PRESIDENT'S MESSAGE

GETTING READY TO
GET READY TO

GREGORY BETTS

“We grow accustomed to the Dark,” writes Emily Dickinson, as if acknowledging this winter moment with the pandemic at its worst and the first vaccines, though circulating, still too distant. She continues through darkness to a modified optimism: “Then — fit our Vision to the Dark / — And meet the Road.” Thus do we start to imagine the start of the end. Though things are changed, and changed utterly, it helps to know the gyre turns once more. Still, while the illness might be beaten back, not all will be cured by a vaccine. There remains the enormous task of rebuilding the elements of the university that we have lost in this pandemic, identifying the things forced upon us that serve us poorly, and repairing the harm that is still unfolding in our communities and Departments. Professional Concerns and Mental Wellness leap to the fore of mind as we prepare for the very welcome yet still truly ominous starting-to-restart moment ahead.

ACCUTE members who wish to make changes to presentation titles, abstracts or bios for Congress 2021 should visit the ACCUTE website to indicate these changes. Please contact info.accute@gmail.com for more information.
At ACCUTE, we have opted not to wait for Congress to begin some of these necessary discussions. We hope that you will join us this month for the first gatherings of our new, yet unnamed Webinar series. Scheduled Topics include Mental Health (January); Equity, Diversity, Inclusion, and Decolonization (February); Radical Acts: Performing Indigeneity (March); and a creative gathering in commemoration of lost colleagues (April). These conversations will be free to all ACCUTE members and to those curious enough to partake. Links will follow.

For Congress itself, plans continue to unfold and accrue. All of our panels, presentations, plenaries, meetings, and social moments will happen online this year. The Federation of the Humanities has been training the ACCUTE Executive in the new conference software platform. It will enable us to tailor features for our events and does seem robust enough to make for genuine exchange. Some elements of this conference will no doubt carry on in the future when we rebuild the idea of a conference post-pandemic.

Highlights for this online Congress 2021 include:

- **A keynote address by Dr. Michael A. Bucknor** (University of West Indies) titled “Re-reading Canadian Civility and the Volatile Contacts of Caribbean/Canadian Men of Colour.” Dr. Bucknor's talk will be made available before Congress begins. He will be interviewed live during the ACCUTE conference by **Dr. David Chariandy** (Simon Fraser University).

- **A keynote address by Marilyn Dumont** (University of Alberta), co-sponsored with the Association for Canadian and Quebecois Literatures.

- **A featured presentation** called "'If there is any justice': a dialogic series of talks and performances by Black Canadian and Indigenous Poets," co-coordinated by **Dr. Jordan Abel** (University of Alberta) and **Dr. Karina Vernon** (University of Toronto).

We will be coordinating several professional concerns panels (see details in Kit Dobson’s essay in this issue), a simultaneous graduate student Twitter Conference, and much more, all alongside the over 200 scheduled presentations and papers. Finally, I am delighted to announce that ACCUTE will be hosting the first public planning meeting of a new ACCUTE Creative Writing Caucus, alongside a robust slate of programming for the creative writing contingent—including readings, workshops, panels, meetings, and more. It won’t ever be as it was again, but the end of the end is nigh, and something new persistently slouches forward—and who knows what it portends? “Either the Darkness alters— / Or something in the sight / Adjusts itself to Midnight”— so we get ready.
ACCUTE PROUDLY PRESENTS CONGRESS 2021
UNIVERSITY OF ALBERTA, TREATY 6 TERRITORY

KEYNOTE SPEAKERS
& PLENARY PRESENTATIONS

Keynote Lectures by Dr. Michael A. Bucknor and Marilyn Dumont
Plenary Presentation with Dr. Jordan Abel and Dr. Karina Vernon:
‘If there is any justice’: A Dialogic Series of Talks and
Performances by Indigenous and Black Canadian Poets”

ACCUTE gratefully acknowledges our partners and collaborators in these events:
GUEST FEATURE

INSTITUTIONAL FUTURES AND FAILURES

KRIS SINGH

Kris Singh is an Assistant Professor (contract) at the Royal Military College of Canada. His research focuses on the legacy of indentureship and on Caribbean diasporic literature, specifically the relationships uniting Austin Clarke, Sam Selvon, and Andrew Salkey. He will be presenting at ACCUTE’s 2021 conference and is a contributor to the recently published collection of essays *Membering Austin Clarke* (WLU Press).

Kris Singh writes in response to "Decolonizing the Study of English: On the Legacies of the 1960s" by Ronald Cummings. You may find that article in our previous issue.

On 27 February 1969, the headline of Trinidad's Express newspaper read “Michener Blocked at UWI,” followed by “Don't copy overseas students, advises visiting Canadian GG.” This was a report on Roland Michener’s attempt to visit the St. Augustine campus of the University of the West Indies. He was blocked by protesting students acting in support of those fighting racism at Sir George Williams University in Montreal. The article excerpts his undelivered speech: “I hope [this campus] will grow and prosper and take lessons and advantage from the experience of our universities, to avoid the turmoil, the friction, the sit-ins, the lie-downs and the strikes and the what-not which now seem to be part of the life of the larger universities.” Michener's perspective depends on simultaneously misrecognizing transnational solidarity as crude mimicry and framing institutional mirroring as desirable. The underlying assumption is that the reproduction of control must delimit institutional futures.

In contrast, here is Andrew Salkey writing to Austin Clarke in 1970. Noting the calls for racial justice worldwide, he contemplated the overhaul of “ol’ and creaking systems” like capitalism and Marxism as “the world asking for new forms”: “I am all for twisting things out of shape and coming up with a brand new something, all about the world, but more so in our Caribbean, Black America and Canada, Black South America, Black Africa, and wherever Black people are living.”
As a Jamaican writer in England writing to a Barbadian writer in Canada, he aimed to attend to the needs of Black people at national, regional, and global scales. What he envisions requires control—in the sense of actively manipulating what exists—but emphasizes uncertain improvisation.

When Ronald Cummings prompts me via his article to parse the “rhetorics [that] can sometimes suspend more radical forms of change,” I see the need to use Salkey's words to perceive the dangers of Michener's. One perspective projects an arc of institutional betterment dependent on top-down changes that validate what is dominant and mitigate student or community driven “turmoil.” The other emphasizes broader settings that house such institutions, making plain the fact that while institutional change appears as if it must always be piecemeal, the “twisting” of the entirety is what is necessary.

This juxtaposition makes me wary of being coopted by Canadian institutions and English departments into maintaining logics rooted in antiblackness and coloniality.

The murder of George Floyd and the protests against anti-Black racism and police brutality the world over were what prompted my re-examination of the history of Trinidad's Black Power Movement. To process the resultant calls for change from a perspective based in the logic of control means instrumentalizing Floyd’s death to reassert the primacy of the institution.

However, in Salkey's terms, Floyd's death is yet more evidence of institutional failure. Black artists, activists, and scholars spend years pointing out how institutions sustain violence against Black people only to have that work resisted by many non-Black people, until the violence reaches some arbitrary threshold that finally results in partial acknowledgement and the possibility of gradual change.

The harm that was preventable is then framed as the price of progress. That is perverse. Institutional betterment cannot be premised on the suffering and death of Black people.

Works Cited:

In the morning
Light's slender fingers
Creep under my eyelids,
Looking for you in the empty space.
I crawl back into the dark,
But shadows
Won't let me in
anymore.

Mo Sharifi is an Iranian Canadian creative writer, Ph.D. Candidate in English at Western University, college instructor, and social activist in London, Ontario. He writes poetry and prose both in English and his native Persian, bringing together the two different worlds and cultures. His creative work experiments with alternative ways of engaging with everyday experiences, loss, and self-reflection. He will be presenting a paper on "The Unfortunate Race in the Academy" at Congress 2021.
"TABLEAU"

MO SHARIFI

Tableau

Keep your distance from the birds,
For you and I have nothing to say to them.

My friend,
draw the birds in the farthest sky,
The other side of the horizon,
We've nothing to do with them — nothing planned.

Paint the sky in shades of blue
fading
into grey.

Draw me watering the plant in the window,
The sun that hasn't risen yet,
Wind blowing,
and a boat anxious to touch the naked body of the sea.

... But, wait.

Close the window,
You and I
won't be leaving yet.
In a 1980 analysis of the impact of the 1348 Black Death on universities in the UK, historian William J. Courtenay suggests that the impacts on Oxford, while surely felt, were ultimately minor in nature. In fact, Courtenay reports an increase in some areas of study in the wake of the plague, including in Theology. While our present pandemic does not resemble the experience of the fourteenth century in so many ways—and while comparisons with past pandemics are fraught—considering how the university system might emerge from the COVID-19 pandemic seems to me to be something for which ACCUTE might thoughtfully plan. Today, as I finalize this piece, vaccines are rolling out across Canada; it is just possible that the beginning of the end of COVID-19 is coming into view. I hope so.

I imagine that there are few readers of this newsletter who do not feel at some level that the disciplines of English and literary studies are threatened in the present environment. A historian of our own discipline, like ACCUTE past-president Heather Murray (particularly in her 1996 book Working in English: History, Institution, Resources), might observe that the discipline has always been in flux. Yet we might argue whether the pace and quality of change has shifted. Pre-pandemic, English departments across Canada were already experiencing what a wag might have termed the death of a thousand small cuts. The expected waves of retirement led by the baby boomer generation did not, as had been hoped by many, lead to renewal. Instead, universities have often centralized their hiring, redeploying or abolishing positions from English in the process. My own department—no longer a Department of English, it is now a Department of English, Languages, and Cultures—has lost by my count eight full-time positions in spite of comparatively stable enrollments. This pattern is one that is not unusual. Part of many academic gatherings that I attended in the before-time involved eulogizing either the discipline, the arts, or the university system as a whole.
The pandemic is now forcing a wholesale reconsideration of our lives. The Canada Emergency Response Benefit, though now wound down, led to a mass conversation about the possibility of establishing a universal basic income. The twists and turns of Justin Trudeau’s Liberal government have led to a virtual, if not actual, coalition with the NDP. This seeming coalition has resulted in many extensions to social program spending that would once have been unthinkable. While the critical consensus seems to be that we cannot, under our present system, live like this forever, for now the door is open to innovation and creation in a way that it may not be again for a long time.

In this context, it makes sense to advocate for a renewed discipline of English—or perhaps of literary studies, given the loaded, colonial connotations of English qua English in this territory currently called Canada. And what remains of the discipline? Is English a language, a literature, or a field of contestation? Does it entail historical coverage? National coverage? Coverage by genre? Representation in terms of social location? Can (m)any department(s) manage to do all of these things in an era that has, up until this point, been overdetermined by shrinking budgets?

My own position is that English as it has been understood—and as it was taught to me as an undergraduate and graduate student—is changing. It is perhaps ending. I do not wish to be nostalgic for that past, but rather to observe it. Many universities appear to be less interested in hiring faculty members who would be able to provide new breadth and depth, or faculty members who can shore up existing programs. Rather, universities are keen to hire in areas that can bring in external funding that pays for overheads, research assistants, administrative supports, and so on. Most of those positions are not in the arts. This circumstance is logical in a time in which provincial commitments to education have been declining and external funds are therefore all the more important, but this pattern has proven deleterious to the discipline and to the arts as a whole.

What might the future look like? Is there a way to make it not be a future of lament, but rather one of creative renewal? It is my hope that this year’s ACCUTE conference at Congress, presented in its modified, online format, might make space for this conversation. The two panels organized by ACCUTE’s Committee for Professional Concerns for Congress plan to discuss these themes. One will directly address the pandemic and its impacts on the profession. The second will address how to continue to deliver high-quality programs in a time of declining funding and in the absence of faculty renewal. These panels will, I hope, contribute to considerations of where we go from here.
It is my sincere hope, too, that those in positions to do so may continue to lobby for the arts, English and literary studies among them. Perhaps we may lobby with renewed effort, knowing that COVID-19 has made it possible to interrogate our public systems anew. If there is a moment to short-circuit the neoliberal logic that has increasingly dominated universities—and society more broadly—it is surely this moment of the pandemic, when the sheer cruelty of a system of governance that views individual actors only in terms of their economic merit has been laid bare. Witnessing the ways in which the vulnerable—IBPOC, elderly people, front-line workers—have been exposed to and suffered from the coronavirus in disproportionate numbers demonstrates the need now, more than ever, for an inclusive, just system of post-secondary education, one that allows every potential student to pursue their interests in order to develop the creative capacity to construct a better world. A renewed, vocal, and unruly discipline—one that no longer accepts a status quo defined by slow death—is one path forward.

The plague that swept through western Europe after 1348 seems to have resulted in a period of quietude for universities that was followed by growth and renewal. In addition to the Oxonian example with which I opened, Shona Kelly Wray has more recently argued that the university city of Bologna, while it was shaken by the plague, retained its main social institutions, and that the university itself experienced a “revival” by the 1380s (59). While I do not advocate for growth along an economic axis in the spirit of capitalist expansion, I do believe, profoundly and sincerely, that we are arriving at another time for renewal or revival in universities. I hope that ACCUTE can play a role in making change happen.

Works Cited


Congress 2021 turns attention to the North, and invites northern peoples—Indigenous and non-Indigenous—to lead the conversation. The theme, “Northern Relations,” encourages delegates to explore connections between peoples, communities, cultures, and ways of knowing, while also listening to those voices that speak directly to pressing matters of relation in the North: climate change, governance, social justice, anti-Black racism, decolonization, reciprocity, education, and more.
“BREVFLODSLETTE”

DEREK BEAULIEU

Derek Beaulieu is the author/editor of over twenty collections of poetry, prose, and criticism, including two volumes of his selected work, Please, No More Poetry (2013) and Konzeptuelle Arbeiten (2017). His most recent volume of fiction, a, A Novel was published by Paris’s Jean Boîte Editions. Beaulieu has exhibited his visual work across Canada, the United States, and Europe and has won multiple local and national awards for his teaching and dedication to students. Derek Beaulieu holds a PhD in Creative Writing from Roehampton University and is the Director of Literary Arts at Banff Centre for Arts and Creativity. He can be found online at www.derekbeaulieu.wordpress.com
ACCUTE is working with the Banff Centre for Arts and Creativity’s Director of Literary Arts, Derek Beaulieu, to create a special panel discussion on Creative Writing Pedagogy at Congress 2021. Stay tuned for details, faculty, and registration options!
WHY PODCAST?

HANNAH MCGREGOR, MEMBER-AT-LARGE
PRIESTLEY PRIZE CHAIR

Between 2015, when I started *Witch, Please* with Marcelle Kosman, and now, I have delivered dozens of podcasting workshops introducing scholars to the medium and arguing for why they might want to experiment with communicating their research otherwise. While people are often looking for concrete advice on microphones and audio editing, many are equally interested in the question of why they might want to start a podcast in the first place. What follows is an abbreviated pitch for scholarly podcasting (a fragment of a longer piece in development) based on my own five years of experience working in podcasting as well as related research on open scholarship, radical amateurism, and the subversive possibilities of DIY creation and self-publishing.

1. Podcasting and “The Web We Lost”

In his 2012 article “The Web We Lost,” technologist Anil Dash offers a handful of exemplary reminders about what the web was like before it consolidated around a handful of massive corporations like Google and Facebook. The logic of the RSS feed—a user-curated syndicated feed that automatically delivers new posts on blogs or other websites—has given way to the logic of the algorithm, in which corporations control what information does and does not appear in your feed. The result for independent creators and publishers has been a need to game the system of algorithms or buy your way onto the feed, leading to greater consolidation around an ever-smaller number of media outlets. Podcasts, however, have remained a space where the logic of the RSS feed, a sort of ghost of the web we lost, still dominates. What does this have to do with scholarly communication? The consolidation of information around a small number of corporately owned platforms driven by secret algorithms is as bad for scholarship as it is for journalism and independent publishing. These platforms drive monetization and radicalization in all things, and scholarship is no exception. If scholars are interested in reaching an audience beyond our immediate peers, then the existence of robust, decentralized, user-driven web publishing options should matter a great deal to us.
2. Podcasting Intimacy
For a variety of reasons—including how we listen to them—podcasts are often noted for their ability to create a sense of intimacy between hosts and listeners. They also produce intensely engaged listening often within niche communities, and due to the low cost of production and few barriers to access, podcasting is a medium that allows creators to sustainably make a show for a few hundred or thousand people rather than necessarily needing to achieve massive scales of listenership. Further, the scales of listenership for even moderately successful podcasts massively outweigh those of most traditional scholarly venues. That is to say: there are publics out there of people with intensely niche interests and a willingness to engage with complex ideas over multiple hours of audio, and all scholars have to do is figure out how to reach them.

3. Embracing Imperfection
I’ve come to recognize that one of the key barriers to scholars trying their hands at podcasting is the high bar we tend to set ourselves. When we began gathering potential contributors to The SpokenWeb Podcast, we realized that many potential contributors, particularly early career scholars, found it daunting to imagine putting something imperfect into the world. In response, we have worked to include episodes produced by people with a range of levels of experience, and modelling a range of approaches to scholarly podcasting, including interviews, event recordings with accompanying framing commentary, and discussions of archival clips, in addition to the more ambitious documentary- and audio- essay style episodes. As we’ve embraced this experimental approach, we’ve continued to see steady growth in engagement from the intellectual and creative community that surrounds the SpokenWeb project, and with popular episodes approaching 500 downloads, we can certainly point to levels of engagement that outstrip conventional humanities scholarship.

4. Podcasting and a Plurality of Approaches
Increasing the accessibility, community accountability, and public uptake of scholarship is a complex problem without a single conclusion. We might instead look to activist communities as we consider the value of a plurality of approaches. Scholars can pitch op-eds, make ourselves available for media interviews, publish in open-access online journals or with trade publishers to increase the reach of our work, or directly engage with communities via social media. More than anything, the takeaway I’d like to leave readers with is this: now is not the time for gatekeeping, for bemoaning the idea that “everyone has a podcast” or insisting that people produce work within a particular standard, scholarly or otherwise. Much like early DH claims that “real digital humanists build tools” or “real digital humanists code,” attempts to distinguish between “real” podcasters and interlopers will only discourage the kind of playful, exploratory, and amateurish energy that podcasting has the potential to bring into our scholarship.
CREATIVE-CRITICAL EXCHANGES

A CONVERSATION WITH DEANNA FONG AND KARIS SHEARER ABOUT THEIR RECENT EDITION OF WRITING BY GLADYS HINDMARCH

INTERVIEWED BY ERIC SCHMALTZ

In 2020, Deanna Fong and Karis Shearer published Wanting Everything (Talonbooks), consisting of the collected works of Vancouver-based writer Gladys Hindmarch. As they explain below, Hindmarch was a central figure within the Vancouver literary scene of the 1960s and 1970s. Wanting Everything is Hindmarch's first major publication in thirty years, collecting her book-length works such as The Peter Stories (1976), A Birth Account (1976), and The Watery Part of the World (1988) as well as journal entries, letters, essays and various unpublished materials. It is undoubtedly a significant volume of work. In this instalment of the "Creative-Critical Exchanges," I corresponded with Deanna and Karis, who collected and edited the text. As you'll read below, we discuss Hindmarch and her writing, their labour as readers, editors, and listeners, and some of the principles that inform the collection.

Eric Schmaltz: For those who might not be familiar with Gladys Hindmarch or her work, who is she and what should they know about her?

Karis Shearer & Deanna Fong: Gladys Hindmarch is a Vancouver-based writer who began writing as an undergraduate student at The University of British Columbia in the late 1950s and has been involved in many important writing scenes, collectives, and communities ever since. Guided by sound and rhythm, she writes out of a proprioceptive tradition, meaning that her work pays close attention to the body, its perceptions as it moves through the world, its actions and labours. Hindmarch's work mobilizes an oppositional politics through close attention to personal experience, the intimacies of place, and the specificity of language. Her three book-length works include The Peter Stories (1974), A Birth Account (1974), and The Watery Part of the World (1988).

ES: How did you come to know about Hindmarch's work? Why did you feel it was important to pursue a collected edition of her writing at this time?

DF: As it happens, I came to Hindmarch's work through her voice. When I arrived at Simon Fraser University (SFU) at the start of my Ph.D., I happened upon a box of
tapes in the archive—the audio component of Roy Kiyooka’s fonds held in the Contemporary Literature Collection. Hindmarch’s voice features prominently in those tapes in many different scenarios: a train ride to Prince George with seven other Canadian poets in the 1970s; a quiet conversation out on her balcony a decade later, among others. I asked her for an interview with the goal of contextualizing that collection, and in preparation read all of her book-length works and fell in love with them. I also was drawn to her as a storyteller as we had a series of conversations over the span of a year—about her family of origin, her experience living in a commune in the early 1970s, and the various artworks hanging in her home, each with a story behind it. We talked, and talked, and talked. I remember mentioning to a colleague at SFU that I was interviewing her and they remarked that she hadn’t published much, and not in a long time—a sentiment that she echoed when I approached her with the idea of doing a collected works with me and Karis. However, further conversation with her revealed that she had been—and continues to be—always writing, just not in forms that are recognized as “literary objects” in the traditional sense. She was writing correspondence, and journals, and letters to the editor in newspapers, and microfiction, and occasional works for a friend’s art installation, among other things. So in assembling this collection, we had two goals: one, to bring her incredible, diverse body of work to a readerly public, and two, to reframe what constitutes a literary object—and consequently a writerly career—in more inclusive terms.

KS: In contrast, I came to Hindmarch’s work first through print and specifically where my Ph.D. research touched on the history of Coach House Press, as well as on George Bowering’s publishing endeavours. Hindmarch’s The Peter Stories was published by Coach House and her Sketches (an early version of A Birth Account) came out with Bowering’s Beaver Kosmos Editions. The volumes intrigued me at first as material objects that were part of a fascinating period of book history in Canada. And while I was aware Hindmarch had been part of the TISH group in the 1960s, it wasn’t until I was rummaging through a box of Warren Tallman’s audio tapes in 2012 and came across a recording of Hindmarch, Tallman, and Stan Persky discussing the Vancouver poetry scene that I realized she had been a much more central figure in that writing community than I’d appreciated. Since the beginning, she was a vibrant contributor to literary discussions and to the social dynamics of the community, all while she was actively producing beautiful proprioceptive prose that’s guided primarily by her keen sense of musicality. That listening sent me back to her books, and then an introduction from Frank Davey led me to invite her to participate on a panel about recording technologies and poetry at UBCO in 2013. While circumstances prevented her from participating, we eventually met when Deanna and I began editing her collected works. For me, the volume is important because it brings into print the work of a writer who has been prolific in
one sense, and yet marginalized in the historiography through various social forces.

ES: The title phrase, Wanting Everything, is compellingly defined in your Introduction as “wanting to bring the real relations of everyday life into writing while doing justice to their specificity and import.” In what way(s) did this configuration of "wanting" inform your work as editors on this collection (if at all)?

DF & KS: Wanting was definitely central to our editorial approach—wanting to include more and more of Hindmarch’s writing even as we were up against our own constraints (namely time and the press’s 500-page limit), or wanting to include another letter because of a beautiful turn of phrase or a particularly astute observation. In a way, it was a snowball manuscript. We refused sacrifi-
read her work aloud (usually at her dining room table or in her living room), often over coffee, or lunch, or supper, to get a feel for the language and where different pieces might fit. This volume was an opportunity for Hindmarch to make revisions to her earlier as well as unpublished works and in this sense, we sometimes worked as development editors, listening and giving feedback on substantive changes, rather than simply collecting works in their final historical versions. Our labour mirrors that which Hindmarch performed (and continues to perform) in her community, and it’s rewarding to be able to offer her work the same care and attention that she has given to so many others.

We believe this labour is important—foundational, even—but difficult to represent in the final product of the book because it is largely immaterial. In creative works, developmental editing is sometimes revealed after the fact by meticulous editorial scholars, as in well-known cases such as Alice Munro’s editors and Raymond Carver’s editor Gordon Lish. However, this is less so the case with collected editions where the editors are recognized on the cover for their work selecting/collecting and introducing the author’s texts.

There’s related labour obscured by those terms “collecting” and “introducing.” Putting together the manuscript for Wanting Everything required a significant amount of technical work because Hindmarch’s book-length works had no electronic versions available. We OCRed them and then meticulously corrected the OCR. We visited the Hindmarch fonds at SFU, photographed hundreds of archival documents, and transcribed letters, journal entries, and oral histories. We spent hours listening to Hindmarch

ES: You note that “Sounding and listening have been foundational to the making of Wanting Everything.” In part, it was a cardboard box of audiocassettes that prompted your shared interest in Hindmarch’s work. The collection includes transcriptions of audiotapes, but I’m wondering if you could say more about the relationship between your work as editors and listeners.

DF & KS: On a literal level, our work with Hindmarch did involve a lot of listening. We would get together in Hindmarch’s living room and listen to tapes from the SoundBox Collection (UBC Okanagan) that feature her 29-year-old voice. We all reveled in the sound of her younger self’s confidence and authority speaking as a historian of the writing communities she’s a part of, contradicting and clarifying
the narratives of her former teacher who is nearly two decades her senior. On a figurative level, listening is again bound up with the kind of affective labour that we describe above. It involves being auditors of the work on a different level than, say, as a critic or a poet. It’s more about listening to the work on its own terms and giving it the space to find its fullest expression.

**ES:** Finally, I invite you to share any final words you might have regarding Hindmarch, her work, or *Wanting Everything* as a collection.

**DF & KS:** Hindmarch is a fantastic reader, as her writing pays so much attention to rhythm and sound. One of the gifts of editing this collection was getting to hear so much of her work aloud, in her own voice. Anyone wishing to hear her read some of her work can check out the following readings that are available online:

- 1969 reading at Sir George Williams University (SpokenWeb)
- 1975 reading at the Western Front (Western Front Archives)
- 2018 reading of “Kitsilano 1963-1969” and accompanying PoemTalk (Jacket 2)
- 2020 reading from *Wanting Everything* (AMP Lab)
- 2020 launch of *Wanting Everything* (Talonbooks)

**Karis Shearer** teaches English at UBC’s Okanagan campus where she is Principal’s Research Chair in Digital Arts & Humanities and director of the AMP Lab. Her research focuses on literary audio, digital archives, and Canadian poetry.

**Deanna Fong** is a Postdoctoral Fellow in English and History at Concordia University, where her research focuses on the ethics of listening in the context of literary audio. She has been a member of the SpokenWeb team since 2010, and co-directs the Fred Wah Digital Archive.
Ronald Cummings and Nalini Mohabir are co-editors of *The Fire That Time: Transnational Black Radicalism and the Sir George Williams Occupation*. These essays commemorate the student protest of 1969, one of the most significant Black student protests in North American history. Ronald tells us how his own experience in Montreal 50 years later inspired him and his colleagues to bring these voices back to the conversation.

**ACCUTE**: Tell us about *The Fire That Time: Transnational Black Radicalism and the Sir George Williams Occupation*. How did you become involved in the project?

**RONALD CUMMINGS**: In February 2019 a group of Caribbean academics at Concordia University and cultural workers in Montreal got together to organize a two-week series of events called *Protests and Pedagogy*, to mark the 50th anniversary of the Sir George Williams University Protest. The two weeks of activities included an exhibition, a series of film screenings, workshops and panel discussions, and closed with a two-day conference. This book comes out of that work and is shaped by many of the conversations and interventions that happened at that conference. We thought it was important to commemorate the 1969 protest that happened at Sir George Williams University (now Concordia) because we felt it hadn’t been given the necessary attention, understood in its proper context of the intersecting histories of the struggles for Civil Rights across North America, the Black Power movements of the 1960s, the political and cultural struggles for decolonization which took place in the middle of the 20th century, as part of a
series of university campus occupations and protests taking place across the US, the Caribbean, and Europe, and which transformed the university. We examine this complex historical, racial, and political frame in our work through our concept of transnational Black radicalism.

The protest at SGWU occurred when students from the Caribbean demanded that their complaints about racial discrimination be taken seriously and addressed by the university. The protest and occupation of the school’s computer centre lasted for two weeks and ended when the police stormed the building. The students were under the impression that an agreement was being reached; meanwhile the University’s administration called the police. There was a fire, and close to one hundred were arrested. A trial ensued that was covered by the international Press with headlines about the trials and the treatment of the students appearing on the front pages of newspapers in Trinidad, Jamaica and the US.

The aftermath of this student uprising also had ripple effects in terms of contributing to the 1970 Black Power uprising in Trinidad. The poet Kamau Brathwaite has noted the ways in which it was also part of the lead-up to the February 1970 student occupation of the Creative Arts Centre at the University of the West Indies in Jamaica.

ACCUTE: Is there an essay or interview from this book that stands out for you?

RC: The pieces in this book are all so different that it is hard to choose one. They range from interviews to reflections about letters and family stories, academic essays, calls for reparations that take on the urgency of manifestos, pieces that draw on the rhetorics and poetics of the Black sermon, to recollections as memoir writing. The collection is quite rich in terms of the range of voices and styles.

However, if I had to choose one, it would be the opening piece in the collection. It is a transcription of the conversation that opened the February 2019 conference. Participants from the 1969 protests were part of the opening panel and recounted their experiences. They also talked about what they saw as the meaning and impact of their protest. It was a really moving conversation and I feel grateful to have been in the room to hear it. Being in that room on that February morning was a rich and personal encounter with this history that has stayed with me and continues to inspire the work that Nalini Mohabir and I have done in editing this volume. We are also very grateful that these protestors from 1969 are still around to share their stories and that they have been willing to share this piece of history.

ACCUTE: How do you understand the parallels between the Sir George Williams Occupation in 1969 and recent protests against Anti-Black racism, such as the scholars’ strike in September of this year?
RC: I don’t know that I necessarily think of them in terms of parallels. Rather, for me it is that the struggles of that moment were never fully addressed. We have been living in this long moment of decolonial struggle. We see these connections, for instance, when we think of how the “Rhodes Must Fall” campaigns, which started on campuses in South Africa and have been taken up by students at Oxford and Cambridge, situate the present demands for decolonization by calling attention to colonial histories of universities.

The students in 1969 were calling for the university to address racial discrimination on campus. They were calling for classrooms to be inclusive spaces. They were also calling for the introduction of Black Studies into the curriculum. These are issues that still need attention.

The Scholars strike, for instance, was very much about racial justice. Black and Indigenous students are still telling us that they don’t feel safe in many classes. Our campuses are still overpoliced. The calls for decolonizing the curriculum are ongoing.

We know that there is an underrepresentation of faculty of colour in the academy. The work of decolonization has consistently been forestalled because the colonial project and its logics of racism are so embedded in Western modernity and its institutions. So I see the students and scholars today who are making demands on the university as continuing that work.

ACCUTE: What is your hope for how this book will be read?

RC: We think about this both in terms of a commitment to the past and to the future. We hope that this book will help to once again surface this history for public reckoning. In a country where apologies have been such a part of the public discourse, it is important to note that the university still hasn’t apologized for its treatment and criminalization of these Black student protestors. Our hope is that this book will also inspire a whole new generation of student activists to feel they can make a change or that they can demand change. It is also a chant against Babylon.

*The Fire That Time: Transnational Black Radicalism and the Sir George Williams Occupation* will be published by Black Rose Books in February 2021. For more information, please visit their website.

COMING SOON!
Frank Davey (Western University) was managing editor and co-founder of TISH (1961–1963), the legendary poetry newsletter that began 1960s counterculture publishing in Vancouver. His latest publication, *Everybody’s Martyrology* (ECW Press), provides commentary and analysis for almost every page of bpNichol’s meandering nine-volume lifelong poem, *The Martyrology*—a poetic pondering of the inevitable extinction of the human species. Taken together, it became one of the five longest canonical poems in English.

Like Caroll Terrell’s *A Companion to The Cantos of Ezra Pound* or George Butterick’s *A Guide to The Maximus Poems of Charles Olson*, *Everybody’s Martyrology* will attract students seeking information about particular passages, scholars interested in coherent readings of the overall work, and poetry readers fascinated by the idiosyncrasies of individual volumes.

Davey brings to the book not only his own experience as a much-published poet and expert in Canadian avant-garde writers of the 1960–2000 period, but also his close friendship and collaborations with Nichol. Davey was often the first to hear a new passage of *The Martyrology* when Nichol dropped by his house to read and discuss it. He remembers.

For more information, please visit the [ECW Press website](https://www.ecwpress.com/).
The Canadian Precariat: Part-Time Faculty and the Higher-Education System (UBC Press) is a timely and relevant collection that will be of interest to all ACCUTE members. Edited by Ann Gagné (University of Toronto), The Canadian Precariat includes reflections about the precariousness of academic employment for non-tenured professionals across Canada. It includes articles from those who have taught in post-secondary education across Canada, as well as those who have experienced precarity as student and union organizers. It also includes voices of students working and teaching in the higher education system. The texts are in the form of critical engagement with the academic discourse and research as well as reflective memoirs on experiences of educational precarity from numerous social locations. They highlight precarity at all levels of employment in the Canadian higher education system and offer suggestions on how to improve this long-standing and damaging reality affecting tens of thousands of the precariously employed.

For more information, please visit the UBC Press website.
Daniel Hannah (Lakehead University) is pleased to announce the release of *Queer Atlantic: Masculinity, Mobility, and the Emergence of Modernist Form* (McGill-Queens UP). In this book, he examines masculine privilege, mobility, and the queer possibilities of desire in Anglo-American modernist fiction.

The instability of modernist form has everything to do with the social, political, and economic shakeups of the nineteenth century that left masculinity a site of contestation, racial anxiety, homophobic paranoia, performative display, and queer desire. Refusing to take white masculinity for granted, Daniel Hannah considers how the canonical novels of modernist fiction explore the ways that privilege is propped up and driven by factors of race, place, gender, and sexuality.

*Queer Atlantic* examines the work of established writers—Herman Melville, Robert Louis Stevenson, Henry James, Joseph Conrad, and Ford Madox Ford—to reveal that anxieties surrounding white, masculine privilege and queer potential helped broaden the novel's formal possibilities. Demonstrating how masculine mobility, and often specifically transatlantic mobility, both enacts and queerly disorients male privilege, Hannah places these writers in the context of debates about naval impressment, piracy, emigration, colonization, and the "new imperialism." In the process he raises important questions about the current field of queer ethics, highlighting the strange companionship of queer openness to otherness and imperialist thought in modernist writing.

For more information, please visit the McGill-Queen's University Press website.
'Membering Austin Clarke (Wilfrid Laurier UP), is a collection edited by Paul Barrett (University of Guelph). These essays reflect on the life and writing of Austin Clarke, whose depictions of Black life in Canada enlarged our understanding of what Canadian literature looks like. Despite being one of Canada’s most widely published, and most richly awarded writers, Austin Clarke (1934–2016) is not a household name. This collection addresses Clarke’s marginalization in Canadian literature by demonstrating that his writing on Black diasporic life and the immigrant experience is a foundational, if untold, part of the story of CanLit.

Novelist, short-story writer, poet, and essayist, Clarke was born in Barbados, moved to Canada in 1955 and went on to establish Black Studies programs at a number of universities in America. He returned to Canada and became one of Canadian literature’s most prolific authors and a public voice for Black people in Canada. Among his best-known works are the Giller Award–winning The Polished Hoe (2002) and his memoir ‘Membering (2015).

This collection of essays from colleagues, scholars, friends, and fellow writers addresses Clarke’s work in all its richness and complexity in order to understand how Clarke’s legacy continues to transform Canadian writing. It includes previously unpublished poems and short stories from Clarke’s archives as well as personal reflections from friends, histories of the publication of his works, essays, interviews, and short stories and poems inspired by Clarke.

For more details, please visit the Wilfrid Laurier University Press website.
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