

## SUNDAY, 28 MAY – ABSTRACTS & BIOS

---

7:30-8:30 – ACCUTE Board Meeting

– Jorgenson 1043

### SESSION ONE 8:45-10:15

#### **U1A – Board Sponsored Panel: Public Humanities Roundtable: “New Cultures of Scholarship: The Humanities in the Public Sphere” (Open to the Public)**

– Vic 205

Organizer and Chair: Joshua Lambier (Western)

Speakers: Robert Gibbs (Director of the Jackman Institute, University of Toronto), Julie Ellison (Founder of Imagining America, Professor at University of Michigan), Shannon Dea (Associate Professor of Philosophy at Waterloo), and Joshua Lambier (Program Director, Public Humanities at Western)

Session Abstract: What role does public scholarship have to play in the arts and humanities disciplines today? During a time of change and crisis for higher education, how can we as humanities scholars, broadly defined, explore new spaces of engagement for our research, teaching, creative work, or even activism? How can we translate our field scholarship into innovative forms of engagement that reach a broader audience within and beyond the university, whether this takes the form of new digital platforms, experiential learning, campus-community collaborations, public lectures and writing, or other forms of artistic creation? How, in short, will we advance the “civic turn” currently taking hold in higher education across Canada, the US, and beyond? This ACCUTE Roundtable, “New Cultures of Scholarship: The Humanities in the Public Sphere,” will take up these challenges and opportunities by highlighting new platforms for presenting dynamic, publicly engaged scholarship to broader audiences, particularly in cases where academic research can help foster public debate, policy development, community engagement, and a wider appreciation of the value of the humanities. Featuring emerging and established scholars, our roundtable discussion will offer new perspectives on the growing field of the public humanities in Canada.

#### **U1B – Alcohol, Infection, and the Weird**

– Vic 301

Chair: Brent Ryan Bellamy (Memorial)

##### **Leif Schenstead-Harris (Concordia), “Many Strands, Basic Questions: Weird Literature and its Affiliations”**

Abstract: What is weird literature? Who makes it? And how does it circulate? Seeking to articulate a common set of affective transgressions that holds together the different literatures often collected as “weird literature,” this paper examines Bruno Schulz’s “Sanatorium at the Sign of the Hourglass” (1937), Jamaica Kincaid’s “Mother” (1978), and Jeff VanderMeer’s Southern Reach trilogy (2014) for signs of marginality, surrealism, and ecological unease. These markers produce a shared set of affects that together begin to articulate the work of contemporary weird literature.

Bio: Leif Schenstead-Harris recently completed his doctorate at the University of Western Ontario, where he studied ghosts and hauntings in contemporary world poetry and drama. He is a founding editor of the UWO graduate journal *Word Hoard*; his articles have appeared in *Caribbean-Irish Connections* (2015), *Mosaic* (forthcoming), and for Ann and Jeff VanderMeer’s *Weird Fiction Review* (2013 - 2016). He has also taught at several Canadian colleges and universities. Currently, Leif lives in Montréal and is working on a graduate degree in public policy and administration at Concordia University.

##### **Nikolai Rodrigues (Queen’s), “Fungal (Re)Conquest and Subterranean Visitations: History as Infection in Jeff VanderMeer’s *Shriek: An Afterword*”**

Abstract: The antagonistic Grey Caps in Jeff VanderMeer’s *Shriek: An Afterword* represent the vengeful return of an oppressed and suppressed indigenous population. In this paper I argue that the colonization of protagonist Duncan Shriek’s body by the fungal Grey Caps’ spores mirrors the violation visited upon colonial subjects, as Duncan’s own body is infected and irreversibly changed by his encounters with the Grey Caps and their environment. My paper examines how the alteration of Duncan’s infected physiology critiques not only imperialistic enterprises, but also the inadequacies of historical records in accurately recording atrocities like the attempted genocide of the Grey Caps.

Bio: Nikolai Rodrigues is a PhD Candidate at Queen's University. He completed his comprehensive examination in North American and British Contemporary Literature and specializes in fantasy, horror, and science fiction, with an emphasis on monsters and borderlands in fantasy literature.

**Mark Buchanan (York), "What the Hell Kind of Wine did They Make in This World': Racialized, Classed, and Gendered Alcohol Use in the Secondary Worlds of Canadian Speculative Fiction"**

Abstract: This paper addresses two trilogies of Canadian speculative fiction: Robert J. Sawyer's science fiction *Neanderthal Parallax* trilogy and Guy Gavriel Kay's epic fantasy trilogy, *The Fionavar Tapestry*. It is remarkable how unimaginative such a purportedly fantastical genre can be: there is a broad body of literary criticism that has revealed just how staid speculative fiction can be in its depictions of race, class, and gender. By juxtaposing the alcohol use in two (or more) alternate worlds, speculative fiction can reveal specific characteristics about human characters and bring to light issues of race, class, and gender. The difference in alcohol use amongst the humans from the primary world, and the various cultures of the secondary world provide a point of analysis for examining alcohol use and its implications.

Bio: Mark Buchanan is a PhD student at York University whose current research focuses on alcohol use in English-Canadian speculative fiction. He wrote his MA thesis on how alcohol use in J. K. Rowling's *Harry Potter* series perpetuates late-Victorian traditions of racism, classism, and sexism.

**U1C – The Vibratory Nexus I: Constructive Interferences – Vic 303**

Organizer and Chair: Eric Schmaltz (York)

**Stephen Cain (York), "Schafer and Cage: Soundscapes & Psychogeography"**

Abstract: A comparison of the sound theories of R. Murray Schafer and John Cage with respect to their potential contributions to the psychogeography of urban spaces. The paper concludes with an examination of the compositions of two contemporary sound artists working on the space of Toronto.

Bio: Stephen Cain is an Associate Professor in the Department of English, York University. He is the co-author, with Tim Conley, of *The Encyclopedia of Fictional and Fantastic Languages* (Greenwood, 2006) and he was the editor of two special issues of *Open Letter*. His most recent publication is a critical edition of bpNichol's early poetic sequences, *bp: beginnings* (Bookthug, 2014).

**Joshua Chong (York), "Written in a Minor Key: Sonic Resonances in Ishmael Reed's *Mumbo Jumbo* and Samuel Beckett's *The Unnamable*"**

Abstract: As mute productions, prose literature rarely undergoes appraisal in sound studies. Using Ishmael Reed's *Mumbo Jumbo* and Samuel Beckett's *The Unnamable* I argue that the very inadequacy of the printed word to represent sound can be productive for understanding how sensorial codes relate to new creative acts, politics, and collectivities. By bridging Deleuze and Guattari's closely related notions of minor literature with their theory of sonority, I explore the vibrant potential of inaudible noise in each work to counter hegemonic values of legibility and visual bias as part of a broader paradigmatic turn in the contemporary imaginary toward noise.

Bio: Josh Chong is a PhD Candidate at York University. Using authors such as Ondaatje, Morrison, Woolf, and Danielewski, his dissertation work connects Deleuze and Guattari's theory of minor literature with their theory of noise, positing how this new consideration would be apropos for the niche area of sound studies.

**Phil Miletic (Waterloo), "Tender Vibrations: The Vibrational Nexus of Gertrude Stein's *Tender Buttons*"**

Abstract: This paper argues that *Tender Buttons* is a vibrational work in which its "wireless imagination" advocates for dialogism and connection and counters the Futurists' conceptions of authority and detachment. As Mina Loy argues, "In Gertrude Stein life is never detached from Life; it spreads tenuous and vibrational." Whereas the works of F.T. Marinetti forces his "vibrational I" into the masses without response, *Tender Buttons* consists of an

affective vibration that spreads between text and reader, between poem and poem, decentering the “I” and emphasizing the oral and aural relationality of the text.

Bio: Philip Miletic is a PhD Candidate at the University of Waterloo. His dissertation is a comparative study of Gertrude Stein and radio and David Foster Wallace and online reading groups, with a focus on autobiography. His fields of interest are Digital Life Writing and 20th-century American imaginations of media.

**U1D – Joint Panel I with the North American Victorian Studies Association (NAVSA): Victorian Form I – Vic 304**

Organizer and Chair: Tina Choi (York)

**Ann Gagné (George Brown), “Let us think that we build for ever”: Ruskin’s Everlasting Form**

Abstract: Through his art, John Ruskin advances rules for design and architecture as well as suggests how space could be used pedagogically and ethically. His drawings, watercolours, and sketches, investigate a social blueprint for nineteenth-century class negotiations. Ruskin was invested in the potential for permanency of the built environment and how the form and design of buildings echo socio-cultural issues. This paper will explore Ruskin’s lesser known architectural art to provide examples of the critical and social legacy of Victorian form.

Bio: Ann Gagné is a Professor at George Brown College. Her research explores the intersection of tactility and pedagogy in Victorian literature and art, with a focus on Ruskin and Hardy. She also works as an instructional design consultant. She is a board member of the William Morris Society of Canada.

**Kirstin Hainer (Toronto), “Neverending Stories: Trollope, Eliot, and the Dissolution of Novel Form”**

Abstract: Focusing on Anthony Trollope’s series, *The Chronicles of Barssetshire* (1855-1867), and George Eliot’s last two works, *Daniel Deronda* (1876) and *Impressions of Theophrastus Such* (1879), this paper argues that Trollope and Eliot both challenged the constrictions of the realist form by disrupting the formal conventions of the realist novel (conventions their own novels had helped to establish) in an effort to not only represent reality, but reshape it by opening up new narrative possibilities in art that would in turn give readers new opportunities for development in life.

Bio: Kirstin Hainer completed her PhD at the University of Toronto in 2016 under the supervision of Audrey Jaffe. Her research focuses on Victorian realism, nineteenth-century review culture, and English national identity; she is currently working on a monograph, *Novel Nation: Victorian Realism and the Fiction(s) of England*, and teaching at the University of Toronto.

**Elizabeth Howard (Minnesota), “Fancy Bred and Dead: G.M. Hopkins’s Adaptations in Form as a Means of Performance”**

Abstract: This paper situates Gerard Manley Hopkins’s Greek and Latin modified translations of Shakespeare’s songs in the context of his work in classical poetry and Victorian approaches to translation. I argue that Hopkins’s adaptation of *Merchant of Venice’s* casket song to classical forms enables him to stage a dramatic rather than ironic reading of Shakespeare’s “Tell me where fancy is bred” by means of its tragic choral voices.

Bio: Elizabeth Howard is a PhD student in Victorian Poetry at the University of Minnesota where her research interests include the interactions between poetry and the novel in the Victorian periodical as well as late-nineteenth-century impressions of urban spaces and modes of mapping as well as representation in Victorian translation. She has a particular interest in Gerard Manley Hopkins’s literary friendships and adaptations of classical mythology and saints’ lives.

**U1E – Ethics and Aesthetics in the Anthropocene: Writing the Environment I**

– Vic 504

Organizers and Chairs: Olivia Pellegrino (Toronto) and Nicole Birch-Bayley (Toronto)

**Chris Koenig-Woodyard (Toronto), “Geology and Genre: David Mitchell’s *The Bone Clocks*”**

Abstract: Extrapolating Franco Moretti's notion that the Bildungsroman is an 'anthropocentric space,' this chapter argues for a new critical perspective of genre: Mitchell's *The Bone Clocks* (2014) is an example of what I call the 'Anthropocene Bildungsroman'. This chapter examines the way this genre furnishes Mitchell with a narrative space in which to interleaf the realistic and the fantastic as he depicts sixty years in the life of the novel's central character, Holly Sykes.

Bio: Chris Koenig-Woodyard teaches at the University of Toronto, with a focus on Posthumanism and Monster Studies. He is the co-editor of *Transatlantic Romanticism: An Anthology of American, British, and Canadian Literature, 1767-1867* (Longman, 2006) and *"Sullen Fires across the Atlantic": Essays in British and American Romanticism* (Romantic Circles, 2006); and is a contributing editor to *The Broadview Anthology of British Literature*.

#### **Henry Ivry (Toronto), "Tao Lin's Cinematic Ethics: Realism in the Anthropocene"**

Abstract: I read Tao Lin's *Taipei* as an attempt to rethink the politics of form in the Anthropocene. I argue that the text dissolves realism's ontological continuity in order to produce new mappings of human/nonhuman relationality. Lin, in other words, produces a form that is not form, a disidentification with genre, that allows his text to remain open to an indeterminant futurity that defines the constitution of ethics to-come in the age of global warming.

Bio: Henry Ivry is a 3rd Year PhD candidate at the University of Toronto. Research interests include speculative realism, contemporary American fiction, and environmental criticism.

#### **Sara Press (UBC), "Terrestrial Cosmopolitanism, Posthumanism, and Multispecies Modes of Being in *Cereus Blooms at Night*"**

Abstract: Cosmopolitanism has generally been used to describe a philosophy that imagines all humans as citizens of a single "human" community. My research explores a terrestrial cosmopolitanism that challenges the colonial discourse of human exceptionalism by extending the democratization of people to include environmental bodies within their global context, replacing hierarchies with collectivities to reveal humanism's underrepresented others. Reading interspecies alliances in Shani Mootoo's *Cereus Blooms at Night*, I look towards terrestrial cosmopolitanism as an alternative to anthropocentric forms of cosmopolitanism that continue to reinscribe colonialist aspirations and ontologically exclusionary practices.

Bio: Sara Press is a first year English PhD student at UBC. Her areas of interest are environmental postcolonialism, affect theory, spatial theory, and modernism. Originally from Toronto, Sara is happy to be in Vancouver, where she is most at home on her bike, in the mountains, or on a yoga mat.

#### **U1F – Disciplinary Culture II: Literacy, Pedagogy, and Citation – Vic 505**

Chair: Kala Hirtle (DAL)

#### **Kandice Sharren (Simon Fraser) and Taylor Morphett (Simon Fraser), "Close Reading as Online Pedagogy"**

Abstract: Our paper draws on our experiences with designing a first-year writing-intensive course for the Centre for Online and Distance Education at Simon Fraser University; it explores how we framed the course self-consciously, both by basing our content on a close-reading of the title and inviting students to close-read the content we produced. Our decision to emphasize adaptation and parody as course themes allowed us to engage with a range of historical and contemporary texts; it also provided us with the opportunity to highlight the course itself as a rhetorical construction.

Bio: Taylor Morphett is a PhD Student at Simon Fraser University, where she studies the rhetoric of crisis in the humanities. Kandice Sharren is also a PhD Student at Simon Fraser University. Her research focuses on the construction of readers in early nineteenth-century fiction.

**Nolan Bazinet (Sherbrooke), “Developing Multiliteracies with Digital Games and Digital Literature in a College-level English Course”**

Abstract: Over the last twenty years, technology has taken a more crucial role in our lives. Given this, scholars in language and literacy learning have put an emphasis on multiliteracy development. Though some have begun to discuss using digital games and digital literature for multiliteracy attainment, little research has been done on the ways in which these texts can be taught. This paper presents results from an exploratory research project seeking to observe and document the multiliterate affordances when using digital games and digital literature during their course.

Bio: Nolan Bazinet is a PhD student in Education at the Université de Sherbrooke where he teaches as a sessional instructor and is also an English instructor at Champlain Regional College.

**Kit Dobson (Mount Royal), “Examining Citational Practices in Indigenous Literary Studies in Canada”**

Abstract: Intended as an inclusive calling-in, this talk examines issues of gender and racialization in the citational practices in the field of Indigenous literary studies in Canada, as represented in work published between 2008 and 2015 in the journals *\_Studies in Canadian Literature\_*, *\_Canadian Literature\_*, and *\_English Studies in Canada\_*. This talk’s analysis demonstrates that scholars of Indigenous literatures in Canada need to continue to be highly aware of the methods, theories, and citational practices underlying their work if this area is to remain a site of liberatory struggle in the wake of the Truth and Reconciliation Commission.

Bio: Kit Dobson is Associate Professor of Canadian Literature at Mount Royal University. Among his books is *\_Transnational Canadas: Anglo-Canadian Literature and Globalization\_*. He was Eakin Visiting Fellow in Canadian Studies at McGill University in 2016. His upcoming book, *\_Mall Culture Superstars! Shopping in Canada\_*, is expected in fall 2017.

**U1G – Edible Atwood**

– Vic 508

Chair: Benjamin Lefebvre (Ryerson)

**Shelley Boyd (Kwantlen), “What Came First, Chicken or Egg?: The Possibilities of Food in Margaret Atwood’s *The Heart Goes Last*”**

Abstract: Margaret Atwood’s *The Heart Goes Last* (2015) provides a glimpse of a utopian/dystopian social experiment as an answer to the global financial collapse of 2008. In the novel, prison food and its symbolism serve as a means of critiquing neoliberal capitalism as an imprisoning construct that has permeated human experience. The lack of choice in what the characters consume perpetuates the capitalistic social order, its hierarchies and abuses. Through meals of chicken and eggs, *The Heart Goes Last* not only communicates human desires, but also poses a central question: what created this socioeconomic crisis and its dire solutions?

Bio: Shelley Boyd is a Canadian literature specialist at Kwantlen Polytechnic University in Vancouver. Her book *Garden Plots* (2013) explores Canadian women writers’ literary gardens from nineteenth-century domestic manuals to contemporary poetry. Her recent publications include “Utopian Breakfasts: Margaret Atwood’s MaddAddam” in *Utopian Studies* (2015) and “The CanLit Dinner Party” in *CuiZine* (2016).

**Nicole Dufoe (Toronto), “Tangled Worms and Salty Tea: Canadian Appetites for the Foreign in Margaret Atwood’s *Bodily Harm* and Karen Connelly’s *Burmese Lessons*”**

Abstract: This paper examines how representations of appetite, food and consumption in Margaret Atwood’s novel *Bodily Harm* and Karen Connelly’s memoir *Burmese Lessons* function to engage and orient their Canadian tourist/journalist protagonists with a politicized foreign “other.” Atwood’s protagonist consumes remnants of British Colonialism, in turn producing neo-colonial “journalism” within a fictionalized frame. Connelly’s “Karen” digests Thai/Burmese food to attempt a biological (and textual) hybridized self, but relies on a metaphor-dependent universalism that at times loses sight of the physical realities of political borders and the diverse implications of politics on real human bodies

Bio: Nicole Dufoe is a doctoral student in the Department of English at the University of Toronto where she studies depictions of physical and intellectual appetites in literature.

**Alec Follett (Guelph), "Eating in the Pleeblands: Food Sovereignty in Margaret Atwood's *The Year of The Flood*"**

Abstract: This paper attends to Margaret Atwood's *The Year of the Flood*, in which the God's Gardeners, an eco-Christian cult, generates an alternative food movement. I argue that the Gardeners work toward food sovereignty in a precarious attempt to sustain their community, while combating larger social and environmental injustices. Framing the Gardeners through a food sovereignty perspective emphasizes how food may be used as an alternative to the environmentally and socially unjust status quo.

Bio: Alec Follett is a PhD candidate at the University of Guelph. He writes on Food and environmental justice in Indigenous and Canadian literature. He has published for *The Goose* and *Alternatives* and has presented with ACCUTE, ASLE, ACCUTE, and CACLALS.

**U1H – 9:30-10:30: Plenary of the Canadian Comparative Literature Association (CCLA), co-sponsored by ACCUTE: Kwok-kan Tam (Open University of Hong Kong), "Art and Ideology in China's Postsocialist Stage Productions of Ibsen's Plays"**  
– KHE 117

**SESSION TWO 10:30-12:00**

**U2A – Mystery, Murder, and the Occult** – Vic 301

Chair: Lorraine York (McMaster)

**Trevor Cook (Trent), "Sherlock Holmes and the Will to Forget"**

Abstract: For a new generation of fans, Sherlock Holmes has a capacity for recall as remarkable as his celebrated powers of reasoning and observation. He is gifted with a photographic memory in the popular BBC program *Sherlock*, and his mnemonic strategies feature prominently in books promising to teach readers how to think like him. However, there is very little evidence of this capacity in the original stories, apart from occasional references to Holmes' "little brain-attic." This paper examines how, in the context of nineteenth-century theories of memory, Conan Doyle's most famous creation is, in fact, more committed to forgetting than remembering.

Bio: Trevor Cook is an Assistant Professor in the Department of English at Trent University, where he teaches courses in Renaissance literature. In addition to his research on the emergence of proprietary authorship in seventeenth-century England, he is preparing a book on the role of memory in contemporary crime fiction.

**Alison Lee (Western) and Frederick D. King (Western), "The Poisonous Cookbook; or, a Postmodern Recipe for Decadence"**

Abstract: Drawing on the history of food and excess in Decadent literature as well as recent work in food studies, our paper will consider how Lanchester and Pierre critique literary form as a history of taste, realizing what Pierre Bordieu refers to as "the art of living" in which the artist, aesthete, or gourmand is "indifferent to the passage of time and rooted in things which last" (281). In doing so, we propose that postmodernism's interest in Decadent literature and culture is in fact a recognition of a long history of literary taste (in two senses of the word) and a recipe for dissident form.

Bio: Alison Lee teaches in the Department of English and Writing Studies at UWO. Frederick D. King teaches in the Dept. of English and Writing Studies at UWO and in the Dept. English & Cultural Studies at Huron University College.

**Andrew Connolly (Trinity College), “The Occult Explosion and its Aftermath: Negotiating Niche and General Markets”**

Abstract: While the sales and production of religious books began to decline in the late 1960s, sales increased for books on subjects like astrology, eastern religions, Tarot cards, ESP, and witchcraft, all labelled as occult. Publishers often capitalized on the concern and derision that the mainstream press cultivated by promoting their books as a way for the general public to casually explore the danger and curiosity of the occult. Ultimately, this paper will argue that publishers helped shape the way the general public understood alternative spirituality, but alienated niche market of readers who practiced that spirituality.

Bio: Andrew Connolly is an instructor at Trinity College at the University of Toronto. His research examines post-1945 print culture and religion, with a focus on the relationship between neoliberalism and spirituality. His work has been published in the *Canadian Review of American Studies*, *American Periodicals*, and *CEA Critic*.

**U2B – Taking Drugs Literally: Troping the Human and Turning a Phrase**

– Vic 302

Organizer and Chair: David Carruthers (Queen’s)

**Jeff Dzogola (Queen’s), “Everybody’s Doing It: Licit Drug Use and the Ubiquity of Alcohol in Hemingway”**

Abstract: This paper traces the representations of alcohol consumption in *The Sun Also Rises*, with a particular focus on escapism and the pervasiveness of alcohol as a licit drug with significant cultural status. Critics have argued that alcoholism is an integral aspect of the tendency towards escapism in this text, and certainly the correlations between alcoholic consumption and an escapist mentality are evident throughout. My paper, however, explores the ways in which Hemingway’s portrayals of alcoholism in this novel foil the escapist endeavour, despite the social acceptability of alcohol use, creating a repetitious—even melancholic—cycle which re-inscribes both individual and collective traumas.

Bio: Jeff Dzogola is a fourth year PhD candidate at Queen’s University in Kingston, Ontario. His research interests include trauma narratives, witness theory, postmodern fiction, and temporality in narrative, as well as American and European Modernism. Jeff is particularly interested in popular American fiction which responds to national trauma, such as the Vietnam War or 9/11.

**Rohan Ghatage (Toronto), “Beyond Language: William James tries Nitrous Oxide”**

Abstract: In this paper, I argue that William James’s experimentation with nitrous oxide was a pivotal experience in his intellectual trajectory, one to which he continually returned to in his writing. Although James did not discover any philosophical truths while under the influence, the experiment gave him an insight into how experience might transpire extralinguistically. Later in his career James would complain that language interferes between perception and reality, and I contend that his mystical experience with nitrous oxide was a particularly formative moment, one that offered him a rare glimpse into life as it exists on the other side of language.

Bio: Rohan Ghatage is a doctoral student in the Department of English at the University of Toronto where he studies pragmatic philosophy and twentieth-century American fiction.

**Lauren Hawley (Wisconsin-Madison), “High Modernists, Bad Citizens: The Critical Power of Intoxication from Baudelaire to William Carlos Williams”**

Abstract: By considering the altered state of consciousness as an epistemological rupture that forcefully suspends judgement and inspires novel aesthetic experiences, I suggest that addiction to drugs is secondary to an addiction to the altered state. Broadening the concept of intoxication, I explore how Baudelaire and William Carlos Williams handle the aesthetic dimension of altered states in their respective texts, *Artificial Paradises* (1860) and *Kora in Hell* (1920). For both, the aesthetic novelty of altered states compromises the ability to function as a “good citizen.” Williams’ iconoclastic text adventurously compromises the poet’s social persona by demonstrating how altered states reveal the covert desires that good citizens must repress, thereby exposing how modern life actually complicates worldly survival.

Bio: Lauren Hawley is a PhD candidate in literary studies at UW-Madison. Her doctoral research explores how modernist theorists and writers including Charles Baudelaire, William James, Walter Benjamin, William Carlos Williams, Mina Loy, T.S. Eliot, and Hope Mirrlees treated the aesthetic and epistemological dimensions of altered states as creative and intellectual catalysts.

**Kala Hirtle (Dalhousie), “The potent rhetoric of opium’ in Elizabeth Barrett Browning’s Unpublished Poems”**

Abstract: Elizabeth Barrett Browning’s poetic imagination was argued as “dependent upon opium” by Julia Ward Howe in 1847. Since then, the conventional, popularized image of the poet has been as a reclusive opium addict. Although EBB responded that this “imputation is perfectly true” (qtd. in Foxcroft 48), this paper will establish a framework using what De Quincey conceptualized as “the potent rhetoric of opium” to examine the “rhetoric of opium” in EBB’s texts. I will extend this analysis by considering the possible physiological effects of the opiates she was prescribed, paying particular attention to her unpublished poems, “Gorse” and “Repose” (1839).

Bio: Kala Hirtle is a Killam-funded doctoral candidate in English at Dalhousie University. Her dissertation builds on her interest in medical humanities and is tentatively titled “Altered States of Consciousness: Gender, Nineteenth-Century Medical Discourse and Gothic Literature.” Her most recent publication can be found in *African American Review*.

**U2C – The Vibratory Nexus II: Alternate Tunings**

– Vic 303

Organizer and Chair: Eric Schmaltz (York)

**Lauren Fournier (York), “Conceptual Feminist Vibrations [theorypop]: Auto-Theory as Sonic Practice”**

Abstract: In this paper, I take up recent examples of feminist electronic sound practices that engage with theory and intellectual material in experimental and embodied ways. I consider the ways in which theory is taken up and transmogrified through these electronic music and vocalization practices to create another mode of knowledge production that might best be described in what I am referring to as an “auto-theoretical” zeitgeist in contemporary feminist cultural production. I listen to sound work by Maria Minerva, Jenny Hval, Myra Davies and Gudrun Gut, and Lucrecia Dalt and Regina de Miguel, contextualizing their practices in light of the history of feminist performance art and conceptualism.

Bio: Lauren Fournier is a practicing artist and PhD candidate in the Department of English at York University where she is completing a SSHRC-funded doctoral project on “auto-theory” as a contemporary mode of feminist practice across media. [www.laurenfournier.net](http://www.laurenfournier.net)

**Oliver Jones (York), “Music for Airport Security”**

Abstract: This paper will think through the implications of Paul Virilio’s conjecture on the mythic dimension of terrorism in the context of Goodman’s *Sonic Warfare*. It will ask how we might situate the dreadful aesthetics of post-industrial (white) noise music within the mobile field of contestations and accretions which constitute the increasingly militarized domains of sound and culture in globalized capitalist societies. Recasting Virilio’s prophetic “vision” of the atavistic delirium of the armed militant in *War and Cinema* within the corporeality of the auditory body, this paper will theorize the political stakes of the implication of a developing “harsh” noise aesthetic within the chimerical guises of reactionary political violence.

Bio: Oliver is a PhD student in English at York University, working on contemporary literature. His research is interested in the overlap between cultural and security studies. He recently presented a paper on military avant-gardes titled “Vanguard of the Spooks” at the Telos Conference on Asymmetrical Warfare in NYC.

**Karl Jirgens (Windsor), “Interference Patterns in the Vibratory Nexus”**

Abstract: This talk engages ideological “interference patterns” arising from contemporary audio-based digital poetics that demarcate socio-politically inspired fears, while reverberating amidst the machinations that have contributed to a culture of anxiety. The “interdimensional meeting point” for author/artists using digital/electronic technologies such as; Jordan Abel, Lillian Allen, Gary Barwin, Samuel Beckett, Charles Bernstein, Jaap Blonk, John Cage, Janet Cardiff & George Miller, Vera Frenkel, Robert Lepage, WM Sutherland, Steve Tomasula, or, Anne Waldman, all manipulate frequencies and temporalities in order to bring audiences into inter-dimensional

“meeting points,” while challenging institutionalized cultural canons, and ideologies of the socio-political status quo.

Bio: Karl Jirgens is author of four books (Coach House, Mercury, and ECW Presses). His articles on digital media investigate literature and performance. Since 1979, Jirgens edited *Rampike*, an international journal featuring contemporary art, writing and theory. He currently serves as Professor of English and Creative Writing at U Windsor.

#### **U2D – Joint Panel II with the North American Victorian Studies Association (NAVSA): Victorian Form II – Vic 304**

Organizer and Chair: Tina Choi (York)

##### **Rachel Ablow (SUNY - Buffalo), “Dombey’s Form of Life”**

Abstract: This paper considers what is at stake in thinking of human recognizability in terms of form through a consideration of some of the many thought experiments that Charles Dickens offers in *Dombey and Son*. In *Dombey*, the limits of our culture’s “form of life” is defined most poignantly by the inability to imagine the interchangeability of persons.

Bio: Rachel Ablow is Associate Professor and Associate Chair of English at the University at Buffalo, SUNY. She is the author of *Victorian Pain* (forthcoming, May, 2017), and *The Marriage of Minds* (2007). She is the editor of *The Feeling of Reading* (2010), and of a forthcoming special issue of *Representations on pain* (Winter 2017). She is the incoming editor of *Victorian Literature and Culture*.

##### **Angela Du (Toronto), “The Affordances of Singularity in *Tess of the D’Urbervilles*”**

Abstract: In Thomas Hardy’s *Tess of the D’Urbervilles*, Tess Durbeyfield’s status as a fallen woman marks her disposability; however, the novel suggests that particularization may prolong a character’s existence. Tess’s reaffirmations of her individuality motivate her to live and defer her expulsion from the novel. The “affordances” of a character’s singularity, to borrow Caroline Levine’s term, depend on narrative framing. Characters require the generic capacity to perform singularity in order to stay within a novel’s economy. These explorations in *Tess* gesture towards social concerns of an individual’s relation to a group and the possibilities and limitations of establishing one’s singularity.

Bio: Angela Du is a first-year PhD student in the University of Toronto’s English department as well as the Book History and Print Culture collaborative program. She is interested in the Victorian realist novel, character, form, and Victorian media history. Secondary interests include eighteenth-century literature, especially the sentimental novel, women writers, and the French Revolution.

##### **Fiona Coll (SUNY – Oswego), “‘Please Subscribe Quickly’: Procedural Logic and Narrative Form in Samuel Butler’s *Erewhon*”**

Abstract: This paper explores several striking formal features of Samuel Butler’s *Erewhon* (1872), first, by considering the implications of its final pages, which reveal *Erewhon* to be an investment prospectus designed to convert readers into shareholders. The paper then takes up this alignment of reading and speculation to examine the structural relationship of *Erewhon*’s frame narrative to its famously nested polemic, “The Book of the Machines.” Finally, the paper reflects upon the cryptic inclusion of *Erewhon* in the bibliography of Alan Turing’s “Computing Machinery and Intelligence” in order to recognize how *Erewhon*’s algorithmic elements metaphorize the rule-based, procedural aspects of narrative form.

Bio: Fiona Coll is an Assistant Professor of Literature and Technology at SUNY Oswego. Her work explores the mutual constitution of machine intelligence and human agency in nineteenth-century literature. She is working on a book project that traces the appearance and function of the automaton in nineteenth-century fictional, scientific, and political writing.

#### **U2E – Motherhood and Maternal Bodies**

Chair: Kevin Shaw (Western)

– Vic 504

**Lise Gaston (UC Berkeley), “Miscarriage and Motherhood in Cecilia”**

Abstract: This paper uses Frances Burney’s popular 1782 novel *Cecilia* to argue for a critical consideration not of a woman’s symbolic, economic, or even psychological worth, but her biological value—a consideration with historical legal significance. Reading Mrs. Delvile’s famous aneurysm not as an attempt to expel her own ancestry, but in relationship to her maternal body, restructures the event as a performative miscarriage. This reading reveals Burney’s conception of the limits of women’s role in lineage formation, the period’s legal complexities around miscarriage, and how women’s bodies are always already physical sites of conflict in Burney’s violent fictions.

Bio: Lise Gaston is a PhD candidate in English at UC Berkeley, where her work is supported in part by SSHRC. Recent publications include articles on Harriet Martineau and Jane Austen, in *Nineteenth Century Contexts* and *European Romantic Review*. Her first book of poetry will be released by Signature Editions in Spring 2017.

**Kailin Wright (St. Francis Xavier), “Performing Futurity and Pregnancy Loss in Merrill Denison’s ‘Marsh Hay’”**

Abstract: Merrill Denison’s *Marsh Hay* culminates with the “piercing scream” of a pregnant woman as she intentionally falls and ends the pregnancy. Originally published in 1923, the play did not see the stage until over fifty years later. This unique delay in production was likely due to the play’s sensitive themes, namely, pregnancy out of wedlock and abortion. Canada has a history of using pregnancy as a symbol of the nation. Ultimately, Denison uses pregnancy loss to foretell the demise not only of an archetypal rural family but also of rural Canada if audiences do not accept pregnancy out of wedlock.

Bio: Kailin Wright, Assistant Professor, St. Francis Xavier University. Expertise in Canadian drama with research published or forthcoming in "Canadian Literature," "Studies in Canadian Literature," and "Theatre Research in Canada." Her critical edition, "The God of Gods: A Canadian Play by Carroll Aikins," was published by the University of Ottawa Press.

**Kristina Getz (York), “The Impossibilities of Feminist Liberation and Motherhood in Alice Munro’s ‘Providence’”**

Abstract: Alice Munro’s 1977 short story “Providence” explores the multitudinous conflicts between feminism, sexual liberation and maternal nurturing through the corporeality and psychology of the characters of Rose, the story’s mother-figure and her daughter, Anna. My paper will explore the implications of the inherent conflicts that arise when second-wave liberationist feminism confronts the socio-political obligations of motherhood, and I argue that Rose attempts but ultimately fails to enact and sustain an ideal of feminist mothering; rather, she is unable to remain true to herself as an autonomous, liberated woman and fulfill her role as a mother to her daughter.

Bio: Kristina Getz is a PhD candidate in the Department of English at York University. She received her BA from the University of Toronto and her MA from McMaster University. Her dissertation explores the intersection of maternity and creativity through the figure of the mother-artist in modern and contemporary Canadian literature. She recently had an article published in *Canadian Literature* (226: Autumn 2015) on the ecopoetry of Earle Birney.

**U2F – Revisiting Canadian Literature and Youth**

– Vic 505

Chair: Laura Robinson (MUN-Grenfell)

**Daniela Janes (Toronto), “The Measure of Time: Temporality and Modernity in *Rilla of Ingleside*”**

Abstract: L.M. Montgomery’s First World War novel, *Rilla of Ingleside*, is a text preoccupied with time. Time is also thematically related to the novel’s charting of modernity and to the form of the Bildungsroman. Montgomery’s novel addresses the adoption of Daylight Saving Time, and allows us to consider “standardization” of time and temporality. With particular attention to characters’ attempts to organize their experience of time in narrative form, via letters, diaries, and oral narratives, I argue that the chronological imperative of the Bildungsroman gives us the opportunity to consider the form as it relates to the representation of temporality, providing alternatives to “standard” modes of measuring time.

Bio: Daniela Janes teaches Canadian literature, drama, and the short story at the University of Toronto Mississauga. She has published articles on historical fiction, late nineteenth-century social reform writing, the castaway narrative, and the short story cycles of James Joyce and Rohinton Mistry.

**Kym Bird (York), “Having Her Cake and Eating It Too: Edith Lelean Groves's Theatre of National Identity”**

Abstract: This essay will argue that *The Wooing of Miss Canada* (1917) by early Canadian playwright Edith Lelean Groves’s, presents a cultural narrative of Canadian imperialism that expresses both a transitional and isolationist identity as the country celebrates its fiftieth anniversary. It examines the allegorization of Canada’s historical bond with Britain and its representation of new nationalism on the world stage. It considers the resolution of the play in the marriage of Miss Canada to Jack Canuck as a rejection of all foreign affiliations making it a more absolute, more comic representation of the real isolationism that was to characterize Canadian foreign policy during the interwar period.

Bio: Kym Bird is Associate Professor of drama in the Humanities Department, York University. Her scholarship is a focused recovery of early Canadian plays and playwrights. Her book, *Redressing the Past: The Politics of Early, English-Canadian Women's Drama, 1880-1920*, won the 2004 Association of Canadian Theatre Research Ann Saddlemyer Prize.

**Jonathan Chau (Carleton), “Sounds of Silence: Whispered Lyrics, Wordless Comics, and Spaces of Redress in Gord Downie and Jeff Lemire's *Secret Path*”**

Abstract: Gord Downie and Jeff Lemire’s *Secret Path* functions as two complementary halves that offers a multimedia depiction of Chanie Wenjack’s experience in the residential school system, his subsequent escape, and his eventual death. This paper explores the ways in which the pairing of a wordless graphic novel and a companion soundtrack creates a space that refuses to allow Chanie’s life and death to be consumed by and confined to history. If, as Downie contends, Chanie’s story reveals that “We are not the country we think we are,” the space of *Secret Path* offers an opportunity to discern who we really are.

Bio: Jonathan Chau is a PhD student in the Department of English Language and Literature at Carleton University. His research examines the contributions of Canadian small press and Indigenous comics to issues of national identity.

**U2G – New Politics in Early Modern English Literature – Vic 508**

Organizer and Chair: Mark Kaethler (Medicine Hat)

**Jamie Paris (St. Mark’s), “Demonic Grandsires: On the White Framing of Black Male Interracial Desire in Shakespeare’s *The Merchant of Venice*, *Titus Andronicus*, and *Othello*”**

Abstract: “Demonic Grandsires” addresses interracial love and desire by looking at the Prince of Morocco in *The Merchant of Venice* and his desire to marry Portia, Aaron and his complicated sexual relationship with Tamora in *Titus Andronicus*, and Othello’s tragic marriage to Desdemona in *Othello*. This paper is not about the relationships themselves, but the uncomfortable way that Shakespeare’s white male characters’ voice disgust and displeasure about interracial relationships. These characters do not even try to speak fairly of interracial desire in Shakespeare’s plays, but frame interracial desire in ways that highlight either their desire to eroticize the black body.

Bio: Dr. Jamie Paris is an Assistant Professor of English at Corpus Christi College at UBC, and an Instructor in the Theology and Culture Program at Saint Mark’s College. Paris graduated from UBC in the fall of 2015. Paris’ dissertation focused the role of dramatic attention in the tragedies of Christopher Marlowe and William Shakespeare.

**Rachel Warburton (Lakehead), “Raping the Shrew”**

Abstract: This paper examines Shakespeare’s *Taming of the Shrew* alongside *Titus Andronicus* and “The Rape of Lucrece.” Finding shared allusions to Philomela and Lucretia amongst three seemingly disparate texts necessitates a reevaluation of *Shrew* that considers the threat of rape that seems to circulate around Kate. Ultimately, the paper argues that Kate’s retroactive consent to marry is an oxymoron, coerced consent.

Bio: Rachel Warburton is an Associate Professor in the English Department at Lakehead University. She teaches and researches early modern literature and culture and theories of gender and sexuality.

**Diana Jones (York), “let this day...be wip’d away / From all discourse’: Political Paper Trails in Robert Davenport’s *King John* and *Matilda*”**

Abstract: In Davenport’s *King John and Matilda* (1655) characters’ bodies assume the form of books and function as records of King John’s unfavourable reputation as a leader. Bodily markings such as wounds not only reflect England’s damaged body politic during the King’s contentious reign, but, more importantly, draw attention to the permanency and potentially damaging impact of political paper trails. This paper argues that Davenport’s connection between bodies and the risk of the written word reminds audiences of King John’s sealing and neglect of Magna Carta (1215) and how his disregard for that political document permanently stained his image in history.

Bio: Diana Jones is a Ph.D. candidate at York University with an interest in early modern representations of Roman culture, particularly in relation to homosocial bonds. She holds a BA Hons. (2013) and an MA (2015) from Memorial University. Diana’s current research explores female homosociality and focuses on female characters who lack bonds with other women.

**Melissa Pullara (Carleton), “Spectres of Succession: Kydian Ghosts and Issues of Inheritance on the Early Modern Stage”**

Abstract: This paper demonstrates how Kydian and Shakespearean ghosts function differently in the realm of political memory. Political memory refers to the specific image or narrative that the political State constructs in order to promote a ruler’s legitimacy. I argue that unlike Shakespeare’s ghosts, which uphold the constructed authority of the aristocratic State, Kydian ghosts force readers and audience to confront the forgotten realities that State rulers seek to banish from civil consciousness in order maintain their influence over the common people.

Bio: Melissa Pullara is a third year PhD student in the Department of English Literature at Carleton University. Her primary research focus is Early Modern literature: more specifically, exploring how analyzing representations of the supernatural in Renaissance drama can expand scholarly understanding about the development of the individual subject in sixteenth and seventeenth-century England.

**U2H – Board Sponsored Panel: Roundtable with the Indigenous Literary Studies Association (ILSA), co-sponsored by ACCUTE and the Canadian Association for Commonwealth Literature and Language Studies (CACLALS): “Protocols and Pedagogies: Indigenous Ethics in the Classroom” (Open to the Public) – Vic 503**  
Organizers and Chairs: Sam McKegney (Queen’s) and Michelle Coupal (Laurentian)

Speakers: Kim Anderson (Guelph), Warren Cariou (Manitoba), Louis Bird (Elder and Knowledge-Keeper, Swampy Cree First Nation), Michelle Coupal (Laurentian), Sarah Henzi (Simon Fraser), Deanna Reder (Simon Fraser), Dovie Thomason (Lakota and Kiowa Apache)

*Financial support for this session was provided by CFHSS*

This collaborative panel engages with questions of protocol as they pertain to Indigenous literature and its study. We set out to think together about how culturally specific Indigenous protocols around storytelling can inform pedagogical practices pertaining to the study of Indigenous literatures. We consider how such protocols illuminate the ethical parameters of both story-sharing and pedagogy as means of calling us into relationship. This panel brings together established, mid-career, and upcoming scholars of Indigenous literary studies who have experience working with artists (and artistic protocols), Indigenous communities (and community-based protocols), and/or diverse/alternative pedagogical environments (and pedagogical protocols). Rather than scripted papers, these panellists will share dynamic, informal presentations that weave together experiential evidence, personal reflections, and critical commentary in efforts to flesh out the ethical boundaries of, and to think in very practical ways about, engaging with Indigenous protocols in a variety of pedagogical settings. Each panellist will take between 10 and 15 minutes to present preliminary thoughts, leaving considerable time for dialogue and discussion.

In “Visiting as Protocol,” Métis scholar and author **Warren Cariou** will consider the ways that apparently non-formal kinds of interactions prove crucial to establishing the relationships that are often required for stories to be told; Professor Cariou will present collaboratively with one of the oral storytellers with whom he works at the University of Manitoba’s Centre for Creative

Writing and Oral Culture. **Louis Bird**, a renowned Omushkego Cree storyteller, writer and Elder, will share advice gained from his decades of experience working with Elders and knowledge-keepers in Omushkego Cree territory. In his life-long activities as an oral historian and teller of Omushkego stories, Mr. Bird has learned a great deal about the challenges and ethical imperatives involved in translating Indigenous traditional knowledge into other contexts, including pedagogical settings. His contributions on the panel will provide an important link to community values as they are embodied in ceremony, story and Indigenous languages. Algonquin scholar **Michelle Coupal** will elaborate strategies for incorporating positioning exercises holistically into the Indigenous literature classroom as a means to foster a healthy entry point into and dialogical relationship with the stories Indigenous writers tell; Professor Coupal will ultimately consider how positioning protocols can be mobilized to encourage activism and advocacy that extends beyond the classroom setting. Cree-Métis scholar of Indigenous feminisms and Indigenous masculinity theory **Kim Anderson** will reflect on the possibilities and perils of protocols in the classroom as they take on gendered dimensions (at times conditioned by the patriarchy embedded in settler colonial thought). Settler scholar **Sarah Henzi** will ask, what does a “pedagogy of unsettling” (Regan) entail? What challenges does it put forth, in relation to how a work is received, perceived, and taught? And how do contemporary works, such as those of Mi’gmaq filmmaker Jeff Barnaby, complicate their very use as pedagogical tools due to their raw, relentless depiction of sites of violence and loss? **Dovie Thomason**, a Lakota and Kiowa Apache storyteller, will share personal stories, anecdotes, memories and questions related to her experiences, sharing traditional and original stories as an “Artist-in-Education” and “Cultural Artist” throughout the U.S., Canada and overseas. Her life and work is committed to the essential place of oral telling as an imagining of new outcomes for coming generations and an honoring of this traditional affirmation of the kinship at the heart of our communities. She is grateful for the invitation to enter into relationship with a new community.

This panel anticipates discussions that will animate the third annual gathering of the Indigenous Literary Studies Association, entitled *Ethics of Belonging: Protocols, Pedagogies, Land and Stories*, which will take place on the unceded, traditional territories of the Stó:lō peoples in Chilliwack, B.C. from June 18th to the 20th, 2017.

Bios:

**Kim Anderson** (Metis) is an Associate Professor in the Department of Family Relations and Applied Nutrition at the University of Guelph. Her single-authored books include *A Recognition of Being: Reconstructing Native Womanhood* (2nd Edition, 2016) and *Life Stages and Native Women: Memory, Teachings and Story Medicine* (2011).

**Louis Bird**, Omushkego (Swampy Cree) is a renowned storyteller and elder who lives in Peawanuck, Ontario, near the mouth of the Winisk River on Hudson Bay. Mr. Bird has been invited to storytelling gatherings across Canada as well as to the United States and the Netherlands. He was born 60 miles northwest of the former village of Winisk, Ontario. Aside from four years spent at Ste. Anne’s Residential School, Fort Albany, Ontario, Mr. Bird during the first 20 years of his life received a traditional education from his parents and elders. (source: ourvoices.ca)

**Warren Cariou** is a writer, critic and multimedia artist from Meadow Lake, Saskatchewan. Much of his work engages with the Indigenous oral cultures and the environmental politics of his homeland, with a particular focus on his Métis roots. He holds a Canada Research Chair at the University of Manitoba.

**Michelle Coupal** is Assistant Professor of English at Laurentian University and a member of the Bonnechere Algonquin First Nation. Michelle holds a SSHRC Insight Development Grant (2016-2018) for her book project entitled, *Teaching Trauma and Indian Residential School Literatures in Canada*. With Deanna Reder and Joanne Arnott, Michelle is working on an edited collection of the works of Vera Manuel. Michelle has also published articles in *Studies in Canadian Literature and Learn Teach Challenge: Approaches to Indigenous Literatures* (2016).

**Sarah Henzi** is an Adjunct Professor in the Department of First Nations Studies at Simon Fraser University, and Co-Organizer of and Lecturer for the International Graduate Summer School on Indigenous Literature and Film at Université de Montréal. Her research focuses on Indigenous alternative genres and new media, and Francophone Indigenous writing.

**Sam McKegney** is a settler scholar of Indigenous literatures and Acting Head of the English Department at Queen’s University. He lives with his partner and their two daughters in the traditional territories of the Haudenosaunee and Anishinaabe Peoples in Kingston, Ontario, and is the author of *Magic Weapons: Aboriginal Writers Remaking Community after Residential School* (2007) and the editor of *Masculindians: Conversations about Indigenous Manhood* (2014).

**Deanna Reder** (Cree-Metis) is Associate Professor in the Departments of First Nations Studies and English at Simon Fraser University. She leads a SSHRC funded project “The People and the Text: Indigenous Writing in Northern North America up to 1992” and is President of the Indigenous Literary Studies Association (ILSA).

**Dovie Thomason's** (Lakota and Kiowa Apache) life-in-stories began with the Animal People of her Kiowa Apache grandmother's stories and the Star People of her father's. It began with relationships...and patterns of values for choices ahead, gently and privately shared. Formerly a high school American Lit teacher and an adjunct professor of Native Lit and Oral Tradition, she's carried those stories for the past thirty-plus years, taking her to public, private and home-school communities, tribal schools and colleges, and the "professional storytelling" world of festivals and "performance". After over thirty years of sharing those old stories and the stories of her maternal Lakota culture, she now weaves them with original stories of identity and resilience, loss and restoration, relationships and communities.

---

#### LUNCH MEETINGS 12:15-1:30

**UL1 – Campus Reps Lunch Meeting**

– Vic 301

**UL2 – Graduate Student Caucus Lunch Meeting (all grad students welcome!)**

– Vic 302

**Christianity and Literature Study Group (CLSG) 3 – No programming** (to allow members to attend events such as ACCUTE Graduate Student Caucus lunch or ACCUTE Campus Reps lunch)

---

#### SESSION THREE 1:45-3:15

**U3A – CanLit and the Price of "Progress"**

– Vic 205

Organizer and Chair: Lee Frew (York-Glendon)

**Joel Deshaye (Memorial), "Ironies of the Western and Public Domain in Jordan Abel's *Un/inhabited* and *Injun*"**

Abstract: To counter the vast scope of the Western, the Nisga'a poet Jordan Abel conducted computerized searching of 10,000+ pages of Western novels in the public domain. From these novels, he assembled his found keywords, such as "whitest" and "frontier" into two books of experimental poetry, *Un/inhabited* (2015) and *Injun* (2016). The proposed essay explores the ironies of the spaces and gaps of the public domain, arguing that Linda Hutcheon's conception of irony as a critical "edge" (1994) is all the more relevant at the truly spatial edges of the West, where "the public" and "the public domain" have not always been hospitable to marginalized or "edgy" people.

Bio: Joel Deshaye is an Assistant Professor at Memorial University in St. John's. Published internationally in peer-reviewed journals, his work focuses on celebrity, film, genre, theories of metaphor, and Canadian literature generally. He is the author of *The Metaphor of Celebrity: Canadian Poetry and the Public, 1955-1980* (U. of Toronto P., 2013).

**Lyndsay Day (Western), "'This is her tale, and I do not believe it for a minute': Reading Postmodern Histories and Mysteries in Munro's 'A Wilderness Station'"**

Abstract: Alice Munro's "A Wilderness Station" (1992) has at its core a murder mystery. I argue that Munro invites the reader to assume the role of archivist-detective, and thus an ethical position in relation to women's narratives marginalized by a masculinized historical record. By complicating the reader's commitment to an interpretation of textual evidence, Munro explores the fictive nature of history itself. In Munro's story, the ambiguities of how to define or locate wrongdoing and how to impose justice after the perpetration of a crime ultimately dramatize the consequences of how we interpret, write, and transmit narratives for the archival record.

Bio: Lyndsay Day is a PhD candidate at Western University. Her dissertation research explores the intersection of popular nineteenth-century British genres, including Gothic, Sensation, and detective fiction, and journalism to demonstrate that the creation and transformations of the "Vanishing Lady" trope are responses to cultural tensions between limiting and expanding female visibility.

**Sebastian Johnston-Lindsay (Western), "Invading Visions: Migrant (In)Visibility and the Politics of Space in Rawi Hage's *Cockroach*"**

Abstract: Space occupies a significant place within the contemporary Canadian novel and the contest over who belongs in certain spaces is directly related to notions of visibility in society. This paper contrasts the hyper-visibility of minority subjects and the rhetoric of erasure that historically accompanies these narratives. Through an examination of Ravi Hage's novel *Cockroach* (2008), this presentation works to demonstrate how anxieties around invasions of the state are aligned with the ideas of both hyper-visibility and invisibility within contemporary Canadian city spaces.

Bio: Sebastian Johnston-Lindsay is a current M.A. student at Western University in the Department of English and Writing Studies. His graduate research centres around representations of racialized minorities in contemporary Canadian writing. He holds a B.A. in English and Cultural Studies from McMaster University and has published poetry in *Incite Magazine*.

### U3B – Handy Domesticities

– Vic 301

Chair: Ann Gagné (George Brown)

#### Madeline Bassnett (Western), “‘Well Ordering’ the Early Modern Household: The Politics of Lady Anne Clifford’s Hospitable Life”

Abstract: In this paper, I examine Bishop Rainbowe’s funeral sermon for Lady Anne Clifford alongside Clifford’s own diary entries to consider the topic of hospitality. Rainbowe’s focus on this virtue draws on personal knowledge and the generic conventions of the funeral sermon; yet its effect is political, evoking Clifford’s inscription of a future posterity and an ancestral past, and challenging the parsimony of the Restoration court. This paper aims also to contribute to broader discussions of women’s life-writing by investigating the act of self-construction as dialogical, involving both the diary writer and the “world of others” (Bakhtin).

Bio: Madeline Bassnett has published numerous articles on early modern women’s writing and food studies in journals including *Modern Philology*, *The Seventeenth Century*, and *SEL*. She is the author of *Women, Food Exchange, and Governance in Early Modern England* (Palgrave Macmillan, forthcoming 2016), and currently serves as Vice-President of ACCUTE.

#### Miriam Jones (UNB-Saint John), “Closely Tracing Her Copybook: Marketing the ‘ladies’ hand’ in Eighteenth-century Writing Manuals”

Abstract: This presentation examines the designation of specific modes of handwriting as “ladies’ hands” in eighteenth-century writing manuals. Only a few publications, such as George Bickham Jr.’s *The Ladie’s Set and Running Hand Italian Copy-book* (1753), were marketed specifically to women. Until the end of the century, “ladies’ hands” were mainly included in generic writing manuals as afterthoughts alongside other specialist or exotic hands. This presentation argues that the contradictions implicit in the formulation and presentation of “ladies’ hands” in these publications reveal the arbitrary, and ultimately market-driven, basis for the designation.

Bio: Miriam Jones teaches eighteenth-century literature at the University of New Brunswick in Saint John. She has published articles about George Eliot, ballads, street literature, vampires, science fiction, and erotic literature. Her current project involves early-modern writing manuals.

#### Rita Bode (Trent), “Healing and Stitching: Hawthorne’s Hester”

Abstract: Hawthorne shows all three of his main adult characters in *The Scarlet Letter* to be healers: Chillingworth of the body, Dimmesdale of the soul, and Hester of both body and soul. Hester is the most successful in the role, and her activities provide a comment on the Puritan society that condemns her. Hester, moreover, intervenes in the community in another way, through her sewing. Hester’s healing and sewing suggests the possibility of an alternative view of Hester that eschews the roles of saint and sinner alike in favour of the artist-mother whose nurturing and creativity are in harmony not tension.

Bio: Rita Bode is a faculty member in the Department of English Literature, Trent University. Recent publications included book chapters on George Eliot and Harriet Beecher Stowe, and George Eliot and Edith Wharton. Her chapter on “Hawthorne in Italy” is forthcoming in *Hawthorne in Context* (Cambridge UP).

### U3C – Graduate Student Caucus (GSC) Roundtable: Self Care and Precarity

– Vic 302

Organizer and Chair: Kala Hirtle (Dalhousie)

Speakers: Margeaux Feldman (Toronto), Jenna Lee Forde (York), Lai-Tze Fan (Concordia), and Katherine Shwetz (Toronto)

Session Abstract: How many times have you found yourself discussing hours slept, pages written, or coffees consumed with fellow graduate students? Does it feel like a competition, somehow? How many of these times have you left feeling overwhelmed, inadequate, or more anxious than before? Most articles about graduate students and mental health include staggering statistics, like “[a]bout 60% of graduate students said that they felt overwhelmed, exhausted, hopeless, sad, or depressed nearly all the time. One in 10 said they had contemplated suicide in the previous year” (Arnold). Furthermore, as Margeaux Feldman explains, “academia requires maintaining a vow of silence as you fight to live in this Darwinian ‘survival of the fittest.’” Academia privileges and rewards busyness and mental labour, and suffering is almost a rite of passage in graduate school, but these structures are “mute when it comes to the question of the emotional labour that these acts of mental and intellectual rigour entail” (Feldman). As such, there has been a real push for graduate students to reclaim “being human.” But how do we “be human” within these structures? How do we, as graduate students, take care of ourselves? How do we provide self-care and create an environment where discussing self-care isn’t taboo or seen as a weakness? This roundtable has been put together so that we can learn from each other and break down some of the walls that academia has built around mental health. Panelists at this roundtable will discuss mental health, graduate studies, and may offer self-care advice.

Bios:

**Margeaux Feldman** is a PhD Candidate in the Department of English and Sexual Diversity Studies at the University of Toronto. She is currently at work on her dissertation, “The Hideosity of Adolescence: Refiguring Intimacy and Sexuality in America,” which analyzes contemporary representations of adolescent girls in American literature, film, and popular culture.

**Jenna Lee Forde** is a PhD in the Department of Critical Disability Studies at York University.

**Lai-Tze Fan** is a Postdoctoral Fellow in the Department of English, Concordia University. She holds a PhD in Communication & Culture at York and Ryerson Universities, 2016. Fan’s research interests include: multimedia storytelling, digital humanities, material sustainability, and user interaction. She received the 2015 ADHO Lisa Lena Young Scholar Prize.

**Katherine Shwetz** is a PhD candidate at the University of Toronto. She researches representations of contagious disease in post WWII Canadian literature, especially in the way that those stories amplify anxieties about the vulnerability and policing of Canadian communities. Her research has an interdisciplinary element, and overlaps with narrative medicine.

### U3D – Extractivism

– Vic 303

Chair: Mark Simpson (Alberta)

**Cheryl Lousley (Lakehead), “Idleness, Extraction, and Inhabitation: Michael Winter and Alistair MacLeod”**

Abstract: Setting the fiction of Michael Winter and Alistair MacLeod into a perhaps surprising comparative discussion, this paper explores the role they give to idleness as a response to “extractivism,” an economic model based on removing raw materials from the earth, rendering excavated places uninhabitable in the process. Idleness does not have the urgency ascribed to activism yet its association with inhabitation in Winter’s and MacLeod’s fiction is a suggestive path to meander.

Bio: Cheryl Lousley is Associate Professor of English and Interdisciplinary Studies at Lakehead University Orillia, and series editor of the Environmental Humanities book series with Wilfrid Laurier University Press. Her writing is published in the *Oxford Handbook of Ecocriticism* and *Greening the Maple: Canadian Ecocriticism in Context*, among other places.

**Emily Kring (Western), “We’re all downstream now’: Seeing through Oil in Karen Solie and Warren Cariou”**

Abstract: Pairing Karen Solie’s 2015 long poem “Bitumen” with Métis scholar and writer Warren Cariou’s “Petrography” project, this paper asks: What are the optics of seeing through oil? How can creative works engaging “the social life of oil” (Szeman “Crude Aesthetics” 425) function as lenses through which to peer, present, and refract the possibility of imagining a future premised upon “the glittering promise of oil” (“Petrography”)? When oil and its industries do not keep their promises—or when those promises lose their shimmer—it is important to consider: can creative works see through oil in order to see past it?

Bio: Emily Kring is a Ph.D Candidate in English at Western University and Copy Editor-in-Chief at the interdisciplinary graduate journal *Word Hoard*. Her research engages contemporary Cree language and poetics, seeking to theorize the relationship between creative production and Indigenous language revitalization paradigms.

**Ryan J. Cox (Keyano), “Returning to the Bush: Reading ‘Fort Mac Strong’ through Canadian Literature”**

Abstract: In the wake of the Fort McMurray Wildfire, Fort Mac Strong emerges as the dominant symbol of both the evacuation, and the return. It is constantly reiterated and reproduced. Fort Mac Strong can then be seen to serve as both a popular expression of the ability to endure in the face of trauma, and as an ideological tool working to restore community but also ensure the continued extraction of bitumen. This paper reads Fort Mac Strong through the historical narratives and ideologies of settlement and survival to understand this symbol and its deployment at the intersection of trauma and extractivism.

Bio: Dr. Ryan J. Cox has a BA and MA in English Literature and Creative Writing from the University of Windsor. He has also earned a PhD in English Literature from the University of Minnesota. His writing has appeared in *Canadian Literature*, *English Studies in Canada*, *Arc Poetry Magazine*, *Carousel*, and *The Windsor Review*.

**U3E – 19<sup>th</sup> Century Influences**

– Vic 304

Chair: Alice den Otter (Lakehead)

**Stephanie Edwards (McMaster), “Intergenerational Exchange and Literary Legacy in Mary Shelley’s ‘Introduction’ to *The Last Man*”**

Abstract: In this paper, I suggest that Shelley uses the “Introduction” of her 1826 novel, *The Last Man*, to free the figure of the Sibyl from the male-dominated prophetic discourse and to work through her anxieties about bringing a literary family legacy into a new age. *The Last Man*’s “Introduction” acts as a metaphorical representation of Shelley’s descent into the underworld of female visionary authorship, guided by her own Sibylline figure, Mary Wollstonecraft. Through the “Introduction,” Shelley attempts not only to reappropriate her mother’s visionary voice from the men who suppressed it, but also to interpret that voice in a way that is suitable for Shelley as a nineteenth-century woman.

Bio: Stephanie Edwards is an MA student in the English and Cultural Studies department at McMaster University. Her Master’s thesis looks at the ways in which Mary Shelley’s *Falkner* exists as a palimpsest of *Frankenstein*, as both texts use the figure of the female spectre to respond to and engage with social issues of materiality, identity, and justice.

**Rose Sneyd (Dalhousie), “George Eliot, Giacomo Leopardi, National Literature and Literary Cosmopolitanism”**

Abstract: Despite Giacomo Leopardi’s significant impact on European writers, English Victorians’ diverse responses to his poetry have been little studied. My paper will examine the fascinating case of George Eliot’s response to Leopardi’s republican poetry. Eliot had an abiding interest in the culture of Italy and, specifically, its literature. The focus of this paper will be Eliot’s appropriation of Leopardi’s ode, “All’Italia” (“To Italy”), for the proto-Zionist cause in *Daniel Deronda*, and what this reveals about her attitude towards cultural nationalism and cosmopolitanism.

Bio: Rose Sneyd is a PhD candidate at Dalhousie University who is researching the responses of 19th century British poets and novelists to the Italian Romantic Giacomo Leopardi. Rose has published articles on Joseph Mazzini, Arthur Hugh Clough, and Elizabeth Cary, and has delivered conference papers in New Zealand, Australia, and Canada.

**Kimberly Rodda (Toronto), "Rethinking Eliot's Narration in *Middlemarch* through James' *The Portrait of a Lady*"**

Abstract: My paper argues that Henry James' *The Portrait of a Lady* depends on George Eliot's *Middlemarch* as a model for narrative innovations in representing consciousness. Specifically, my paper will use James' critical perspective on Eliot, as developed through *Portrait*, its 1908 Preface and his initial review of *Middlemarch*, to re-examine Dorothea's role as a woman who "insists on mattering" (Preface) despite her inability to connect intention with action. The existence of *Portrait* as a text proves Dorothea's "mattering" within the literary tradition, and maps at least one iteration of the "diffusive" impact that Eliot details in her "Finale."

Bio: I am a PhD candidate at the University of Toronto, specializing in Victorian literature. My dissertation investigates how representations of religious doubt impact form in a variety of literary genres. I focus particularly on the writing of women, including Elizabeth Barrett Browning, Olive Schreiner, Christina Rossetti and Alice Meynell.

**D.M.R. Bentley (Western), "From 'Rapture' to 'Revolt': T.S. Eliot and Dante Gabriel Rossetti's 'The Blessed Damozel'"**

Abstract: In *Re-Presentations of Dante Gabriel Rossetti Portrayals in Fiction, Drama, Music, and Film* Lisa Dallape Matson stated that T.S. Eliot was not "impressed" by the work of Dante Gabriel Rossetti. This is simplistic, for Eliot had a prolonged, complex, and multi-faceted relationship with Rossetti's writing that is reflected both in his poetry and in his criticism, not least in his changing attitude to "The Blessed Damozel" as evidenced by such works as "La Figlia Che Piange" (1917), "The Education of Taste" (1919), and "Dante" (1929).

Bio: D.M.R. Bentley is a Distinguished University Professor and the Carl F. Klinck Professor in Canadian Literature at Western University. He has published widely in the fields of Canadian literature and culture and Victorian literature and art, and on the importance of the Arts and Humanities in Canadian society. His recent publications include "Dante Gabriel Rossetti" in *The Encyclopedia of Victorian Literature*, ed. Dino Franco Felluga, et al, "The Poetry of the Canoe: William Douw Lighthall's Songs of the Great Dominion" in *Anthologizing Canadian Literature: Theoretical and Cultural Perspectives*, ed. Robert Lecker, and *Scribe: Archibald Lampman and Episkopon. A Facsimile Edition*.

**U3F – Oscar Wilde and Life-Writing Now**

– Vic 504

Organizer and Chair: Michele Mendelssohn (Oxford)

**Jason Boyd (Ryerson), "More Lives Than One: Oscar Wilde's Biographical Corpus and Computer-Assisted Exegesis"**

Abstract: To speak incisively about Oscar Wilde and the present state of life writing concerning him requires knowledge and understanding of the life writing that has come before. Our knowledge of 'Oscar Wilde' is comprised of a densely complex and often contradictory accretion of texts created in that intervening time that constitutes the only (or many) Wilde we can know. This presentation will report on the computer-assisted methods for the exegetical analysis of pre-1945 biographical texts on Wilde, developed by the Texting Wilde Project (TWP), and on preliminary findings derived from these methods.

Bio: Jason Boyd is an Associate Professor of English at Ryerson University in Toronto, Canada. He directs the Texting Wilde Project, which explores computer-assisted methods for the analysis of life writing, in particular, biographical texts relating to Oscar Wilde. This research has been funded by a Social Sciences and Humanities Research Council (SSHRC) Insight Development Grant.

**Nicholas Frankel (Virginia Commonwealth), "'His crimes...had an important effect upon his art': Anticipating the 'aftermath' in Wilde's Writing 1886-1895"**

Abstract: My paper argues that the centrality of transgression and its consequences to much of Wilde's work in the nine years before his criminal conviction needs to be understood in relation to Wilde's "transgressive" life as an active homosexual. It contends that the arc of Wilde's work mirrors the tragic arc of his life; and that even in his comedies, Wilde was anticipating his

own public exposure. It contends that the final five years of Wilde's life constitute a vital critical lens through which to read much of Wilde's work in the years prior to his conviction.

Bio: Nicholas Frankel's editions of *Dorian Gray* and *The Importance of Being Earnest* emphasize the importance of Wilde's life for interpretation and editing alike. He is currently completing a new biography for Harvard U. P., titled *Oscar Wilde in Exile*, that makes Wilde's final years central to understanding of Wilde's oeuvre.

### **U3G – Migrant Literatures, Refugee Poetics – Vic 505**

Organizers: Leif Schenstead-Harris (Concordia) and Eileen Wennekers (Western/OCAD)

#### **Jane Boyes (Dalhousie), "Regulated Spaces: The School and the Surveillance State in Philippe Falardeau's *Monsieur Lazhar*"**

Abstract: Like the Foucauldian school, in which the institution is founded on a hierarchy of power and surveillance sanctioned and enforced by the state, the middle school of Philippe Falardeau's 2011 film *Monsieur Lazhar* is a space governed by regulations regarding proper narratives and interactions. My paper explores how the efforts of Bashir Lazhar, an asylum-seeker from Algeria, to provide an outlet for his students' grief parallels his own difficulty in navigating state apparatus, particularly concerning the rigid refugee narrative he is required to provide, and posits the possibilities presented by more unconventional narratives to more appropriately capture refugees' stories.

Bio: Jane Boyes is in the first year of her PhD at Dalhousie University. She specializes in contemporary experimental literature and postcolonial literature and their intersections, with a specific focus on the Canadian context.

#### **Kamran Ahmed (Western), "Heaven is no holiday': Muhammad Iqbal and the Subject of Migration"**

Abstract: The partition of Hindustan in August 1947 resulted in one of the largest and deadliest forced migrations in the 20th century. According to the UNHCR, roughly 14 million people were displaced during the partition which saw a fracturing of the Subcontinent into India and Pakistan. At the heart of this displacement was the poet-philosopher and politician Muhammad Iqbal (1877-1938), whose poetics of the self (khudi) found posthumous fame as the call for Muslim self-determination in the hands of nationalists and separationists alike. This paper reads the struggle for self-definition (khudi) that lies at the centre of Iqbal's thought as the site for an ethical reading of the tawhid as unity or 'making one'.

Bio: Kamran Ahmed is a Doctoral Candidate at the Centre for the Study of Theory and Criticism at Western University, and part-time faculty in the department of Philosophy and Religious Studies at King's College, London, Ontario, Canada.

#### **Carrie Dawson (Dalhousie), "Treaty to Tell the Truth: The Anti-Confessional Impulse in Canadian Refugee Writing"**

Abstract: When seeking refugee status, claimants are typically asked for particular kinds of stories, and their well-being often hinges on their ability to tell verifiable stories of persecution in a manner that satisfies the state. But those who get refugee status also get called upon—by the media, the academy, and the publishing industry—to repeat those stories, offering confessional accounts that can be put in the service of first-world catharsis or of "an idealized form of Canadian multiculturalism" (Granados). As such, this paper seeks to understand and underscore the anti-confessional impulse in creative work by Canadian artists who were once refugees.

Bio: Dr. Carrie Dawson teaches Canadian Literature at Dalhousie University. Her recent work focuses on the representation of refugees and undocumented migrants in contemporary Canadian literature and culture.

### **U3H – Joint Panel with the Canadian Shakespeare Association (CSA): *Slings & Arrows: Shakespeare and Canada* – Vic 508**

Organizers and Chairs: Kailin Wright (St. Francis Xavier) and Andrew Bretz (Wilfrid Laurier)

**Paul Babiak (Toronto-St. Michael's), "The Tenant of New Burbage Hall: Madness and Artistic Vocation in *Slings & Arrows*"**

Abstract: In this paper I propose to examine Geoffrey Tenant's haunting by the spirit of his mentor, Oliver Wells, and the "madness" that is its principal symptom, as the centrepiece of the remarkably detailed and comprehensive satirical allegory on the position of the artist in Canada that *Slings and Arrows* represents. By means of this extended allegory, the "New Burbage Festival" becomes a figure for the state of the arts in Canada; and of the dilemma which it is Geoffrey's ambiguous vocation to solve.

Bio: Paul Babiak, Ph.D., graduated in November 2015 from the Centre for Drama, Theatre and Performance Studies at the University of Toronto. A theatrical professional as well as a scholar, he currently lectures in the Book and Media Studies Programme at the University of St. Michael's College, University of Toronto.

**Laura Estill (Texas A&M), "Actors, Names, and the Cultural Inheritance of *Slings & Arrows*"**

Abstract: Although *Slings and Arrows* dramatizes an actual ghost, this essay, focuses on the show's unseen ghosts: the spectres of Shakespearean actors, past and present, invoked by character names and casting. Susan Coyne, Bob Martin, and Mark McKinney named characters to highlight the forebears that directors and actors must live up to when presenting Shakespearean plays. For instance, Geoffrey Tennant's name evokes Geoffrey Rush and David Tennant: he is faced with the artistic legacy of Shakespeareans past. Although *Slings and Arrows* dramatizes a theatre festival, its actors and characters inhabit the new reality for Shakespearean actors: Shakespeare on screen inflects the reception of Shakespeare on stage.

Bio: Laura Estill is an Associate Professor of English at Texas A&M University, where she edits the World Shakespeare Bibliography ([www.worldshakesbib.org](http://www.worldshakesbib.org)). Her publications include a monograph (*Dramatic Extracts in Seventeenth-Century English Manuscripts: Watching, Reading, Changing Plays*, 2015), edited collection (*Early Modern Studies after the Digital Turn*, 2016), and numerous articles.

**Don Moore (Guelph), "The Intermedial Spectacle of National Identity in *Slings & Arrows*"**

Abstract: For Baudrillard, hyperreality is nostalgic cultural memory indistinguishable from other forms of reality, yet driven by corporatized, intermedial reproducibility without origins or substance. This paper will argue that much like Baudrillardian hyperreality, the hit Canadian television series *Slings & Arrows* functions as a kind of mass mediated spectacle of Canadian national identity and culture which, nonetheless, is an instructively fragmented, intermedial simulacra of Canadian cultural "reality." For example, *Slings & Arrows'* fictional New Burbage Festival is a thinly veiled replica of the Stratford Festival, Canada's premier Shakespearean festival. The New Burbage Festival is thus a nostalgic symbol of Canada's colonial past.

Bio: Don Moore teaches critical theory, literary theory, film, and media studies at the University of Guelph. His recent research focuses on post-9/11 global cinema and intermedial depictions of terrorism and "the terrorist other," with particular emphasis on how they are implicated with contemporary shifts in discourses of ethics, politics, human rights, and globalization.

**U31 – Copyright, Cut-ups, and Collaboration**

– Vic 609

Chair: Benjamin Lefebvre (Ryerson)

**Corinne Gilroy (Mount Saint Vincent), "Copyright and Agnotology: Using the 'Study of Ignorance' to Analyze Intellectual Property Discourse in the Canadian Public Sphere"**

Abstract: Agnotology, the study of ignorance, is an emerging subject among science historians, but it has yet to gain a foothold among education scholars or intellectual property scholars. Can agnotology be combined with education scholarship and discourse analysis to provide a substantive critique of the public arguments made by various copyright stakeholders in Canada? This presentation will explore the extent to which print media and

popular online platforms may be subjecting the Canadian public and lawmakers to misinformation, contradictions, and distractions related to copyright law, its purpose, and its history.

Bio: Corinne Gilroy is Manager of Access Services at the Mount Saint Vincent University Library in Halifax, a graduate student in MSVU's Faculty of Education, and a Layout Editor for the Partnership Journal.

**Stephen Spong (Centennial), "Intellectual Property Détente: Other Approaches"**

Abstract: While there has been a tremendous amount of focus dedicated to the seemingly existential struggle that educational institutions and rights-holders have been engaged in since the 2012 shift in Canadian copyright law, there are other approaches to potentially contentious issues regarding intellectual property. This paper looks at three such areas: brewing, folk music, and mid-century modern design. Each area has potential flash points and occasional skirmishes, but is generally marked by overall peace. What can be learned from these areas, and how can they be adapted to the educational context? That is what this paper is intended to highlight.

Bio: Stephen Spong is the Copyright Services Librarian at Centennial College in Toronto, Ontario. In addition to his Masters in Information from the University of Toronto, he holds a J.D. from Osgoode Hall Law School.

**Joel Katelnikoff (Alberta), "Inhabitation: Ludwig Wittgenstein: 'the meaning of a word is its use in the language'"**

Abstract: *\_Inhabitations: A Recombinant Theory Project\_* uses techniques associated with plagiarism and copyright violation to produce a collaborative model of scholarship. This paper modifies the philosophical writing of Wittgenstein, using cut-up / remix / montage to investigate his textual corpus. The resulting essay: 1) speaks about Wittgenstein's poetics; 2) speaks through Wittgenstein's own language and syntax; and 3) produces a metanarrative of reading, writing, and recombination. The paper explores new possibilities for reading and writing poetry and poetics; in the words of Wittgenstein: "a meaning of a word is a kind of employment of it."

Bio: Joel Katelnikoff holds a PhD from the University of Alberta. He is currently reworking the textual materials of prominent poets and philosophers. Excerpts from *Inhabitations: A Recombinant Theory Project* are regularly posted on Twitter at @inhabitations.

**U3J – Opening Reception: Exhibition organized and curated by the Modern Literature and Culture Research Centre in partnership with ACCUTE: "Contested Lands: Canadiana at 150" (Open to the Public)  
– MLC Gallery (111 Gerrard St. East), Ground floor**

Event description: Over the past 150 years, Canada has earned a global reputation for being an inclusive, multicultural nation that honours the plethora of voices, faces, and spaces that have shaped our country's identity. Yet as we reflect on the achievements and struggles that permeate our history, it is important to recognize the voices that have been silenced, the faces that have been hidden, and the spaces that have been destroyed in the process of constructing our nationality. Through *Contested Lands: Canadiana at 150*, the Modern Literature and Culture Research Centre explores the stories of those who have been historically excluded from and malevolently subjected to Canada's nation-building narrative. Featuring books, photographs, postcards, letters, and other artifacts from the MLC archives with additional loans from the Ryerson University Archives and Special Collections and beyond, this Canadiana exhibition considers three important threads and conflicts: First Nations peoples and the impact of residential schools, with an awareness of Egerton Ryerson's role in the conceptualization of this system; the Great War (1914-1918), which involved more than five hundred thousand Canadian soldiers and war workers overseas and on the home front; and Canadian women, where women challenged the unequal political landscape and fought to claim a public space and voice for themselves. The exhibition will also include a live Twitter chat (May 23 and 30, 12:30-3 pm; tweet @MLC\_Research using the #ContestedLands hashtag) and round table, providing a participatory element through which to contemplate and critique the contested lands of Canada's past and present.

**U3K – 2:00-5:30: Joint Panel with the Canadian Philosophical Association (CPA): Attention and Imagination**  
 – KHW 387

Organizer: Warren Heiti (Vancouver Island)

**Lucy Alford (Chicago), “Out of Nothing: Imagination as a Mode of Poetic Attention”**

Abstract: Imagination can be understood as the ability of the mind to attend to what is not present in given perception, drawing on a combination of stored perceptual memory and creative elaboration. This talk draws on the philosophies of imagination and attention articulated by Aristotle, Al-Farabi, Immanuel Kant, and Elaine Scarry, to propose that A) attention is the essential medium of poetry, and B) imagination is an inflection, or mode, of this medium of poetic attention, in which attention is directed to objects of mental representation. Pairing my philosophical investigation with readings of poems by William Wordsworth, Rainer Maria Rilke, and John Burnside, I identify and explore three kinds of imaginative attention (reproductive, recombinatory, and elaborative) as they play out in poetic language.

Bio: Lucy Alford specializes in twentieth- and twenty-first-century American poetry and poetics, with additional foci in modern and contemporary poetics in English, Arabic, French, and German. She holds a PhD in Comparative Literature from Stanford University. Her dissertation, *Forms of Poetic Attention*, explores the particular modes of attention poems both produce and require.

**JanaLee Cherneski (Reed), “Imagination and the Activity of Politics”**

Abstract: What does ‘thinking in images’ mean for the activity of politics? I approach this question as it relates to the daily tasks and practices of ethical (and political) actors. Moving beyond visual propaganda and ‘imagined communities’, my paper explores this question by thinking with and against J.S. Mill, Fernando Pessoa, F.R. Scott, Simone Weil, and Mahatma Gandhi. To act with an image is to use an embodied vision of political ends as the basis for pursuing the means by which such ends are achieved. It is to reject the consequentialist and Machiavellian notion that the ends justify the means. To act with an image demands that affect, body, action and ‘end’ are bound together in a whole practice or enterprise rather than parcelled into compartments, specializations, and segments of time.

Bio: JanaLee Cherneski’s teaching and research is grounded in a dual appreciation for the humanities and social sciences, alongside a commitment to drawing connections between theory, practice, imagination, and collective action. She has taught politics at the University of Oxford, and works on creative projects in a variety of media.

**Carolyn Richardson (Independent Scholar), “Projective Imagination as a Route to Knowledge”**

Abstract: According to Stanley Cavell’s understanding of the distinctive method of ordinary language philosophers, the imagination has a special role to play in philosophical thinking. When Wittgenstein or Austin ask “What would we say if...?” they are inviting us to use what Cavell calls our projective imagination as a route to knowledge. To know what we would say under certain circumstances, then, is not to know an empirical generalization based on what people have said, but rather to imagine ourselves in those circumstances and thereby see what we would and would not say. This paper describes and evaluates this particular use of the imagination in the service of philosophy.

Bio: Carolyn Richardson is an independent scholar and freelance editor. She completed her Ph.D. in philosophy at the University of Toronto and taught for five years at the College of the Holy Cross in Worcester, Massachusetts, where she continues to live. Her primary interest is metaphilosophy.

**Kay Rollans (Concordia), “Imagining Ontology: Figuring Time and Being in Merleau-Ponty”**

Abstract: Imagination has historically been given low standing in Western philosophy and colonial Western cultures; but in the work of Merleau-Ponty, imagination plays a central role in our ability to perceive and to relate to a world, others, and ourselves. Merleau-Ponty’s phenomenological philosophy “grounds” itself on an unendingly “emergent” ontology in which our typical categorical opposition of synchronicity and diachronicity is destabilized, along with that of the real and imaginary. Merleau-Ponty suggests that imagination is found in reality as its irreducible “other side,” and thus that reality does not appear at all except as intertwined with imagination.

Bio: "Kay Rollans is an alumna of the University of Alberta and is currently pursuing graduate studies at Concordia University, Montreal. Her work focuses on Merleau-Ponty, phenomenology, and philosophy of language, with a particular interest in the ontology of metaphor."

**Suzanne Taylor (King's), "The Perils of Poetry: Disordering Imagination in Hume's *Treatise*"**

Abstract: One of the most innovative (and most debated) aspects of Hume's theory of sympathy is his claim that mere ideas can acquire the vivacity of impressions when they are brought home to that liveliest of all ideas: the self. Yet Hume's discussion of the imagination in Book I of the *Treatise* suggests that sympathy is not the only process by which ideas can attain the status of impressions. There he claims that in a fit of madness—poetic or otherwise—the imagination may become disordered, and in this state, fictions may take on all the force of a sense impression. This paper will argue that for Hume, poetry has the potential to reorganize the ontological hierarchy of images in the mind, and by extension, to change how we view the world.

Bio: Suzanne Taylor is a Faculty Fellow at King's. Her research and teaching interests include literature and philosophy of the long eighteenth century, the history and theory of the novel, and women's writing. She is working on a manuscript, *In and Out of Character: Free Will, Fiction, and Form in the Eighteenth Century*.

**SESSION FOUR 3:30-5:00: PLENARY (co-sponsored by CACLALS and ACQL)**

**U4A – George Elliott Clarke (Toronto, Parliamentary Poet Laureate), "Poets Revisioning the Constitution: Duncan Campbell Scott, F.R. Scott, E. Pauline Johnson, and A.M. Klein" (Open to the Public) – HEI 201**

*Financial support for this session was provided by CFHSS*

Abstract: Dr. Elliott Clarke will deliver a plenary address that undertakes a re-reading of four iconic Canadian poets and their individual representations of and responses to the *données* of Canadian civil rights and attitudes toward Indigenous peoples, multiculturalism, bilingualism, and sexual equality. These writers' shaping of Canadian identities in their poetry, policies, and practices is both powerful and controversial: they include a bureaucrat in the Department of Indian Affairs and engineer of the residential schools system (Duncan Campbell Scott), a constitutional lawyer and member of the Royal Commission on Bilingualism and Biculturalism (F.R. Scott), a mixed-race Mohawk essayist-activist and early feminist performance artist (Pauline Johnson), and a Jewish civil rights advocate, speech-writer, and lawyer (A.M. Klein). How can we reconsider their mid-20th-century conceptualizations from the vantage point of Canada's sesquicentennial? Part poetry, part scholarly reflection, part autobiography, and part history, Dr. Elliott Clarke's plenary session will also include what promises to be a lively question-and-answer session with Congress attendees, and a reflection on his role as the Parliamentary Poet Laureate of Canada.

Bio: The 4th Poet Laureate of Toronto (2012-15) and 7th Parliamentary Poet Laureate (2016-17), **George Elliott Clarke** is a revered poet. He has invented the term *Africadian* and pioneered the study of African-Canadian literature. He wrote the libretto for James Rolfe's acclaimed opera, *Beatrice Chancy* (1998), and saw his play, *Whydah Falls: The Play*, translated into Italian and produced in Venezia, Italy (2002). He is a noted artist in song, drama, fiction, screenplay, essays, and poetry. Now teaching African-Canadian literature at the University of Toronto, Clarke has taught at Duke, McGill, the University of British Columbia, and Harvard. He holds eight honorary doctorates, plus appointments to the Order of Nova Scotia and the Order of Canada. His recognitions include the Pierre Elliott Trudeau Fellows Prize, the Governor-General's Award for Poetry, the National Magazine Gold Award for Poetry, the Premiul Poesis (Romania), the Dartmouth Book Award for Fiction, the Eric Hoffer Book Award for Poetry (US), and the Dr. Martin Luther King Jr. Achievement Award. Clarke's work is the subject of *Africadian Atlantic: Essays on George Elliott Clarke* (2012), edited by Joseph Pivato.

**EVENING**

**5:00-6:30 – Planetary Noise Book Launch and 40 Year Retrospective on Erin Moure's Work**

**– Vic 304**

Organizer and Chair: Shannon Maguire (Calgary)

*Featuring readings by Erin Moure, short films, and complimentary drink tickets/cash bar*

**5:00-6:30 – Christianity and Literature Study Group (CLSG) 4: Pedagogy Roundtable: The “Unteachable” Text**

– Vic 609

Organizer and Chair: Tina Trigg (The King’s)

**Matthew Zantingh (Briercrest), “Between Two Unteachable Texts: Postmodern Fiction and *Waiting for Godot*”**

Abstract: In this paper, I propose to explore two recent personal experiences concerning unteachable texts. One concerns two postmodern novels that were found objectionable by a student and another concerns my own changing feelings about Samuel Beckett’s *Waiting for Godot*. Both experiences illustrate the multi-faceted tension of teaching at a Christian higher education institution. I examine the texts in question, the context in which I teach in, and the course context in hopes of finding some clearer sense of what defines the horizon of possible texts to teach at my institution.

Bio: Matthew Zantingh is an Assistant Professor of English at Briercrest College and Seminary in Caronport, Saskatchewan. He teaches Canadian and American literature, environmental humanities, and the graphic novel.

**Philip Mingay (King’s), “Cries from the Ark: Timothy Findlay’s *Not Wanted On The Voyage*”**

Abstract: Timothy Findlay’s novel *Not Wanted on the Voyage* (1987) is a wildly imaginative and anachronistic novel that often causes student unease and confusion, and is in many respects “unteachable.” However, *Not Wanted*’s pedagogical difficulties lie not in its theoretical and creative complexities, but in its revision of a canonical, beloved story that introduces children to the Bible and begins their journey of faith. However, I have revived the novel as an individualized project for students willing to grapple with their faith and its relation to language and Deconstruction, as well as to students who seek social justice and more meaningful, ecocritical connections to the natural world. From this pedagogical location, we can discuss one-on-one how the novel is not simply meant to be a criticism of Christianity; it is meant to be a new narrative that counters the historical mismanagement of the earth. It is clear that Findlay struggled with the complexities of Genesis, and he invites his readers to do the same.

Bio: Philip Mingay is Associate Professor and Chair of English at The King’s University in Edmonton. He teaches postcolonial and Canadian literature, as well as literature and film, and literary theory for Education students. He specializes in pedagogy, and painters and paintings in postcolonial literature.

**David Bentley (Western), “Teaching Christian Texts in a Multicultural Environment”**

Abstract: A great many of the students who enroll in my first-year English class are the progeny of a multicultural society who have chosen to study English at an advanced level with a view to going into Honours English. Prominent among the issues that this raises is the fact that until quite recently English literature has been steeped in Christianity, initially the Roman Catholicism of the Middle Ages and subsequently the Christian humanism of the Renaissance, the neoclassical period, and beyond. My presentation will examine a number of options, and suggest possible pedagogical solutions and techniques.

Bio: D.M.R. Bentley is a Distinguished University Professor and the Carl F. Klinck Professor in Canadian Literature at Western University. He has published widely in the fields of Canadian literature and culture and Victorian literature and art, and on the importance of the Arts and Humanities in Canadian society. His recent publications include “Dante Gabriel Rossetti” in *The Encyclopedia of Victorian Literature*, ed. Dino Franco Felluga, et al, “The Poetry of the Canoe: William Douw Lighthall’s *Songs of the Great Dominion*” in *Anthologizing Canadian Literature: Theoretical and Cultural Perspectives*, ed. Robert Lecker, and *Scribe: Archibald Lampman and Episkopon. A Facsimile Edition*.

**Jamie Paris (Corpus Christi), “How Can We Discuss Sexual Violence and the Residential School System in a Christian College Setting?”**

Abstract: One of the recommendations made by the Truth and Reconciliation Commission was to develop “ongoing education strategies” to teach about “the church’s role in colonization, the history and legacy of residential schools.” In this paper, I will ask “How can we discuss the representations of sexual violence and the Indian Residential School System in a Christian college setting?” To take up this question, I will discuss my experiences teaching Tomson Highway’s *Kiss of the Fur Queen* and Richard Wagamese’s *Indian Horse*. Highway and Wagamese both represent the legacy of psychological, physical, and sexual abuse of Aboriginal students by Catholic Priests and educators.

Bio: Dr. Jamie Paris is an Assistant Professor of English at Corpus Christi College at UBC, and an Instructor for Saint Mark's College, where he teaches in the Theology and Culture BA program. Dr. Paris's research interests include the plays of William Shakespeare and Christopher Marlowe, Western Tragedy, and Canadian First Nations Literature.

---

**5:00-7:00 – President's Reception**

**– Mattamy Athletic Centre**

**6:45-7:45 – Christianity and Literature Study Group (CLSG) Business Meeting**

**– Vic 609**

**7:30-9:00 – Attention and Imagination: Poetry Reading (Open to the Public)**

**– Vic 300**

Organizer: Warren Heiti (Vancouver Island)

*Featuring Lucy Alford, Sonnet L'Abbé, Emily McGiffin, and Souvankham Thammavongsa*