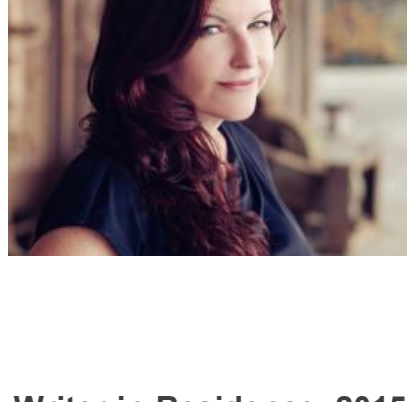




## ANNOUNCEMENTS

November 2015



Canada Council  
for the Arts

Conseil des arts  
du Canada

Writer-in-Residence 2015-16,  
**Tanis Rideout**, will resume weekly office hours in the second term beginning Tuesday, January 12, 2016. Her schedule can be found on the Department of English web site at this link. Please consider inviting Tanis for a classroom visit and/or a reading before her residency is over (Wednesday, March 30). Readings and visits can be arranged through Vivian Foglton:[vivian.foglton@uwo.ca](mailto:vivian.foglton@uwo.ca).

**Writer-in-Residence 2015-16, Tanis Rideout, in partnership with the London Public Library!**

### Book Club Special Event

A reading and conversation with Tanis on Tuesday February 9, 2016, from 7:00pm-8:00pm at the Westmount Public Library. All are welcome, and refreshments will be provided!

### Workshop Series

A series of four workshops at the Central Library, focusing on different areas a first time novelist may find themselves facing. Registration begins December 14. Please click [here](#) to register online

January 19: So you want to write a novel?  
February 2: The parts of a novel  
February 23: The Halftime show  
March 8: So you've written a novel.

For information about these or other events at the London Public Library, please call 519-661-4600 or contact Rebecca Faber- [rebecca.faber@lpl.london.on.ca](mailto:rebecca.faber@lpl.london.on.ca)

*We acknowledge the support of the Canada Council for the Arts, which last year invested \$153 million to bring the arts to Canadians throughout the country.*

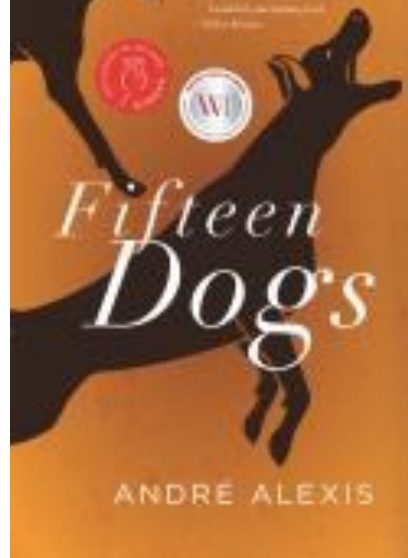
*Nous remercions le Conseil des arts du Canada de son soutien. L'an dernier, le Conseil a investi 153 millions de dollars pour mettre de l'art dans la vie des Canadiennes et des Canadiens de tout le pays.*

**Word Hoard** is looking for volunteer reviewers and copy editors for our fifth issue, "Scum and Villainy." If you are interested in either position, please send an email to [wordhoard.editors@gmail.com](mailto:wordhoard.editors@gmail.com), briefly describing any expertise or experience you might bring to the position.

## The Word Hoard

*/wɜːrd/hɔːrd/* n. 1. A journal open to all Arts and Humanities scholars.

**Please also review the Call for Papers attachment for the upcoming issue to be published in the summer of 2016.**



Former Writer-in-Residence 2010-11, **André Alexis**, has been named the winner of the 2015 Scotiabank Giller Prize for his novel *Fifteen Dogs*, published by Coach House Books. The black-tie dinner and award ceremony was hosted by Rick Mercer and was attended by nearly 500 members of the publishing, media and arts communities. Alexis has now earned two of the country's three major fiction awards with his win early this month for the Rogers Writers' Trust Fiction Prize.

His novel *Fifteen Dogs*, follows a bet between the gods Hermes and Apollo that animals—any animal—would be more unhappy than humans are, if they were given human intelligence. They grant human consciousness and language to a group of dogs

overnighting at a Toronto veterinary clinic and follow their journey through the process.

The English Department's Fall production, **Women Beware Women**, was reviewed by The Gazette and received a rating of 4.5/5.

"...expressive line delivery..."

"...lighting cues were flawless..."

"...the play is nothing less than a living, breathing tour-de-force."

### 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. **Please see the attached for more details and the application.**

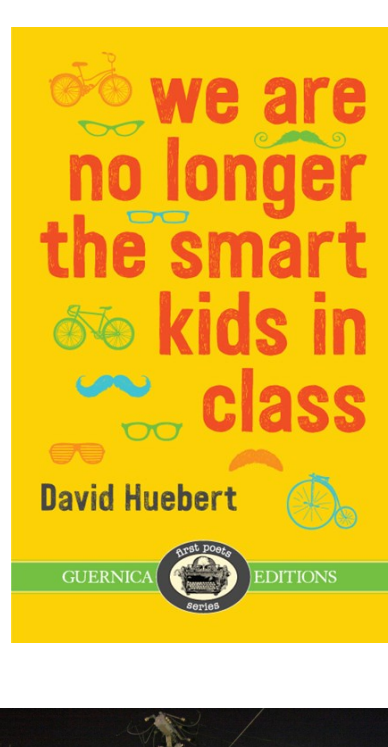
## PUBLICATIONS

**Bhatia, Nandi.** "Bollywood Shakespeare." *Cambridge Guide to the Worlds of Shakespeare*. Cambridge University Press. (forthcoming, January 2016)

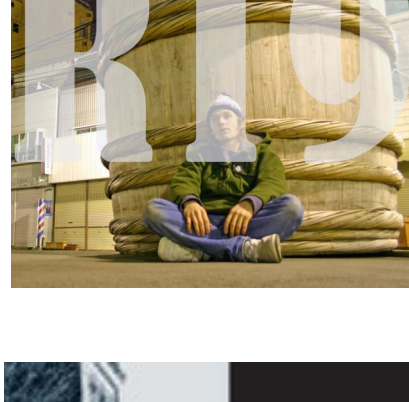
**Davey, Frank.** "Constructing 'Canadian Literature': A Retrospective." Cynthia Sugars, ed., *The Oxford Handbook of Canadian Literature*. New York: Oxford UP, 2016. 17-40.

**David Huebert** launched his first poetry collection, *we are no longer the smart kids in class* with the release at Joe Kool's on November 17.

From the drunk tank to the graduate seminar, *We Are No Longer The Smart Kids In Class* asks what it means to think and be, play and learn, ride bikes and make love in a world of depleting resources, technological proliferation, and corroding ecosystems. This collection contemplates moustaches, mountains, and oceans from Halifax to Victoria, always wondering how poetry matters to the heaving, melting, masturbating world it dramatizes.

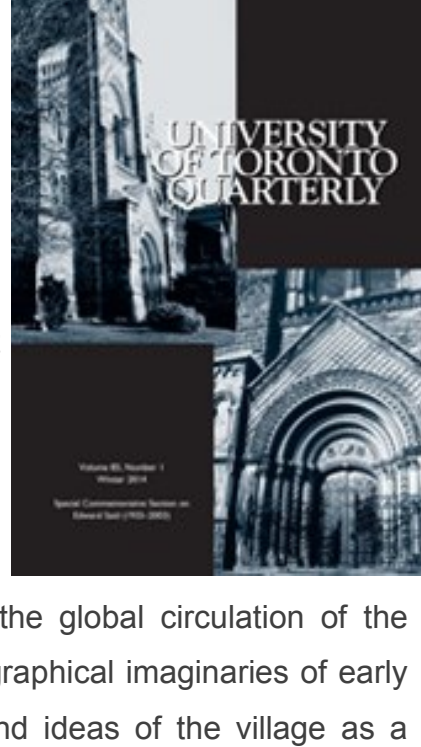


Recently launched was Issue 9 of *The Rusty Toque* which includes writing from Madeleine Thein and Anne Boyer, a review by David Huebert, an interview with Griffin Prize winning poet Michael Longley, artwork by Parker Branch (a project by Anna Madelska and Jason Hallows, who teach Visual Arts at Western), and much more. *The Rusty Toque* is a contemporary online literary and arts journal from Ontario, operating in London and Toronto.



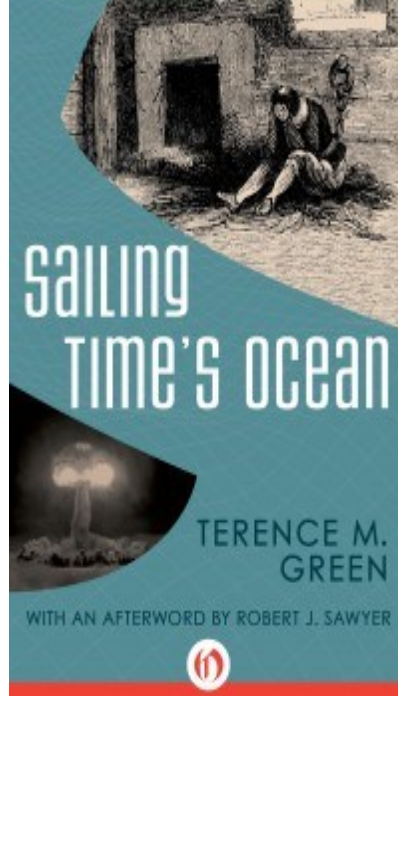
**Taiwo Adetunji Osinubi** had his essay "Slavery, Death, and the Village: Localizing Imperatives of Nigerian Writing" published in the University of Toronto Quarterly, 84.4 (Fall 2015): 131-152.

The article explores the ubiquitous citations of the village and the manifestations of villagers in Nigerian fiction published since about 2000. Through a close reading of Chuma Nwokolo's *Diaries of a Dead African*, [Osinubi] argue[s] that Nwokolo's novel exemplifies the ongoing critical regionalism in Nigerian writing, a practice through which writers expand the geographical imaginaries of Nigerian fiction as well as meditate reflexively upon the circulation of Nigerian fiction within the global book-publishing industry. This critical regionalism responds to the global circulation of the Nigerian novel by drawing upon, revising, and updating the geographical imaginaries of early Nigerian novelists. Elements of the village novel as a genre and ideas of the village as a crucial iteration of African spaces are deployed to signal the interplay between the complex spaces and representational practices of emerging fiction. In sum, this article works toward the legibility of the village within contemporary writing.



**Terence Green's** novel *Sailing Time's Ocean* ("deeply moving and entertaining"—Western News) has just been released as an eBook in Canada and the U.S. by digital publisher and multimedia content company [Open Road Integrated Media](#), New York.

Fletcher Christian IV, a descendant of the original Bounty mutineer living in the year 2072, is lost in time. His participation in mystic time-travel rituals has wreaked havoc on the space-time continuum, sending a nineteenth-century prisoner forward to Pitcairn Island in 1972 while depositing Christian in his place. As Bran Michael Dalton—the Irish convict he replaced—contends with an incomprehensible future, Christian finds himself trapped in a hellhole of disease, abuse, and unimaginable brutality. All thoughts of repairing a rift in history must be pushed aside for the greater challenge of survival at any cost.



**Tilottama Rajan** has published the following since May 2015:

Rajan, Tilottama, and Sean J. McGrath. "Introduction: Schelling After Theory." *Symposium*: 1-12.

Rajan, Tilottama, and Sean McGrath. "Schelling After Theory." *Symposium: Canadian Journal of Continental Philosophy* 19:1 (2015): 1-197.

"Evolution and its Resistances: Transferences Between Disciplines in Schelling's and Hegel's Systems." 153-75.

"Blake's Body Without Organs: The Autogenesis of the System in the Lambeth Books." *European Romantic Review* 26:3 (2015): 357-66.

"Smooth and Tangled Systems: Philosophy as Metadiscipline in German Romanticism and the Philosophical Tradition," ed. Thomas Constantinesco and Sophie Laniel- Musitelli. Presses Universitaires de Nancy, 2015. 19-43. [also published in *Romanticism and Knowledge*. ed. Stefanie Fricke, Felicitas Meifert- Meinhard, Katharina Pink [Trier: Wissenschaftlicher Verlag, 2015], 37-54).

**Rajan** has also given the following papers since May 2015:

"Figures for System in Hegel's *Encyclopedia*: The Circle, the Line and the Body," Harvard University, May 2015; also given at University of Queensland, July 2015.

"Devolution and Involution: Autogenesis as Autoimmunity in Blake's Lambeth Books," *Blake and Environments of Disaster and Difference*, University of Western Ontario, May 2015.

"Blake's Theatre of Cruelty: The Lambeth Books as a Body Without Organs," Canadian Comparative Literature Association, University of Ottawa, May 2015.

"Arranging the Sibylline Leaves of Science: Reading John Hunter from the Romantic to the Victorian Period," Plenary paper for conference on *Re-Reading Romanticism: Imagination, Emotion, Nature and Things*, University of Melbourne, July 2015.

"Unspacing: The Architecture of Poetry in Shelley's *Alastor* and Keats' *The Fall of Hyperion*," University of Sydney, August 2015.

"Something not yet made good": The Tropology of the Negative in Godwin's *Mandeville*," *Romanticism and Rights*, North American Society for the Study of Romanticism, Winnipeg, August 2015.

"The Asystaton of Life: Reading Between British Science and German Philosophy of Nature," *The Heritage and Legacy of Schelling*, North American Schelling Society, Memorial University, September 2015.

"Sophia Lee's *The Recess* and the Epistemology of the Counterfactual," *Narratives of Romanticism*, Gesellschaft für englische Romantik, Wuppertal University, October 2015.



# The *Word Hoard*

*/wərd/hôrd/* n. 1. A journal open to all Arts and Humanities scholars.

August 25, 2015

*Word Hoard* Issue V Call for Papers

## *Scum & Villainy*

*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.

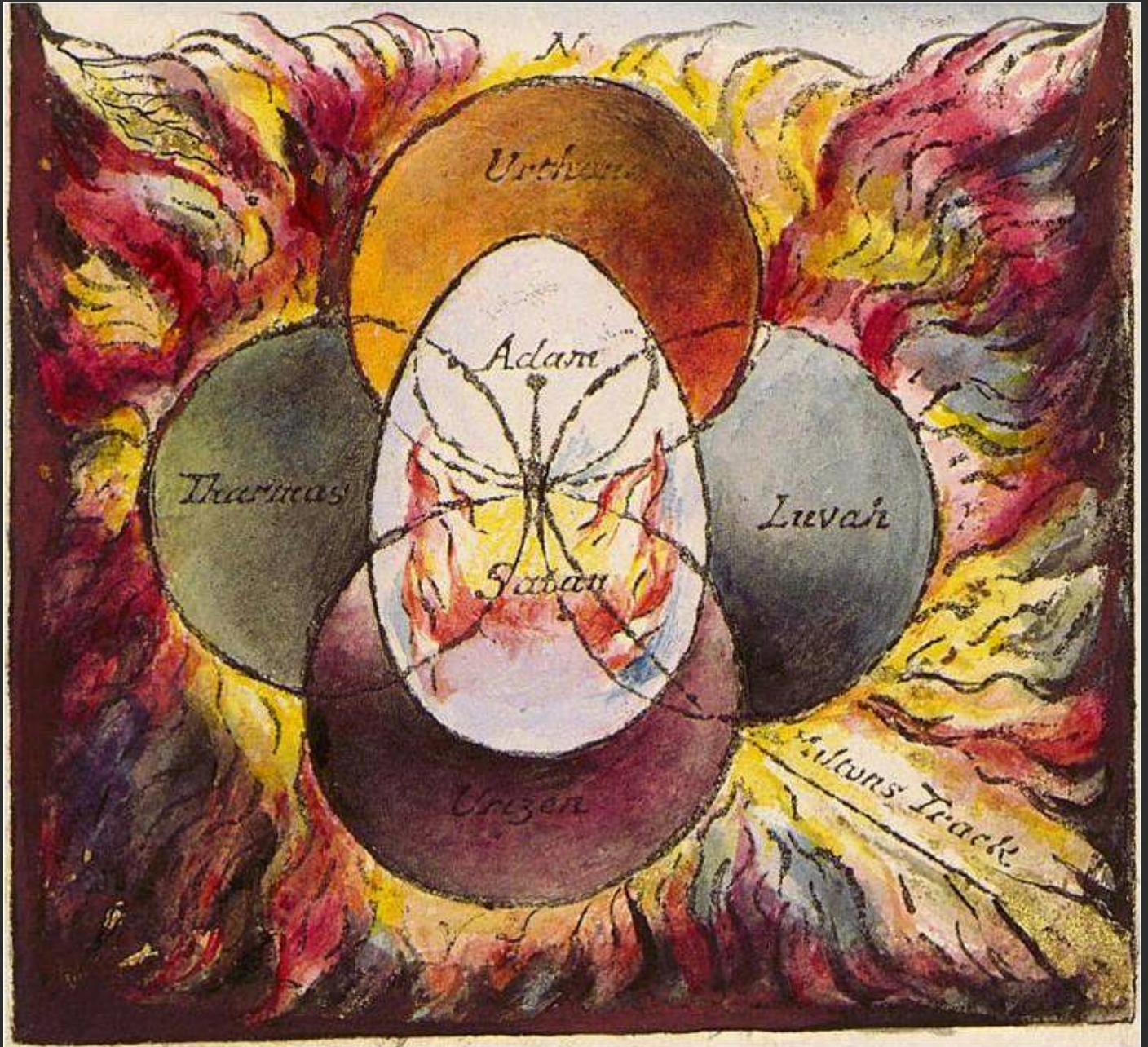
The *Word Hoard* editors

Diana Samu-Visser, Managing Editor  
William Samson, Copy Editor-in-Chief  
Andy Verboom, Content Editor-in-Chief  
Meghan O’Hara, Internal Communications & Operations  
Maryam Golafshani and Nahmi Lee, Design & Publications Editors



# 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*.

# **SUMMER SHAKESPEARE JULY 2016**

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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](mailto:mjkidnie@uwo.ca) BEFORE Monday, January 25 at 5:00pm

**STAGE MANAGERS:** Please submit your completed application to [mjkidnie@uwo.ca](mailto: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.**

**PAST SUMMER SHAKESPEARE PRODUCTIONS:** 2015: *As You Like It*; 2014: *Twelfth Night*; 2013: *King Lear*; 2012: *The Winter's Tale*; 2011: *Antony and Cleopatra*; 2010: *The Merchant of Venice*; 2009: *The Taming of the Shrew*; 2008: *A Midsummer Night's Dream*

**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](http://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?



CREATIVE WRITERS SERIES  
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