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The first full-length study of prison life writing, this book shows how the autobiographical literature of incarcerated people is consistently based on a conversion narrative, the same narrative that underpins prison rehabilitation.

By demonstrating how prison life writing interlocks with institutional power, the book challenges conventional preconceptions about writing behind bars. And yet, imprisoned people often use the conversion narrative like they repurpose other objects in prison: much like the radio motor retooled into a tattoo gun, the conversion narrative is often redefined to serve subversive purposes like questioning the supposed emancipatory role of prison writing, critiquing white supremacy, and reconfiguring what can be said in autobiographical discourse.

An interdisciplinary work that brings life writing scholarship into conversation with prison studies and law and literature studies, *Prison Life Writing* theorizes how life writing works in prison, explains literature’s complicated entanglements with institutional power, and demonstrates the political and aesthetic innovations of one of America’s most controversial literary genres.

**Simon Rolston** specializes in American literature. His work has been published in journals like *American Studies, Critical Survey*, and *MELUS,* and his article, “Shame and the Ex-Convict,” was awarded the Canadian Association of American Studies’ Ernest Redekop prize for 2018. He teaches at Langara College, in British Columbia.
ON THE OTHER SIDE(S)
OF 150
UNTOLD STORIES AND CRITICAL
APPROACHES TO HISTORY,
LITERATURE, AND IDENTITY
IN CANADA

Linda M. Morra and Sarah Henzi, editors

Linda M. Morra is a Full Professor (Bishop’s University) and a former Craig Dobbin Chair (2016-2017). Her book, Unarrested Archives, was a finalist for the Gabrielle Roy Prize in 2015. She prepared an edition of Jane Rule’s memoir, Taking My Life, shortlisted for the international LAMBDA prize in 2012.

Sarah Henzi is a settler scholar and Assistant Professor of Indigenous Literatures in the Department of French and the Department of Indigenous Studies at Simon Fraser University.

On the Other Side(s) of 150 explores the different literary, historical and cultural legacies of Canada’s sesquicentennial celebrations. It asks vital questions about the ways that histories and stories have been suppressed and invites consideration about what happens once a commemorative moment has passed.

Like a Cubist painting, this modality offers a critical strategy by which also to approach the volume as dismantling, reassembling, and re-enacting existing commemorative tropes; as offering multiple, conditional, and contingent viewpoints that unfold over time; and as generating a broader (although far from being comprehensive) range of counter-memorial performances.

The chapters in this volume are thus provisional, interconnected, and adaptive: they offer critical assemblages by which to approach commemorative narratives or showcase lacunae therein; by which to return to and intervene in ongoing readings of the past from the present moment; and by which not necessarily to resolve, but rather to understand the troubled and troubling narratives of the present moment. Contributors propose that these preoccupations are not a means of turning away from present concerns, but rather a means of grappling with how the past informs or is shaped to inform them; and how such concerns are defined by immediate social contexts and networks.
Essential reading for those interested in questions of justice and cultural representation, *Land/Relations* speaks to and moves beyond the critical junctures in the study of Canadian literatures today.

In the aftermath of the Truth and Reconciliation Commission and following Canada’s sesquicentennial, *Land/Relations* presents a collaborative effort at what Smaro Kamboureli and Larissa Lai call “counter-memory,” a collective effort to recognize “relationships that have always been”—between peoples, between humanity and other living forms, between us and the land—in an effort to avoid erasure, loss, and trauma. Twenty influential literary critics engage a variety of genres—essay, life writing, testament, polemic, poetry—to explore the ways Canadian cultural production has been shaped by social and historical relations and can be given new and various forms to decolonize the institutions associated with the creation of this country’s vision of Canadian literature.

Smaro Kamboureli is a professor and the Avie Bennett Chair in Canadian Literature in the English Department at the University of Toronto. She is the founder of the TransCanada series of books, published by WLU Press, originating from interdisciplinary conferences that initiated collaborative research on the methodologies and institutional structures and contexts that inform and shape the production, dissemination, teaching, and study of Canadian literature.

Larissa Lai is the author of two novels, *When Fox Is a Thousand* and *Salt Fish Girl*. A recipient of the Astraea Foundation Emerging Writers’ Award, she has been shortlisted for the Books in Canada First Novel Award, the Tiptree Award, and the Dorothy Livesay Prize. She is an assistant professor in the Department of English at the University of British Columbia.
RELIVING THE TRENCHES
MEMORY PLAYS BY VETERANS OF THE GREAT WAR
Alan Filewod, editor

In *Reliving the Trenches*, three plays written by returned soldiers who served in the Great War with the Canadian Expeditionary Force in France and Belgium appear in print for the first time. With a critical introduction that references the author’s service files to establish the plays as memoirs, these plays are an important addition to Canadian literature of the Great War.

Important but overlooked war memoirs that relive trench life and warfare as experienced by combat veterans, the three plays include *The P.B.I.*, written and staged in 1920 by recently returned veterans at the University of Toronto. Parts of this play appeared in print in serial form in 1922. *Glory Hole*, written in 1929 by William Stabler Atkinson, and *Dawn in Heaven*, written and staged in Winnipeg in 1934 by Simon Jauvoish, have never been published.

These plays impact Canadian literature and theatre history by revealing a body of previously unknown modernist writing, and they impact life writing studies by showing how memoirs can be concealed behind genre conventions. They offer fascinating details of the daily routines of the soldiers in the trenches by bringing them back to life in theatrical re-enactment.

Alan Filewod was formerly Professor of Theatre Studies at the University of Guelph, where he specialized in Canadian drama and political theatre. A former editor of *Canadian Theatre Review*, he has served as president of the Canadian Association for Theatre Studies, and the Association for Canadian and Quebecois Literatures.

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Multispecies Modernity: Disorderly Life in Postcolonial Literature considers relationships between animals and humans in the iconic spaces of postcolonial India: the wild, the body, the home, and the city. Using a diverse range of texts, including fiction, journalism, life writing, film, and visual art, this book argues that a uniquely Indian way of being modern is born in these spaces of disorderly multispecies living.

Bringing together the fields of animal studies and postcolonial studies, Multispecies Modernity explores how these fields can complicate and enrich one another. Each chapter considers a zone of proximity between human and nonhuman beings. These spaces link animal–human relations to a politics of postcolonial identity by transgressing the logics of modernity imposed on the postcolonial nation. Disorderly multispecies living is a resistance to the hygiene of modernity and a powerful alliance between human and nonhuman subalterns.

In bringing an animal studies perspective to postcolonial writing and art, this book not only offers a way to interpret these texts that does justice to their significance, but also proposes both an ethics of representation and an ethics of reading that have wider implications for the study of relationships between human and nonhuman animals in literature and in life.

Sundhya Walther is a Presidential Fellow in English at the University of Manchester. Her work has appeared in Modern Fiction Studies, University of Toronto Quarterly, and The Palgrave Handbook of Animals in Literature. A Canadian transplant, she lives with her multispecies family in Lancaster, UK.
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Lillian Allen is one of the leading creative Black feminist voices in Canada. Her work has been foundational to the dub poetry movement, which swept across the Black diaspora in the 1980s, taking roots/routes in Kingston, Toronto, and London and offering exciting sounds of protest and a careful, detailed documenting of everyday life as political praxis.

*Make the World New* brings together some of the highlights of Lillian Allen’s work in a single volume, the first book of her poems to be published in over twenty years. It revisits her well-known verse from the celebrated collections *Rhythm an’ Hardtimes*, *Women Do This Everyday*, and *Psychic Unrest*, while also assembling new and uncollected poems.

Allen’s poetry is both political and creative in its attempts to make the world new and in its incisive narration of Black life. Her work is intersectional in the most radical ways and highlights the need for gendered, racial, and political change as a process of social transformation. In the current historical movement for Black Lives, protests for racial justice and calls for institutional change, these poems echo with meaningful resonance while also reminding us of the long struggles for change.

Lillian Allen is one of the leading creative Black feminist voices in Canada, a two-time Juno award winning recording artist, dub poet, and educator. She is the author of *Rhythm an’ Hardtimes*, *Women Do This Everyday*, and *Psychic Unrest*. Groundbreaking albums include *Conditions Critical*, *Revolutionary Tea Party*, and *Anxiety*.

Ronald Cummings is Associate Professor in the Department of English Language and Literatures at Brock University, Canada. His work focuses on Postcolonial Literature and Black diaspora studies. He is co-editor (with Alison Donnell) of *Caribbean Literature in Transition, 1970-2020* (2021).
BOOM KIDS
GROWING UP IN THE CALGARY SUBURBS, 1950-1970
James A. Onusko

James A. Onusko is a permanent faculty member at Northern Lakes College. He researches the history of children and youth and post-Confederation Canadian history. He has published peer-reviewed journal articles and the public history book 

Ontario’s Soldiers’ Aid Commission: 100 Years of Assistance to Veterans in Need, 1915-2015.

Print
ebook available
May 2021
232 pages
6 x 9 hardcover
978-1-77112-498-0
$85.00

The baby boomers and postwar suburbia remain a touchstone. For many, there is a belief that it has never been as good for youngsters and their families, as it was in the postwar years. Boom Kids explores the triumphs and challenges of childhood and adolescence in Calgary’s postwar suburbs.

The boomers’ impact on fifties and sixties Canadian life is unchallenged; social and cultural changes were made to meet their needs and desires. While time has passed, this era stands still in time—viewed as an idyllic period when great hopes and relative prosperity went hand in hand for all.

Boom Kids is organized thematically, with chapters focusing on: suburban spaces; the Cold War and its impact on young people; ethnicity, “race,” and work; the importance of play and recreation; children’s bodies, health and sexuality; and “the night,” resistances and delinquency. Reinforced throughout this manuscript is the fact that children and adolescents were not only affected by their suburban experiences, but that they influenced the adult world in which they lived.

Oral histories from former community members and archival materials, including school-based publications, form the backbone for a study that demonstrates that suburban life was diverse and filled with rich experiences for youngsters.
The diary of David Watson, who rose through the officer ranks to command one of the four divisions in the Great War, is an exceptional document that details with candid insight the responsibilities of senior command and shows the talent required to rise through the CEF to divisional command.

The only published diary of a Canadian who held this rank in the last two (critical) years of the war, it focuses on the evolution of military leadership and associated challenges that Watson (and his peers) faced during the Great War. It recounts how he navigated not only the military battlefield in France and Belgium but also the political battlefield of the Canadian Expeditionary Force and larger British Expeditionary Force. The divisional commanders played a central role in the Corps’ transformation into a first-rate professional army, a transformation that coincided with Watson’s tenure at the 4th Division.

Major-General David Watson’s personal accounts offer valuable insights into the innermost workings of the Canadian Corps at various stages during the war and in particular its emergence as an elite fighting force and the pride of a nation.

Geoffrey Jackson holds a PhD from the University of Calgary and teaches courses in military and Canadian history and strategic studies at Mount Royal University. He is the author of the monograph The Empire on the Western Front (2019).
LITERATURES, COMMUNITIES, AND LEARNING
CONVERSATIONS WITH INDIGENOUS WRITERS
Aubrey Jean Hanson

Aubrey Jean Hanson is a member of the Métis Nation of Alberta and an Assistant Professor of Education at the University of Calgary. Her research spans Indigenous literary studies, curriculum studies, and social justice education. Hanson has previously published in English Studies in Canada, The Walrus, and Studies in American Indian Literatures.

Literatures, Communities, and Learning: Conversations with Indigenous Writers gathers nine conversations with Indigenous writers about the relationship between Indigenous literatures and learning, and how their writing relates to communities. Relevant, reflexive, and critical, these conversations explore the pressing topic of Indigenous writings and its importance: to the well-being of Indigenous Peoples and to Canadian education. It offers readers a chance to listen to authors’ perspectives in their own words.

This book presents conversations shared with nine Indigenous writers living and working in what is now Canada: Tenille Campbell, Warren Cariou, Marilyn Dumont, Daniel Heath Justice, Lee Maracle, Sharron Proulx-Turner, David Alexander Robertson, Richard Van Camp, and Katherena Vermette. Influenced by generations of colonization, surrounded by discourses of Indigenization, reconciliation, appropriating, and representation, and swept up in the rapid growth of Indigenous publishing and Indigenous literary studies, these writers have thought a great deal about their work.

Each conversation is a nuanced examination of one writer’s concerns, critiques, and craft. In their own ways, these writers are navigating the beautiful challenge of storying their communities within politically charged terrain. This book considers the pedagogical dimensions of stories, serving as an Indigenous literary and education project.
Cheri DiNovo went from living on the streets as a teenager to performing the first legalized same-sex marriage in Canada in 2001. This story of one queer kid will hopefully inspire other young people (queer and not) to resist the system and change it.

In *The Queer Evangelist* Rev. Dr. Cheri DiNovo (CM) tells her story, from her roots as a young socialist activist in the 1960s to ordained minister in the ’90s to member of provincial parliament. As the New Democratic member representing Parkdale-High Park in the Legislative Assembly of Ontario from 2006 to 2017, DiNovo passed more LGBTQ bills than anyone in Canadian history. She describes the behind-the-scenes details of major changes to the law, including Toby’s Law, the first Transgender Rights legislation in North America in a major jurisdiction. She also passed bills banning conversion therapy, proclaiming parent equality for LGBTQ parents, and for enshrining in Ontario law the Trans Day of Remembrance. On this day in the legislature, the provincial government is mandated to observe a minute of silence while Trans murders and suicides are detailed.

Interspersed with her political work DiNovo describes her conversion to religious life, her theological work, and her ongoing struggle with the Christian Right. Cheri DiNovo’s story shows how queers can be both people of faith and critics of religion, illustrating how one can resist and change the repressive systems from within. Her book is the story of queer justice realized and a story of hope for queer (and other) kids everywhere. Includes a foreword by Kathleen Wynne, former premier of Ontario.
INTRODUCING AMPLIFY PODCAST NETWORK

Wilfrid Laurier University Press is pleased to announce that the creation of a new peer-reviewed scholarly podcasting network—Amplify—is now underway.

As a form of open access and publically engaged scholarly communication, podcasting is attracting increasing numbers of researchers and scholars. Following on the successful collaboration of Hannah McGregor and Siobhan McMenemy on a pilot scholarly podcast for peer review—Secret Feminist Agenda—Amplify will grow from further collaboration between podcasters, producers, publishing colleagues, programmers, librarians, and arts organizers, all of whom will contribute vital expertise to allow us to develop, edit, review, design, create, ensure discovery, and sustain scholarly podcasting series and to forge strong connections between universities and communities. Our institutional partners include Simon Fraser University’s Publishing Program, WLU Library, SFU’s Digital Humanities Innovation Lab, and The Documentary Media Society.

In addition to McGregor’s pilot podcast, now in its fourth season, there are three new podcast series in development with WLU Press.

Hannah McGregor, co-director of Amplify, is also the host of Secret Feminist Agenda, an interview-based podcast that engages feminists working across various fields and disciplines in lively and wide-ranging conversation. After over 80 episodes and three seasons of peer review, Secret Feminist Agenda has been established as a significant contribution to publicly engaged feminist scholarship that expands our understanding of what forms scholarship can take. McGregor’s research focuses on podcasting as scholarly communication, systemic barriers to access in the Canadian publishing industry, and magazines as middlebrow media. She is the co-creator of Witch, Please, a feminist podcast on the Harry Potter world and the co-editor of the book Refuse: CanLit in Ruins (Book*hug, 2018).
**Brenna Clarke Gray** is Coordinator of Educational Technologies at Thompson Rivers University, where she is creating a podcast entitled **Community of Praxis**, which will bring together both scholarship on postsecondary pedagogy and the practicalities of teaching through interviews with researchers in the field and recommendations for applying ideas in your own classroom. This podcast will support faculty across the social sciences and humanities with meaningful conversations about pedagogical theory paired with practical, hands-on tools for use in the classroom. Prior to her transition to faculty support, she spent nine years as a community college English professor and comics scholar, and has published extensively on Canadian comics and representations of Canada in mainstream American comic books. She holds a PhD in Canadian Literature from the University of New Brunswick.

**Daniel Heath Justice** (Cherokee Nation) holds the Canada Research Chair in Indigenous Literature and Expressive Culture at University of British Columbia. He is developing a podcast series called **Creaturely Conversations**, which will elaborate on his longstanding interest in, and writing on, the complex relationships between human and other-than-human beings. Episodes will considers biology and natural history, animal and plant roles in human cultures, economies, and imaginations, and draw on a range of knowledge holders for in-depth interviews, including scientists, historians, artists, wildlife activists, hunters and trappers, food sovereignty advocates, and others from within and beyond academe. Justice is the author of Badger and Raccoon (Animal Series, Reaktion). The award-winning Why Indigenous Literatures Matter was published by WLU Press in 2018.

**Kendra Cowley** and **Maria Alvarez Malvido** will collaborate on **Communication at the Edge**, a podcast that uses the framework of critical librarianship to examine practices of resistance in communication and information-sharing within and across borders, whether geographic, cultural, technological, legal, or institutional. Refusing to credit distance and imaginary borders, Cowley, a librarian, and Malvido, an itinerant journalist and member of Redes A.C., will bring to their podcast their anti-colonial and abolitionist feminist commitments, while living and working, respectively, in amiskwaciwaskahikan, Treaty Six Territory and the Homeland of the Métis, and in Oaxaca.
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Daniel Heath Justice

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