

# VOICE & 4

∞ Volume 33  
∞ Spring 2026  
∞ Department of English & Theatre  
∞ Acadia University



Left: stage design for *When Does It Get Better?*, performed by the Acadia Theatre Company, November 2025  
Top right: Angel Percentie and Christine McNair at the 25th anniversary celebration of *estuary*, Acadia's arts journal, November 2025  
Bottom right: Teala Pannell and Ellie Hamilton perform in "I Wrote You This Letter" from *TomorrowLove*, March 2026

# VOICE 4

ACADIA THEATRE COMPANY  
*When Does It Get Better?*  
*TomorrowLove*

AUTHORS@ACADIA  
Wanda Campbell  
Amy S. Kaufman  
Christine McNair  
David Huebert

ESTUARY

INTERVIEW WITH CHRISTINE  
MCNAIR

AAUEC STUDENT REFLECTIONS

ACADIA ENGLISH ASSOCIATION  
EVENTS

CONTRIBUTORS  
Alexa Wilcox  
Halle Audas  
Angel Percentie  
Velinka Fernandes  
Summer VanBuskirk  
Sara Farguson  
Isaac Tredwell  
Quinn Seamone

FACULTY ADVISORS & LAYOUT  
Michelle Damour  
Wanda Campbell

*If you would like to help with  
Voice 4, contact  
michelle.damour@acadiau.ca.*

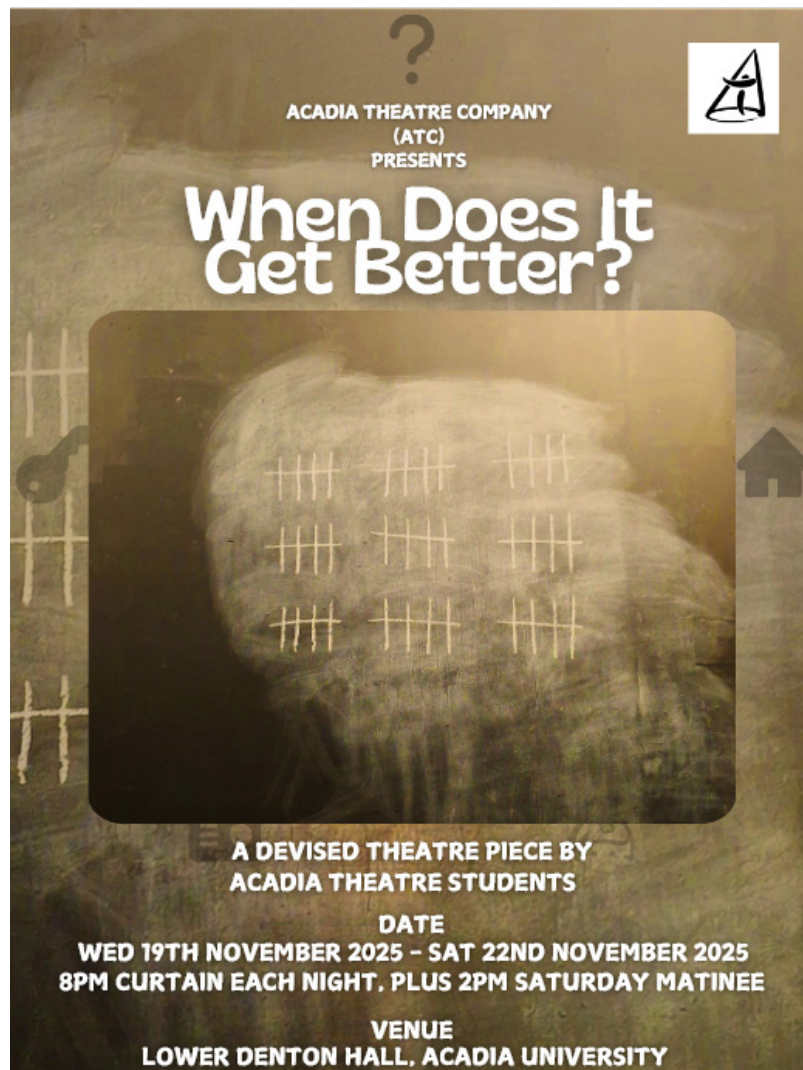
## Acadia Theatre Company

### ***When Does It Get Better?***

**By Alexa Wilcox**

*When Does It Get Better?* was a deeply emotional and immersive theatre piece created and performed by a group of Acadia students, all within a ten-week period. The group put on five performances between November 19th and November 22nd in Lower Denton Hall. I had the pleasure of attending their second performance.

The theatre piece told not one story, but many. It was composed of six scenes, each of which confronted an array of difficult topics, highlighting both despair and perseverance.





Grayson Hudson in "Bunker"



Alex Durupt, Quinton Gagnon, and Emily Horton in "Hospital"

The performance began in the lobby. Just after 8pm, three members of the cast emerged to begin the first scene, titled "Ritual." The three actors portrayed themselves, and spoke about death and grief, addiction, and the beauty of stars. They led the audience down into the theatre, where we sat in two rows of chairs on either side of the room.

After the end of the first scene, our attention was directed to the stage on one side of the room, which was designed to look like an underground bunker. This scene (appropriately titled "Bunker") recurred between each of the other scenes. It depicted a man who had hidden himself away from the outside world, presumably hiding from danger.

The third scene was called "Hospital." The side of the room opposite the bunker lit up to

reveal three people in chairs. The characters took turns giving a monologue about their experiences in the medical system and the ostracization they have endured as people with disabilities. The scene shifted as they began to notice one another. They bonded over their similarities and their differences, responding to each other with curiosity and compassion while reflecting on their situations with humour.

The next scene, called "Choose," confronted the difficult reality of having to decide whether to have an abortion or keep a child that you did not plan. A woman paced the floor between the rows of chairs, overwhelmed by the opinions of friends, family, and onlookers. She covered her ears, in pain, as the sound of a crying baby filled the room, before announcing that she had made

her decision.

The scene that followed was just as haunting, but in a quiet, almost peaceful way. "The Conversation" featured a young person and their grandmother having tea and conversing about what happens after death. The grandchild was worried, but the grandmother seemed to have accepted her nearing fate.

In between each scene, our attention returned to the bunker



Avery McWilliam in "Funeral"

Photos by Neil Silcox

where the man continued to wait, slowly losing hope. He did not want to die, he explained to the audience; he wanted to live, but he could not live in the bunker. Taking a deep breath, he jumped off the stage onto the floor between the rows of chairs where we sat. A door opened on the other side of the room. Dozens of twinkling lights seemed to welcome the man inside. He walked slowly across the room and into the light. After watching the man disappear, we were guided back upstairs to the lobby for the final scene, called “Funeral.” We were each asked to take a little LED candle with us, which we laid in front of a coffin in the lobby. Peering into the coffin, I noticed that the inside was reflective like a mirror. This was a funeral for all of us.

Four of the cast members stood at a podium to give a eulogy about themselves, after which the audience was also invited to give our own eulogies, if we wished. The experience was strikingly emotional. It felt like a reminder that even though we all live different lives, we all suffer, and we are all trying to be better people.

This was one of the best theatre productions I have seen during my time at Acadia. I applaud all the students who worked on this fantastic project.

## **TomorrowLove**

**By Halle Audas**

On Saturday, March 28th, I had the pleasure of witnessing the Acadia Theatre Company’s performance of their spring production, *TomorrowLove*, performed March 25th to 28th in Lower Denton Hall. The production was written by Rosamund Small and consisted of four short plays. The first, “Eternal Space Logic,” followed a couple fighting over the purchase of a fridge that has infinite storage space. The second, “Take This Soul,” centred on a character who extracted their soul and can hold it in the palm of their hand. The third play, “I Wrote You This Letter,” explored a friendship that is tested when two characters share their equal yet different love for each other. Finally, “Paris Departure,” told the story of a couple who

unexpectedly cloned themselves when they took an experimental method of travel. While the four plays were vastly different, they merged to bring the audience on a journey through the intricacies of love, sex, technology, and the future, while also touching on matters of religion and morality. The show certainly left a lasting impression on the audience as the spectators chattered on their way out of Lower Denton Hall, expressing their joy and appreciation for the performances.

The production itself was remarkable. From the acting to the lighting, from the set to the sound design, and so much more, the cast and crew created a truly immersive and memorable experience. Each of the four plays stood firmly on their own, and yet they came together in a way that presented a cohesive exploration of the importance of human

Acadia Theatre Company presents:  
**TOMORROWLOVE**  
by Rosamund Small

Four short plays about  
love, sex, technology,  
and the future.

March 25-28 @ 8pm  
+ 2pm Matinee March 28  
Lower Denton Hall  
\$10 online & at the door  
[TinyURL.com/TomorrowLoveAcadia](https://tinyurl.com/TomorrowLoveAcadia)

Photo credit: DESIGNECOLOGIST

connection in an increasingly complex world.

What stood out the most was the production's ability to balance humour and discomfort. The audience was taken through a full range of emotions, from laughing at the absurdity of new technological advancements to being brought to near tears at the more intimate and vulnerable moments. The constant shift in tone kept the audience attentive and emotionally invested, never allowing us to settle too comfortably into one perspective.

The acting was beautifully done and felt truly authentic. Each performer brought their own flare to their role while also maintaining a sense of control and naturality within their performance. The delivery felt genuine and that genuineness allowed the audience to connect to the stories being told and made even the most unconventional aspects of the play feel believable.

Ultimately, the Acadia Theatre Company's production of *TomorrowLove* was both captivating and thought-provoking, providing not only entertainment, but also meaningful reflection and a deep appreciation for the intricacies of human connection. The production was able to challenge the way the audience views topics of love and connection in a world that is shaped by rapid technological and social change without losing sight of the human emotions at its core, reminding us that as different as our lives may appear, we are all shaped by the same fundamental desire for connection, understanding, and belonging.

Thank you to the cast and crew for putting on such a beautiful and thought-provoking production and for showing us the power of human connection in the crazy world we live in!



Mike Nixon and Kira Bishop in "Eternal Space Logic"



Sean Muir and Avery McWilliam in "Take This Soul"



Quinton Gagnon and Jocelyn Goodwin "Paris Departure"

Photos by Neil Silcox

# Authors@ Acadia

## Wanda Campbell By Alexa Wilcox

The 2025-2026 Authors@Acadia series began on September 18th with Acadia's own Wanda Campbell. Nestled beside the colourful nature scenes by artist Holly Carr on display in the Acadia Art Gallery, the attendees listened keenly as Dr. Campbell read from her sixth poetry collection, *Spring Theory*.

*Spring Theory* confronts the sadness of dementia and aging relatives with softness and empathy. Dr. Campbell read a few poems from each of the five sections in the collection, taking her audience on a journey from the beginning of grief to a joyful but introspective finale.

The first section, titled "Fall Theory," deals with darker themes. Dr. Campbell explained that several of her relatives were diagnosed with dementia in the fall. The room was silenced by emotion as she read her poem "Refusal," which reflects on the moment of her father's death.

The heart of the collection, called "Dementia Diary Down Under," is composed of twenty-six poems divided into three clusters. It uses the disorienting experience of visiting Australia to better understand the experience of dementia. As Dr. Campbell described, the animals, the seasons, the weather, and even the constellations in Australia are different and confusing.

Many of the poems in "Dementia Diary Down Under" are written in two columns that can be read either one at a time, from top to bottom, or together, horizontally. Dr. Campbell

demonstrated this effect by reading "Aphasia," and later, "Vascular." These poems took on a haunting new meaning as she read them the second time, demonstrating how unrelated thoughts seem to fit together as the brain becomes scattered.

Two other sections are placed between the clusters of "Dementia Diary Down Under." In "A Book of Hours: Labour of the Months," Dr. Campbell poetically responds to a series of prints by Alex Colville, inspired by scenes around the Annapolis Valley. The next section, called "First Breakfast," Dr. Campbell referred to as "a cheeky response to the Last Supper." It is a tribute to Canadian authors, and each poem is titled after an author and the part of the country they are from.

The collection closes with a section called "Spring Theory," mirroring the first section in



## Spring Theory

Poems  
Wanda Campbell



Dr. Wanda Campbell stands by a section of Holly Carr's *Light in the Forest: Coming Home*, on display at the Acadia Art Gallery, Fall 2025

its title. Dr. Campbell read “Cleaner,” a humorous but thoughtful poem about people who take spring cleaning a bit too far, and “Time Zones,” in which she reflects on the absurdity of living, essentially, in different days than her children. Her reading ended with “String Theory,” which was selected as a Montreal International Poetry Prize finalist.

During the Q&A segment, Dr. Campbell responded to a question about how her writing has changed over the years by explaining that she has become

increasingly drawn to form in her poetry. She believes this is in response to a world that has become more chaotic; poetry is a way for her to contain the chaos. She also noted that she structured *Spring Theory* to move from fall into spring to remind her audience of the potential to move from darkness into light and love.

Thank you to Dr. Campbell for sharing her poetry with us. This was an incredibly moving and thought-provoking start to the Authors@Acadia series.

## Amy S. Kaufman By Alex Wilcox

Students, faculty, and community members poured into the Quiet Reading Room at the Vaughan Memorial Library on the afternoon of October 1st, welcoming Amy S. Kaufman for the second Authors@Acadia event of the season. A former scholar of medieval literature, Kaufman brings a refreshing new perspective to the Robin Hood story in her debut novel *The Traitor of Sherwood Forest*.

Kaufman began her talk by explaining her interest in the Robin Hood character. She grew up with Disney's fox version of Robin Hood, who, famously, steals from the rich to give to the poor. When she first read the medieval Robin Hood ballads, she was shocked to find a very different character from the one she knew. In the ballads, Kaufman explained, Robin gets into fistfights with his own men and steals from the rich to anger them rather than to distribute their wealth.

Kaufman was fascinated by this complex character and wanted to bring him to life for a contemporary audience. The medieval Robin Hood, Kaufman told her audience, was adored by peasants, and so it made sense to her that her protagonist should be one of them. She also wanted to continue exploring medieval women's stories, as she had done as a scholar. Thus, her

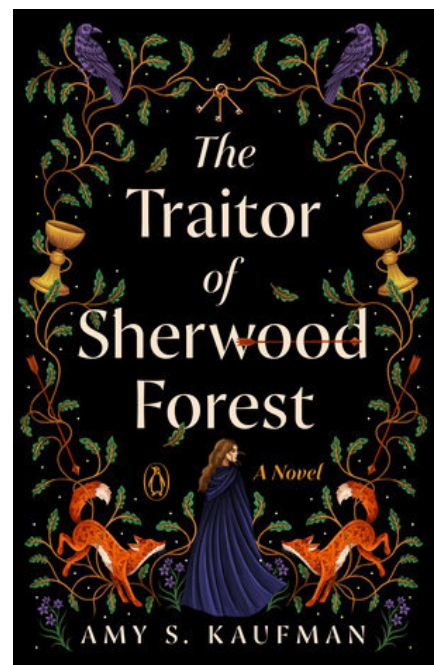
protagonist was born: a peasant girl named Jane who finds herself drawn into Robin Hood's gang.

The first section that Kaufman read depicted Jane's first time joining Robin in one of his ploys. In the scene, Jane is wary but intrigued by Robin, who has dressed up as an old potter to trick the shire reeve's wife into letting him into their home. This scene incorporates actions and even specific lines from one of the ballads: *Robin Hood and the Potter*. The rest of the novel is similarly inspired by four other ballads.

*“Robin had hit his mark, exactly as he'd planned. And he could not have done it without Jane. Part of her wanted to run—but a larger part of her wanted to see what would happen next.”*

*From The Traitor of Sherwood Forest*

Next, Kaufman read from a scene that occurs after Jane and Robin have been let into the shire reeve's home. Still disguised as an old potter, Robin shocks everyone but Jane by winning an archery contest and swindling the shire reeve out of some gold. This scene was a fantastic introduction to the complex character with whom



Kaufman is working, as Robin's sly nature became clear.

During the Q&A segment, one questioner asked Kaufman how she incorporated history into the novel. Kaufman explained that she first fleshed out her characters and story and then added details about the setting in her editing. She noted that she turned to the primary texts more than academic papers for information. Reading the ballads themselves gave her a clearer sense of the people and the time.

Another questioner asked about accurately depicting a woman from the Middle Ages when women had very little agency. Kaufman answered that, for her, all agency is somewhat constrained. Therefore, if a medieval woman can act within her constraints, she has agency. Kaufman noted that this is

something Jane must reckon with in the novel—Jane has to realize that she is capable of making her own choices, and that those choices have consequences.

Finally, one questioner asked Kaufman if she had any advice for aspiring young authors. In response, Kaufman reminded new writers that not all their work must become a product. *The Traitor of Sherwood Forest* is the second novel she has written, but the first to be published. Though her first novel did not receive the attention she had hoped, she learned a lot from the process of writing it.

Thank you to Amy Kaufman for sharing her words and wisdom at this second Authors@Acadia event.



# Christine McNair

By Alexa Wilcox

On November 13th, the final Authors@Acadia event of 2025 welcomed author and poet Christine McNair back to Acadia. McNair read passages from her book, *Toxemia*, to an attentive audience in the Quiet Reading Room in the Vaughan Memorial Library. Once an English student at Acadia, McNair was the original editor of *estuary*, Acadia's creative arts magazine. Her return marks *estuary's* 25th anniversary.

McNair has published three books and several chapbooks. *Toxemia*, her newest book, is a hybrid memoir that contains prose poetry, images, quotations from academic studies, and even tables. It centres McNair's experience with preeclampsia, a life-threatening disorder that she had twice after giving birth to both her children. "Toxemia" is the old word for preeclampsia.

The book explores McNair's connection to her body, chronic illness, mental illness, motherhood, sexism in the medical system, and the confusing convergence of them all. Her writing is poetic but harsh, repetitive but flowing. Her short and simple sentences mirror a train of thought, pushing emotions to the forefront and weaving humour between moments of despair, all of which is framed against a backdrop of medical terms. It is

deeply relatable.

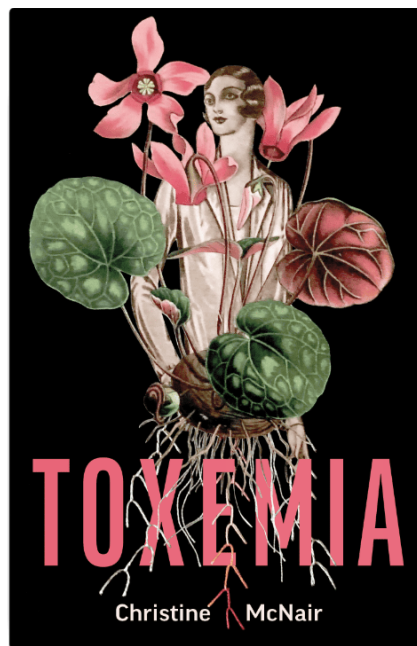
The many personal stories that McNair tells in *Toxemia* are not bound by chronology, and so she was able to jump to and from different sections during her reading. Her voice added yet another layer of depth to her poetry. As she read, she emphasized the sharpness of her words and the bluntness of her wit. The audience was moved by her frustration, her panic, her confusion, and her perseverance.

The Q&A segment began with a question about McNair's decision to write a hybrid book. McNair explained that she originally did a lot of research on preeclampsia, hoping to make *Toxemia* informative as well as creative. As she wrote, however, her attention shifted to the connectivity of different medical conditions. She wanted to represent that connectivity

in her writing, so a hybrid book seemed like a good fit.

Another audience member asked if McNair found it challenging to write about the body. McNair acknowledged that, yes, she found it difficult to write about her own body, in particular. As *Toxemia* is about her own experiences, she had to decide where she wanted to draw the line between what she reveals in the book and what she keeps to herself. She was not able to obfuscate as much about her experiences as she would have been able to with regular poetry and had to face them head on.

The segment ended with a question about how McNair deals with perfectionism. McNair explained that she no longer feels trapped by perfectionism. This is a result of her day job, where she helps to repair and rebind old books.



She has realized through this job that everything is impacted by what it touches and what touches it. Nothing has the capacity to be perfect. Not even her own writing.

After the Authors@Acadia event, McNair joined many of Acadia's young creative writers for the 25th anniversary launch of *estuary*. Following the tradition of the 10th and 20th anniversary editions, this special edition features republished work from the past five years, carefully selected by the current editor, Angel Percentie. The celebration opened as McNair read her contribution: a poetic string of advice to all the young writers in the room and beyond. Each of the student writers then read their work. Poetry, prose, and photographs joined together to create a truly beautiful reflection of Acadia students' creativity and truths.

McNair's legacy will continue to live on at Acadia through *estuary*, along with the voices of all the student writers from the past 25 years.



AUTHORS@ACADIA

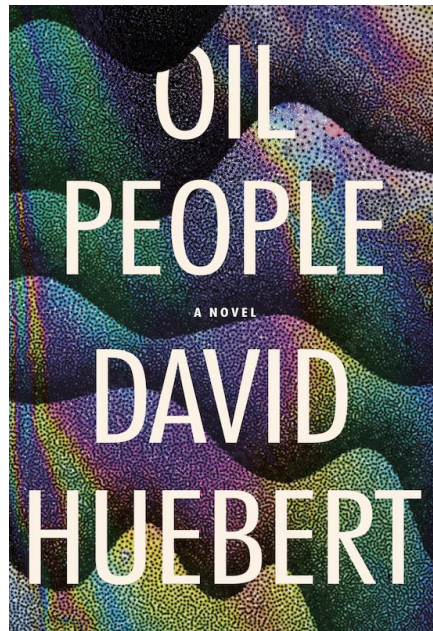
## David Huebert

### By Halle Audas

The night of March 4th was tranquil as community members, students, and staff made their way into the Quiet Reading Room of the Vaughan Memorial Library for the final Authors@Acadia reading of the 2025-2026 season. The dark sky beyond the windows set an atmospheric tone as David Huebert read from his first novel, *Oil People*. The eco-gothic novel was the winner of the Thomas Raddall Atlantic Fiction Award and was also shortlisted for the 2025 Amazon First Novel Award. Huebert uses his novel to explore the relationships between people and oil and the ways in which our lives are affected by our environment.

*Oil People* is set both in 1987 and 1862 as Huebert dissects different eras of what he refers to as “petro-colonialism”. He does so through the exploration of relationships between people and their ancestors as the protagonist of 1987, Jade, discovers the history of her family's oil farm and the man, Clyde Armbruster, who started it in 1862. The chapters alternate between the two timelines to form an overarching picture of what petroleum is and what it does to us.

Huebert read a total of three excerpts from his novel, beginning with a chapter set in 1987, exploring the dynamics



of Jade's family and friendships before transitioning into chapters set in 1862 where we see Clyde and his neighbour discover their first oil gusher. As Huebert read excerpts from his novel, an eerie, gothic tone was set; however, there were also some comedic elements sprinkled throughout. Huebert does a wonderful job at showcasing a

shift from childhood innocence into adolescence and the mental shift that comes along with that change through the use of friendships, family bonds, and grotesque imagery.

In the Q&A segment of the night, Huebert responded to many thought-provoking questions. One member of the audience expressed their curiosity about Huebert's recurring use of the imagery of worms and beetles. Huebert explained their connection to oil in that they burrow under the ground and that he is interested in "less charismatic species."

Another member of the audience asked why Huebert chose 1987 in particular, to which he responded by explaining that he grew up in the 80s and was interested in the aftermath of major environmental disasters like Chernobyl, but he also wanted to explore, what he called, "a more innocent oil age."

A question I found particularly interesting was when an audience member made the observation of a third, more academic voice present in the novel. Huebert explained that he wanted to have the ability

to give the reader necessary information about the history of oil without having to add artificial conversations between the characters. He wanted there to be an "objective voice for the realities of oil."

The night wrapped up with many smiles as audience members poured back out into the cold night clutching signed copies of Huebert's work.

A big thank you to David Huebert for a compelling and fascinating evening and for his contribution to the Authors@Acadia series!

# estuary

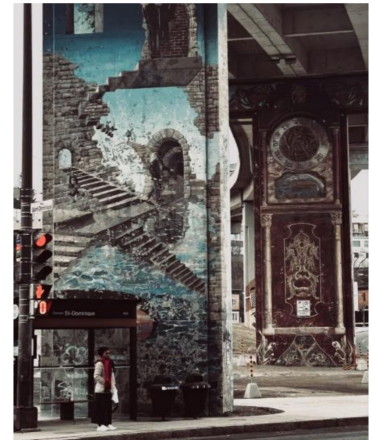
Faculty Advisor, Wanda Campbell (top) and editor, Angel Percentie (below) read at the launch of this year's print edition and 25th anniversary celebration of Acadia's arts journal *estuary*.



The launch and celebration (complete with pizza and cake!) took place in room 455 on the fourth floor of the BAC on November 13th. Many of the print issue's contributors read their work aloud, including special guest and founding editor, Christine McNair.



Fall 2025 Celebrating 25 Years



**estuary**  
ACADIA'S CREATIVE ARTS MAGAZINE

# An Interview with Christine McNair

## By Angel Percentie

---

**It's *estuary's* 25th anniversary. Reflecting on the past, can you tell us what it was like to found *estuary*?**

It felt exciting. The idea made me buzzy, and I had fellow students (friends) willing to go along for the ride and then take it all over. I tend to obsess on one idea, and this was my One Big Idea at the time. It felt odd to me that there wasn't something solid at the university for publishing creative work. My high school had a publication that we put together in Poetry Club in Quark XPress, and I'd had some exposure to zines back home. Pre-*estuary*, we did a tiny micro publication called *Mosaic* and we photocopied and stapled that thing together before tossing it at the campus. Aligning *estuary* to the English department through the hard work of Dr. Campbell gave the magazine structure and resilience. I remember being so keen on the idea of an arts magazine because I'd found back issues of *Alpha* which used to run out of the ASU. I admired the ambition of it and how it didn't stick solely to one department at the university. They even took external submissions, and I remember finding the occasional writer

from afar. I liked the possibility of widening the scope of a publication to reflect the arts interested student body as a whole rather than just English students, even if it wasn't open to external writers. I liked looking at the possibilities of including artists, and for a while, musicians too (in an online version).

**How has your experience with *estuary* influenced the way you create now?**

I think *estuary* primed me for my interest in publishing and subsequently book design. My career took a left hand turn away from that field in the end, but working at *estuary* gave me experience which led to work in publishing. This led to reading and practice around book design and type, which led to an interest in bookbinding and conservation, and to strong opinions on the use of the visual space and type. All of these things flow into each other.

**How did you discover book conservation, and what should we know about it?**

I first learnt about the field when I was working post-Acadia. I was an 'editor's devil' where I sometimes assisted with edition binding by bookbinder Ruth

Legge. I took bookbinding classes at NSCAD and the Dawson Print shop (then at Dalhousie) with teachers such as Stephanie Dean Moore and Joe Landry. Joe had done a degree under Chris Clarkson at West Dean College (UK) and I was intrigued by the idea of it. It seemed to blend multiple things that I was interested in: history of the book, working with my hands, science, etc. Book conservation by definition is both the repair of the physical object and the preservation of the history or evidence inherent in the physicality of the book as object. I love the concept of the archaeology of the book as noted by book historian J.A. Szirmai. The slow unearthing of our shared cultural history through these tangible pieces of real life.

***Toxemia* is an avant-garde collection that blends essays, poems, and life writing. That being said, what is your relationship with form? Is it something that holds your work together, or is it a piece of art itself?**

I think form is a useful tool. I really do enjoy working with structures and then tearing them apart. For me, *Toxemia* leans

more on the non-fiction poetic memoir side of things rather than a pure poetry collection. Poetry-like. Memoir-ish. I think much of it is very straight. Very narrative. A to B. The part that throws people off is messing with time and language. There's an expectation that if we use language in unexpected ways or with attention to sound that it needs to be lassoed into poetry. I don't think that's true. It's also why I love the mess of creative non-fiction and the possibilities

of pushing expectations. But I think the collection is sometimes read entirely as poetry in part because that is what I've published before and because I like to play with sound.

**In fiction writing, we're always taught that a story needs conflict. Is there conflict in a poem? Should there be? What holds a poem together?**

I think there can be conflict in a poem, but I'm not sure it's

required. I think it depends on how narrative you intend your poem to be. A poem can be held together by rhythm, sound, shape, breath, image, or story. I don't think there's one way that a poem holds together. The form is set by the poet and their personal style or interests.

**As a writer, how do you navigate the balance between vulnerability and control, especially when exploring the body and its limits, as you do in *Toxemia*?**

I find it difficult. *Toxemia* was really unpleasant for me to write in a lot of ways. I needed to write it, and I think there's value in it but it was hard. My natural tendency tends to be more introverted. I bristle a bit at the deprecation of mother life and vulnerable writing by women which I think this type of life writing can trigger. This wasn't comfortable to me, and I still sometimes ponder if I reveal too much in it. I kept some things just for myself, but I also wanted to confront what scared me both about this experience, myself, and this type of writing. I wanted to be as direct as possible about these things because I couldn't stand other people writing it for me. I wanted it to be visceral because I needed it to be witnessed. I want you to look it in the eye.

INTERVIEW CONTINUES ON THE NEXT PAGE.



Current editor, Angel Percentie (left) and founding editor, Christine McNair (right)

Writing often feels like a solitary act, but *estuary* shows that creativity can also be deeply communal. Have you found a community that supports and inspires your work in the same way?

Ottawa showed that to me, especially when I first arrived and had more capacity to be out at things. There were just so many reading series and people to meet. Despite myself, I made crucial friendships with other writers. It was the perfect size of city to grow in. Lots of writers but not so big a place that spikes would appear between factions. There was a willingness to experience everything that I found refreshing. Narrative writers happily attending sound poetry events. Cross-genre interests. I have other writer friends from my time at Acadia and from my time in Toronto, but Ottawa was the first place where I felt part of a larger literary community that welcomed me.

**What words of encouragement would you give to the next generation of creatives at Acadia?**

The best thing I can offer as advice is to read and listen widely. Don't get too caught up by your favourites. The wider your breadth, the less likely you are to be stuck in one way of being and making. Try to remain curious.

# AAUEC STUDENT REFLECTIONS



Left to Right: Velinka Fernandes, Summer VanBuskirk, Sara Farguson, and Angel Percentie

Annual Atlantic Undergraduate English Conference,  
University of Prince Edward Island, March 20-22, 2026

## Sara Farguson

I was incredibly thankful to have been invited to present at the 2026 AAUEC Conference, and to share my ideas with other undergraduates. Having had the rare chance to discuss my work in a formal academic environment, I found the experience very rewarding. Growing closer to my fellow Acadia English majors was also a welcome opportunity that made the conference feel even more meaningful. The most exciting part of the trip was meeting peers from other universities, and making long-lasting connections with students who are equally impassioned about

their studies. It was refreshing to listen to the presentations, as I encountered new topics I hadn't yet explored, and was shown different perspectives to the topics I recognized. Overall, I feel inspired walking away from the weekend, and I can't wait to get started on my (now very extensive) reading list!

## Velinka Fernandes

I was so excited to get the chance to attend after hearing about the AAUEC for my entire degree, and with such great company to boot! This was my first time visiting PEI, and it was a bit of a whirlwind, but a welcome, invigorating break amidst all the

coursework. The lectures were quite affirming because they all talked about the importance of the skills we pick up as English majors—and we pick up a lot! It was nice being on one of the first panels of the day, since that gave me the chance to properly enjoy everyone's presentations. Though presenting was slightly intimidating, I think it went quite well! We were definitely each other's cheerleaders, which helped a ton! Every panel was so interesting, and it was wonderful getting to talk to some panelists afterward. One of my favourite panels was on classic monsters reimagined. I loved getting to recommend a video game to one of the panelists because it was so relevant to their presentation! In short, I had a fantastic time. We all came away with a renewed passion for our degree, which is the goal, I think! I'll be looking back on this little moment in my life for a long time.

### **Summer VanBuskirk**

AAUEC was one of the most inspiring opportunities I've ever experienced. I thoroughly enjoyed the experience of sharing my work with other English undergraduate students. It was so exciting to be in a room of like-minded people and hear what they were interested in through their papers and creative writing. I am also very thankful for the opportunity to visit Prince Edward Island

and get to know fellow English majors at schools from across the Maritimes! All that said, my favourite part of the conference was getting to know my peers better and making memories that will last a lifetime. The other participants from Acadia graduate this year, so I am extremely grateful for their advice and the laughs we shared; the conference exceeded my expectations, and I am honoured to have had the opportunity to attend.

### **Angel Percentie**

The AAUEC was a perfect way to end my undergraduate degree. I've always wanted to visit PEI, so getting the chance to share my work with a group of passionate English majors was an amazing opportunity. It was especially wonderful because, for the first time, I performed poetry inspired by my life growing up in the Bahamas. It's great when you can create a space for your academic work and your lived experience to merge, and I found that at this year's conference. Watching my friends and strangers just as interested in English as us, renewed my love for the arts. I'll forever look on this trip with fond memories of practice sessions, riveting presentations, and unscripted rides to the ferry!



# ACADIA ENGLISH ASSOCIATION EVENTS

## **Fall Term**

**By Velinka Fernandes and  
Isaac Tredwell**

This year, the Acadia English Association held four events over the course of the semester. We started things off with a classic: a meet and greet for the students to get to meet both one another as well as some professors in the English department. We had a great turnout with lots of laughs—quite the fun time!



Our second event was a themed Axe Night at the Axe Bar and Grill. The theme was the *Rocky Horror Picture Show*, and it was a blast! Coincidentally, we held it the same night that a major baseball game was happening, so it made for an interesting contrast between the two groups of people, but it was an overall success!

After the Rocky Horror Night, we hosted a movie night

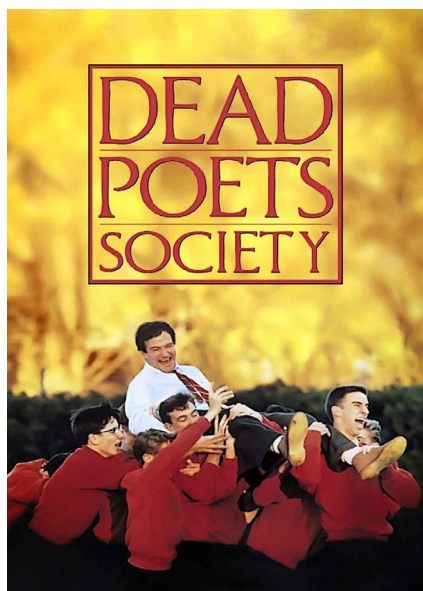
in the K.C Irving Centre's auditorium, in partnership with the Counselling Centre. We watched *Dead Poets Society* to raise awareness for Mental Health Week, and had a really good turnout, with everyone enjoying the movie! We also had pamphlets provided by the Counselling Centre to give out, given the subject matter.

Finally, in December (before exams started), we had a holiday-themed movie night with gingerbread house making. We watched *Rudolph the Red-Nosed Reindeer* and *A Charlie Brown Christmas* while decorating gingerbread houses. It was a nice opportunity for people to have fun before the chaos of exams!

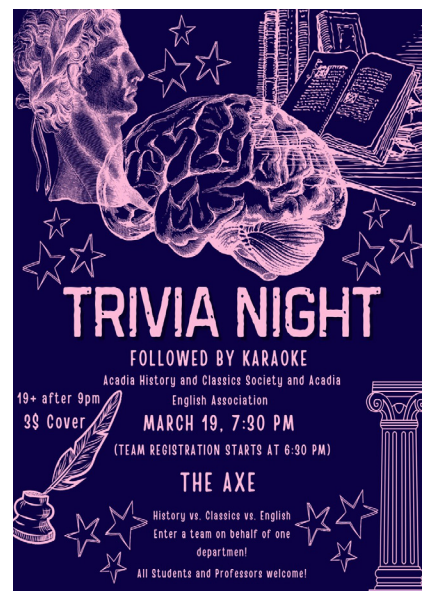
## Winter Term

By Velinka Fernandes and Quinn Seamone

This semester, we held five events. We started off with a general meeting in February, which was quite cozy. We had snacks, tea, and hot chocolate, and were able to get feedback from attendees on what they wanted to see from us and our plans for the semester! For our second event of the term—the staple movie night—we watched the 2020 adaptation of Jane Austen's *Emma*. Though we had to persevere through some technical difficulties, it was quite fun! We all enjoyed getting to watch a relatively more modern



period piece, and the KCIC Auditorium was a great venue, as always. After that, one of our bigger events was a trivia night, hosted in collaboration with the History and Classics Society! The turnout was great, and it was a challenging set of questions on all fronts, for sure! Even though the professors all joined up into one team, and eventually won, they did the classic prof thing and graciously distributed their prizes among the other teams. Thank you, profs! Then early in April, we had a book sale, which took place in the BAC lobby. There was a wide range of books,



all of which were donated by our lovely English professors. It was a huge success, and we sold approximately 100 books! We ended the year with an End of Year English Social at Paddy's Pub. We played trivia, and gave out some great professor superlatives. The social had an amazing turnout from both students and faculty, and we all had a great time celebrating the end of the year! It was a great year in total, and we hope you join us next year for more fun, snacks, tea, and books!



VOICE  
 4

The Voice of the 4th Floor BAC Department of English and Theatre is printed at the Acadia Print Shop. The online version and more about Acadia's Department of English and Theatre can be viewed at: [english.acadiau.ca](http://english.acadiau.ca).