



FALL 2015 NEWSLETTER

Email: info.accute@gmail.com

PRESIDENT'S MESSAGE

Jason Haslam

I'm a sucker for those "year-in-review" montages that, every December, grace all of our screens and seemingly every issue of popular print media. So, sitting down to write this column, at the beginning of the second and final year of ACCUTE's latest stint at Dalhousie, I find myself thinking back over the sweep of the previous year instead of looking ahead.

And what a year it was for postsecondary education in Canada. Here in Nova Scotia, we saw the implementation of Bill 100, which many [people](#) and [organizations](#) said could undermine collective bargaining and transform universities even more explicitly into the R&D wings of the business world (see a number of responses [here](#), under Thursday, April 30). Then there was that [scandal involving a university president](#). And [that other scandal](#) involving another university president. Oh, and [this other one, too](#). And had we forgotten [this one](#)? Then there's that [other one close to home](#). When I saved the current column under the filename "presidents-mess," I thought I was simply referring to the "President's Message," but maybe some other intent was lingering in the shadows of my mind . . .

Of course, many administrators do significant and often difficult work, and we need to recognize that. While the presidential scandals and salary debates have taken centre stage, these should serve merely as synecdoche for a larger debate between how to define the role and position of the university as an institution. [National Adjunct Walkout Day](#) brought the problems of precarity in the higher education labour force to the fore, as did the [many excellent pieces of advocacy](#) from Erin Wunker, the contract academic faculty representative on our board.

From the Walkout Day, to Bill 100, to the latest conflagration at UBC, the previously internecine debates over the transformation of the university have become a very public, and politically tense, issue. After all, when a national newspaper turns to higher education and publishes a piece on the specifics of [university governance](#) rather than just the usual blundering bloviating of an opportunistic op-ed columnist, I guess we can say . . . well . . . [We've made it](#)?

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My patented if not perfected brand of alliterative cynical sarcasm aside, it is significant that we are in a moment when there is open, public debate of university governance, its structures, and to whom and why it is beholden. And that discussion isn't happening in a vacuum, either. During the last Congress, many of us witnessed or took part in events surrounding the release of the Truth and Reconciliation Commission of Canada's report, which included significant discussion of the roles education can and has played in the colonial, settler enterprise called Canada (see the PDF summary of the final report [here](#)). This confluence is not one to be taken lightly. The hegemonic structures of business, government, and education have helped to shape the inequitable state of this nation: in the thick of election season, one wonders if the restructuring of these institutions for and against each other could lead to any corrective transformations?

And it's with that question that we can connect this backward glance over the past academic year to an opening peek ahead to the next. Our annual call for papers appears in this issue of the *Newsletter*, and I think you'll see how many of the concerns above are taking a centre stage. We've taken the step of hosting several open-call Board-sponsored panels this year. As part of that slate, we are offering a panel on University Governance, which aims both to think critically about current models of university governance, and strategically to develop possible models we can push for within our institutions, to colleagues and administrators, and outside of them, to government and the public.

You'll also see a special-event panel, likewise open-call, on which we are partnering with the

Canadian Historical Association and the Federation itself: "The Pen as Colonizer and Reconciler: Responses to Aboriginal Peoples in Early Canada (1820-1920)." Envisioned as part of the Federation's commitments both to work more closely with associations and to engage fully with the Truth and Reconciliation Commission's Call to Action, we see this panel as possibly evolving into a suite of dialogues that bring many communities together.

Of course, the rest of our call is no less rich in all of the ways ACCUTE always is. We have two *fantastic* plenaries lined up. Another board-sponsored panel joins with several member-organized panels to offer a series on the eighteenth century, an area we hope to build our strengths in. Likewise, there is a distinct interest this year in the "T" part of ACCUTE, with several members proposing panels inviting us to think creatively about teaching and pedagogy. There is our array of always fascinating jointly-sponsored calls from our partner associations, and our many member-organized panels from across the range of English studies. And, of course, don't forget our general call, which provides the largest pool of papers, and always leads to an amazing program—proposal-deadline day (November 1st!) is always an intellectually exciting one in the ACCUTE office as we see the immense scholarly range and intellectual depth of our membership.

I'll leave further discussion of the conference to the other members of the ACCUTE office. Suffice to say for now that while the past year offers a long list of not-so-shining moments in the Canadian academy, those moments have opened up a series of significant conversations that may help us begin to look forward to a revivifying of and through academic culture.

VICE PRESIDENT'S MESSAGE

Lyn Bennett

It seems like only yesterday we were all together in Ottawa. But it's September, and our planning for Congress 2016 is in full swing. Our Local Arrangements Coordinator, Jason Wiens, has been busy advising us on conference locations and – this is very important – scouting out a great venue for the annual Monday night Dance Party! So, our thanks to Jason.

The other Jason (the one who happens to be ACCUTE President) has been busy arranging 2016's exciting plenaries as well as making sure this year's CFPs are available also online. You'll find information about both in this issue.

Another exciting addition to this newsletter is Elissa Gurman's first contribution as President of the Graduate Caucus. Be sure to check it out!

Finally, at the end of this issue, we've added a really useful flyer outlining all the benefits of ACCUTE membership. We're hoping that more of our colleagues will be inspired to join – the benefits are many.

We are really looking forward to another great program, and we hope to see you in Calgary next May. Remember that the deadline for all paper and proposal submissions in **1 November 2015**.



UPDATE ON PRESIDENT-ELECT

As reported—very excitedly—in our last newsletter, the Board nominated Manina Jones, of Western University, to serve as President-Elect for the 2015-16 year, after which she would serve as President of ACCUTE from 2016-2018. Because this nomination wasn't finalized until after the AGM, the position was left technically open. After the nomination was announced, the Board investigated our options, specifically the possibility of holding an electronic election. However, the cost and labour were somewhat intensive, and we also weren't sure we could hold a proper meeting electronically. Therefore, in accordance with ACCUTE bylaws and past practice, the Board has appointed Dr. Jones to the vacant position of President-Elect, to be followed by the usual election process at the next AGM in Calgary. Thanks to the Board and other members for their input and help with this process!



COORDINATOR'S MESSAGE

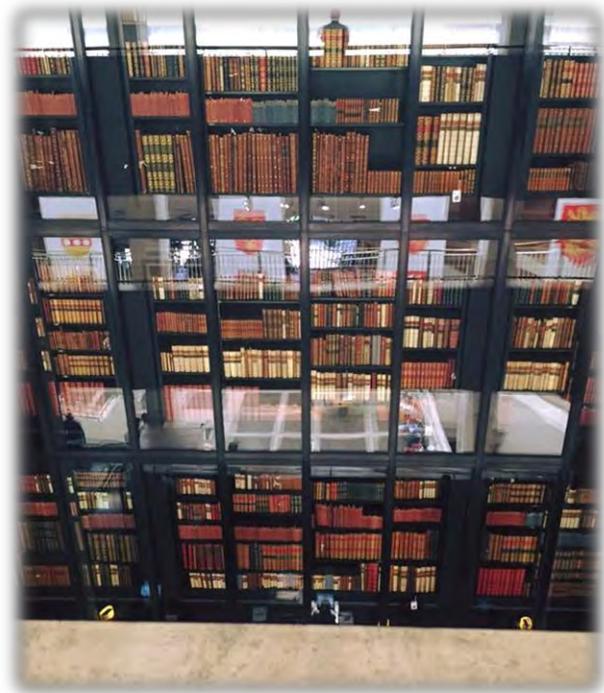
Lynne Evans

After a wonderful summer holiday, we at the ACCUTE office turned our attention to June 30 end-of-financial-year matters. Travel reimbursement cheques were sent out to ACCUTE 2015 conference presenters, and we worked with ESC folks – Mike, Mark, and Laura – to get our combined bookkeeping together for our accountants. Though we will not have finalized statements ready for a few weeks, I am happy to report that – thanks to ESC's continued support of ACCUTE operations – we will be able to offer some level of travel funding for our 2016 conference. The actual percentage of travel costs that will be reimbursable for our Calgary conference will depend on our final numbers, and, of course, on the quantity and amounts of travel claims we receive next year. That being said, we are hopeful that our travel fund budget will remain at a level that will once again allow up to 50% reimbursement to ACCUTE presenters without access to other sources of travel funding support.

At the Ottawa AGM, ACCUTE's membership approved changes to the way our dues are calculated. Specifically, ACCUTE membership dues will be calculated based on a member's professional rank, rather than salary range. Unfortunately, we have not as yet been able to implement this change due to the limitations of the current database. The Federation continues to work on a new database platform, which, when it is rolled out, will include our new fee structure. The Federation's database experts hope to have the new system up and running in the next couple of months.

We very much look forward to receiving your submissions to the 2016 Calgary member-organized and joint panels, as well as to our general pool.

As you prepare your proposals, please feel free to email me (info.accute@gmail.com) if you have any questions about the submission process. I'm very happy to help!



2016 PLENARY SPEAKERS



Photo by Ander McIntyre of the British Library

Christine Bold is Professor in the School of English and Theatre Studies at the University of Guelph. She is author and editor of six books, as well as numerous chapters and articles, on popular print culture, cultural memory, violence against women, and the 1930s. Most recently *The Frontier Club: Popular Westerns and Cultural Power, 1880-1924* (Oxford University Press, 2013) won the 2014 Thomas J. Lyon Book Award in Western American Literary and Cultural Studies (sponsored by the Western Literature Association), the 2014 Robert K. Martin Prize for Best Book (sponsored by the Canadian Association for American Studies), and was a CHOICE "Outstanding Academic Title" of 2013. As a member of the Cultural Memory Group, a collaboration between academics and social justice workers, she coauthored the award-winning *Remembering Women Murdered by Men: Memorials across Canada* (Sumach Press, 2006). Her current project, on "Vaudeville Indians," is supported by the Eccles Centre at the British Library, the Harry Ransom Center at the University of Texas-Austin, the Charles Redd Center for Western Studies at Brigham Young University, and SSHRC. See <http://www.uoguelph.ca/sets/sets-christine-bold>



Stephanie LeMenager is Barbara and Carlisle Moore Professor of English and Professor of Environmental Studies at the University of Oregon. Her publications include the books *Living Oil: Petroleum Culture in the American Century*, *Manifest and Other Destinies* and (as co-editor) *Environmental Criticism for the Twenty-First Century*. Her forthcoming books include (as co-editor) *Teaching Climate Change in the Humanities* and *Weathering: Toward a Sustainable Humanities*. She is a founding editor of *Resilience: A Journal of the Environmental Humanities*.

To join or renew your ACCUTE membership, please visit our website:
accute.ca

MESSAGE FROM THE PRESIDENT OF THE GRADUATE STUDENT CAUCUS

Elissa Gurman

As we approach the fall semester, I'm sure I'm not alone in feeling a mix of anxiety and anticipation. New classes are starting, summer deadlines are being rushed or left woefully unmet, and dreaded grant applications loom like a dark cloud over the coming weeks. Where did the summer go? How can we bring it back?? However, it's important to remember that September is also a wonderful time, in its own mad way: the new school year is a chance to reflect on the last, to set goals for the future, and to consider the big picture and our place within it.

That's exactly what we're doing, as your Graduate Student Caucus at ACCUTE. You may not be aware of it, but as a graduate student member of ACCUTE, you are automatically part of the Graduate Student Caucus (GSC), your representational body at ACCUTE. ACCUTE is more than an annual conference, and more than an Association of Canadian College and University Teachers of English: ACCUTE is a space for graduate students to professionalize, disseminate their research, and have their voices heard. The GSC executive, comprised of myself, Kala Hirtle, Elizabeth Bernath, and Shawna Guenther, will be working hard all year to represent your voices at ACCUTE, develop graduate student specific conference programming, and provide you with vital information about graduate student life across Canada.

Perhaps the most interesting thing we do as your ACCUTE GSC is collect data from universities



across Canada to learn about graduate student life. Our now-annual survey, completed by graduate student representatives, covers issues such as completion times, professionalization resources, and tuition costs. We collect this information not only to gain a broader understanding of the conditions of English graduate students in Canada, but to be able to provide you with data that may be valuable for advocacy purposes. We present our findings every year at the GSC meeting at ACCUTE; don't forget to come by for a free lunch and some lively discussion. Want to get your hands on a copy of last year's report, or a report from a previous year? Please contact a member of the GSC exec (emails are listed below).

One of our goals for the upcoming year is to do more to communicate with you. The GSC has been doing great work for a long time; this year, we plan to let you know about what we're up to and to hear from you more often. So, stay tuned for a more active presence on social media, and a few (a small few, we promise) more emails in your inbox. If you have an idea to improve the conference for graduate students, a question about ACCUTE, or an interest in more information about graduate student issues in Canada, please do not hesitate to email a member of the GSC exec or to contact your ACCUTE Graduate Student Representative. If your department doesn't have a representative or has no plans to elect one, please let one of us know.

As you prepare for the maelstrom that is the impending school year, I want to urge you to think

of ACCUTE. As graduate students, we have a place not only in our home departments and institutions, but in the broader context of English studies in Canada; representation at ACCUTE is one way to ensure that our voices are heard and our concerns are addressed.

Graduate Caucus Contacts

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Elizabeth Bernath, Vice President

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Shawna Guenther, Secretary

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ACCUTE's mandate is "to promote the interests of those teaching and researching in the various fields of English Studies in Canadian colleges and universities by facilitating the dissemination and exchange of research and the exploration of professional issues, by organizing scholarly and professional meetings, by seeking to improve working conditions, by representing and promoting the scholarly and research interests of members before such bodies as provincial and federal granting agencies, and by supporting the interests and aspirations of members entering the profession."

In Memoriam

ACCUTE members will be saddened to hear of the passing of long-term member, Marilyn Rose, on 22 July 2015.

Neta Gordon, her colleague at Brock University, writes to us that Dr. Rose “represented the absolute best of this profession: smart, generous, and totally dedicated to her students and the humanities.” The Brock News adds,

A winner of the Brock Alumni Teaching Award, Rose served in numerous influential roles within the Faculty of Humanities, including Director of Canadian Studies, Chair of the English Department and Director of the Humanities Research Institute. But her biggest legacy to Brock was overseeing the creation of the Faculty of Graduate Studies, serving as its first Dean from 2004-2011 and growing its academic portfolio to 41 graduate programs. . . . A scholar who became a Brock professor in 1984, Rose specialized in modern and contemporary Canadian literature with a special focus on “short forms,” notably poetry and the short story. She also contributed to the MA program in Popular Culture, where her work is primarily in the area of detective fiction, which was one of her passions.

You can read the rest of the Brock News tribute [here](#).



ACCUTE 2016: CALL FOR PAPERS

ACCUTE is excited to announce a general call for papers for our 2016 conference, which will take place May 28 – 31 2016 during the annual [Congress of the Humanities and Social Sciences](#), being held at the [University of Calgary](#). For information about the conference, travel funding, and other FAQs, please click [here](#).

Below you will find:

- **General Pool Submissions for ACCUTE (where most proposals will be sent)**
- **Member-organized Panels**
- **Jointly-sponsored panels (panels held at ACCUTE sponsored by other associations)**
- **CFPs for our affiliated associations**

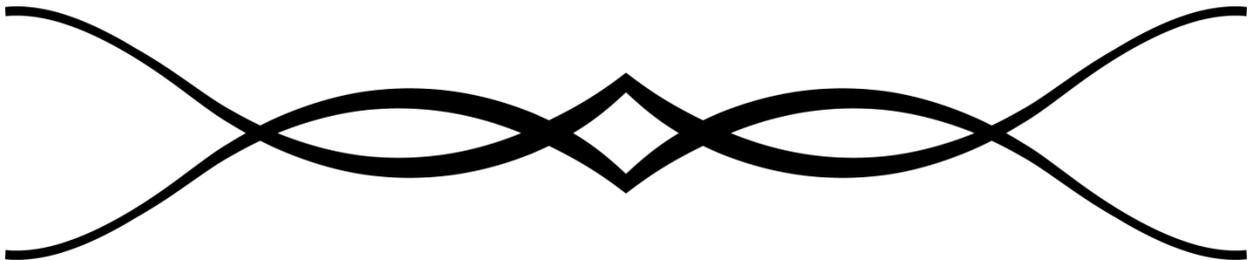
ACCUTE 2016: General Pool CFP

ACCUTE's general call welcomes papers in all fields of English studies.

Proposals are **due by November 1**.

General Pool Submission instructions:

Please submit all general pool proposals through our [**online submission form**](#).



Member-Organized Panels CFPs

The following CFPs are for panels organized by members of ACCUTE. (Read through the newsletter, or click to see the web-versions, of our [general, open-field call for papers](#), our [jointly sponsored panels](#), and our [board-sponsored panels](#).)

All submissions to member-organized panels should be directed to the contact person named in the relevant CFP and should include the following (in PDF when possible):

- **A 300- to 500-word proposal (with NO identifying marks of any kind)**
- **A 100-word abstract**
- **A 50-word bio**
- **A [2016 Proposal Submissions Information Sheet](#) (note: Word file)**

Note: You must be an ACCUTE member in good standing to apply for a member organized session. All submissions rejected by member organizers will be considered in ACCUTE's 2016 general pool.

For ease of reading, we have arranged the member-organized panels into three general groups: Cultural Concerns, Literary Concerns, and Professional & Pedagogical Concerns (some panels cross these artificial divides, of course).

The deadline for all proposals is 1 November 2015.

Member-Organized Panels: Cultural Concerns

Member-organized CC1.

"Sisters Are Doin' It for Themselves": Women in Collaboration

Organizer: Laura Schechter (Alberta)

This panel surveys and celebrates examples of women in collaboration, also taking into account some of the possible challenges associated with women in partnership. How do women's groups or communities handle differences in sexuality, ability, race, ethnicity, and religion among members? What does it mean to be women in collaboration in the Canadian city recently voted worst for women (Edmonton), or the city voted best (Québec City), or the city ranked exactly in the middle (Hamilton)? How have women's communities been depicted in various media, and how have collaborators presented themselves? Submissions should be in keeping with ACCUTE's broad interest in English studies, and work on any time period is welcome.

Possible topics could include (but are not limited to) the following:

- Networks of circulation and exchange; Women as patrons of female authors, artists, or musicians
- Co-authors or co-workers
- Continuing, adapting, and making use of work by women
- Collaborators in popular media; Narratives focused on women's relationships
- Communal living; Women centred spaces (harems, convents, prisons, baths, etc.)
- Artistic, philosophical, and literary groups
- Lesbian parents and child-free lesbian partners
- Women's activism; the shift from Women's Studies to Gender Studies
- The bonds of girlhood
- Women as co-travelers; Geographical differences in collaboration

Please send required files to lms3@ualberta.ca

Member-organized CC2.

Early Modern Digestion

Organizer: Jan Purnis (Regina)

Not only was digestion a prevalent metaphor in the early modern period, but it was during this time that important changes in medical interpretations of digestion took place as the heat-based humoral theory of Galenic medicine was challenged by the 'discovery' of blood circulation and arguments for the importance of acid. Proposals are invited for papers ruminating on aspects of digestion in early modern literature, culture, and medicine. Participants might consider, for example, the relationship between literal and figurative digestion in the context of theories about the nexus of body and language more generally; the relationship between digestion and cognition or emotion; the ideological underpinnings of discourses of specific digestive organs or aspects of digestion like assimilation, excretion, indigestion, or vomiting; or the significance of specific kinds of digestion, like anthropophagy, to identity. Papers might also explore medical texts by writers like Sanctorius, Paracelsus, or Van Helmont.

Please send required files to jan.purnis@uregina.ca

Member-organized CC3.

Resistant Geographies: Poetics and Spatial Practice

Organizer : Ryan Fitzpatrick (SFU) and Kate Siklosi (York)

Following the spatial turn inaugurated by Michel Foucault, Henri Lefebvre, and David Harvey in the 1960s and 1970s, space continues to be re-conceptualized across discourses as an active, lived production rather than a static or natural given. Indeed, thinking of space as a "social product" emphasizes how space is continually made and remade by the dynamic forces at work in its very production, how the myriad actors (humans, non-humans, objects, architectures, texts) in a space assemble, working in both harmony and discord, to produce space. This panel seeks papers that interrogate how space and spatial practices are both uncritically reproduced and critically challenged in poetry and poetics both on and off the page. How might poetry work as a kind of spatial practice, seeking not only to expressively describe or imagine spaces, but also to materially engage or articulate those spaces? We are particularly interested in explorations of the intersections of poetic and spatial practice that also ask how poetry resists dominant spatial organizations, particularly those that reinforce and reproduce unjust conditions and uneven geographies.

Possible topics include, but are not limited to:

- space and difference (race, gender, indigeneity, sexuality, ability)
- spatial stability and instability
- ecology and ecopoetics in both wild and urban spaces
- the politics of locality: "home," "the local," and "local pride"
- borders, migrancy, and diaspora
- mapping and countermapping
- colonial appropriation, dispossession, and occupation
- real/imagined geographies
- public/private spaces and the question of ownership

Please send required files to rfitzpat@sfu.ca and ksiklosi@yorku.ca

Member-organized CC4

Circles of Exchange: Objects, Texts, and Economies of Circulation during the Long Eighteenth Century

Organizer: Craig Patterson (Humber)

This panel takes as its subject the circles of exchange through which commodities, objects of craft, and creative productions travelled during the long eighteenth century. Papers should consider the ways in which cultural practices are inscribed by and through objects, as well as the sometimes fluid categories of "gifts," "goods," and "provisions." In particular, papers should focus on the movement and circulation of objects and how their meanings might shift with the physical transplantation of objects or in the process of gift-giving, resale, or reuse. The second life of objects in literature and artistic representations and in collections is also of interest.

Papers might address but are not limited to the following topics:

- comparative approaches to objects that fall under the designations of gifts, commodities, or provisions
- case studies of individual objects whose meanings were shaped by the social or political spheres through which they migrated
- the literary or textual apparatus that structured the affective responses to individual objects
- the design features of objects that embed the social imperatives that governed their use
- forgotten goods, small things and the conditions of their use
- natural history objects and their contexts of exchange
- the transatlantic trade of luxury and everyday items
- second-hand marketplaces and the reuse of goods
- gift-giving practices
- the second life of objects in literature and art
- the role of collecting and display in making objects travel

Please send required files to: craig.patterson@humber.ca

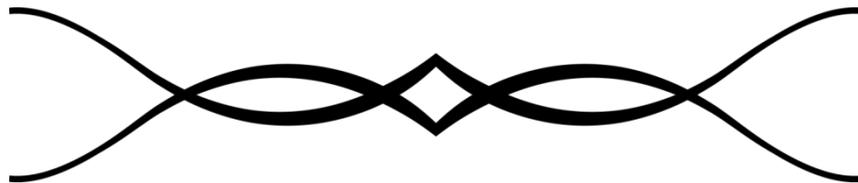
Member-organized CC5

America's Contradictory Promise

Organizer: Shama Rangwala (Alberta)

"Commerce between master and slave is despotism. Nothing is more certainly written in the book of fate than that these people are to be free." These words inscribed on founding father and slave-owner Thomas Jefferson's Memorial speak to the essential principles of equality and freedom in the new American nation. Over 200 years later, Ta-Nehisi Coates writes in *Between the World and Me* (2015), "In America, it is traditional to destroy the black body—it is heritage." This contradiction between laudable ideals and material reality forms the heart of the American ethos. This panel welcomes papers on U.S. literary or filmic narratives, historical or current, that attempt to expose, expand, or resolve this contradiction. Questions to consider include: How does the historical legacy of promise and contradiction manifest through the specificity of character and story? How do particular forms make racialized, gendered, or classed subjects visible? How are the inequalities of the exchange economy rendered through the logic of narrative?

Please send required files to: srangwal@ualberta.ca



Member-Organized Panels: Literary Concerns

Member-organized LC1.

First Nations Children's Literature

Organizer: Roxanne Harde (Alberta)

Books for children shape their understanding and expose them to particular explanations about the world. The power and promise of literature for young people lies in its ability to both instruct and delight its audience by teaching them histories (and her-stories), enabling them to hear voices that are too often silenced, entertaining them, and allowing them to find their way to understanding even the most complex situations. In the Native North American context, those situations are often rooted in the long-term effects of colonialism. What happens, then, when we put stories for children and young adults by First Nations people about Native experience, history, and tradition at the center, rather than at the periphery? How can these stories offer children both truth and reconciliation? Do they suggest strategies of decolonization and cultural survivance?

This panel invites proposals for papers that analyze literature for children and young adults written by Indigenous/Native/Aboriginal/First Nations authors. Topics might include, but are not limited to:

- decolonization and survivance
- orality and storytelling
- history and context
- formation of identity
- borders and journeys; place and the natural world
- spirituality and sacred folkways
- origin stories and the trickster figure
- tribal politics and sovereignty
- community and culture

Please send required files to: rharde@ualberta.ca

Member-organized LC2.

Realisms without an Alternative?

Organizers: Brad Congdon (Dalhousie) and Geordie Miller (Mount Allison)

If “there is no alternative [to capitalism],” as Margaret Thatcher and her supporters were fond of proclaiming, are the aesthetics and politics of realism likewise restricted? The Thatcherite slogan resonates with “capitalist realism” which has recently been defined as a cultural mode coterminous with neoliberal capitalism (Shonkwiler and La Berge) or as a period following postmodernism (Fisher). Each of these definitions appears to limit the critical distance between representation and the demands of the dominant ideology. Does this limitation resonate with the historical development of literary realism? Can contemporary realisms represent alternatives in an era that is seemingly without an alternative?

We are seeking papers that respond to these questions or pose their own regarding the claims of “capitalist realism,” possible alternatives within or to capitalist realism, or the expression (or repression) of possible alternatives to capitalism.

Possible topics may include, but are not limited to:

- Brands of realism (e.g., capitalist, commercial, consumer);
- Forms of realism (e.g., poems, plays, novels, films, social media);
- Realism versus Utopianism as a critical aesthetic mode; Neoliberal aesthetics;
- Science fiction as realism;
- The free market as author;
- A new naturalism?

Please send required files to: brad.congdon@dal.ca and gmliller@mta.ca



Member-organized LC3.

Genre Trouble: The CanLit Western

Organizers: Joel Deshayé (MUN) and Owen Percy (Sheridan)

The Western cannot be killed. Although it remains the most archetypally American of genres, Canadian writers — however conceived — have been consistently fond of troubling the template since the notion of Canadian Literature itself rode into town. And long before “CanLit” got its spurs, writing in and about Canada’s frontier west by Ralph Connor, H.A. Cody, Robert Service, and Jack London set the stage for the CanLit Westerns of Howard O’Hagan, Robert Kroetsch, Michael Ondaatje, Guy Vanderhaeghe and more recently, Fred Stenson, Gil Adamson, Natalee Caple and Patrick DeWitt. Since hanging its hat north of the Medicine Line, the genre has seen incarnations — prose, poetry, film, graphic novels — of all variants of the Western (post-, neo-, eco-, etc.) which adopt, adapt, and apprehend the genre in daring and exciting ways. This panel seeks presentations that will engage with the scope, precursors, legacy, and texts of the CanLit western from its early, foundational rustlings to what lies beyond its current horizons and possibilities.

Topics for 20-minute presentations might engage with:

- the “CanLit” western / the CanLit “Western”
- genre, poetics, politics, and the CanLit Western
- re-visioning the Western in Canadian historical fiction
- the indigenous/aboriginal/First Nations Western and/or the Western and white civility
- the gendered/engendered Western in Canada; or, gender trouble in the CanLit Western
- the neo-Western (as) genre
- the regional / post-regional Western in Canada
- the queer Western or queering the Western in Canada
- the new Old West: the Western and the Canadian avant garde
- the CanLit Western and/as nostalgia
- translating the CanLit Western (i.e. genre, plot, tropes, cultures, media)
- landscape, place/placelessness, environment, and the eco-Western
- phases of CanLit Westerns, from exploration lit. to the postmodern
- tropes, symbols, and signs e.g. the gun, the horse, the outlaw, the saloon, the train
- transnational Westerns, e.g., anti-American Westerns, postcolonial Westerns, etc.

Please send required files to: owen.percy@sheridancollege.ca and jdeshaye@mun.ca

Member-organized LC4

Event and Archive: Resounding and Remediating the Word

Organizers: Deanna Fong (SFU) and Lee Hannigan (Alberta)

Charles Bernstein's introduction to the 1998 anthology *Close Listening* insists that sounded poetry has been critically understudied due to its perceived supplementary status in relation to the written word. Aldon Lynn Nielsen's concurrent publication *Black Chant*, however, argues that an emphasis on orality in African-American writing has overshadowed the experimental visual elements of poetry on the page. Both critics seek to complicate the antagonistic relationship between sounded and written word and, in so doing, mitigate the marginalization, or worse, exclusion of certain subjects and groups from literary discourse. This panel asks how rethinking poetry as a series of "media events" may be conducive to this work: instances where writing is lifted from the page and entered into an economy of live performance, to be reinscribed as audio, video, memory, transcription. We seek papers that explore the thick margin between oral and graphic expression through a critical attention to medium—considering, for example, the "schizophonic" turntable poetry of Wayde Compton, typographical/verbal/visual interruption in Rachel Zolf's *Janey's Arcadia*, or the complementary acts of looping and erasure in performed and printed iterations of Jordan Abel's *Un/inhabited*.

Paper topics include, but are not limited to:

- Sound as material / sound as text
- Voicing and writing racialized subjects
- Acousmatic technologies and literary production
- Audio/visual transposition
- Silence and erasure
- Theorizing the audience

Please send required files to: deanna.m.fong@gmail.com and hannigan_l@hotmail.com

Member-organized LC5.

Popular Print Culture in the British Isles of the Long Eighteenth Century

Organizers: Gary Kelly (Alberta) and David Buchanan (Alberta)

This panel aims to investigate what most people in the British Isles of the long eighteenth century read. We are mainly interested in downmarket literature circulated amongst the working class. Rather than *Tristram Shandy* and *Songs of Innocence*, we want to know more about an all-new edition of *Jack the Giant Killer* that made its way to the Orkneys or a ballad of *The Shipwrecked Sailor Boy* bought for a halfpenny and sung in the streets of Newcastle. Some key questions are: Where did readers get it? Where did it come from? How was it produced and distributed? What were its relations to the wider world of print culture? What were its uses in its readers' lives? Although open to a broad range of approaches, we are especially interested in historical and reader-oriented methodologies (e.g., book history, ethnomethodology). Possible topics include: creating it; reading it; publishing it; selling it; counteracting or transforming it; adapting and influencing it; relations between popular print and other media; between popular and 'high' literatures; between words and images; between words and music; between words and performance.

Please send required files to gkelly@ualberta.ca and djbuchan@ualberta.ca

Member-organized LC6.

(Re)Energizing Reading Communities: Erin Moure’s Work of Trans(e)lation

Organizer: Shannon Maguire (Wilfrid Laurier)

Born and raised in Calgary and now living in Montréal, Erin Moure has gained well-deserved scholarly recognition as a poet in her own right, and as a literary translator of Fernando Pessoa in *Sheeps’ Vigil by a Fervent Person: A Transelation of Alberto Cacirol/ Fernando Pessoa’s O Guardador de Rebanhos*. Little scholarly work has yet been done on her other translations, such as of the work of Galician poets, Chus Pato and Rosalía de Castro, Chilean poet Andrés Ajens, Québécoise poet, Nicole Brossard, and playwright, Louise Dupré, or Brazilian poet Wilson Bueno.

As Moure points out: “talk of a Canadian context for a translation, for reception of a literary text from a foreign language, is not common here, and the work of translating foreign literatures—other than Quebec or Canadian French into Canadian English, or vice versa—scarcely exists publically in Canada” (*My Beloved Wager* 195). This panel seeks to change that, and invites proposals for papers that consider Moure’s literary translations, theoretical writings on translation, and politics of translation in their literary contexts. One might also examine the ways in which Moure’s task of trans(e)lator operates in her later work, from *Little Theatres* to *Kapusta*.

Please send required files to: magu4260@mylaurier.ca

Member-organized LC7.

Crossover Texts

Organizer: Benjamin Lefebvre (Ryerson)

The term “crossover fiction” refers usually to texts that cross the boundary between children’s literature and adult literature, in terms of target readership and genre. While there are countless examples of texts that were published for one group but embraced by readers of all ages, the term can also be applied to texts that require some form of textual transformation and texts that fit imperfectly within textual categories.

For this panel, I invite proposals for papers that consider crossover texts of any kind and by authors of any cultural group, including the following:

- Adaptations or reworkings across media (including oral storytelling, commodities, and tourism) or within one medium;
- Adaptations across genres and readerships, such as YA novels made into films for a general audience;
- Transmedia storytelling and questions of authorship, ownership, and branding;
- New and/or transnational editions, including attempts to revise problematic older texts and to redesign books from one genre to fit within another;
- Versions across authors’ careers, including shifts from periodical to book publication and authors’ revisitations of their own work;
- Movements from “high” (literary) genres to “low” genres (fantasy, romance, detective) and formats (comics and graphic novels);
- Texts by minoritized authors that cross over from niche publishing to mainstream success;
- Rewrites across cultures, national boundaries, and age-based readership categories, including revisionist texts, mash-ups, and parodies.

Please send required files to benjamin.lefebvre@ryerson.ca

Member-organized LC8.

New Trends and Approaches: Asian-American/Canadian/British Literature

Organizers: John Z. Ming Chen (Xiamen U) and Wei Li

This panel calls for proposals that focus on new trends in Asian-American, Asian-Canadian, and Asian-British literature, as well as new critical approaches to those literatures. Particularly welcome are explorations and applications of globalization/globality theory, multicultural, and cross-cultural theory, Eastern aesthetic or ethical theory, as well as East-West comparative philosophical and/or religious theory. Preferences will be given to analyses of texts that attempt to weave webs of West-East connections which defy any facile boundaries; ideally literary texts used should be published in the late 20th- and early 21st century.

Please send required files to: globalmingchen@hotmail.com and weili_imuniversity@hotmail.com

Member-organized LC9.

Marx Re-Reads Literature: Canadian, American, British

Organizers: John Z. Ming Chen (Xiamen U) and Wei Li

Since 2008 which plunged the world into a new round of economic recession with no clear end in sight, scholars have revised their views about Karl Marx in engaging ways. This panel invites proposals on Marx in relation to literature in general, and to refreshing approaches to neo- and/or post-Marxist politics and aesthetics in particular. Critical perspective can include, but are not limited to: Derridean spectral theory, Foucaultian discourse, Eagletonian political criticism, Althusserian ideological criticism, Spivakian postcolonial theory, or Jamesonian postmodern cultural theory, and historical or dialectical materialism made (a)new. Literary texts to be (re-)interpreted can be from Canadian, or American, or British literature; all periods are welcome, but 21st-century products are preferred.

Please send required files to: globalmingchen@hotmail.com and to weili_imuniversity@hotmail.com

Member-organized LC10

Technologies of Composition

Organizer: Heather Murray (Toronto)

Writing in the *London Review of Books* (5 Mar. 2015), Will Self described his writerly devolution from computer to typewriter to “propelling pencil,” and readers responded appreciatively, one letter sharing the name of a shop stocking ribbons for 1930s Royal typewriters. On the surface, this exchange is a further manifestation of the current vogue for the “slow” and the “retro.” But it also raises some interesting questions: Why do modes of inscription matter so much to writers, and why do they develop strong affective relationships to them (to a fountain pen, or Word Perfect 5.1)? Is this more than individual preference or object-fetishism? Conversely, have (or have not) new transcription technologies—stenographic systems, short-hand machines, manual or electric typewriters, ball-point pens, “propelling pencils,” word processing programs—influenced or determined how (and perhaps what) literary (or, literary-critical) writers, write?

Such discussions have been initiated in recent scholarship on “technologies of writing” (cf. the journal *Writing Technologies*). However, much inquiry to date centres on the characteristics of born-digital writing on new methods of textual publication and distribution in the digital age. This session is intended to focus more squarely on the relationship of “writing technologies” to “literary” (and “literary-critical”) composition, both historically and in the present day.

Please send required files to heather.murray@utoronto.ca

Member-organized LC11

The Song Lyric as Literature

Organizer: Irwin Streight (RMC)

In the brief preface to a collection of his lyrics published in 2007, Sting makes the following metaphoric observation: “lyrics and music have always been mutually dependent, in much the same way as a mannequin and a set of clothes are dependent on each other; separate them and what remains is a naked dummy and a pile of cloth.” But separate them he does, in a 283-page collection of lyrics that Sting teasingly remarks, “looks suspiciously like a book of poems.”

Over the past decade or so, as university curricula have become more invested in the study of popular culture, pop songs and lyrics have emerged as matter for serious interdisciplinary scholarly study, and nowhere more so than in departments of literature. Along with the seemingly already canon-worthy poetic lyrics of Bob Dylan, publishers of anthologies of literature are increasingly including lyrics by such writer musicians as Paul Simon, Joni Mitchell, and Bruce Springsteen. Christopher Ricks has famously argued that Bob Dylan is one of the finest poets of all time, in a league with Keats and Tennyson. And the recently published *Norton Introduction to Literature, Shorter 11th Edition*, edited by Kelly Mays, contains lyrics by Springsteen, Ani DiFranco, Morrissey, and hip-hop artist Mos Def, interspersed amongst otherwise largely canonical works of British and American poetry.

How should literary scholars critically engage with songs and song lyrics in both research and teaching? Can the lyric be separated from the sonic dimension of the song—the dummy from the dress—and justly be read as poetry in its own right? This session invites proposals that engage in scholarly conversations—practical or theoretical—about how the song lyric might be read as literature and/or the song regarded as text.

Please send required files to streight-i@rmc.ca



Member-Organized Panels: Professional & Pedagogical Concerns

Member-organized PPC1.

Researching our Teaching Practices

Session Organizer: Karen Manarin (Mount Royal)

This panel invites papers and presentations that bring our scholarly habits of mind to our teaching practices. It seeks to engage participants in discussions of scholarly teaching beyond decontextualized teaching tips without defaulting into the positivism of some educational research. How, as English scholars, can we bring our disciplinary skills to the classroom? And by critically interrogating our classroom practices, what can we learn about our students, our discipline, and ourselves?

Possible topics include, but are not limited to, the following:

- Close reading of student texts
- Teaching the English major
- Arts and humanities approaches to the scholarship of teaching and learning
- Reconsidering the research paper
- How students read
- Composition pedagogies
- Original undergraduate research
- Identity politics in the classroom

Please send required files to: kmanarin@mtroyal.ca

Member-organized PPC2.

Teaching Literature, Teaching History

Organizers: Moberley Lugar (UBC)

In an essay about teaching literature of the Holocaust, the British scholar Nicola King writes that she “cannot help confessing a need to [first] somehow provide students with a bedrock of solid historical fact.” This “confession” suggests the sometimes awkward place of history in the literature classroom. As instructors, we often supply our students with historical context for a given text (yet from what sources, with what authority, and in what language?) even as we position literature as, in many cases, complicating or challenging “official history.” So, this panel asks, how do we approach history when we teach literature? Papers may offer pragmatic approaches (addressing individual texts from a range of historical periods) and/or theoretical ones (considering how theories of memory, for example, inform our teaching).

Possible topics may include, but are not limited to the following:

- methods for discussing history, particularly difficult history, in the literature classroom
- teaching histories described as “unspeakable” or “unknowable”
- challenges of teaching specific texts and/or genres
- teaching “hoax” texts
- relations of memory, history, and forgetting in the classroom
- relations of personal and public memory/history in the classroom
- teaching historical testimony, memoir, or autobiography
- the possibilities and limits of New Historicism in the classroom

Please send required files to: mlugar@mail.ubc.ca

Joint Panel CFPs

The following CFPs are for panels, held at the ACCUTE conference, that are jointly sponsored by ACCUTE and another organization. (Read through the newsletter, or click to see the web-versions, of our [general, open-field call for papers](#), our [member-organized panels](#), and our [board-sponsored panels](#).)

(In addition to the joint sessions, two allied associations, [CLSG](#) and [ARCYP](#), also meet during ACCUTE's conference. Click their titles to go to their websites, where you will find their CFPs and submission information.)

For joint panels, all submissions should be directed to the contact person named in the relevant CFP and should include the following (in PDF when possible):

- **A 300- to 500-word proposal (with NO identifying marks of any kind)**
- **A 100-word abstract**
- **A 50-word bio**
- **A [2016 Proposal Submissions Information Sheet](#) (note: Word file)**

Note: You must be a member in good standing, either of ACCUTE or of the cosponsoring organization, to apply to a joint session panel. However, **only ACCUTE members** are eligible for travel funds from ACCUTE. If the joint organizer rejects your submission for its panel with ACCUTE, the panel organizer does not generally forward your paper to the general pool. If the organizer does forward it, the association may still consider your proposal for its other programming during ACCUTE 2016 if space and time allow, and if the association feels that it would be a good fit in a generalist panel, but you must then be an ACCUTE member.

The deadline for all proposals is 1 November 2015.

British Society for Literature and Science

Museums, Collections, and Memory Objects: Literary Intersections

Organizers: Janine Rogers (Mount Allison) and Sophie Thomas (Ryerson)

This panel, inspired by the recent intersections of literary and material culture studies, invites proposals that consider literary perspectives on museums, objects, and cultural or personal memory. Museums, as public and private institutions, frequently ask us to re-member – to re-collect – a common past, be it artistic, cultural, social or scientific. They contain collections and individual objects that memorialize the past, or address a broader conception of the past (which may, in fact, be beyond even collective human memory, for example evolution in natural history museums). Museum buildings themselves, in turn, can become monumental testimonies to historical periods and cultural movements. Patterns of collecting and memory objects of other kinds intersect with literary culture in complex and intriguing ways: the ways in which memory is inscribed, literally or figuratively, both reveals and restricts information – and often involves an act of fictionalizing as much as an act of remembering. This panel will explore how memory and representations of the past intersect with literary culture through an engagement with museums, collections, and/or the memory objects contained within them.

Please send required files to: sophie.thomas@ryerson.ca and jrogers@mta.ca

Canadian Association for American Studies (CAAS)

“The Art of the People:” On Comics, Politics, and Publics

Jason Demers (Regina)

At a recent festival, cartoonist Chris Ware worried that academic study and literary accolades were pulling comics away from their proper status as “the art of the people”; comics, Ware argued, are a “working class art form.” From the class satire of The Yellow Kid to the war recruitment efforts of Uncle Sam and Captain America, to the comics of the Situationist International, the Free Speech Movement, and the Women’s and Gay Liberation Movements, comics have long been a popular, politically-infused medium. What are the politics and publics of comics? Do the efforts of commercial publishers to inject racial, gender, and sexual diversity into their comics reflect this ideal of comics as “the art of the people,” or are the various publics that constitute America better represented by the independent presses more prominently featured in literary reviews and university classrooms? This panel seeks papers that consider comics as a site for the expression of popular struggles, and as a site that struggles with its own paradoxical status as both marginal and popular. Possible topics include comics journalism; people’s histories; the politics of superhero comics; the politics of presses and collectives; federal and state sponsored comics; comics and social movements.

Please send required files to: Jason.Demers@uregina.ca

Canadian Association for American Studies (CAAS)

Staging America

Brianna Wells (Alberta)

Narratives of U.S. nationhood have often been embedded in institutionalized cultural production, especially public performance or spectacle. Early networked television and radio broadcasting, debates over commissions for new theatres, and the extra-athletic spectacles of the Superbowl offer examples. The implicit stakes of nationhood also circulate in less commemorated modes of spectacle, such as prominent performance-based U.S. reality television competitions (America’s Got Talent, and American Idol for example) that invest the relationship between cultural production and national identity in the bodies of “everyday” Americans, thus amplifying certain narratives of aspirational performance as incarnations of American optimism. This panel explores the capacity of performance (understood broadly) to investigate narratives of U.S. nationhood.

The localities of performance are a central concern, and include any arenas of aesthetic, political, or ideological performance that engage with narratives of nationhood. How is “America,” as a politico-geographic entity, a global communications hub, a nation founded on a paradoxical matrix of oppression and the pursuit of freedom, and a synonym for commodity capitalism, constituted, reified, or troubled by public stages/ stagings? How can we better understand relationships between commemorative, spectacular, and everyday performance as they engage with “America” narratives? Papers from diverse historical periods and disciplines are welcome.

Please send required files to: blw@ualberta.ca

In addition to member-organized and board-sponsored professional issues panels, watch for panels from ACCUTE’s Committee for Professional Concerns

Canadian Comparative Literature Association (CCLA)

Rethinking Space: Locus and Creative Communities in Canada

Organizers: Julia Polyck-O'Neill (Brock) and Mathieu Aubin (UBC, Okanagan)

"When women write about and from the cities they live in, they are transforming the material city into a web of possibility and risk. The description of the city bends back on itself – it not only represents, it opens up a site for the political imagination. Through the fictive and theoretical act, the city is re-inscribed as a space for radical otherness."

—Lisa Robertson, "Theory, A City", *Theory, A Sunday* (2013)

For this panel, we ask: how do spaces, places, or sites and the creative communities occupying them affect each other? Recent scholarship, such as Herb Wyile's *Anne of Tim Hortons* (2011) and Smaro Kamboureli's *TransCanada* series, explores the relationship between emplacement and identity, especially as it concerns literary or other artistic communities in Canada. Given the resurgence of interest in 'locus', cultural production, and subjectivity, we invite proposals for presentations exploring the intersection(s) between material space and creative collectives.

Such explorations may include, but are not limited to:

comparative and/or interdisciplinary approaches to space and production communities,
network connectivity and geography,
gender, sexuality, space, and cultural production,
production and activism within localized or diasporic/global communities,
geography (physical or sociocultural) and affect,
space and marginalized creative communities

Please send the required files to: julia.polyck-o'neill@brocku.ca and mathieu.aubin@alumni.ubc.ca

Christianity & Literature Study Group (CLSG)

Rereading C.S. Lewis's *The Chronicles of Narnia* for the 21st century

Organizers: Monika Hilder (Trinity Western) and Stephen Dunning (Trinity Western)

The CLSG (Christianity and Literature Study Group), affiliated with ACCUTE, is having a jointly-sponsored session with ACCUTE on C.S. Lewis's *Chronicles of Narnia* in order to mark the 60th anniversary of its complete publication (1950-1956). Public awareness of the *Chronicles* continues to grow, also through film adaptations, the stories garnering both praise and criticism. How do we regard the *Chronicles* in the 21st century? What is their impact on culture, for example, in the areas of philosophy, theology, science, politics, social justice, gender studies, ecology, and education? We are interested in a wide range of theoretical and cross- or multi-disciplinary approaches. Papers may address a single novel or examine several from the series.

Please send the required files to Inklings Institute of Canada co-directors Monika.Hilder@twu.ca and Stephen.Dunning@twu.ca

International Gothic Association (IGA)

Infectious Gothic

Organizer: Karen Macfarlane (MSVU)

Proposals are invited for papers that focus on any notion of "infectious" in relation to the Gothic (theories, texts, modes). The concept of "infectious" is not limited to disease, but can include any form of permeability, of spread, of one thing affecting another etc.

Please send required files to: Karen.macfarlane@msvu.ca

Margaret Atwood Society (MAS)

Atwood Past and Present

Organizer: Karen Macfarlane (MSVU)

Proposals are invited for papers that explore the relations between Atwood's early work and her most recent publications. Discussions should not be limited to her fictional or poetic work but can include the ways in which Atwood has evolved as a public intellectual: from journalism to blogs, talks to tweets, websites, artwork, interviews etc. Papers may also consider Atwood's use of conversations between the past and the present in her published work.

Please send required files to: Karen.macfarlane@msvu.ca

North American Society for the Study of Romanticism (NASSR)

Romanticism and the Anthropocene

Organizer: Elizabeth Effinger (Penn State)

With its origins in the 1790s, marked by the burning of fossil fuels, the Anthropocene is, in many ways, a Romantic problem. This panel seeks papers that consider what the Anthropocene means for Romanticism. What is its impact on Romantic historiography? How – if at all – does this new geological epoch recast our readings of Romanticism? How were Romantic writers engaged with anthropogenic processes? We will consider how Romantic literature (in the broadest sense) addresses climate change, environmental distress, and various eco-“endgames” (disasters, catastrophes, extinctions). Furthermore, this panel hopes to explore in what ways – and to what ends – current discussions of the Anthropocene are coloured by the rhetoric and aesthetics (cf. sublime) of Romanticism. What is the purchase (or peril) of a Romantically-inflected Anthropocene? This session seeks papers broadly addressing any aspect of the collusion between Romanticism and the Anthropocene.

Please send required files to eeffinge@gmail.com

North American Society for the Study of Romanticism (NASSR)

Blake's Bodies

Organizer: Elizabeth Effinger (Penn State)

What can a Blakean body do? Bent forwards, backwards, holding perfect posture and impossible contortions, coloured in fleshy hues and translucency, bodies are a vital feature in William Blake's illuminated work. From widely-flared lats and rounded deltoids, to horse-shoe triceps and bodacious glutes, muscular features define the bodybuilder physiques of some of Blake's most notable designs. Yet other bodies share in the heavy lifting: bodies being organized and reorganized, labouring bodies, bodies in pain or ecstasy, inhuman and animal bodies, divine and spectral bodies, even theriocephalic (animal-headed) bodies. Blake's affective bodies continue to captivate us in both text and image. This session invites papers to consider how bodies – in both material and discursive senses – operate in Blake's work. Topics may include, but are not limited to, extraordinary bodies; bodies of science, knowledge, industry; Gothic bodies; phenomenology; gesture and movement; Blakean bodies in popular culture.

Please send required files to eeffinge@gmail.com

Victorian Studies Association of Ontario (VSAO)

Victorians Faking It: Fraud in Form and Fiction

Organizers: Katherine Magyarody (Toronto) and Noa Reich (Toronto)

Is “faking it” an essential Victorian characteristic? Despite the popular perception of the nineteenth century as a period dominated by the Protestant work ethic and preoccupied with moral conscientiousness and “realism,” Victorian culture bursts with deception and trickery – both in form and content. From misleading plots and authorial pseudonyms to the illusory reality of emerging technologies like photography, identifying the (in)authentic and enacting (in)authenticity is an ongoing concern of nineteenth-century characters, spectators, and readers. For consumers of texts, a certain enjoyment may arise from discovering and tacitly participating in violations of generic and social norms. Alternately, reveling in ruses or quietly “passing” as another class, gender, race, or religion may be crucial for success or even survival, whether as a character or author, or within society at large. Deception may be the hidden impulse that sets Victorian propriety in motion, from the practice of “Bunburying,” to the scandal of the Tichborne claimant, to cases of quackery, to the fascination with discovering the figures behind George Eliot or Currer, Acton and Ellis Bell, or the tangled identities in sensation novels like *Lady Audley’s Secret*. This panel invites papers that explore questions of fraud and trickery in Victorian form and fiction.

Papers might address:

- Economic fraud, forgery, and counterfeiting
- Identity theft
- The bigamy plot
- Doubling and replications with a difference
- Shared identities
- Pseudonyms, authorship scandals, and impersonation of authors
- Collaboration and attributions of credit
- Anonymous reviewers and unsigned pieces
- “Passing” and impostor syndrome
- Secretive genres such as the silver fork novels, the roman à clef, sensation fiction
- Generic mimicry
- Unreliable narrators
- Optical illusions
- Photographic trickery and artistic forgeries and fakes

Please send required files to: VSAOatACCUTE@gmail.com

Victorian Studies Association of Western Canada

Victorian Aesthetic Energies

Organizers: Heather Marcovitch (Red Deer College) and Daniel Martin (MacEwan)

The Victorian period’s preoccupation with energies—transactive, conservative, mental, technological—is felt most keenly in the theories and practices of aesthetics, often in the translation of energetic relationships into art. Aesthetic energies also serve as a metaphor for new collaborations, projects, and relationships, and help formulate conceptions of psychology and of new technologies of art, photography, and writing. Moreover, a more general sense of the energetic can be seen in the explosion of “new” aesthetic and social movements towards the end of the nineteenth century, such as British socialism, the New Woman, new forms of entertainment (including the beginnings of motion pictures), and new spiritual movements. This panel seeks to explore the different manifestations of energies within Victorian aesthetics. Topics may include: personal energies (such as romances, friendships, collaborations), metaphoric possibilities of energies, technologies of writing, energies within photography and film, affective receptions of works of art, spiritualism, new cultural ventures, and mental and psychological energies.

Please send required files to heather.marcovitch@rdc.ab.ca and martind86@macewan.ca

Board-Sponsored Panel CFPs

The following CFPs are for panels at the ACCUTE conference that are sponsored by the ACCUTE Board of Directors, as a means to recognize and build certain communities within ACCUTE, and to address pressing topics that face us as academics and English scholars. (Look elsewhere in the newsletter, or click to see the web-version of our [general, open-field call for papers](#), our [member-organized panels](#), and our [jointly sponsored panels](#).)

All submissions to board-sponsored panels should be directed to the contact person named in the relevant CFP and should include the following (in PDF when possible):

- **A 300- to 500-word proposal (with NO identifying marks of any kind)**
- **A 100-word abstract**
- **A 50-word bio**
- **A [2016 Proposal Submissions Information Sheet](#) (note: Word file)**

Note: You must be an ACCUTE member in good standing to apply for a board-sponsored panel (special-event panels may have different requirements). All submissions rejected by organizers will be considered in ACCUTE's 2016 general pool.

The deadline for all proposals is 1 November 2015.

Board-Sponsored Panel 1

The Silence of the Academics: Governance Problems and Governance Solutions

Organizer: Julia M. Wright

Before the corporate university there was the elite university (almost exclusively for the privileged), and now we have what has been termed "the branded university." While the elite university took funding largely for granted and the corporate university altered the internal distribution of funding (from full-time to part-time faculty, e.g.), the branded university seeks to control the flow of information on terms antithetical to the academic mission of advancing and sharing knowledge: it seeks to create and protect the brand, partly through secrecy (from non-disclosure agreements to "controlling the message") and the "alignment" of university activity with non-academic interests (industry R&D, donors, etc.).

The branded university arguably lies behind many of the scandals of the last few years: non-confidence motions against presidents, controversial boards of governors' decisions, and a growing list of cases concerning academic freedom, from administrators (Buckingham's "Silence of the Deans") to faculty (Professors Salaita, Kreger, and Berdahl, to name just a few). All of these scandals focused public attention on governance: the power of boards that meet behind closed doors, and the boards' relationships to the top echelons of the corporate and government worlds; the professionalization of the administrative class, removing them the day-to-day of the academic mission; the pressure to cater to donors and corporations in academic priorities and even practices

This panel invites proposals on such questions in relation to governance in Canadian higher education, with a view to discussing possible solutions.

Please send required files to julia.wright@dal.ca.

Board-Sponsored Panel 2

Roundtable on Pedagogy in the English Literature Classroom

Organizer: Tyler Evans-Tokaryk and Jason Wiens

The recent “Report of the MLA Task Force on Doctoral Study in Modern Language and Literature” (2014) argues that “the tendency to devalue teacher preparation in parts of doctoral education is at odds with the ever-growing national pursuit of effective teaching that can optimize student learning” (p. 10). One of the key recommendations of the report is to strengthen the pedagogic training graduate students receive as part of their educational experience. In order to achieve this goal, we need to bridge the gap between teaching and research by engaging in the Scholarship of Teaching and Learning (SoTL), and learning more about the pedagogical strategies that are effective in our discipline.

This roundtable invites participants to report on pedagogical research projects (or documented pedagogical activities) that have been conducted in an English literature classroom. Possible topics may include but are not limited to:

- Active learning techniques
- Blended or online learning
- Integrating skills instruction with course content
- Instructional technology
- Digital humanities in the classroom
- Large class teaching
- Teaching with social media
- The flipped classroom
- Effective use of group work / peer learning
- Innovative assessment strategies
- Experiential learning

This roundtable will include 6 participants speaking for a maximum of 10 minutes each, with general discussion to follow.

Please send required files to tyler.tokaryk@utoronto.ca and jlwiens@ucalgary.ca

Board-Sponsored Panel 3

Inheritances and Legacies in the Long Eighteenth Century

Organizer: Maria Zytaruk

While inheritances and legacies are well-established concerns in both eighteenth-century drama and fiction, the period was both testator and legatee of all manner of cultural productions, from its vast and impressive classical inheritance to its generous and wide-ranging legacy of literary forms, philosophical ideas, and material artefacts. This panel will explore the topic of inheritances and legacies as thematic concern, historical fact, and cultural construct with a view to developing its literary, social, legal, historical, visual, architectural, domestic, and international trajectories.

Papers might address but are not limited to the following topics:

- Translations and “versifications”
- Adaptations (both eighteenth-century practices and adaptations of eighteenth-century texts)
- Cultural and generic transformations of eighteenth-century texts
- The effects of empire(s)
- The reshaping of texts/ideas/forms for different audiences
- Things: in theory and practice
- Inheritances and legacies in an era of changing property relations
- Gender and inheritance
- The effects of developing nationalities
- Archival inheritances and indigenous documents

Please send required files to: mzytaruk@calgary.ca

Special CFHSS/ACCUTE/CHA Panel

The following CFP is for a panel being cosponsored at Congress 2016 by ACCUTE, the Canadian Historical Association, and the Federation for Humanities and Social Sciences.

The Pen as Colonizer and Reconciler: Responses to Aboriginal Peoples in Early Canada (1820-1920)

The Truth and Reconciliation Commission's Call to Action invites us all to contribute to advancing reconciliation by better understanding and documenting the long history of colonialism in Canada. This panel aims to address the wider cultural context in which colonial practices were solidified, recognizing that they are entangled even when they are not mutually reinforcing. Exploring texts written by both Aboriginal and non-Aboriginal peoples, we will examine colonialism as it was, and is, constructed, perceived, lived—and contested.

In 1830, poet Adam Kidd deplored the treatment of First Nations in North America; just a few decades later, another famous poet, Duncan Campbell Scott, would become Deputy Superintendent General of the Department of Indian Affairs, with a legacy of both multiple volumes of canonical verse and the entrenchment of colonial residential schools within a broader Canadian government policy which, according to Scott, aimed to “get rid of the Indian problem.” In contrast, popular Aboriginal writers George Copway, poet and author of a best-selling autobiography, and Pauline Johnson, poet and performer, defended and celebrated Aboriginal cultures. As the residential school system was being conceptualized and built, texts about and by Aboriginal peoples were widely read by non-aboriginal peoples in Canada, the US, and Britain.

The history of colonialism in Canada includes a process of selection--which authors get published, which books get remembered, which ideologies become dominant, which policies get implemented--and the options that were rejected, forgotten, or erased were a critical part of that process. This panel will explore these questions of inclusion and exclusion in the making of colonialism in this critical era.

We invite proposals (300-400 words) for 20-minute papers on any aspect of this cultural and social history by November 1st.

Proposals **only** (no other files) should be sent to both jason.haslam@dal.ca and mduquet@cha-shc.ca



ACCUTE Membership

It Benefits You; It Benefits Our Profession

ACCUTE's Mission: *To promote the interests of those teaching and researching in the various fields of English Studies in Canadian colleges and universities by facilitating the dissemination and exchange of research and the exploration of professional issues, by organizing scholarly and professional meetings, by seeking to improve working conditions, by representing and promoting the scholarly and research interests of members before such bodies as provincial and federal granting agencies, and by supporting the interests and aspirations of members entering the profession.*

As an ACCUTE member, you gain:

- A **direct political voice** in one of the largest and most recognized humanities associations in Canada;
- Membership in the **Canadian Federation for the Humanities and Social Sciences (CFHSS)**, which lobbies on our behalf to SSHRC and the Federal government;
- Four print issues annually of cutting-edge scholarship from *ESC: English Studies in Canada*, the nation's **leading generalist journal in the discipline** and a global force in multidisciplinary humanities scholarship (*ESC* is downloaded more than 80,000 times per year in **over 80 countries**);
- Eligibility for **travel funds to present at our annual conference**, where scholars from around Canada and the world discuss research, teaching, and professional concerns, and where experts from **across all areas and methodologies of English studies** can offer you new insights and areas of inquiry;
- The right to **propose conference panels** (all papers are **anonymously peer-reviewed**);
- Access and the right to submit to the quarterly [ACCUTE Newsletter](#), with articles about **scholarly and professional concerns**, as well as **advocacy documents** and **surveys and data** on the profession;
- Access and the right to submit to ACCUTE's blog [English Matters](#), which builds on our **advocacy voice** and opens **space for discussion**, promotes **your Calls for Papers**, and provides our well-known **jobs list** of academic and other pertinent employment opportunities.

Your ACCUTE membership supports the profession:

- ACCUTE advocates for **improvements to working conditions** in the Canadian academy;
- We recently developed a **best practices document** regarding contract faculty employment, which was unanimously supported by the Canadian Association of Chairs of English and sent to English departments across Canada;
- Working with CFHSS, we are **lobbying SSHRC** regarding our members' research needs;
- ACCUTE is regularly consulted by CFHSS, SSHRC, and other agencies regarding **professional and scholarly policy matters**, including, recently, open-access policies, metrics, and other issues;
- ACCUTE's presidents and board members **address universities, government, government agencies, and national forums** on pressing scholarly and professional issues.

Membership in ACCUTE is ... a chance to be part of conversations and initiatives that help nourish and protect intellectual interests while promoting the public interest in a robust and diverse Canadian academy. ... No one should miss that opportunity – Len Findlay

[Click Here to Join Now](#)

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With thanks...

The ACCUTE office runs only with the help of the ACCUTE executive and past offices, as well as the support of Dalhousie's Department of English and the Faculty of Arts and Social Sciences.

But we especially want to thank ACCUTE's members. Thank you for your support, and please don't forget to renew your membership. It's quick and easy, and you can do it [online!](#)

(All pictures except the people-y ones courtesy the prez; all others courtesy their subjects or as noted.)