewind and Search: Conversations with Makers and Decision Makers of CBC Television Drama*, McGill Queen's, 1996. She is currently working on a book about the representation of Indians/First Nations in Canadian television fiction over the last four decades.

**James Neufeld** was born in Niagara-on-the-Lake, Ontario, educated at the University of Toronto and the University of Chicago, and is a Professor of English Literature and a member of the Frost Centre for Canadian Heritage and Development Studies at Trent University in Peterborough, Ontario. His teaching interests include Canadian Literature, and he has published articles on Robertson Davies and on Canadian poet Margaret Avison. His reviews and critical

essays on Canadian ballet have appeared in the *Journal of Canadian Studies*, *Dance in Canada*, and the British journal, *Dance Now*, for which he is currently the Canadian correspondent. This interest in Canadian ballet led to the publication, in 1996, of *Power to Rise: The Story of the National Ballet of Canada* (University of Toronto Press), which received a special citation for excellence in international dance scholarship from the Dance Perspectives Foundation (New York) in 1997.

*Power to Rise* used the history of the National Ballet to explore general issues of developing Canadian cultural identity during the postwar period. His study of Lois Marshall's career shifts the focus to the career of an individual artist, as opposed to the development of a large artistic organization, in order to shed further light on the process by which Canada reduced its dependence on imported talent and came to think of itself as a producer, rather than an importer, of the performing arts. The paper on Lois Marshall which he is presenting at "Two Days of Canada" is preliminary to a major biographical study of her life and work, which he has recently begun.

**Joan Nicks** is an Associate Professor in the Department of Film Studies, Dramatic and Visual Arts, Brock University, and a participating instructor in the Communications Studies Program. She has developed courses in Canadian popular culture, Canadian cinema and "screened women," and teaches various film studies and media courses. Her research and analyses have been published in the journals, *Postscript*, *Canadian Film Studies*, *Communications Studies*, *Textual Studies in Canada* and *Cinema Canada*; in *The Encyclopaedia of Television* and the anthology, *Documenting the Documentary*. She is a contributor to an anthology on women's cinema (in press, University of Toronto Press). She and Professor Jeannette Sloniowski are co-editors of the forthcoming *Slippery Pastimes: A Canadian Popular Culture Reader*.

**Robert Nunn** teaches Dramatic Literature, Theatre History, and Critical Theory in the Department of Film Studies, Dramatic and Visual Arts at Brock University. His research is in the field of Canadian drama; among his publications are articles on the playwrights Hrant Alianak, David Fennario, David French, Sharon Pollock, Judith Thompson and Michel Tremblay; on documentary theatre; on English-Canadian plays on Quebec stages; on marginality in English-Canadian theatre; and on semiosis in theatre and film.

He has twice received the Richard Plant Essay Prize. From 1993 to 1996 he was co-editor of *Theatre Research in Canada*. He is on the editorial boards of *Theatre Research in Canada* and *Essays in Theatre*.

**Brian Osborne** is a Professor of Geography at Queen's University. An historical geographer, his research has encompassed a variety of issues in rural settlement, heritage, and symbolic landscapes. His current interests are memorials, commemoration, and the social construction of identities.

**Julie Petruzzellis** received her BA (Honours) from Trent University in Native Studies and Canadian Studies. She is currently enrolled in the Master's Program in Theory and Criticism at the University of Western Ontario where she is pursuing studies in post-colonial theory and Aboriginal people in Canada.

**D'Arcy Ishpeming Enzaabid Rheault** was born in Timmins, Ontario and received his BA (Honours) from Brock University in 1993. He continued his studies at Trent University receiving an MA in Canadian Heritage and Development Studies Program (Native Studies Cluster) in 1998. He is currently a PhD candidate in the Faculty of Environmental Studies at York University.

**Marilyn Rose** is a Professor in the Department of English Language and Literature at Brock University where she teaches Canadian and other twentieth-century literatures in English. Her primary scholarly work involves archival research into the working lives of twentieth-century Canadian women poets and focuses on issues of "locality" which have affected the publication, distribution and critical reception of their poetry. Professor Rose also teaches from time to time in the Canadian Studies Program at Brock, most recently a course called "Women and the Arts in Canada." She has served as Director of Canadian Studies at Brock twice and is currently a member of the Board of Directors of the national Association for Canadian Studies in Ottawa. Along with her interdisciplinary work on national iconography (otherwise known as "canoe fever"), she also undertakes work in the area of Canadian detective fiction,

examining the relationship between the recent surge in popularity of this genre and the cultural obsessions of late twentieth-century civilization in the west.

**Crispin Shaftoe** is a private historian in St. Catharines and holds an MA (Public History Programme) from UWO. He has been commissioned to write two books, *Laying the Foundation: A History of Lorne Park College (1994)* and *The Little School with the Big Reputation: Grey Gables The First Twenty Years (1997)*. Other research includes numerous contracts related to native land claims and membership issues as well as studies for Parks Canada concerning lock stations and hydro-electric development on the Trent-Severn Waterway. At both undergraduate and graduate levels, he has researched Canadian railways in relation to economic and national growth and civic boosterism. His honours paper was entitled "The Grand Trunk Pacific Railway and its Effect upon the Development of the Hazelton Region of B.C." Currently, through his firm, Cornerstone Research, he is editing *A Journey to Israel* by Gloria Fidler and providing support for litigation purposes by researching medically related issues.

He has taught in the Canadian Studies Program at Brock University, as well as been a teaching assistant in the program, and the departments of History and Geography.

**Jeanette Sloniowski** is Director of the Communications Studies Program at Brock University. She has published articles on *The Boys of St. Vincent*, and John Smith's *Teen Films*, and she is co-editor of *Documenting the Documentary*, and the *Canadian Communications Reader*. Jeanette is currently working on an anthology on Canadian Popular Culture and one on National Film Board Documentary, as well as a larger project on local cinema history. Her primary areas of interest are documentary, docudrama, and affectivity.

**Mary Alexandra Watt** is a Visiting Assistant Professor of Italian at the State University of New York at Buffalo where she teaches Masterpieces of Early Italian Literature as well as Italian Modern Literature and Cinema. She obtained her PhD at the University of Toronto with a dissertation on Autobiographical Aspects of Dante's *Divine Comedy*, but her conference work and practical experience have been contemporary in focus. She has done extensive work on identifying medieval symbolism and narrative patterns in modern cinema, literature and the media. She recently published a translation of Italian poetry celebrating the symbolism and majesty of Canadian skyscrapers.

She has been published in both academic journals and commercial publications and is currently working as a contributor to the upcoming *Garland Medieval Encyclopedia*. She has been the recipient of numerous undergraduate, graduate and post-doctoral fellowships and scholarships including awards granted by the Pontifical Institute of Medieval Studies, the Centre for Reformation and Renaissance Studies, The Northrop Frye Centre and the University of Siena in Italy.

Before pursuing an academic career she was a practicing Barrister and Solicitor and has worked as a legal consultant to the United Nations and as counsel to the Canadian Immigration and Refugee Board. In addition to Italian, she speaks French and has studied Spanish and German. Dr. Watt is an avid athlete. As a law student she received a Varsity letter for gymnastics and is now a marathon runner and triathlete.

**Susan Wurtele** is an Assistant Professor of Geography at Trent University where she teaches Canadian geography, cultural-historical geography and feminist geography. Her research interests include midwifery and the institutionalization of childbirth in Saskatchewan, immigration, and assimilation of central and eastern Europeans on the Canadian Prairies and immigrant handicrafts and folk culture in Canada.

## TWO DAYS OF CANADA '98

has been organized by:  
Jane Koustas for Canadian Studies  
and  
Corrado Federici for French, Italian and Spanish

**Two Days of Canada** is an annual conference mounted by the Canadian Studies Program at Brock. TDC '98 is the twelfth in the series. Some of these conferences have been general, but a number have had special topics such as "Water," "The Immigration Experience," "Women's Lives/Canadian Lives," "Re/Viewing Canada," "Imagi/Nation," and "Borders and Margins."

The purpose of **Two Days of Canada** is to bring together Canadianists from Brock and from across Canada, to share their research perspectives on Canadian topics and issues. The event is designed to appeal to the whole Brock community and to the wider Niagara regional community as well. This event has grown in size and reputation over the years, and many participants now come from beyond the Niagara region.

One of the most encouraging developments in recent years has been the increasing involvement of other Brock Programs in this Canadian Studies annual event. This year, **TDC** is a joint production of the department of French, Italian and Spanish and the Canadian Studies Program. Such combined efforts increase the profile of interdisciplinary programs at Brock. Most importantly, they involve many different constituencies at Brock enabling students as well as faculty to see what is going on in the "knowledge world" that they jointly inhabit.

Our priority as Canadianists is to create interest in, and enthusiasm for, "studying Canada." There are many kinds of exciting intellectual work being done with Canada as a focus. **Two Days of Canada** serves as a "window" onto the large, dynamic and multidisciplinary field that is Canadian Studies.

The Canadian Studies Program wishes to acknowledge the support of the Brock Advancement Fund and the Department of External Relations. Special thanks to Grant Dobson and Heather Junke in External Relations; Heather Fox, graphic designer; Bridget Cahill, Joint Programs Secretary; Janet Sackfie, Canadian Studies, Secretary; and Rob MacMorine, technical support. Also thanks to students of Brock University for their assistance with on-site registration.