



OPPORTUNITIES

Announcements of Jobs and Fellowships in the Field of American Indian Literatures

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Job and Fellowship Announcements

APPALACHIAN STATE UNIVERSITY Assistant Professor, American Indian Literature

The Department of English at Appalachian State University invites applications for a tenure-track position in American Indian Literature at the rank of Assistant Professor, pending final administrative and budgetary approval. The position will start July 31, 2022. We seek a faculty member committed to excellence in teaching, scholarship, and academic service. The successful candidate will maintain an active research program and teach a 3/3 load across a range of modalities, including sophomore surveys, upper-division courses in American Indian Literature for majors, and specialized graduate seminars.

Minimum qualifications include PhD by time of appointment in English or closely related fields, including Indigenous Literary Studies. We welcome applicants working in all periods and genres. Desirable secondary

areas include Ethnic American Literature, Folklore, Environmental Studies, World Literature, Creative Writing, and Film. Candidates should have a minimum of two years of teaching experience.

For a complete application, please apply and submit all below-required documents electronically through Appalachian State University's job board:

- Letter of interest describing your experience, qualifications, evidence of inclusive pedagogy, and area(s) of research expertise.
- Curriculum Vitae with three professional references including name, current position, email, address, and phone number.
- Writing sample of research of no more than 25 pages.
- a list of three (minimum) professional references including name, current position, email, address, and phone number.

Please note that finalists invited for campus interviews must submit a teaching portfolio with sample syllabi prior to the campus interview. Evaluation of applications begins **6 January 2023**. For complete information about the position see <https://appstate.peopleadmin.com/postings/36739>.

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CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
Assistant or Associate Professor, American Indian Studies

The American Indian Studies Program at California State University, Northridge (CSUN) is seeking a tenure-track faculty member at the rank of assistant or associate professor. Specifically, the Program seeks candidates who research and teach American Indian Studies through an intersectional lens that uses critical, Indigenizing, de/anticolonial, and/or culturally sustaining methods. The area of specialization within American Indian Studies is open, but should reflect specialized knowledge of Native American, Alaska Native, First Nations, and/or Kanaka Maoli Peoples. (FYI: The area of specialization is open, but our hire last year specializes in literature and performance.)

This link will take you to the full job description and application instructions:

<https://careers.pageuppeople.com/873/nr/en-us/job/521216/assistant-professor-american-indian-studies-2323>

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UNIVERSITY OF MONTANA
Assistant Professor, Department of Native American Studies

The University of Montana invites applications for a tenure-track assistant professor in the Department of Native American Studies to begin August, 2023. We are seeking someone who can contribute to the core curriculum in Native American and/or Indigenous Studies. The department welcomes scholars whose teaching and research interests address socially significant issues facing indigenous communities globally through interdisciplinary scholarship in the Humanities, Social Sciences, and/or STEM fields. We especially welcome applications from scholars from populations historically underrepresented in the academy, and/or with extensive experience working with students or communities from diverse backgrounds. The ideal candidate will have a clearly defined program of research and a record of excellence in teaching at the college level, both face-to-face and online, who can contribute towards building an equitable, diverse, and inclusive academic environment. Teaching responsibilities typically include five courses per academic year consistent with department needs and the applicant's area of expertise. Applicants should explain how their research and teaching complement the core curriculum of the department.

Priority Application Date: **January 15, 2023** by 11:59 PM (Mountain Time). Complete applications received by this date will be guaranteed consideration. For more information (including how to apply) see <https://university-montana-hr.silkroad.com/epostings/index.cfm?fuseaction=app.jobinfo&jobid=3739> Contact for recruitment: Dr. Fernando Sanchez, Assistant Professor of Native American Studies and chair of the Search Committee (<mailto:Fernanmdo.Sanchez@mso.umt.edu>).

Calls for Papers

ASAIL Virtual Conference

Thursday and Friday, April 6-7, 2023 / 11am-5pm Eastern Time

The Association for the Study of American Indian Literatures Executive Officers want to publicly acknowledge the Native American Literature Symposium (NALS) founders and organizers whose labor, vision, and dedication convened so many of us and our peers and colleagues for over 20 years. We appreciate the community they established: a scholarly and creative space guided by Indigenous principles of knowledge sharing and mentorship. In short, there is no other conference like it.

In the spirit of community gathering, knowledge sharing, and support, we would like to extend an invitation once again for a small virtual conference April 6th and 7th. Like last year, we hope this virtual, synchronous gathering helps to temporarily fill the gap that Covid and the absence of NALS has left us, and create an opportunity for those working in and producing Native American literatures to meet one another, network, and share work. We hope it also provides an opportunity for those of us who look forward to an annual gathering which focuses exclusively on Native American Literatures to share space with all those who are called into this work.

We are seeking 200-word proposals in the following formats:

- Roundtables (up to 6 participants)
- Fully formed panels (3-4 scholars)
- Individual papers

We will prioritize graduate students, contingent faculty, and early career faculty.

Proposals due by: **24 February**. Submit proposals here: <https://forms.gle/Bw8hCWG3pBeFs7Xn7>. For information about the conference see www.asail.org/conference.

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It is time for our 13th year of Imagining Indigenous Futurisms contest with a \$1000 dollar-prize and plaque of commendation at the International Conference of the Fantastic in March 2023. we have been asked to create an anthology of the many wonderful Indigenous Futurisms voices/stories, including any aspects of Indigenous speculative science fiction, the fantastic and/or fantasy, and horror (following a similar outreach with Afrofuturism/African Futurisms/LatinX Futurisms/Asian Futurisms/Gulf or Arabic Futurisms/Israeli Futurisms, BIPOC LGBTQAI2S+ [the latter Two Spirit]). The definition of Indigenous follows the international Indigenous of the school of Enoekin in British Columbia and its Native-owned and operated Theytus Press and also the Centre for Global Indigenous Futures at Macquarie University led by Australian First Nations scholactivist Bronwyn Carlson. That means that you can have Black Indigenous creatives/ Latinx indigenous creatives/Indigenous LGBTQAI2S+ creatives/Asian Indigenous communities/African Indigenous communities: all who have self-determination and/or are working hard on being recognized as Indigenous communities such as the Chinook Nation (which has recently lost federal gov't status), First Nations from both Canada and Australia, Métis Nations, and those who are already focusing on more specific communities such as Goori Futurisms or Métis Futurisms (as Chelsea Vowel in her recent collection of stories *Buffalo is the New Buffalo* shares). All are welcomed for writing this story of 4,000 words or so (the recommended length to get published that Peigan Blackfeet Stephen Graham Jones advised us of when he was judging this contest). This year (as we have had for a number of years now) Andrea Hairston from Smith College will be the judge and is well-known for BIPOC LGBTQAI2S+, Afrofuturism plays, and Indigenous Futurisms and Afrofuturism mixed in her own stories. We also welcome stories that include voices standing up against ableism from their own vantage point. All will authors will retain their copyrights to their own stories;

We've suggested emerging voices of Indigenous Futurisms but are always welcoming Indigenous Futurists/Futurities/Futures creatives who have published already and/or have a story that is scheduled for publication. Manow, "no worries" about our exciting mixes of communities; Karl May, for instance, is both a Black American and Saginaw Chippewa and has written on Indigenous Hip-Hop, while irene d'silva is an excellent example of fusing Indigenous LatinX writings. Also, creatives may be from various tribal nations but have enrollment in only one tribal nation and/or enrollment has been too quantified to get in to one's own tribal nation and/or may be an urban Indian who grew up in places like Toronto, Sydney, Australia, Chicago, Portland, and Oakland. We are now lodged at the [International Association of the Fantastic in the Arts](#) with links on the websites there.

I also want to honour the excellent artistry of Sadekaronhes Esquivel who created this year's poster so beautifully and filled with wonder. I am hoping that you will share this broadly in your own communities and/or write a story for this contest as well. Using Australian First Nations Martin Nakata's Indigenous standpoint theory, amplified by Australia First Nations voices like Aileen Moreton-Robinson and Ambelin Kwaymullina, these creatives are writing from their own Indigenous standpoints, as are Sterlin Harjo's and Taika Waititi's TV series *Reservation Dogs* (on Hulu) and Wayne Blair's *Cleverman* series (on Netflix) and the wonderful upcoming Mykaela Saunder's edited Goori Futurisms collection of stories called *This All Come Back Now: An Anthology of First Nations Speculative Fiction* (2022). Another excellent example is Oji-Cree Two Spirit Joshua Whitehead's *Love After the End: An Anthology of Two-Spirit and Indigiqueer Speculative Fiction* (2020). Humorous takes like Ojibwe Drew Hayden Taylor's *Take Us to Your Chief and Other Stories* can work well too. Stories with illustrations abound as well. *McSweeney's 58: 2040 A. D.* features Indigenous Futurisms with authors like Tommy Orange and Claire G. Coleman. Supporting our Native-owned and operated presses like Theytus Press (BC) and the Kegedonce Press (Ontario) as well as other BIPOC presses: <https://ccbc.education.wisc.edu/literature-resources/small-presses-of-color-native/>.

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PLACING GHANAIAAN AND NATIVE AMERICAN/FIRST NATIONS LITERATURES IN CONVERSATION

Special issue of the *European Journal of American Studies* to be published as Issue 1, 2025, as well as an online conference in Summer 2023. Issue editors: Helen Yitah (University of Ghana, hyitah@ug.edu.gh) and James Mackay (European University Cyprus, j.mackay@euc.ac.cy). Deadline for proposals: **6 March 2023**.

What might it mean to compare works from such seemingly different traditions as Ghanaian - taken as a representative of native African traditions that invites exploration beyond the scope implied in the term “Ghanaian” - and Indigenous North American literatures? In thinking about this question, we begin with points of similarity: both Ghana and Native America are entities that contain multiple tribal nations with differing languages and traditions that were to an extent forced into their current configuration by the cartographers of the British Empire and European assumptions of malleability and uniformity. Ghana won full independence as a unitary Westphalian nation-state, while Indigenous Americans within the US, even the largest nations such as the Diné or Cherokee, have never had a realistic possibility of full statehood: nonetheless, writers from both groups faced some of the same challenges in the mid to late 20th century. The Native American Renaissance of the post-1968 period, so named because it was the first time Native writers in English started reaching international audiences *en masse*, was characterized by authors thinking through how to convey the sense of an oral culture that had been subjected to considerable external cultural, even genocidal pressures. Similarly, Ghanaian literature in the same period enjoyed a flowering that also had to reckon with the contradictions of employing Western forms to convey distinctly African realities/ways of seeing the world.

We invite proposals for articles of circa 7,000-8,000 words on comparative readings of Ghanaian and Indigenous North American texts, to appear in a special issue of the *European Journal of American Studies* in 2025.

In theorizing this volume, we take seriously Chadwick Allen’s point that “[comparative reading] is certainly a strange objective for anticolonial or Indigenous-centered readings of a body of distinct literatures emanating from distinct cultures, brought together by the historical accident of having been written in the shared language of those who colonized the communities of their authors” (Trans Indigenous, xiii). While taking cognizance of Allen’s emphasis on distinctiveness, however, there is the need to adapt it more creatively, critique it, depart from it, etc., especially when it is applied to Africa where a common history of colonial experience has become a basis for mobilization and grounds for an awareness of a certain lack of distinctiveness among colonized entities. As Rebecca Macklin puts it, the need is to “create spaces of co-resistance” (“Unsettling Fictions,” 29). Indeed, so complex is this subject that it has to be addressed from different perspectives, so that instead of comparing Indigenous texts with other Indigenous texts, or Ghanaian literatures within post-colonial and pan-African traditions, they should be placed in a context that allows us to see points of intersection that have not previously been revealed. As Ngũgĩ wa Thiong’o remarks, “the traditional organization of literature along national boundaries is like bathing in a river instead of sailing” (Globelectics, 56). In this special issue, we invite scholars to join us on wa Thiong’o’s open seas, searching for unexpected points of connection, not only querying the conceptual boundaries between Indigenous and postcolonial, but also searching for points of intersection.

Appreciating that few scholars are equally versed in both native African and Indigenous American traditions, we invite contributions from both African Studies and American Indigenous studies perspectives. We welcome the following:

- Articles centered on particular writers in comparative readings. Possible pairings might, for instance, include Elizabeth Cook-Lynn with Ama Ata Aidoo (comparing, for instance, their modes of decolonial Third World thinking), Kofi Awoonor with Leslie Marmon Silko (maybe to think about their repurposing of oral traditions in written works), Gerald Vizenor with Koyo Laing (e.g. in contrasting their postmodern, tricky humour), Ayi Kwei Armah and James Welch (both of who have written works of alienated masculinity). We are open to any potential comparison: these are merely offered as possible examples.
- Broader comparative work on groups or movements, for instance a comparison of Spiderwoman Theater with that of the Ghana Experimental Theatre collective
- Proposals that seek to read works from one tradition through theoretical lenses more associated with the other in the manner of “red readings” - for instance using Ghanaian philosophical insights to explicate American Indigenous texts, or vice versa.
- Ghanaian responses to Native American movements, and vice versa, as expressed in literary texts.
- Indigenous American and Ghanaian responses to specific world historical events.

- Discussions of the differences and similarities in creative use of precolonial narrative traditions, and the use of traditional languages, in English-language texts.
- Articles that interrogate what is gained and what is lost in cross-cultural comparisons, as well as place under question ideological formations such as “Indigeneity” and “nation.”

To facilitate knowledge exchange, we will host an **online conference in July 2023**, using Zoom to ensure equal chances for participation for scholars based in Africa and North America (or elsewhere in the world). The aim of this event will be for scholars to circulate early drafts of their work for the special issue as conference papers, receiving feedback from their peers in both scholarly traditions. We hope that such an event will introduce participants to new theorists and inspire new intellectual configurations. The deadline for finished articles will then be at the end of 2023, giving us plenty of time for peer reviewing and revisions.

Proposals should be 300 words and should be sent to both editors by **March 6th 2023**, along with a biographical note of around 150 words. We are happy to engage in correspondence about this project.

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***TRANSMOTION*: 10TH ANNIVERSARY ISSUE** **Indigenous Literary and Visual Studies for the 7th Generation**

To celebrate the 10th anniversary of publication of *Transmotion*, the editors invite submissions for a special issue focused on the theme of “Indigenous Literary and Visual Studies for the Seventh Generation.” We adopt this phrasing, borrowed from Haudenosaunee teaching, to evoke an idea of professional practice that is done with an eye toward the past, present, and future. We envision an issue where contributors reflect in a variety of ways on the state of Indigenous Literary and Visual Studies. What is the most vital work happening today? How is that work grounded in prior scholarship, activism, and communal practice? What challenges and imperatives seem crucial for scholars in Indigenous Literary and Visual Studies to take up, going forward, to ensure the ongoing vitality of the field? What kinds of innovations or disruptions are necessary to ensure its ongoing vibrancy and relevance? How do we do our work in a way that is responsible both to those who have come before us and who will come after us? What is the relationship between Indigenous Literary Studies and Indigenous peoples/nations?

We particularly welcome submissions that do the following:

- Offer critical overviews/discussions of key conversations within Indigenous Literary and Visual Studies (e.g. a “state of the field” approach)
- Reflect on the relationship between knowledge production and dissemination in university settings and in Indigenous communities outside of the university
- Raise up work in the field (primary texts, scholarship, etc) that represents the best examples of meaningful disruption/innovation
- Reflect on best pedagogical practices for courses in Indigenous Literary and Visual Studies
- Discuss ethical issues that arise in academic research, editing, and publishing within the field
- Explore the work of particular authors, artists, or scholars whose contributions to the field are particularly vital and enduring
- Consider best approaches for settler scholars, transnational scholars and other scholars operating at a cultural distance

General questions about this issue should be directed to David Carlson (dajcarls@csusb.edu) or Miriam Brown Spiers (mspiers1@kennesaw.edu). Abstracts (up to 300 words) and brief author CV to be sent to [David Carlson](#) and [Miriam Brown Spiers](#) by **June 30, 2023**. Full articles will be due by **January 15, 2024** and should be submitted directly to the [Transmotion website](#) for peer review, in accordance with the journal guidelines. Projected publication is December 2024.

Forthcoming Conferences

ASAIL VIRTUAL CONFERENCE

Thursday and Friday, April 6-7, 2023 / 11am-5pm Eastern Time

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Registration Information: Registration for the ASAIL Virtual Conference is \$20 for full time faculty members and \$10 for graduate students and contingent faculty for members who have renewed for 2023. Registration for non-members is \$50. If you need financial support for registration, please contact Molly McGlennen (momcglennen@vassar.edu) and Laura Furlan (furlan@english.umass.edu).

Some of the highlights for our two-day event will include:

- Keynote Speaker: **Mona Susan Power**, “Healing through Fiction”—a talk and reading on her forthcoming novel (8/2023), *A Council of Dolls*.
- Indigenous author readings, TBD
- Announcement of ASAIL Awards
- Virtual happy hour

Thank you so much,

Molly McGlennen, ASAIL President and Host Institution (Vassar College)

With Laura M. Furlan, Vice President; Steve Sexton, Secretary; Jeff Berglund, Treasurer; Jeremy Carnes, Website Editor; Becca Gercken, Professional Development Chair; Brian Twenter, Pedagogy Committee Chair

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37th ANNUAL MELUS CONFERENCE

Crossings and Crossroads

Please join us in Indianapolis for the 37th annual MELUS conference and the 50th Anniversary of the founding of MELUS, sponsored by Butler University.

In the early twentieth century, Indianapolis acquired the nickname, the crossroads of America: it is the city where the busiest highways in the United States merge and then diverge east and west, north and south. Congruently, the city's earliest growth and development was also a result of transportation: in the nineteenth century, trains that crossed the country refueled and replenished in a city that came to offer sustenance and entertainment to millions of travelers. The city's early prominence in the automobile industry, represented by an internationally famous racing event, further established its link to the ideology of transport and movement.

Its longstanding reputation, as well, for being "Indiana-no-place," an iconic white, middle-class, and homogenous polis-- a reputation reinforced by recent television programming like *The Middle* and *Parks and Recreation*--belies its truer historical position, which is far more complex and at times contradictory. Indiana's voting record can resemble its neighbors to the South, and the state became infamous in the 1920s for housing the largest chapter of Ku Klux Klan in the nation. Simultaneously, until the Great Migration, it had the largest African-American population of any Northern city, and a significant black middle-class sector best exemplified by the success and legacy of cosmetics mogul Madame CJ Walker who gave her name to the thriving jazz club that nurtured Wes Montgomery and Freddie Hubbard. To this day, it is, in fact, the most integrated city in the Northern states with 25% of all residents living next to a neighbor of a different race, and is currently experiencing one of the most diverse influxes of domestic and overseas immigration in the country. How can we define Indianapolis? Is it progressive or conservative? Is it Northern or Southern? How does it challenge our perceptions of homogeneity and diversity? The human desire to make distinctions and to establish boundaries is challenged by the complicated geographical and political position of Indianapolis. As we think of Indianapolis as a city of geo-political crossings, we can also explore the more metaphorical crossings of race, ethnicity and culture that the 21st century requires. In 2010, 15% of all marriages were bi-racial, a figure that is twice the percentage of ten years earlier; simultaneously, the country witnesses a resurgence of white ethnonationalism. The questions of civic identity raised by the fluid and contradictory identity of Indianapolis, in other words, are questions that reflect the fractiousness of national politics as well, and provide a backdrop against which any discussion of multiethnic US literature possesses greater clarity and urgency.

For more information contact Melus@butler.edu or MELUS/ English Department, Butler University, 4600 Sunset Avenue, Indianapolis, IN 46208