

## TUESDAY, 30 MAY – ABSTRACTS & BIOS

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

#### **T1A – Joint Panel with Christianity and Literature Study Group (CLSG) 8: War, Trauma, and Healing – Vic 109**

Organizers and Chairs: Katherine Quinsey (Windsor) and Tina Trigg (The King's)

##### **Connie T. Braun (Trinity Western), "Trans/formational Trauma: Silence and Story"**

Abstract: Through Canadian literature, philosophers and theorists on literature and trauma that ground my own writing, alongside the work of Gabriel Schwab's *haunting legacies: violent histories and transgenerational trauma*, this paper will explore war, trauma, silence and story in the experience of Mennonite World War II refugees and immigrants to Canada, and holds relevance for present day refugees fleeing war. However, in contrast to Schwab's metaphor of the crypt to convey the unspeakable in the aftermath of violent history, the metaphor from Christianity, and Mennonite heritage, of the empty tomb is employed to convey the power of silence and story.

Bio: Connie T. Braun (BA, MA, MFA) is an instructor of Creative Writing. She has published *The Steppes are the Colour of Sepia* (Ronsdale Press, 2008) and *Unspoken: An Inheritance of Words* (Fern Hill Publications, 2016). Along with reviews for various publications, her academic and personal essays and poetry appear in anthologies and journals. A collection of essays is forthcoming.

##### **Michael Di Santo (Algoma), "George Whalley: The Reality of War and the Language of Prayer"**

Abstract: George Whalley witnessed the reality of the Second World War as a Royal Navy officer and secret intelligence agent. During and immediately after the war, he recorded and explored his experiences in the rich body of poetry he wrote. He writes of the destruction he witnessed and also sympathetically imagines the suffering of others, including the enemy, he did not see. I will argue that the religious language on which Whalley draws is integral to confronting the reality of war and perhaps also necessary for any therapy to be found in making the poems.

Bio: Michael John DiSanto is Associate Professor of English at Algoma University. He is the editor of *The Complete Poems of George Whalley* and the author of *Under Conrad's Eyes: The Novel as Criticism*. He is writing a biography of George Whalley.

##### **Melanie East (Toronto), "Saint Christopher in the Trenches: Spiritual Romance in Ford Madox Ford's *Parade's End*"**

Abstract: This paper reconsiders a space for romance in narrative accounts of war trauma through a reading of Ford Madox Ford's WWI masterpiece, *Parade's End*. Romance in the tetralogy has been underexplored, as has the protagonist's depiction as an Anglican saint; however, the repeated comparisons of Christopher Tietjens to both a saint and Christ himself are more than ironic. Elements of spiritual romance pervade the novel, disrupting the tone of disenchantment and a totalizing frame for processing the Great War. *Parade's End* demonstrates the unique way in which romance opens accounts of war trauma and mourning when it resists easy consolation, and promotes ways to engage with the postwar world.

Bio: Melanie East is a PhD candidate at the University of Toronto specializing in the Victorian and Edwardian novel. Her dissertation focuses on experimental romance at the fin de siècle. Her other areas of interest include Thomas Hardy, WWI literature, detective fiction, and intersections between Christianity and Literature.

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#### **T1B – Sex and Consent**

Chair: Rita Bode (Trent)

– Vic 203

**Elissa Gurman (Toronto), “Sex, Consent, and the Unconscious Female Body: Reading *Tess of the D’Urbervilles* Alongside the Trial of Brock Allen Turner”**

Abstract: In this paper, I reflect on the experience of reading Thomas Hardy’s *Tess of the D’Urbervilles* (1891) alongside the Brock Allen Turner trial. I explore legal and literary interpretations of sexual consent in both texts to argue that the pervasive sexualisation of the passive, sleepy, and even unconscious female body contributes to a discourse that enables rape culture and rape apologists.

Bio: Elissa Gurman is a PhD Candidate in the Department of English at the University of Toronto where she is writing a dissertation which focuses on representations of women in love and problems of consent in British and American realist novels from 1860 to 1918. Elissa completed an MA in English Literature at Dalhousie University and a BA honours in English Literature at McGill University. Elissa is a former President of the ACCUTE Graduate Student Caucus, and her work was recently featured on CBC Radio’s “Ideas from the Trenches” series.

**Cristina Ionica (Fanshawe), “Grotesque Heteronormative Assemblages in Beckett’s “Enough,” *How It Is*, and *Ill Seen Ill Said*”**

Abstract: Building on recent critical contributions that emphasize the political value of Beckett’s texts, this paper proposes that “Enough,” *How It Is*, and *Ill Seen Ill Said* represent heteronormative societal structures as machinic assemblages that perpetuate themselves by systematically co-opting heterosexual men as coercive and abusive machinic tools and subordinating women/ non-heterosexual men as subjects of exploitation and abuse. In these texts, grotesque assemblages of allusions to Oedipal, economic, and socio-historical conditioning generate an anxiety-producing, yet ultimately empowering comical hijacking of elements more properly pertaining to the horrific, so that they can be used to galvanize ethical reactions in the reader.

Bio: Cristina Ionica teaches English, Film, Writing, and Professional Communication courses at Fanshawe College in London, Canada. Her research has been published in *Angelaki: Journal of the Theoretical Humanities*, *MLS: Modern Language Studies*, *Critique: Studies in Contemporary Fiction*, *LIT: Literature Interpretation Theory*, and *Horror Studies*.

**T1C – Ideating the Creative Humanities I: Creative Humanities Case Studies**

– Vic 205

Organizer and Chair: Brandon McFarlane (Sheridan)

**Andrea Charise (Toronto) “That’s not what we do’: Health Humanities and the Creative Recovery of Literary Studies”**

Abstract: This paper presents a critical overview of how literature has been meaningfully engaged within postsecondary health education. I argue that the growth of Health Humanities—an emergent interdiscipline that explores human health and illness through the methods and materials of the creative arts and humanities—is evidence that the “crisis” faced by literary studies is in large part a failure to creatively reimagine its application outside of traditional spheres of learning and practice. With reference to two specific research initiatives—including my launch of SCOPE: The Health Humanities Learning Lab—I demonstrate how the creative utilization of literature is key to the recovery of our beleaguered discipline.

Bio: Andrea Charise (@AndreaCharise) received the 2014 Polanyi Prize for Literature. She has more than fifteen years experience as a medical researcher (primarily in geriatrics) and is the lead developer of Canada’s first undergraduate program in Health Humanities at the University of Toronto Scarborough ([www.scopelab.ca](http://www.scopelab.ca)). She is completing a book on representations of old age in 19th-century British literature.

**Dale Tracy (RMC) “Resetting Institutional Identity: Creativity Studies, Poetry, and the Humanities”**

Abstract: Humanists act on the systems we live in by applying to them the programs modelled by our subjects of study. Poet Brian Blanchfield finds in poetry a theory of innovation with which to reset the content within rule-bound structures. Donna Stonecipher’s poetry collection *Model City*, composed of a series of answers, each beginning with “It was like,” resets this model of a sustainable home 288 times. Applying poetry-generated

theories, my performance project asks what institutional identity is like for individuals and asks for empathy and tolerance of ambiguity in considering how institutional space and practices work on individual bodies.

Bio: Dale Tracy is a Determinate Assistant Professor at the Royal Military College. She studies contemporary literary and cultural texts with particular interest in witness, compassion, humour, poetry, and performance. Her monograph, *With the Witnesses: Poetry, Compassion, and Claimed Experience* (McGill-Queen's, 2017), examines poetry's compassionate strategies for responding to suffering.

#### **T1D – Involuntary Reactions: Vitalism, Ennui, Terror**

– Vic 500

Chair: Sophie Thomas (Ryerson)

##### **Fraser Easton (Waterloo), “Austen’s War on Edgeworth: Economic Psychology in *Emma* and *Ennui*”**

Abstract: In important ways *Emma* (1816) is Jane Austen’s reworking of Maria Edgeworth’s *Ennui* (1809) for anti-Edgeworthian purposes. Austen fundamentally disagreed with Adam Smith’s ideas of political economy that Edgeworth promoted in her Irish tales, including *Ennui*. But the psychological elements of Edgeworth’s study of a rural community and of its inhabitants are a key influence on *Emma*. Like the landlord Glenthorn in *Ennui*, Emma must overcome her own ennui or want of a want. She does this through a renewal of anti-Smithian customary reciprocity, which is presented by Austen as a byproduct of Emma’s psychological maturation and re-integration into heterosexual desire.

Bio: Fraser Easton is Associate Professor of English, University of Waterloo, where he served as department chair from 2008 to 2015. A specialist in eighteenth-century literature, he has published on Jane Austen, Daniel Defoe, Maria Edgeworth, Christopher Smart, and Adam Smith, as well as on newspaper records and historical accounts of passing women in the eighteenth century.

##### **Diane Piccitto (Mount Saint Vincent), “Joanna Baillie’s *Jane De Monfort* and *Orra*: Terror and the Circumvention of the Patriarchal Order”**

Abstract: In her Romantic-era Gothic tragedies *De Monfort* (1798) and *Orra* (1812), Joanna Baillie subverts the even-by-then familiar gothic types of the damsel in distress and her counterpart the heroic liberator. Both plays present us with female characters who evade the patriarchal institution of marriage indefinitely and, to some extent, instil fear in those around them. I argue that Baillie’s *Jane De Monfort* and *Orra* sidestep the conventional role of Gothic heroine through their transgressiveness: they position themselves outside the purview of patriarchy and cross the boundaries of heroine, hero, and villain to function in some degree as the unconquerable terrorizing figure of their Gothic tragedies.

Bio: Diane Piccitto is Assistant Professor of English at Mount Saint Vincent University in Halifax. Her publications include *Blake’s Drama: Theatre, Performance, and Identity in the Illuminated Books* (Palgrave Macmillan 2014) and the co-edited volume *Romanticism, Rousseau, Switzerland* (Palgrave Macmillan 2015). She also co-edits the nineteenth-century journal *Victoriographies* (Edinburgh UP).

##### **Julia M. Wright (Dalhousie), “Involuntary Movements: Agency in Irish Literary Theory, 1787-1829”**

Abstract: There has been scant scholarly attention to Romantic-era Irish literary theory, despite three decades of recovery work on other genres—and the significance of the “Polite Literature” section of the Transactions of the Royal Irish Academy, which began publishing in 1787. This section offered theoretical analyses of genre, aesthetics, and authorial style, not descriptive reviews. While their British contemporaries tended to represent authorial inspiration as transcendent, if evanescent, RIA members frequently represented authors as powerless. This paper will thus suggest that there are distinctive elements to Irish literary theory that are relevant to Irish literary production as well.

Bio: Julia M. Wright is University Research Professor at Dalhousie University. She is the author of four volumes, most recently *\*Representing the National Landscape in Irish Romanticism\** and *\*Men with Stakes: Masculinity and the Gothic in US Television\**, as well as editor or co-editor of a further ten books.

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**T1E – Nineteenth-century Space-Times**

– SLC 449

Organizer and Chair: Amanda Paxton (Trent)

**Elizabeth TeVault (George Washington U), “The Ghost in the Machine: Temporalities and Technologies in the Victorian Supernatural Fiction of Amelia B. Edwards”**

Abstract: This paper considers conflicting temporalities in the supernatural fiction of Amelia B. Edwards, focusing particularly on her stories of train apparitions: “The New Pass,” “No. 5 Branch Line,” and “The Four-Fifteen Express.” Informed by Wolfgang Schivelbusch’s work on the influence of speed on nineteenth century conceptions of being, as well as models of temporality by queer theorists José Esteban Muñoz and Tavia Nyong’o, this project interprets the contradictory momentums of the static past and the hurtling future that Edwards presents as indicative of an irreconcilable dissonance at the heart of Victorian constructions of identity.

Bio: Elizabeth TeVault is a PhD student in literature at George Washington University where she is working toward a dissertation on the figure of the ghost in the nineteenth century supernatural. Her primary research interests include women's writing, Victorian ghost stories, constructions of gender, and queer temporalities.

**Pat Beesley (Newcastle), “Hinton’s Hyperspace and Female Subjectivity”**

Abstract: Changing perceptions and experience of space and time in the nineteenth century inspired the imagination of many thinkers and writers including the British mathematician, Charles Howard Hinton. This paper discusses two novellas by Hinton, *Stella* and *An Unfinished Communication*, in which the author uses an allegory of hyperspace to explore the interrelatedness of space, selfhood and gender. The paper argues that when Hinton suggests his readers reject current scientific epistemology for a more expansive and transforming conceptualisation of space, he intends them to reconsider their understanding not only of space and time but also of female subjectivity.

Bio: Pat Beesley is a part-time PhD candidate in English Literature at Newcastle University. The working title of her thesis is ‘Imaginary Spaces and Subjectivity: Femininity and Selfhood in the Late Nineteenth Century’. Her research interests include first-wave feminism, nineteenth-century history of science, mesmerism and spiritualism.

**Chloe Flower (NYU), “‘Interior Design’: Doll’s House and Tenement in Octavia Hill’s Essays”**

Abstract: This paper explores the unexpected relationship between working-class children and dolls’ houses in the late nineteenth-century. I examine historical texts about the manufacture of dolls’ house furniture by students in London’s Ragged Schools under the supervision of housing reformer Octavia Hill alongside Hill’s later essays on tenement housing. These materials, I argue, present this plaything as an object that teaches a formative lesson in temporality. The spatial divisions of these scaled-down homes anticipate both short and long term cycles of time, from the daily pattern that begins and ends in the bedroom, to the longer cycles that originate in the nursery and lying-in room. The class-bound model put forward by such miniature architecture, I demonstrate, provides a powerful illustration of the essentially contingent nature of apparently universal models of selfhood and development.

Bio: I am a PhD student at NYU currently completing a dissertation on the material cultures of Victorian Childhood. I recently published a chapter of this project on the sampler in the *Journal of Victorian Culture*.

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**T1F – Fictions of Finance in Postcolonial and Diasporic Asia**

– SLC 452

Organizer and Chair: Joanne Leow (Saskatchewan)

**Lily Cho (York), “Genre and Capital in Postcolonial Asia”**

Abstract: This paper will take up the question of genre in order to investigate the representation of global capital in the short stories of Ken Liu’s *The Paper Menagerie*. In terms of genre, Liu’s stories have largely been in relation to fantasy and science fiction. However, they are also clearly short stories. As Thomas Piketty’s use of fiction in

*Capital* shows, the relationship between genre and economics is not incidental. Piketty's analysis relies upon the bourgeois realist novels of Jane Austen, Honoré de Balzac, and Henry James. If these novels uncover the mechanisms of patrimonial capitalism in Europe and the US, the wager of this paper is that Liu's short stories will be equally revealing of capital in postcolonial Asia.

Bio: Lily Cho is an Associate Professor of English at York University.

#### **Cheryl Naruse (Dayton), "For the Love of Free Trade: US-Singapore Relations and Neoliberal Orientalism, 1997-2016"**

Abstract: "For the Love of Free Trade: US-Singapore Relations and Neoliberal Orientalism, 1997-2016" explores how East-West relations are reimagined in the burgeoning category of Singapore-American literature. I examine how popular novels *Crazy Rich Asians* (2013) by Kevin Kwan, *Soy Sauce for Beginners* by Kirsten Chen (2014), and *Sarong Party Girls* (2016) by Cheryl Tan use the romance genre as a means of revealing how Singapore's economic nationalism no longer relies on an Occidentalism that depicts the west—particularly the US—as decadent and unruly, but on a cosmopolitanism defined by an ability to court or attract the west.

Bio: Cheryl Narumi Naruse (Assistant Professor of English, University of Dayton) is completing a book manuscript, *Incorporating Singapore: Transnational Mobility and Postcolonial Capitalism in the Twenty-First Century*, and co-editing a special issue for ARIEL on "Literature and Postcolonial Capitalism," as well as a "Periscope" feature for *Social Text* on global Asia.

#### **T1G – Road Trips: Travelling Narratives in Canada**

– SLC 515

Chair: Ryan Cox (Keyano)

#### **Christopher Armstrong (Chukyo), "On the Road to Modernity: Automobility in Shebib and MacLeod"**

Abstract: This essay explores the theme of automobility in Donald Shebib's *Goin' Down the Road* (1970), an iconic expression of Canadian metropolitan modernity, alongside the short stories of Alistair MacLeod. "The Vastness of the Dark" (1971), a riposte to the vision articulated in Shebib's film as well as the cinematic aesthetic that shapes it, dramatizes the generic and gender hysteria consequent on "the breakdown of male subjectivity" of the road narrative. MacLeod's story-telling registers ambivalence while also offering an alternative to a world where "the car becomes the only promise of self in a culture of mechanical reproduction" (Corrigan 1991).

Bio: Christopher J. Armstrong is the director of the British and American Cultural Studies Program at Chukyo University, Nagoya, Japan. He has published essays on David Adams Richards (with Herb Wylie), Paul Bowdring, and Michael Winter. He has also co-authored two textbooks on film and British and American culture.

#### **Kent Smith (Guelph), "Enduring Narratives of National Identity and Unity: The Official Presentation of the Terry Fox Biography"**

Abstract: This presentation examines the racial and cultural impacts of storytelling in relation to national unity and the fundamentals of colonialism through a multi-layered study of the male athletic body. Specifically, the biography of Canadian endurance runner Terry Fox clarifies the process by which the regulation of the athletic body, conventions of storytelling, and the mapping of landscapes, transforms social and cultural structures into racial hierarchies. My research strategy is comprised of an analysis through close reading techniques of Leslie Scrivener's text *Terry Fox: His Story*, Native and European forms of literary theories, body politics, and archives.

Bio: Kent Smith is currently a first year PhD student at the University of Guelph. His interests are in Colonial, Post-colonial, Improvisation, and Indigenous literature and critical theories.

#### **Kathleen Sajecki (Alberta), "Open Border, Open Road: The Canadian Aesthetics of Free Trade"**

Abstract: This paper addresses three discrepant Anglo-Canadian road films—*My American Cousin* (dir. Sandy Wilson, 1985), *Highway 61* (dir. Bruce McDonald, 1991), and *One Week* (dir. Michael McGowan, 2008)—and argues that they similarly produce a form of Bildungsroman in which the protagonist matures and realizes his or her identity as a result of an encounter with American influence or Americanizing forces. The paper demonstrates

how each movie is a sustained aesthetic consideration of the possibility of national maturation amid the reality of open borders; collectively, these road movies express the aesthetic dimensions of free trade.

Bio: Anna Sajecki is a PhD candidate in the Department of English and Film Studies at the University of Alberta. Her dissertation identifies a contemporary road narrative genre in Canada that, beginning in the post-1945 period, consolidates the evolving relationship of Canadian nationalist sentiment to Americanizing forces.

## SESSION TWO 10:30-12:00

### T2A – Spaces of Creative Resistance in Indigenous Women’s Writing and Art

– Vic 109

Chair: Emily Kring (Western)

#### **Natalie Boldt (Victoria), “Literary Cartography’: The Problem of Place-Making in Eden Robinson’s *Monkey Beach*”**

Abstract: This paper applies Robert T. Tally’s notion of “literary cartography” (i.e. the notion that literature is a kind of cognitive map and that authors are, thus, akin to mapmakers) to Eden Robinson’s novel ‘Monkey Beach’ in order to demonstrate the ways in which Robinson intentionally displaces and destabilizes her reader within her “literary map” using a seemingly paradoxical combination of scientific and spiritual/traditional place-making techniques. What this contrapuntal approach to storytelling ultimately illustrates is the necessarily partial nature of “place-making” and the challenges this poses for those attempting to reclaim and rearticulate colonial spaces in a twenty-first-century context.

Bio: Natalie Boldt is a graduate student at the University of Victoria in British Columbia, Canada. She is currently completing a Ph.D. in English with a concentration in Canadian Literature and Speculative/Science Fiction.

#### **Heather Jessup (Langara), “Remembering Canada’s Missing and Murdered Aboriginal Women: Rebecca Belmore’s Acts of Affective Memorial in *Wild* and *Vigil*”**

Abstract: This paper will address how Canadian artist Rebecca Belmore acts as memorialist to Canada’s missing and murdered Aboriginal women in two drastically different works of art: *Wild*, set in the canopied bed of the impeccably preserved historical Toronto house museum, the Grange, and on the corner of Gore and Cordova in Vancouver’s downtown east side neighbourhood where over sixty aboriginal women have been reported missing. The paper will investigate how the insertion of Belmore’s own body into these uninvited and unexpected spaces creates affective memorial through the discomfort of surprise, proximity, intimacy, and physical gestures that indicate the visceral and the violent to onlookers.

Bio: Heather Jessup holds a doctorate in English Literature from the University of Toronto examining hoaxes in contemporary Canadian literature and visual art. She is an Instructor in the English Department at Langara College in Vancouver. Her first novel *The Lightning Field* was nominated for the International IMPAC Dublin Literary Award.

#### **Billy Johnson (Toronto) “Surviving the Paraphrase: Reading Rita Joe’s ‘Geometrics of Life’ in the Post-TRC Era”**

Abstract: Reading Rita Joe’s second poetry collection, *Song of Eskasoni* (1988), against the limiting discursive context established by the Truth and Reconciliation Commission, this paper will explore Joe’s poetics and its representations of Mi’kmaq cultural production as a basis for re-orienting critical understandings of the role of literature and art in the transitional justice process. Juxtaposing articulations of suffering with positive assertions of creative vitality, the collection ultimately suggests the power of aesthetic representation to bear witness to the violence of residential schools while restoring language and articulacy to survivors.

Bio: Billy Johnson is a doctoral student in the Department of English at the University of Toronto where he studies 20th-century Canadian poetry. His doctoral research examines late-nineteenth- and early-twentieth-century literary print culture in Atlantic Canada.

**T2B – Committee for Professional Concerns (CPC) II: Academia and Families**

– Vic 203

Organizer: Veronica Austen (St. Jerome's)

**Jennifer Andrews (UNB), “Sanctioned Ignorance: Reflecting on Academia & Families”**

Abstract: With apologies to Paul Martin's 2013 book, familiar to many Canadianists, *Sanctioned Ignorance: The Politics of Knowledge Production and the Teaching of the Literatures of Canada*, I am borrowing the phrase “sanctioned ignorance” here to reflect on how academic institutional structures continue to advocate for a fundamental separation between work and family life. As a female professor and former department chair, my firsthand experience of life as an academic, spouse, parent, and daughter is not nearly as tidy, though institutions and some administrators may wish it were so.

Bio: Jennifer Andrews's areas of interest include nineteenth- and twentieth-century English-Canadian and American literature, Native North American literature, literary theory, border studies, and cultural studies. In 2014, she was awarded a \$45,000 SSHRC Insight Development Grant to pursue a new project entitled “Americans Write Canada” that explores American constructions of Canadian identities.

**Andrew Deman (St. Jerome's/Waterloo), “Wee Little Lotus-Eaters: The Fallacy of Academic Expiration”**

Abstract: n/a

Bio: n/a

**Anna Guttman (Lakehead), “Having it all, Some of the Time”**

Abstract: The continuing absence of clear guidance on covering leaves or negotiating caregiving responsibilities, and the corresponding reliance on collegiality as a problem-solving mechanism, negatively impacts our profession and institutions, at both the cultural and individual level. I draw on my experiences as a female professor, mother, and department chair to argue that relying on ad-hoc rather than systemic solutions to problems of work-life balance exacerbates gender inequality, stigmatizes illness, and perpetuates exploitative labour practices, though the academy can also offer welcome flexibility. Emotional labour, not always visible, continues to fall predominantly on women, both inside and outside the academy.

Bio: Anna Guttman's primary field is postcolonial literature, particularly that of South Asia and its diaspora. Her areas of interest include the nation, multiculturalism, gender and sexuality, translation, Jewishness, diaspora, and the sociology of literature. She is the author of *Writing Indians and Jews: Metaphors of Jewishness in South Asian Literature* (2013) and *The Nation of India in Contemporary Indian Literature* (2007), and is co-editor of *The Global Literary Field* (2006).

**Manina Jones (Western), “Dirty Laundry, Family Secrets, and Cultures of Caring in Academia”**

Abstract: n/a

Bio: Manina Jones is a Canadian literature specialist whose work in that field has ranged from early nineteenth century to contemporary literature, and includes publications on poetry, fiction, drama, and autobiography. She also has a longstanding interest in crime fiction, and is currently at work on a book called *Cross Border Crime in Fiction, Film and Television: Bodies on the Line*. She is also currently serving as President of ACCUTE.

**T2C – Ideating the Creative Humanities II: Creative Humanities Pedagogy**

– Vic 205

Organizer and Chair: Brandon McFarlane (Sheridan)

**Glenn Clifton (Sheridan) “Critical Creativity and Creative Writing Pedagogy”**

Abstract: This paper examines the relationship between creative writing, the Humanities, and the discourse of the “creative economy.” It argues that creative writing is a discipline that requires its students to fuse critical consciousness and creative spontaneity into a form of “critical-creative” thinking. As such, creative writing can be used to build bridges between creative production and other humanistic disciplines, allowing us to see creativity

as including a critical element and an awareness of disciplinary history. Creative writing can be seen as a Humanities subject that models how creative production and critical awareness might be seen as inextricably linked.

Bio: Glenn Clifton is a professor of Literary Studies and Creative Writing at Sheridan College. His scholarly work has appeared in *Journal of Beckett Studies*, *Henry James Review*, *SHAW*, and *ELT*. He holds a PhD from the University of Toronto and is working on his first collection of stories.

**Alexander Hollenberg (Sheridan) “Reading the Creative Turn: Or, What Can Narrative Theory Do For Creativity”**

Abstract: This paper considers the teaching of narrative theory as a mode of pedagogical resistance to a rhetoric that justifies precarity through the language of creativity. Insofar as narrative theory offers students a lens through which they can examine the structural production of meanings, it contains within it the opportunity to interrogate the systemic consequences of the “creative turn.” If creativity is slipping (or has already slipped) into a sign of neoliberal conformity, a humanities-based approach to teaching creativity (founded in the ways narrative texts solicit audience response and responsibility) is worthwhile.

Bio: Alexander Hollenberg is a Professor of Storytelling and Narrativity at Sheridan College. His research focuses primarily on narrative ethics and modernism and has been published in such journals as *Narrative, Style, and Studies in American Indian Literatures*.

**T2D – Carol Shields’ Advice to Writers**

– Vic 500

Organizer and Chair: Nora Foster Stovel (Alberta)

**Brenda Beckman-Long (Briercrest) “Shields’s Renewal of a Language of Love in *The Republic of Love*”**

Abstract: In *The Republic of Love*, Carol Shields parodies the romance novel to explore embodied language and evolving feminisms. But that is not all she does. She participates in both the critical turn and a religious turn in literature. She interrogates autonomous selfhood by exposing what René Girard calls the imitative nature of desire and, in a double twist, undermines autonomy and original desire as symptomatic of a middle-class romanticism. In a collage of religious and secular discourses, the novel troubles binary oppositions of the sacred and profane, masculine and feminine, language and the body. Shields models for writers a renewal of the love story.

Bio: Brenda Beckman-Long is assistant professor of English at Briercrest College which is affiliated with the University of Saskatchewan. She is the author of *Carol Shields and the Writer-Critic* (UTP, 2016), a reappraisal of Shields’s innovative work in relation to women’s activism, life writing and autobiography, and feminist and critical theory.

**Wendy Roy (Saskatchewan) “Advice to Writers in Carol Shields’s *Unless*”**

Abstract: While Carol Shields’s advice to writers is most clearly articulated in the recently released collection *Startle and Illuminate: Carol Shields on Writing*, she has also provided guidance on what it means to be a writer in her works of fiction. Shields’s most sustained discussion of that topic is in her final novel, *Unless*, which incorporates descriptions of the techniques and importance of writing and explores how not to give advice through the character of Reta’s aggressive new editor. This paper argues that Reta’s advice to herself, and her repudiation of the misguided recommendations of her editor, together constitute Shields’s own best advice to other writers.

Bio: Wendy Roy is Professor of Canadian Literature at the University of Saskatchewan. She has published several essays on Carol Shields’s fiction. Her other publications include essays on Margaret Atwood, Margaret Laurence, and P. K. Page, as well as the book *Maps of Difference: Canada, Women, and Travel*.

**Aritha van Herk (Calgary) “Etching”**

Abstract: This paper will speak to Carol Shields’ use of “etching” as a means of evoking the domestic sphere and its rich effulgence within the arena of cerebral and theoretical academic discourse, especially as it pertains within the

creative writing classroom in a university program. The disjunction between daily detail and the self-conscious deliberation of “writing” and “criticism” is articulated both by Shields’ writerly practice and the character and life ingredients she uses in her fiction and non-fiction. Her “lint traps” deploy a subtle texture and taste worth examining in the context of creative pedagogy.

Bio: Aritha van Herk is the author of five novels; two essay collections; three non-fiction books; three works of ficto-criticism; and a book of poetry. She has published hundreds of peer reviewed articles and book chapters. She is Professor of Creative Writing and Canadian Literature in the Department of English at the University of Calgary.

## **T2E – Encounter, Orientation, Engagement, Swerve: Poetry and Politics**

– SLC 449

Organizers and Chairs: Ryan Fitzpatrick (Simon Fraser) and Julia Polyck-O’Neill (Brock)

### **Jessica MacEachern (Montreal), “Erotic Encounters at Public Fountains: Engaging the Lover of Moure, Carr, and Robertson”**

Abstract: In “Erotic Encounters at Public Fountains: Engaging the Lover of Moure, Carr, and Robertson” I explore the “bursting” dynamic of the relationship between the high theory and love lyrics of in an effort to conceptualize the ways in which poet and lover, reader and beloved, may orient themselves to become the architects of a new public engagement. For the Canadian poets Erin Moure, Angela Carr, and Lisa Robertson, it is by the public fountain that the poet-architect may begin to swerve across the porous borders of citizen and nation in order to critique and reinvent ideologies of encounter and embodiment.

Bio: Jessica MacEachern is a PhD candidate at the Université de Montréal. Her dissertation, “Disassembling the Collaborative Canon: The Feminist Poetics of H. D., Mina Loy, Rachel Zolf, and Lisa Robertson,” explores the gendered implications of ethical and aesthetic interventions in the printed page of modernist and contemporary women’s poetry.

### **Mathieu Aubin (UBC Okanagan), “Here and Lesbian: Press Gang Publishers, a Poetics of Sexual Disgust, and the Lesbian Separatist Movement”**

Abstract: This paper proposes that Vancouver’s Press Gang Publishers (1974-1989) developed an aesthetic space for social justice and political resistance for lesbians through the production and circulation of a “poetics of sexual disgust.” Specifically, it will analyze how the press’s desire to form a women-only collective with a lesbian sensibility in 1974 coincides with the development of lesbian separatist efforts that carved a space for lesbians outside of male dominated gay communities. By examining its publication and circulation of this poetics, it contends that Press Gang developed counterpublics that celebrated lesbians’ stigma and dismissed villainizing social and legal discourses.

Bio: Mathieu Aubin is a doctoral candidate at The University of British Columbia (Okanagan) and a 2016-17 Webster Fellow at The University of British Columbia’s Green College. His research considers the intersection between Vancouver’s small presses (i.e. blowointment and Press Gang Publishers) and the lesbian and gay liberation movement.

### **Jacob Bermel (York), “Encounter, Movement, Affect: Lisa Robertson’s *Cinema of the Present* and the Politics of Emergence”**

Abstract: This paper examines the notions of affect, movement, and encounter in Lisa Robertson’s long-poem *Cinema of the Present* (2014) in order to consider not only the affective possibilities of Robertson’s text in particular, but to think more critically about the ways in which poetic expression can alter our understanding of human relation and encounter through the remapping of social and spatial form and organization. By attending to Robertson’s unique use of poetic form, I argue for her poetry and poetics as illustrative of what Brian Massumi describes as a “politics of emergence” capable of expressing and attending to affective experiences.

Bio: Jacob Bermel (MA, Brock) is a PhD Candidate in English at York University. His current research focuses on the interstices of language, affect, and poetry and poetics in experimental Canadian poetry. Jacob’s work is also

concerned with investigating the relationship between theories of subjectivity and neoliberal rationalities under contemporary capitalism.

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## **T2F – Queer Spaces**

– SLC 450

Chair: Paul Barrett (Toronto)

### **Faye Guenther (York), “Queer Conservation and Literary Archives of Queer Spaces”**

**Abstract:** My paper focuses on three creative memoirs about the last quarter of the 20th century and examines the archival qualities of the queer counterpublic histories they possess. I explain how the texts record queer counterpublic experiences and function as archives of queer spaces. Published in identical copies in multiple versions, the creative memoirs cannot be considered unique objects. However, I argue that they do function as unique cultural artifacts of queer history. I call the creative memoirs “texts-as-records” to refer to their archival qualities. I argue that they expand definitions of archives that otherwise prioritize material objects and material processes.

**Bio:** Faye Chisholm Guenther holds a PhD in English from York University, specializing in modern and contemporary American literature, with an intersectional focus on LGBTQ literature and critical theories of sexuality, gender, race, and class. Her research areas include literary representations and theorizations of queer spaces, queer temporalities, and queer archives.

### **Jeremy Fairall (Western), “Queering the Male Gaze in Brent Hartinger's *The Order of the Poison Oak*”**

**Abstract:** The second in a series of Young Adult novels concerning queer teenager Russel Middlebrook, *The Order of the Poison Oak* (2005) finds Russel negotiating a potential romance with a fellow counselor at a youth camp he is employed at for the summer. Russel’s first-person perspective allows the novel to be also as an examination of the ways in which power, (safe?) space and perspective are understood in the space of the summer camp. Such a perspective allows for the opening up of how the “male gaze” can be understood within a queer, adolescent context.

**Bio:** Jeremy Fairall is a second-year PhD student in English at Western University (UWO). His research examines how the “male gaze” might function within the context of Young Adult texts literature and film focused upon queer male characters. Broader research interests include Canadian Literature, Children's and Young Adult Literature, Queer Theory, Popular Culture, and Film.

### **Daniel Hannah (Lakehead), “Translating the Jamesian Gap: *Campion*, *Bechdel*, *Litt*”**

**Abstract:** Building on a rich critical history of attending to the signifying force of absence in Henry James’s writings, this paper addresses how contemporary texts—Jane Campion’s adaptation of *The Portrait of a Lady* (1998), Alison Bechdel’s *Fun Home* (2006), and Toby Litt’s *Ghost Story* (2004)—have incorporated, interrogated, and translated the queerly resonant Jamesian gap in visual terms. In each case, these texts address such gaps as ambiguous sites of desire and suppression, treading a fine line between filling in and reproducing the absences that seem to invite their interpretive acts.

**Bio:** Daniel Hannah is an Associate Professor in the Department of English at Lakehead University. His monograph, *Henry James, Impressionism, and the Public*, was published by Ashgate in 2013. He has published widely on other authors including William Blake, Felicia Hemans, John Clare, Herman Melville, Nathaniel Hawthorne, Robert Louis Stevenson, and Joseph Conrad.

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## **T2G – The Photographic Image**

– SLC 452

Chair: Andrea McKenzie (York)

### **Matthew Dunleavy (York), “Performing the Domestic for Public Consumption: *Suffragists Between the Spheres*”**

Abstract: Anti-suffragists at the end of the Nineteenth Century and the beginning of the Twentieth Century used the rhetorics of a separate spheres ideology to assert that allowing women to vote would “unsex” them. Therefore, suffragists were forced to navigate this ideology. This paper will look at one organization and how it fought back against the image of the “unsexed” suffragist. In 1910, the Women’s Freedom League conducted a photography competition that aimed to represent suffragists as women able to engage in the public sphere while maintaining their domestic duties. They achieved this by performing the role of the angel in the house for the camera. This will show the precarious position suffragists inhabited as they tried to navigate the lines of separate sphere ideology while engaging in political activism. They needed to find ways to show the masses how both the spheres could be inhabited and embraced by women without detriment to either.

Bio: Matthew Dunleavy is a PhD student in English Literature at York University (Toronto, Ontario). His work examines the gender politics among the inhabitants, philanthropists, and journalists of the Late-Victorian/Early-Edwardian East-End London slums. His most recent article "Angels of the Slum: Women and Slumming in Margaret Harkness's *In Darkest London*," co-authored with Dr. Brooke Cameron (Queen's University) was published in *Papers on Language and Literature* 15.2.

**Robert L. Powell (Toronto), “Clearly Imagist: Photography’s Immanent Presence in Imagist Poetry”**

Abstract: The interactions between the technologically enabled medium of twentieth-century photography and the stripped-down and concentrated poetry of the modernist Imagists have not been sufficiently explored. This paper draws upon the connection between the ontology of the photograph, as delimited by Barthes, and combines with the efforts and successes of select Imagist poets. What develops from this productive superimposition of media is an interpretation of the ground-breaking, minimalist poets that privileges the influence of the photographic medium, but which leaves room for the genuinely innovative accomplishments of poets who strove for discreet but concentrated experiences revealed through isolated moments in time.

Bio: Robert L Powell is a first year PhD student at the University of Toronto. His areas of focus are: science, technology and literature in the early twentieth century; the interventions of modern philosophies in cultural expression; hermeneutics; psychoanalysis; and the phenomenology of modernism.

**Collin Campbell (Memorial), “Labour and the Lyric Camera: (Re)viewing Robert Minden’s Photographs in Steveston with Daphne Marlatt”**

Abstract: *Steveston* (1974), a joint book-project by Canadian poet Daphne Marlatt and Canadian Sociologist/Photographer Robert Minden, explores gendered labour and immigration in a Japanese fishing community in British Columbia. This paper uses theories of visibility and the photograph to analyze the paratextual images of the town as an ethical response to social and environmental pressures on post-WWII Japanese-Canadian communities. It argues that the camera “eye” operates in a predominantly lyric mode that both abstracts and intimates the photographic subjects and their labour.

Bio: Collin Campbell is a PhD Candidate at Memorial University of Newfoundland, where he studies war in Canadian West Coast poetry.

**T2H – Association for Research in Cultures of Young People (ARCYP): Roundtable: Research in Indigenous Young People’s Cultures – SLC 508**

Chair: Benjamin Lefebvre (Ryerson)

**Speakers: Jennifer Adese (Carleton), Katherine Bell (Laurier), Louise Saldanha (Douglas), Benjamin Lefebvre (Ryerson), Jane Griffith (Toronto)**

**Jennifer Adese (Carleton), “Writing to the Future: Race, Mixedness, and Misrepresenting Métisness**

Abstract: This paper examines the ethics of authorship and publishing in an age of Métis misrecognition as mixed ancestry rather than as a distinct Indigenous nation, in light of a significant increase in Métis self-identification between 1996 and 2006. By drawing on the work of Leah Marie Dorion and David Bouchard, this paper critically interrogates literary representations of Métisness in young people’s literature. Ultimately, I argue that Romanticist narratives elide the violence

of colonization and re-entrench romantic depictions of Indigenous-settler encounters as peaceable and harmonious that when directed toward future generations have the dual effect of romanticizing the violence of colonial encounters and the silencing of the Métis people and their ancestors.

Bio: Jennifer Adese (Otipemisiwak/Métis) is an Assistant Professor in the School of Indigenous and Canadian Studies at Carleton University. Jennifer holds a Ph.D. in English (Cultural Studies stream) from McMaster University's Department of English & Cultural Studies. Jennifer has published articles on Métis literature, on racism and representations of Indigeneity, and on arts and resistance.

**Katherine Bell (Laurier), "The Weight of the Absence at the Centre of the Text: Responding to *Missing Nimâmâ*"**

Abstract: *Missing Nimâmâ*, a recent picture book written by Melanie Florence and illustrated by François Thisdale, alternates between the voice of a Cree girl who chronicles the milestones of her young life and the voice of her mother, one of Canada's missing and murdered Indigenous women, who watches her daughter from beyond. While some journalists and bloggers praise the formal properties of the text, critics are conflicted about the intended audience and about the author's motivation for writing a picture book with this theme in mind. In considering both the formal properties of the text and public reception to it, this paper considers the ethical challenges of portraying this injustice in visual form for young readers.

Bio: Katherine Bell is an Assistant Professor in the Department of English and Film Studies at Wilfrid Laurier University, where she teaches courses in Children's Literature, Tween Literature, and Young Adult literature. Her research focuses on young people's texts and cultures in Canada and she has special interest in Atlantic Canadian literature.

**Louise Saldanha (Douglas College), "Shifting the Grounds: Witness, Knowledge, Complication"**

Abstract: My paper focuses on the potential of picturebook narratives by Indigenous authors to register the history and legacy of residential schools as transforming, rather than merely resolving, the national imaginary. In particular, I am interested in how children's books by authors such as Christy Jordan-Fenton and Nicola I. Campbell that are often enlisted to support the national project of truth and reconciliation in fact foreground how such attempts to forgive but not forget might be inadequate in un-settling that which separates the past from the present, forgiveness from responsibility, and Indigenous peoples from the "rest" of Canada. It is from my position as a racialized immigrant settler that I read these books as a series of strategic choices around visibility and erasure, truth-telling and silence, manoeuvring through both children's literature's obligations for happy endings and national agendas for resolution.

Bio: Louise Saldanha teaches in the English Department at Douglas College in New Westminster, British Columbia. Her work focuses on how literary and cultural texts produced for young people can effect social change. In particular, her interest is the places where race and texts produced for young people collide.

**Benjamin Lefebvre (Ryerson), "Dual Redress: Indigenous Crossover Texts"**

Abstract: My paper considers three pairs of texts for young people that create narratives of young people experiencing and surviving the Residential Schools system: one pair juxtaposes an author's note aimed at parents that tells of the devastating effects of Residential Schools on Indigenous individuals and communities with illustrated stories that show a minimal level of devastation; two middle-grade autobiographical novels were subsequently revisited in picture-book form, creating versions of the same story for different age groups. Taken together, these six books demonstrate an attempt to make stories of residential school experiences palatable to multiple age groups simultaneously and reveal assumptions about the perceived needs, interests, and capabilities of the demographics they target.

Bio: Benjamin Lefebvre is an Assistant Professor of English at Ryerson University and Series Editor of the Early Canadian Literature series (Wilfrid Laurier University Press). His three-volume critical anthology, *The L.M. Montgomery Reader* (University of Toronto Press, 2013–15), won the 2016 PROSE Award for Literature by the Association of American Publishers.

**Jane Griffith (Toronto), Nineteenth-Century Indigenous Child Printing Programs**

Abstract: This paper takes stock in the twenty-first century of texts for, about, and *produced by* Indigenous children 130 years ago. Many Indian boarding schools in Canada and the U.S. in the late nineteenth century produced newspapers as part of their

industrial training programs in printing. While principals and missionaries supplied much of the content of these newspapers, Indigenous students operated the printing presses and wrote some of the copy in special student sections; in this way, these newspapers can be read today as a form of resistance. Readers included philanthropists, Christian groups, settler Sunday school children, proto-anthropologists, and other Indigenous students. In addition to nineteenth-century narratives of labour, language, time, and land, these newspapers evidence sustained consultation between Indian boarding schools on both sides of the colonial border.

Bio: Jane Griffith is a SSHRC postdoctoral at the University of Toronto, where she researches nineteenth-century print culture and settler colonialism. Jane's research has been published in *Studies in American Indian Literatures* and *Journal of Canadian Studies*, and her book on Indian boarding school newspapers is under contract with University of Toronto Press.

## **T2I – Form in the Anthropocene: The Politics of Representation Without Us**

– SLC 515

Organizers and Chairs: Henry Ivry (Toronto) and Kyle Murdock (Toronto)

### **Max Karpinski (Toronto), “Un-Human Co-Authors: The Pastoral Experiments of *The Xenotext* and *Decomp*”**

Abstract: Christian Bök's *The Xenotext* (Book 1) (2015) and Stephen Collis and Jordan Scott's *Decomp* (2013) both foreground the place of the other-than-human in the material act of textual production. Bök's twinned poetic/literal experimentation undertakes to confront precisely those temporalities beyond human conception, while also seeking to refute or deny the very possibility of a “world-without-us.” On the other hand, *Decomp* models a being-in-the-world that recognizes the limits of human imagination in its deferral to, and inclusion of, text that has been acted upon and transformed by extended exposure to the elements. I read both texts through the lens of pastoral, thus offering a critical, contemporary pastoral framework as an appropriate form in/for the Anthropocene.

Bio: Max Karpinski is a doctoral candidate in the Department of English at the University of Toronto. Research interests include contemporary experimental poetics and the politics of poetic form. Creative and critical writing has appeared or is forthcoming in *Canadian Literature*, *Lemonhound*, and *Echolocation*.

### **Nathan TeBokkel (UBC), “Homo Fabilis: Semiconservative Aesthetics and the Anthropocene”**

Abstract: Two poet-farmers, A. R. Ammons and Wendell Berry, develop a semiconservative aesthetics as a agriculturally-rooted response to the Anthropocene. DNA-like in its simultaneous preservation and (re)creation, this aesthetics facilitates a new(ish) mode of perception and politics, rooted in the tentative attentiveness of Berry's careful farmer and Gramsci's organic intellectual. Ammons and Berry show that anthropocentrism is partly inevitable and that the world is not without us but changed by us and changing us. Once homo faber (Man the Maker), humanity is now homo fabilis (Man the Made): facing extinction (from homo habilis) and inextricable from agriculture (from fabalis, beans).

Bio: Nathan TeBokkel is pursuing his PhD at the University of British Columbia, where he studies poet-farmers and aesthetic intersections of agriculture and culture. His head is buried in books and his hands are in the soil, drawing on his background in genetics, fruit and vegetable farming, and food safety audits.

### **David Carruthers (Queen's), “Post-Human Subjectivities and Eco-Phenomenology in Shane Caruth's *Upstream Color*”**

Abstract: Using a combination of the critical perspectives of posthumanism, object-oriented ontology, and the plant thinking, this paper evaluates Shane Caruth's 2013 science fiction drama, *Upstream Color*, as a work of ecological fiction that attempts, and to some great extent achieves, the dramatization of a more-than-human subjectivity. Equally privileging the role and influence of the orchid, the grub, the domesticated pig, the parasitical worm, and the human, *Upstream Color*, relying on the intertext of Henry David Thoreau's *Walden*, constructs and evaluates a human subjectivity bound up in a complex network of plant and animal actors, and driven by desires originating as much in the ecological environment as the individual characters' psychic unconscious.

Bio: David Carruthers is a PhD candidate in English at Queen's University specializing in Contemporary North American Literature and the Environmental Humanities. He is the co-editor of the forthcoming anthology, *Perma/Culture: Imagining Alternatives in an Age of Crisis*, and his research interests include popular

representations of grassroots environmental activisms and phenomenological approaches to plant-human intersections.

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**T2J – Joint Panel II with the Canadian Society for the Digital Humanities (CSDH): Precarity and Research in the Humanities**  
 – KHW 387

Organizers and Chairs: Emily Murphy (Queen's) and Lai-Tze Fan (Concordia)

**Ross Bullen (OCAD), "Research for Nothing and Alt-Ac for Free: The Neoliberal University and the Surplus Value of Alternative Academic Careers"**

Abstract: In his essay "Moving the Goalposts in Graduate Education," Marc Bousquet claims that the widespread adoption of alternative academic (alt-ac) careers as a solution to the academic job crisis allows university administrators to take "credit for positions degree holders are already finding for themselves." Following Bousquet, in this paper I will frame the shift toward alt-ac as an extension of the neoliberal university's tendency to extract surplus labour and value from precarious employees. Universities have long been willing to take credit for research that contract faculty members are not compensated for, and the effort required to seek out an alt-ac career (and effectively redeem the utility of the PhD) has been subsumed as part of this acquisitive logic.

Bio: Dr. Ross Bullen teaches first-year English, children's literature, American literature, and science fiction at OCAD University in Toronto. He is the Contract Academic Faculty Caucus representative for ACCUTE, and is writing a book on "white elephants" in American literature.

**Irina Gewinner (Hanover), "Precarious Elite: Coping Strategies of Early Career Academics in Germany and Russia"**

Abstract: Austerity of resources and restructuring of both German and Russian academia leads to severe competition against the background of scarce job opportunities in academic labour market. For that reason, qualification stage gains importance for further course of academic career in both countries, thus making them comparable. While German young scholars face uncertainty on their way to a scientific career, their Russian counterparts experience (financial) precariousness and vague career advancement opportunities. This contribution addresses the significance of social capital for the qualification stage of early career academics in social sciences and the humanities in Germany and Russia.

Bio: Irina Gewinner is a lecturer and research assistant at the Institute of Sociology, University of Hanover, Germany. Her research interests include social inequality in education and labour market, career choices as well as gender (in)equality in academia. She contributed to the recent book edited by R. Thwaites and A. Pressland (eds.) (2016) "Being an Early Career Feminist Academic: Global Perspectives, Experiences, and Challenges". London: Palgrave.

**Felan Parker (Concordia), "Precarious Games in the Academy and Elsewhere"**

Abstract: As a SSHRC Postdoctoral Fellow and Principal Investigator on a SSHRC Insight Development Grant, Dr. Felan Parker has received substantial institutional support for his research on independent digital game production. However, brokering this support into stable, permanent (or at least sustainable) employment is a challenge. Ironically, the precarity of contemporary academic labour closely parallels the struggles of independent game developers. In both fields, finding a balance between actually doing the work, engaging in "venture labour" of building a reputation, networking, and seeking out future opportunities, and cultivating alternative career paths can be a source of considerable strain. Is sustainability a matter of finding a winning strategy, or is the game itself rigged?

Bio: Dr. Felan Parker is a SSHRC Postdoctoral Fellow at Concordia University's Technoculture, Art and Games Research Centre, and principal investigator on the "Indie Interfaces" SSHRC Insight Development Grant. His current research is on the production, distribution, and reception independent digital games, and his background is in cinema and media studies.

**Heather Murray (Toronto), "Stabilizing Precariate Research"**

Abstract: Most contract academic workers have received ten or more years of publicly-funded postsecondary education, as well as taxpayer-funded scholarships and fellowships. It seems irrational that they would grind to a halt as researchers when they are unable to find (or are delayed from finding) a tenure-track position. But this is the de facto policy of universities and granting agencies that (despite their devotion to “outcomes” and accountability) deny contractual academics research support, and do not “count” the research that they actually undertake. Why has humanities research funding in Canada remained glued to one (but not the only) form of academic employment, and are there situations that provide alternate models?

Bio: Dr. Heather Murray is a Professor in the Department of English at the University of Toronto, and also teaches in the Graduate Collaborative Program in Book History and Print Culture. She has a long-standing interest in the history of English studies (especially in Canada) and in disciplinary and professional concerns, and was the author of the first ACCUTE “hiring survey” in 1997.

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

##### **TL1 – Christianity and Literature Study Group (CLSG) 9: Early Modern Literature: Forms and Faith**

– Vic 109

Chair: Deborah Bowen (Redeemer)

##### **Ken Jacobsen (Memorial), “At war 'twixt will and will not”: Pauline theology in *Measure for Measure*”**

Abstract: *Measure for Measure* is perhaps Shakespeare’s most explicitly Christian and theological work. The representation of law in *Measure for Measure* is imbued with Pauline thought, especially the analysis of law and grace in Romans and Galatians. The play is likewise Pauline in its insistent exploration of the theological tropes of substitution and satisfaction. Duke Vincentio plays a key role in dramatic structure, setting in motion a redemptive plot satisfaction is identified with the good of the other; as in Christian theology, it is rooted in charity: “The satisfaction I would require is likewise your own benefit” (3.1.158-159).

Bio: Ken Jacobsen is an associate professor of English at Grenfell Campus, Memorial University, where he teaches Shakespeare, dramatic literature. His areas of research include early modern theatre, religion, and rhetoric, as well as the intersections between philosophy and literature, and literary biography and fiction.

##### **Taylor Kraayenbrinke (Western), “The Puritan Origins of the American Gothic: The Sacramentality of Personal Depravity”**

Abstract: Puritan communion in New England is based on a model of exterior symbolic absence that prompts anxious personal introspection searching for the location of divine spirit. But the result of Puritan preparation for communion is the repeated discovery of personal evil, an original characteristic of the American Gothic tradition. My paper emphasizes the important role of Puritan piety’s sacramental discovery of personal evil in the formation of the American Gothic subject, and proposes a complication to the standard description of New England Puritan practical soteriology as a linear chronological process, instead suggesting that Puritan “preparationism” is a cyclical movement defined by sacramental discovery.

Bio: Taylor Kraayenbrinke is a PhD candidate in English at Western University. The focus of his dissertation is on the Puritans in early modern New England. His primary interest in this field is on New England Puritanism as an origin point for both American secularity and American fundamentalism.

##### **Katherine Quinsey (Windsor), “Fancy’s Maze: Pope’s 1717 Works and the Catholic Imaginary”**

Abstract: While the *Works* of 1717 may comprise the early works Pope later dismisses as “Fancy’s Maze,” both the content and the formal presentation of this volume establish the basis for his later political and religious stance as the virtuous Catholic satirist. This paper will examine the way in which these material elements--editorial arrangement and choice, pictorial features such as illustrations and headpieces, and timing and format of publication--provide specifically Catholic inflection to the authorial construction enacted by the volume.

Bio: Katherine M. Quinsey is Professor and former Head of English at the University of Windsor. She has published widely on Pope, Dryden, Restoration drama and poetry, and Canadian poet Margaret Avison. Her most recent

book is *Animals and Humans: Sensibility and Representation 1650-1790* (spring 2017). She is currently completing a book on Pope and the religious imagination, and another on Pope, environmentalism, and animal welfare.

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**TL2 – Startle and Illuminate: Carol Shields Lunch & Launch (Open to the Public)** (featuring readings and refreshments)

Organizer: Nora Foster Stovel (Alberta)

– Vic 500

Session Abstract: Please join us for the book launch of *Startle and Illuminate: Carol Shields on Writing* (Toronto: Random House, 2016). Edited by Shields' daughter, novelist Anne Giardini, and her grandson, Nicholas Giardini, the book contains fourteen essays by Shields that focus on advice to writers, regarding myths about writing, framing and structuring fiction, short stories and novels, the role of romance in fiction, (auto)biography and fiction, appropriation and preserving one's privacy, genre and gender, reading and writing, teaching creative writing, the future of fiction, risk-taking, and several other topics of interest to writers, readers and scholars. Join us as we celebrate the book with lunch, readings, and informal discussions with Shields scholars.

**TL3 – ACCUTE Board Meeting**

– SLC 450

**TL4 – 12:00-1:45: Association for Research in Cultures of Young People (ARCYP): Lunch & ARCYP AGM (lunch provided for attendees)**

– SLC 508

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

**T3A – Writing the City: Canadian Urban Spaces – Vic 109**

Chair: Manina Jones (Western)

**Brandon McFarlane (Sheridan), “Grit-as-Glamour in Canadian Postindustrial Fiction”**

Abstract: This paper delineates grit-as-glamour as a new aesthetic in Canadian urban fiction which (1) expresses a heightened interest in images of urban decay in contemporary cities; (2) transforms marginal and threatening aspects of the urban environment into glamorous symbols that revitalize decaying locales with new ideas; (3) features the hipster archetype—the successor to Linda Hutcheon's postmodern 'excentric'—who paradoxically embraces the newfound opportunities provided by the postindustrial city but, nevertheless, wishes to problematize the neo-liberalization of Canadian culture; (4) and, contrasting earlier urban writing, privileges comic fictional modes over tragic fictional modes.

Bio: Dr. Brandon McFarlane is a Professor of Creativity and Creative Thinking at Sheridan. He studies how the creative economy is modifying Canadian literature and vice versa. He theorizes the creative humanities and is serving as guest editor for a special issue on the topic for the *University of Toronto Quarterly*.

**Neta Gordon (Brock), “Labour and Settlement in Michael Christie's *The Beggar's Garden*”**

Abstract: The representation of space in Michael Christie's *The Beggar's Garden* - a short story collection that critiques the way an increasingly globalized economy and attitude toward place produces class inequities, rampant urban development, and a loss of local and community identity - must be considered in relation to settlement histories, sometimes buried, of that space. As much as the text works as a critique of the way the forces of globalization have made Vancouver increasingly unlivable for some of its inhabitants, the protagonists in the stories often prove to be recently marginalized white men who seek to reclaim their sense of authority.

Bio: Neta Gordon is an Associate Professor in the Department of English Language and Literature at Brock University. She is a co-editor of *The Broadview Introduction to Literature* and author of *Catching the Torch: Contemporary Canadian Literary Responses to World War One* and *A Tour of Fabletown: Patterns and Plots in Bill Willingham's Fables*.

**Robert Zacharias (York), “‘Imagined Stories...in Real Locations’: Project Bookmark and CanLit’s Drive to Make It Real”**

Abstract: The social function of literature has long been a foundational concern for Canadian critics, yet Canadian scholarship has only just begun to theorize the spatializing role of literature as it impacts our experience of the “real world.” Drawing on work in the spatial turn and on the rise of literary tourism, this paper considers the “Project Bookmark”—the “one-of-a-kind, Canadian cultural innovation” erecting plaques across the country to display “pieces of stories and poems in the exact, physical locations where literary scenes are set”—to explore the function of literature in the social production of Canada as a “real-and-imagined space.”

Bio: Robert Zacharias is Assistant Professor in Canadian Literature at York University. His research interests include Canadian literature and Mennonite writing; his most recent publications explore the function of space in Canadian and postcolonial literatures.

**T3B – Work and Labour During the Long 18th Century – Vic 203**

Organizer and Chair: Craig Patterson (Humber)

**Chantel Lavoie (RMC), “When Honest Labour led to Crime and Punishment: Boys at the Old Bailey and their Afterlives”**

Abstract: This paper examines accounts in which boys turned from honest labour (usually apprenticeship) to a life of crime, as written in sensationalized “true” stories in the eighteenth century, and official reports of trials at the Old Bailey. Broadsheet writers condemned and lamented boy criminals, framing cautionary tales that highlight their sentences, while omitting information about punishments amended to lessen their severity, and in many cases, about the boy being pardoned altogether. In particular, condemnation to death—carried out rarely on children in the period—takes on voyeuristic possibilities in writings about young criminals that differ from those in the Old Bailey.

Bio: Chantel Lavoie is associate professor in the Department of English at the Royal Military College of Canada. Her book *Collecting Women: Poetry and Lives 1700-1780* appeared in 2009. She has published on Anne Finch, Aphra Behn, Lawrence Sterne, and contemporary writers like Suzanne Collins, J. K. Rowling, and Alice Munro. She is working on a monograph, *Imagining Boys in the Eighteenth Century*.

**Morgan Vanek (Calgary), “Lazy Lawyers and Empty Labour”**

Abstract: In response to Kathi Weeks’ call for a new “insubordination to the work ethic,” this paper examines the politicization of workers’ attitudes in eighteenth-century writing by both Whigs and Tories, and explains how the “insubordination” Weeks recommends was most frequently used to uphold (rather than contest) the virtues of commerce. More specifically, this paper will examine the anxieties about the desire to work that coalesce around the figure of the lawyer who does not like his job, and explicate the alternative strategies of resistance that these lazy lawyers can recommend to Weeks’ readers and other contemporary scholars of work.

Bio: Morgan Vanek is an Assistant Professor of English at the University of Calgary. Her scholarly interests include British literature of the long eighteenth century, early Canadian literature, writing about the weather and climate, and the history and philosophy of science. Her work has appeared in the *Journal for Eighteenth-Century Studies*, *Eighteenth-Century Fiction*, and *Literature Compass*.

**Susan Paterson Glover (Laurentian), “The Work of John Tanner: Narrative and Interpretation”**

Abstract: John Tanner was taken during a raid on his family’s home and spent his life as an Anishinaabe in the upper Great Lakes region working as a hunter/fur trader and later as an interpreter. In 1830 *A Narrative of the Captivity and Adventures of John Tanner (US. Interpreter at the Saut de Ste. Marie) during Thirty Years Residence among the Indians in the Interior of America* was published in New York. Tanner’s move from “work” as a fur trader to an interpreter in the borderlands of colonial North America provides the matter for the narrative, but the composite text testifies to the labour of interpreting worlds to both Anishinaabe and colonial readers.

Bio: Susan Paterson Glover is Associate Professor in the Department of English, Laurentian University. Her current research includes a collaborative investigation with Alan Corbiere (Lakeview School, M'Chigeeng First Nation, Manitoulin) and Tom Peace (Dept. of History, Huron University College) of Indigenous writing and literacy networks in eighteenth- and early nineteenth-century Canada.

**T3C – Making It Novel: Reinventing Britain and Contemporary British Fiction**

– Vic 205

Organizers and Chairs: Cynthia Quarrie (Concordia) and Daniel Newman (McGill)

**Lynn Wells (First Nations University), “All Eyes on London: Surveillance and Power in Ian McEwan’s *Saturday* and *Sweet Tooth*”**

Abstract: The Brexit vote is the culmination of a state of anxiety building since the terrorist bombings of 2005: the fear of invasive others who disrupt the domestic tranquility of Britain, contributing to a state of paranoia. This paper will discuss Ian McEwan’s *Saturday* (2005), an imperialist fantasy of maintaining white Britons’ superiority over domestic threats through surveillance and violence. In *Sweet Tooth* (2012), about Cold War spies, McEwan captures the paranoid spirit of contemporary Britain. The main character becomes both the watcher and the watched in a coded cityscape that she must interpret.

Bio: LYNN WELLS is Associate Professor of English at the University of Regina and Vice-President Academic at the First Nations University of Canada. She is the author of *Allegories of Telling: Self-Referential Narrative in Contemporary British Fiction* (Rodopi 2003) and *Ian McEwan* (Palgrave 2010).

**Carolyn Ownbey (McGill), “Claiming Citizenship: Caryl Phillips’ Challenge to ‘Britishness’”**

Abstract: This paper examines Caryl Phillips’ 2007 novel *Foreigners* in relation to late-20th and early-21st century shifts in British nationality law. Tracing the lives of three black British subjects in different historical periods, *Foreigners* demonstrates the ways in which formal belonging to a state—for example, as a citizen or subject—does not guarantee an individual the protection of that state via enforced citizenship rights, either in law or in practice. Uncovering obscured histories and reframing the lives of black Britons in literary prose, Phillips’ text challenges exclusionary governmental and social logics of Britishness.

Bio: Carolyn Ownbey is a PhD Candidate in English at McGill University. She works on post-1945 transnational literature and political and social theory. Her dissertation, entitled “Necessary Treason: Allegiance and Citizenship in Transnational Literature since Mid-Century,” focuses on questions of law, human rights, nation, and state in transnational and anti-colonial literature.

**Kasim Husain (McMaster), “Towards a Literary Geography of ‘Post-Racial’ Britain: Zadie Smith’s *NW* and the Recuperation of the ‘Hampstead Novel’”**

Abstract: Zadie Smith’s *NW* (2012) indicates the influence of a suburban structure of feeling on Britain post-Thatcher. Protagonists and childhood friends Leah and Natalie negotiate careers that are shaped by the process of neoliberal urban renewal in London. Leah, who stayed on the Willesden estate and got stuck in a dead-end job and loveless marriage, resents Natalie for the outward trappings of career and domestic success that facilitates her return to the neighbourhood as gentrifier; both, however, share an inward sense of thwarted coming of age that attests to the cruel optimism of postfeminist and post-racial paths to the good life.

Bio: Kasim Husain is a PhD candidate in English and Cultural Studies at McMaster. His dissertation examines intersections between post-racial formations and neoliberal culture in contemporary British writing. His research has been published in *Postcolonial Text*, *South Asian History & Culture*, and *The Cambridge Companion to British Fiction since 1945*.

**T3D – History and Narrative Voice**

– Vic 500

Chair: Sophie Thomas (Ryerson)

**Jessica C. Clark (Carleton), “Separation Anxiety: Historical and Narrative Distance in A.S. Byatt’s *Possession*”**

Abstract: A.S. Byatt's intricate historical fiction *Possession: A Romance* (1990), with its eclectic narrative forms, engages the persistent concerns of the past half-century around the validity of history. The concept of historical distance is a productive heuristic for exploring the relationship between history and fiction in *Possession*, one which has not yet been employed by critics despite the considerable amount of scholarly attention to *Possession* and history. Byatt's use of historical and narrative distance in *Possession* suggests that fiction can be distinguished from history by its relative ambivalence towards representation and mediation, and lack of anxiety about form, while still being incontestably knowledgeable and authoritative about itself.

Bio: Jessica C. Clark is a SSHRC-funded Master's student in the Department of English at Carleton University, Ottawa. Prior to her current studies, she was active in the Canadian scholarly publishing industry, holding positions at the University of Ottawa Press and the Awards to Scholarly Publications Program (ASPP).

**James Hahn (Toronto), "How then did the true book escape me?": Biographical Desire in Patricia Young's *All I Ever Needed Was A Beautiful Room*"**

Abstract: My paper will explore the ethical concerns generated by Patricia Young's *All I Ever Needed Was A Beautiful Room* (1987), a long poem which, in its engagement with the life and works of Jean Rhys, promotes a recognition of the real within a fictionalized documentary framework. Through paratexts and the poem itself, Young offers a view of the historical Rhys that is perhaps as enticing as it is dubious; the reader is presented with a number of biographical clues with which to find the "real" historical subject embedded in her published fictions.

Bio: James Hahn is a PhD Candidate in English at the University of Toronto who specializes in ethics and the documentary Canadian long poem.

**Joanna Krongold (Toronto), "My Heart Unfolded": Metaphor, Genre, and Holocaust Representation in Meg Wiviott's *Paper Hearts*"**

Abstract: In 1945, Fania Fainer smuggled a heart-shaped book out of Auschwitz, determined to preserve the birthday gift made for her by fellow inmates of the Nazi concentration camp and killing centre. Seventy years later, Meg Wiviott published *Paper Hearts*, a novel in verse that tells Fania's remarkable true story of friendship and survival. Wiviott frequently relies on visual and verbal metaphors in her long poem, and my presentation explores her experimentation with figurative language, form, and genre; I pay close attention to the narrative strategies and stylistic tools employed in *Paper Hearts* to express the ineffable atrocity of the Holocaust.

Bio: Joanna Krongold is a fifth-year PhD candidate in the English department and the Anne Tanenbaum Centre for Jewish Studies at the University of Toronto. Her dissertation focuses on the use and evolution of metaphor in children's and young adult Holocaust literature.

**T3E – Transforming the Machine: Feminist Interventions in Digital Poetics**

– SLC 449

Organizers and Chairs: Dani Spinosa (York) and Kate Siklosi (York)

**Lai-Tze Fan (Concordia), "The Politics and Poetics of Digital Materiality in Women's Digital Writing"**

Abstract: How can the digital offer alternative spaces and methods of dismantling "tired exclusionary politics"? Building on media studies work on digital materiality, I argue that cultural standards of media representation and literary production train us in what counts as legible or consumable text—and also, in who gets to define and re-define these standards. This paper compares literary traditions and digital materiality to highlight their intertwined action towards alternatives. Tracing pioneering works of e-literature to more recent examples, I analyze how women's digital writing allows us to read on the outskirts of what is not dominant, obvious, or even present in a text.

Bio: 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.

**Julia Polyck-O'Neill (Brock), "Feminist Digital Media Poetics and Non-Dualistic Thought: Conceptualism, Electronic Literature, and Language as Affective Object"**

Abstract: In my paper I examine how, in using digital texts and platforms as a primary method for the translation of language and linguistic structure to an aesthetic and 'tangible' object, simultaneously immaterial and material, contemporary digital texts enter and amplify the forum of historic and contemporary conceptualist visual arts often referenced in conceptual poetic practice by instantiating a hermeneutics premised in the aleatory dynamics of affect. Exploring, as case studies, the praxes of Adrian Piper and Donna Leishman, I analyze how feminist digital modes, whether encouraging physical, interventionist interactivity or not, allow for a new form of interpretive experience that combines aesthetics with a perception-based, noncognitive genre of poetics.

Bio: Julia Polyck-O'Neill is an artist, curator, critic, and writer. She is a doctoral candidate in Brock University's Interdisciplinary Humanities program (Culture and Aesthetics), where she is completing a SSHRC-funded interdisciplinary and comparative critical study of contemporary conceptualist literature and art in Vancouver.

**Kaitlin Tremblay (Independent Scholar), "I Am Okay: Feminist Poetics of Self-Dismemberment in Video Games and Mental Health Activism"**

Abstract: "I Am Okay" is about how creating non-traditional digital games about self-dismemberment to inform a feminist poetics. My games specifically use body horror to talk about mental illness through this feminist lens to address the ways women's bodies and experiences are violently erased in many conversations about eating disorders. Using a free gamemaking program that has been widely used by marginalized creators and creating body horror games has been a political move to challenge both what we consider as a "game" and to challenge the voices and stories we accept as dominant in conversations around mental illness.

Bio: Kaitlin Tremblay is a writer and game developer. Her work has been critically well received, and her games have been exhibited at international independent video game festivals. Tremblay is the author of the upcoming book on subversive storytelling in video games, *No Place for A Hero: Borderlands* (ECW Press, 2017).

**T3F – What's the Sense – of Humour?**

– SLC 450

Chair: Jennifer Andrews (UNB)

**Adrian Knapp (Saint Mary's) "Sentiment and Laughter in Ignatius Sancho's *Letters of the Late Ignatius Sancho, An African*"**

Abstract: This paper explores the complex interplay of sentiment and laughter in Ignatius Sancho's *Letters of the Late Ignatius Sancho, An African* (1782). By situating Sancho's letters in relation to mid-century ideas of sensibility and laughter and highlighting their textual and stylistic relationship with the comic-sentimental writing of Sterne and Cervantes, this paper promises to recover the humorous and biting critical voice of Sancho's epistolary writing. Such a venture seems crucial in order to free the *Letters* from the constricting abolitionist system of signification and to enhance our appreciation of the collection's literary value and significance.

Bio: Adrian Knapp is adjunct professor in the Department of English at Saint Mary's University in Halifax. He holds a PhD from the University of Leeds, where he explored the construction of self in eighteenth-century slave narratives and their contemporary rewritings. His new project focuses on the construction of black characters in eighteenth-century literature.

**Jennifer Drouin (Alabama) "TV, or not TV, that is not the question": Wayne & Shuster's Shakespearean Slapstick"**

Abstract: This paper studies Wayne & Shuster's Shakespearean television sketches: "Rinse the Blood off My Toga" (1955); "The Shakespearean Baseball Game" (1958); "Hamlet, The Kid from Elsinore" (1964); "Murder at the Stratford Festival" (1973); and "The Macbeth Murder Case (Or Hassle at the Castle)" (1988). As "literate slapstick," Wayne & Shuster's comedy acted as a "trailer" to high culture. In an era before cable television and rampant globalization, they played an important part in English Canadian national identity formation, and they were one of the only means of seeing Shakespeare in rural areas far from the cultural center of the Stratford Festival.

Bio: Jennifer Drouin is an Associate Professor of English at the University of Alabama. Her monograph *Shakespeare in Québec: Nation, Gender, and Adaptation* was published by University of Toronto Press in 2014. She is currently working on a bilingual, open-source database and critical anthology entitled *Shakespeare au/in Québec*.

#### **Carolyn Vedstra (Alberta) “The Situation (of) Comedy in a Time of Crisis”**

Abstract: As public precariousness deepens, Lauren Berlant argues that the genre of the “situation tragedy” eclipses the situation comedy (2011). Using the 2015 film *The Big Short* to define what I call “crisis comedy,” or comedy that takes as its object the fraying fantasies of the good life, this paper argues for comedy as responsive to capitalist crisis. Though its complicity with the system it seeks to unsettle is at times a source of knowing dark humour, the film ultimately reflects the durability of the absurd as systemic, underscoring the connection between comedy and the reproduction of crisis.

Bio: Carolyn Veldstra is a SSHRC Postdoctoral Fellow in the Department of English and Film Studies at the University of Alberta. She is currently working on a book project exploring cynicism as an affect of neoliberalism. Her research has been published in *ESC*, *JAC*, and the collaborative project *After Oil*.

### **T3G – Resonant Performances**

– SLC 452

Chair: Kel Pero (KMP and Associates/Independent Scholar)

#### **Mervyn Nicholson (Thompson Rivers) “Colin McPhee’s *A House in Bali* as Minimalist Music—and More”**

Abstract: One of the ancestral voices of Minimalist music is Canadian composer Colin McPhee. McPhee was also a writer; his *House in Bali* is really a minor classic of CanLit. *A House in Bali* is unusual because of the way it attempts to mirror gamelan music in writing—in its approach to writing. Drawing on Merleau-Ponty’s phenomenology, this paper argues that *A House in Bali* must be read not as a sequential record of events, but as a musical composition itself, but in the gamelan mode, an approach that informs “minimalist” music, for instance Terry Riley’s seminal *In C*.

Bio: Mervyn Nicholson is author of *Male Envy: The Logic of Malice* and *13 Ways of Looking at Images: Studies in the Logic of Visualization*, as well as oodles of articles in journals such as *Monthly Review*, *Journal of the History of Ideas*, *PMLA*, *brightlightsfilm*, *Literature/Film Quarterly*, *Nineteenth-Century Contexts*, *Wordsworth Circle*.

#### **Chris McIntyre (York) “Kevin Young’s *Jelly Roll*: Resonating and Resounding African American Cultural Forms”**

Abstract: Using Kevin Young’s “Sleepwalking Psalms: Verde que te quiero verde” as a point of intervention into *Jelly Roll: A Blues* renders visible and audible the ways in which earlier forms of African American cultural expression are always resounding and resonating in Young’s contemporary forms of cultural and artistic expression. While Young is most obviously drawing on the blues of Jelly Roll Morton throughout the collection of poetry, the psalm, as a lyrical composition of praise, also suggests both a melodic element and musical accompaniment. The form, then, complements the musical elements that Young utilizes throughout *Jelly Roll*. Moreover, the subtitle “Verde que te quiero verde,” which is the opening line from Fredrica Garcia Lorca’s poem entitled “Romance Sonambulo,” gestures towards the ways in which Young situates “Sleepwalking Psalms” within a literary tradition from which he borrows and reworks.

Bio: Chris McIntyre is a PhD candidate in English at York University in Toronto, Ontario. His general areas of interest include twentieth century American literature, the anti-psychiatry movement, and Cold War studies. His dissertation, which is tentatively entitled “Re-generating Cold War Political Agency in Cold War American Fiction” examines the ways in which cultural production engaging with psychiatric treatment negotiates the relationship between psychiatry, the individual, and the modern security state from the Red Scare of the early Cold War era to the late 1960s.

#### **Vikki Visvis (Toronto) “Cultural ‘Sound Identities’: The Music and Phonology of the ‘Mulatto’ in Esi Edugyan’s *Half-Blood Blues*”**

Abstract: Through an analysis of Esi Edugyan’s *Half-Blood Blues*, I propose that jazz, the Blues, and the phonological aspects of language in the novel create a black cultural “sound identity,” as Susan Gingell defines the term, that not only foregrounds mixed-race heritage, specifically the figure of the “mulatto,” but also highlights, resists, and distracts from dimensions of the polyethnic black experience. Ultimately, *Half-Blood Blues* uses a “mulatto” “sound identity” to create a dynamic multicultural blackness; however, the novel’s reliance on two static archetypes of the “mulatto”—both pathetic Judas and potential martyr-subversive—renders questionable the plurality of this cultural soundscape.

Bio: Vikki Visvis is a lecturer for the Department of English at the University of Toronto, where she teaches Canadian literature. She has published on Canadian and American fiction by Elizabeth Hay, Kerri Sakamoto, Dionne Brand, Eden Robinson, Joseph Boyden, Michael Ondaatje, David Bergen, and Toni Morrison in *Canadian Literature*, *Mosaic*, *Studies in Canadian Literature*, *ARIEL*, and *African American Review*.

#### **Kristen Smith (York) “Stimulating Social Change: Resonant Percussion in Taktus’s *Glass Houses for Marimba*”**

Abstract: This paper explores the sonic experience of Ann Southam’s *Glass Houses* and its re- invention in Taktus’s *Glass Houses For Marimba*. *Glass Houses* (1981) is a set of solo piano works composed of an ostinato in the left hand and repeated melodic units in the right hand that continuously create varying harmonic and rhythmic relationships. In 2015, Taktus released their groundbreaking album which fuses Southam’s complex and compelling sonic material with the percussive resonance of marimbas. Referencing Steve Goodman and Shelley Trower, this paper interrogates if/how Taktus’s arrangements - embodied, percussive, sonic experiences filled with vibration-sensations - can incite positive social change.

Bio: Kristen Smith has published with Inter-Disciplinary Press and the *International Journal of Media & Cultural Politics*; she has articles in publication with the University of Liverpool Press and the *International Journal of Literature and Psychology*. She is currently pursuing doctoral studies at York University, focusing on soundscapes of contemporary poetry.

#### **T3H – 2:00-3:30: Association for Research in Cultures of Young People (ARCYP): Roundtable: Scholars Across Generations Discussing Youth, Gender, Sexuality, Race, and Schooling – SLC 508**

Chair: Stuart Poyntz (Simon Fraser)

Speakers: Jennifer Bethune (York), Tomás Boatwright (U San Francisco), Sam Stiegler (UBC), Lance T. McCreedy (OISE/Toronto), Jessica Fields (San Francisco State)

#### **Jennifer Bethune (York), “Citizens of tomorrow, today: simulacrum and the political futurity of youth”**

Abstract: This paper offers an interpretation of a key moment in my ethnographic study of a high school student council—a conflict between the school’s mostly-Muslim student council and its Queer-Straight Alliance about a joint presentation at an assembly. Drawing on Elisabeth Young-Bruehl’s (1996) work on adolescence and prejudice, I consider the ways that student leadership juxtaposes competing discourses of rights and freedoms against the complicated terrain of young peoples’ friendships and group identifications. I ask: what happens when the pedagogy of “doing citizenship” in school runs up against the conflicts of the political and social world?

Bio: Jennifer Bethune is a PhD. candidate in the faculty of education at York University. Her doctoral work, an ethnographic study of a high-school student council, explores the affective dynamics of student leadership. Jennifer holds an MA in Education from Mount St. Vincent University and taught fifth grade before entering graduate school.

#### **Tomás Boatwright (San Francisco), “Insights from queer millennials of color on the purpose of formal education and the importance of education”**

Abstract: The millennial generation stands to make a great impact on society in economic, cultural and political ways. While millennials are often stereotyped as privileged and entitled because of their access to smart technologies and having grown up in a more racially diverse society, these assets do not necessarily shield some from serious educational, social, economic and health vulnerabilities. This paper presents analysis drawn from in-depth narratives provided by ten diverse queer millennial youth of color, and seeks to draw attention to the tension between school and

the importance of education, while illuminating the immediate needs of transitional age youth and the survival practices of queer students of color.

Bio: Tomás Boatwright is a researcher and student advocate. Their research is concerned with how queer students of color experience school and negotiate their education. In addition to serving as adjunct faculty in the International and Multicultural Education department at the University of San Francisco, Tomás works in college access as an academic coach supporting underserved bay area high school students.

**Sam Stiegler (UBC), “Expanding-contracting futures: Youth and the experience of passing time”**

Abstract: This paper explores the experience of passing time for youth with tenuous relationships to 'core' places youth bodies are thought to inhabit—home, school, and work. Pulling from an ethnographic study of everyday experiences of queer, trans, and genderqueer youth in New York City, youth in the study who were homeless, were not enrolled in school, or had limited or no employment faced a similar, central issue: deciding how to pass time while under the surveillance of the multifaceted forces flowing through the city. This paper focuses on analyzing these experiences to account for young people’s gendered, sexual, and racialized identities and presentations.

Bio: Sam Stiegler is a doctoral candidate in Curriculum Studies at University of British Columbia. His work focuses on intersectional theories of experience, queer and trans youth studies, and mobile methodologies and has been published in *Curriculum Inquiry, Pedagogy, Culture & Society, and Discourse: Studies in the Cultural Politics of Education*.

**Discussants**

**Lance T. McCready, Associate Professor, OISE/University of Toronto**

Bio: Lance T. McCready is Associate Professor in the Department of Leadership, Higher and Adult Education at the Ontario Institute for Studies in Education, University of Toronto where he is affiliated with the Adult Education and Community Development program. Dr. McCready is an interdisciplinary scholar-activist whose research and writing focuses on the health and education of marginalized and racialized youth in cities, specifically young black men and queer youth of color. Dr. McCready is Principal Investigator of the Educational Trajectories of Young Black Men study and Co-Principal Investigator of a community-based research project on Adapting HIV Prevention and Education Resources for Newcomer and Refugee Young Black Men who-have- Sex-with Men. He teaches graduate and undergraduate courses on race in adult education, masculinities, queer youth and qualitative methods.

**Jessica Fields, Professor, Sociology and Sexuality Studies, San Francisco State University**

Bio: Jessica Fields is Professor of Sociology and Sexuality Studies at San Francisco State University and the author of *Risky Lessons: Sex Education and Social Inequality* (Rutgers), which received the 2009 Distinguished Contribution to Scholarship Book Award from American Sociological Association’s Race, Class, and Gender Section. With Laura Mamo, Nancy Lesko, and Jen Gilbert, she leads The Beyond Bullying Project, a community-based storytelling project that aims to understand and interrupt the ordinary hostility in high schools to LGBTQ sexualities (funded by the Ford Foundation). Fields is currently writing her second book, *Problems We Pose: Feeling Differently in Qualitative Research*, in which she explores the problems our bodies and histories pose for the research process as opportunities to examine lived experiences of race, gender, class, sexuality, nation, migration, and more.

**T3I – Doing Kinship Otherwise**

– SLC 515

Chair: Munjeera Jefford (York)

**Kyle Kinaschuk (Toronto), “Storytelling & Survival: Doing Kinship Otherwise in SKY Lee’s *Disappearing Moon Cafe*”**

Abstract: In this paper, I argue that SKY Lee’s *Disappearing Moon Cafe* demonstrates how biological accounts of kinship are contingent upon storytelling; thus, the biogenetic is punctured by the uncertainty that the biological attempts to eschew. Accordingly, if kinship is understood as a performative, storytelling practice, then the transmission of stories—broadly constructed—creates kin through non-reproductive means, and, therefore, affirms survival beyond state-sanctioned endeavours to order, classify, and legislate the categories and imaginaries of kinship. As Chi tells Kae, “In the end, entire lives are nothing but stories” (209).

Bio: Kyle Kinaschuk is a doctoral student in the Department of English at the University of Toronto where he studies contemporary Canadian poetics and 19th and 20th century continental philosophy. His work has appeared in journals such as *Studies in Philosophy and Education*, *The Capilano Review*, *PRISM international*, and *The Puritan*.

**Tavleen Purewal (Toronto), “Reading Kinship as Sedimentation in Roy Kiyooka’s *The Artist and the Moose*”**

Abstract: The concept-metaphors of digging, archival archaeology, and palimpsests in Roy Kiyooka’s *The Artist and the Moose* theorize sedimentation as kinship. Sedimentary kinship -- a process of relating to the land -- imagines settler-diasporic subjects in spatial proximity with Indigenous subjects, intersecting as complex sedimentary beings. This paper examines land language, borrowing from Jeannette Armstrong, to conceptualize kinship between the Protagonist/Protégé and the Algonquin man’s skeleton. This kinship centres Indigenous epistemology, and therefore reveals the failure of both Indigenous and settler-diasporic bodies to enter nation-state projects of identity as presence. Racialized minorities that enact kinship without the white settler referent are rendered absent in the Canadian nationscape.

Bio: Tavleen Purewal is a PhD student in the Department of English at the University of Toronto. Her primary research interest explores the intersections between Indigenous literature and black diasporic literature in contemporary North America. Her current work in conferences, research projects, and guest lectures examines women-of-colour feminisms, queer theory, and cultural appropriation.

**Lindsey Diehl (UBC Okanagan) “Want to be a superior man?”: The Production of Chinese Canadian Masculinities in Paul Yee’s Writing”**

Abstract: This paper examines the re-imagining of Chinese Canadian masculinity in Paul Yee’s novel, *A Superior Man* (2015). Unlike Yee’s previous writing, this novel does not describe Chinese Canadian men as Western Frontier heroes. Rather, it illustrates how Chinese immigration intersects with the oppression of Indigenous peoples, and how notions of masculinity are produced within settler colonialism. The novel thus provides an important entry point into discussions about how to make Indigenous presence and colonization foundational to anti-racist efforts. Yet, since it represents Indigenous peoples as largely peripheral, the novel also points to how much anti-colonial work remains to be done.

Bio: Lindsay Diehl is completing a PhD at the University of British Columbia, Okanagan campus. Her SSHRC-funded research examines Chinese Canadian literature from a postcolonial critical perspective, engaging with debates about Canadian nationalism, settler colonialism, and transnationalism. She has published articles in *Postcolonial Text* (forthcoming) and *Rupkatha*.

**SESSION FOUR 3:45-5:15**

**T4A – Association for Research in Cultures of Young People (ARCYP): Roundtable: Girls, Online Culture and Arts-Based Research Methods – SLC 508**

Chair: Naomi Hamer (Winnipeg)

Speakers: Hayley R. Crooks (Ottawa), Shanly Dixon (Concordia), Selena Neumark (Simon Fraser), Valerie Steeves (Ottawa), Discussant: Valerie Steeves (Ottawa)

**Hayley R. Crooks (Ottawa), “Participatory Video with Girls as a Lens on Gendered Cyberviolence”**

Abstract: High-profile cases involving young middle-class female victims in several countries has catapulted cyberbullying into the news. Scholarly and policy responses neglect to include the voices of girls themselves (Bailey & Steeves, 2015) who are on the frontlines of dealing with cyberviolence. Mainstream news coverage often mobilizes moral panic and protectionist discourses around girls’ use of new media suggesting they simply log off. I discuss the findings that emerged from my participatory video workshops with girls and young women (15-19) in which girls created video content based on their definitions and perceptions of gendered cyberviolence as experts on this social issue.

Bio: Hayley Crooks is a Ph.D. Candidate at the University of Ottawa. Hayley utilizes participatory video (PV) with girls as a methodology to explore cyberbullying and examine the ways in which girls' definitions and perceptions of cyberbullying both resist and rehearse mainstream discourses around girlhood and risk practices.

**Shanly Dixon (Concordia), “Cyber & Sexual Violence: Helping communities respond. (Findings from girls in Quebec)”**

This talk reviews the findings regarding cyberviolence targeting women and girls drawn from our consultations with a broad segment of the Montreal Anglophone community, including: young people (mostly but not exclusively girls and women), college students and faculty, high school students, librarians, counselors, teachers, school board personnel, members of the video game community and industry, community organizations and law enforcement. These consultations were conducted in a variety of formats, from open-ended interviews and questionnaires, to focus groups, video documentary, incorporating visual prompts, interactive activities and community conversations.

Bio: Shanly Dixon works as a researcher and digital literacy educator. As a digital culture scholar, she employs ethnographic and arts based methodologies to investigate people's engagement with digital culture. She is a research fellow at Technoculture Art & Games Research Centre at Concordia University.

**Selena Neumark (SFU), “How Digital Technologies Enable Women's Public Praxis in Morocco”**

The structure of information flows on new media platforms have enabled activist groups to gain leverage in political systems that otherwise marginalized them and this was never more apparent in the use of ICTs during the Arab Spring. However, Morocco continues to be a largely forgotten hub of revolution as researchers grapple with the systemic shifts observed elsewhere in the region. Women's rights movements in Morocco have since exploded in increased action, engagement and influence by virtue of increased accessibility to and innovative use of ICTs. Women's cooption of alternative civic spaces to organize and enact socio-political change has resulted in global networks of activism that are changing the climate of the MENA as well as perceptions of it, encouraging a focus on women's public praxis.

Bio: Selena Neumark is a Masters Student in the School of Communication at Simon Fraser University. She received her Bachelor's Degree in Philosophy from the University of British Columbia. Her current research is focused on the intersections of technology, discourse formation in online spaces and cyber-activism.

**Respondent**

**Dr. Valerie Steeves, Professor, Faculty of Social Sciences, University of Ottawa**

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**EVENING**

**6:00-9:00 – ARCYP Annual Dinner and Drinks (all participants and attendees welcome!) – *The Wickson Social*, 5 St. Joseph Street (<http://thewicksonsocial.com>), Tel. 647.748.1501)**