

## Notes on Contributors

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## NOTES ON CONTRIBUTORS

**K.S.A. Brazier-Tompkins** is a PhD candidate at the University of Saskatchewan. Her BA Honours comes from Saint Thomas University (Fredericton), and her MA English from the University of Saskatchewan. Her specialization is in animals in Canadian literature. She is the copy editor for the University of Saskatchewan's online literary journal, *The Fieldstone Review*.

**Susie DeCoste** holds a PhD in English Language and Literature from the University of Waterloo as well as a MA in Creative Writing and English from the University of New Brunswick. She recently published an essay on Rita Joe in *Canadian Poetry: Studies, Documents, Reviews*; and she is a contributor to the book review section of *Canadian Literature*. She has published poetry in journals including *The Antigoniish Review*, *Arc Poetry Magazine*, *Contemporary Verse 2*, *The Fiddlehead*, *Grain*, and *Poetry Ireland Review*.

**Nathalie Dolbec**, professeure agrégée au Département de langues, littératures et cultures de l'Université de Windsor, enseigne la littérature et la culture francophones du Canada, ainsi que la théorie littéraire contemporaine. Elle s'intéresse au discours descriptif chez les écrivains des XIX<sup>e</sup>, XX<sup>e</sup> et XXI<sup>e</sup> siècles, au Canada français et en France.

**Carole Gerson** is a professor in the Department of English at Simon Fraser University. Co-editor of volume 3 (1918-1980) of *History of the Book in Canada / Histoire du livre et de l'imprimé au Canada*, she has published extensively on Canada's literary and cultural history with a focus on women writers. Her book, *Canadian Women in Print, 1750-1918* (2010), won the Gabrielle Roy Prize for Canadian criticism. In 2013 she received the Marie Tremaine medal from the Bibliographical Society of Canada.

**Jesse Hutchison** is a recent PhD graduate from the University of Waterloo's English Language and Literature department. His dissertation, *Private People in Public Places: Contemporary Canadian Mennonite Life Writing*, considers the various ways that Canadian Mennonite authors use autobiographical writing in order to highlight the significance of history, family, and community. His recent research looks at contemporary Canadian musicians' memoirs.

**Jodi Lundgren** earned a PhD in English from the University of Washington before joining the Open Learning Faculty at Thompson Rivers University, where she teaches Canadian literature and has facilitated directed studies on topics ranging from sexual violence in *Game of Thrones* to Indigenous literature's relevance for the field of outdoor education. She has published scholarly articles in journals such as *Canadian Literature*, *Canadian Journal of Native Studies*, and *Journal of Teaching Writing*. Her novels include *Touched* (Anvil) as well as titles for young adults, most recently *Gone Wild* (Lorimer).

**Kate Marantz** is a doctoral candidate in English at the University of Massachusetts Amherst. Her research interests include North American and African American literatures, feminist studies, and theories of space and narrative. She is completing a dissertation that interrogates gender and race politics in 1970s U.S. women's novels by examining their representations of contested spaces. She also has an article on Carol Shields's *The Stone Diaries* published in *Narrative*.

**Sean A. McPhail** holds an undergraduate and master's degree in English Literature from Queen's University. He is currently a doctoral student at the University of Toronto, where his research will focus on theories of trauma and kinship in relation to the poetry and memoirs of English Great War poets like Siegfried Sassoon. Other scholarly interests include twentieth-century German fiction and the short story.

After more than a decade in administration at the University of Guelph and Western University (formerly known as The University of Western Ontario), **Donna Palmateer Pennee** has returned to full-time departmental life at Western where she teaches narrative theory, advanced research methods, and Canadian literature, and where she is an affiliate of the Women's Studies and Feminist Research department and graduate faculty in the Faculty of Information and Media Studies. This essay is part of her current research on how to respect and honour possible relations between "literary" form, textuality, and historicity in acts of interpretation, pedagogy, and strategic thinking for the future of humanities disciplines.

**Sabrina Reed** has a PhD in Canadian Literature from the University of Toronto. She is Associate Professor of English at Mount Royal University in Calgary, where she has served as a faculty member and in administration. Her current research focuses on how intersections between medicine, disability theory, and popular perceptions of illness are portrayed in Canadian literature.

**Nora Foster Stovel** is Professor Emerita at the University of Alberta. She has published on Jane Austen, D.H. Lawrence, Margaret Drabble, Carol Shields, and Margaret Laurence, including *Divining Margaret Laurence: A Study of Her Complete Writings*. She has edited Margaret Laurence's *Heart of a Stranger* and *Long Drums and Cannons: Nigerian Dramatists and Novelists*, plus *Jane Austen Sings the Blues* and *Jane Austen and Company*. She is composing "Sparkling Subversion?: Carol Shields's Vision and Voice" and "Women with Wings: The Romantic Ballerina" and editing "*Recognition and Revelations*": *Margaret Laurence's Essays, The Creation of iGiselle*, and "*My Miniature Art*": *The Poetry of Carol Shields*.

**Steven Urquhart** is an Associate Professor of French and currently the Chair of the Department of Modern Languages at the University of Lethbridge. His research focuses on the works of Quebec authors, Gérard Bessette, Gaëtan Brulotte, and Pierre Gobeil, among others. He has published on a variety of writers and has translated three literary works and one critical study into English from the original French.

Professeur titulaire à l'Université du Nouveau-Brunswick, campus de Fredericton, **Robert Viau** est l'auteur de nombreux articles et de treize livres dont les plus récents sont *Acadie multipiste. Romans acadiens* (2015) et avec Cécilia W. Francis (dir.) *Littérature acadienne du 21<sup>e</sup> siècle* (2016). Fondateur de l'Association des professeurs des littératures acadienne et québécoise de l'Atlantique (APLAQA), il est le lauréat du prix Marguerite-Maillet 2015.