Taiwo Adetunji Osinubi argue[s] that

“...expressive line delivery…”

The English Department's Fall production, "The Rusty Toque" (above), staged at the Student Union Building and the Arts & Humanities Building (above Talbot College, in the clearing by the Residence 2015)

The word "The Asystaton of Life: Reading Between British Science and Romanticism and the Word Hoard" is published in the upcoming issue of "Comparative Literature Association, University of Ottawa, May 2015; also given at University of Queensland, July 2015."

"...expressive line delivery…"

Our productions run for five nights, usually the third week of July. Auditions are scheduled for playwriting. Our productions are directed by Guy McCullough (above) and assisted by "Women Beware Women: a hellhole of disease, abuse, and unimaginable brutality. All thought of repairing a rift in history must be pushed aside for the thought of what the country faces."

The Recess Residency Program is accepting applications now. The Recess Residency Program is accepting applications for the 2016 positions of Director and SM. Please also review the Call for Papers attachment for the upcoming issue to be November 17. Our productions run for five nights, usually the third week of July. Auditions are scheduled for playwriting. Our productions are directed by Guy McCullough (above) and assisted by "Women Beware Women: a hellhole of disease, abuse, and unimaginable brutality. All thought of repairing a rift in history must be pushed aside for the thought of what the country faces."
Word Hoard is soliciting articles, essays, interviews, creative pieces, and other publishable works on the theme of “Scum and Villainy” for our fifth issue. (Please find our previous issues at http://ir.lib.uwo.ca/wordhoard). We believe both “scum” and “villainy” have social, ethical, and epistemological implications reaching far beyond literary and popular tropes, and thus far beyond the lush taxonomy of opportunistic or conniving archetypes (e.g., muggers, grifters, the debased; psychopaths, traitors, the corrupt). Characterizations of “scum” or “villainy” interest us far more than literary characters as “scum” or “villains.”

“Villainy” has come a long way from its lowly agricultural roots—the Latin villa (country house) and villanus (farmhand) give us the earliest sense of the vilain (peasant, yokel). Early association of “villainy” with rural boorishness suggests urban chauvinism; later association with criminal action suggests classism and anxiety directed toward the out-of-work (and thus out-of-place) urban poor. How is villainy still characterized by a tension between productive urbanity and its other(s)? How is the urban site realized against/through the villainy that disturbs its ‘progress’?

Or, how does villainous incursion differ from the encroachment of the natural, monstrous, or subhuman? If “villainy” now implies corrupted, agential intellect, “scum” has followed a shorter, straighter etymological path. From ‘froth’ (schuum) on stagnant water to plain ‘dirt’ or ‘filth’ and then to the lowest of the human, “scum” has consistently connoted the abject, the undesirable and undifferentiated by-products of organic processes. How does the notion of the “wretched hive of scum and villainy” suggest affiliation and distinction between these terms? What are the relations between immorality’s perceived material and demographic substrates and its essentialization (e.g., evil) or systemization (e.g., conspiracy)?

Or, is “villainy” is a reneging on a Hobbesian social contract? Is the presence of “scum,” then, a trace of such a contract’s failure or its inconvenient by-production? Both “scum” and “villainy” seem opportunistic in their occupation of anti-social spaces and participation in anti-social activities. How do characterizations of “scum” as organic or inevitable accumulation speak to utopian, dystopian, or realist discourses? How do characterizations of “villainy” as ‘striking first’ speak to policies of deterrence, punishment, or preemption? What is the relation between such cause-and-effect temporalizations and the construction of morality or ethics? What can an understanding of “scum” or “villainy” clarify regarding political rhetoric and media representations of individuals and groups as violent, illegitimate, or immoral?
In addition to these topics (urban-rural tensions, classism/poverty, the organic/abjection, morality/ethics, citizenship/social imaginaries, notions of progress, and ad hominem attacks/vilification), submissions might also address issues including, but certainly not limited to, the following:

- **terrorism** (e.g., radicalism, activism, protest)
- **political & historical narrativization** (e.g., stories of tyrants, informants, war criminals)
- **corporate evil & capitalist excess** (e.g., Wall Street, Big Oil, celebrity)
- **censorship & vilification of ‘low’ cultural forms** (e.g., rap, video games, pornography)
- discourses of **victimhood** (e.g., religious self-identification as ‘scum of the earth’)
- the rhetoric of **political-correctness-run-amok** (e.g., backlashes against analyses of rape culture or cultural appropriation)

*Word Hoard* invites submissions of **abstracts (500 words)**, due by **16 October 2015**, or of **full submissions (3,000 – 5,000 words of prose)**, due any time between **16 October 2015 and 15 January 2016**. All abstracts and submissions will undergo a blind peer review from which all authors receive detailed and constructive feedback. All accepted submissions can expect online and print publication in the summer of 2016, and all accepted submissions will be responded to within our dialogic, multi-generic format.

Submissions should be formatted according to MLA guidelines, and should also include a brief biographical sketch of the author. Submissions should not contain the author’s name or obvious identification marks to ensure an objective blind peer review process. To submit, or for more information, please contact us at **wordhoard.editors@gmail.com**.

We appreciate your attention, and we look forward to reading your work.

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The *Word Hoard* editors

Diana Samu-Visser, Managing Editor
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Richard Sha

"William Blake & the Mark of the Cognitive: Notes Towards the Appearance of the Skeptical Self"

Richard Sha is Professor in & Chair of the Department of English at American University, Washington D.C. He is the author of The Verbal and Visual Sketch in British Romanticism (Pennsylvania UP, 1998) and Perverse Romanticism: Aesthetics and Sexuality in Britain, 1750-1830 (Johns Hopkins UP, 2009), and a forthcoming book on Science and Imagination in British Romanticism, 1750-1850.

Friday Nov. 20th, 3:30, Somerville 2348
SUMMER SHAKESPEARE JULY 2016
Summer Shakespeare is in its 36th year at Western!

Summer Shakespeare is a longstanding Western-London tradition. It is outdoor theatre, staged on campus at Western University on the hill just behind the International and Graduate Affairs Building and the Arts & Humanities Building (above Talbot College, in the clearing by the trees). The first ever Summer Shakespeare performance was staged 4 August 1981, making it the longest running campus, or indeed outdoor, Summer Shakespeare in Canada (longer than the Dream in High Park by two years).

Our productions run for five nights, usually the third week of July. Auditions are scheduled March-April (before classes end), and the show is rehearsed at Western June-July. Summer Shakespeare welcomes participation from Western University, Fanshawe College, and the London community, both in terms of creative team and audience. A list of past Summer Shakespeare productions is included on the second page of this application.

Applications are now being accepted for the 2016 positions of Director and SM.

DIRECTORS: Please submit your completed application to M.J. Kidnie at mjkidnie@uwo.ca BEFORE Monday, January 25 at 5:00pm

STAGE MANAGERS: Please submit your completed application to mjkidnie@uwo.ca BEFORE Monday, February 8 at 5:00pm

If you are applying simultaneously for Director AND Stage Manager, please submit according to the director deadline.


If you have any other questions about this application please don’t hesitate to ask!

Follow us on twitter and instagram @westernuTheatre!

Find this form at www.westernu.ca/theatrestudies (“News and Events”)

CREATIVE TEAM APPLICATION

Name: 

Phone Number and E-mail: 

1. Please specify for which position you are applying:
   □ Director
   □ Stage Manager

2. Please attach a resume outlining your Theatre experience. This can include Theatre, Musical Theatre, Opera, Dance, University Courses, relevant extra-curricular activities, sound production and audio, etc.

3. Describe any non-theatre related leadership experience you have.

4. a. Directors please propose a Shakespeare play for outdoor performance. Explain what interests you about this play and why you think it suitable for outdoor performance, and describe the interpretive approach you plan to adopt. Include a sketch that indicates how you would use the outdoor space behind the Arts and Humanities Building.

   b. Stage Managers please answer the following questions:

      i. Tell us what makes a great SM/ASM.

      ii. Briefly describe your leadership style.

      iii. What are some effective strategies for keeping a group organized?

      iv. You have a cast member who shows up late and often hungover to Sunday rehearsals. How do you handle the situation?

5. Please include a note of any other time commitments you will have during the summer (i.e. jobs, extra-curricular activities, etc).

6. What makes you want to be a part of the creative team for Summer Shakespeare?
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