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First offered in May 2007, and awarded three times per year, Arts Graduate Student Travel Awards (GSTs) are designed to support graduate student travel for the purposes of research (including archival research or field work) and the dissemination of research (including conferences and talks). All full-time graduate students in the Faculty of Arts are eligible to apply, but may only receive one award during their graduate school tenure.

Since their inception, students from all but three departments have applied for GSTs, and each competition has attracted applications from a greater number of departments. For instance: the September 2007 competition saw applications from 23 students from 10 departments; the January 2008 competition saw applications from 47 students from 12 departments.

These awards are competitive. To date, approximately half the applicants received funding in each competition. Applicants must demonstrate: if they must travel to do research why they must do this particular research at this time; or, if they must travel to present a paper or give a talk, why they have chosen this particular conference or accepted this particular invitation. For those students who present at conferences, these awards provide a superb opportunity for our students to gain exposure in their field; for those students who travel for research, these awards allow them to access people and materials that would otherwise be unavailable to them.

In this edition of Arts Insights, I invite you to meet some of the past winners. Every student who received a GST and who had completed his or her travel, was invited to be part of this issue. These are the students who responded. I trust you will be as impressed as I am with the diversity of research interests and the very high calibre of analysis demonstrated by our winners. McGill truly does attract the very best.

Welcome to this issue.

NATHALIE COOKE

Associate Dean, Research and Graduate Studies
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The International Criminal Court (ICC) came into operation on July 2, 2002, sixty days after the sixtieth state party ratified the Rome Statute, on which the Court is based. The ICC, a treaty-based criminal tribunal, represents the evolution of fifty years of international criminal law; it was a triumph, many argued, of legalism over politics, of the rule of law over impunity and boundless state sovereignty. It aims to end individual impunity for the most egregious crimes: genocide, crimes against humanity, and war crimes. In accomplishing this, the Court hopes to deter future offenders from engaging in these atrocities, thereby acting as a guarantor and enforcer of human rights worldwide.

In the years leading up to the signing of the Rome Statute and in the years since the Court’s establishment, however, the effectiveness and appropriateness of a treaty-based court has been debated in both legal and political circles. Critics have argued over whether the court is strong enough to provide justice, or so strong that it inappropriately infringes upon state sovereignty, whether it promotes peace through justice and can transform a “culture of impunity” into a “culture of accountability”, or instead impedes peace negotiations. They have argued over how to reconcile a supranational criminal institution with state sovereignty claims, and, more recently, whether such an institution will deter future offenders, or push leaders with questionable pasts away from the negotiating table and back into the bush and into armed conflict.

My research both develops a framework for understanding what we mean, or what we might mean, by a successful Court, and undertakes to evaluate the success of the Court in two of its four early cases: Uganda and Darfur. I then develop an account of the main challenges facing the Court, of the reasons it has succeeded where it has succeeded and failed where it has failed. Although the Court is still very young – only five years into its operation – I believe that understanding its challenges now is critical to developing a more effective international legal system. The Court’s critics and detractors have both exaggerated; in fact, the Court neither offers a threatening/inspiring blow to state sovereignty, nor does it end impunity in any decisive way. International political will behind the Court is limited; without the support of the international community, it will be difficult for the Court to do much of anything, for it has no independent enforcement mechanisms. Political mistakes have also undermined the Court’s effectiveness to date; difficulties engaging with local reconciliation mechanisms, poor outreach, and political inexperience have meant that the Court has had trouble convincing the victims of human rights abuses that it is really helping them, and, as a result, has had trouble getting the information it needs. Although the Court is improving at these functions, and although it has not offered the nail in the coffin to state power many had hoped (and others had feared), without broader international support, the Court will have difficulty aiding in the difficult process of transitional justice.

Krista Nerland travelled to The Hague, NL to interview officials working for the International Criminal Court and NGO staff working in the field of transitional justice.

Louis Moreno-Ocampo, Prosecutor of the ICC.
National identities are symbolic social constructions that, as Stuart Hall points out, produce meanings through systems of cultural representation. Identities in general are positional forms of identification reflecting the conflicts and contradictions embedded in the social and political arena in which they are being not only constructed, but also conceptualized.

My research explores the relationship between politics and cultural representation in the process of the formation of a national identity in Spain during the nineteenth century and afterwards. The construction of a Spanish national identity has been historically characterized by an ideological and political duality in which different intellectuals and thinkers sought to impose their own agendas by advancing both conservative and reformist convictions.

Many of the writings of these members of the Spanish intellectual elite targeted and manipulated the figure of one of the most popular playwrights of the Golden Age in Spain – Calderón de la Barca (1600-1681) – to their own advantage in the creation of a Spanish national identity for their time. This Spanish dramatist of the seventeenth century became one of the artistic and literary referents and symbols for those traditionalist thinkers who believed in and defended the importance of the revival of the glories of Spain’s national literature as an essential element in the formation of a Spanish national identity.

Thus, major figures of the Spanish political and intellectual arena during the nineteenth century, such as Nicholas Bohl de Faber, Agustín Durán, Alberto Lista, Serafín Estébanez Calderón, Mesonero Romanos, and Marcelino Menéndez y Pelayo, among others, attributed the most conservative values of Spanish society to the figure of Calderón. Since they were for the most part politically conservative, these thinkers manipulated the image of the dramatist in such a way that he ultimately became identified as an icon or symbol of the monarchical and catholic values of Spaniards.

A study of the process of appropriation and manipulation of Spain’s leading baroque dramatist as a central element in the process of the formation of a Spanish national identity is important for a full understanding of both the multiple angles involved in this complex political process, and the enormous damage that major figures of the intellectual elite in Spain made to Calderón’s reputation in his native Spain as a result of this deliberate misconstruction and political manipulation of his image.

This situation has changed very little down to the present day. The Calderón created by the Spanish politically conservative party during the nineteenth century is still the Calderón of most Spaniards today.

MARTA MANRIQUE GÓMEZ presented a paper at the 105th Pacific Ancient and Modern Language Association Conference in Bellingham, WA

“Out of the ashes of my self-extinction / A better self revive.” from Life Is a Dream (Act. III. Scene 2) by Pedro Calderón de la Barca

How can artistic and literary values intervene in the process of the formation of a collective national identity?
In 2006, the Canadian federal government drastically altered its mandate on women’s rights issues, eliminating the funding of women’s groups that do advocacy, lobbying or general research, closing the majority of the Status of Women Canada’s offices and removing the term “equality” from their mandate. These moves effectively silence women’s organizations’ participation in the policy making process and dramatically impede their ability to communicate women’s equality issues to the public. These changes underscore the urgent need for both academic and non-academic work that re-examines the role of large-scale feminist institutions in contemporary Canadian society. The recent efforts to revivify the National Action Committee on the Status of Women (NAC) speaks to an even greater need to reconsider the organization’s past strategies and their continued use in the contemporary recasting of political debates around the erasure of women’s issues from the federal agenda.

Since the ‘failure’ of second wave feminism in Canada, however, an emergent rift between the generational ‘waves’ of the movement threatens to prematurely foreclose the possibilities offered by earlier modes of nationally centralized movement organizing like that exemplified by NAC. Accounts of Canadian second wave feminist failure are built upon stories of organizational disunity, and external criticisms are given legitimacy through their circulation in news media. My goal is to investigate and challenge the commonly accepted decline narratives that are told of national women’s organizations by examining them in relation to the emergence of neo-liberal policies in Canada. The rise of neo-liberal policies and political language during this era created a new terrain on which political debates about women’s issues entered into and contributed to public culture. As a result, women’s organizations had to change strategies in order to participate in public debate and challenge the terms on which women’s issues were being framed. While this story has primarily been told as the beginning of the end of Canadian second wave feminism, my research investigates how Canadian feminism did not decline or die, as news media reported, but instead was forced to change strategies and, in the process, re-organize the movement’s shape, objectives and practice.

This research facilitates a fuller understanding of how Canada’s largest feminist organization sought to achieve its socially transformative goals and reached its apex of political influence during an era of increasing marginalization for social groups. Furthermore, it taps into a rising concern for the marked lack of a cohesive ‘movement memory’ that preserves the experiences, intellectual knowledge and activism of a generation of Canadian feminist organizing. The loss of accounts of second wave feminist experience in contemporary analyses of movement politics speaks to a pressing need to re-historicize stories of Canadian women’s struggles of the 1980s and 1990s in order to avoid the disappearance of this era’s feminist history. As the nation’s largest, most representative feminist organization – that is, the “official voice” of the women’s movement in Canada – NAC provides a unique opportunity to study the ways in which modern feminist politics became inscribed in Canadian cultural memory through their circulation to broader society via the nation’s news media.

Samantha Thrift attended the Annual Meetings of the Canadian Communications Association (at which she presented a paper) and the Canadian Women’s Studies Association in Saskatoon, SK.
Democracy is often defined by the rights it provides citizens. One measure of democratic citizenship is the extent to which citizens endorse such rights. Are they able to tolerate how other people use the freedoms that democracy affords them?

Political tolerance is defined as the willingness of citizens to extend civil liberties to political groups they find objectionable. Civil liberties are the basic freedoms guaranteed to citizens, such as freedom of speech and assembly. The concept of political tolerance dates back to the religious reformation in Europe, but continues to be salient today. Disagreements are part and parcel of democratic politics, and they often result in passionate and heartfelt opposition to viewpoints that people find morally wrong or personally offensive.

Just think about how heated the protests were on both sides of the same-sex marriage debate in Canada or how immense discussion (and even violence) occurred over the publication of cartoons in Denmark which depicted derogatory images of the Prophet Mohammed. The extent to which citizens tolerate conflicting viewpoints is a measure of their acceptance of democratic norms. At the same time, there are limits as to what is acceptable, and this can clearly be seen in the sorts of legal restrictions that are placed on rights. For instance, people do not have the right to be discriminatory. Such practices are banned in the workplace, in public life, and even in public debate under hate speech laws.

In modern, multicultural democracies like Canada, certain types of political groups are clearly seen to be more legitimate actors in democratic debate than others. Young people, in particular, seem to be particularly leery of speech that is racist or exclusionary in nature. This makes sense for a generation that has grown up in a society characterized by diversity, where individual rights are often balanced against other values like social inclusion.

During the 2005-2006 school year, a research team at McGill conducted a survey with about 3300 10th and 11th grade students in Quebec and Ontario. The McGill Youth Study provides an insight into how young people make tolerance judgments across different types of political groups. Young people were asked whether five different political groups (Quebec separatists, gay rights activists, radical Muslims, skinheads and racists) should be allowed to hold a peaceful march in their neighbourhood and to talk on public television.

Among young people who disagreed with each group, there is a stark contrast between young people’s willingness to allow Quebec separatists and gay rights activists to speak or protest publicly compared to the more discriminatory skinheads and racists. Tolerance for radical Muslims fell in between these two extremes.

Clearly, young people are less willing to allow exclusionary groups to participate in democratic debate, especially when this involves protest activities that are closer to home, such as in their neighbourhood. In multicultural societies, it should not be surprising that democratic rights, such as freedom of speech and assembly, are not made in isolation from other important values, like social inclusion and non-discrimination.

Allison Harell presented a chapter of her dissertation at the American Political Science Association Annual Meeting in Chicago, IL.
Certain generalizations about a language are most easily formulated as linguistically non-natural rules, and then are explicitly taught in the classroom. The question I am aiming to answer in my research is whether adult second language (L2) learners generally succeed or fail at internalizing such rules. This question is important to explore even as is, but is particularly significant in the context of the ongoing debate regarding the nature of adult L2-acquisition.

One view on adult L2-acquisition is that it involves only domain-general problem-solving strategies and is fundamentally different from first language (L1) acquisition (Bley-Vroman 1990). In other words, while children have an instinct for language acquisition and arrive at knowing the grammar of a specific language with the help of innate domain-specific procedures, adult foreign language learning is in no way instinctive and proceeds similarly to any other type of conscious learning (of geography or mathematics, for instance), based on general cognitive skills and explicit instruction, including feedback and correction.

The opposite view on adult L2-acquisition is that, like L1-acquisition, it has access to innate domain-specific procedures and knowledge of what a possible language looks like (Schwartz & Sprouse 1996). This view is supported by extensive L2 research showing that L2ers succeed in getting at certain extremely subtle L2 properties that are neither explicitly taught nor deduced from the L2ers’ native languages. It has also been argued that adult L2ers are not likely to postulate linguistically ‘wild’ grammars.

Turning back to the question of whether or not adult L2 learners succeed or fail at internalizing linguistically non-natural rules that are sometimes advanced in the classroom, the above two models have clearly different predictions. The “fundamental difference” hypothesis (discussed first) predicts no resistance to a linguistically wrong classroom generalization that otherwise makes sense and appeals to domain-general problem solving reasoning. In contrast, a “full access” type of approach (discussed second) predicts that L2ers generally will be reluctant to internalize generalizations that are incompatible with what characterizes a language. Confronting these predictions and testing them experimentally is crucial for shedding more light on the adult L2 acquisition debate.


One specific scenario I have been looking at has to do with adult L2-acquisition of the French clitic se involved in reflexive verbs, such as se laver ‘wash oneself’ and se peigner ‘comb oneself’, and reciprocal verbs, such as s’embrasser ‘kiss each other’ and se rencontrer ‘meet each other’. Classroom instruction misanalyzes se as a reflexive/reciprocal object pronoun, while in reality, a whole range of linguistic diagnostics prove that se does not behave on a par with other clitic pronouns. In fact, se verbs are intransitive verbs, i.e., se rencontrer is more similar to the intransitive version of the English meet (as in, they decided to meet in the lounge) than to the transitive construction meet each other.

Interestingly, two of my studies conducted to test whether high-intermediate L2 French learners generally adopt the classroom misanalysis suggest that they do not, thus supporting a “full access” type of approach to adult L2-acquisition.

ALYONA BELIKOVA
presented papers at the Generative Approaches to Language Acquisition Conference in Barcelona, Spain and at the 17th Annual Conference of the European Second Language Association in Newcastle, UK.
Prior to the late nineteenth century, few people considered that book design, typography, or page layout could influence the meaning of a text. In Canada, however, the act of designing literary books came to hold great significance...

Literary scholars often ask themselves to what degree their understanding of a text might derive from an influential interpretation by a critic of the past. Some interpretations – William Blake’s reading of Milton’s *Paradise Lost*, for example, or T.S. Eliot’s readings of John Donne – have become so well-recognized, and are themselves read so frequently, that it becomes hard to say where the original poet’s thoughts end and the critic’s thoughts begin. Indeed, in much literary theory, the distinction between writer and critic has all but disappeared – to the point where it is commonly argued that all critical work constitutes a rewriting of the text in question. What is less frequently acknowledged, however, is that before most literary opinions are even formed, a fundamental and highly influential act of interpretation has already taken place.

Prior to the late nineteenth century, few people considered that book design, typography, or page layout could influence the meaning of a text. In Canada, however, the act of designing literary books came to hold great significance: so much so that three generations of literary publishers have, since the boom of independent Canadian publishing in the 1960s, all argued for the importance of doing their own printing. The Coach House Press (1965-1996), for example, argued that their collective, hands-on approach to bookmaking stood in opposition to industry takeovers by American capitalist forces. The Porcupine’s Quill (f. 1974) thought that using fine papers might raise the aesthetic standards of the book trade. And in the present day, the Gaspereau Press (f. 1997) argues their holistic approach to bookmaking helps combat the dehumanizing nature of overspecialization. Each of these presses – as well as presses like Periwinkle, (m)Œthêr Tøñgué, or the imprimerie dromadaire here in Montréal – creates books that are also works of art, and acts of political commentary. Separating that from the literary meaning of each text is perhaps harder than you think.

There’s more to it, however. In *The Elements of Typographic Style*, Canadian poet and typographer Robert Bringhurst argues that any typographic decision constitutes “an essential act of interpretation, full of endless opportunities for insight or obtuseness”. Here, in a simplified way, is what he means: if you’re a book designer, and you want to emphasize a poem’s references to Wordsworth, you might pick letters based on a type from the early nineteenth century. The same applies to margins, page proportions, paper type, and style of binding – thus making it possible to remind a reader of the Romantic period before the reader’s read a word. If done well, such things can be of great service to the text. If done poorly, it can be hugely distracting. But whether it’s done well, badly, or indifferently, decisions of this type always contain some kind of interpretation within them – which is why the work done at places like the Gaspereau Press is so important. These presses demonstrate what can be done when critical reading is combined with sensitive design.

*TARA MURPHY* travelled to Kentville, NS to consult manuscripts, print galleys and correspondence at the Gaspereau Press and to interview designers and typesetters.
These are just a few of the thousands of sensational headlines published between the late 1940s and mid-1950s in Canada’s English-language tabloid newspapers. Half a dozen of these Toronto-based papers were distributed nationwide following the end of World War II, and they survive as evidence that there was more to life in those years than the stereotypical middle-class ideals commonly associated with that era.

Canadians were urged to work together to reestablish “normal life” after the war, with all that conformity to traditional gender roles and the adoption of consumer culture that “normal” entailed; today, popular images of the postwar years tend to emphasize happy nuclear families, clean-cut teenagers, and sleek and shiny new technologies. Providing a contrast to these kinds of positive images are tabloids such as Hush, Flash, The Rocket, and Justice Weekly, which reported each week on the seeder side of Canadian cities. As well as descriptions of the many petty crimes and morals offences that passed through the Toronto police courts, these papers included a number of features that routinely challenged the notion that the nuclear family could be taken for granted as a stable – or even desirable – institution. A regular column in the Toronto Tab titled “The Un-Hitching Post,” for example, listed the names of couples granted divorces in the city during the previous week. Columns such as “Fairy-Go-Round” and “Mother Goose’s Fairy Tales” dished the dirt on members of the local homosexual communities from within those communities, without condemning them. Many of the stories of violence and treachery stemmed from conflicts that had occurred within nuclear families, while other stories highlighted non-traditional family units (e.g., interracial couples, unmarried parents).

It would be easy to dismiss the postwar tabloids simply as minor “scandal sheets” or “gossip rags” if they had existed only as underground publications, but instead, they were a popular source of news and entertainment, smaller and cheaper than the mainstream dailies. Hush, Justice Weekly, and the other tabloids were not big enough to pose a threat to broadsheets like the Globe and Mail, but they were distributed from coast to coast and published well into the 1950s.

My research into the postwar tabloid press in Canada is only preliminary at this time, which means I can’t yet offer an answer to the question posed above: what can be learned from these papers? At this early stage, having looked through many of the existing copies of these papers housed at the University of Toronto, I am interested primarily in their very existence within the context of postwar Canada. It may be true that the middle-class nuclear family occupied a place of unprecedented social and ideological importance in the years after the war, yet week after week the family was presented in the pages of these tabloids as a site of conflict, violence, and breakdown. The fact that the tabloids were available as legitimate, “over-the-counter” publications for a full decade raises questions about postwar Canadian culture – its underbelly, its complexity – that cannot adequately be addressed by studying only the mainstream press.

ALISON JACQUES travelled to Toronto, ON to consult originals of several post-war tabloids at the Thomas Fisher Rare Book Library.

What can be learned from Canada’s postwar tabloid press?

“School Boys Warned against Sex Perverts.”
“Wedded Women Blame Hubbies for Their Crimes.”
“Are Liqueurs an Aphrodisiac?”
“Sexcapade on an Eaton’s Elevator!”
The introduction of digital technology into the realm of art has radically reformulated many paradigms related to representation and perception. A split between the artificial and the real, between digital fiction and the physical environment, however, still persists in many cases. But, is there any art form or technology that is able to blur that gap? Perhaps the most spectacular art form that has managed to do so is “Mixed Reality”.

As its name would suggest, Mixed Reality (or Augmented Reality (AR)) is not only a new and fully developed technology, but also one of the most significant technological art forms today. Artists exploring AR address the problem of the user’s immersion in the virtual by allowing the overlapping of digital images with the physical environment. The system proposes a new type of spatial experience for the viewer: a spatial experience that needs to be understood structurally, phenomenologically and historically in relation to previous artistic explorations of space (like installation art, Virtual Reality, performance art, etc.).

What is important in a Mixed Reality system is the smooth liaison created between reality and digital augmentation, and their perfect, real-time interaction. Experienced in most cases with Head Mounted Displays (HMDs), Mixed Reality can also use projection-based interfaces, with different degrees of complexity. The ultimate goal of Mixed Reality is to create an environment in which the user cannot tell the difference between the real world and the virtual augmentation of it. The system has applications for the military, industry, surgery, tourism, museums and, in the last few years, in art.

One of the most typical Mixed Reality artworks is Jan Torpus’ open-air art project called “LifeClipper”. The work offers an audiovisual walking experience in a virtually enhanced reality. Technically it is based on portable computer equipment worn by the individual. When walking around in a chosen culturally interesting area or impressive landscape the visitor’s position and viewing direction is measured by means of a Global Positioning System (GPS). The situation is augmented according to defined presets. Image and sound are displayed on an HMD. Live captured image and sound are treated in real time by altering parameters as well as by adding music, photographic and video material.

Mixed Reality is neither the real physical space surrounding the image, nor is it the pure digital image, but both at the same time. More precisely, it is the real space enhanced, activated, reorganized and transformed by its combination with the digital space. My study seeks to identify the potential status of Mixed Reality space as “image” or medium, as a platform for representation both at the material and conceptual levels. One of the most important aspects I will discuss is the viewer’s presence inside the image-space itself and the interactivity of his or her relation to that site, one that reveals the open, transient and variable nature of Mixed Reality. Some of the key artists working in the field are: Rafael Lozano-Hemmer, Jan Torpus, Jeffrey Shaw, Mathieu Briand, Ken Feingold, Boxiganga group, Rebecca Allen, etc. The objective of my research is to prove that the aesthetic spatial exploration of Mixed Reality art has led to a major re-articulation and new understanding of representation and interactivity, and the relationship between the body and technology.

HOREA AVRAM presented a paper at the Universities Arts Association of Canada Annual Congress in Waterloo, ON.
Car crashes, assassinations, spectacles, I Love Lucy. We probably don’t picture our neighbours making crafts, or our local elementary school’s choir performing, or former classmates dancing to heavy metal. But such instances are a crucial part of television culture; although community television is often scorned as a site of banal, unprofessional, or bizarre behaviour, it also works to redefine our idea of what it can mean to “be public”, to participate in public life as citizens, communities, and subjects, and not simply as receivers and consumers.

Television historian Mark Williams reminds us that: “The vast majority of the textual and material practices in early TV were so ephemeral as to be literally lost in the air.” When applied to the history of community television, his premise is doubly applicable. Grassroots media does not have the same institutional and archival frameworks as its mainstream counterpart; its losses often go unremarked, or must be reconstituted and memorialized in improvisational, provisional ways.

From 1971 until the mid-1990s, a community-access television station in Winnipeg, Manitoba hosted an array of programming ranging from the pragmatic to the inspired to the truly weird. When the station was finally bought out by a commercial broadcaster, thirty years’ worth of archived material was summarily relegated to the dumpster. According to the station’s new owners, the material was worthless; their assessment, however, has been taken to task by those who insist on the value of amateur, community-oriented media that challenges the hegemony of global broadcast products. In recent years, several Winnipeg artists and activists have begun a kind of reclamation project around the community television station and its participants. The 2005 film and video retrospective Garbage Hill, organized by a group of artists and filmmakers and shown over four days at Winnipeg’s independent repertory theatre Cinematheque, celebrated the overlooked and underappreciated artistic and community labour of public-access television, and implicitly critiqued a general lack of such public energy in Winnipeg’s cultural community today.

When movements fail, or, having served their purpose, move on, or vanish from the face of the earth entirely without any clearly-articulated or recognized reason, we are then presented with an opportunity to examine some of the basic, endemic, and foundational ideas that surround how we think about communication. Considering why certain things are celebrated and others thrown away reimagines cultural production and memory as a problem of aesthetics, politics, and publics, and not simply the purview of the crass economics of disposable culture. By taking the discarded materials of one movement toward media democracy seriously, we can then begin to think about the conditions of possibility for a framework in which every voice is valued.

Anna Leventhal presented a paper at the Canadian Association for the Study of Book Culture Conference in Saskatoon, SK.
Television, at least in its commercial use, is perceived as a vehicle for entertainment: a medium that is both effective and easy on the mind. As a result, media producers have relied on instinct and aesthetics to guide their decisions and actions. Media scholars, on the other hand, have assessed the medium’s formal features somewhat casually, drawing few inferences beyond the general finding that subjects prefer one production technique to another. Thus far, research in the cognitive domain has shown that color stimuli facilitate learning; camera angles are strong predictors of advertising recall; rapidly paced edits increase attention to and encoding of televised events; and sound effects improve children’s attention to, representation of, and memory of story content. While these findings provide some insight into the factors that influence viewers’ interpretations of television images, the lack of neurophysiological evidence to support these conclusions raises significant concerns regarding their validity and reliability.

Indeed, the fine arts may have formed the basis for our understanding of contemporary media aesthetics. However, if we are to devise sustainable and academically acceptable rules of composition, we need to first identify the neuroanatomical correlates of aesthetic preference for, and differential processing of, television images. In turn, these findings will not only prove beneficial in the construction of effective audiovisual materials, but will prove essential to maintaining the three key functions of the arts; that is, the intensification, clarification, and interpretation of experience.

Traditionally, the study of aesthetics was concerned with the question of beauty. More recently, the study of applied media aesthetics has examined the creative uses of the visual communication media, not simply as channels for content distribution, but as art forms. However, if we are to further our understanding of the perceptual, cognitive, and compositional bases of television aesthetics – especially at a time when the medium’s conventions are being redefined by the dramatic advances in video and computer technologies – we need to build upon these prior works to develop more comprehensive theories, establish new empirical guidelines, and engage in vigorous neurophysiological and behavioral research. Only then will we be able to acquire the requisite knowledge and skills to create aesthetically viable pictures and thus, artistically compelling television content.

MARILYN TERZIC presented a paper at the Visual Communication Conference in Denver, CO.
Languages encode time mainly with two categories: tense and aspect. Tense refers to the location of an event in the past, present or future, while aspect concerns the internal temporal organisation of events. There are two types of aspect: Situation and Viewpoint. Situation aspect is divided into four classes: statives, activities, accomplishments, and achievements. Viewpoint aspect (perfective and imperfective) provides a perspective from which a part of or a whole situation is focused.

My investigation will concentrate on the interaction between Situation aspect and Viewpoint aspect as regards their grammaticalisation and their interpretation. I will carry this out within three domains: language typology, language acquisition, and language attrition.

Typology: Languages vary in how Viewpoint aspect interacts with Situation aspect. Depending on the language, Viewpoint aspect can show different parts of an event or can be restricted only to certain types of situations. The perfective in English, Spanish and French presents events as finished, and entails the result of the situation (e.g. the letter is the result in “I wrote a letter”) but not necessarily in Chinese (wo zuotian xie-le (perf) yifeng, keshi mei xie-wan (“I wrote a letter but I didn’t finish it”). [Note that the translation in English is anomalous.] The perfective can be used with statives in English, Spanish and French but is unavailable with statives in Chinese and Navajo, unless they undergo a meaning shift. The imperfective in English, French and Russian can capture the preliminary stages of an achievement: “the team was reaching the top” (with no implication about the outcome of the situation) whereas in Chinese the imperfective is not compatible with achievements.

Acquisition: The observations about the interaction between Viewpoint and Situation aspects in acquisition can be summarised in three points: (i) past marking tends to be first used with achievements and accomplishments, then later with activities and statives; (ii) in languages encoding the perfective/imperfective distinction, the latter follows the former and usually appears first with statives and activities; (iii) the progressive (as in “I am eating”) develops first on activities, then on accomplishments and achievements and is rarely extended to statives.

Attrition: Language attrition can be defined as the gradual (non-pathological) loss of a language by an individual or a speech community. For instance, Russian immigrants in the USA whose second language is English undergo attrition in Russian with respect to aspect. Standard Russian distinguishes perfective and imperfective. They can combine with almost all Situation types. In Immigrant Russian achievements and accomplishments tend to appear marked only in the perfective; activities and statives usually carry only the imperfective marker. That is, American Russian applies the correlation between Viewpoint and Situation aspects observed in first language acquisition, showing a contrast with Standard Russian.

I will develop a unified semantic and syntactic analysis that: (i) accounts for the focusing of Viewpoint aspect on the internal stages of events, for the visualisation of the peripheral stages as well as for the combinatorial restrictions observed for instance in Chinese and Navajo, and (ii) explains the relative correspondence between perfectivity and achievements and accomplishments, and between imperfectivity and activities and statives at early acquisitional stages and through attrition.

GUSTAVO BERITOGNOLO
presented a paper at the Canadian Linguistics Association Annual Conference in Saskatoon, SK.
The Sciences of Homosexuality in Early Modern Europe investigates early modern scientific accounts of same-sex desires and the shapes they assumed in everyday life. It explores the significance of those representations and interpretations from around 1450 to 1750, long before the term homosexuality was coined and accrued its current range of cultural meanings.

This collection establishes that efforts to produce scientific explanations for same-sex desires and sexual behaviors are not a modern invention, but have long been characteristic of European thought. The sciences of antiquity had posited various types of same-sexual affinities rooted in singular natures. These concepts were renewed, elaborated, and reassessed from the late medieval scientific revival to the early Enlightenment. The deviance of such persons seemed outwardly inscribed upon their bodies, to be documented in treatises and case studies. It was attributed to diverse inborn causes such as distinctive anatomies or physiologies, and embryological, astrological, or temperamental factors.

This original book freshly illuminates many of the questions that are current today about the nature of homosexual activity and reveals how the early modern period and its scientific interpretations of same-sex relationships are fundamental to understanding the conceptual development of contemporary sexuality.

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Physiognomic exemplars such as were used to codify allegedly sodomitical morphologies, from Girolamo Cardano’s Metoposcopie (Osler Library, Biblioteca Osleriana 2242).
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