

Member-Organized Session CFPs

The following CFPs are for sessions organized by members of ACCUTE. All submissions should be directed to the contact person named in the relevant CFP and should include the following:

- A 300- to 500-word proposal (with NO identifying marks of any kind)
- A 100-word abstract
- A 50-word bio
- A 2014 Proposal Submissions Information Sheet (available at <http://accute.ca/general-sessions/>)

The deadline for all member-organized session submissions is 1 November 2013.

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 2014 general pool.

Writing in Literary Studies

Organizers: Sarah Banting (Mount Royal U) and Katja Thieme (UBC)

Discussions about the discipline of English studies—its values, methods, and styles—are ongoing among members of our association. Witness, for instance, the ACCUTE conference panels asking why we have to write and read “like that,” and the *English Studies in Canada* readers’ forums (re)defining work in our profession. Over the last twenty years, major historical studies of the discipline in Canada (e.g., Murray) and elsewhere (e.g., Graff; Viswanathan) have given depth to our discussions about what we do when we do English. This panel invites a continuation of these discussions by asking for papers which study written work in English studies and analyze current discursive gestures and rhetorical stances of literary scholarship. What do we see when we turn our attention to the discourses of our discipline? What does a focus on written forms reveal about the values, methods, and styles of our discipline?

We welcome a broad range of approaches, including

- historical investigations of literary scholarship;
- contemporary case studies;
- pedagogical approaches to writing in literary studies;
- rhetorical, discursive, or pragmatic-linguistic analyses;
- and comparisons to other discourses.

Please submit the following three documents—a 300-500-word proposal with identifying marks removed, a 100-word abstract, and 50-word biographical note for the conference program, and a completed 2014 Proposal Info Sheet—to Sarah Banting (sbanting@mtroyal.ca) or Katja Thieme (katja.thieme@ubc.ca) by November 1, 2013.

Not Belated: Canadian Late Modernism

Organizers: Gregory Betts (Brock U), Paul Hjartarson (U of Alberta), and Kristine Smitka (U of Alberta)

Contact: gbetts@brocku.ca

Late modernism begins after the spirit of revolt against 19th Century/Victorian values dissipated and ends with the arrival of postmodernism. It begins, as Tyrus Miller argues, with the recognition of a much bleaker future than the initial wave of modernists had envisioned. Robert Genter counters that late modernists broke from earlier models in pursuit of less esoteric concerns, more playfulness, and greater connection to wider publics. Theories of late modernism are beginning to proliferate and it is time to extend the discussion to Canadian writers from the 1930s-60s who have too often been awkwardly and inappropriately situated with the first wave of international literary modernism. Writers such as A.J.M. Klein, Sheila Watson, Wilfred Watson, Elizabeth Smart, Dorothy Livesay, Anne Marriot, and many more, refer to Eliot, Pound, Joyce, and Lewis in their work, but mark themselves as different from the initial efforts of the so-called “titans of modernism” by this reference. One aspect of this group of particular interest is the increased awareness of writing in the age of mass media, within McLuhan’s electric age, or as part of diverse global networks of competing modernisms as per Laura Doyle and Laura Winkiel’s notion of geomodernisms. We invite papers that consider how late modernist awareness infiltrates writing in the period.

Please send a proposal with no identifying marks (300-500 words), an abstract (100 words), a brief biographical statement (50 words), and a Proposal Submissions Information Sheet to gbetts@brocku.ca by November 1.

Retirement, or, The End of Canadian Literature?

Organizers: Nicholas Bradley (U of Victoria) and Robert McGill (U of Toronto)

Scholars and students of Canadian literature find themselves in a great era of retirement — in a time of retirement of the greats. Professors of Canadian literature who were born in the late 1930s or in the 1940s — influential editors, anthologists, critics, and theorists — have, in recent years, retired from their academic positions, or will do so soon. This wave of retirements provides an occasion to reflect upon a boom in studies of Canadian literature in the 1970s, '80s, and '90s, and upon the institutionalization of the field in (more or less) its current form. This panel will look back on the recent history of Canadian literary studies and look ahead to new critical possibilities. Proposals are invited for papers that address any of the following topics and questions or related concerns:

- Anthologies and canons
- Boomer criticism
- Critics as teachers, teachers as critics
- Ideas of generations — of Canadian writers and Canadian critics
- The contributions of individual critics
- The rise and demise — institutional, aesthetic, commercial — of CanLit
- The currency of “old” topics (e.g., feminism, postmodernism, regionalism, postcolonialism)
- The “ends” of Canadian literary criticism: its outermost limits, its purposes, its conclusions, its afterlives
- How to read Canadian literature today — and in the future?

Following the instructions on the ACCUTE website for member-organized sessions, send your 300–500-word proposal, a 100-word abstract, a 50-word bio, and a completed Proposal Information Sheet to robert.mcgill@utoronto.ca by 1 November 2013.

Borders, Boundaries, and Balance: individuals and collectives in collaborative digital environments

Organizer: Susan Brown (U of Guelph, Canadian Writing Research Collaboratory)

Collaboration is a key feature of many digital environments, and collaborative research projects have featured prominently in the development of the digital humanities. Listservs, wikis, shared blogs, and aggregations of resources are increasingly used by scholars for research or dissemination. Outward-facing projects that engage the scholarly community or the public through commentary, annotation, tagging or metadata contributions are increasingly common.

This session addresses the relationship between individual and collective priorities within the context of digital work. Proposals may tackle topics including but not limited to the following:

- credit in environments such as wikis or shared blogs;
- risks and rewards of collaborative digital work for new career scholars;
- project charters and other means of negotiating expectations;
- relations between researchers and the public or students in collaborative creation of content or metadata;
- decision-making processes within collaborative projects.

This panel is organized by the Canadian Writing Research Collaboratory (www.cwrc.ca) and welcomes submissions related to any relevant collaborative environment.

Proposals should conform to ACCUTE submission requirements (<http://accute.ca/general-sessions/>): proposal (300-500 words with no identifying marks for the author), 100-word abstract, 50-word bio, and Proposal Submissions Information Sheet: <http://accutecanada.files.wordpress.com/2013/08/2014-proposal-info-sheet.docx>).

Please send proposals by Nov. 1 to Susan Brown, University of Guelph (susan.brown@uoguelph.ca)

New Faces/phases of 21st Century Asian Canadian Studies and Critical Approaches

Organizers: John M. Chen (Xiamen U, China)

The past decade has witnessed an increasingly diversified range of recently emergent Asian Canadian writers such as Sen Yi, Yue Ming Chen, and Ting Xing Ye. The robust development of Chinese Canadian literature is particularly noteworthy. These literary events are accompanied by newly fashioned theoretical approaches, particularly those of the East in modernized and globalized forms. Reconstructed old Eastern theoretical approaches (e.g., Zehou Li's Confucian-Daoist ones from China) have been included in Vincent Leitch's revised 2010 edition of *The Norton Anthology of Theory and Criticism*, while Richard Lane's 2013 *Global Literary Theory: An Anthology* moves further ahead than Leitch by giving a better balanced representation of both Eastern and Western theoretical approaches. Leitch and Lane have thus spelled the beginning of the end of Western domination/monopoly of the theoretical field.

While not neglecting well established Asian Canadian writers or institutionalized Western theoretical approaches, this call for papers welcomes submissions on any unexamined aspects of Asian Canadian literature or Asian Canadian literary history, as well as on refreshing critical approaches to this rich and still developing Asian Canadian literature, theory, and history.

Please send, by November 1, 2013, a 300-500 word proposal, a 100-word abstract, a 50-word bibliographical note, and a completed 2014 proposal information sheet to imuniv_johnchen@126.com.

Exploring New Worlds: Victorian Transnationalism as Literary Practice

Organizers: Maggie Clark (WLU) and Susan Hroncek (WLU)

Patrick Brantlinger's *Victorian Literature and Postcolonial Studies* identifies emigration as a reward routinely used by authors like Charles Dickens, George Eliot, and Elizabeth Gaskell for "deserving" characters. However, the imaginative footholds of Canada, the United States, Australia, the West Indies, India, and Africa also resonate in the personal lives and publication histories of many Victorian authors. We seek papers exploring the influence of transnational interactions (equitable, appropriative, and/or exploitative) on Victorian literature, including, but not limited to, travelogues, narratives of colonial exploration, experiences of emigration, and transnational exchanges between authors, readers, and other members of the publishing industry. What similarities or tensions exist between the transnational histories of readers and writers within Britain and its colonies? How do Victorian authors engage with notions of cultural diversity throughout the Empire, and how do anxieties around travelling thousands of miles from "home" impact their literature? To what extent can personal histories offer insights into how Victorian literature relies upon, perpetuates, or dissents from what Said refers to as the "imperialist project" of Britain? Papers may also address the strengths and weaknesses of transnationalism as an analytic focus for future Victorian and global studies discourse.

Please send a proposal with no identifying marks (300-500 words), an abstract (100 words), a brief biographical statement (50 words), and a Proposal Submissions Information Sheet to clar4570@wlu.ca or hron4120@wlu.ca by November 1st.

Mapping Representations of Addiction in Canadian Literature

Organizer: Cara Fabre (U of Manitoba)

Addiction persists in our culture as social problem, creative fascination, and moral indictment. Biomedical and popular discourses for understanding addiction can be read as essentializing behaviors labelled “addictive,” as signifying individual dysfunction and aberrance. As Lorna Corzier notes, such pervasive views of addiction undergird questions like “Why don’t the drunks, the junkies, the smokers, the bulimics just smarten up? Pull themselves up by the bootstraps. Get some willpower. Stop” (*Addicted* xiii). Essentialized depictions of Indigenous substance ab/use, in particular, seem to persist in the cultural imaginary, perpetuating colonially-useful stereotypes of Indigeneity. The history of critical approaches to literary representations of addicts and addiction has been particularly focused on Romantic literature, the writings of the Beat generation, and biography. This panel will investigate the ways in which Canadian literature may reproduce, destabilize, and/or outright contest hegemonic depictions of addiction and/or addicts. What critical frameworks can we develop to discern how Canadian novelists are revising pervasive cultural and institutionalized scripts about addiction in ways that forge structural, thematic, and linguistic links between behavior labeled as addictive and capitalist, heteronormative, and colonial ideologies?

Please send a proposal with no identifying marks (300-500 words), an abstract (100 words), a brief biographical statement (50 words), and a Proposal Submissions Information Sheet to cara.fabre@gmail.com no later than November 1, 2013.

World War I: Ecologies of Canadian War Literature

Organizer: Alicia Fahey (Trent U)

This panel considers the meanings of the First World War in a contemporary Canadian context by reading Canadian war literature from an ecological perspective. The recent ecological turn in the humanities offers a novel framework for re-evaluating past literary works (poetry, life-writing, novels) and for exploring the abundance of recent First World War novels and dramas by Canadian writers. One hundred years later, how does the inextricable linkage of war and geography – the transgression of national boundaries, the physical re-mapping of borders, the modification/destruction of physical environments at home and on the front, and the antagonistic aspects of the landscape itself (e.g. mud, extreme climates) – challenge, redefine, and reconfigure the connections between Europe and Canada? How do literary representations of the physical features and cultural codes of landscape confirm connections between Europe and Canada or, alternatively, assert Canada's 'otherness' from Europe? What are the implications of war's tendency to de-familiarize the landscape?

Possible topics include:

- subterranean landscapes – tunnels, trenches, craters
- landscape and memory – the iron harvest, monuments, cemeteries
- geographical metaphors of memory – burying, digging, cultivating
- ecocritical readings of theatres of war
- landscape, ecology, and propaganda
- landscape and narrative point of view
- ecological impact of war on the home front/battlefront
- buildings and land requisitioned for the war effort
- technological re-shaping of the landscape – shells, gas, tanks
- landscape and trauma
- ecopoetics of war

Interested parties are invited to submit an abstract of 300-500 words (with no identifying marks for the author) for a 20-minute paper. Please include a 50-word biography, an abstract of 100 words, and a proposal submissions information sheet. Send submissions to Alicia Fahey at aliciafahey@trentu.ca by November 1st, 2013.

Re-Presenting the Cold War

Organizer: Theo Finigan (U of Alberta)

After years of critical neglect—whether due to triumphalist complacency or presentist amnesia—the Cold War has re-emerged as an important area of scholarly inquiry. In the last few years, “Cold War studies” has evolved into an exciting interdisciplinary field encompassing everything from literary studies to the history of science, geography to queer theory. But while this emergent field has generated many important interventions in previously neglected areas, a striking omission is the lack of attention paid to the ways in which aesthetic, scholarly, and cultural texts produced in our own time have been returning to this crucial historical moment with increasing frequency. Spurred on by this insistence, as well as by the troubling return of the Cold-War repressed—nuclear anxieties, geopolitical blowback, superpower tensions, intensified political repression, domestic surveillance, permanent militarization—this panel will supplement the important historicist work of Cold War studies by exploring the *contemporaneity* of this singular conflict, attending to the manifold ways in which the Cold War remains a haunting presence across the landscape of twenty-first century culture. Papers treating recent engagements with the complex legacies of the Cold War in aesthetic, scholarly, popular, memorial, and/or political discourses are welcome.

Please send a proposal with no identifying marks (300-500 words), an abstract (100 words), a brief biographical statement (50 words), and a Proposal Submissions Information Sheet to tfinigan@ualberta.ca by November 1.

Particularity in North American Lit/Crit

Organizers: Alana Fletcher (Queen's U) and Carl Watts (Queen's U)

Kwame Anthony Appiah has observed that “we expect people of a certain race to behave a certain way” due both to “the script for that identity” and “antecedent properties” that prompt the application of a given racial label. He points out that the application and subsequent performance of labels occurs not only for racial identifications, but also for all major categories within present-day identity politics. If this is indeed the case, why does it seem that the “antecedent properties” of identifications like race, gender, and, perhaps to a lesser extent, ethnicity, overwhelm more contingent identifications such as class politics, theoretical outlook, regional identification, or locality? How do specific literary and critical career trajectories—such as Dionne Brand’s—evinced the obfuscation of certain particularities in favour of others? Most unsettlingly, is it possible that such hierarchical ordering of identifications points to an insidious form of essentialism in the academy itself?

We invite proposals examining the complexities of particularity in contemporary North American literary and critical production. Send proposals of 300-500 words, containing no identifying marks, to alana.fletcher@queensu.ca and 11cw18@queensu.ca. Please include a 100-word abstract, a 50-word bio, and a Proposal Submissions Information Sheet.

Deadline: November 1.

The Senses in Victorian Literature

Organizer: Ann Gagne (Seneca College)

A recent turn in sensory studies has seen an increased focus on how the senses are valuable to literary study. This session seeks to explore the relationship of the senses as narrated and depicted in Victorian literature. The senses, particularly touch, can be used to portray a character's knowledge; often functioning as boundary markers between the self and others. Moreover an emphasis on the senses can be indicative of larger historical or societal preoccupations. Papers addressing any of the senses (touch, taste, hearing, sight, smell) as present in Victorian texts will be considered. Readings of embodiment in relation to the sensory (how senses highlight borders of the body) or broader aspects of the sensory relative to class and societal negotiations (how senses address boundaries in society) are particularly welcome.

Please send a 300-500 word proposal, a 100 word abstract, a 50 word bio, and a completed Proposal Submission Information form by November 1st 2013 to ann.gagne@senecacollege.ca

Canadian Literature and culture after 9/11

Organizer: Douglas Ivison (Lakehead U)

In the United States, the 9/11 attacks and their aftermath (wars in Afghanistan and Iraq, the War on Terror, the Patriot Act, etc.) generated a significant response in literature, popular culture, and the media and as a result a large body of scholarship on 9/11 culture. Although the attacks were not targeted at Canada they have had a profound impact on twenty-first Canada (a thicker Canada-US border, the War on Afghanistan, shifts in Canadian foreign policy) and individual Canadians (Maher Arar, Omar Khadr, and others). Yet comparatively little critical attention has been paid to the impact of 9/11 on Canadian literature and culture. This panel is seeking papers that examine the response of Canadian literary and cultural texts to 9/11 and its aftermath.

Please submit a 300-500 word proposal, 100 word abstract, and 50 word biographical note, as well as the 2014 Proposal Info Sheet, to the panel organizer, Dr. Douglas Ivison, at douglas.ivison@lakeheadu.ca. The deadline for submissions is 1 November 2013.

Literatures of Climate Change

Organizer: Jenny Kerber (WLU)

How does contemporary literature address the pressing question of climate change, and what specific cultural work does it perform? Climate change is a multivalent, unstable, and temporally uncertain phenomenon about which it has proven difficult to construct a single, definitive narrative. Although the humanities have been relatively slow in addressing climate change in a sustained way, we are now seeing a surge of discussion in areas such as postcolonial studies, ecocriticism, and genre studies (eg. Dipesh Chakrabarty, Ursula Heise, and Adeline Johns-Putra) about how humanists might contribute to discussions about climate change and its many offshoots, including threats of displacement, rising sea levels, increased frequency of severe storms, droughts, alteration of species' habitats, spreading of disease, and pressure on infrastructure.

This session invites proposals that contemplate contemporary literary responses to climate change. How are present concerns about climate change and its effects making their way into the literary texts we read, teach, and study? Does a literature of climate change have certain defining features? How does climate change intersect with or trouble existing ideas of literary form, genre, or narrative? How does climate change complicate relationships between the local and the global? How does it challenge some of the key presumptions of the humanities in general, and/or of ecocriticism in particular?

Please send a proposal with no identifying marks (300-500 words), an abstract (100 words), a brief biographical statement (50 words), and a Proposal Submissions Information Sheet to Jenny Kerber, Dept. of English and Film Studies, Wilfrid Laurier University (jkerber@wlu.ca) by November 1, 2013.

Reading Others Reading

Session organizer: Leah Knight (Brock U)

What is to be gained by reading what, and as, someone else read? How can we substantiate and learn from how another person read? This panel will address such questions through papers that address ongoing investigations into the history of reading. From biographical case studies to open-access databases, this subfield of book history treats an innovative range of materials through an increasing variety of methodological approaches. This panel seeks to assess how current studies of individual and cultural reading practices are being shaped and how such histories might inform literary studies more generally. Papers may consider individual readers and titles or may span generations and genres; they may concentrate on the challenges presented by particular forms of evidence (such as marginalia, bookplates, or library records) or those arising from the historical circumstances of particular types of readers and reading habits.

Please send a proposal with no identifying marks (300-500 words), an abstract (100 words), a brief biographical statement (50 words), and a Proposal Submissions Information Sheet to lknight [at] [brocku.ca](mailto:lknight@brocku.ca) by November 1.

Whither Comparative Literature?

Organizer: Victoria Kuttainen (James Cook U)

"National literature is now rather an unmeaning term; the epoch of world literature is at hand," wrote Goethe in 1827. Almost two hundred years later, our literary imaginations and critical frameworks are still held captive by the nation.

Even as a transnational turn has directed literary studies in the last decade to focus on the transits of CanLit, the nation still holds sway. Yet, back in the 1990s, world literatures and comparative paradigms proliferated. They were both enabled and constrained by the embattled field of postcolonial studies, which increasingly formed a hostile position to literatures from invader-settler nations like Canada. Shortly thereafter, resource-scarcity affected literary studies more broadly. As Stephen Slemon observed in 2003:

Comparative Literature in Canada is the kid who wears glasses. He sits between grades and is accepted by neither of them...English Studies in Canada have arrived at a disciplinary moment of hulking self-interest, arrested development, and...violence, while Comparative Literature Studies cower self-protectively in profound institutional crisis.

This panel invites scholarly discussions of the current state of comparative literary studies in, or about, Canada. Focused comparative studies are welcome, as are theoretically informed considerations of the present state of the field.

Proposals of 300-500 words are welcome by November 1st. Please ensure abstracts conform to ACCUTE's [CFP proposal guidelines](#). (NO identifying marks for the author, an abstract of 100 words, a bio of 50 words, and a Proposal Submissions Information Sheet.)

Please send submissions to Victoria.Kuttainen@jcu.edu.au

With/out Sounds: Electronic Technologies in Canadian Poetry 1963-1984

Organizer: Shannon Maguire (WLU)

From Fred Wah's meticulous recordings of such events as the Vancouver Poetry Conference of 1963 to bpNichol's *First Screening* (1984)—a linked suite of digital kinetic poems—electronic recording, storage, and computational technologies simultaneously opened the borders of Canadian poetics to new degrees and transformed the material economies within which Canadian poetry and poetics were produced. This panel invites papers that address the ways in which electronic technologies affected and effected Canadian poetry of the early era of globalization. Topics may include, but are not limited to:

- The economies and/or ecologies of electronic technologies in Canadian poetics of this era.
- The impact of electronic technology on the "Canadian Documentary Poem" of this era.
- The ways in which electronic technologies transformed visual and/or sound poetry of this era.
- Dis/junctions between English Canadian and Québécois uses of electronic technologies of this era.
- The impact of electronic technologies on national/transnational poetics of this era.

Please send a proposal of 300-500 with NO identifying marks for the author, an abstract of 100 words, a bio of 50 words, and a Proposal Submissions Information Sheet to Shannon Maguire at magu4260@mylaurier.ca by **November 1st**.

Theorizing the Urbanization of Canadian Culture

Organizer: Brandon McFarlane (University College, U of Toronto)

The millennial years witnessed the urbanization of Canadian literature and culture, yet this important transition remains under theorized. In *Transnational Canadas*, Kit Dobson identifies “an increasingly privileged urban perspective” but cautions “the movement of writing in Canada from survival against nature and the other to the disruption of the garrison mentality in urban writing is not clear-cut.” This panel invites papers that can contextualize and explain this transitional moment in Canadian cultural history. What social, economic, and geographical processes contribute to the citification of cultural consciousness? Is the turn to the urban a response to globalization, cosmopolitanism, and/or neoliberalism? How has the widespread implementation of creative city economics modified culture? What aesthetic practices are related to this phenomenon? Does the contemporary interest in the urban modify our understanding of earlier texts, authors, and literary issues? Is this literary historical narrative problematic? Interested scholars are encouraged to submit a proposal of 300-500 words, an abstract of 100 words, a bio of 50 words, and a Proposal Submissions Information Sheet to [brandon.mcfarlane\(at\)utoronto.ca](mailto:brandon.mcfarlane@utoronto.ca) by 1 November 2013.

Can Lit On-Air: Archives & Audiences

Organizer: Katherine McLeod (U of Toronto)

The Canadian Broadcasting Corporation (CBC) holds a record of the making of literary culture on-air. Literary programs such as “Anthology” (1954-1985) and “Canada Reads” (2002-present) broadcast readings, interviews, and debates to a national listening public. Yet, despite their cultural importance, the CBC archives have not received substantial attention as *literary* archives. Exploring the radio, television, and digital archives of the CBC, this panel turns its attention to the ways in which Canada’s public broadcaster has been--and continues to be--invested in literary production. How might we theorize the intersections among modernism, mass media, and cultural nationalism in the early years of the CBC? How has the CBC’s role in relation to literary culture evolved over the past century? How does literary programming continue to stage versions of Can Lit on the airwaves? Who are its audiences? And what is at stake in re-listening to its archives as remediated recordings of ‘original’ broadcasts?

This panel seeks papers that take up these questions regarding the influence of mass media on Canadian Literature, along with theoretical investigations into access and preservation of audiovisual archives of literary production.

Proposals should follow ACCUTE guidelines of 300-500 words (with no identifying marks), with a 100 word abstract, 50 word bio, and a Proposal Submissions Information Sheet. Deadline: November 1st.

Email: katherine.mcleod@utoronto.ca

“Verbal Violence”

Organizer: Mervyn Nicholson (TRU)

“Verbal violence” is a form of aggression that uses words rather than physical force, with the intention to attack/humiliate/crush the ego of someone else. “Classic” example: Hamlet’s verbal assault on Ophelia. Someone crushes the ego of another individual, but by means of words. Physical assault may be involved, too, but the focus is hostility expressed with words. How does the rhetoric work here? Verbal violence can happen between equals but is often associated with subordination, for example public humiliation, featuring onlookers, often authority figures. Sometimes it is a ritual of hierarchy display, of “invidious distinction,” in sociologist Thorstein Veblen’s terminology, and while the target is often a woman, men target other men in attaining or affirming subordination. Is it a function of class aggression? In another canonic example, Mr. Murdstone humiliates the child David Copperfield: children are frequently the target of verbal violence. Collapsed identity is often the result, but sometimes the targeted individual fights back, and the verbal assault transforms into a verbal duel with high stakes, as in Jane Eyre’s extended verbal duel with St. John Rivers. Analysis of specific examples welcome, and theoretical discussion might draw on Thorstein Veblen, Elisabeth Young-Bruehl, Alice Miller, Gabor Maté, Geoffrey Masson, Barbara Ehrenreich, Barbara Coloroso—class and sociological approaches especially welcome (please, no psychoanalysis).

Please send a proposal with no identifying marks (300-500 words), an abstract (100 words), a brief biographical statement (50 words), and a Proposal Submissions Information Sheet to mnicholson@tru.ca by November 1.

Poetic Pedagogies

Organizer: Tina Northrup (Mount Saint Vincent U)
tina.northrup@msvu.ca

This panel invites proposals that explore contemporary manifestations of didactic poetry and criticism, and/or that address contemporary issues in literature education more broadly. Ideally, proposals will speak to some of the following questions:

What are the discursive effects of locating “didactic impulses” in either authors or texts? What affective politics allow teachers and readers to invest aesthetic experience with pedagogic meaning? In order to speak of learning from literature, where must its site(s) of instruction be located? (In purposive authors? psychagogic texts? critical exegesis? readerly affect?) Is it possible to speak of pedagogic roles for poetry after postmodernism? And, finally, can didacticism exist apart from the epistemic violences of imperial humanism, or neoliberalism’s current “knowledge economy”?

More specific areas of inquiry might include (but are not limited to):

- classical discourses in contemporary contexts
- legacies of Romantic thought and praxis
- didacticism in eco-poetry and -poetics
- literature education through anti-racist, anti-colonial, feminist, and/or queer perspectives
- experimental and/or Language poetics – do *différance* and didacticism cleave?

Please submit proposals of 300-500 words, with no identifying marks of authorship. Separately, please attach a 100-word abstract, and a 50-word author bio. You must also provide a Proposal Submissions Information Sheet. The deadline for submissions is **1 November, 2013**.