

ACCUTE

ASSOCIATION OF CANADIAN COLLEGE AND UNIVERSITY TEACHERS OF ENGLISH

THE ANGLE

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WINTER 2024

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PRESIDENT'S MESSAGE

DOUGLAS IVISON

Since the last issue of *The Angle*, it feels like universities and colleges have been in the headlines all too frequently. We've had divisive confrontations and debates about the Israel-Hamas conflict on some of our campuses, along with pressures from governments and alumni to silence students and faculty members, as well as difficult decisions about ensuring that all feel safe on our campuses. We've heard the repeated derisive portrayal of universities and colleges as 'woke factories' and attacks on efforts to make them more equitable, diverse, and inclusive places to learn and work, leading to the disgraceful treatment of American female university presidents by opportunistic politicians, resentful alumni, and cowardly boards. We've seen the attacks on English-language universities in Québec, and the failure of governments in Ontario and elsewhere to meaningfully respond to a budgetary crisis at many post-secondary institutions. Most recently, we've seen dubious claims that the presence of too many international students (a response in large part to underfunding of colleges and universities) has created all sorts of societal problems, and rather than addressing the problems, like the housing shortage and an under-resourced healthcare system, the response seems to be to scapegoat international students, and by extension the colleges and universities recruiting them. Our universities and colleges, and our communities, do face real challenges, often challenges without easy solutions, but the work that we do, in our classrooms, in our research, can and does make meaningful contributions to the production of stronger, more sustainable institutions and successful, more inclusive societies.

That is one of the reasons that I'm looking forward to ACCUTE's conference as part of the 2024 Congress of Social Sciences and Humanities in June. I'm sure there will be plenty of opportunities to discuss (formally and informally) all the problems and challenges faced by our communities, our institutions, and our discipline. But it's also an opportunity to learn from the exciting scholarly and creative work produced by our members and other scholars and writers, and to celebrate the contributions of faculty members and graduate students, researchers and creative writers. ACCUTE's conference will hopefully provide a space to have difficult, challenging discussions, think through new ways of teaching, researching, and creating, and continue the work of (re)imagining our work and our discipline.

Thanks to those of you who proposed panels and presentations for the conference. We received a diverse assortment of proposals from across Canada and beyond, and from teachers, scholars and creative writers at all stages of their careers. ACCUTE 2024 promises to be an exciting and rewarding event and I hope that as many of you as possible will be able to attend. We're still finalizing details of some events, but we're very excited by our keynote speakers. I'm pleased to announce that we'll be featuring **Erín Moure**, one of Canada's best poets and translators, nominated for and recipient of multiple awards. We're also excited to be featuring a keynote by **Caroline Levine** (Cornell), author of the recently published *The Activist Humanist: Form and Method in the Climate Crisis* (Princeton UP, 2023). Both plenaries will respond to the 2024 Congress theme, Sustaining Shared Futures, and I expect will generate productive discussions.

ACCUTE is committed to collaborating with a wide range of partner associations, and as part of that commitment we're featuring two joint plenaries. We're collaborating with the Association of Canadian and Québec Literatures (ACQL) on a plenary by award-winning poet, prose writer, and editor, **Sina Queyras** (Concordia), and with the Canadian Association for Postcolonial Studies (CAPS) on a plenary by Anishinaabe scholar, writer, and commentator, **Niigaan Sinclair** (Manitoba), one of the leading Indigenous public intellectuals in Canada.

We're also looking forward to a poetry reading featuring **Duncan Mercredi, Liz Howard**, and **Gillian Sze** and a bilingual roundtable discussion featuring a number of experimental poets, the latter being organized by Anne Quéma (Acadia) and co-sponsored by ACQL and l'Association des Professeur.e.s de français des universités et collèges canadiens (APFUCC). Details of other events and collaborations are still being finalized, and there's still time to contact us if you'd like to hold a book launch or other event as part of the conference.

I'm also pleased to announce that in Fall 2023 ACCUTE was the recipient of a \$3000 grant from the Federation for Humanities and Social Sciences' EDID Initiatives Fund. This grant will help us to support and develop ACCUTE's BIPOC caucus, and to support the BIPOC caucus's activities at the 2024 and 2025 conferences.

Registration for Congress 2024 is now open. In order to pay the lowest registration fees, make sure to register by the March 31 deadline for early-bird registration. If you're interested in attending the ACCUTE Banquet, please make sure to include that event when you register. On the Congress website, you can also find information about accommodations, transportation, and other details about attending Congress. For those of you with child or dependent care needs, Congress does offer a small number of subsidies to cover costs associated with child and dependent care. Please contact me for more information.

In addition to the conference, we are planning a few webinars this term. BIPOC members are invited to attend [a conversation with George Elliott Clarke](#) on February 7 (see below for details), and the Creative Writing Collective has organized two webinars, on [February 12](#) and March 26 (see pages 12 and 13 of this issue for more details). All look like exciting events, and we thank all those organizing and participating in them. If you'd like to organize a webinar or other online event or would like to partner with ACCUTE on an online event this term, please contact me.

We're also very pleased to announce that ACCUTE's Creative Writing Collective is holding a [writing contest for graduate students](#). See the link and this newsletter for more details. The deadline for this contest is March 1.

Finally, I'm pleased to announce that Dr. Jason Camlot (Concordia) has agreed to serve as ACCUTE's next President, starting this summer. Concordia University Research Chair in Literature and Sound Studies, Dr. Camlot is a leading scholar and poet, and an active member of ACCUTE. I look forward to seeing how ACCUTE will continue to develop under his leadership.

As always, please contact me at divison@lakeheadu.ca with suggestions, questions, or concerns.

I hope to see many of you at Congress in June.

*Invitation to
BIPOC members:*

*Wednesday,
February 7, 2024
12 p.m. EST*



Exciting news! BIPOC Coffee Hour is set for **February 7th at 12 p.m. EST**. The event is open to BIPOC members across fields. We hope that it will be the first step towards bridging the gap between emerging scholars and established faculty members in the BIPOC community.

Join us for a conversation with George Elliott Clarke at the virtual BIPOC Coffee Hour. Come, let's have a chat about BIPOC scholarship in Canada. This event is open to graduate students, faculty, and anyone who just loves talking about academic stuff. Its time to unwind, network, and learn from one another. Pour yourself a cup of coffee or tea and come have a chat with us. **To register, click [here](#).**

2024 Keynote Speakers

Caroline Levine

co-sponsored with RhetCanada, ESAC, CAPS

Caroline Levine is the David and Kathleen Ryan Professor of Humanities at Cornell University. Her most recent book is *The Activist Humanist: Form and Method in the Climate Crisis* (Princeton UP 2023). She is currently the nineteenth-century editor for the *Norton Anthology of World Literature* and spends much of her free time engaged in climate activism, including the successful drive to divest the Cornell endowment.



CONGRESS 2024 REGISTRATION IS OPEN

Erín Moure

co-sponsored with ACQL and CCLA

Erín Moure is a poet-translator who welcomes “unconventional” poetry. She is two-time winner of Canada’s Governor General’s Award, winner of the Pat Lowther Memorial Award and the Nelson Ball Prize, and three-time finalist for the Griffin Poetry Prize. She has published poetry, essays, articles on translation, and two memoirs, and is translator or co-translator of 26 books. *Theophylline: An A-poretic Migration via the Modernisms of Rukeyser, Bishop, Grimké* (Anansi, 2023) is her latest book. She is based in Tiohtià:ke/Montreal.



CWC: Sustainable Futures

Writing Contest

Student members of ACCUTE are invited to submit a poem or short story responding to the Congress 2024 theme of "Sustainable Futures."

Guidelines & Prizes:

- The winning poem AND the winning short story will receive a prize of \$150
- A runner-up in each category will receive \$50
- Winners and runners ups will be invited to read excerpts of their work at Congress 2024
- Entries should be sent as a .doc or .pdf to Sarah Olutola, solutola@lakeheadu.ca with the subject "CWC: Contest Submission"

Deadline:

March 1, 2024

Click Here for Details

With thanks to *English Studies in Canada*
for supporting this award

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MESSAGE FROM GSC PRESIDENT: MARC LYNCH

Marc Lynch is a writer in an assortment of genres. His debut novel, Arborescent, was published by Arsenal Pulp Press in 2020. He is currently a PhD candidate at the University of Calgary and the president of filling Station magazine. To contact the Graduate Student Caucus, please email Marc at gsc.accute@gmail.com. Click here to read the 2023 GSC Survey.



Transience and overwork are realities for graduate students. We churn the hamster wheel hoping that, with good fortune, health, and financial support, we might be able to get off in a timely fashion. It's not unheard of that someone trips, and the wheel takes them round and round against their will. In this environment, the additional work of self-advocacy takes the backburner, relegated to the to-be-read-later folder along with all the other institutional emails and CFPs that clog our inbox. ACCUTE's Graduate Student Caucus is just another acronym in the long list of services, boards, and bodies that constitute the academic experience. So the question becomes: what and why the GSC? What does it do and why should you care?

ACCUTE's GSC is here to represent the diverse voices of graduate students across Canadian post-secondary institutions. It's a small part of a massive machine, and its goal is fairly simple: to act as a liaison across Canadian campuses in the support of data collection that could be used for student advocacy in English departments. We currently have a small board made up of the President (myself), Vice President Rajarshi Banerjee, and Omar Ramadan. As people transition in and out of these roles, we're looking for people to take the helm to support its continuation. Maybe you?

Data collection provides a glimpse into the health of English departments across institutions and a snapshot of the way students are treated in their programs. The more consistently we collect data, the more robust that data set is, the better we can track trends within institutions. The information is there for you to do with what you may. The reality is that one way to disrupt the continued dismantling of the Humanities is documentation. We hope in some small way to provide that.

This type of student representation cannot be overstated. It plays a critical role in maintaining the transparency of Canadian post-secondary institutions. The more information available to students in their programs the more they can source it to advocate for full and worthwhile academic and professional lives. This transparency is essential in building trust within the academic community and ensuring that the policies and practices of our institutions align with the needs and aspirations of their student bodies.

The data we collect is a powerful tool for student advocacy. It provides empirical evidence to support the needs and concerns of graduate students. ACCUTE's GSC is a small part of this support system for students. How do we ensure that administrators and policy-makers are held accountable without evidence? Despite the nature of our work, we aren't in this alone! The GSC may be just another acronym, but despite that, we hope to provide you with a small tool for collective action. Come join us!

MESSAGE FROM CWC COORDINATOR ADAM DICKINSON

*Adam Dickinson is a professor of English and Creative Writing at Brock University. He is the author of four books of poetry, including *Anatomic* (Coach House Books). His work has been nominated for the Governor General's Award for Poetry and the Trillium Book Award for Poetry. He was a member of the jury for the 2022 Griffin Poetry Prize and is an affiliated artist with the University of Copenhagen's Medical Museion working at intersections between metabolism and art. Adam Dickinson is Lead Coordinator of the CWC for the 2023-2025 term.*



The Creative Writing Collective (CWC) has been busy gearing up for the 2024 conference. So many of our long-term goals, which include addressing professional concerns, encouraging more participation from students and student reps, and increasing the diversity of the CWC membership and leadership, are intrinsically linked to growing our annual community event. Consequently, we did our best this past fall to reach out to colleagues across the country to let them know about the burgeoning presence of creative writing within ACCUTE and to encourage them to propose panels and submit to calls for papers. I am happy to report that we have more than doubled the number of creative writing panels at our upcoming conference. There will be presentations on a diverse range of topics including pedagogy, mentorship, professional concerns, and works in progress.

The CWC executive has also been active in building communities and opportunities in other areas. For example, as a result of Sarah Olutola's initiative, and the generous financial assistance of ESC, we are excited to present the inaugural **Graduate Student Creative Writing Contest**, focusing on short stories and poetry (deadline: March 1).

We are pleased to facilitate two webinars with a focus on creative writing. On February 12 at 11:30 a.m. EST, don't miss "**Creative Humanities Approaches to CW&P Research**," with Dale Tracy, Sarah Banting, Hyein Lee and Alexander Hollenberg, moderated by Brandon McFarlane. (All are welcome; [click here](#) for free registration.) A second webinar, "**Poetic Witnessing: Exploring the Black Mediterranean**," with Cornel Bogle, Shazia Hafiz Ramji, and Uchechukwu Peter Umezurike, will take place on March 26. In addition to coordinating these webinars, Bob McGill has been active in developing a network of campus reps.

All members of the CWC executive have been hard at work on programing for the upcoming conference. We have also been working to develop a governance template for the succeeding leaders of our nascent ACCUTE caucus. If you are interested in being part of the CWC executive, please come to our meeting at the ACCUTE Conference in June.

NOTES ON WANTING

HEATHER SIMENEY MACLEOD

Wanting is unraveled and sinewy as the constructed character
out from under the sanserif font of Marie Clements,
or emerging fully realized in their yearning

from the stark pages of Gregory Scofield folded
in the woven sash across their hearts,
stopped before the Battle of Batouche.

This rebellion will disappear into the bush
along Gabriel's Crossing, and this defeat
will end the North-West Rebellion.

How is it that I can be scared as I am by the presence
of the hanging rope swinging toward a pending death?

After Riel's death—no longer was wanting
a miraculous thing; instead, a hostile territory.

Wanting eventually became ordinary as a field
of canola and turnip rape.

We hid it like ourselves—out in the open,
in plain sight—our cloak of invisibility
became our way through. But what Riel suffered,
so we all suffer

as if an obligation.

Through every night since November 16, 1885, we stand
in the Red River; we stand below the hanging rope;
we stand in fields of red spring wheat and oat,
and,

so,

we bear the years.



I AM CLEAN

HEATHER SIMENEY MACLEOD

All those clichés those that we're told not to rely upon,
for they are overused, trite, and have come to mean nothing
so easily misrepresented and misunderstood: a stitch in nine;
a bird in the hand; a rolling stone; the purity of the white,
the blank, the page. To be able to say, "I am clean."

It was always winter because we lived in the arctic
where summer meant nothing but brief and slight warmth
and sun, sun, and sun. How it travelled about the horizon
unable to land. My years of youth marked and mantled.
You were a sketch of smoke, blues singer, actor, labourer

on fishing boats down at Government Dock. You, I remember,
but I remember everything. I carried a past not my own.
I cinched up sacks of memories not my own and packed up
trauma belonging to other young girls and boys of the 1990s
but not of me. No, not of me, for I like to fancy I was a blank page.

I ravaged through others' experiences searching for a way
to make them my own as if the rotating summer sun stopped
the passage of time. I was a collector of stories and a witness
of tales, but I experienced so little until—of course—I experienced
too much. The way it collects on the scarified begging

like the broke apart, gone mad, torn clothing, suicide cutter
begging, begging for the spectacle. Me, I am a body politic
of ice and snow, of fiddle and jig, of Michif and English,
of cliché and sorrow, of agony and dread, of fear and flinching,
of rage and irritation, of the reliquary of anxiety galloping

along MacDonald's tracks of diaspora. They called my people the Bois-Brûlés, and I am a falcon's song, and I stand seven oaks tall. And you? You were a sketch of smoke, a bird in flight, tall and lean, thick was the stench of your living coating our lean years, a brief movement around the sun.

I bore witness and picked up your stories, but you were funny, so the load was light even in its weight. I thought I loved you, but—now—I think that I might not ever have known what that thing, love, was except for ravishing, animal, pining, pathetic, fallen, and poorly cultivated. Love, romantic and lusting and desiring

and wanting that love a thing born of annuals with bruised roots and diseased limbs. I pictured myself as memorable, perhaps, even a sort-of gothic type with all that long, ginger hair. We haven't spoken in years. You are still that young man with startling blue eyes and dirty hands. I, for I will not say this

on your behalf, but I have been left living. A hard thing that gathers no moss; a woman holding a falcon in her throat; stitching up cotton, for, now, I make blankets like my Michif ancestors. Now, I am stooped with my own past, recognize the poverty of my childhood, see the horror in all that movement. Diaspora of my people,

family, and self. My ancestors are restless and angry, or it might just be me. Reckoning isn't mine, my family's, or my people's. I've been left living remembering when I thought I might be, might have been, maybe I was, could I have ever been, I think I must have been a clean, blank page.

Heather Simeney MacLeod is Red River Metis and has previously published four books of poetry. The most recent, *The Little Yellow House* with McGill University Press. Heather's creative nonfiction has been longlisted with the CBC competition and placed first in the Malahat Creative Nonfiction contest. Heather works as an Assistant Teaching Professor at Thompson Rivers University. She's the mother of a six-year-old boy, Talon, and a badly behaved cat.



**CWC WEBINAR
SERIES**

CREATIVE HUMANITIES APPROACHES TO CREATIVE WRITING & PUBLISHING RESEARCH

DALE TRACY

Dale Tracy is a faculty member at Kwantlen Polytechnic University. She is the author of the poetry collection *Derelict Bicycles* (Anvil Press) and the monograph *With the Witnesses: Poetry, Compassion, and Claimed Experience* (McGill-Queen's).

SARAH BANTING

Sarah Banting is Associate Professor at Mount Royal University, where she teaches writing, writing about literature, and editing. Her research focuses on rhetoric, curriculum in Canada, and learning outcomes of English studies.

HYEIN LEE

Hyein Lee, RGD, is an internationally exhibited artist, illustrator, and motion graphic designer. She is a professor at Emily Carr University. Her clients include CBC, *Canadian Family*, *Canadian Living*, Planned Parenthood, *This Magazine*, and Scholastic.

ALEXANDER HOLLENBERG

Alexander Hollenberg is a Professor at Sheridan. He has participated as lead researcher in the Canadian Literary Censorship Project. His work can be found in *University of Toronto Quarterly*, *English Studies in Canada*, and *Narrative*.

**ONLINE EVENT: 12 FEB 2024
11:30 EST/9:30 MST**

**MODERATED BY
BRANDON MCFARLANE**

What does applied research and innovation look like in creative writing studies? This webinar brings together creative humanists to share key insights from recent projects with the aim of inspiring colleagues and providing them with the knowledge to launch their own initiatives. The term 'Creative Humanities' describes new approaches with heightened interest in creative process, social innovation, and experimentation. For the last five years or so, Canadian-based scholars have been piloting applied and innovative approaches to creative writing and publishing research—and creating new forms of impact while doing so. Panelists discuss how intersections between humanities research, artistic practice, and innovation management are creating new opportunities for creativity-infused scholarship and research.



Free event, registration required. Visit ACCUTE.CA or contact: info.accute@gmail.com for details.



CWC WEBINAR SERIES

POETIC WITNESSING: EXPLORING THE BLACK MEDITERRANEAN

"Poetic Witnessing: Exploring the Black Mediterranean," contemplates the concept of the Black Mediterranean, particularly within the context of the contemporary refugee crisis, through the medium of poetry. The goal is to assess the capacity of poetry to address and bear witness to the region's history, complexities, and significance within our present context. Our webinar includes original poetry readings, each emerging from analogous diasporas and offering responses to the archives of the Black Mediterranean. Following the readings, a discussion among the presenters will elucidate the creative processes, sources of inspiration, and the challenges faced while engaging with the Black Mediterranean through poetry.

ONLINE EVENT: 26 MARCH 2024
3 PM EDT/1 PM MDT/ 12 PM PDT

Cornel Bogle works in the fields of Black, Caribbean, and diasporic literatures, creative writing, and auto/biography studies. His writing has been published in journals including *Studies in Canadian Literature*, *sx salon*, and *Topia: Canadian Journal of Cultural Studies*. Cornel is the Book Reviews editor of the *Journal of West Indian Literature* and Assistant Professor of English at SFU.

Shazia Hafiz Ramji is the author of *Port of Being* (Invisible Publishing). She received a 2023 Critic's Desk Award from *ARC Poetry* magazine and was a finalist for the 2023 Alberta Magazine Awards. Shazia is a Killam Laureate and SSHRC Doctoral Fellow in English at the University of Calgary. She lives in western Canada and London, UK, where she is at work on a novel.

Uchekukwu Peter Umezurike is Assistant Professor in the Department of English, University of Calgary. His teaching and research interests include African and African Diaspora literatures, postcolonial literatures, gender and sexuality, cultural studies, and creative writing. Umezurike is the author of works such as *there's more* (U of A Press), *Double Wahala, Double Trouble* (Griots Lounge), *Wish Maker* (Masobe Books), and a co-editor of *Wreaths for a Wayfarer* (Daraja Press).

**Free event, registration required. Visit [ACCUTE.CA](https://accute.ca)
or contact: info.accute@gmail.com for details.**



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