

PAUL WATKINS

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ACADEMIC APPOINTMENTS

2015-present Professor of English, Vancouver Island University
2014-2015 Instructor, English, Vancouver Island University
2013 Sessional Lecturer, English, University of Guelph
2010 Instructor, King George International Business College (Vancouver)

DEGREES

2015 **Ph.D. in English and Theatre Studies**
University of Guelph

Thesis: "Soundin' Canaan: Music, Resistance, and Citizenship in African Canadian Poetry"
(Supervisor: A. Heble; Committee: C. Bold, C. Foster)

Primary Area Qualification: African Canadian literature and culture
Secondary Area Qualification: African American literature and culture

2010 **M.A. in English, First Class Standing**
University of British Columbia

Thesis: "Voice in Text: Translating Orality in Robert Bringhurst's *A Story as Sharp as a Knife*, Harry Robinson's *Write it on Your Heart*, and War Party's *The Reign*"
(Supervisor: K. McNeilly; Committee: L. Moss, C. Lee)

2008 **B.A. in English, First Class Standing**
University of British Columbia

RESEARCH APPOINTMENTS

2017-present **Researcher, International Institute for Critical Studies in Improvisation**
The International Institute for Critical Studies in Improvisation brings together a dynamic international research team of 58 scholars from 20 academic institutions. Partnership Grant Project (SSHRC).

2011-2014 **Media and Public Relations Coordinator** (University of Guelph)
Improvisation, Community, and Social Practice (MCRI-SSHRC)
Media, press releases, and monthly newsletter, *Improv Notes* (writer/editor/creator).

- 2012-2013 **Editorial Assistant, *Theatre Journal*** (The Johns Hopkins University Press)
Logging submissions and tracking progress of essays through the system, proofreading, other various editorial duties. I worked closely with the editor on one General Issue and one Special Issue on Interspecies Performance.
- 2010-2012 **Website Content Coordinator and Editor** (University of Guelph)
Improvisation, Community, and Social Practice (MCRI-SSHRC)
Content Coordinator, website, article editing, and content editor.

PUBLICATIONS

Academic Books:

- 2025 *Soundin' Canaan: Black Canadian Poetry, Music, and Citizenship*. Wilfrid Laurier University Press. <https://www.wlupress.wlu.ca/Books/S/Soundin-Canaan>

Peer-Reviewed Articles:

- 2025 "Black Lodge Sonata: Falling into the Surreal Music and Sounds of *Twin Peaks*." [In Progress]
- 2022 "Hogan's Alley Remixed: Wayde Compton's *Performance Bond* and The New Black Can(aan)Lit." Eds. Funké Aladejebi and Michele A. Johnson. *Unsettling the Great White North: African Canadian History*. University of Toronto Press.
- 2021 "The Sound of the Future: A Digital Humanities Remix Essay." *The Handbook of Remix Studies and Digital Humanities*. Eds. Eduardo Navas, Owen Gallagher, and xtine burrough. Routledge.
- 2015 "Improvisation and the Syrian Refugee Crisis." Think Pieces. *International Institute for Critical Studies in Improvisation*. Dec.
- 2014 Editorial: "Cyphers: Hip-Hop and Improvisation." Co-authored with Dr. Rebecca Caines. *Critical Studies in Improvisation / Études critiques en improvisation*. v. 10. n. 1.
- 2013 "Listening to a Listening: The Disruptive Jazz Poetics of Dionne Brand's *Ossuaries* (a call towards freedom)." *Macomère: Journal of the Association of Caribbean Women Writers and Scholars*. Special Double Issue: Critical Perspectives on Dionne Brand. Eds. Leslie Sanders and Heather Smyth. 14.1-2 (2013-14): 124-151.
- 2012 "The Sound of Freedom: Fragmentation, Improvised Beings, and Canadian Multiculturalism." *Improvisation, Community, and Social Practice*.
- 2011 "Disruptive Dialogics: Improvised Dissonance in Thelonious Monk and Wu-Tang Clan's *36 Chambers*." *Critical Studies in Improvisation / Études critiques en improvisation*. v. 7. n. 2.

Selected Reviews and Opinions:

- 2024 A Review of *In the Key of Decay* by Em Dial. *The Malahat Review*, vol 219, Winter 2024, pp. 104-107.
- 2022 Review of *AfriCANthology: Perspectives of Black Canadian Poets*, edited by A. Gregory Frankson. *The Malahat Review*, vol 219, Summer 2022, pp. 103-107.
2021. A Review of *NISHGA* by Jordan Abel. *The Malahat Review*, vol 214, Summer 2021, pp. 115-118.
- 2020 "A Multi-Generational Mixtape." A Review of *Reproduction* by Ian Williams. *Reading, Writing, Listening Spec. issue. of Canadian Literature*, vol. 241, 2020, pp. 173-174.
- 2019 "An 'Incontestable Beauty.'" A Review of *Washington Black* by Esi Edugyan. *Canadian Literature. 60th Anniversary Spec. issue of Canadian Literature*, vol. 239, 2020, pp. 153-154.
- 2019 A Review of *The Lost Cosmonauts* by Ken Hunt. *The Malahat Review*, vol. 208, Autumn 2019, pp. 97-100.
- 2018 A Review of *Dead White Men* by Shane Rhodes. *The Malahat Review*, vol. 201, Winter 2017, pp. 93-95.
- 2016 "holding each other up." A Review of Katherena Vermette's *The Break. Indigenous Literature and the Arts of Community. Spec. issue of Canadian Literature*, vol. 230-231, 2016, pp. 273-275.
- 2016 "When Voices Intertwine." A Review of Brent Wood and Mark Dickinson's *Listening for the Heartbeat of Being: The Arts of Robert Bringham. Emerging Scholars, Canadian Literature*, vol. 228-229, 2016, pp 264-266.
- 2015 "The Presence of the Past." A Review of Austin Clarke's *In Your Crib* and Winfried Siemerling's *The Black Atlantic Reconsidered. Queer Frontiers. Canadian Literature*, vol. 224, 2015, pp. 144-46.
- 2015 "At the Edge of New Meanings: A Critical Review of Flying Lotus's *You're Dead!*" Cyphers: Hip-Hop and Improvisation. *Critical Studies in Improvisation / Études critiques en improvisation*. vol. 10, no. 1.
- 2015 A Review of Thomas King's *An Inconvenient Indian: A Curious Account of Native People in North America. Bull Calf Review*, vol. 5, no. 1.
- 2014 "Fight the Power: On Spike Lee's *Do the Right Thing* and Social Unrest in Ferguson." *Riffings*.
- 2014 "On Lower Frequencies: Ralph Ellison's *Invisible Man*." *Riffings*.

- 2014 "A Sound Withheld." A review of Dennison Smith's *Fermata* and Catherine Owen's *Trobairitz*. *Tracking CanLit. Canadian Literature*, vol. 220, pp. 181-182.
- 2014 "Long Live the New Flesh: David Cronenberg's *Evolution*." *Toronto Review of Books*.
- 2014 "Excessus Mentis: A Defence of Scorsese's *The Wolf of Wall Street*." *Riffings*.
- 2013 "A Truthful Statement of Facts." A Review of Steve McQueen's *12 Years a Slave*. *Riffings*.
- 2013 "A Mushroom Trip Worth Taking." A Review of Ben Wheatley's *A Field in England*. *Toronto Review of Books*.
- 2013 "A Poetics of 'Meditaysyun.'" A Review (essay) of Cecilia Vicuña's *Spit Temple* and bill bissett's *hungree throat*. *Lemon Hound*, vol. 6.
- 2013 "Forgive Us Our Trespasses." A Review of Denis Villeneuve's *Prisoners*. *Chirograph*.
- 2013 "Finding Community through Music: Hillside Festival Celebrates its 30th Birthday." A Review of the Guelph Hillside Music Festival. *Chirograph*.
- 2013 "Unholy Matrimony": A Review of Kanye West's *Yeezus*. *Riffings*.
- 2013 "Coming Home through African Canadian Literature." A Review of George Elliott Clarke's *Directions Home*. *Toronto Review of Books*.
- 2013 "Science, art, and the imagination." A Review of *Da Vinci* and *The Circle* at Hot Docs Film Festival. *Chirograph*.
- 2012 "Oral Histories of Improvising Artists." *Improvisation, Community, and Social Practice*.
- 2012 A Review (essay) of Rob Wallace's *Improvisation and the Making of Literary Modernism*. *Critical Studies in Improvisation / Études critiques en improvisation*, vol. 8, no. 1.
- 2012 "The Resonance of Things." A Review of Jan Zwicky's *Forge*. *Lemon Hound*, vol. 2.
- 2012 "good/ lip service." A Review of Kevin McNeilly's *Embouchure*. *Canadian Literature*, vol. 214, pp. 177-78.
- 2012 A Review of George Elliott Clarke's *Red*. *Bull Calf Review*, vol. 2, no.1.
- 2010 "A Poetics of Listening." A Review of Robert Bringham's *Selected Poems*. *Canadian Literature*, vol. 206, pp. 119-120.

Selected Film Essays and Video

- 2022 “Moments (Winter).” *YouTube*, The Professor, 5 Jan 2022, <https://www.youtube.com/watch?v=CVIQ5rdbpV0>
- 2021 “*Vertigo* (Video Essay): Cinematic Influence, Pure Cinema, Voyeurism, and the Male Gaze.” *YouTube*, The Professor, 31 Jan 2021, <https://www.youtube.com/watch?v=DSK9XFRhb2o>
- 2021 “*Parasite* (video essay): ‘This is so metaphorical.’” *YouTube*, The Professor, 29 March 2021, <https://www.youtube.com/watch?v=fh0aANyuuAE&t=3s>
- 2021 “Principles of Film Form (*mise-en-scène*, cinematography, editing, and sound).” Video Essay, *YouTube*, The Professor, 11 Jan 2021, <https://www.youtube.com/watch?v=BJR1Ncq4Qys&t=248s> [7.5+ thousand views]

Selected Editorial, Audio Engineering, and Curated Work:

- 2025 Website creator, www.soundincanaan.com, forthcoming
- 2018-present Peer Review, *The Malahat Review*.
- 2016-present Artistic Director, Writers on Campus (Nanaimo), Canada Council. A Writers on Campus series series that brings some of Canada’s most exceptional writers to VIU. The criteria for the selection of writers is based on distinction, innovation, and diversity.
- 2019-2023 Peer-Reviewer, UBC, *Canadian Literature: A Quarterly of Criticism and Review*.
- 2018-2022 Peer-Reviewer, *Critical Studies in Improvisation / Études critiques en improvisation*.
- 2019 Annotated Bibliography and Review, *Contemporary Literary Criticism* series on Robert Crumb.
- 2019 Peer Reviewer, McGraw-Hill, *Business Communication: A Problem-Solving Approach*
- 2018 Producer, English Department Promotional Video.
- 2016 Blind Peer-Reviewer, Duke University Press, *Critical Studies in Improvisation Series*.
- 2016 “The Gathering of Nations” (Marlene Rice (Hwiem’). Sound Engineer. *Vimeo*.
- 2016 “The Testament of Ulysses X.” George Elliott Clarke Reading. Sound Engineer. *The Malahat Review*.

- 2015 “Cyphers: Hip-Hop and Improvisation.” Guest editor with Dr. Rebecca Caines for a special issue of *Critical Studies in Improvisation*. v. 10. n. 1. Web.
- 2011-2014 *Improv Notes*. A monthly newsletter I wrote, assembled, and distributed. I created the newsletter from scratch using HTML and sent out 39 issues to 500+ people every month.

Academic Interviews:

- 2022 Intercultural Hip Hop Panel. Paul Watkins in Conversation with Missy D and NADUH. Vancouver Island University Building 345, 102. [Public interview; unpublished.]
- 2022 Class Visit and Conversation with Michael Yahgulanaas. ENGL 332. Building 345, Room 208.
- 2022 Class Visit and Conversation with Jordan Abel. ENGL 332. Building 345, Room 208.
- 2021 Intercultural Hip Hop Panel. Paul Watkins in Conversation with Kia Kadiri, Peter (DJ All Good), Serra Stewart, and B-Boy Thaiyo. Vancouver Island University Building 200, Room 203. [Public interview; unpublished.]
- 2020 Intercultural Hip Hop Panel. Paul Watkins in Conversation with Curtis Clearsky, Mo Moshiri, and Nantali Indongo. VIU Cultural Connections at Vancouver Island University. Zoom.
- 2019 Intercultural Hip Hop Panel: “Telling Your Story.” Paul Watkins in Conversation with Waahli, Tonye Aganaba, and DJ All Good). Vancouver Island University Building 200, Room 204. [Public interview; unpublished.]
- 2019 An Interview and Reading with Jordan Abel. Vancouver Island University. [Public interview; unpublished.]
- 2018 Intercultural Hip Hop Panel: “Telling Your Story.” Paul Watkins in Conversation with Dr. Oop, Meryem Saci, and The Northwest kid (Mob Bounce). Vancouver Island University. Library Boardroom. [Public interview; unpublished.]
- 2017 Intercultural Hip Hop Panel: “Telling Your Story.” Paul Watkins in Conversation with Niddi Cascade, Ostwelve, and Mo Moshiri. Vancouver Island University. Library Boardroom. [Public interview; unpublished.]
- 2017 A Healing and Honest Path: Paul Watkins in Conversation with Louise Bernice Halfe.” *The Malahat Review*.
- 2017 “Sounds that Emerge from You”: An Interview with David Lee. *International Institute for Critical Studies in Improvisation*.

- 2017 Eden Robinson Reading and Interview. Shq'upthut: A Gathering Place. Vancouver Island University. [Public interview; unpublished.]
- 2016 "Harmonious Dissonance: Paul Watkins in Conversation with George Elliott Clarke." *The Malahat Review*.
- 2014 "'Taste is the Great Enemy': An Interview with Ben Grossman." *Improvisation, Community, and Social Practice*.
- 2014 "'We Can Never Tell the Entire Story of Slavery': M. NourbeSe Philip in Conversation with Paul Watkins about *Zong!*." *Toronto Review of Books*.
- 2014 "'Schizophonia': An Audio-interplay between Wayne Compton and Paul Watkins." *Critical Studies in Improvisation / Études critiques en improvisation*, vol. 10, no. 1.
- 2013 "'we tellin' stories yo': A Performance and Interview with renowned dub poet d'bi.young." DJ set by DJ Techné (myself). Paintbox Bistro. *Improvisation, Community, and Social Practice*.
- 2012 "'Your bass sounds like a typewriter': A Reading and Interview with George Elliott Clarke." Co-interviewed with Katherine McLeod. Public Interview. TransCanada Institute. Guelph, Ont. *Improvisation, Community, and Social Practice*.
- 2011 Speaker, Plenary, "Writing Jazz," A discussion between Paul Watkins and Cecil Foster (Sociology and Anthropology, University of Guelph). Guelph Jazz Festival Colloquium: Sound Practices. Guelph, Ont. September 7th. *Improvisation, Community, and Social Practice*.

Selected Artistic Publications:

- 2024 DJ Techné. *Dedication III*. Sound-art/ DJ album.
- 2020 Vis-One. "Real Hip Hop (lyric video)." The Professor, *YouTube*, 23 Nov 2020, <https://www.youtube.com/watch?v=Wt09CDfA3wc>
- 2020 DJ Techné. *Portals*. Sound-art/ DJ album.
- 2019 DJ Techné. *Dedications II*. Sound-art/ DJ album.
- 2016 "Some Notes Towards the (im)Possible: 3d Printing a Turntable." Article and Video documenting the creation of a 3d hand-cranked turntable. *Riffings* (article)/ *YouTube*, <https://www.youtube.com/watch?v=2NyoRf2Hs50&list=PLLa5VJP4-zII2ZmTs-lfT-kXyRncQaE7j&index=1&t=12s>
- 2014 "'Schizophonia': An Audio-Interplay Between Wayne Compton and Paul Watkins." *Improvisation, Community, and Social Practice*. March.

- 2013 DJ Techné. *Dedications*. Sound-art/ DJ album.
- 2011 “(re)vision & the abstract truth” (poem). *Critical Studies in Improvisation*. Vol 7.n. 2.
- 2009 “Dissonant Harmonies” (poem). *Leaf Magazine*. Issue 2. (Winter): 32-33.
- 2009 Vis-One. *Sprit of the Age*. M/A/P/L. CD.
- 2005 Vis-One. *Illuminate*. M/A/P/L. CD.

FELLOWSHIPS, GRANTS, AND AWARDS

2025	Vancouver Island University	VIU Amplify Grant	\$1800
2024	National	ASPP Publish Grant (SSHRC)	\$8000
2024	Vancouver Island University	VIU Publish Grant	\$1000
2021	Vancouver Island University	VIU Publish Grant	\$1000
2019	Vancouver Island University	VIU Travel Grant	\$640
2016	Canada Council for the Arts	Literary Reading Series [Artistic Director]	\$3500
2016	Vancouver Island University	New Scholar Fund	\$8200 (≡)
2014-15	Ontario	OGS (Ontario Graduate Scholarship)	\$15000
2013	University of Guelph	ICASP Doctoral Fellowship	\$4000
2013	University of Guelph	Graduate Travel, Research, and Creation Fund	\$895.80
2012	University of Guelph	Graduate Studies Photo Competition (1st)	\$2000
2012-14	University of Guelph	Deans’ Tri-Council Scholarship (3 years)	\$15000
2012-14	National	SSHRC Doctoral Fellowship (3 years)	\$60000
2012	University of Guelph	OGF (Ontario Graduate Fellowship)	\$6000
2012	Ontario	GGSF Travel Scholarship (SSHRC)	\$1000
2011	University of Guelph	Graduate Research Scholarship (First Class)	\$2000
2011	University of Guelph	TransCanada Institute Best Graduate Essay	\$500
2010-14	University of Guelph	PhD Top Up Award (4 Years)	\$20000
2010-14	University of Guelph	Dean’s Graduate Scholarship (4 Years)	\$13400
2010	University of Guelph	Graduate Research Scholarship (First Class)	\$2000
2008	University of B.C.	Graduate Entrance Scholarship (M.A.)	\$2000

CONFERENCE PAPERS AND PRESENTATIONS

- 2023 “A Remix of a Remix: Wayde Compton’s Turntable Poetics and Hogan’s Alley.” Black Canada Symposium: Unsettling the Great White North: Re/Viewing, Re/Visioning, and Re/Imagining Black Canada. University of Toronto — St. George Campus and York University — Keele Campus. Toronto, ON. Feb 2-3.

- 2019 “Mashups of Relation: The Co-Creative Politics of Jazz in the Poetry of Dionne Brand and the Art of Jean-Michel Basquiat.” Congress 2019. ACCUTE. MOP: Call and Response-ability: Black Art and the Politics of Relation. Vancouver, BC. June 1, 2019.
- 2019 “Texts that Sound: The Role of Music and Co-Creative Performance in the Poetry of M. NourbeSe Philip, Wayde Compton, and Dionne Brand.” Text/Sound/Performance: Making in Canadian Space. UCD Centre for Canadian Studies. Ireland, Dublin. April 25-27, 2019.
- 2018 “8 Samples: A Mashup Methodology (a discussion and performance on DJing, remix, jazz, and art). The Guelph Jazz Festival. Invited Panelist with Kevin McNeilly, Sara Villa, and Rob Wallace. Silence, Guelph, On. Sept 13.
- 2013 “Soundin’ Canaan: Creative and Scholarly Approaches to African Canadian Literature.” Black Canadian Studies Association Conference, Brock University. St. Catharines, Ont. May 24-26th.
- 2013 “Repetition with Difference: Schizophono poetics in Wayde Compton’s *Performance Bond*.” Graduate Conference. University of Toronto, Dep’t of English. Toronto, Ont. May 9th - 10th.
- 2013 “[H]istory will enter here’: Jazz Historiography in Dionne Brand’s *Ossuaries*.” Northeast Modern Language Association (NeMLA). Tufts University, Boston, U.S.A. NeMLA 2013. March 21-24th.
- 2013 “20 Methodological Aphorisms to Break Down Borders & Barriers.” Transmissions: Blurring the Lines: Creative-Critical Practices in the Humanities. TransCanada Institute. Guelph, Ont. Feb. 1st.
- 2012 “Listening on Lower Frequencies: Ellison, Coleman, Ra, and *l’écouteur engage*.” Accompanied by David Lee on bass. Guelph Jazz Festival Colloquium: Pedagogy & Praxis: Improvisation as Social Justice. Macdonald Stewart Art Centre. Guelph, Ont. September 5-7th.
- 2012 “Getting into the ‘Grooves of History’: Armstrong, Ellison, Coleman, and the ‘Authentic’ Jazz Listener.” Leeds International Jazz Education Conference 2012: Jazz Practice in the 21st Century. Leeds College of Music. Leeds, U.K. March 29-30th.
- 2011 “Spatial Stories, Sampled Memories, and Intermedial Improvisations.” Co-presented with Nick Loess (videographer). Guelph Jazz Festival Colloquium. Conference (Sound Practices), University of Guelph. Guelph, Ont. September 8th.
- 2011 “Poieîn: Forming, Performing, and Sampling Pedagogies in the Classroom.” Transmissions 2011: The Politics and Poetics of Humanities Research Colloquium. University of Guelph. Guelph, Ont. March 17th.
- 2010 “The Jazz Sample: Flow, Rupture, and Layering in Hip Hop.” Guelph Jazz Festival Colloquium. Conference (Improvising Bodies), University of Guelph. Guelph, Ont. September 10th.

- 2010 “A Disruptive Poetics: Improvised Dissonance in Thelonious Monk and Wu-Tang Clan’s *36 Chambers*.” Accompanied by Sean Fyfe on Piano. Sound Lines: Improvisation, Text and Media. Conference, University of British Columbia. Vancouver, BC. June 25th.
- 2009 “The Ecolinguistics of Space: Responding Aurally to the Oral West Coast.” Literatures of the West Coast. Conference, University of Victoria. Victoria, BC. October 8th.

PUBLIC TALKS, PRESENTATIONS, AND SELECTED LIVE PERFORMANCES

- 2025 *Soundin’ Canaan* Remixed 2.0 (performance). Book launch and interview featuring Wayde Compton. Wild Prose Reading Series. Paul Philips Hall, Victoria. March 13, 2025.
- 2025 *Soundin’ Canaan* Remixed (performance). Book launch featuring Neil Surkan and Sonnet L’Abbé. Nanaimo, The Vault Café. Feb 6, 2025.
- 2022 “Chairs and Service Roles.” A Virtual Roundtable with Paul Watkins, Nicole Markotic, Anne-Marie Lee-Loy, and Susie O’Brien. Tuesday, Nov 8, 11-12:30 PST. Zoom.
- 2021 “Sounds to Light the Way: A live performance for the Improvisation Festival. Over 150 artists from 25+ countries were featured. August 13, 2021.
- 2020 “If Freedom Sang a Song”: A live improvised performance with Paul Watkins (Canada), Shaghayegh Yas (Iran), Leila Qashu (Canada), and Ewan Noblet (France). Zoom.
- 2020 “Portals: Another World/ Another Language.” A live performance for the Improvisation Festival. Over 150 artists from 25+ countries were featured. August 8, 2020.
- 2019 “Engaging Community.” A Public Reading and Performance for Critical Studies in Improvisation. Congress 2019. Indian Residential School History and Dialogue Centre Amphitheatre. June 3, 2019.
- 2017 “I Am Om”: A Summative and Improvisatory Performance. International Institute for Critical Studies in Improvisation, Team Meetings. McGill University, Montreal, Quebec Elizabeth Wirth Music Building, May 31–June 1.
- 2017 Panelist. “What IS Good Academic Writing in the 21st Century?” A Forum and Panel Discussion with Paul Watkins, Ross MacKay, Deborah Torkko, Farah Moosa, and Carol Matthews. Vancouver Island University, Library Boardroom. Nov. 2nd.
- 2016 Newspaper Interview (Interviewee). “Vancouver Island University Lecture Examines Poet Wayde Compton’s work.” *Nanaimo News Bulletin*. Nov. 24th.
- 2015 Performer. Preludes & Passages: English and Creative Writing at VIU. Arts & Humanities.

- 2014 Live Radio Interview, "Scholarship on African Canadian History." CFRU (93.3 fm). *From the Second Story*. March 10th.
- 2013 Invited Speaker, "Book, Performance, and Theatre Reviews." Presented with Ann Wilson and Stephen Henighan. English Department (SETS). Graduate Professionalization Seminar Series. Guelph, Ont. Dec 5th.
- 2013 Reading/Performance. Participated in a book-length reading of *Zong!* with M. NourbeSe Philip and others. B current, Studio 251. Toronto, Ont. Nov. 29th.
- 2013 Selected performative readings (with music) from Michael Ondaatje's *The Collected Works of Billy the Kid*. Participated in a public book-length reading of *Billy the Kid*. TransCanada Institute. Guelph, Ont. Thursday, February 28th.
- 2012 "The Critic as Poet & Citizen—or—The Poet as Citizen & Critic: Creative Life & Interdisciplinary Praxis." Public Presentation. Guelph Public Library. *ICASP Reading Group Speaker Series*. Guelph, Ont. November 25th, 2012.
- 2012 "Dedications." Public DJ Performance. *Silence concert series*. Macdonald Stewart Art Centre. Guelph, Ont. Thursday, October 25th.
- 2012 Live Radio Interview (Interviewee). CFRU (93.3 fm). Guelph Radio Station. October 24th.
- 2012 "There is no such thing as music." ICASP Tri-University Online Colloquium: Improvisation in the Universities. McGill University, University of Guelph, and University of British Columbia. In conversation with Fred Frith. Thursday, May 3rd.
- 2012 "Writing is DJing/ DJing is Writing: A Multimedia Turntable Presentation." Co-performed with Mark Katz (University of North Carolina), Mark Campbell, and Mark Onderwater. The 6th Annual Creative Music Festival and Colloquium, School of Fine Art and Music, University of Guelph, March 7th.
- 2011 "Within and Beyond: Performative and Improvised Pedagogies." Contributions: Improvisation in Artistic and Pedagogical Practices. Colloquium. Guelph Public Downtown Library. Guelph, Ont. April 15th.
- 2011 "Listening to a Listening: Performing the Disruptive Jazz Poetics of Dionne Brand's *Ossuaries*." Public Performance. Guelph Public Downtown Library. Guelph, Ont. January 28th.
- 2010 "A Polyphonic Branding." Performative Reading. Avantgarden Poetry Series. The Ossington. Toronto, Ont. November 15th.
- 2009 "Red Skin, White Masks." Canadian Literature Colloquium. University of British Columbia. Vancouver, BC. December.

CAMPUS LECTURES

- 2025: March 7: “*Soundin’ Canaan*: Remixing the Remix.” Public Lecture and Performance. Malaspina Theatre. Vancouver Island University.
- 2018: Oct 13: “Principles of Film Form.” Experience VIU. Building 200, Room 203. Vancouver Island University.
- 2016: Nov 25: “Hogan’s Alley Remixed: Learning through Wayde Compton’s Poetics.” Public Lecture and Performance with Darin Nicolle on bass. Malaspina Theatre. Vancouver Island University.
- 2016 March 18: “Stories and Raspberry Pi’s: An innovational Approach to Experiential Learning.” Public Lecture with other speakers. Malaspina Theatre. Vancouver Island University.
- 2015 May 5: “Soundin’ Change: A Digital Humanities Remix Project.” Invited Speaker. Vancouver Island University, Cowichan Campus.
- 2012 Nov 20: “Improvisation, Sampling, and Simulacrum: The Work of Electronic Reproduction in the Age of Art.” Theatre 1200. Invited Guest Lecturer. Prof. Karl Coulthard. University of Guelph.
- 2011 February 14-16: “The Lower Frequencies of Ralph Ellison’s *Invisible Man*: Jazz, Improvisation and the Self.” Modern United States Literatures. Prof. Christine Bold. University of Guelph.
- 2010 November: “Oral Memories: Maria Campbell’s *Halfbreed* and ‘Joseph’s Justice.’” Reading the Past. Prof: Dorothy Hadfield. University of Guelph.
- 2009 November: “Psychomachia: Iago’s Battle for Othello’s Soul.” Approaches to Literature. Prof: Bryan N.S. Gooch. University of British Columbia.
- 2008 October: “Emancipation from Mental Slavery: Hip Hop and Double Consciousness.” Discourses on the Black Atlantic. Prof: Shelly Rosenblum. University of British Columbia.

UNIVERSITY TEACHING EXPERIENCE

Selected Student Supervision:

- 2022 Capstone Project, Supervisor. Bryce Ballard, “Ancients, Moderns, and Metalheads: Mythology, Poetry, and Fiction in Iron Maiden.” Completed.
- 2022 Capstone Project, Second Reader. “The Highwaymen Came from the East.” Completed.
- 2021 Capstone Project, Supervisor. Elijah Robinson. “Decolonial Innovations to Gothic in Film: *Rhymes for Young Ghouls* and *Blood Quantum*.” Completed.

- 2019 Capstone Project, Supervisor. Tyeson Barton, “David Foster Wallace’s Paradoxical Axiology of Self: A Philosophical Analysis of the Relationship Between Value, Self-Transcendence, and The Self in *Infinite Jest*.” Completed.
- 2018 Capstone Project, Supervisor. Lee Cadwallader, “‘Dead Presidents to Represent Me’: Subversive Mimicry and Hip-Hop in *Hamilton: An American Musical*.” Completed.
- 2017 Capstone Project, Second Reader. Ashley Thorup. “‘This is Schizoid’: Performance of Madness in the Structure and Orality of Ginsberg’s “Howl” and Cassady’s Prison Letters.” Completed.

Vancouver Island University

2014-2024

Various sections of ENGL 115 (University Writing and Research), ENGL 125 (Literature and Culture), ENGL 135 (Literature and Criticism), ENGL 204 (Business and Technical Writing), FILM 101 (Introduction to Film Studies), INTR 100 (Introduction to Popular Culture), and INTR 101 (Digital Media and Literature).

Courses Taught:

[F = Fall; S = Spring]

Second Year and Upper Level

2024

ENGL 390: Word and Image: Graphic Memoir

2023

ENGL 330: Topics in Speculative Narrative [S]

FILM 220: Special Topics in Film Studies [S]

2022

ENGL 398: Film Studies: On Voyeurism and the Gaze [S]

ENGL 332: Topics in Indigenous Literatures [S]

2021

FILM 220: Special Topics in Film Studies [S]

ENGL 332: Topics in Indigenous Literatures [S]

2020

ENGL 280: Book Club: Literature on Trial: Banned or Challenged Books [S]

2019

ENGL 398: Film Studies: On Voyeurism and the Gaze [S]

ENGL 220: Canadian Literature: CanLit Now! [S]

ENGL 394: Television Narrative: *Twin Peaks* and Quality TV [F]

2018

ENGL 396: Literature and Film [S]

ENGL 231: Possible Futures: Resistance & Reimagining in Speculative Fiction [F]

2017

ENGL 390: Word and Image: Graphic Memoir [F]

ENGL 332: Topics in Indigenous Literatures [S]

2016

ENGL 390: Word and Image: Transformations: Graphic Novels [S]

University of Guelph

2013

ENGL 2130 (Literature and Social Change): “Soundin’ Canaan: Music, Citizenship, and Social Change in African Canadian Literature.”

SERVICE

2024-present Ad-Hoc Curriculum committee, Vancouver Island University.

2022-2024 Chair, English Department, Vancouver Island University.

2016-present Writer’s on Campus (Nanaimo), Artistic Director. Vancouver Island University.

2023 Program Review for Indigenous/Xwulmuxw Studies, Internal Member. Vancouver Island University.

2015-2021 Website Committee (Chair), English Department. Vancouver Island University.

2015-2022 Gustafson Committee, English Department. Vancouver Island University.

2018-2020 Hiring Committee (Chair), English Department. Vancouver Island University.

2019 Program Review for Creative Writing, Internal Member. Vancouver Island University.

2019 Organizer, ‘d’bi.young anitafrika.” Public Reading 12-1pm, Theatre Lobby, Vancouver Island University. Nanaimo, Jan. 8.

2018 Organizer, “Lorna Crozier with Aislinn Cottell.” Public Reading 7:30-8:30pm, White Sails Brewing, 125 Comox Rd. Nanaimo, Nov. 7th.

2014-2017 Awards Committee, English Department. Vancouver Island University.

Paul Watkins

- 2017 Organizer, “Fred Wah with Délani Valin.” Public Reading & Fundraiser for Nanaimo Area Land Trust. 7:30-8:30pm, White Sails Brewing, 125 Comox Rd. Nanaimo, Oct. 25th.
- 2017 Co-organizer with Sonnet L'Abbé, Writers on Campus featuring Jordan Abel and Gail Scott. Shq’apthut: A Gathering Place. Nanaimo. March 16th.
- 2017 Organizer, “Eden Robinson Reading,” Writers on Campus Series. Shq’apthut: A Gathering Place. Nanaimo. March 23rd.
- 2016 Organizer, “Erin Moure. Poetry & Beer: The Craft of Translation (with special guest, Gary Geddes).” 7:30-8:30pm, White Sails Brewing, 125 Comox Rd. Nanaimo, BC. October 26th.
- 2015 Organizer, “‘My Canvas is the Blues’: A Performative Reading with George Elliott Clarke. Featuring James Darling on keys and Darin Nicolle on bass.” The Corner Lounge. Nanaimo, BC. October 21st.
- 2014 Colloquium Committee, Sounding Futures, International Institute for Critical Studies in Improvisation. University of Guelph.
- 2013-2014 E.T.C. PhD Representative (English and Theatre Council, Guelph).
- 2013 Chair, “Improvisation, Philosophy, and Listening” (panel). Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, September 6th.
- 2013 Organizer, “‘we tellin’ stories yo’: A Performance and Interview with renowned dub poet d’bi.young.” DJ set by DJ Techné (myself). Paintbox Bistro. Toronto, Ont. Thursday, August 8th.
- 2013 Colloquium Committee, Transcultural Understanding, Improvisation, Community and Social Practice Colloquium/ Guelph Jazz Festival. University of Guelph.
- 2013 Chair, “Improvisation and Community Engagement.” The Summit on Improvisation Pedagogy and Community Impact. Boarding House for the Arts. Guelph. May 23rd.
- 2012-2013 Emcee, Guelph Jazz Festival, Various events/concerts, Guelph.
- 2011-2013 Marketing Committee, Guelph Jazz Festival. Press Release Writer and Social Media Coordinator.
- 2012 Moderator, Colloquium, “Hip Hop and Youth Culture” (panel), Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, September 5th.
- 2012 Organizer, “‘Your bass sounds like a typewriter’: A Reading and Interview with George Elliott Clarke.” TransCanada Institute. Guelph. Friday, April 27th.

- 2012 Chair, Annual General Meeting (Guelph Jazz Festival), Macdonald Stewart Art Centre. Guelph. April 11th.
- 2012 Moderator, Conference, "Making the Changes: Ethics and the Improvising Business." Macdonald Stewart Art Centre. Guelph. December 2nd.
- 2011-2012 Interim President (Board of Directors), Guelph Jazz Festival. Sept 2011- May 2012.
- 2012 By-Law Committee, Guelph Jazz Festival.
- 2011 Vice President (Board of Directors), Guelph Jazz Festival.

PROFESSIONAL DEVELOPMENT/ WORKSHOPS

- 2025 Personal Sabbatical (Spring semester). I created a website and gave numerous readings and talks in support of my book, *Soundin' Canaan*.
- 2019 Masterclass with Lillian Allen, "Woken and Unbroken: A Coming-to-Voice." Text/Sound/Performance: Making in Canadian Space. UCD Centre for Canadian Studies. April 25-27.
- 2017 Full International Institute for Critical Studies in Improvisation (IICSI) Team Meetings. Wirth Music Building, McGill Campus, Room 832. Montreal. May 30th- June 1st.
- 2016 Digital Humanities Summer Institute. Course: Fundamentals of Programming/Coding for Human(s)ists). University of Victoria, BC. June 6th-10th.
- 2015 Digital Humanities Summer Institute. Course: Sound of :: [sic] in Digital Humanities. University of Victoria, BC. June 8th-12th.
- 2014 Digital Humanities Summer Institute. Course: Digital Pedagogy in the Humanities. University of Victoria, BC. June 2nd-6th.
- 2013 Two days of full team meetings for ICASP and the International Institute for Critical Studies in Improvisation (IICSI). September 2nd-3rd.
- 2013 Board Participant, Strategic Planning Session. Full day, workshoping, and strategic planning for the future vision/ 20th Anniversary mission statement of the Guelph Jazz Festival.
- 2011 Invited Observer. TransCanada Institute, 2011: "Editing as Cultural Practice: Institutional Formations, Collaboration, and Literatures in Canada." An Editing Modernism in Canada and TransCanada Institute Workshop. Organized by Dean Irvine, Smaro Kamboureli, and Hannah McGregor. October 20-22nd. Some participants included Laura Moss, Daniel David Moses, George Elliott Clarke, Robert Bringhurst, Kateri Akiwenzie-Damm, Roy Miki, and Frank Davey.

- 2010 Summer Institute, "Improvisation, Text and Media." Instructor: B. Ostertag (University of California at Davis). Guelph. August 29 – September 12th. The 2010 Institute theme, "Envisioning Improvisation as Social Practice: Methods and Practices," explored the terrain and critical questions relating to two research areas: text and media, and gender and the body.
- 2009 Department of English Teaching Assistant Certificate (for attending 9 workshops).

REFERENCES

Available upon Request