The Annual Conference of The Association of
Canadian College and University Teachers of English

ACCUTE 2022

MONTREAL - ALT HOTEL - TIOHTIÁ:KE
FRIDAY-SUNDAY, 13-15 MAY 2022

https://accute.ca/conference-2022/
ACCUTE 2022 Annual Conference
Tiohtià:ke/ Montreal
Friday-Sunday 13-15 May
The ALT Hotel – Griffintown
120 Peel Street, (514) 375-0220

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Accute Conference - Full Program with Abstracts

Friday 13 May 2022
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- Session Five 3:45pm-5:00pm
- Conference Banquet 5:00pm-7:30pm
- Friday Evening Welcoming and Keynote 7:30pm-9:00pm

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- Session Three 1:15pm-2:15pm
- Session Four 2:30pm-3:30pm
- Session Five 3:45pm-5:00pm
- Saturday Evening Plenary Event: Thinking Space 7:00pm-8:30pm

Sunday 15 May 2022
- Session One 10:00am-11:00am
- Session Two 11:15am-12:15pm
- Session Three 1:15pm-2:15pm
- Session Four 3:00pm-4:00pm
- Session Five 4:00pm-5:00pm
- Closing Reception 5:00pm-7:00pm
- ACCUTE Poetry Reading 7:00pm-8:15pm
- Saturday Evening Plenary Event: Thinking Space 7:00pm-8:30pm
Session Three 1:15pm-2:15pm
Session Four 3:00pm-4:00pm
Session Five 4:00 pm-5:00pm
ACCUTE Poetry Reading 7:00pm-8:15pm

ACCUTE Equity Report 2022

ACCUTE Annual General Meeting 2022 Agenda
SCRUTINIZING THE ENIGMA: PRESIDENT’S WELCOME TO ACCUTE 2022

As we gather in Montreal / Tiohtià:ke [Jo-ja-gay] on the unceded lands of the Kanien’kehá:ka [Ga-niyen-ge-HAA-ga] Nation, in the cosmopolitan heart of French Canada, I invite you all to feel welcome here in the hopes of a safe and productive meeting. We are building a thinking space together, but I also want to encourage everybody to, please, be cognizant and respectful of the cultural complexity of the ground on which we meet. This city is rich in stories and conflict, haunted by an abundance of ghosts and living wounds. We have a wealth of programming throughout the days of our meeting, but the city also beckons and has important stories to tell. Conferences are hard work. Stepping away and into the city for a break might be necessary. Follow that necessity with abandon.

When I have spoken to suppliers and support staff, they ask what we are doing, what we do, and why we are doing it here. In many ways, we gather in pursuit of those questions, seeking new conceptual spaces to expand the discipline and hold it to account. Instead, though, I answer that, collectively, we are writers caught in the deep investigation of writing and narrative in all its forms and intents across many geographies. We come together to share what we have gleaned, to expand the possibilities of our own experiences as researchers, teachers, and students, and to form (or reaffirm) alliances beyond our local contexts, beyond our fields, and beyond ourselves.

When I think upon what motivates all this effort, I am reminded of Québécois poet and novelist Nicole Brossard’s definition of writing in her 2015 essay “Lorem Ipsum”:

To seek from the inside, to listen to the resonant flow of conscience. To introduce into language leaps and bounds and somersaults of joy and astonishment, an abyss of fear and dread, to translate the infinitesimal slowness of the desire scrutinizing the enigma at the very core of this desire. (Trans. Susanne de Lotbinière-Harwood)

Creative writing and academic writing meet in this careful, slow scrutiny of the enigma, in the desire to introduce some new form of joy or conscience or seeking into language. “Literature is a conversation that provokes,” write Tessa McWatt, Rabindranath Maharaj, and Dionne Brand. My hope for the three days of this conference is that we rekindle some of what has been lost during the years of the pandemic, rediscover through our conversation somersaults of joy and astonishment.

Before I get to the thanks and acknowledgements, I do want to point out a few features of this event. ACCUTE 2022 is a hybrid conference, which means you are free to attend any of the in-person or online sessions or both. Every ticket is Access All Areas. We have the entire floor of meeting rooms at the ALT Hotel for all three days and all three nights. If you are scheduled for an online presentation, you are more than welcome to attend the in-person events. Also, if you are at the ALT Hotel event without a hotel room, and scheduled to present online, you can use your laptop in one of the three lobbies (with headphones) to attend your panel.
There are three plenary events: the Friday evening Welcoming with a keynote address by acclaimed Montreal author Gail Scott, amongst other notables; the Saturday evening “Thinking Space” event with featured readings, thematic discussions, and a keynote address by award-winning Montreal author Kaie Kellough; and, lastly, the Annual General Meeting on Sunday where the plans and affairs of the association will be addressed. Full details of these events, and all the panels, are available online in the Event Lobby and here in the program.

We have added three new features to the usual ACCUTE conference experience: a childcare with licensed nannies (registration now closed); a drop-in music-listening room for casual sound-based sharing; and a quiet room that has been left unprogrammed for almost every session slot. Building from the positive experience at the conference last year, we will once again have an open, unprogrammed session for BIPOC Members Only to meet and discuss their unique experiences and to share insights. In fact, there will be two such sessions – online and in-person – in order to decrease “compulsory ablebodiedness,” to use a term coined by Robert McRuer.

As we are not meeting with Congress, we have tried to compensate for the lack of a Book Fair by building an online exhibition space for booksellers and publications. Please take a moment to browse the Book Fair, and feel free to schedule meetings and chat with the groups there, all of which will have representatives on call during the conference. The platform is one step away from virtual reality, which means, hopefully, that genuine interaction and conversation can take place.

This event breaks a lot of new ground, far beyond the normal purview of an ACCUTE conference. I want to close this welcoming by acknowledging the incredible effort and contribution of our Office Coordinator, Erin Knight, who has once again delivered exceptionally on a very challenging job. Truly, thank you, Erin. I’d also like to thank and acknowledge VP Neta Gordon who has been such a stalwart partner, confidant, and guide throughout the process. Thanks to the amazing and generous ACCUTE Board Members, Kit Dobson, Jennifer Chambers, Concetta Principe, James Allard, Allan Pero, Kyla Morris, Sarah Banting, Shazia Hafiz Ramji, and Douglas Ivison. It has been a true pleasure working with all of you to build up this event; may we enjoy the fruits of our labours. Thanks to Eric Schmaltz for making all the posters, co-editing *The Angle* (with Erin), and organizing the ACCUTE poetry reading on Sunday evening. Thanks to Jason Camlot for help, guidance, and making the Sound and Music Listening Room happen. Thanks, finally, to our sponsors who have made this event possible: ESC (English Studies in Canada), Studies in Canadian Literature, Broadview Press, University of Regina Press, University of Calgary Press, Wolsak & Wynn, Brick Books, Book*hug Press, Wilfrid Laurier University Press, Brock University Department of English Language & Literature, Lakehead University Department of English, University of Northern British Columbia Department of English, McMaster University Department of English and Cultural Studies, and University of Guelph Department of English.

With that, I wish you a safe and wonderful conference experience. Don’t hesitate to ask questions, or to offer help to others having trouble. In this way, we come together to confer.

My very best,
Gregory Betts
Brock University
CONFERENCE LAND ACKNOWLEDGEMENT

We would like to begin by acknowledging that this annual conference of the Association of Canadian College and University Teachers of English will take place on unceded Indigenous lands. The Kanien’kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather for this conference event. Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Tiohtià:ke/Montréal community.

CODE OF CONDUCT

ACCUTE supports the Code of Conduct outlined by the Federation for the Humanities and Social Sciences. We are committed to the advancement of teaching, research, and scholarship through respectful, inclusive, and collegial discourse and engagement. Accordingly, we require adherence to these values by all participants in our events and meetings. We strive to ensure that the participants in our activities enjoy an environment free from discrimination, harassment and bullying. Further, we are committed to providing an atmosphere through all of our activities that encourages free expression and the exchange of ideas - in a respectful manner - as well as open, critically engaged and sometimes challenging discourse. To that end, we require that all participants comply with the Code of Conduct. Failure to do so may result in disciplinary action up to and including expulsion from Federation or association membership and/or participation in Federation or association activities.
COVID Health Regulations

Please be advised that all attendees are required to wear a procedural mask at all times during our meeting. The mask must cover both the mouth and the nose. The mask can be temporarily removed while presenting, eating, or drinking. Members not abiding by these guidelines may be asked to leave the conference site. Vaccines are no longer required in Quebec, but we strongly recommend that all attendees have all three shots prior to the conference. If you have COVID-19 symptoms, you must immediately self-isolate. Let us know at info.accute@gmail.com and we will do our best to accommodate your needs.
Gregory Betts, President (Brock University)

Neta Gordon, Vice-President (Brock University)

Erin Knight, ACCUTE Office Coordinator

Concetta Principe, Contract Academic Faculty Caucus Representative (Trent University-Durham and York)

Kyla Morris, Graduate Student Caucus President (UBC Okanagan)

Kit Dobson, Member-at-Large, CPC Committee (Mount Royal University)

Jennifer Chambers, Member-at-Large, Colleges (Sheridan College)

Sarah Banting, Member-at-Large, Priestley Prize (Simon Fraser University)

Allan Pero, Editor of English Studies in Canada (Western University)

Shazia Hafiz-Ramji, Interim Board Liaison, Creative Writing Collective (University of Calgary)

James Allard, Canadian Association of Chairs of English President (Brock University)

Douglas Ivison, Member-at-Large, President-Elect (Lakehead University)
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ACCUTE gratefully acknowledges the support of our generous sponsors:

- Book*Hug Press
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- Brock University - Department of English Language and Literature
- English Studies in Canada
- Guelph University - School of English and Theatre Studies
- Lakehead University - Department of English
- McMaster University - Department of English and Cultural Studies
- Studies in Canadian Literature
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- University of Calgary Press
- University of Regina Press
Discover over a century of the Canadian Western as it responds to the American Western, evolving literary trends, and regional, national, and international change. More than a simple history, this book uses genre theory to comment on historical perspectives of nation and region, overviews Indigenous and settler-colonial critiques of the genre, and illuminates the ways the Canadian Western reflects ideas and ideals of Canadian life.

Milton Acorn and Bill Bissett are two of Canada's most significant, and most controversial, literary figures. In 1965 they undertook a remarkable collaboration, a challenge to the established poetic tradition and a call for a better world. I Want to Tell You Love. This critical edition offers the manuscript in its intended form for the very first time, accompanied by contextualizing scholarship, in a significant contribution to literary history.

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**I WANT TO TELL YOU LOVE: A CRITICAL EDITION**
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**the book of smaller**
rob mclennan
978-1-77385-261-4
Paperback
120 pages | $19.99
May 2022

**A KID CALLED CHATTER**
Chris Kelly
978-1-77385-264-5
Paperback
236 pages | $24.99
April 2022

Written while at home full-time with two small children under five, this is a collection of short, sharp, incredibly dense prose poems. Each poem is a still moment, a memory, a burst of observation, created in a moment snatched from chaos and suspended outside time. With an unparalleled knowledge of modern poetry and poetic evolution, mclennan pushes conventions to the edge to challenge what a poem can be.

The kid called Chatter has an affliction. Perhaps it is a gift. He attracts dying jackrabbits. Set in a Great Depression that never was, this stunning novel is a kaleidoscopic mingling of history, truth, folk tale and fiction. A work of Prairie magical realism at the forefront of the New Canadian Weird, it is a fable of belonging that confronts the way communities come together to protect—or to destroy—the things that make them unique.
“The Broadview Anthology is, quite simply, a breakthrough.... Meticulously researched and expertly assembled, the Broadview should be the new gold standard for scholars and teachers alike.”
— Michael D’Alessandro, Duke University

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— Hester Blum, Pennsylvania State University

“What I like most about this anthology, though, is that it never forgets its most important audience: students. There is a wealth of material here that will help them imagine and reimagine what American literature could be.”
— Michael C. Cohen, UCLA

GENERAL EDITORS

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A & B PACKAGE
Beginnings to Reconstruction

VOLUME A
Beginnings to 1820

VOLUME B
1820 to Reconstruction

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Spring 2022 Titles

Emotions
Pratima Lorr

Field Notes on Listening
Kit Dobson

Mad Honey
Katie Welch

Straggle
Tanis MacDonald

Tao Baj
Dan K. Woo

Nothing Will Save Your Life
Mel Bochner

The Call of the Red-Winged Blackbird
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"offers hope in the form of community."
— Herizons

Black Writers Matter
Edited by Whitney French

Resistance
Righteous Rage in the Age of #MeToo
Edited by Sue Loyette

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Shifting Baseline Syndrome

with readings by Aaron Kreuter and Kasia Van Schaik

Thursday, May 12 at 8:30 pm

Notre Dame Des Quilles
32 Rue Beaubien E, Montréal, QC
Books will be available for purchase and signing
(SCL/ÉLC) is a biannual, bilingual journal devoted to the study of Canadian literature in English and French, and published at the University of New Brunswick in Fredericton. SCL/ÉLC is peer-reviewed and welcomes submissions on all aspects of Canadian literature.

Contribute to Canadian literary discourse by submitting to us!

For more information visit our website: http://journals.hil.unb.ca/index.php/SCL

Keep an eye out for our upcoming Special Issue: Indigenous Literary Arts of Truth and Redress / Arts littéraires autochtones de vérité et de réparation
Make the World New
The Poetry of Lillian Allen
Selected with an introduction by
Ronald Cummings

DisPlace
The Poetry of Nduka Otiono
Selected with an introduction by
Peter Midgley

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DONATIONS

ACCUTE gratefully acknowledges the support of members whose donations (1 June 2021 – 30 April 2022) have contributed toward memberships for underwaged colleagues and the Graduate Student Travel Fund.

Tanis MacDonald  Breanna Simpson  Krista Lysack
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Douglas Walbourne-Gough  Diana Brydon  Marjorie Stone
Micheline Maylor  Lorraine York  Kirstin Jeffrey Johnson
E. Holly Pike  Ann Martin  Jan Purnis
Andrew Taylor  Joseph Navitsky

20
Friday 13 May 2022

**All times in Eastern Daylight Saving Time**

Session One 10:00am-11:00am

**Dynamics of the Canadian Avant-Gardes (Rose)**
Chair: Kit Dobson (University of Calgary)
Vikki Visvis (University of Toronto)
PennSound as Discursive Echo: Repeating and Repositioning Hugo Ball’s Logophobia and Theology in Canadian Sound Poetry
Katherine Gear Chambers (University of Toronto)
Zine City: Conceptualizing Space in Toronto
Eric Schmaltz (York University, Glendon College)
On Beeing Cute: Avant-gardism and Ann Rosenberg’s The Bee Book

**Unruly Rhetoric (Cyan)**
Chair: Sarah Banting (Mount Royal University)
Carolyn Eckert (University of Waterloo)
Experts, Expertizing, and Genre-ing in Pandemic Rhetorics
Sarah Rewega / Waed Hasan (University of Guelph)
The Revolution is a Woman
Gale Coskan-Johnson (Brock University)
Running After Rhetorics of Sovereignty, Mobility, and Indefinite Detention

**BIPOC Members Meeting Space (Orange)**
Host: Amatoritsero Ede (Mount Allison University)
BIPOC members of ACCUTE are invited to a closed session of and with other BIPOC association members. We envision this as a space of gathering where colleagues might meet and reflect on the specificities of their experiences within the academy. We hope to create a space that will generate discussion about the ways in which ACCUTE might be
better accountable to BIPOC English faculty members and students across Canada and examine the work of advocacy that still needs to be done.

**English Studies in Canada Roundtable (Indigo)**
Chair: **Allan Pero** (Western University)
- Jennifer Andrews (University of New Brunswick)
- Ross Bullen (OCADU)
- Jennifer Komorowski (Western University)
- Dakota Pinheiro (University of Waterloo)

**CanLit: Teaching and Trauma (Online A)**
Chair: **Paul Barrett** (Guelph)
- Kailin Wright (St. Francis Xavier University)
- Ruined Motherhood: The Sixties Scoop and Radical Rematriation in Indigenous Literature
- Kyle Kinaschuk (University of Toronto) / Shazia Hafiz Ramji (University of Calgary)
- Sonic Intimacies of Voice and Kinship in SKY Lee’s *Disappearing Moon Café*
- Kai Mckenzie (University of Saskatchewan)
- Earth Tide: Using Gender Diverse Literatures in the English Literature College Classroom

**Victorian Studies Association of Ontario (VSAO) Panel – Victorian Intersections with Disability (Online B)**
Chairs: **Meghan Burry** (Queen’s University) and **Melanie Byron** (Western University)
- Thomas Dilworth (University of Windsor)
- Olivia Abram (University of Saskatchewan)
- Seeing and Surveilling Disability: Modes of Looking and Making Meaning in R.L. Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*
- Drumlin Crape (University of Saskatchewan)
- “You Don’t Measure Time in Dreams”: Crip Time and Gothic Connection in “Uncle Abraham’s Romance”
- Gwen Rose (University of Saskatchewan)
- Satellites and “Super-Crips”: The Narrative Role of Disability Tropes in Elizabeth Gaskell’s “The Well of Pen-Morfa”

**Session Two 11:15am-12:15pm**

**The Gothic Surprise (Rose)**
Chair: **Jason Haslam** (Dalhousie University)
- Jeremy Desjarlais (McGill University)
- “You write the word HOST”: Uncanny Hospitality in Bennett Sims’ “House-sitting”
- Rachel Friars (Queen’s University)
“Pulled into elsewhere, or perhaps nowhere”: Queer Temporality and the neo-Victorian Lesbian Gothic
Amanda Paxton (Trent University Durham)
Genus and Genetic Disruption in the Vampire Tradition

Mad Responses to the Avant-Garde (Indigo)
Chair: Neta Gordon (Brock University)
Andrew McEwan (Brock University)
Lunarian Interdependence: The Dishumanism of bill bissett's Lunaria
Concetta Principe (Trent University)
Mad Art and Policing Appropriation
Nafiseh Shajani (Western University)
Embodyed Madness, Metamorphosis, and Subjectivity in Leonora Carrington’s Down Below and André Breton’s Nadja

MultiCana (Orange)
Chair: Lily Cho (York University)
Zach DeWitt (University of British Columbia)
Linguistic and Material Hauntings: Objects and Names as Ghosts in Ondaatje's The English Patient
Tanja Grubnic (Western University)
“Honesty and Accessibility”: Kaur’s Poetry as Communal Healing
Mahdiyeh Ezzatikarami (York University)
Diaspora and Abjection of a Nowhere in Particular: Theorizing the Heterotopia of the Hyphen in Iranian-Canadian Narratives as a “National Allegory” and the Question of Asian-Canadian Studies

American Outsiders (Cyan)
**This panel is sponsored by University of Regina Press**
Chair: Ross Bullen (OCADU)
Marci Prescott-Brown (University of Toronto)
Getting What's Due: Tituba, the Salem Witch Trials, and the New England Dream
Sohrab Mosaehebi (University of Victoria)
“The Looking and the Telling They Want Dead”: Deconstructing the Intergenerational Trauma in Poetry of Solmaz Sharif
Aaron Kreuter (Carleton University)
Unsettling the Past: Jewish Alternate Histories and the Fiction of Settler Colonialism

Writing Prisons (Online A)
Chair: Alicia Robinet (Brescia and Huron University College)
Jason Demers (University of Regina)
Writing the Wrongs of the State: On the Promises and Limitations of Canadian Prison Writing
Catherine Umolac (York University)
“Desperate Cries”: Dialogic Readership of Japanese Canadian Internment Memoir and Japanese Diaries  
**Mehraneh Ebrahimi** (York University)  
Stories and Human Rights

GSC Roundtable: Diversity, Equity, & Inclusivity in Graduate Studies (Online B)  
Chair: **Krista Collier-Jarvis** (Dalhousie University)  
Opening Remarks: **Kyla Morris** (University of British Columbia Okanagan)  
GTA, GRA, GAA: Examining the Intersections of EDID and Graduate Student Employees  
To be followed by open roundtable discussion

**Session Three 1:15pm-2:15pm**

Queer Lives (Rose)  
Chair: **Jennifer Chambers** (Sheridan College)  
**Linda Morra/Veronica Mongiardo/Ocean Francoeur** (Bishop’s University)  
"His Anger—Not Mine": Jane Rule and the Tensions Between Icon and Author  
**Alice Hinchliffe** (University of Guelph)  
The Representational Dilemma of the Cross-Dressing Actress on the Eighteenth Century Stage in England  
**Rusaba Alam** (University of British Columbia)  
Larissa Lai’s Detranslations

Re-mix, Reconsider, Re-imagine: Contemporary Creative Writing (Orange)  
Chair: **Jessica Smith** (Brock University)  
**Robert McGill** (University of Toronto)  
The Fear of Needles in a Pandemic: Fiction and Civic Vulnerability  
**Shazia Hafiz Ramji** (University of Calgary)  
Who Are You Writing For? Rethinking the “Cone of Silence” in the Creative Writing Workshop  
**Joel Katelnikoff** (University of Alberta) Sawako Nakayasu Recombined: “fill the blank heart with hearts”

Global Outsiders (Cyan)  
Chair: **Veronica Austen** (St. Jerome’s University, University of Waterloo)  
**Heather Joyce** (Grande Prairie Regional College/Northwestern Polytechnic)  
“as told to”/ “as told by”: Refugee Tales and the Production of Refugee Discourse  
**Andrew Taylor** (University of Ottawa)  
*Refugee Tales, Canterbury Tales*, and Terra Nullius: Reconfiguring Chaucer’s Framework for a Contemporary Crisis
**Women’s Short Fiction (Indigo)**
Chair: **Shella Giffen** (University of British Columbia)  
**Alisha Dukelow** (University of Southern California)  
Unfastening Fabric, Form, and Feeling: The Affectively Enactive Experience of Stains, Rips, and Pins in the Clothing Materials of Virginia Woolf’s Short Fiction  
**Jessica Caravaggio** (Queen’s University)  
Recovery Through Writing: Alcoholism and Memory in Lucia Berlin's *A Manual for Cleaning Women*  
**Nora Foster Stovel** (University of Alberta)  
“Mystery and Meaning”: Carol Shields’s Celebration of the Arts in “The Orange Fish”

**Paneling Borders: Contemporary Graphic Novels (Online A)**
Chair: **Darren Wershler** (Concordia University)  
**Reginald Wiebe** (Concordia University of Edmonton)  
Backdrop Addresses Mech: Cultural Anxieties in *We Stand On Guard*  
**Kathleen Venema** (University of Winnipeg)  
“I don’t want to use a walker”: Graphic Narratives and the Shame of Age-Related Illness  
**Jonathan Nash** (University of Victoria)  
An Unbound Jungle: Stories of Community and Making Commons in Camp de la Lande

**North American Society for the Study of Romanticism (NASSR) Panel – Re-collecting the Romantics (Online B)**
Chair: **Andrew Sargent** (Western University)  
**Ileana Gonzalez Zavala** (University of Western Ontario)  
Repetition, Posthumousness, Re-collection and Rewriting in Shelley’s *Alastor* and Mary Shelley’s *Mathilda*  
**Erin Akerman** (Independent Scholar)  
Jane Johnston Schoolcraft, the *Literary Voyager*, and Romantic-Era “Re-collection”  
**Adam Komisaruk** (West Virginia University)  
William Cobbett, Bone Collector

**BIPOC Members Online Meeting Space (Online C)**
Host: **Amatoritsero Ede** (Mount Allison University)  
BIPOC members of ACCUTE are invited to join this informal Zoom meeting of and with other BIPOC association members. We envision this as a space of gathering where colleagues might meet and reflect on the specificities of their experiences within the academy. We hope to create a space that will generate discussion about the ways in
which ACCUTE might be better accountable to BIPOC English faculty members and students across Canada and examine the work of advocacy that still needs to be done.

Session Four 2:30pm-3:30pm

Imagining Monsters (Rose)
Chair: Monica Sousa (York University)
  Rachel Fernandes (Queen's University)
  What about Hagrid: Exploring the Half-Giant through the Lens of Critical Mixed Race Studies
  Krista Collier-Jarvis (Dalhousie University)
  The End(emic) is Nigh: Shifting Survival Discourse in the Zombie Narrative
  Karen Macfarlane (Mount Saint Vincent University)
  Necroimperialism: Mummies, Desire, Empire

Undergraduate Creative Writers as Researchers (Indigo)
Chair: Concetta Principe (Trent University)
  Brandon McFarlane / Jacquelyn Ferguson (Sheridan College)
  Jennifer Chambers (Sheridan College)
  Everybody’s Got a Story: A College-Wide Undergraduate Research Project
  Glenn Clifton (Sheridan College)
  What Else Am I Gonna Do with this Degree? Creative Literacy and Research for Writers

Women’s Autofiction (Orange)
Chair: Linda Morra (Bishop’s University)
  Nicole Chrenek (McGill University)
  Housewife Horror: Reconciling Contrasting Depictions of the Domestic in the Works of Shirley Jackson
  Ayse Irem Karabag (York University)
  The Art of Doing Nothing in My Year of Rest and Relaxation (2018) by Ottessa Moshfegh
  Myra Bloom (Glendon College, York University)
  Nelly Arcan: Sex, Politics, Autofiction

Blackness and Explosive Knowledges (Cyan)
Chair: Angela Facundo (Queen’s University)
  L. Camille van der Marel (Dalhousie University)
  “Only Mistakes to Make”: A Theory of Complicity in Contemporary CanLit
  Kevin McNeilly (University of British Columbia)
  Moor Mother’s Black Quantum Entanglements
  Andy Weaver (York University)
Heterotopic Spaces in M. NourbeSe Philip’s *Zong!*

**Crossing Borders (Online A)**
Chair: **Jocelyn Parr** (Dawson College)
- **Sheheryar Sheikh** (University of Saskatchewan)
  The Continuum Treatment of Muslims in American Post-9/11 Novels
- **Daniel Bergman** (University of Toronto)
  Unsettling Attachments: Love, Loss, and the Reinvention of Citizenship in Jhumpa Lahiri’s *Interpreter of Maladies*
- **Thom Vernon** (University of New Brunswick)
  Hungry Houses: Some Uses of Architecture in Jean Rhys’s *Wide Sargasso Sea*

**Situation as Narrative Concept 1 (Online B)**
Chair: **Marcie Frank** (Concordia University)
- **Glenn Deer** (University of British Columbia)
  Situational Enslavement and Awakening: Reading Kazuo Ishiguro’s *Klara and the Sun* through Anaesthetics of Existence
- **Katia Stapleton** (Dalhousie University)
  Language, Art, and Form in *On Earth We’re Briefly Gorgeous*
- **Dakota Pinheiro** (University of Waterloo)
  The Situation of Protest: Narrative Bricolage and the Occupy Movement in Eugene Lim’s *Dear Cyborgs*

**Session Five 3:45pm-5:00pm**

**Listening in on Literature (Rose)**
Chairs: **Chelsea Miya** (University of Alberta) and **Mike O’Driscoll** (University of Alberta)
- **Anne Quema** (Acadia University)
  Tracking Power and Biopoetic Resistance
- **Andrew Kingston** (Royal Military College Saint-Jean)
  Voices in Conflict: Impersonal Listening and Oral Performance
- **Mark McCutcheon** (Athabasca University)
  Field-testing a Sampladelic Sound Jamming Countermeasure against Copyright Bots
- **Sarah Currie** (University of Waterloo)
  Symphonies of Sound and Silence: *Do Not Say We Have Nothing* and Aural Utopia

**Shelter in Text 1 (Fuschia)**
Chairs: **Kasia van Schaik** (McGill University) and **Myra Bloom** (York University)
- **Shannon Griffin-Merth** (University of Ottawa)
Renovating Residential Vancouver: Sachiko Murakami’s *Project Rebuild* as Interactive Ecology

**Jessi MacEachern** (Concordia University)

Debris Growing Skyward: The Sheltered Flâneur of Gail Scott’s *Main Brides*

**Anna Guttman** (Lakehead University)

Housing Society: Religion, Caste and Class in the Indian Apartment Block Fiction

**Basmah Rahman** (Queen’s University) “Unmapping” to Belong: Exploring Multicultural Management in Rawi Hage’s *Cockroach* and Chelene Knight’s *Dear Current Occupant*

Concerning Pedagogy (Orange)

Chair: **Gale Coskan-Johnson** (Brock University)

**Sarah Banting** (Mount Royal University)
The English Major in Canada Today

**Rebecca Fredrickson** (Thompson Rivers University)
Knowledge Production in the 21st Century: Recrafting Introductory Composition Courses through Narrative Methods, Land Acknowledgements, and Self-Positioning

**Jon Saklofske** (Acadia University)
“The only way to win is not to play”: Resisting the Application of Performance Metrics to Post-Secondary Humanities Work

Reading Post-Colonial Writing (Cyan)

Chair: **Douglas Ivison** *(Lakehead University)*

**Laura Ritland** (University of California, Berkeley)
Reading Without Feeling: Stuart Hall, Edward Said, and Anticolonial Migrant Study

**Brandi Estey-Burtt** (Centre for Interdisciplinary Research on Narrative)
Complicated Icons: Ann Leckie’s Fictional Religions and Discourses of Empire in *Ancillary Justice*

North American Society for the Study of Romanticism (NASSR) Panel – Unprecedented Romanticism (Indigo)

Chair: **Andrew Sargent** (Western University)

**Adam Mohamed** (Western University)
From Wordsworth’s Fastened Images to the Passing “Shows O’ the World:” Shelley’s Unprecedented Poetry of Concept-Creation in *Alastor*

**Michael Cameron** (Dalhousie University)
Toward a Reevaluation of the Modern Episteme: The Legacy of Romanticism’s Internalized Apocalypse

**Jonathan Sachs** (Concordia University)
Unprecedented Romanticism? On Temporality and Novelty

**Omar Miranda** (University of San Francisco)
Madame de Staël’s Unprecedented Celebrity
Poetic Technique as Critical Method (Online A)
Chair: Joel Katelnikoff (University of Alberta)
Xiaoxuan Huang (University of British Columbia)
All the Time: Co-Writing Queer Diachronic Time with Theory & Poetry
Dale Tracy (Kwantlen Polytechnic University)
Poetic Method, Autobiography, Essay
Maab Alkurdi (University of Waterloo)
Racism Unveiled at Care for Me Medical City

Language, Power, Resistance (Online B)
Chair: Amanda Paxton (Trent University Durham)
Jocelyn Parr / Amanda Lickers / Morgan Phillips (Dawson College)
Reciprocal Agreements and Indigenous Pedagogies
Stephanie Kinzie (York University)
Taking a Pedagogical Leap: Decolonizing the Academic Essay
Michael J Horacki (University of Regina)
Teaching the Two Axes of Grammar: Linguistic Ambiguity and Social Exclusion
Kristen Smith (York University)
Practical Methods for Creating Equity in the University Classroom
Ashley Marshall (Durham College)
Blackness is Anagrammatical
Drew Maxwell (Trent University)
Audience Diversity in the College Classroom

Conference Banquet 5:00pm-7:30pm
Restaurant ZIBO! (Griffintown) 70 Peel Street (in the same building as the conference, entrance outside)

Friday Evening Welcoming and Keynote 7:30pm-9:00pm
**This event is sponsored by University of Calgary Press**
Territorial Welcoming: Stephen McComber (Silverbear)
Conference Welcoming: Gregory Betts (Brock University)
Centre for Expanded Poetics Roundtable: Michael Nardone (Université de Montréal)
Jessica Bebenek
Nora Fulton (Concordia University)
Keynote Address: Gail Scott
On-stage Interview: Lianne Moyes (Université de Montréal)
Saturday 14 May 2022

Session One 10:00am-11:00am

BIPOC Spaces (Rose)
Chair: **Jeff Noh** (McGill University)
- **Jennifer Andrews** (University of New Brunswick)
  - Moving North: Thwarting the Promise of Canadian Liberty in Erdrich’s *Future Home of the Living God*
- **Cheryl Lousley** (Lakehead University)
  - Trevor Herriot’s Reconciliation Ecologies: The Modest Grasslands Witness in Populist Times
- **Titilola Aiyegbusi** (University of Toronto)
  - Rearticulating Archival Narratives: Gathering the Black Histories of a Southern Alberta City

Making/Collecting Culture (Orange)
Chair: **Jonathan Sachs** (Concordia University)
- **Ian Rae** (King’s College, Western University)
  - “Like One Whose Name Was Writ in Water”: J.D. Barnett as Book Collector, National Library Advocate, and Water Engineer
- **Joseph Navitsky** (West Chester University)
  - The Montréal Shakespeare Club and Nineteenth-Century Literary Magazines

New Intimacies in the Aftermath (Indigo)
Chair: **Erin Wunker** (Dalhousie University)
- **Alicia Fahey** (Capilano University)
  - Gratitude as Pedagogical Paradigm in the First-Year Writing Classroom
- **Max Karpinski** (University of Alberta)
  - “How To Be Here?”: Christine Stewart, Deixis, and Anthropocene Poetics in Canada
- **Lily Cho** (York University)
  - Stranger Intimacies Redux

Imagining Home in Canada: Migration, Diaspora and Globalization 1 (Cyan)
Chairs: **Uchechukwu Peter Umezurike** (University of Alberta) and **Kevin Hutchings** (University of Northern British Columbia)
- **Jill Planche** (Brock University and Ryerson Chang School)
  - “A hidden verb”: The Nomadic Consciousness in Dionne Brand’s *Fierce Departures*
    - Explored Through Gilles Deleuze’s Concept of “Predicate”
- **Nikta Sadati** (Queen’s University)
  - Speaking in Silence: The Possibilities of Communication and Homemaking Through Translation in H. Nigel Thomas’ *No Safeguards*
Paul Barrett (University of Guelph)
Illusory Homelands: Mapping Southwestern Ontario in The Journal of Major John Norton and Alice Munro’s The View From Castle Rock

Conflict and Disability (Online A)
Chair: Sarah Currie (University of Waterloo)
Christine Campana (Western University)
A 100-year-old Secret Hidden in Poetry
Rebekah Ludolph (Wilfrid Laurier University)
The History of a Willful Text: Persimmon Blackbridge’s Prozac Highway
Angela Facundo (Queen’s University)
In a World that Stood Still: Free Association and Mental Health in Ottessa Moshfegh’s A Year of Rest and Relaxation

Transmediating Indigenous Art: Experiential Learning at AbTeC Gallery (Online B)
Chair: TBA
Anastasia Erickson (AbTeC Gallery | Aboriginal Territories in Cyberspace)
Camelia Layachi (AbTeC Gallery | Aboriginal Territories in Cyberspace)

Session Two 11:15am-12:15pm

International Gothic Association (IGA) Panel – Tales from the Lab: Scientific Gothic (Rose)
Chair: Jason Haslam (Dalhousie University)
Jason Haslam (Dalhousie University)
Spilling Over: The Gothic Excess of the End of Oil
Monica Sousa (York University)
Gothic Meets Science Fiction: Cyborg Animals, Autonomy, and Care in Kirsten Bakis’ "Lives of the Monster Dogs"
Naiara Sales Araújo Santos (Federal University of Maranhão, Brazil)
Brazilian Scientific Gothic: An analysis of Coelho Neto’s Esfinge (1908)

Strangers and Kin (Cyan)
Chair: Rusaba Alam (University of British Columbia)
Madeleine Reddon (University of British Columbia)
Manifesting Critical Attachments
Sheila Giffen (University of British Columbia)
Words to Live by in Troubling Times: Teaching Social Justice in the Neoliberal University
Jeff Noh (McGill University)
Pedagogies of Race in the Age of the Anti-Racist Reading List

PopCan (Orange)
Chair: Jessi MacEachern (Concordia University)
Veronica Austen (St. Jerome’s University, University of Waterloo)
Repetition as Movement/Migration in High Muck a Muck: Playing Chinese
Ryan Cox (Keyano College)
Not to him, Not in Canada: Reading the Montreal Screwjob through Discourses of National Identity
Darren Wershler (Concordia University)
How Canadian Is Scott Pilgrim? Critical Cultural Policy Studies and Graphic Novels in the Literary Classroom

Imagining Home in Canada: Migration, Diaspora and Globalization 2 (Indigo)
Chairs: Uchechukwu Peter Umezurike (University of Alberta) and Kevin Hutchings (University of Northern British Columbia)
Arti Modgill (University of Calgary)
The Alienation of the Immigrant and the Need for Cinematic Imagos of the Diaspora
Ceilidh Hart (University of the Fraser Valley)
Mapping the City and Unsettling “Home” in Contemporary Vancouver Poetry
Aaron Kreuter (Carleton University)
Settling Home: Israel/Palestine and Settler Colonialism in Canadian Jewish Fiction

Post-Pandemic Long Poem (Online A)
**This panel is sponsored by Wolsak & Wynn**
Chair: Micheline Maylor (Mount Royal University)
Micheline Maylor (Mount Royal University)
Tanis MacDonald (Wilfrid Laurier University)
John Wall Barger (University of the Arts Philadelphia)

Eccentric American Texts (Online B)
Chair: Anna Kozak (University of Toronto)
Andrew Law (Queen’s University)
“Just the question why:” Conceptual Writing and Political Engagement
Stephen Guy (Southern Alberta Institute of Technology)
Max Anaphora: Extreme Repetition in "I Remember" and "Ducks, Newburyport"
Kayla Penteliuk (McGill University)
“The ghosts haunted; they did not help or encourage”: Spectrality and Gothic Space in At Mrs. Lippincote’s by Elizabeth Taylor
Donald Shipton (Simon Fraser University)
Puzzling Poetics: An Anonymous Rebus and Seventeenth Century Concrete Poetry
**Lunch Session 12:15pm-1:15pm**

The Christianity and Literature Study Group (CLSG) Plenary Address (Rose)

Chair: Katherine Quinsey (University of Windsor)
Plenary Address: Elizabeth Willson Gordon, Canada Research Chair in Print Culture and Modernism (King’s University)

Reading Modernism’s Centenary: Pandemic, Perseverance, and Possibility

**Session Three 1:15pm-2:15pm**

New Directions in Canadian Indigenous Media Studies 1 (Rose)
Chairs: Brian Gillis (Dalhousie University) and Brad Congdon (Dalhousie University)
Olivia Abram (University of Saskatchewan)
Developing a Willingness to be Refused: The (potential) Role of Secondary-settler Reader/Listener of Islands of Decolonial Love
Heather Simeney Macleod (Thompson Rivers University)
An Appeal to Action: The Contested Body and Space in David A. Robertson’s Betty: The Helen Betty Osborne Story
Krista Collier-Jarvis (Dalhousie University)
“...you will eat their sacrifices”: Indigenous Bodies, Netukulimk, and Consumption in Blood Quantum

Other Romanticisms (Indigo)
Chair: Nicky Didicher (Simon Fraser University)
Michaela Wipond (Queen’s University)
"I am glad I am not a butcher": Animal Objectification in Maria Edgeworth’s "The Rabbit"
Jessica Caravaggio (Queen’s University)
Talking About Slavery Without Talking About Slaves: Mary Wollstonecraft and the Feminist Tradition
Tatiana Jahromi (Queen’s University)
A Divided State: Enitharmon and Gender Politics in Europe: A Prophecy

Shelter in Text 2 (Orange)
Chairs: Kasia van Schaik (McGill University) and Myra Bloom (York University)
Heather Jessup (Dalhousie University)
Library Books for the End of the World
Kit Dobson (University of Calgary)
The Animal that Therefore
Erin Wunker (Dalhousie University)
Outsider Affects and Ordinary Care: Radical Love as Shelter in Claudia Dey's Heartbreaker

The Canadian Association for American Studies (CAAS) Panel –
The Gimmick in/as American Literature (Cyan)
Chair: Ross Bullen (OCADU)
  Gabriel Briex (University of Toronto)
    Saving Time: Emily Dickinson, Writing, and Technology
  Mohammad Sharifi (Western University)
    “The Business of Dreams”: Miss Lonelyhearts, the Gimmick, and the Grotesque
  Jasleen Singh (University of Toronto)
    “He Who Policed It Released It:” Gimmicky Humour in Paul Beatty’s The White Boy Shuffle

Imagining Home in Canada: Migration, Diaspora and Globalization 3 (Online A)
Chairs: Uchechukwu Peter Umezurike (University of Alberta) and Kevin Hutchings (University of Northern British Columbia)
  Ademola Adesola (University of Manitoba)
    Imagining Loss and Difference in Indigenous Literature
  Sabrina Sgandurra (University of Waterloo)
    ‘There’s no place like…’: The Centuries-long Quest for Home, Identity, and Belonging for Sicilian-Canadians
  Lara El Mekkawi (University of Waterloo)
    A Person of the Scattered World: Forgetting, Remembering and Home in Dionne Brand’s At the Full and Change of the Moon

Video Games and Indigenous Storytelling (Online B)
Chair: Skawennati (Aboriginal Territories in Cyberspace (AbTeC))
  Kahentawaks Tiewishaw (Aboriginal Territories in Cyberspace (AbTeC))
  Caeleigh Lightnight (Concordia University)

Session Four 2:30pm-3:30pm

New Directions in Canadian Indigenous Media Studies 2 (Rose)
Chairs: Brian Gillis (Dalhousie University) and Brad Congdon (Dalhousie University)
Jennifer Komorowski (Western University)
Language Revitalization and the Passing on of Culture Through Digital Methods

Emily Franzo (Brock University)
“For You”: Indigenous Tik Tok Creators and Methods of Resistance

Heather Jessup (Dalhousie University)
Northwest Coast Formline, Futurism, and Funnies or “The Value of Comic Sans”: Indigenous Resistance in the Multi-media Artworks of Sonny Assu

Pleasures of Inefficiency (Indigo)
Chair: Jessica Smith (Brock University)

Sheryda Warrener (University of British Columbia)
Provocations: Activating Poetic Thinking Through Material Play

Bronwen Tate (University of British Columbia)
Expanding the Messy Middle: Experiments in Non-Linear Revision

Cynthia King (Stockton University)
A Multitude of Bus Rides: Queneau in the Creative Writing Workshop

Sensing Modernism (Orange)
Chair: Allan Pero (Western University)

Kevin Tunnicliffe (University of Victoria)
Stigma, the Social Construction of (in)Sensitivity, and the Modernist Epiphany in Mulk Raj Anand’s Untouchable

Patricia Rigg (Acadia University)
Charles Baudelaire, Paul Verlaine, and the “Disembodied Voice” of Decadent Catholicism in Arthur Symons’s “Stella Maris”

Skylar Kovacs (Queen’s University)
Openness and Ambivalence in Virginia Woolf’s The Voyage Out

At the Table: Food Writing and Identity 1 (Cyan)
Chair: Sue Sinclair (University of New Brunswick)

Jessi MacEachern (Concordia University)
When A Folk: The Poem is Rotten with Identity

Christine Wu (University of New Brunswick)
Familial Hungers: Food Poetry as Postmemory

Omar Ramadan (University of Calgary)
Italicized Hunger: Locating Food within the Hyphenated Middle Eastern - Canadian Identity
Unbuild the World Roundtable (Online A)
Chair: Sandy Pool (University of Winnipeg)
  Sandy Pool (University of Winnipeg)
  Jenny Heijun Wills (University of Winnipeg)
  Sheniz Janmohamed (Writer-in-Residence, University of Toronto Scarborough)

Early Problems (Online B)
Chair: Erin Grant (University of Toronto)
  Clara Joseph (University of Calgary)
  Christina Wiendels (McMaster University)
  On Reading a Papal Bull Until the Cows Come Home
  A Tragic Hero in Epic: Satan’s Relapse into Hamlet’s “Problems” in Milton’s Paradise Lost

Session Five 3:45pm-5:00pm

Indigenous Young Adult Fiction (Rose)
Chair: Emily Franzo (Brock University)
  Celiese Lypka (University of Manitoba)
  “No, it was a girl. A woman”: Reading Girlhood and Resilience in Katherena Vermette’s The Break
  Erin Spring / Aubrey Hanson / Rachel Stubbs (University of Calgary)
  Undoing disciplinarity through Indigenous stories?
  Anah-Jayne Samuelson / Vanessa Evans (Medicine Hat College / York University)
  “Real old-timey”: Cherie Dimaline’s Storytelling and Language of Resurgence in The Marrow Thieves
  Shannon Webb-Campbell (University of New Brunswick)
  Indigenous Literatures and Humanity: Daniel Heath Justice’s Chapter “How Do We Learn To Be Human” and Cherie Dimaline’s Empire of Wild

Situation as Narrative Concept 2 (Fuschia)
Chair: Marcie Frank (Concordia University)
  Kasia Van Schaik (McGill University)
  “A situation where prayer couldn’t possibly help”: Female Dislocation in Ann Petry’s Harlem
  Nikola Stepic (Concordia University)
  Situation as Method: The Iterative Mode in Interwar Queer Cinema
  Paisley Conrad (Concordia University)
  Attention and Situation in Bernadette Mayer’s Midwinter Day
  Aaron Obedkoff (Concordia University)
"No Art Without World" : Jealousy and Alain Robbe-Grillet’s Spatial Situations

Shelter in Text 3 (Orange)
Chairs: Kasia van Schaik (McGill University) and Myra Bloom (York University)

Nick Tan (Simon Fraser University)
We’re Already Dead Anyway: The Embedded and Complicit Body in Allison Cobb’s After We All Died
Kathryn Franklin (University of Toronto)
“Undine will do”: Phantom Shelter in Phyllis Brett Young’s Undine
Rachel Stubbs (University of Calgary)
“My Silence was Accompanied by a Strange Paralysis:” Storytelling, Shelter, Voice, and Moving Forward from the 1957 Epidemic and Lee Maracle’s Ravensong

At the Table: Food Writing and Identity 2 (Cyan)
Chair: Sue Sinclair (University of New Brunswick)

Adam Dickinson (Brock University)
Digestive Poetics: Writing in the Time of Microplastics and Antibiotic Resistance
Kendra Guidolin (University of Ottawa)
Stabbing, Dull and Achy
Grace Taylor (University of New Brunswick)
Transgender Food Poetics
Shuyin Yu (University of Calgary)
Consommé, Consumption, and Consummation: Food Porn in Asexual Narratives

Medieval and Early Modern (Indigo)
Chair: Andrew Taylor (University of Ottawa)

Krista Murchison (Leiden University)
"The Lamentable Spoyle of the Lybraryes": Analysing Pre-Reformation Book Loss Using Library Lists
Erin Grant (University of Toronto)
Out of Bounds: The Landscape and Waterways of Female Homosocial and Homoerotic Communities in John Lyly’s Galatea
Lorne Roberts (Dawson College)
Myths, Movies, and Memes: Sir Gawain Then and Now
Mark Kaethler (Medicine Hat College)
Time Out of Joint: Hamlet’s Medieval Influences and Seventeenth-Century Adaptations

Critical Race and Worldmaking (Online A)
Chair: Neta Gordon (Brock University)

Mohsina Shafqat Ali (University of Waterloo)
University Chronicles

**Samuel Adesubokan** (University of Victoria)
Magical Science and Future Tenses: Reading Temporal Aesthetics in Indigenous and African Fictions

**Sarah Olutola** (Lakehead University)
Afrofutures and Afropasts: Decolonizing Matrilineal Power in Jamaica Kincaid’s *Lucy*

**Patricia Ofili** (University of Waterloo)
Undercutting Patriarchy in Nelson Mandela’s Evolving Kairotic Ontology

Unbuild the World: Creative Writing Pedagogy (Online B)
Chair: **Sandy Pool** (University of Winnipeg)

**Marc Lynch** (University of Calgary)
Undoing the Individual: An Exploration of Chinese Theories of Fiction

**Thom Vernon** (University of New Brunswick)
Into the Cut: Failure as Creative Writing Practice and Method

**Glenn Clifton** (Sheridan College)
"Oh that’s what we’ve been doing here": Creative Writing Pedagogy Courses with Undergraduates

**David Huebert** (University of New Brunswick) / **Tom Cull** (Western University)
Are We What We Waste? Creative Writing Pedagogy and/as Salvage

Saturday Evening Plenary Event: Thinking Space 7:00pm-8:30pm

**This event is sponsored by Brock University, Department of English Language and Literature**

Reading by **Chelsea Vowell**
The Search for Extra-Terrestrial Intelligence by **Bettina Forget** and **Seth Shostack** (SETI)
Poetry Reading by **Adam Dickinson** (Brock University)
Keynote Address by **Kaie Kellough**
Sunday 15 May 2022

Session One 10:00am-11:00am

CWC Meeting (Rose)

ESC Meeting (Orange)

PhD Transitions: A Roundtable by the Committee for Professional Concerns (Cyan)
Chair: Concetta Principe (Trent University)
Max Karpinski (University of Alberta)
Arti Modgill (University of Calgary)
Jason Camlot (Concordia University)
Celiese Lypka (University of Manitoba)

Doing Magic in the University (Indigo)
Laura Moss (University of British Columbia)
Neta Gordon (Brock University)
Jill Didur (Concordia University)
Nathalie Cooke (McGill University)

Diasporic Tides: Contemporary “Nigerian” Writing in Canada 1 (Online A)
Chair: Chigbo Arthur Anyaduba (University of Winnipeg)
Amatoritsero Ede, Teardrops on the Weser
Sarah Olutola, The Bones of Ruin
Yejide Kilanko, A Good Name
Uchechukwu Peter Umezurike, Double Wahala Double Trouble

Margaret Atwood Society (MAS) Panel –
Also a Novelist: Atwood's Other Genres (Online B)
Chair: Karen Macfarlane (Mount Saint Vincent University)
Alice Hinchliffe (University of Guelph)
The Fair Youth and Dark Lady Talk Back: Adapting Shakespeare's “Sonnets” in Margaret Atwood's "Stone Mattress"
Carla Scarano D'Antonio (University of Reading (UK))
Transformation through Storytelling in Margaret Atwood's Latest Poetry
Tina Trigg (King’s University)
Generative Disruption: Atwood's Story Cycle Moral Disorder
Session Two 11:15am-12:15pm

What Fuckan Panel 1 (Rose)
Chair: Eric Schmaltz (York University, Glendon College)
    Adeena Karasick (Pratt Institute, New York)
    Spark Me Up or the Light of Shattered Language: The Holy Un[]hole in the work of bill bissett
    Odile Cisneros (University of Alberta)
    Bill Bisset and Luís Carlos Vinholes: A Transnational Friendship and Collaboration
    Zane Koss (New York University)
    bill bissett and Ulises Carrión: Queer Transnational Contact

Contract Academic Faculty Meeting (Orange)

Spaces of Refuge (Cyan)
Chair: Kyla Morris (University of British Columbia Okanagan)
    Golam Rabbani (Queen’s University)
    "Shelter in the Forest": Akhra as the Eco-spiritual Space in Baul Literature in Bangladesh
    Karen Zhang (York University)
    The Unsheltered American
    Chinelo Ezenwa (King’s College, Western University)
    Borders and Racialized Bodies: Lawrence Hill, Edwidge Danticat, and Silvera Makeda

Spoken Web: Literary Listening Practice(s) (Indigo)
Chairs: Katherine McLeod (Concordia University) and Jason Camlot (Concordia University)
    Cynthia Quarrie (Concordia University)
    Situating R. Murray Schafer’s Wolf Project
    Anne Quema (Acadia University)
    SpokenWeb via Transelation
    Klara Du Plessis (Concordia University)
    Curatorial Listening: Carole TenBrink at Véhicule Art Inc.

Diasporic Tides: Contemporary “Nigerian” Writing in Canada 2 (Online A)
Chair: Ademola Adesola (University of Manitoba)
    Ifeoluwa Adeniyi, author of On the Bank of the River
    Nduka Otiono, author of DisPlace
    Jumoke Verissimo, author of A Small Silence
    James Yeku, author of Where the Baedeker Leads
Demystifying Administration: Reflections from Chairs and Associate Deans (Online B)
Chair: **Susie O’Brien** (McMaster University)
- **James Allard** (Brock University)
- **Lily Cho** (York University)
- **Karin Beeler** (University of Northern British Columbia)
- **Cecily Devereaux** (University of Alberta)

**Session Three 1:15pm-2:15pm**

American Literary Geographies (Rose)
Chairs: **Jesyka Traynor** and **Jesse Gauthier** (Queen’s University)
- **Joel Deshaye** (Memorial University)
American Literary Geographies in Canadian Westerns
- **Rachel Friars** (Queen’s University)
  “White snakes of sea-foam”: Coastal Space and the Lesbian Gothic in Emily M. Danforth’s *Plain Bad Heroines*
- **Geoff Hamilton** (Medicine Hat College)
  Grounding All Our Relations: Virtuality and Belonging in Orange’s *There There*

GSA Meeting (Indigo)

Campus Reps Meeting (Orange)

College Faculty Meeting (Cyan)

Trans- Autobiography (Online A)
Chair: **Anna Kozak** (University of Toronto)
- **Amanda Spallacci** (University of Toronto)
  Reading Trauma within Life Narratives: Memory, Affect, and Melancholia
- **Kai Mckenzie** (University of Saskatchewan)
  Story Like a Mad Wind: Comparing the Representational Power of Transgender Memoir and Transgender Speculative Fiction
- **Nathan Viktor Fawaz** (University of Alberta)
  For My Part, I Know of No River Called Ocean
- **Noah Adams** (University of Toronto)
  Trans and Autistic people: In their Own Words
What Fuckan Panel 2 (Online B)
Chair: **Eric Schmaltz** (York University, Glendon College)
  **Mathieu Aubin** (Concordia University)
  **Madelaine Caritas Longman** (Concordia University)
  **Brandon Hocura** (Queen's University)

**heering bill bissett queerlee: listening to bill bissett sonify homosexuality 1969-1990**
**“make yr own variaysyuns”: Evolving Shared Language in the Poetry and Activism of bill bissett**
**Sonic Horses: The Ecstatic & Unbridled Soundworlds of bill bissett**

**Session Four 3:00pm-4:00pm**
Annual General Meeting

**Session Five 4:00pm-5:00pm**
Celebration of Research

**Closing Reception 5:00pm-7:00pm**

**ACCUTE Poetry Reading 7:00pm-8:15pm**

Presented jointly with the SpokenWeb as part of their 2022 symposium: "The Sound of Literature in Time: A Graduate Symposium" featuring

**Oana Avasilichioaei**: "Staying the Course, Veering off Track: A Literary Multimedia Performance"

Followed by a poetry reading curated by Eric Schmaltz and Klara Du Plessis.
Readers include: Gregory Betts, Jason Camlot, Klara du Plessis, Nora Fulton, Aaron Kreuter, Jessi MacEachern, Shazia Hafiz Ramji, Laura Ritland, Sue Sinclair, Jessica Smith, Dani Spinosa, Kasia Van Schaik, Amatoritsero Ede, and Andy Weaver.
Friday 13 May 2022

**All times in Eastern Daylight Saving Time**

Session One 10:00am-11:00am

Dynamics of the Canadian Avant-Gardes (Rose)

Chair: Kit Dobson (University of Calgary)

Vikki Visvis (University of Toronto)
PennSound as Discursive Echo: Repeating and Repositioning Hugo Ball’s Logophobia and Theology in Canadian Sound Poetry

The “Carnivocal” page on the PennSound archive functions as an echo that not only repeats Hugo Ball’s Dada acoustic discourses but also elaborates on them in its post-structuralist treatment of logophobia and post-secular understanding of theology. Canadian sound poets on PennSound echo Ball’s negation of the denotative meaning of words, but while for Ball this negation allows for endless connotative possibilities, for Canadian sound poets, it emphasizes embodied sound. Similarly, the recordings on PennSound echo Ball’s spiritual transcendence; however, while Ball’s spirituality gravitated toward recognizable Christian theology, sound poetry by bill bissett on PennSound veers toward transformational post-secularism.

Katherine Gear Chambers (University of Toronto)
Zine City: Conceptualizing Space in Toronto

I am interested in the potential for zines circulated in Toronto to bend and resist allocations and uses of space in the city. By reading the zine as city, and the city as zine, I present zines as a sort of heterotopia: an alternative space of connection, individuality, self-expression and resistance that defiantly exists within a homogenous, normative urban culture. Through materiality, polyvocality and fragmentation, zines notably recall modernist aesthetics. These parallels between the 20th century and the early 21st draw
critical attention to the culture that zines are resisting, and the cause, or necessity, for their rising popularity.

**Eric Schmaltz** (York University, Glendon College)
On Beeing Cute: Avant-gardism and Ann Rosenberg’s *The Bee Book*

Answering urgent calls for more diverse gender representation within the discourse related to visual and concrete poetry, this paper attends to Canadian writer Ann Rosenberg’s fusion of concrete poetry and fictional narrative in works such as *The Bee Book* (1981). In particular, I will explore the relationship that Rosenberg creates between visual media and narrative during the second-wave feminist movement in Canada to highlight how her formally transgressive work offers a dynamic expression of gender and identity.

**Unruly Rhetoric (Cyan)**

Chair: **Sarah Banting** (Mount Royal University)

**Carolyn Eckert** (University of Waterloo)
Experts, Expertizing, and Genre-ing in Pandemic Rhetorics

Intersecting research in rhetorical genre and sound studies reminds us that genre-ing activities invoke rhetorical situations and when we attune to sound, we are aware of the “temporality, unfolding, and lived relationships between genres.” When one responds with a rhetorical action, we mark this as an invocation of a genre, and with our sonic attunement, we mark the importance of habituation or “moral habitat” or “dwelling places” of ethos. I examine “the expert” as a genre-ing of persons and ask how identity as women or other marginalized identities shapes the rhetorical negotiations one must make to claim membership in this genre.

**Sarah Rewega / Waed Hasan** (University of Guelph)
The Revolution is a Woman

This paper will investigate how the unruly body is a physical manifestation of Sara Ahmed’s Willful subject. More specifically, we want to examine the following questions: how do willfulness and unruliness collide in the recent Lebanese protests? And how do the Lebanese women employ their bodies as an unruly citizen in support of the protest? Lastly, we investigate how a protest within a protest can be a powerful tactic of using momentum and will to apprehend the lack of equal representation in gendered protests. We want to interrogate these questions in a time where protests continue to spike.

**Gale Coskan-Johnson** (Brock University)
Running After Rhetorics of Sovereignty, Mobility, and Indefinite Detention
In this paper, I follow “indefinite detention” around, in Sarah Ahmed’s style of following words around. I consider the “no” that Foucault finds in an “old” sovereign power whose work is to give or take life, recognizing, with Foucault, that the old power remains with us. My paper argues that indefinite detention as a practice, as a policy, and as a rhetorical move can be positioned as an inflection point in the entanglement of state sovereignty and transnational mobility, because in general, citizens of constitutional democracies cannot be indefinitely detained (can they?).

BIPOC Members Meeting Space (Orange)
Host: Amatoritsero Ede (Mount Allison University)

BIPOC members of ACCUTE are invited to a closed session of and with other BIPOC association members. We envision this as a space of gathering where colleagues might meet and reflect on the specificities of their experiences within the academy. We hope to create a space that will generate discussion about the ways in which ACCUTE might be better accountable to BIPOC English faculty members and students across Canada and examine the work of advocacy that still needs to be done.

English Studies in Canada Roundtable (Indigo)
Chair: Allan Pero (Western University)

Jennifer Andrews (University of New Brunswick)
Ross Bullen (OCADU)
Jennifer Komorowski (Western University)
Dakota Pinheiro (University of Waterloo)

CanLit: Teaching and Trauma (Online A)
Chair: Paul Barrett (Guelph)

Kailin Wright (St. Francis Xavier University)
Ruined Motherhood: The Sixties Scoop and Radical Rematriation in Indigenous Literature

Dreary and Izzy (2006), by Nlaka’pamux and Irish playwright Tara Beagan, dramatizes the on-going crisis of the Sixties Scoop and the need for a reimagined Indigenous mother figure. Using Kanien’kehá:ka (Mohawk) scholar Kahente Horn-Miller’s concept of rematriation, this paper argues that the powerful, frustrating ending of Dreary and Izzy, which repeats the cycle of separating mother and child, demands a new symbol of the mother. Leaving the audience with “a ruined woman child in a Virgin Mary blue overdress,” the play exposes the Sixties Scoop in relation to the present-day millennium scoop and ultimately calls for a radical mother figure.
Kyle Kinaschuk (University of Toronto) / Shazia Hafiz Ramji (University of Calgary)
Sonic Intimacies of Voice and Kinship in SKY Lee’s Disappearing Moon Cafe

This presentation examines how the sonic elements of SKY Lee’s 1990 novel Disappearing Moon Cafe are pivotal to the novel’s aesthetic reimagining of kinship relations. Despite anxieties to ensure the continuity of a patriarchal lineage protected from incest and miscegenation, Lee’s novel, as scholars such as Larissa Lai and Smaro Kamboureli have argued, produces relational modes of kinship that do not depend upon the biogenetic and the consanguine. In this presentation, we extend these critical discussions by tracing the shifting trajectory of the wind and its sounds to enumerate a processual mode of listening and knowing.

Kai Mckenzie (University of Saskatchewan)
Earth Tide: Using Gender Diverse Literatures in the English Literature College Classroom

Since transgender literature is still woefully absent from Canadian English Literature courses and classrooms, I have designed a website, Earth Tide on Patreon, to provide resources and support for instructors and professors wishing to incorporate gender diverse literatures into their syllabi. In this presentation, I introduce my work, which is freely available to the public.

Victorian Studies Association of Ontario (VSAO) Panel – Victorian Intersections with Disability (Online B)

Chairs: Meghan Burry (Queen’s University) and Melanie Byron (Western University)

Thomas Dilworth (University of Windsor)
Unbeauty in Lear’s Limericks

The father of ‘nonsense’, Edward Lear considered himself physically ugly. In his limericks he reflects this in figures with exaggerated features. Three of these figures reflect Leonardo’s Vitruvian Man by way of contrast. Others variously engage social reaction to their looks, some aggressively, even preemptively. Finally, I examine the psychological dimension of his self-deprecation that stems from his mother emotionally rejecting him at the age of four, and I show how, surreptitiously, he reflects this in an especially poignant limerick.

Olivia Abram (University of Saskatchewan)
Seeing and Surveilling Disability: Modes of Looking and Making Meaning in R.L. Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde

If, as Lennard Davis asserts, disability is a specular moment (12), what changes when we cannot see it? Literature’s “[i]nvisibility stops us from seeing” (464), but in Strange Case
of Dr. Jekyll and Mr. Hyde, Robert Louis Stevenson demonstrates how seeing the disabled subject is foundational to ethical disabled-nondisabled relations. Interpreting Strange Case through Rosemarie Garland-Thomson’s Staring: How We Look, I illustrate how Stevenson’s juxtaposition of modes of looking and opportunities for the reader to practice literary staring reveals the limitations of, and risks associated with, gazes often enacted upon the deviant other by the normate reader.

Drumlin Crape (University of Saskatchewan)
“You Don’t Measure Time in Dreams”: Crip Time and Gothic Connection in “Uncle Abraham’s Romance”

“You Don’t Measure Time in Dreams”: Crip Time and Gothic Connection in “Uncle Abraham’s Romance” presents a reading of Edith Nesbit’s short story which uses the disability studies framework of “crip time” as well as an analysis of Gothic tropes in the text to investigate the implications of its representation of disability. By tracing the connection between Uncle Abraham, a disabled man, and Susannah Kingsnorth, a ghost, this paper reads the common liminality between supernatural creatures and people with disabilities as a space for connection and empowerment.

Gwen Rose (University of Saskatchewan)
Satellites and “Super-Crips”: The Narrative Role of Disability Tropes in Elizabeth Gaskell’s “The Well of Pen-Morfa”

Detailing Gaskell’s use of narrative prosthesis in her short story "The Well of Pen-Morfa," this paper argues that the narrative form of the story emphasizes the able-bodied and a stratified social hierarchy that casts disabled individuals as objects of disgust and their caretakers as objects of pity. While Gaskell challenges various such Victorian tropes as the marriage plot, she ultimately reinforces a dehumanizing portrayal of disability through the gaze of the narrator and the Nest’s role as a disabled person who can only attain value through “overcoming”.

Session Two 11:15am-12:15pm

The Gothic Surprise (Rose)

Chair: Jason Haslam (Dalhousie University)

Jeremy Desjarlais (McGill University)
“You write the word HOST”: Uncanny Hospitality in Bennett Sims’ “House-sitting”

Freud’s conception of the uncanny/unheimlich, by which he means that which was once “familiar […] and] belonging to the home,” is an unparalleled and discomfiting sensation, particularly in Bennett Sims’ neo-gothic short story “House-sitting,” a text which
narratively and thematically explores language’s attempt at naming the homespace, especially a home under duress. By examining theorizations on the uncanny and Derrida’s “hostipitality,” the purpose of this paper is to expound upon the ineffable nature of an uncanny homespace, ultimately suggesting that the very attempt at familiarizing oneself with an uncanny circumstance is a further re-substantiation of the uncanny itself.

Rachel Friars (Queen’s University)
“Pulled into elsewhere, or perhaps nowhere”: Queer Temporality and the neo-Victorian Lesbian Gothic

This presentation will comprise an analysis of the neo-Victorian lesbian Gothic in Emily M. Danforth’s Plain Bad Heroines and Alix E. Harrow’s The Once and Future Witches and their construction of queer spaces that are both in and out of time. As a genre that works within and outside temporal boundaries, the neo-Victorian is already a space ripe for queer disruption. In these novels, queer female bodies disrupt linear and patriarchally coded senses of time and space. The novels employ Gothic tropes to create queer spaces where time is mutable and where queer bodies attempt to move beyond patriarchal influence.

Amanda Paxton (Trent University Durham)
Genus and Genetic Disruption in the Vampire Tradition

This paper examines scientific models of asexual reproduction as they are used in the gothic to grapple with anxieties surrounding genus, genetics, and generation. Focusing on the vampire novel, the paper traces a line of anxiety surrounding modes of reproduction that generate maternal lineages rather than patriarchal ones. From asexual female reproduction in the form of parthenogenesis to genetic manipulation via transgenesis, scientific models of reproduction in these vampire narratives give voice to fears of female-driven genetic legacies, legacies that are coded as non-human and threatening.

Mad Responses to the Avant-Garde (Indigo)

Chair: Neta Gordon (Brock University)

Andrew McEwan (Brock University)
Lunarian Interdependence: The Dishumanism of bill bissett’s Lunaria

This paper will consider Canadian poet bill bissett, and in particular the emergence of the planet of Lunaria as part of his personal and poetic story since the late 1990s. bissett began citing Lunaria as his planet of origin in poems, artist statements, interviews, and author blurbs since this period. In 2001, bissett published his longest poetic account of Lunaria he has yet written: the ambitious work Lunaria, which consists of a single
book-length, hand-painted poem that describes a speaker looking back on their origin in Lunaria, their desire to return, as well as an account of the Lunarian ways of life, geographies, relationships, and lifecycles. In presenting a biography in both poetic and extra-poetic forms as originating in the distant past on a faraway planet, bissett’s Lunarian narratives refuse the expectations of the normative gaze. This paper considers the Lunarian narratives in conversation with dishumanism, a disability-based post-humanist theory that acknowledges the need both for pragmatic advocacy and wholistic ideological critique theorized by disability studies scholars Daniel Goodley and Catherine Runswick-Cole. As an author affected by mental ableism through rhetorical disablement, bissett’s Lunaria offers a response to normative imperatives for mental performance, as well as a past and future beyond these social conditions.

**Concetta Principe** (Trent University)
*Mad Art and Policing Appropriation*

In a brief reading of Gertrude Stein’s *Tender Buttons* and a consideration of Jacques Lacan’s work on James Joyce’s art, I am going to address the impossible to answer question: how can we regulate that border between madness as a condition, and madness as a metaphor, in mad art, if the mental health of the author cannot be determined?

**Nafiseh Shajani** (Western University)
*Embodied Madness, Metamorphosis, and Subjectivity in Leonora Carrington’s Down Below and André Breton’s Nadja*

Building upon the existing scholarship on the relation between Surrealism and madness, this paper adds a novel perspective by exploring the connection among madness, metamorphosis, and subjectivity. To this end, I will analyze two Surrealist accounts of madness: André Breton’s semi-autobiography *Nadja* (1928) and Leonora Carrington’s memoir *Down Below* (1944). I will concentrate on the notions of embodied madness, metamorphosis, and selfhood, and on the relation of madness with body and mind, microcosm and macrocosm, humanity and nature.

**MultiCana (Orange)**

Chair: **Lily Cho** (York University)

**Zach DeWitt** (University of British Columbia)
*Linguistic and Material Hauntings: objects and names as ghosts in Ondaatje’s The English Patient*

In this paper, I argue that Micheal Ondaatje constructs material hauntings within *The English Patient*. He shows how the physical world exists through time, haunting the present with past meanings and memories. I discuss, in response to scholarship on the
novel, how history haunts the objects and names of the world, as much as it exists within characters’ memories. I further claim that Ondaatje’s haunting materiality reframes history by focusing closely on the physical world’s anachronistic relationship to time. I explore the various weapons, geographies and works of art in the novel, in my analysis.

Tanja Grubnic (Western University)
“Honesty and Accessibility”: Kaur’s Poetry as Communal Healing

This presentation considers the “honesty and accessibility” of Rupi Kaur’s work, qualities that have rendered it too commercialistic among high culture critics. Known for her sentimental writing on pain, trauma, and emotional recovery on social media, the poet maintains an active interest in connecting intimately with her audience. To this end, the poetry’s accessibility is deliberate, functioning to foster virtual connections among diverse groups of readers. In addition to its dissemination on social media, participatory affordances allow for direct communication between the poet and the reader, and also between readers themselves, generating new forms of intimate engagement in virtual spaces. Ultimately, this paper suggests that the honesty and accessibility of Kaur’s work is not only fundamental to her commercial success, but also a form of engaged community-making.

Mahdiyeh Ezzatikarami (York University)
Diaspora and Abjection of a Nowhere in Particular: Theorizing the Heterotopia of the Hyphen in Iranian-Canadian Narratives as a “National Allegory” and the Question of Asian-Canadian Studies

Iranian-Canadian literature has barely led to achieving "literary citizenship" in Canada. Because of Iranians’ failure in emerging as a diaspora among and across other diasporas in the cosmopolitan society of Canada, the Iranian-Canadian population has not been able to set re-collectivities and build hyphenated identity. In this project, I will examine beyond the hyphen of Iranian-Canadian literature and will investigate the factors that contribute to the failure of Iranian deterritorialized literature published in Canada in aiding the displaced Iranian community in their "diasporization of home."

American Outsiders (Cyan)

**This panel is sponsored by University of Regina Press**

Chair: Ross Bullen (OCADU)

Marci Prescott-Brown (University of Toronto)
Getting What’s Due: Tituba, the Salem Witch Trials, and the New England Dream
Accused of witchcraft in Salem Village in 1692, the Barbados-born Indian servant Tituba claimed that the devil promised to give her “many fine things” after she “Serve[d] him Six years.” Thus, she cast him as a path to New World prosperity for those willing to work hard in indenture for a fixed term after which they would receive freedom dues, achieving prosperity and enfranchisement. Her testimony became a template for those that followed, such that the court records expose Puritan understandings of how the promised New World prosperity failed to materialize.

Sohrab Mosahebi (University of Victoria)
“The Looking and the Telling They Want Dead”: Deconstructing the Intergenerational Trauma in Poetry of Solmaz Sharif

The purpose of the study is to have a new reading of Sharif’s 2016 poetry collection, Look, through the lenses of postcolonialism, poststructuralism and trauma studies. In this reading, it will be discussed that Sharif’s poetry has essentially two main themes of war and diaspora, but in latent layers, they both take the shape of trauma. Moreover, this study contributes to the research field, by suggesting that this is an “Intergenerational Trauma” depicted in these poems. The ultimate question of the study will be how Sharif diagnostically recreates her trauma in a lyrical tone and copes with her Intergenerational Trauma.

Aaron Kreuter (Carleton University)
Unsettling the Past: Jewish Alternate Histories and the Fiction of Settler Colonialism

This paper explores how settler colonialism is figured, troubled and ultimately disrupted, in three contemporary Jewish alternate histories: The Yiddish Policemen’s Union, Nava Semel’s 2016 Isra Isle (read in translation from the Hebrew), and Lavie Tidhar’s two fictional works imagining an alternate Jewish state in Uganda, “The Uganda Plan” and Unholy Land. As Peter Wolf incisively reminds us, settler-colonialism is a structure, not an event. When, in Jewish alternate histories, historical events are shifted, the structure of settler-colonialism can be defamiliarized, its operations made visible, and alternatives to its violent status quo presented.

Writing Prisons (Online A)

Chair: Alicia Robinet (Brescia and Huron University College)

Jason Demers (University of Regina)
Writing the Wrongs of the State: On the Promises and Limitations of Canadian Prison Writing

Where are Canada’s prison literatures, and what do they tell us, not only about Canada’s prisons, but also the Canadian state? In this paper, I turn to several venues to shore up the writing of Canada’s prisoners: the prisoner-produced newspapers of the penal press, legal proceedings, and the work of advocates from citizen’s advisory committees. In
doing so, I extract significant counterhistories about the state, and I explain how and why it’s extraordinarily difficult to disentangle new vernaculars from their conditions of production, or from the frames through which they find passage, and are given shape.

Catherine Umolac (York University)
“Desperate Cries”: Dialogic Readership of Japanese Canadian Internment Memoir and Japanese Diaries

This presentation will argue that through a comparative reading of Tom Sando’s memoir *Wild Dairies in the Sand* and his archived and then translated Japanese diaries that an attention to dialogic duality, dissonance and diversion can help challenge national myths, break linguistic silences and inspire social justice.

Mehraneh Ebrahimi (York University)
Stories and Human Rights

This paper is about the What'sApp memoir of Behrouz Boochani who was imprisoned on Manus Island for six years even after he won the prestigious Victorian Prize in Australian Literature. It delineates the friction between legal and affective truth in exile narratives.

GSC Roundtable: Diversity, Equity, & Inclusivity in Graduate Studies (Online B)

Chair: Krista Collier-Jarvis (Dalhousie University)

Opening Remarks: Kyla Morris (University of British Columbia Okanagan)

GTA, GRA, GAA: Examining the Intersections of EDID and Graduate Student Employees
To be followed by open roundtable discussion

Session Three 1:15pm-2:15pm

Queer Lives (Rose)

Chair: Jennifer Chambers (Sheridan College)

Linda Morra/Veronica Mongiardo/Ocean Francoeur (Bishop’s University)
"His Anger–Not Mine": Jane Rule and the Tensions Between Icon and Author

Between 1976 and 1977, John Hofsess launched a journalistic crusade against the Canadian mainstream media for what he claimed was its heteronormative dismissal of Jane Rule’s accomplishment. Although he consulted with her, she seemed less perturbed by this apparent bias. Although she could sympathize with his outrage, she added, “John’s anger is John’s anger—not mine” (Peterson). Her relationship with Hofsess reveals that, at times, Rule herself and her sexual identity—rather than her writing—was
appropriated for the cause of social justice toward which she often assumed an entirely different approach than that espoused by the larger gay community.

**Alice Hinchliffe** (University of Guelph)
The Representational Dilemma of the Cross-Dressing Actress on the Eighteenth Century Stage in England

Looking at eighteenth century cross-dressing actresses this paper identifies two main heteronormative patriarchal anxieties around cross-dressing women: that women successfully pass as men, or that they be the subject of same-sex desire. If women can pass, gender is performative; if women do not pass, they open up a space for lesbianism. These two conflicting narratives create a spectrum of representation in the theatre. By being able to move across it, cross-dressing actresses defy patriarchal and heteronormative attempts at defining them one way or another, and therefore reinforce concepts of gender as fluid and performative.

**Rusaba Alam** (University of British Columbia)
Larissa Lai’s Detranslations

This paper takes up Larissa Lai’s imagination of queer kinship and diasporic subjectivity by tracking her avant-garde interest in experimental writing as technology of self-invention. I offer a reading of her *Automaton Biographies* (2009), which intersperses autobiographical poetry (titled “auto matter”) with fragments from the perspective of Rachael, a clone character from the film *Blade Runner* (1982), to denaturalize the family history tropes of diasporic writing. Reading Lai’s experimental poetics alongside psychoanalytic accounts of gender, I argue that Lai develops a queer diasporic strategy of self-narration that I call “detranslation,” borrowing from psychoanalyst Jean Laplanche.

**Re-mix, Reconsider, Re-imagine: Contemporary Creative Writing (Orange)**

Chair: **Jessica Smith** (Brock University)

**Robert McGill** (University of Toronto)
The Fear of Needles in a Pandemic: Fiction and Civic Vulnerability

In this creative-critical presentation, I’ll discuss my forthcoming novel as an instance of research-creation that seeks to defamiliarize social issues, especially the matter of care for medically vulnerable groups. Among the characters is Mormor, whose fictional health condition necessitates regular injections and encourages reconsiderations of Type 1 diabetes. As the novel dramatizes Mormor’s resistance to the prospect of public corporeal vulnerability, it also evokes vaccine hesitancy. While arguing for fiction’s value in challenging ideas about such issues, I’ll reflect on fiction as itself a valuable space of civic vulnerability in which controversial ideas can be addressed in comparatively safe ways.
Shazia Hafiz Ramji (University of Calgary)
Who Are You Writing For? Rethinking the “Cone of Silence” in the Creative Writing Workshop

The “cone of silence” in the creative writing workshop is a longstanding and popular practice in which the writer remains silent while their work is being workshopped. Turning to questions of audience in *Craft in the Real World*, Matthew Salesses notes that the “cone of silence” encourages the writer to write to the workshop. What are the dynamics of the “cone of silence” in Canadian creative writing programs? How has the use of the “cone of silence” changed since the post-war era when creative writing programs began to form? Rethinking the “cone of silence” is a necessary step towards anti-colonial creative writing pedagogy.

Joel Katelnikoff (University of Alberta)
Sawako Nakayasu Recombined: “fill the blank heart with hearts"

Recombinant Theory uses poetic constraint in order to produce theoretical writing. This paper, Sawako Nakayasu Recombined: “fill the blank heart with hearts,” investigates Sawako Nakayasu’s poetry and poetics by engaging directly with the materials of her textual corpus, applying a cut-up / remix / montage technique directly to these materials. The result is an essay that is capable of simultaneously: 1) speaking about Nakayasu’s critical concepts; 2) speaking through Nakayasu’s language and syntax; and 3) producing a metanarrative theorization of the cut-up / remix / montage process, resulting in a story of reading, writing, and recombination.

Global Outsiders (Cyan)

Chair: Veronica Austen (St. Jerome’s University, University of Waterloo)

Heather Joyce (Grande Prairie Regional College (Northwestern Polytechnic))
as told to/“as told by”: Refugee Tales and the Production of Refugee Discourse

In *Refugee Tales*, the narrative “I” is unstable: refugees’ policy-based performances are displaced onto established authors who take on the first-person subjectivity of interviewees or retain their own personas in ‘as told to’ tales. Each refugee’s tale is (re)presented as already formed, shaped by systemic expectations that overtly inflect the author’s voice. Later volumes’ “as told by” tales attest to the value of the alternate ethics of testimony created by the editors/organizers. Yet, these tales simultaneously call into question what an evolving and negotiable refugee discourse looks like and ask if it is possible to recast asylum seekers’ (re)presentative roles.

Andrew Taylor (University of Ottawa)
*Refugee Tales, Canterbury Tales*, and Terra Nullius: Reconfiguring Chaucer’s Framework for a Contemporary Crisis
Refugee Tales, which began in the United Kingdom in 2015 as a “walk in solidarity with refugees” and then became a literary collaboration, draws upon a benign reading of Chaucer’s Canterbury Tales and largely limits itself to the frame narrative. The Canadian Stephen Collis is one of the few contributors to treat Chaucer’s material directly. In his reconception of “The Man of Law’s Tale,” Collins casts Chaucer’s narrator as a “terra nullius [a] spurious empty zone to claim,” rediscovering the force of Chaucer’s deterministic vision within the context of settler appropriation of allegedly unclaimed indigenous lands.

Brianne Christensen (University of British Columbia)
Deferring Dominion and (Re-)Humanizing the Asylum Seeker in Ali Smith’s Spring

This paper draws on contemporary discourses of detention, migration, and the post-Brexit anxiety of the Other to index the ways in which British writer Ali Smith’s Spring (2019) both chronicles and challenges these discourses. By analyzing the novel with reference to Foucault’s concepts of marginalization and control in Discipline and Punish, this paper forms a critical analytical effort to unveil the ways in which Smith’s representation of the stranger as the asylum seeker in post-Brexit Britain collapses the distance between the Self and the Other.

Women’s Short Fiction (Indigo)

Chair: Sheila Giffen (University of British Columbia)

Alisha Dukelow (University of Southern California)
Unfastening Fabric, Form, and Feeling: The Affectively Enactive Experience of Stains, Rips, and Pins in the Clothing Materials of Virginia Woolf’s Short Fiction

This paper will zoom in on instances of stains, rips, and pins as they modify women’s clothing in Virginia Woolf’s short fiction, and it will argue that these fabric details are inextricably involved in the characters’ perceptual and affective states. Utilizing “enactive” cognitive scientific theories that stress that the embodied mind is always mutually and dynamically intertwined with its surroundings (Gallagher, Enactive Interventions, 24), it will show, too, that surprising and potentially transgressive intellectual and emotional engagements between Woolf’s characters and the reader are made possible by the forms of her stories and their seemingly minor material particulars.

Jessica Caravaggio (Queen’s University)
Recovery Through Writing: Alcoholism and Memory in Lucia Berlin’s A Manual for Cleaning Women

Lucia Berlin’s short story collection, A Manual for Cleaning Women (2015), charts Berlin’s life as a developing, functioning, and recovering alcoholic. As her auto-fictional
work guides readers through these developments and changes, it also seems to guide Berlin herself out of her addiction. Berlin's ever-changing alter egos, her shifting style, her engagement with personal memory, and her use of writing as a safe space seems to heal both the author and her characters. This paper analyzes Berlin's work through the lens of trauma theory and theory on life-writing to investigate the potential transformative effects of reading and writing autofiction.

Nora Foster Stovel (University of Alberta)
“Mystery and Meaning”: Carol Shields’s Celebration of the Arts in The Orange Fish

While Carol Shields’s short-story collection Various Miracles focuses on literature and Dressing Up for the Carnival focuses on life as performance art, The Orange Fish focuses on all the arts, including painting in “The Orange Fish,” sculpture in “Hinterland,” music in “Chemistry,” and ballet in “Times of Sickness and Health,” plus literature itself. “The Orange Fish” celebrates art and community through the absurdist exemplum of the eponymous cold-blooded vertebrate, which transforms the narrator’s marriage and draws the couple into a community of owners of Orange Fish lithographs. A mass-produced image of the Orange Fish devalues the icon, causing this symbol of art to die. Shields quotes Leonardo da Vinci’s maxim in her posthumously published story, “Segue,” about her “miniature art” of the sonnet: “Art breathes from containment and suffocates from freedom.” I propose to demonstrate how this maxim applies to the “miniature art” of the short story genre in which Shields excels, as The Orange Fish celebrates the arts.

Paneling Borders: Contemporary Graphic Novels (Online A)

Chair: Darren Wershler (Concordia University)

Reginald Wiebe (Concordia University of Edmonton)
Backdrop Addresses Mech: Cultural Anxieties in We Stand On Guard

Brian K. Vaughan and Steven Skroce’s comicbook We Stand On Guard (2015) takes as its subject an American invasion of Canada, explicitly evoking the Anglo-American War of 1812. Though it presents itself as a representation of Canadian cultural anxiety of American imperialism, the series' relationship to history suggests a more complex engagement with the American Post 9/11 milieu.

Kathleen Venema (University of Winnipeg)
“I don't want to use a walker”: Graphic Narratives and the Shame of Age-Related Illness

This paper explores graphic narratives of ageing and end-of-life that – in part by their very generic features – activate, challenge, and restructure forms of shame associated with age-related illness. As Marlene Goldman proposes in a recent online film screening and talk, multiple narrative perspectives and points of focalization are crucial to transforming age-related shame (2021). This paper reads closely five recent graphic
narratives of ageing (memoirs by Roz Chast, Joyce Farmer, Sarah Leavitt, and Aneurin Wright, and Hiromi Goto and Ann Xu’s graphic novel) to demonstrate comics’ unique capacity to generate those multiple perspectives.

Jonathan Nash (University of Victoria)
An Unbound Jungle: Stories of Community and Making Commons in Camp de la lande

This presentation explores how the residents of “Camp de la lande” built a commons through self-made communities of care and solidarity. Examining two published testimonies of “the Jungle,” Threads from The Refugee Crisis by Kate Evans and Voices From the Jungle by the “Calais Writers,” I argue that its residents alongside volunteers ruptured the borders of the enclosure and in doing so enacted alternative ways of being together.

North American Society for the Study of Romanticism (NASSR) Panel – Re-collecting the Romantics (Online B)

Chair: Andrew Sargent (Western University)

Ileana Gonzalez Zavala (University of Western Ontario)
Repetition, Posthumousness, Re-collection and Rewriting in Shelley’s Alastor and Mary Shelley’s Mathilda

Harold Bloom argues that “A poem is not writing, but rewriting” (3), an idea present in Percy Bysshe Shelley’s Alastor and Mary Shelley’s Mathilda. The authors’ influence over one another led them to produce texts that remain dialogically connected and that rewrite each other through echoes and repetitions. As such, both texts go through this rewriting process since they are formed by repetitions and circularity that mirror their publication history and anticipate their posthumous re-collections. The circular nature and episodic repetitions create a dialogical intertextuality between the two texts as they engage in a continual process of rewriting and re-collecting.

Erin Akerman (Independent Scholar)
Jane Johnston Schoolcraft, the Literary Voyager, and Romantic-Era “Re-collection”

Romantic-era “archival re-collection” was especially prominent in North America where Euro-Western traveller and settler authors collected Indigenous peoples’ traditional oral stories to “save” fragments of what colonial society claimed were vanishing Indigenous cultures. This paper problematizes such re-collection by examining the literary, ethical, and sociopolitical tensions between American ethnographer Henry Rowe Schoolcraft’s editorial practice and his Anishinaabe wife Jane Johnston Schoolcraft’s narrative and poetic techniques in the magazine The Muzzeniegun, or Literary Voyager (1826-27). While Henry’s problematic collaborative approach contributes to the period’s racist narratives about Indigenous peoples, Jane’s stories and poetry refuse such narratives.
Adam Komisaruk (West Virginia University)
William Cobbett, Bone Collector

This essay focuses on William Cobbett’s 1819 collection of Thomas Paine’s cadaver. Cobbett exhumed the body in New York with the intention of repatriating it to his native England. His dramatic action served multiple purposes—an atonement for his own early disparagement of Paine’s politics, a resurrection of radical reform, and above all what Thomas Laqueur calls an “enchantment” of English nationhood. Cobbett especially hopes that his recollection of Paine will help him exorcise the accursed specter of paper money. Unfortunately, ghosts, once conjured, are not so easily laid to rest: Englishness asserts itself to Cobbett “hauntologically.”

BIPOC Members Online Meeting Space (Online C)
Host: Amatoritsero Ede (Mount Allison University)

BIPOC members of ACCUTE are invited to join this informal Zoom meeting of and with other BIPOC association members. We envision this as a space of gathering where colleagues might meet and reflect on the specificities of their experiences within the academy. We hope to create a space that will generate discussion about the ways in which ACCUTE might be better accountable to BIPOC English faculty members and students across Canada and examine the work of advocacy that still needs to be done.

Session Four 2:30pm-3:30pm

Imagining Monsters (Rose)

Chair: Monica Sousa (York University)

Rachel Fernandes (Queen’s University)
What about Hagrid: Exploring the Half-Giant through the Lens of Critical Mixed Race Studies

This paper employs a critical mixed race studies approach to examine Hagrid, the half-giant from J.K. Rowling’s Harry Potter series. Although he is a crucial secondary character in all of the books, Hagrid remains relegated to an unresolved and unhappy existence because of his mixed blood status. I argue that we can read Hagrid as a "tragic mixed race character", forever caught between the human and giant communities – a persistent stereotype that haunts the genres of fantasy and science fiction. Ultimately, this paper asserts that in Hagrid, Rowling misses a key opportunity to further explore blood purity, humanity, and belonging.

Krista Collier-Jarvis (Dalhousie University)
The End(emic) is Nigh: Shifting Survival Discourse in the Zombie Narrative
Recent zombie narratives, such as *Peninsula* (2020) and *TWD: World Beyond* (2020), resist what Elana Gomel calls the “dangerous lure of Endism” by eschewing the discourse of survival. For example, *World Beyond* follows four young protagonists who call themselves “endlings” instead of “survivors,” having never actually known a world without zombies. Due, in part, to the “-ling” suffix—a diminutive—“ending” suggests that these characters are not just the last of a species but are also the beginning of one. This shift in the zombieverse reveals contemporary concerns regarding living with contagion—life in the endemic.

Karen Macfarlane (Mount Saint Vincent University)

Necroimperialism: Mummies, Desire, Empire

When the body at the centre of *fin de siecle* stories of reanimated mummies is that of a woman, the latent fetishism that shaped the fascination with the mummy in nineteenth century Europe becomes a necrophilic display of desire and control. The erotic desire for these mummies plays out the pull and the fear of the forbidden that underpinned imperial relations. Drawing on theories of necrophilia and necropolitics, I argue that the eroticised relations between the mummy and the Men of Science in these stories articulates a drive toward a non-reproductive future that plays out the desire for, and fear of, the inevitable demise of empire.

Undergraduate Creative Writers as Researchers (Indigo)

Chair: Concetta Principe (Trent University)

Brandon McFarlane / Jacquelyn Ferguson (Sheridan College)

The Creative Humanities Approach to Research Design

How do you design research projects that boost the creative talents of diploma and undergraduate students? The Creative Humanities initiative has completed a number of impactful applied research and innovation projects that, from their genesis, were designed with the intention of fostering and unleashing creative talent. Focusing on the experiences of undergraduate, creative writing and publishing students who served as “Creative Documenters,” this presentation disseminates and evidences the efficacy of “talent-oriented research design,” principles grounded in creativity studies scholarship that foster creative growth and career preparedness.

Jennifer Chambers (Sheridan College)

Everybody’s Got a Story: A College-Wide Undergraduate Research Project

In this roundtable, I’d like to add to the discussion about undergraduate research in creative writing to discuss the project “Everybody’s Got a Story”. It is a Sheridan College research project that aims to train students in interviewing, writing up personal stories, creating images to accompany the stories, and build a digital map where the stories can
live on a website. I hope to be able to share some of the work from the digital map at the conference as well.

**Glenn Clifton** (Sheridan College)
What Else Am I Gonna Do with this Degree? Creative Literacy and Research for Writers

### Women’s Autofiction (Orange)

Chair: **Linda Morra** (Bishop’s University)

**Nicole Chrenek** (McGill University)
Housewife Horror: Reconciling Contrasting Depictions of the Domestic in the Works of Shirley Jackson

This paper will analyse the works of Shirley Jackson and their differing depiction of the domestic, comparing their contrasting visions of the home and attempting to understand Jackson’s position towards the home as one that is both a place full of joy and a haunted space. The study will analyse three of Jackson’s novels, as well as her two memoirs. In addition to information from Jackson’s biography, it will use Eleanor, the protagonist of *The Haunting of Hill House*, as a key to understanding the home as a space in which Jackson is capable of finding both comfort and horror.

**Ayse Irem Karabag** (York University)
*The Art of Doing Nothing in My Year of Rest and Relaxation* (2018) by Ottessa Moshfegh

*My Year of Rest and Relaxation* (2018) presents a journey of idleness that results in unexpected outcomes such as the narrator’s new personality. The narrator's initial non-productivity starts at work in the form of time appropriation, yet it evolves towards a greater extent in which the narrator retreats completely to the shelter of sleep. Moshfegh makes a compelling case for idleness through her narrator, while shining light to consumption capitalism. Moshfegh's advocacy for sleep serves as a great example of Sianne Ngai's aesthetic theory on "ugly feelings" (2005); it harmonizes politics and aesthetics through non-cathartic feelings.

**Myra Bloom** (Glendon College, York University)
Nelly Arcan: Sex, Politics, Autofiction

This paper investigates the discourse and politics of sex in two autofictional novels by Québécois writer Nelly Arcan—*Putain* (2001) and *Folle* (2004), as well as in the biopic *Nelly* (2016), which is based on her life and writing. Arcan’s hypersexualized accounts of prostitution and obsessive love oscillate between celebrating and condemning sexuality as a viable avenue for women’s empowerment. Her ambivalence, I argue, is echoed in the form of the novels, which simultaneously embrace and reject the “specifically female discursive practice” of confession (Gammel 1). I will link Arcan to contemporary political
problems by showing how the paratextual discourse surrounding Arcan’s novels – specifically, the media’s obsession with the writer’s sexuality at the expense of her artistry – reaffirm the limits of sexual expression as an agential form. As academics (Irene Gammel, Leigh Gilmore) and popular critics (Jia Tolentino, Laura Bennett) have argued, sexual revelation is a catch-22 for women, who can achieve brief notoriety but seldom lasting recognition through its deployment. By attending to the construction and reception of Arcan’s novels, my paper will knit anglophone and francophone autofictional contexts, and make claims about the efficacy of sexual self-revelation in a hyperconfessional moment. I am being guided by Métis writer Cherie Dimaline, and her novel *Empire of Wild*, which is rooted in Métis folklore—the traditional story of the Rogarou—a werewolf-like figure that haunts the community—and features a strong female Indigenous protagonist, Joan, whose fierce spirit and sexual empowerment inspires my own fiction writing.

Blackness and Explosive Knowledges (Cyan)

Chair: **Angela Facundo** (Queen’s University)

**L. Camille van der Marel** (Dalhousie University)
“Only Mistakes to Make”: A Theory of Complicity in Contemporary CanLit

Theoria, the PhD-student-narrator of Dionne Brand’s *Theory*, finds herself derailed every time her lovers and family point out that conducting research within the university ultimately makes her complicit with the colonial knowledge traditions her thesis aims to explode: “What happens,” she reflects, “when we reproduce the backwards ideas we abhor? When they spill from us like so much bilgy sediment” (Brand 163). What happens when “[k]nowing better” (Brand 163) does not keep repressive, extractive ideas from leaching into the lives and scholarship of those challenging institutional power? By thinking alongside Brand’s *Theory*, this paper examines how complicity shapes contemporary studies of Canadian Literature in ways that keep the field from realizing more liberatory futures.

**Kevin McNeilly** (University of British Columbia)
Moor Mother’s Black Quantum Entanglements

This paper introduces the poetry and poetics of Moor Mother, and develops a reading of her work in conjunction with a theorizing of “insubordinate spaces,” aligning practices of improvisation and accompaniment—a version of which Moor Mother takes up as what she calls “entanglement”—to enable a nascent social justice. Moor Mother is the performance persona of Philadelphia-based poet, sound artist, and community activist Camae Ayewa. Two books of poetry alongside a series of recordings develop what Ayewa and her collaborator Rasheedah Phillips call Black Quantum Futurism, which seeks out “modes and practices of spatiotemporal consciousness” to craft a “new language” that both disrupts and reconciles Eurological time-lines with the historicity of Black bodies. Moor Mother’s vocal texts and sound textures intervene in this
extemporaneous, unfinished weave, seeking to materialize an insubordinate Black body from threaded words, but also confronting the stark fact of that unfinishedness, the dire and mortal precarity that such bodies inevitably risk. The historicity of Black lives—how those lives matter and the polymorphic matter in which those lives are entangled—finds and troubles its disclosure in Moor Mother’s uneasy poems: “the truth wet like dew / in our mouths.”

Andy Weaver (York University)
Heterotopic Spaces in M. NourbeSe Philip’s Zong!

This paper argues that M. NourbeSe Philip uses a series of formal techniques in her poem Zong! to open a range of Foucauldian heterotopias—counter-sites that open up actual spaces to potentiality and critique—to shift examination of the massacre of hundreds of Africans aboard the slave ship Zong away from temporality and towards space in order to engage the reader in an experience that stresses the suffused, unchanged nature of white supremacy and racism. Doing so allows Philip to avoid telling the story of the Zong, instead immersing the reader in a reality metonymic of the massacre.

Crossing Borders (Online A)
Chair: Jocelyn Parr (Dawson College)

Sheheryar Sheikh (University of Saskatchewan)
The Continuum Treatment of Muslims in American Post-9/11 Novels

Most studies of American post-9/11 novels have focused on white Americans' hyper-conservative domesticity in the aftermath of the terrorist attack. While Foer, DeLillo, Waldman and Updike have presented the Muslim figure as an "other" and problematized the othering, I propose that these authors present them in a continuum of treatment, so that upon the successive failures of repression, appropriation, ultimate othering, and secularization, the ultimate occlusive mode for white Americans in these novels becomes the obliteration of the muslim by incinerating the whole continent, as in McCarthy’s The Road.

Daniel Bergman (University of Toronto)
Unsettling Attachments: Love, Loss, and the Reinvention of Citizenship in Jhumpa Lahiri’s Interpreter of Maladies

Throughout Interpreter of Maladies, narratives of immigration unfold alongside explorations of romantic and familial intimacy – inviting speculation as to how, precisely, these two thematic threads intertwine. Might love be the grounds for an enduring sense of belonging, or is such a notion – like the many intimate relationships represented in Lahiri’s text – doomed to failure? This presentation traces the ways that Lahiri’s work engages with this question while simultaneously challenging its fundamental premises, insisting on love’s inextricability from failure and, in the process, articulating a form of
citizenship founded not on identification or assimilation but on precarious networks of mutual reliance.

Thom Vernon (University of New Brunswick)
Hungry Houses: Some Uses of Architecture in Jean Rhys’s *Wide Sargasso Sea*

“Hungry Houses” investigates the repeated turns towards fixed and amorphous structures and their consequences in Jean Rhys’ *Wide Sargasso Sea* (1966). The article considers ‘architecture’ as material and/or ideological structures constraining and fomenting dialogic relations in literary and historical-cultural contexts. Bricks and mortar buildings prove feeble compared to immaterial structures such as racism and colonialism. ‘Sargasso’ takes the ruins of such structures as its psychic and literary landscape. The use of ‘architecture’ can serve creative writers and literary scholars as tools. Architecture may spit one out but it offers shape and shelter story — and memory.

Situation as Narrative Concept 1 (Online B)

Chair: Marcie Frank (Concordia University)

Glenn Deer (University of British Columbia)
Situational Enslavement and Awakening: Reading Kazuo Ishiguro’s *Klara and the Sun* through Anaesthetics of Existence

This paper addresses narrative situation by applying the problematics of agency in Cressida Heyes’s *Anaesthetics of Existence* to the situational enslavement of characters in the novels of Kazuo Ishiguro. As characters awaken from docility to a clearer understanding of the dominance of situation, how do they affectively respond to their situational fate? What are the political and ethical consequences of the persistent figuring of characters as experimental subjects, or Girardian scapegoats, enslaved labourers as robots, butlers, and organ donors? What are the consequences of the persistent figuring of characters as the sacrificial victims of institutionalized servitude?

Katia Stapleton (Dalhousie University)
Language, Art, and Form in *On Earth We’re Briefly Gorgeous*

What is the purpose of writing letters if their addressee is illiterate? How can experiences be adequately conveyed? Vuong delivers answers to these questions by evaluating his own writing under these same parameters and relaying his own questions about the limits of language in *On Earth We’re Briefly Gorgeous*. My presentation for the ACCUTE conference will draw connections between the “illiteracy” that sets the novel into motion and the novelist’s reliance on artistic qualities. I read the novel through an impressionistic lens by highlighting how visual cues and artistry fill the void created by illiteracy.

Dakota Pinheiro (University of Waterloo)
The Situation of Protest: Narrative Bricolage and the Occupy Movement in Eugene Lim’s *Dear Cyborgs*

This paper critically investigates Eugene Lim’s deployment of the Occupy protests as the guiding situation in his novel *Dear Cyborgs* and argues that the novel’s innovative meshing of narrative forms opens spaces in which to powerfully critique protest rhetorics. Through his formal experimentations with and meditations on the situation of protest, Lim’s novel offers glimpses into forms of radical intersectional solidarities and displays of community-based resistances to wealth inequality and labour exploitation.

**Session Five 3:45pm-5:00pm**

Listening in on Literature (Rose)

**Chairs:** Chelsea Miya (University of Alberta) and Mike O’Driscoll (University of Alberta)

**Anne Quema** (Acadia University)
Tracking Power and Biopoetic Resistance

I propose to explore a poetic approach to surveillance and power in twenty-first century governance. Since *We, Beasts* (2012), Oana Avasilichioaei’s poetry and multimodal performances have elaborated sonic masks (Maguire, *Planetary Noise* xix) to address power through what is usually examined as the lyrical “I.” Experimenting with multimedia, *Liminal* (2015) turns the tables on sovereign injunctions to denounce the flouting of citizenship to those who cross borders. Focusing on *Eight Track* (2019), I suggest that this work is a multimodal, biopolitical act of resistance to the mediation of violence in a polis whose mode of governance (cyber-netics) relies on surveillance.

**Andrew Kingston** (Royal Military College Saint-Jean)
Voices in Conflict: Impersonal Listening and Oral Performance

Even as more books are printed today than ever before, electronic technology has relativized print culture in favour of what Walter Ong called “secondary orality.” Focusing on one example drawn from Paul Zumthor’s work on oral performance—which figures the voice as an “impersonalized” site of conflict and displacement—this presentation will argue for the increased importance of studying oral literature in the twenty-first century, less for the sake of historical or ethnographic lessons than for the fact that it provides complex models of interaction between speech, listening, and politics that can help to equip literary studies for a “post-literate” future.

**Mark McCutcheon** (Athabasca University)
Field testing a sampladelic sound jamming countermeasure against copyright bots
My ACCUTE soundtable contribution is a streaming music mix that juxtaposes songs cited in Dionne Brand’s *Inventory* and in James S.A. Corey’s *The Expanse*, works which share music quotation practices (including fair dealing), articulations of labour solidarity, and images of war, catastrophe, and anti-colonialism. This mix field tests the hypothesis that a sufficiently complex music mix can jam the signals copyright bots use to suppress the unlicensed reproduction of copyrighted music on Internet social platforms, where users’ rights (i.e. fair dealing) supposedly apply but copyright bots routinely override them. Notice or takedown of the mix would prove my hypothesis wrong.

**Sarah Currie** (University of Waterloo)
*Symphonies of Sound and Silence: Do Not Say We Have Nothing and Aural Utopia*

Madeleine Thien’s *Do Not Say We Have Nothing* covers Mao’s Cultural Revolution atrocities focalized through a group of characters attending a prestigious music degree program. If their created symphonies are part of a multi-generational affective experience, is it possible to overwrite them with concrete signifiers and meaning-making? How does Thien herself inform this meaning-making in her own research, in cleverly weaving musical production with the production of tradition, postmemory and familial relations through generations? Is it possible that the protagonist’s masterwork, “The Sun Shines in the People’s Square” is conjuring resonant noise gesturing collective liberation during an era of extreme oppression?

**Shelter in Text 1 (Fuschia)**

Chairs: **Kasia van Schaik** (McGill University) and **Myra Bloom** (York University)

**Shannon Griffin-Merth** (University of Ottawa)
*Renovating Residential Vancouver: Sachiko Murakami’s *Project Rebuild* as Interactive Ecology*

This paper considers Sachiko Murakami’s *Project Rebuild* for the work it does to repurpose the private space of “home” as a site for collaborative literary production and to locate participants within a broader network of reader-collaborators, text, image, and the physical features of residential Vancouver. I suggest that to “renovate” poems in *Project Rebuild* is to enter as a participant into a digital-material field of relations in which architectures, urban spaces, human subjects, and planetary ecology work together as a larger, more ontologically diverse, more multiply creative community of mutually constituting parts, and that participation in that community compels readers to confront their own inextricability from the global conditions humanity has created.

**Jessi MacEachern** (Concordia University)
*Debris Growing Skyward: The Sheltered Flâneur of Gail Scott’s *Main Brides***

In Gail Scott’s *Main Brides*, the writing subject is sheltering in place in the immediate aftermath of a femicide. Scott’s fragmented narrative creates a safe haven for the
writing subject, Lydia, who refuses to leave the bar-café. Despite the static nature of her physical location, Lydia is nonetheless the prototypical “lesbian flaneur.” She travels to multiple elsewhere through a pointed gaze on the female clientele. Scott portrays this constellation of women at the cusp of the 21st century in order to productively blur self and other, until Lydia’s identity and safety is inextricable from the community on whom she gazes.

**Anna Guttman** (Lakehead University)
**Housing Society: Religion, Caste and Class in the Indian Apartment Block Fiction**

*Aravind Adiga’s Last Man in Tower* (2011), Esther David’s *Shalom India Housing Society* (2009), Rohinton Mistry’s *Tales from Firozsha Baag* (2006) and Manil Suri’s *The Death of Vishnu* (2012) all depict Indian religious housing societies – co-operatives founded by and for members of a specific, often minority, faith. Domesticity in these settings is always performed in the presence of – if not always for – others. I argue that contemporary Indian literature about faith-based housing societies challenges us to reimagine received articulations of public and private, secular and sacred, which were configured at the outset through the lens of Protestant Christianity.

**Basmah Rahman** (Queen’s University)
**“Unmapping” to Belong: Exploring Multicultural Management in Rawi Hage’s Cockroach and Chelene Knight’s Dear Current Occupant**

“‘Unmapping’ to Belong: Exploring Multicultural Management in Rawi Hage’s Cockroach and Chelene Knight’s Dear Current Occupant” highlights systemic limitations of racialized Canadians in public spaces and how the process of “unmapping” resists policing of space. By comparing the texts, Rahman interrogates how domestic and private spaces such as closets, and underground passageways, act as borderless spaces away from public surveillance. A comparison of the narratives reveals ongoing colonial tensions created by surveillance and multicultural policies/discourses and how they force racialized minorities to create alternative spaces of belonging as race consistently becomes space through law.

**Concerning Pedagogy (Orange)**

**Chair:** **Gale Coskan-Johnson** (Brock University)

**Sarah Banting** (Mount Royal University)
**The English Major in Canada Today**

What do undergraduate programs in English look like in 2022? How—and how differently—have we responded to the responsibility of decolonization and to widespread budget constraint? How have we preserved or discarded a legacy of core British literature courses? How have we balanced or subverted a “coverage” model with
other imperatives: flexibility for students; appeal to contemporary tastes; representation of diverse literatures, writers, and media; interests of individual faculty members? Based on a close examination of English major programs at twenty diverse universities, this paper offers a snapshot of undergraduate English curricula in Canada today.

Rebecca Fredrickson (Thompson Rivers University)
Knowledge Production in the 21st Century: Recrafting Introductory Composition Courses through Narrative Methods, Land Acknowledgements, and Self-Positioning

My paper “Knowledge Production in the 21st Century: Recrafting Introductory Composition Courses through Narrative Methods, Land Acknowledgements, and Self-Positioning” discusses a reflexive methodology that asks students to acknowledge their physical, emotional, intellectual, and spiritual selves as a part of their scholarship and academic writing. The paper will consider the positive value, the challenges, and the outcomes of embedding self-positioning practices in introductory composition courses.

Jon Saklofske (Acadia University)
“The only way to win is not to play”: Resisting the Application of Performance Metrics to Post-secondary Humanities Work

Universities, affected by a competitive ‘survive and thrive’ strategy necessitated by a lack of adequate government support, are increasingly adopting and applying derivative evaluation metrics to faculty work. These not only quantify and misrepresent humanities work in reductive ways, but also increase precarity for many of our junior colleagues. This paper suggests several opportunities to resist such a situation: faculty union interventions, a commitment by tenured faculty to facilitate empowerment for junior colleagues apart from such metrics, and a pedagogical shift toward trust, kindness, and ungrading to model alternative ways of thinking about and for students.

Reading Post-Colonial Writing (Cyan)

Chair: Douglas Ivison (Lakehead University)

Laura Ritland (University of California, Berkeley)
Reading Without Feeling: Stuart Hall, Edward Said, and Anticolonial Migrant Study

This paper compares the writings of postcolonial thinkers Stuart Hall and Edward Said to develop a model of the literary critical reader based in “study” rather than “feeling.” Where Anglo-derived models of the literary reader stressed the organic communion between text and reader through the concept of feeling, these critics forwarded a reader who is not affectively moved by a text but rather analyzes it through a form of epistemology based in pragmatic experience and action—a readerly mode that I call “study.”
Brandi Estey-Burtt (Centre for Interdisciplinary Research on Narrative)
Complicated Icons: Ann Leckie’s Fictional Religions and Discourses of Empire in Ancillary Justice

Ann Leckie’s Hugo Award-winning novel Ancillary Justice (2014) examines the implications of an interstellar empire called the Radch reaching the limits of its expansionist foreign policy. The novel invents a fictional religion that sanctifies the mechanisms of interstellar empire while also offering crucial understanding of how religion can be used to critique that same empire’s power. In this way, Leckie’s fictional religion can contribute to understanding the interplay between empire, selfhood, and postcolonial resistance via Breq, a complicated figure who embodies both the artificial intelligence of an empire war ship and an individual consciousness that resists the emperor’s murderous dictates.

North American Society for the Study of Romanticism (NASSR) Panel – Unprecedented Romanticism (Indigo)

Chair: Andrew Sargent (Western University)

Adam Mohamed (University of Western Ontario)
From Wordsworth’s Fastened Images to the Passing “Shows O’ the World.” Shelley’s Unprecedented Poetry of Concept-Creation in Alastor

I argue that Shelley’s Alastor models an unprecedented form of poetry based on an on-going differential process of creation, continually forming and de-forming itself—a model of poetry proceeding from and contrasting Wordsworth’s presenting of “fastened” images. This differential process of creation is thematized by what Deleuze and Guattari call a “plane of immanence” on which poetic figures develop. Specifically, I focus on the Narrator’s conception of the Poet as a poetic figure that affectively develops as a creative simulacrum, in addition to various other “shadows” that transiently and momentarily flash on the Poet’s mind before changing into something else.

Michael Cameron (Dalhousie University)
Toward a Reevaluation of the Modern Episteme: The Legacy of Romanticism’s Internalized Apocalypse

This paper posits the “internalized apocalypse,” so named by John Beer, as an integral concept missing from Foucault’s account of epistemic rupture during the Romantic period in Europe. Foucault is correct to identify a transformation in thought during this period, but this transformation is dialectically interwoven with the apocalyptic tradition that both predates and persists within this transformative period. The internalized apocalyptic capacity as demonstrated by Blake, Wordsworth, and Coleridge – namely the capacity to unify while at once maintaining irresolvable contradictions – marks
Romanticism’s contribution to the modern episteme’s perpetual sense of unprecedented rupture.

Jonathan Sachs (Concordia University)
Unprecedented Romanticism? On Temporality and Novelty

This paper asks about the unprecedented nature of Romanticism: is Romanticism fundamentally novel? And if so, should we understand its novelty as a fundamental break or rupture with past precedents or as a recombination of elements of the past into new forms and constellations? My presentation will address this question through a series of reflections on Romantic temporality, which I present as both novel and recombined.

Omar Miranda (University of San Francisco)
Madame de Staël's Unprecedented Celebrity

This paper explores the life and writings of Germaine de Staël to show how – at a time when celebrity culture and the nation-state were in their incipient stages of formation – she introduced an unprecedented form of celebrity that brought together the new public icon, the idea of a new model for the nation-state, and the notion of the liberated woman all together.

Poetic Technique as Critical Method (Online A)

Chair: Joel Katelnikoff (University of Alberta)

Xiaoxuan Huang (University of British Columbia)
All the Time: Co-Writing Queer Diachronic Time with Theory & Poetry

I will be presenting an excerpt from my MFA thesis, “All the Time,” and discuss the ways the book uses poetry and theory as a transdisciplinary strategy to co-write a queer diachronic account of love, intimacy, and language. “All the Time” is constituted by various forms of writing: fragments, poems, and theoretical forays made via letters to an unspecified “you.” It moves through these modes, enacting what Eve Sedgwick terms as a “reparative reading” for itself and the writerly body, both of which suffer from, as one of the poems note, the “greatest injury / necessary to speak.”

Dale Tracy (Kwantlen Polytechnic University)
Poetic Method, Autobiography, Essay

Essays and lyric poems share presence and self-reflexivity as common qualities, qualities tied into autobiographical and ars poetical or metatextual moves. Three texts—Dionne Brand’s The Blue Clerk, Billy-Ray Belcourt’s This Wound is a World, and Brian Blanchfield’s Proxies—help me think about how composing an essay means also composing writerly autobiography, in the sense that every source selected and word
arranged is an act of personality and positionality. Poetic methods of critical writing put pressure on reflexive presence to engage the concept of metonymical relationship—something stands in for a literally or conventionally related thing.

Maab Alkurdi (University of Waterloo)
Racism Unveiled at Care for Me Medical City

Realizations become visible once the power of writing is unleashed, and the past pains are generously spilled on numerous pages for us to relive them with a more mature mind just to know that, until that moment, they were only “assumed” to be over. Our stories are gifts that enable us to explore and comprehend what lays behind every moment that passed as we rope out the deepest hurts from the wells of our hearts to be cured rather than lulled for another decade of time. My narrative speaks to my racialization in healthcare which I kept untold for twelve years, and now I bring to light to inform and transform.

Language, Power, Resistance (Online B)

Chair: Amanda Paxton (Trent University Durham)
Jocelyn Parr / Amanda Lickers / Morgan Phillips (Dawson College)
Reciprocal Agreements and Indigenous Pedagogies

Where contract grading allows students to anticipate their final grades based upon the labour they do over the course of the semester, students nevertheless encounter a teacher-crafted system to which they can opt to subscribe, or not. In Indigenous pedagogies, however, learning cannot be dictated from above, but must respond to each individual student according to their needs, talents and desires. In this talk, we'll discuss the use of a reciprocal agreement made between students and teachers to emphasize the relational nature of the classroom and align evaluation with Indigenous pedagogical methods.

Stephanie Kinzie (York University)
Taking a Pedagogical Leap: Decolonizing the Academic Essay

The cornerstone of English for Academic Purposes (EAP) writing classes is the individual academic essay as a demonstration of students’ language proficiency and preparedness for post-secondary education. The individual essay, however, reflects colonial thinking by emphasizing individual achievement and competition, and producing hierarchical rankings that determine students’ access to academic and professional opportunities (Iseke-Barnes, 2008). This presentation interrogates the individual essay as an example of colonial power by suggesting a paradigm shift from individual to collaborative writing in the EAP classroom. I approach my discussion from a critical EAP standpoint (Benesch, 2001) and use activity theory (Engeström, 2001, 2015; Leont’ev, 1981; Vygotsky, 1978) to consider the following question: What contradictions prevent instructors from assessing academic writing as a collaborative activity and, more broadly, prevent students and
teachers from questioning critically the norms that direct activities in the writing classroom? I had long considered individual essays fair, accurate representations of my own and my students’ writing skills; however, reflecting on my own practices and classroom experiences led me to interrogate this understanding. My writing is mediated by many voices, and a large body of research demonstrates that collaborative writing benefits language skills (e.g. Bikowski & Vithanage, 2016; Storch, 2002; Watanabe & Swain, 2007). Teamworking skills are highly valued in both academic and professional contexts (e.g. Caruso & Woolley, 2008; Mannix & Neale, 2005; National Association of Colleges and Employers, 2017); writers often collaborate to produce written texts for diverse purposes. A persuasive essay prompt I often use is: Should students have to write their essays alone? I always hope my students will “examine externally imposed demands and negotiate their responses to them” (Benesch, 2001, p. 49). But they invariably argue for individual essay writing. Why do they resist a practice which has demonstrable benefits for language learning? To answer this question, I will examine individual essays from the perspectives of various agents connected to the system of language education. Activity theory conceptualizes human activity as mediated by social and historical forces and reveals contradictions within and across interrelated activity systems. Shifting from individual to collective writing involves disrupting the familiar system of EAP instruction as well as systems that rely on individual assessment scores to determine access to crucial resources. Benesch (2001) and Hyland (2018) encourage instructors to think critically but also highlight EAP’s underlying pragmatism and the high stakes for students whose future opportunities depend on their ability to meet the demands of Western post-secondary education. To disrupt colonial power, it is necessary to recognize and understand the systems into which it is integrated (Iseke-Barnes, 2008). Challenging the predominance of individual essay assessments in the classroom is but one example of counter-conduct (Foucault, 1978) that can decolonize EAP writing by acknowledging that language and thought are not produced in isolation. Collaborative writing can encourage students to exercise power (Gore, 1992) by questioning the demands placed upon them in the classroom (Benesch, 2001) and to find their own voices through the voices of others, not exclusively the instructor’s.

Michael J Horacki (University of Regina)
Teaching the Two Axes of Grammar: Linguistic Ambiguity and Social Exclusion

If we view English grammar as a system designed to create and reinforce social exclusion, the introductory English course becomes a site of exclusion, reinforcing social hierarchies by rewarding or punishing students according to their mastery of grammatical “rules.” But simply not teaching or assessing grammar may also be a disservice to students, for this would deny them access to codes that may be needed for them to succeed in their chosen fields. In my paper, I will focus on my attempts through teaching and assessing grammar to foreground its role as an exclusionary technology, and enable students to understand its linkages to these social codes while also giving them the tools needed to critique them. Indeed, I will argue that the important role of grammar in creating and maintaining social exclusion also makes the study of grammatical rules an important way to critique ideology. My approach to teaching
grammar involves discussing how each grammatical concept or “error” operates on two different axes: one characterized by the desire to manage linguistic ambiguity, and the other characterized by the drive to enforce social exclusion. I begin the semester by explaining that many practices are treated as grammatical errors because they introduce ambiguity. A misplaced modifier, for instance, says something entirely different than its author intended: “The inn-keeper was a thin old man with a heavy beard weighing 90 lbs” is a problematic sentence because the author probably does not intend to make an implausible claim about the weight of the beard. The frequency with which misplaced modifiers introduce unintended meanings justifies recommending against them as a best practice, and this is the main purpose of grammatical rules that mostly operate on the linguistic ambiguity axis. Yet, numerous “errors” don’t run such a high risk of introducing ambiguity, and these operate primarily on the social exclusion axis. Consider, for instance, the prohibition on splitting infinitives, a grammatical “rule” that stems from efforts to emulate Latin grammar, where the infinitive is a single word, and thus cannot be “split”: this rule does little to reduce ambiguity, but it has done much to signal an education in Latin. My main contention will be that it is important to teach grammatical rules, even those that do little to reduce ambiguity and much to enforce social exclusion, because doing so affords students more freedom. I will also argue that the responsible instruction of grammar involves continually framing it in terms of both social functions (managing linguistic ambiguity and enforcing social exclusion), as this sort of instruction presents an opportunity to critique ideology and power relations. Once students understand grammatical conventions and why people follow them, they can decide which to follow, in which contexts, and for what reasons. However, if they don’t learn “the rules”, they forfeit the right to choose, and this risks blindly accepting hierarchies created to make them feel like outsiders as a way to marginalize them.

Kristen Smith (York University)
Practical Methods for Creating Equity in the University Classroom

In an interview with SPIN, Justin Simien (director of Dear White People) states that “Racism is systemic: It’s oppression that’s built into the laws, legislation, into the way neighborhoods are policed, and into job opportunities and health care and education.” Within the realm of education, it is essential that educators actively dismantle racist and colonial ideas that privilege whiteness, middle-class socioeconomic status, and English-speaking practices in the classroom. There have been many recent publications that outline and explain how to decolonize classrooms including Marie Battiste’s Decolonizing Education: Nourishing the Learning Spirit (2013) and Fatima Pirbhai-Illich, Shauneen Pete, and Fran Martin’s edited collection Culturally Responsive Pedagogy: Working Towards Decolonization, Indigeneity and Interculturalism (2017). Furthermore, there have been publications that elucidate methods to incorporate ways of knowing from various cultures into classroom instruction such as Michelle T.D. Tanaka’s Learning and Teaching Together: Weaving Indigenous Ways of Knowing into Education (2017) and Felicia Rose Chavez’s The Anti-Racist Writing Workshop: How to Decolonize the Creative Classroom (2021). Each one of these sources demonstrates how decolonizing the classroom is essential and also achievable with intention and dedication. Combining my
research in these aforementioned texts with my experience in the classroom, I contend that there are specific aspects of the classroom that must be assessed and changed in order to dismantle the current inequity in the university classroom. We should examine what we ask students to read (the assigned/‘canonized’ texts) and learn (desired outcomes), the environment in which we expect students to learn (the physical space as well as pedagogical processes), and the ways in which we assess students’ learning (assignments and testing practices). There are constructive and immediate changes that can be made in each one of these aspects of classroom education. My brief presentation will suggest practical applications for how educators can actively make positive change in syllabi creation, in classroom formation, and assignment adjudication that can aid in dismantling the privileging of whiteness and middle-class socioeconomic status that has reigned in the classroom for far too long.

Ashley Marshall (Durham College)
Blackness is Anagrammatical

In Art on My Mind: Visual Politics, bell hooks explains that “[Baldwin] reminded us that ‘for the horrors’ of Black life ‘there has been almost no language.’ He insisted that it was the privacy of Black experience that needed ‘to be recognized in language’ (hooks, 39). Given historical and contemporary grammar and respectability rules, Blackness has always been a rebel to English’s colonizing and disembodying effects. Blackness is its own vocabulary, especially within the constraints of existing, learning, and working in Canada and America. Using cultural productions from Black public intellectuals, including Bob Marley, Tupac Shakur, and Christina Sharpe, this paper explores how “Blackness is anagrammatical:” always a remix into something unique, guerilla, and a challenge to codified systems of signifier and signified. This paper explores the ways Black students and teachers – by existence and intention – decolonize post-secondary classrooms. As a professor of communications at Durham College and founder of the Black Student Success Network, my expertise is both anecdotal and academic. I have multiple vectors into the “privacy of the Black experience” to inform how classrooms may become cites of identity; a part of the “hidden curriculum” that faculty can be intentional about. My work explores how “radical acceptance” creates spaces for more identities to exist and be, rather than be treated as frontiers to become “educated” or “fixed.” Push-back against such hegemonic systems is possible as more Black minds are decolonized.

Drew Maxwell (Trent University)
Audience Diversity in the College Classroom

This paper will consider audience diversity in the college classroom and will discuss teaching to a diverse audience of students. This paper will also discuss techniques used in the classroom to teach students how to write for a diverse audience (both academically and professionally). I teach a variety of communications courses at Durham College, which include academic writing for success strategies, critical thinking and writing, and technical report writing. Students enrolled at Durham College are generally
required to take at least one communications course, so various communications courses are offered to a wide group of students enrolled in different programs, all with different interests, goals, and backgrounds. Students who come into my communications courses, therefore, come from a wide array of linguistic, cultural, and educational backgrounds, so I make a conscious effort to ensure that no students feel alienated from these communications courses that place such a huge emphasis on writing skills. One way I do this is by considering my student audience and tailoring the communications course to the specific program; for example, the same critical thinking and writing course (known as COMM 11010) is offered at Durham College to both behavioural science students and healthcare technology management students, but I make sure to incorporate assignments tailored to their interests and professional field, and I also take into consideration the individual backgrounds of my students. Therefore, none of my communications courses will be exactly the same. Because I am always teaching to a diverse audience of students in my communications courses, I make sure to have discussions with my students throughout the semester on how to write for a diverse audience. In my communications classrooms, we examine various strategies and techniques for writing to a diverse audience, and one of the things we discuss is using plain language. I implement plain language into my own teaching strategies in the classroom, and I also teach my students about using plain language by asking them to consider questions such as, “What does my audience want to know?”, “What level of knowledge does my audience have?”, “What is my audience’s cultural background?”, and “What information will my audience use the most?” Some of our discussions and activities in the classroom revolve around how asking ourselves these types of questions and answering them honestly and accurately demonstrates concern and consideration for our audience. By considering these questions and not making general assumptions about our audience, this leads into classroom discussions on how we need to ensure that the language we use is inclusive and free of bias. Some of the things we discuss in my communications courses on writing composition include using a revision checklist that incorporates questions, such as, “Have I considered the opinions, attitudes, and values of my audience?” I believe that it is important and imperative to consider audience diversity in my own lecture planning and course delivery, but it is also incredibly important to instill these considerations onto my students. My hope is that in continuing to have these discussions and asking these questions, this will hopefully result in engaging with and creating a more open and inviting atmosphere for a more diversified audience, both inside and outside the classroom.

**Conference Banquet 5:00pm-7:30pm**

*Restaurant ZIBO!* (Griffintown) 70 Peel Street (in the same building as the conference, entrance outside)
Friday Evening Welcoming and Keynote 7:30pm-9:00pm

**This event is sponsored by University of Calgary Press**
Territorial Welcoming: Stephen McComber (Silverbear)
Conference Welcoming: Gregory Betts (Brock University)
Centre for Expanded Poetics Roundtable: Michael Nardone (Université de Montréal)
Jessica Bebenek
Nora Fulton (Concordia University)

Keynote Address: Gail Scott
On-stage Interview: Lianne Moyes (Université de Montréal)
Saturday 14 May 2022

Session One 10:00am-11:00am

BIPOC Spaces (Rose)

Chair: Jeff Noh (McGill University)

Jennifer Andrews (University of New Brunswick)
Moving North: Thwarting the Promise of Canadian Liberty in Erdrich’s *Future Home of the Living God*

At first glance, Louise Erdrich’s *Future Home of the Living God* (2017) may be read as sustaining the lengthy tradition of perceiving Canada as a land of hope by offering the promise of a better life particularly for Indigenous and Black women and children who find themselves targeted, persecuted, and enslaved because of their race within the United States. But *Future Home of the Living God* refuses to sustain the fiction of Canada as better or more progressive than its American neighbour. Instead, Erdrich offers no definitive resolution about Canada’s (presumed) superiority and raises critical questions about the potential of accessing liberty by physically crossing the Canada-US border. Her narrative also dismantles, albeit implicitly, dominant assumptions about Canada as a peaceable kingdom, when it comes to the treatment of BIPOC populations who are fleeing government-sanctioned racism and sexism. Instead, Erdrich’s Trump-era novel leaves the female protagonist at the end of the text to create her own alterna(rra)tive vision of the dystopian America in which she finds herself.

Cheryl Lousley (Lakehead University)
Trevor Herriot’s Reconciliation Ecologies: The Modest Grasslands Witness in Populist Times

This paper discusses Saskatchewan nature writer Trevor Herriot’s sustained attention to settler-Indigenous reconciliation, focusing on how to read—in populist times—the epistemological authority and ethos of atonement crafted in his interweaving of historical, scientific, and personal witnessing. The discussion is framed by way of Donna J. Haraway’s *Modest_Witness@Second_Millennium*, the classic feminist science studies analysis of the unmarked masculine “modest witness” figure that authorized modern experimental science.

Titilola Aiyegbusi (University of Toronto)
Rearticulating Archival Narratives: Gathering the Black Histories of a Southern Alberta City
How do we uncover Black histories in the archives? What are the modes of engagement when we attempt to excavate forgotten Black records? What do these elusive narratives tell us about Canadian Black consciousness today? These are some of the questions I tackle in this paper as I piece together the history of Black presence in Lethbridge, Alberta.

Making/Collecting Culture (Orange)

Chair: Jonathan Sachs (Concordia University)

Ian Rae (King’s College, Western University)
“Like One Whose Name Was Writ in Water”: J.D. Barnett as Book Collector, National Library Advocate, and Water Engineer

This presentation will examine the ways in which the book collector John Davis Barnett, who proposed in 1915 to make his private collection of 42,000 volumes the foundation of a National Library of Canada, developed his passion for libraries in tandem with his burgeoning interest in waterworks and river ecologies. It will examine the impact of a typhoid crisis in the 1880s on his subsequent water activism and library projects, including the founding of the Western Arts Library in 1918.

Joseph Navitsky (West Chester University)
The Montréal Shakespeare Club and Nineteenth-Century Literary Magazines

In the late nineteenth century, the Montréal Shakespeare Club documented its activities and promoted its efforts by publishing accounts of its meetings in two American literary magazines. These accounts, which were unique for Shakespeare reading groups based in Canada, elevated the status of the Club’s scholastically-minded members. This paper sheds light on the work of Montréal Club before clarifying how its activities, as detailed in the reports submitted by its secretaries to the magazines, contributed to the growth, design, and chronicling of Shakespeare reading groups in the United States and beyond.

New Intimacies in the Aftermath (Indigo)

Chair: Erin Wunker (Dalhousie University)

Alicia Fahey (Capilano University)
Gratitude as Pedagogical Paradigm in the First-Year Writing Classroom

In December 2021, in response to the utter exhaustion of teaching during the past several months, I made significant revisions to my first-year writing syllabus. I attempted to shift the educational paradigm of my class by invoking gratitude as a pedagogical imperative. This paper will document my findings. I hope that reading for and thinking through gratitude – as an obligation, a skill, a value, a gift, an emotion, a virtue – as well as implementing a regular practice of gratitude in the classroom, may increase student
and instructor motivation and well-being as we find new ways of being together in the (ongoing) aftermaths of grief.

Max Karpinski (University of Alberta)
“How To Be Here?”: Christine Stewart, Deixis, and Anthropocene Poetics in Canada

This paper takes seriously the question of the “company” of texts by offering “deixis” as an exemplary feature of a politicized experimental poetics. The term “deixis” applies to any word whose semantic meaning is fixed while its denotative meaning is variable. I read the “deictic poetics” of Christine Stewart’s *Treaty 6 Deixis* (2018) as formalizing what Lauren Berlant calls the "intimate binding" of experimental art. Stewart’s central question—“How to be here?”—opens onto a speculative conception of an ontology for the Anthropocene, while remaining attentive to the local or sited by pointing to the ground beneath our feet.

Lily Cho (York University)
Stranger Intimacies Redux

There persists an idea of intimacy that conjoins the idea of the intimate with that of being known or being seen. However, so often, that feeling of being seen has been one of unseeing. It has been mistaken. Or it was a form of seeing that saw only what I wanted to show, which is sometimes farther from the truth of me than I could reveal, or had enough self-knowledge to understand. The shape of my longing over these last two years has not been about being seen by those who think they know me.

It is the encounter with strangers that sits at the core of my longing for intimacy now. Walking into the doors of the subway car and doing that strange polite dance of pushing in past people who won’t move without actually ever touching anyone. Moving through the campus when class lets out and navigating through the crush of bodies to get to the elevators.

But there is more than just a longing to be a body amongst other bodies. There is a particular racialization of this stranger intimacy that I wish to explore. The Covid-19 pandemic unleashed a resurgence of anti-Asian hatred, and that the pandemic itself had been racialized as Asian in origin from the outset. How then to understand the new, and stranger, intimacies, that are part of the almost-post-pandemic era within the frame of Asian diasporic grief and resilience? What is the feeling of stranger intimacy now and what is the role of literature in this longing and these stranger intimacies?

This paper rethinks a theorization of intimacy among strangers that I developed in a paper published in 2013 through an exploration of two novels published on the just prior to the Covid-19 pandemic: Ling Ma’s *Severance* (2018) and Saleema Nawaz’s *Songs for the End of the World* (2020). Both novels track fictional pandemics and both – Nawaz’s in particular – have been noted for the prescience. Both are by Asian diasporic writers. I read these novels as manifestations of stranger intimacy. This intimacy is not
merely that of strangers who might suddenly find connection. Rather, I argue that these novels offer a diasporic structure of feeling that creates collectivities marked by race and based upon anticipation as a mode of agency.

Imagining Home in Canada: Migration, Diaspora and Globalization 1 (Cyan)

Chairs: Uchechukwu Peter Umezurike (University of Alberta) and Kevin Hutchings (University of Northern British Columbia)

Jill Planche (Brock University and Ryerson Chang School)
“A hidden verb”: The Nomadic Consciousness in Dionne Brand’s *Fierce Departures*
Explored Through Gilles Deleuze’s Concept of ‘Predicate.’

Home as a place of inhabitance, of belonging and being, is complicated by the narrative of leaving, the migrant’s dislocation, unbelonging and unbeing; the binary condition of home and not-home. Dionne Brand’s response to the migrant experience as “A hidden verb” speaks to Gilles Deleuze’s notion that all objects are persons defined by predicates, open to the variables and possibilities of “different worlds” through relational encounters. I argue Brand’s expansive multivocal language speaks to Deleuze’s generative concept of predicate and to Sarah Ahmed’s call for a “global home” of “a new imagined home and community, that of the globe itself.”

Nikta Sadati (Queen’s University)
Speaking in Silence: The Possibilities of Communication and Homemaking Through Translation in H. Nigel Thomas’ *No Safeguards*

“Speaking in Silence: The Possibilities of Communication and Homemaking Through Translation in H. Nigel Thomas’ *No Safeguards*” explores the intrinsic connection between language and home. This paper investigates the alternative forms of communication that arise from migration and the translation of language across borders. Homebuilding in Canada occurs in the silences of the text, wherein rootedness depends upon the physical spaces in which language is spoken, the translations of language through migration, and the lack of spoken language. Ultimately, this presentation reveals the possibilities for imagination and homebuilding in the transformation of communication when experiencing issues of gender, race, and sexuality in the identity formation of the uprooted, diasporic subject.

Paul Barrett (University of Guelph)
Illusory Homelands: Mapping Southwestern Ontario in *The Journal of Major John Norton* and Alice Munro’s *The View From Castle Rock*

This paper proposes a comparative framework for reading conceptions of home and homeland in two unlikely migratory texts. The first, *The Journal of Major John Norton*, is a little-known Indigenous text and the second, *The View From Castle Rock*, is Alice
Munro's most biographical collection of short stories. I compare the two texts in order to understand the competing visions of home, land, and realism in both texts.

Conflict and Disability (Online A)
Chair: **Sarah Currie** (University of Waterloo)

**Christine Campana** (Western University)
A 100-year-old Secret Hidden in Poetry

Prompted by an invitation from the CEO of a local dementia care organization, our research into early twentieth century Canadian poet and activist Ellen Gregsten’s “My Secret: A Story in Rhyme” reveals how the enigmatic language of poetry conveys details of intimate stories and histories unspeakable via other mediums. While we may never know definitively the full extent of Mrs. Gregsten’s secret, our reading unpacks how she used poetry to tell her story of the impact of sexually transmitted disease and mental illness on her sexuality, faith, and marriage.

**Rebekah Ludolph** (Wilfrid Laurier University)
The History of a Willful Text: Persimmon Blackbridge’s *Prozac Highway*

Though well received by queer and disability activist communities at the time of its publication, Persimmon Blackbridge’s 1997 work of autofiction, *Prozac Highway*, has received little scholarly attention. This paper reads *Prozac Highway*’s literary history through the lens of Sara Ahmed’s figure of the “willful subject”; it suggests that Blackbridge’s text is due for scholarly examination because the text challenges narratives about ‘mad’ women, exposes some of the material limits that have limited the circulation of texts by psychiatric consumer/survivors, and points to the role of early online culture in circumventing some of the limits of print publication.

**Angela Facundo** (Queen’s University)
In a World that Stood Still: Free Association and Mental Health in Ottessa Moshfegh’s *A Year of Rest and Relaxation*

My paper engages object relations theory to explore the representation of mental breakdown and repair in Ottessa Moshfegh’s 2018 novel, *My Year of Rest and Relaxation*. I employ Christopher Bollas’s psychoanalytic writings to draw relationships between mental health, free association, objects, and the process of close reading. Through an analysis of Moshfegh’s text, I argue that, when we are stuck inside and unable to cope, the internal conflict that makes the experience so painful is an inhibited capacity to free associate. The question then becomes how to recover this capacity.

Transmediating Indigenous Art: Experiential Learning at AbTeC Gallery (Online B)

**Anastasia Erickson** (AbTeC Gallery | Aboriginal Territories in Cyberspace)
Anastasia Erickson was born in Chicago and presently resides in Tiohtiá:ke/ Montréal, where she is pursuing her BFA in Art History. Though still an undergraduate at Concordia University, Anastasia is additionally a curatorial intern at the Musée des Beaux-Arts de Montréal, doing research with the museum’s collection of African art. Concurrently, she maintains her own research interests in Afrofuturism, decolonial art practices, and hauntology. No matter which hat she wears for the day, Anastasia is consistently excited and propelled by the prospect of improving the quality of other people’s lives through art and service. After her graduation, Anastasia intends to pursue postgraduate studies which will allow her to find new ways of positively impacting her local, national, and global communities through the research and the visual arts.

Camelia Layachi (AbTeC Gallery | Aboriginal Territories in Cyberspace)
Camelia Layachi is an interior architect, computational designer and researcher completing her master’s in Design (MDes) at Concordia University. Her Amazigh (North-African Indigenous) heritage is central in her architecture practice. She actively investigates the intersections between Indigenous and non-Indigenous space planning theories and aims to resist the hegemonic conditions in modernist architecture. During her BSc in interior architecture and environmental design, she developed a strong interest in decolonizing architectural technologies and digital tools. Her current research explores the interplay between online placemaking and the agency of space and machine learning in modelling software.

Session Two 11:15am-12:15pm

International Gothic Association (IGA) Panel – Tales from the Lab: Scientific Gothic (Rose)
Chair: Jason Haslam (Dalhousie University)

Jason Haslam (Dalhousie University)
Spilling Over: The Gothic Excess of the End of Oil

This paper reads Mike Flanagan’s recent Netflix vampire series, *Midnight Mass*, as a gothic intervention into what Patricia Yaeger calls the “energy unconscious.” In much popular gothic, the vampire is presented as a closed system of energy production and energy use, one that promises the perpetual energy that thermodynamics deny. *Midnight Mass*, however, uses the vampire to highlight the falsity of petroculture’s promises of a permanent lifestyle of health and happiness to some, even as those on the edges expose that life’s necessary precarity. Flanagan inverts Dracula’s anti-immigrant narrative of consumerism into one that exposes the dangers of disconnecting social and climate justice.
Monica Sousa (York University)
Gothic Meets Science Fiction: Cyborg Animals, Autonomy, and Care in Kirsten Bakis' "Lives of the Monster Dogs"

This paper examines cyborg animals, autonomy, and care, in Kirsten Bakis’ gothic science fiction novel "Lives of the Monster Dogs" (1997). While some ethical approaches may forsake bodily autonomy to ensure the animal’s physical wellbeing, animal care approaches need to also keep bodily autonomy in mind, especially when the animal’s body has been directly manipulated through human use of technology. In making this argument, this paper considers animal experiments and decision-making powers, the cyborg animal’s strained relationship to its new body, and what a care ethicist approach would look like in response to the animal’s relationship to their body.

Naiara Sales Araújo Santos (Federal University of Maranhão, Brazil)
Brazilian Scientific Gothic: An analysis of Coelho Neto’s Esfinge (1908)

The present study aims to raise a discussion on the relationship between scientific and gothic fiction in Brazilian Speculative Literature from the twenties. During this time, Brazilian writers used scientific icons to represent, denounce and/or satirize modern society. From the use of an imaginary futuristic world, utopias or dystopias effectively contemplated political and social themes that reflected, in one way or another, the human concerns arising from a new way of life. Brazilian writers used speculative narratives to embrace different genres or subgenres, such as fantasy, magic, dream, suspense, horror, gothic, or even principles related to religious syncretism, occultism or other popular beliefs or dogmas, whether derived from religion or other cultural practices. This mixture of elements reinforces the influence of current literary styles, as well as the strong presence of the dialogue between the present, the past and the future. Science fiction writer and playwright Brian W. Aldiss defines speculative narrative as “the search for a definition of mankind and his status in the universe which will stand in our advanced but confused state of knowledge (science) and is characteristically cast in the gothic or post-gothic mode” (Aldiss & Wingrove, 2005, p. 164). According to him, the gothic novel is the one in which science fiction has sprung up, which leads him to Frankenstein (1818) as the original text on science fiction history. Coelho Neto’s Esfinge (1908), my object of analysis, is a gothic novel that figures the uncertainties related to scientific advances and anticipates discussions about the reconfiguration of the human body as a result of scientific development. In this sense, the monster, one of the most recurrent themes within the Gothic narratives, presents itself as a social construct, becoming the embodiment of a historical and cultural moment.

Strangers and Kin (Cyan)

Chair: Rusaba Alam (University of British Columbia)

Madeleine Reddon (University of British Columbia)
Manifesting Critical Attachments

If public discourse around colonization has been shaped predominantly by the desires and interests of colonial speakers then, as Scott Richard Lyons argues, Indigenous scholars (and their allies) need to reform the public around Indigenous desires and interests using rhetoric that reflects those positions. This paper discusses the manifesto as a useful genre for drawing together scholars on a transdisciplinary basis, using the form to talk through and make connections on the basis of shared political, aesthetic, and collective investments.

Sheila Giffen (University of British Columbia)
"Words to Live by in Troubling Times: Teaching Social Justice in the Neoliberal University."

In this paper, I analyse the turn to sacred address in the art and writing of David Wojnarowicz. Engagement with spiritual figures marks an understudied feature of Wojnarowicz’s work, and of American AIDS writing more broadly: artists reach for the sacred when faced with conditions of biopolitical crisis, and reckon with the inheritance of secular modernity in political and social life. Alongside the sacralization of queer erotics, Wojnarowicz searingly critiques American religious institutions that deem his desire sinful and his life expendable.

Jeff Noh (McGill University)
Pedagogies of Race in the Age of the Anti-Racist Reading List

This paper examines the tension between the formal specificity of novels and the didactic purposes that are accorded to them when they appear in what Lauren Jackson calls the “anti-racist reading list.” The paper begins by recounting a classroom discussion that took place in the spring 2021 semester at one of Montreal’s CEGEPs around the representation of race in Nella Larsen’s *Passing* (1929). It then excavates the internationalist commitments that are coded in the narrative structure of Larsen’s novel toward theorizing a materialist understanding of race in the contemporary literature classroom.

PopCan (Orange)

Chair: Jessi MacEachern (Concordia University)

Veronica Austen (St. Jerome’s University, University of Waterloo)
Repetition as Movement/Migration in *High Muck a Muck: Playing Chinese*

This paper explores the aesthetics of visual and textual repetition in *High Muck a Muck: Playing Chinese* (2014), a collaboratively-created interactive digital poem. As I will argue, this text’s aesthetics of repetition, hence of decontextualizing, recontextualizing, and
revisioning, becomes an aesthetics of movement, and hence of migration and diasporic experience.

**Ryan Cox** (Keyano College)
**Not to him, Not in Canada: Reading the Montreal Screwjob through Discourses of National Identity**

The Montreal Screwjob is arguably Professional Wrestling's most important and most discussed moment. It represents a moment of rupture where the multiple realities of wrestling become simultaneously visible. What gets lost in the story are the complicated networks of national identity that surround Bret Hart’s loss of the championship. This paper examines those discourses—Hart’s performance of wrestling’s foreign heel, the nationalistic split between American and Canadian audiences, and the role of place—in order to better understand how wrestling constructs identity and what it means to perform Canadian-ness.

**Darren Wershler** (Concordia University)
**How Canadian Is Scott Pilgrim? Critical Cultural Policy Studies and Graphic Novels in the Literary Classroom**

This paper argues for the importance of critical cultural policy studies as a framework for thinking about literary texts in general and Canadian graphic novels in particular, with particular attention to Bryan Lee O’Malley’s _Scott Pilgrim_ graphic novels (2004-10) as a case study. A critical cultural policy approach is useful when thinking about any cultural object, and is particularly helpful in the context of Canadian literary studies. Canadian authors and Canadian texts don't have essential qualities that "make" them Canadian; rather, they are constructed from without by the application of particular techniques and instruments at the behest of specific institutions.

**Imagining Home in Canada: Migration, Diaspora and Globalization 2 (Indigo)**

**Chairs:** **Uchechukwu Peter Umezurike** (University of Alberta) and **Kevin Hutchings** (University of Northern British Columbia)

**Arti Modgill** (University of Calgary)
**The Alienation of the Immigrant and the Need for Cinematic Imagos of the Diaspora**

Alienation is a frightfully powerful experience that can lead to transformation, but more often it leads to feelings of exclusion or conversely, entrapment. The origins of this paper, part of a larger project, are in response to the question of why audiences take pleasure in watching films that have characters or narratives with which they identify, and a particular focus on what role race and culture play in that attachment. Inspired by the Lacanian process of identification, I seek to demonstrate how filmic representations of cultural identity can be an exemplary locus of cultural citizenship practices, suggesting
that the production of imagos or external spectral images can potentially mirror an individual’s move past alienation to being a “national” of her new homeland as she espouses her cultural citizenship by normalizing her inscription in Western cultures. Lacan’s mirror stage informs this discursive analysis of film representations of the sociocultural alienation of the migrant, or racially marginalized figure, in the contexts of postcolonial and transnational diaspora, and it is through this lens the discourse around alienation of immigrant and subsequent generations in several postcolonial films can be read in terms of problematic cultural citizenship maturation.

Ceilidh Hart (University of the Fraser Valley)
Mapping the City and Unsettling “Home” in Contemporary Vancouver Poetry

This paper explores the imaginative geographies of several contemporary Vancouver poets (including Bren Simmers, Chelene Knight, Sachiko Murakami), and the mapping strategies they use as they seek “homely” spaces, even while they express awareness of the violent legacies of mapping and the violent colonial histories of the places they map. For these writers, “writing itself [becomes] a form of cartography” (Krotz 133), but the urban maps they produce can be read as deeply personal and unsettling explorations of troubled city spaces that challenge their ability to feel “at home.”

Aaron Kreuter (Carleton University)
Settling Home: Israel/Palestine and Settler Colonialism in Canadian Jewish Fiction

In this paper, I explore how contemporary Canadian Jewish fiction on Israel/Palestine complicates our ideas of home, belonging, diaspora, and settler colonialism. Looking at a wide range of novels and short story collections—by authors such as Mordecai Richler, Alison Pick, Ayelet Tzabar, and David Bezmozgis—I argue that taken together, this new subgenre of texts, whether critical or supportive of Zionism individually, together reveal how Israel/Palestine irrevocably troubles the idea of Jewish belonging and Jewish home, especially in the context of Canadian settler colonialism and Indigenous dispossession and erasure.

Post-Pandemic Long Poem (Online A)

**This panel is sponsored by Wolsak & Wynn**

Chair: Micheline Maylor (Mount Royal University)
Micheline Maylor (Mount Royal University)
Tanis MacDonald (Wilfrid Laurier University)
John Wall Barger (University of the Arts Philadelphia)
Chair: Anna Kozak (University of Toronto)

Andrew Law (Queen’s University)
“Just the question why:” Conceptual Writing and Political Engagement

This paper will review some of the historical criticisms of conceptual writing practices as either unable or unwilling to engage with important political issues in order to argue that, when properly deployed, conceptualist writing practices are not only capable of engaging with and commenting on real-world issues but are very much suited to that task. Conceptual writing can lead to a literature that blends critical reflection, political engagement, and artistic creation. In so doing, it serves to create literary documents embedded with invitations to readers to engage with those source texts and reflect upon their significance to our world.

Kayla Penteliuk (McGill University)
“The ghosts haunted; they did not help or encourage”: Spectrality and Gothic Space in At Mrs. Lippincote’s by Elizabeth Taylor

Elizabeth Taylor, an oft-overlooked middlebrow writer, confronts the rift between Victorian and modern womanhood in At Mrs. Lippincote’s (1945). During the Second World War, Julia Davenant, an unsatisfied officer’s wife and self-proclaimed “Brontephil” (177), tries to reconcile the spectrality of the Victorian past when her family is billeted to a widow’s nineteenth-century home. Settling in this unfamiliar space is further challenged by Julia’s adulterous husband and his Rochester-like colleague. By investigating Taylor’s fixation on the gothic through the middlebrow lens, this paper argues that her characters reconfigure and unsettle sheltered domestic spaces via the consumption of Victorian literature and ephemera.

Stephen Guy (Southern Alberta Institute of Technology)
Max Anaphora: Extreme Repetition in "I Remember" and "Ducks, Newburyport"

Is the difference between a device and a gimmick merely intensity? Joe Brainard’s 1975 prose poem memoir I Remember and Lucy Ellmann’s 2019 novel Ducks, Newburyport use the same gimmick or device—full-book-length anaphora. In each case the repeated phrase defamiliarizes, disappears, and then repeatedly reasserts itself across the length of the book. How do these devices fit or exceed Sianne Ngai’s definition of the gimmick as a uniquely American/late capitalist art form? Through close reading and a consideration of repetition as a philosophical and literary phenomenon, I’ll attempt to sort the wonder from the trick.

Donald Shipton (Simon Fraser University)
Puzzling Poetics: An Anonymous Rebus and Seventeenth Century Concrete Poetry
One anonymous rebus first featured in Musarum deliciae; or, The Muses recreation (1656), and then later in Dick Higgins’ Pattern Poetry (1987), is not only a puzzle but also a poem. With particular attention to the arrangement and shapes of letters, this rebus employs woodcuts and type alike to construct a lyric which resembles a concrete poem. Its double nature implicates the rebus in poetics and the poem in formal reasoning. Reliant upon multiple ways of meaning making, this rebus offers crucial insight into how seventeenth century printmakers understood signification, and how their readers decoded texts, poetic or not.

Lunch Session 12:15pm-1:15pm

The Christianity and Literature Study Group (CLSG) Plenary Address (Rose)

Chair: Katherine Quinsey (University of Windsor)
Plenary Address: Elizabeth Willson Gordon, Canada Research Chair in Print Culture and Modernism (King’s University)

Reading Modernism’s Centenary: Pandemic, Perseverance, and Possibility

Session Three 1:15pm-2:15pm

New Directions in Canadian Indigenous Media Studies 1 (Rose)

Chairs: Brian Gillis (Dalhousie University) and Brad Congdon (Dalhousie University)

Olivia Abram (University of Saskatchewan)
Developing a Willingness to be Refused: The (Potential) Role of Secondary-settler Reader/Listeners of Islands of Decolonial Love

As one of the most powerful contemporary forms of media as well as a traditional medium of ceremony and storytelling, song plays a central role in Indigenous media studies. Alongside Islands of Decolonial Love, Leanne Simpson released a music and spoken word album. This paper examines the (potential) of an ethical secondary-settler engagement with Simpson’s multi-medium collection and, more generally, in Indigenous texts as a whole. If there is room for settler reader/listeners, how can they develop a willingness to be refused and contribute to decolonization, then, by engaging ethically with texts founded in a refusal of settler-colonialism?

Heather Simeney Macleod (Thompson Rivers University)
An Appeal to Action: The Contested Body and Space in David A. Robertson’s Betty: The Helen Betty Osborne Story
As the second non-fiction, Young Adult graphic novel in his work to address the injustice of Helen Betty Osborne’s abduction, rape, torture, and murder, David A. Robertson’s Betty: The Helen Betty Osborne Story (2015) investigates the opposing forces of the marginalized Indigenous peoples of Canada and the status quo of the white-settler. The struggle of Robertson’s protagonist, Betty, to carve out a future runs in counterpoint to the privilege of the four men that participated in her abduction, rape, torture, and murder in The Pas, Manitoba in the winter of 1971.

Robertson’s use of metanarrative to tell Betty’s story encourages YA readers to question, along with Betty, the “status quo” so starkly visible in, for example, Betty’s education, and to value in its place Robertson’s strategy built around onomatopoeia and juxtaposed narratives. Where Betty’s body due to her race is a disposable object, her assailants’ crimes go unaddressed for sixteen years. Even then, only Dwayne Archie Johnston was convicted. James Robert Paul Houghton was acquitted, Lee Scott Colgan received immunity for testifying against Houghton and Johnston, and Norman Bernard Manger was never charged.

Krista Collier-Jarvis (Dalhousie University)
“...you will eat their sacrifices”: Indigenous Bodies, Netukulimk, and Consumption in Blood Quantum

Canadian Indigenous films, such as Barnaby’s (Mi’kmaw) Blood Quantum, employ “Indigeneity” as a form of resistance to disrupt the problematic positing of Indigenous bodies as something created for the consumption of white audiences. Specifically, in BQ, resistance takes the form of Indigenous-centered immunity to the zombie virus, which suggests that Indigenous bodies cannot be infected but are rather reduced to a resource for white consumption. However, questions of blood quantum in the film highlight the precarity and cultural constructions inherent in our antiquated notions of what is “Indigenous.” BQ’s immunity disrupts these notions and presents a more hopeful, Indigenous future.

Other Romanticisms (Indigo)

Chair: Nickey Didicher (Simon Fraser University)

Michaela Wipond (Queen’s University)
"I am glad I am not a butcher": Animal Objectification in Maria Edgeworth’s "The Rabbit"

This paper focuses on “The Rabbit,” the last of the Rosamond stories in Maria Edgeworth’s Early Lessons. I examine Edgeworth’s objectification of the titular rabbit as a teaching device rather than a sentient being. The rabbit functions primarily as an object of exchange to instill capitalist values in Rosamond; however, it also instigates a rational discussion regarding cruelty to animals, though the theoretical concept of animal rights quickly distracts from the rabbit’s actual welfare. Ultimately, the rabbit teaches
Rosamond to be kind to animals: a practice Romantic philosophers believed to be essential to the development of a benevolent adult.

Jessica Caravaggio (Queen’s University)
Talking About Slavery Without Talking About Slaves: Mary Wollstonecraft and the Feminist Tradition

Mary Wollstonecraft’s 1792 feminist manifesto, *A Vindication of the Rights of Woman*, frequently adopts abolitionist rhetoric to condemn the enslavement of white British women. This presentation analyzes Wollstonecraft’s use of abolitionist language and references to slavery within *Vindications* to claim that this language often furthered the cause of white proto-feminists at the expense of women of colour, minimizing the suffering of slaves overseas and maximizing sympathy for white middle and upper-class British women. This presentation comments on the history of the women’s movement to link proto-feminist texts with what today is called “white feminism.”

Tatiana Jahromi (Queen’s University)
A Divided State: Enitharmon and Gender Politics in *Europe: A Prophecy*

In William Blake’s *Europe: A Prophecy*, Enitharmon’s characterization implies complex gender politics. She is a female ruler whose ideology is rooted in patriarchal Christian orthodoxy, and whose dominion eventually leads to chaos. Significantly, she represents both the feminine and the masculine, as well as the oppressor and the oppressed, in the text. Her dual positionality arises from what Blake argues is society’s fundamental problem: division. This presentation, therefore, explores the multiple ways that Blake utilizes Enitharmon to emphasize that, in general, sex-based domination is problematic, as it continues to propagate harmful divisions.

Shelter in Text 2 (Orange)

Chairs: Kasia van Schaik (McGill University) and Myra Bloom (York University)

Heather Jessup (Dalhousie University)
Library Books for the End of the World

My toddler and I went to the library on Saturday March 14, 2020. We checked out six picture books. By Tuesday March 17 all public libraries in Vancouver closed and their book drops were sealed shut for fear of spreading the virus. We hadn’t realized those six picture books would accompany us to the end of the world. Arundhati Roy writes that the pandemic “is a portal.” This creative non-fiction offering examines the domestic time of lockdown through the portals of these six picture-books, examining how eighty days of reading the same six books changed me and my child.

Kit Dobson (University of Calgary)
The Animal that Therefore
After two years of cats being stuck indoors with all of their humans (and sometimes with humans being stuck, online, in the avatars of cats), it’s time for humans to get their act together. The prescient 2019 poem “Tracking Animal” by Oana Avasilichioaei helps to lead the way. Avasilichioaei’s poem demonstrates the complex interplay between human and non-human animals within domestic spaces as it dismantles Jacques Derrida’s *The Animal that Therefore I Am*. It intervenes as a poem that allows readers to provide radical recognitions of what Rosi Braidotti has termed their “couch-based companions.”

**Erin Wunker** (Dalhousie University)
**Outsider Affects and Ordinary Care: Radical Love as Shelter in Claudia Dey’s *Heartbreaker***

With its meditations on gendered violence, mothering, and being out of place, *Heartbreaker* is rich ground from which to consider the risks of indifference, and the radical possibilities of wild love, where shelter is not a place but may be found if one widens the scope of looking. Drawing on theoretical work by Donna Haraway, Sara Ahmed, and María Puig de la Bellacasa I read Dey’s novel as one that carefully explores the ways in which girls endure and metabolize violence as foundational to their embodied experience. Rather than rest in the cyclical oppression of systemic violence, however, I suggest that *Heartbreaker* offers not just a meditation on the endemic effects of gendered violence in domestic and community space, but also explores speculative modes of care through intergenerational and interspecies modes of relation.

The Canadian Association for American Studies (CAAS) Panel – The Gimmick in/as American Literature (Cyan)

Chair: **Ross Bullen** (OCADU)
**Gabriel Briex** (University of Toronto)
**Saving Time: Emily Dickinson, Writing, and Technology**

This paper explores the conflicted relations between new and old writing devices in a selection of poems by Emily Dickinson through Ngai’s concept of the “gimmick.” I explore the elusive links between the texts and contexts of Dickinson by looking at the telegrams, types, and telegraphic signs that figure an acceleration of historical and capitalist cycles as symptoms of the indeterminacy of Dickinson’s poetic relation to history. Ultimately, I argue that Dickinson’s oeuvre mobilizes mourning (including of past writing apparatuses) in order to assess the literary perturbances caused by new modes of writing, reading, and thinking.

**Mohammad Sharifi** (Western University)
**“The Business of Dreams”: Miss Lonelyhearts, the gimmick, and the grotesque**

Nathanael West’s eponymous protagonist, Miss Lonelyhearts, deals in the “business of dreams” in his advice column. Everyday, he receives a pile of letters from the suffering
people who reach out for help. Everyone else treats the job as a joke, but Miss Lonelyhearts is troubled by it. The newspaper’s column is a gimmick and a dehumanizing business. Ngai’s concept of the gimmick applies not only to Miss Lonelyhearts’ involvement with his suffering (and abject) correspondents but also to the reader’s experience of the book. The dysfunctional reader-writer relationship is central to this gimmick: Miss Lonelyhearts, both a reader and a writer, promises to inspire and help but only betrays his readers. Further, the gimmick combined with the grotesque in Miss Lonelyhearts lures the reader with generic and ideological promises which the medium inevitably fails to fulfill.

Jasleen Singh (University of Toronto)
“He Who Policed It Released It:” Gimmicky Humour in Paul Beatty’s The White Boy Shuffle

Paul Beatty’s The White Boy Shuffle (1996) is saturated with gimmicks and humour. This paper explores how Beatty deploys particularly gimmicky categories of jokes—such as police jokes and flatulence humour—as a strategy for Black resistance. The comical gimmicks in Beatty’s literary oeuvre function as knots of pleasure and discomfort, which simultaneously generate laughter and discomforting affects. More broadly, this paper explores how gimmickry, humour, and psychoanalytic theory are always already bound up together through language play. To close read humour in the African American canon, this paper argues, is to theorize and unpack the gimmick in American culture.

Imagining Home in Canada: Migration, Diaspora and Globalization 3 (Online A)

Chairs: Uchechukwu Peter Umezurike (University of Alberta) and Kevin Hutchings (University of Northern British Columbia)

Ademola Adesola (University of Manitoba)
Imagining Loss and Difference in Indigenous Literature

As I will show in my analysis of their novels, the different narrative styles Good and Bartleman adopt in their respective works signify that the wounding experience of loss does occur at the individual and communal levels.

Sabrina Sgandurra (University of Waterloo)
‘There’s no place like…’: The Centuries-long Quest for Home, Identity, and Belonging for Sicilian-Canadians

The Italian diaspora in Canada still holds on to divisional values from “The Old World” regarding their ethnic identity (Mazzucchelli) that were further perpetuated by the racist systemic actions of the Canadian Government pre-and-post WWII. This paper seeks to examine the ways in which Sicilian-Canadians were historically mistreated by both the Italian community and the ruling “white” (Anglo-Saxon-Protestant) class in Canada.
Using the works of Rose Romano, Jerre Mangione, and Nino Ricci, this paper will compare experiences of Sicilian-Canadians, highlighting the pattern of battling shame, confusion, and disgust in one’s ethnic identity, and longing for connection with one’s community.

**Lara El Mekkawi** (University of Waterloo)
*A Person of the Scattered World: Forgetting, Remembering and Home in Dionne Brand’s* *At the Full and Change of the Moon*

Dionne Brand’s *At The Full and Change of the Moon* (1999), examines home and belonging in relation to forced migration in a scattered world. In this paper, I argue that ideations of home developed in diasporic homelands such as Canada are complicated by the traumas of forced migration, tensions of forgetting and remembrance, and strong desires for belonging. I specifically consider the role forgetting and remembering play in shaping the ideas of home and belonging.

**Video Games and Indigenous Storytelling (Online B)**

Chair: Skawennati

*Kahentawaks Tiewishaw* (Aboriginal Territories in Cyberspace (AbTeC))

*Caeleigh Lightnight* (Concordia University)

**Session Four 2:30pm-3:30pm**

**New Directions in Canadian Indigenous Media Studies 2 (Rose)**

Chairs: **Brian Gillis** (Dalhousie University) and **Brad Congdon** (Dalhousie University)

*Jennifer Komorowski* (University of Western Ontario)

*Language Revitalization and the Passing on of Culture Through Digital Methods*

Indigenous language revitalization is an important issue right now, with many languages on the verge of extinction. Culture and language are intertwined, and preserving and revitalizing a language means preserving knowledge, artistic practices, traditional governance, and our connection to land. This presentation will discuss two initiatives in my own community, the Oneida Nation of the Thames, which are using digital technology to revitalize language learning. One is the use of podcasts and a Youtube channel by the Oneida Language and Cultural Centre and the other is the new Oneida program at Fanshawe College.

*Emily Franzo* (Brock University)
“For You”: Indigenous Tik Tok Creators and Methods of Resistance

This paper examines Indigenous creators who bring their cultural experiences to the social media app Tik Tok. Instead of just focusing on Indigenous millennials and young people, who make up most of the age demographic on "TikTok," I analyze a variety of Indigenous people from different age groups and different Indigenous communities. This paper argues that TikTok has proven to be an effective mode of communication between Indigenous people and settlers, as it encourages an educational format in which Indigenous users can unapologetically represent themselves through methods of resistance, and settlers can learn something.

Heather Jessup (Dalhousie University)
Northwest Coast Formline, Futurism, and Funnies or “The Value of Comic Sans”: Indigenous Resistance in the Multi-media Artworks of Sonny Assu

Artist Sonny Assu, Ligwilda’xw of the Kwakwaka’wakw Nations, has inserted an Indigenous presence and Indigenous future into the colonizing violence of settler and corporate art and design on the land currently called Canada for the past two decades with his culture-jamming, multi-media artworks. This paper will consider Assu’s engagement with pop culture – such as advertising slogans, spaceships, and comic books – as interventions into settler notions of ownership and linear time. Examples of artworks discussed in this paper include Coke-Salish, Interventions on the Imaginary, and Assu’s story “Tilted Ground,” contributed to the collective graphic novel This Place: 150 Year Retold.

Pleasures of Inefficiency (Indigo)

Chair: Jessica Smith (Brock University)

Sheryda Warrener (University of British Columbia)
Provocations: Activating Poetic Thinking Through Material Play

One of the delights of generating poetic material is following the associative movements of the mind through to their natural ends. In order to create the conditions for not-knowing in the poetry classroom, I set up various provocations for students to explore. A provocation, borrowed from the Reggio Emilia approach to early childhood education, is a vehicle for exploration with no desired outcome, designed to stimulate daring and imagination and to move students forward in unpredictable directions. For my demonstration, we’ll activate tactile materials by hand, and then translate this experience into language.

Bronwen Tate (University of British Columbia)
Expanding the Messy Middle: Experiments in Non-Linear Revision
Even student writers accustomed to revising their work often see revision primarily as “polishing” and expect their revisions to follow a linear trajectory from rough draft to final draft. How can a creative writing class—with the product-focused pressures of assignments and grades—help students experience the radical and iterative revision practices of experienced writers? Based on work with student writers across levels and institutions, I propose two strategies: 1) assignments that invite students to experiment with multiple concurrent revisions of a single original, and 2) assignments that ask students to document and share their process-based reflections and observations.

Cynthia King (Stockton University)
A Multitude of Bus Rides: Queneau in the Creative Writing Workshop

Around 2008, I began asking my colleagues if they’d noticed a change in our students, that it seemed like they needed different amounts of guidance than before. We agreed that they did. Articles in The Atlantic mentioned the effect of helicopter parents and then it was all compounded by the teaching to the test built on No Child Left Behind’s standardizations. Independence and agency away from the classroom had diminished to an almost incomprehensible literalism, or so it seemed. No one can blame them for just trying to do what you actually wanted instead of what you gestured towards. Anyway, big gloss to now. In pandemic times, it feels vital to create hyper-structured assignments rather than a simpler free experimental one as the lack of structure in assignment sheets results often in miscommunication and no homework carrying through to completion, not even to fruitful noodling. In Introduction to Creative Writing, intermediate Craft and Theory as well as Experimental Writing Workshop, I have used Queneau’s Exercises of Style, his spirit of play and the colossal inventiveness of his work to show students what it means to build style through play and inspire a discussion about how style itself is produced. In my portion of the panel presentation, the group will engage with a small scaffolded set of assignments that a student can complete by themselves over the course of a couple of days or a week. It asks students to explore Queneau’s book, to take a paragraph of their own, adopt three of the styles they see, and to then invent their own styles. I will share a sample of completed homework so that as a group, the panel and audience can think about how style is a technical tool. As students come to understand how to modulate diction, sentence construction and length, and registers of diction, they become adept at negotiating and deploying style within their own works.

Sensing Modernism (Orange)

Chair: Allan Pero (Western University)
Kevin Tunnicliffe (University of Victoria)
Stigma, the Social Construction of (in)Sensitivity, and the Modernist Epiphany in Mulk Raj Anand’s Untouchable

In Untouchable, Mulk Raj Anand inverts notions of normativity by showing that physical appearance and ability are not stable touchstones by which we can judge one’s place in
the social hierarchy; as an outcast, Bakha’s social standing determines his psychological and sensual world—his bodymind. In a time defined by multiple invisible pandemics, from AIDS in the 1980s through to COVID-19 in the 2020s, where our lives are governed by an often-racialized or stigmatized distrust of touch and contamination, this paper critiques the social construction of stigma and disability through the lens of the modernist epiphany.

**Patricia Rigg** (Acadia University)
Charles Baudelaire, Paul Verlaine, and the “Disembodied Voice” of Decadent Catholicism in Arthur Symons’s “Stella Maris”

This essay focuses on Arthur Symons’s poem “Stella Maris,” first published in *The Yellow Book* in 1894, as an indicator of the ways in which decadent poetry flourished in the wave of Catholicism that became, as Symons says, the “religion of the Decadence.” Decadent Catholicism, I suggest, can be traced to Charles Baudelaire’s Les Fleurs du Mal, and, through Paul Verlaine’s trope of the “disembodied voice,” was particularly suited to poems such as Symons’s confessional poem in which the speaker attempts to reconcile unconventional desires with a conventional Victorian upbringing.

**Skylar Kovacs** (Queen’s University)
Openness and Ambivalence in Virginia Woolf’s *The Voyage Out*

Virginia Woolf’s first novel, *The Voyage Out* (1915), illuminates some of the existential anxieties and possibilities that compelled the author throughout her life. Through its depiction of Rachel Vinrace, a young woman voyaging to and travelling within a fancifully imagined region of “South America,” the text suggests that openness and wonderment can serve as crucial palliatives for the stresses of living through a rapidly modernizing period of history. However, Rachel’s death by fever in a tropical villa at the novel’s end necessitates consideration of Woolf’s ultimately ambivalent treatment of wonder and openness in her earliest published work.

**At the Table: Food Writing and Identity (Cyan)**

Chair: **Sue Sinclair** (University of New Brunswick)
**Jessi MacEachern** (Concordia University)
*When A Folk*: The Poem is Rotten with Identity

Responding to the place-based writing of Lorine Niedecker, I present a series of “folk” poems. *When A Folk* captures the sensations and the rhythms of my childhood home in Prince Edward Island: placing home-speech alongside place-based representations of the everyday (e.g., the pantry, the bathroom, the vegetable garden). Within these poems, the recurrent word-image of the rotted-through potato becomes a vehicle for multiple anxieties: class, gender, and health. I examine the troubling fusion of food and identity with attention to rural culture and landscapes. Readings, discussions, and
prompts will be attentive to the body's sensory responses to rot, putridness, and scarcity.

Christine Wu (University of New Brunswick)  
Familial Hungers: Food Poetry as Postmemory

Since mass migrations in the nineteenth century, Chinese Canadians have faced endemic systemic inequalities. This presentation uses poetry that focuses on food to explore the lived experiences of Chinese immigrants and their descendants in Canada to open up a greater understanding and discussion of identity, race, and biculturalism. Specifically, as a second-generation Chinese Canadian whose family history stems from British-colonized Hong Kong and India, the author will share original food poetry that highlights the complex familial dynamics marked by depression, longing, silence, and trauma that result from systemic racism.

Omar Ramadan (University of Calgary)  
Italicized Hunger: Locating Food within the Hyphenated Middle Eastern-Canadian Identity

The use of italics to distinguish the “Other” language within dominant language structures has been a continuous practice within writing circles and publishing houses. But when words fall into general use and are absorbed by dominant language structures, the italics are shed, and they are left untranslated. As a racialized writer writing from a hyphenated identity, this leaves a lot to be desired, and my presentation will join the roundtable discussion as it pertains to how we physically represent food on the page and how that relates to our identities.

Unbuild the World Roundtable (Online A)

Chair: Sandy Pool (University of Winnipeg)  
Sandy Pool (University of Winnipeg)  
Jenny Heijun Wills (University of Winnipeg)  
Sheniz Janmohamed (Writer-in-Residence, University of Toronto Scarborough)

Early Problems (Online B)

Chair: Erin Grant (University of Toronto)  
Clara Joseph (University of Calgary)  
On Reading a Papal Bull Until the Cows Come Home
The paper analyzes a papal bullum of the early sixteenth century for its generic, linguistic, and literary choices as a way to understand how these reflect Church-State power relations and their impact on the native Thomas Christians of India. Neither Protestants nor Infidels, the Thomas Christians of India became the target of Pope Paul V’s bull, “Romanus Pontifex,” which reinstated the hierarchical status of this community and, yet, facilitated its subjectivity to the Portuguese colonizer. How and why the bull functioned the way it did in the Portuguese colony in the early modern period is the focus of this paper.

Christina Wiendels (McMaster University)
A Tragic Hero in Epic: Satan’s Relapse into Hamlet’s “Problems” in Milton’s Paradise Lost

This paper reconsiders the infamous “problems” of Shakespeare’s Hamlet by suggesting that Hamlet is linked to Milton’s Satan in Paradise Lost because both characters are in the wrong text. There is a kind of chiasmus between Satan and Hamlet, where Hamlet’s misfit with his setting is a looking-forward to a more advanced, introspective (“modern”) kind of tragic heroism but which his world is unable to accommodate, and where Satan’s misfit with his setting is a looking-back to a heroism being superseded and is now become tragic. Satan’s tragic template is in the process of being outmoded.

Session Five 3:45pm-5:00pm

Indigenous Young Adult Fiction (Rose)

Chair: Emily Franzo (Brock University)

Celiese Lypka (University of Manitoba)
“No, it was a girl. A woman”: Reading Girlhood and Resilience in Katherena Vermette’s The Break

This proposed paper reads resiliency in the often violent experiences of Indigenous girlhood in Katherena Vermette’s The Break (2016). Vermette invites readers to consider the possibilities of Indigenous girlhood within the violent landscape of a settler-colonial nation state. As it is framed through a colonial understanding, girlhood is seemingly not available to these Indigenous young women—neither of which are given the space to enjoy a normative sense of youth. For Indigenous youth, persistence is not an act of challenging their familial and social environments or the structures of gendered expectations; theirs is resilience in the face of ongoing colonial violence.

Erin Spring / Aubrey Hanson / Rachel Stubbs (University of Calgary)
Undoing Disciplinarity Through Indigenous Stories?
Amidst pressing calls to decolonize the discipline of English, we sit with the tensions and possibilities of bringing Indigenous texts into pedagogical spaces. Does reading Indigenous literatures precipitate decolonization in our discipline and classrooms? Indigenous literary scholars have long insisted that Indigenous texts cannot be taken up without transformative shifts in methodologies, pedagogies, and institutions. What, then, are the implications of attending to Indigenous stories as we work to decolonize the discipline of English?

**Anah-Jayne Samuelson / Vanessa Evans** (Medicine Hat College / York University)
“Real old-timey”: Cherie Dimaline’s Storytelling and Language of Resurgence in *The Marrow Thieves*

This presentation examines how Cherie Dimaline’s (Métis) *The Marrow Thieves* (2017) contributes to the reconceptualization of the Young Adult genre. We argue *Marrow Thieves* disrupts settler narratives of supremacy that rely upon the suppression of rebellious young adults, and more specifically on the absence of Indigenous young adults who threaten the settler project with their presence. Resistance in *Marrow Thieves* intensifies throughout the novel as youth characters integrate themselves into Indigenous communities through resurgence—a return to, and reinvestment in, traditional ways of being and knowing (Simpson 2011). Through this integration, individual and community self-determination is strengthened and rebellion against settler colonial power structures endures.

**Shannon Webb-Campbell** (University of New Brunswick)
Indigenous Literatures and Humanity: Daniel Heath Justice’s Chapter “How Do We Learn To Be Human” and Cherie Dimaline’s *Empire of Wild*

In my paper “Indigenous Literatures and Humanity: Daniel Heath Justice’s Chapter “How Do We Learn To Be Human” and Cherie Dimaline’s *Empire of Wild,*” I examine the role of literature and belonging through reading and studying Indigenous Literatures in the wake of the violence and separation from my community.

**Situation as Narrative Concept 2 (Fuschia)**

Chair: **Marcie Frank** (Concordia University)
**Kasia Van Schaik** (McGill University)
“A situation where prayer couldn’t possibly help” : Female Dislocation in Ann Petry’s *Harlem*

Entering transitory postwar Harlem through a study of the African American writer Ann Petry’s portraits of female dislocation, this paper explores the ways in which spatial metaphors and situation-based plots reconfigure ideas of literal space, inscribing the abstractions of power and racial and gender inequality onto the hard structures of the city.
Nikola Stepic (Concordia University)
Situation as Method: The Iterative Mode in Interwar Queer Cinema

This paper reflects on the usefulness of the situation as a narrative concept in queer readings of city symphonies. In my readings of queer eruptions in the city symphony, the situation accommodates a discussion of dissidence that moves beyond the analysis of character as representational. Moreover, it facilitates a broader view on this film cycle whereby the particularities of different films and the cities they mediate (Paris, Berlin, New York…) function as articulations of larger patterns in the development of subjective vision endemic to modernity, and of the quotidian situation as terrain for the emergence of queer vision.

Paisley Conrad (Concordia University)
Attention and Situation in Bernadette Mayer’s Midwinter Day

In her epic domestic poem Midwinter Day, Bernadette Mayer constructs a situation through the narrator’s attention to the conditions of the poem’s creation. While her thoughts are seemingly boundless—indeed, she fluctuates between meditations on love, death, sex, drones, garbage and children’s books—the poem continuously returns to the task at hand: her domestic situation. As the fluctuations in distraction inform the poem’s situation, Mayer’s work produces a particular relationship to attention—her formal activity generates a sense of vitality and materiality within the constraints of the everyday.

Aaron Obedkoff (Concordia University)
"No Art Without World": Jealousy and Alain Robbe-Grillet Spatial Situations

In my paper, I will develop a reading of Alain Robbe-Grillet’s 1957 novel, Jealousy, in relation to the narratoglocial concept of “situation.” Through a geocritical reading of the novel, I seek to demonstrate that any given narrative situation is the product of interactions between character(s) and a particular spatial configuration. In the process, I will investigate the minimal conditions necessary for the development of a narrative situation and will question, for example, whether the perceptions of a single character can comprise a situation, and whether the presence of an affect such as jealousy can constitute the same.

Shelter in Text 3 (Orange)

Chairs: Kasia van Schaik (McGill University) and Myra Bloom (York University)

Nick Tan (Simon Fraser University)
We’re Already Dead Anyway: The Embedded and Complicit Body in Allison Cobb’s After We All Died
This paper reads Allison Cobb’s *After We All Died* (2016) for how it models ways that poetry might cross scale relational patterns between the recognisably human and large-scale assemblages complicit in climate change. With particular focus on how various sites of home and shelter – particularly the housing of the material body – are examined as permeable and overlapping ecosystems, I look at how Cobb utilizes an adapted lyric voice and an associative poetics of juxtaposition to confront readers with their own embeddedness within global networks of resource extraction and military industries. Asking us to take the trajectory we’re on to its thanatological conclusion, *After We All Died* starts from the position of grief as well as immediate forgiveness, so that we might move on and imagine what forms of living emerge “after learning to be dead.”

**Kathryn Franklin** (University of Toronto)

“Undine will do”: Phantom Shelter in Phyllis Brett Young’s *Undine*

This paper examines how Phyllis Brett Young subverts the tired “sentimental views of women as selfless wives and mothers” (Fraiman, 2011) in early shelter writing by interrogating the very meaning of shelter in her novel, *Undine*. To be sure, on the surface, *Undine* contains all of the salacious elements of horror pulp. The text is filled with hauntings, mistaken identities, and lurid relationships which are meant to delight and entertain the reader. However, below the surface, *Undine*, written a year after Betty Friedan’s *The Feminine Mystique*, offers a profound exploration and reconceptualization of the idea of home and identity.

**Rachel Stubbs** (University of Calgary)

“Their Silence was Accompanied by a Strange Paralysis:” Storytelling, Shelter, Voice, and Moving Forward from the 1957 Epidemic and Lee Maracle’s *Ravensong*

This paper takes real newspaper clippings from the 1957 "Asian Flu" epidemic in British Columbia and uses them to enhance Lee Maracle’s 1993 novel, *Ravensong*. Juxtaposing newspaper articles with the novel reveals a nuanced conversation between settler and Indigenous relations during the time in which the illness of Indigenous peoples was underreported and often lacked detail. Maracle’s novel allows us to see the 1957 epidemic as a forced silence for Indigenous communities, an opacity carefully misregarded as the effects of "shelter in place."

**At the Table: Food Writing and Identity (Cyan)**

Chair: **Sue Sinclair** (University of New Brunswick)

**Adam Dickinson** (Brock University)

Digestive Poetics: Writing in the Time of Microplastics and Antibiotic Resistance
Food is fundamentally located at the complex intersection between culture and biology. As such, it is inscribed and inflected by the relationship between the local metabolic forces of human and nonhuman bodies and the global metabolic forces of energy and capital. This presentation will involve a reading and discussion about the poetics and laboratory work associated with the creation of poems emerging from a project about writing, metabolism, and digestion. Specifically, my experimental focus on digestion explores the relationship between my own microbiome, antibiotics, microplastics, and synthetic foods.

**Kendra Guidolin (University of Ottawa)**

*Stabbing, Dull and Achy*

“Stabbing, Dull and Achy” is a second-person short story about the managing of pain and chronic illnesses revolving around and influenced by the effects of food and disordered eating patterns. It revolves around the experiences with eating as comfort and eating as suffering; with a first-hand thrust into the experiences of chronic pain from laxative abuse, gastrointestinal disorders, and nutrient deprivation, the “you” becomes dissociated from the body, and abandons it entirely for a different vessel in which they may live. The narrative also reveals doctor-patient narrative arcs to examine the maltreatment involved in chronic pain management and ranking systems.

**Grace Taylor (University of New Brunswick)**

*Transgender Food Poetics*

Drawing on both the historical understanding of food and its intrinsic connection to gender as well as the use of food as queer metaphor, Grace Taylor’s (they/them) creative work on transgender food poetics explores the ways in which transgender and non-binary poets use food to express complex gender relationships in their lives. For trans people, food can represent affirming gender performance, facilitate community, and even maintain a connection to a home and family they might have lost.

**Shuyin Yu (University of Calgary)**

*Consommé, Consumption, and Consummation: Food Porn in Asexual Narratives*

Would you rather give up food or sex/love? The term “food porn” has become a colloquialism for the glamorous aesthetic representation of food in media--but it also brings up questions about how sexuality is still often linked to the concepts of desirability. But what about asexual narratives that reject the centrality of sex, but revels in the pleasures of food porn? Inspired by various food cultures, this presentation joins a roundtable conversation about the ways food is grounded in interpersonal relationships and the variety of connections formed as a result of food.

**Medieval and Early Modern (Indigo)**
Chair: Andrew Taylor (University of Ottawa)

Krista Murchison (Leiden University)
"The Lamentable Spoyle of the Lybraryes": Analysing Pre-Reformation Book Loss Using Library Lists

This paper examines the loss of literature from medieval England by focusing on two medieval catalogues from the library of Christ Church Cathedral priory. This library was selected for analysis because it was both remarkably large and particularly well-documented. Evidence from its catalogues suggests that the library experienced significant loss during the medieval period. While the Dissolution is often considered the most devastating event for the destruction of medieval literature, the example of Christ Church indicates that some book collections lost more during the medieval period—due to everyday causes such as theft, borrowing, and de-acquisition—than at the Dissolution.

Erin Grant (University of Toronto)
Out of Bounds: The Landscape and Waterways of Female Homosocial and Homoerotic Communities in John Lyly’s Galatea

This paper explores the natural environment of John Lyly’s Galatea and the degree to which these spaces foster female homosocial and homoerotic relationships which are considered “out of bounds” of early modern societal norms. It examines the play in light of sixteenth-century enclosure legislature which saw the erasure of “multiple-use rights” in favor of “spatially exclusive forms of ownership,” and argues that this description of unseen and unbounded landscape and bodies of water in Galatea not only supports these subversive female relationships, but also evokes how such relationships might exist invisibly in early modern society.

Lorne Roberts (Dawson College)
Myths, Movies, and Memes: Sir Gawain Then and Now

The anonymous 14th-century poem Sir Gawain and the Green Knight resists any simplistic interpretations. The poet’s constant use of opposing themes or symbols—highlighted by the pentangle/cross on Gawain’s shield—forces readers into an active re-contextualizing of whatever they might know or expect of Gawain. This tradition continues in David Lowery’s recent film adaptation of the poem, and in the creation of memes in the modern classroom. In all cases, the tale of Sir Gawain is held up, re-examined, and presented in its own, brand new iteration.

Mark Kaethler (Medicine Hat College)
Time Out of Joint: Hamlet’s Medieval Influences and Seventeenth-Century Adaptations

While the notion of time being out of joint is synonymous with *Hamlet*, Hamlet the character arguably reflects the explosive polytemporality Jonathan Gil Harris has studied in early modern texts, namely Hamlet is between eras. Scholars of the play have noted both early medieval antics and later stock figures of mockery in seventeenth-century theatre when it comes to the character of Hamlet. This paper seeks to explore these prior medievalisms and later caricatures in greater detail by turning to their tragic rather than comic intersections in what is arguably an adaptation or parody of *Hamlet*: Thomas Middleton’s *The Revenger’s Tragedy*.

**Critical Race and Worldmaking (Online A)**

**Chair:** [Neta Gordon](Brock University)

**Mohsina Shafqat Ali** (University of Waterloo)
*University Chronicles*

My counterstory, “University Chronicles,” is a comic, and the setting that I selected for it is the classroom to highlight the important issue of racism in academia. Counterstory is a form of activism that speaks against racial injustices, and such stories can be braided together to show solidarity with the other people who may also be victims of racism.

**Samuel Adesubokan** (University of Victoria)
*Magical Science and Future Tenses: Reading Temporal Aesthetics in Indigenous and African Fictions*

Through an engagement of speculative aesthetics and politics in African and Indigenous literary epistemologies and production to enunciate their gesture towards liberatory practices against hegemonic constructs, I argue that Indigenous and African decolonial worldmaking aesthetics and politics tend to disrupt seemingly inexorable linearities in thought, logic, and temporality by sometimes engaging infra-linear leitmotifs that contest assumptions about linearity. As well, decolonial worldmaking practices also propose paradigms of alterity in negotiating and articulating narratives of the oppressed and deprived. Without forgetting, they are also aesthetics of resistance.

**Sarah Olutola** (Lakehead University)
*Afrofutures and Afropasts: Decolonizing Matrilineal Power in Jamaica Kincaid’s Lucy*

By analyzing Jamaica Kincaid’s *Lucy* for its constructions of motherhood alongside histories of pathologizing Black matriarchy, I argue in this essay that the decolonization of Black motherhood is key to imagining the Afrofuture, requiring a release of women from the burden of Eurocentric, patriarchal significations. This means exploding motherhood’s alignment with success and failure, and even its ties to reproduction and futurity itself.
Patricia Ofili (University of Waterloo)
Undercutting Patriarchy in Nelson Mandela’s Evolving Kairotic Ontology

Nelson Mandela strategically undercuts patriarchy by elevating the role of Black South African women in his anti-apartheid struggle as an embodiment of an evolving kairotic ontology. Mandela’s ability to recognize when to embrace these women in the struggle was a testament to his political dynamism. By seeking to bring about social cohesion through the unique role of women, Mandela demonstrated his deployment of the communal trope that was an integral part of his braided rhetoric. And I describe this braided rhetoric as the weaving together of the African and Western rhetorical tradition, which proved quite productive for dismantling the racist order of apartheid in South Africa.

Unbuild the World: Creative Writing Pedagogy (Online B)

Chair: Sandy Pool (University of Winnipeg)

Marc Lynch (University of Calgary)
Undoing the Individual: An Exploration of Chinese Theories of Fiction

In recent years, anti-racist analyses of creative-writing pedagogy have complicated traditional notions of craft. Far from apolitical, craft is a culturally imbued practice that delineates and restricts narrative potentials. Chinese stories are only one example among many that Western scholars have dismissed as formless. Far from failings of craft, these works stress different social functions and are rooted in narrative multiplicities. This essay discusses Chinese theories of fiction, building off seven pillars as outlined by Ming Dong Gu. I argue that Chinese narrative traditions are grounded in collectivity rather than individualism, challenging the very foundations of the Iowa workshop model.

Thom Vernon (University of New Brunswick)
Into the Cut: Failure as Creative Writing Practice and Method

Sites of writerly and narratological “failure” can be means of devising creative writing workshop practices that interrogate their dialectical, binarial (subject/object, black/white, good/bad) structures as intra-active and participatory, to follow Halberstam and Barad. To queer the fissures, fault lines, and omissions in a writer’s work or practice is to recognize that these locales can offer opportunities for social justice and change. “Into the Cut” offers rationale, demonstration, and methods by which creative writing workshops might mine “failure” for knowledges, ontologies, and expansions of the social that otherwise might be overlooked in the pursuit of success.

Glenn Clifton (Sheridan College)
"Oh that's what we've been doing here": Creative Writing Pedagogy Courses with Undergraduates

This paper will discuss the benefits and challenges of teaching a creative writing pedagogy class to senior undergraduates at Sheridan college, paying special attention to the way the students used a new awareness of pedagogical questions to disassemble the assumptions that structured the degree they were finishing.

David Huebert (University of New Brunswick) / Tom Cull
Are We What We Waste? Creative Writing Pedagogy and/as Salvage

David Huebert and Tom Cull go dumpster diving, exploring trash, waste, rubbish, and garbage from ecological, materialist, pedagogical, and social justice angles. We draw on recent theories of waste offered by cultural theorists (Blackwell 2013; Spellman 2016; Sloane 2014; Pico 2017) and Tom Cull’s work as a founding member of the river cleanup organization Antler River Rally, arguing that garbage has rich and under-explored potential as an eco-critical lens and that re-centering waste can help to create an ecological “undercommons” (Harney & Moten, 2013) for the community and the creative writing classroom.

Saturday Evening Plenary Event: Thinking Space 7:00pm-8:30pm

**This event is sponsored by Brock University, Department of English Language and Literature**

Reading by Chelsea Vowell

The Search for Extra-Terrestrial Intelligence by Bettina Forget and Seth Shostack (SETI)

Poetry Reading by Adam Dickinson (Brock University)

Keynote Address by Kaie Kellough
Sunday 14 May 2022

Session One 10:00am-11:00am

CWC Meeting (Rose)

ESC Meeting (Orange)

PhD Transitions: A Roundtable by the Committee for Professional Concerns (Cyan)

Chair: Concetta Principe (Trent University)

Max Karpinski (University of Alberta)
Arti Modgill (University of Calgary)
Jason Camlot (Concordia University)
Celiese Lypka (University of Manitoba)

Doing Magic in the University (Indigo)

Laura Moss (University of British Columbia)
Neta Gordon (Brock University)
Jill Didur (Concordia University)
Nathalie Cooke (McGill University)

Diasporic Tides: Contemporary “Nigerian” Writing in Canada 1 (Online A)

Chair: Chigbo Arthur Anyaduba (University of Winnipeg)

Amatoritsero Ede, Teardrops on the Weser
Sarah Olutola, The Bones of Ruin
Yejide Kilanko, A Good Name
Uchefuchwu Peter Umezurike, Double Wahala Double Trouble

Margaret Atwood Society (MAS) Panel – Also a Novelist: Atwood's Other Genres (Online B)
The Fair Youth and Dark Lady Talk Back: Adapting Shakespeare’s “Sonnets” in Margaret Atwood’s *Stone Mattress*

The first three short stories of Margaret Atwood’s collection *Stone Mattress* (namely, “Alphinland,” “Revenant,” and “Dark Lady”) explore the dynamics between a pale and fair young woman enamoured with a poet who betrays her by having an affair with a dark and sensual woman. I argue that Atwood adapts the relationships between the Fair Youth, the Poet, and the Dark Lady from William Shakespeare’s “Sonnets” in her three short stories. With Constance W. Starr as the Fair Youth, and Marjorie as the Dark Lady, Atwood undermines the one-sided tradition of the love sonnets and gives a voice to characters only mediated by the Poet in Shakespeare’s poetry.

Generative Disruption: Atwood’s Story Cycle *Moral Disorder*

While critical attention on Margaret Atwood’s fiction remains strongly focused on her novels – particularly with the recent release of *The Testaments*, a full generation after the publication of its companion text, *The Handmaid’s Tale* – the genre of short story has long formed a significant backdrop to her more celebrated fiction. Not only do Atwood’s short story collections date back to 1977 (*Dancing Girls*) but she has, in fact, published at least one short story collection every decade from the 1970s to 2010s, forming a significant body of eight volumes. Though varied, each of these volumes showcases Atwood’s signature care in sequencing – as evident across genres (poetry collections and short fiction) and from her earliest publications. Largely overlooked, among these eight collections quietly sits a story cycle: *Moral Disorder* (2006). As argued by Forrest Ingram and Gerald Lynch, the short story cycle is a particular literary genre with its own characteristics distinct from short story collections in general. Building from Ingram and Lynch’s articulations, this presentation will argue for the role of *Moral Disorder* as a hybrid space where Atwood not only plays with the social capital of the novel through this story cycle but, in fact, disrupts the very mode of story cycle itself. Carefully staged and sequenced, the stories progress, fold back, and layer the narratives of the twentieth-century protagonist, her younger sister, and their mother. However, through strategic disruption of form at the beginning and midpoint of the cycle, Atwood’s text – aptly titled *Moral Disorder* – generates self-consciousness in readers about the prevalence and harms of silenced stories, particularly women’s stories. The structural dis-ordering of Atwood’s story cycle implicates unwitting readers in the very act of silencing that it simultaneously exposes as ageism combined with the illusory power of a social imaginary. The only redemption to this complicity is to re-cycle: that is, literally to re-read the story cycle and the life stories within it in the same way that the text positions the protagonist, Nell, to do from its very opening. In this way, readers are invited to tell (and hear) the contained stories differently and again – while holding the knowledge that some stories will remain there: contained in silence. By subverting structural expectations and revealing character / reader complicity as well as agency,
Moral Disorder reimagines both story cycle and social possibilities; hence, both the text and the acts of reading, listening, and looking become generative disruptions.

Carla Scarano D'Antonio (University of Reading (UK))
Transformation Through Storytelling in Margaret Atwood’s Latest Poetry

The paper explores Margaret Atwood’s most recent collection, *Dearly*, and links it to her previous poetry collections such as *The Door* (2007) and *Morning in the Burned House* (1995). The arguments of the paper emphasise the transformation through storytelling developed by Atwood at both a personal and a global level. Her observation of the natural world, her environmental concerns and her re-mythologising of myths and fairy tales together with a discourse on language are crucial topics in these works. Her vision is open to possible alternatives and different perspectives that might heal our damaged planet.

Session Two 11:15am-12:15pm

What Fuckan Panel 1 (Rose)

Chair: Eric Schmaltz (York University, Glendon College)
Adeena Karasick (Pratt Institute, New York)
Spark Me Up or the Light of Shattered Language: The Holy Un[]hole in the work of bill bissett

According to the Kabbalistic concept of the “shattering of the vessels,” for creation to occur there needed to be a withdrawal, a constriction of divine light to introduce multiplicity and choice into the world. This partition manifested as ten vessels of light, but due to its intensity the vessels could not contain them, and they shattered, fell to earth, and became absorbed in all worldly matter. Through a diasporic poetics of fierce word play, pointillistic fractures, concrete and vispo, this paper will navigate ways throughout his 70+ year oeuvre bill bissett exquisitely luxuriates within this Kabbalistic secret of the shattering of the vessels, simultaneously exposing and syntactically enacting how creation always already arises from destruction and the scattering of light.

Odile Cisneros (University of Alberta)
Bill Bisset and Luís Carlos Vinholes: A Transnational Friendship and Collaboration

This presentation aims at exploring a little-known connection between the Canadian and Brazilian post-war avant-gardes, namely, the contact and collaboration between bill bissett and the Brazilian musician and poet Luís Carlos Vinholes. An experimental music composer, Vinholes also had a role as a cultural diplomat posted to the Brazilian Embassy in Ottawa in 1977. There he came into contact with Canadian avant-garde poets, including bill bissett, whom he also met. He set one of bissett’s poems to music
and worked to disseminate his work in Brazil, as well as to promote the work of Brazilian concrete poetry in Canada. The bissett-Vinholes connection is a rare instance of convergence between two literary contexts with historically little contact.

**Zane Koss** (New York University)

**bill bissett and Ulises Carrión: queer transnational contact**

This paper proposes to read bill bissett in dialogue with the Mexican poet and artist Ulises Carrión through the ephemeral contacts that connected them via the international Mail Art network, using these connections to propose a shared queer aesthetics of distant relation.

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**Contract Academic Faculty Meeting (Orange)**

**Spaces of Refuge (Cyan)**

Chair: **Kyla Morris** (University of British Columbia Okanagan)

**Golam Rabbani** (Queen’s University)

"Shelter in the Forest": Akhra as the Eco-spiritual Space in Baul Literature in Bangladesh

This paper examines the eco-spiritual lyrics of Baul music performed at Akhra spaces in rural forests. Bauls are itinerant communities in Bangladesh who express their philosophy through lyric-focused music. Akhra is the traditional public performing space for Bauls to practice meditation and music. This study examines Baul lyrics expressing the philosophy of Akhra as a space of refuge from the trauma of capitalist society. While drawing a comparison with eco-spiritual notions by Charles Cummings (1991) and Saymon Zakaria (2016), this study concentrates on the lyrics exploring the stages of affective experience that turn the Akhra into a therapeutic space.

**Chinelo Ezenwa** (King’s College, Western University)

**Borders and Racialized Bodies: Lawrence Hill, Edwidge Danticat, and Silvera Makeda**

This paper examines how economically advantaged countries enact border authorities over racialized peoples. Based on Hill’s *The Book of Negroes*, I argue that contemporary sovereignty over black people at borders mimics the actions of slavers towards enslaved Africans as the latter were forced into slave ships. Danticat and Makeda respectively capture similar articulations of power in *Brother I’m Dying* and “Caribbean Chameleon.” By reflecting on the border situations in these stories, I show that wealthier nations use racism as a basis for border policing and militarization and argue that national borders are still used to perpetuate imperialism over poorer countries.
Karen Zhang (York University)
The Unsheltered American

Ta-Nehisi Coates writes, in *Between the World and Me*, “the question of how one should live in a black body, within a country lost in the Dream, is the question of [his] life” (12). Through an examination of Coates’ work and Ralph Ellison’s *Invisible Man*, this paper explores the manner in which discourse is used to grant and privilege certain bodies over others as sites of shelter. In contrast, the othered black body, particularly within American discourse, is stripped of its sheltering capability and is sacrificed in the struggle to salvage the myth of the American dream and identity.

Spoken Web: Literary Listening Practice(s) (Cyan)

Chairs: Katherine McLeod (Concordia University) and Jason Camlot (Concordia University)

Cynthia Quarrie (Concordia University)
Situating R. Murray Schafer's Wolf Project

I would like to propose guiding listeners through a piece of music from R. Murray Schafer’s Wolf Project. For years, recordings of this yearly outdoor ritual performance were strictly prohibited, except for this one iteration. I’d like to explore the problem of situatedness and translation — what do the pieces mean when they’re heard out of their original context? Drawing from ecopoetics, folklore theory and performance theory, I’d like to explore the ways in which my own experience as a member of the Wolf Project, including some of its problematic aspects, might provide an alternate context for listening.

Anne Quema (Acadia University)
SpokenWeb via Transelation

I propose to discuss the audio-videos of Erín Moure, Oana Avasilichioaei, and Caroline Bergvall so as to explore how they create a spoken web through creative practices that I will discuss as transelation, a word that Moure coined. Through transelation, these poets create a community of languages shared as sound and spectacle. Drawing on Moure’s practice of transelation as a listening practice, I invite participants to regard these productions as the occasion for the advent of a social space which hosts a biopoetical conception of language whereby readers-listeners-viewers incarnate the language of no one through their mouth, ears, and eyes.

Klara Du Plessis (Concordia University)
Curatorial Listening: Carole TenBrink at Véhicule Art Inc.

This Listening Practice will share two short clips of “Thaw and Fire,” a poem performed by Carole TenBrink at Véhicule Art Inc.—an artists’ run gallery and reading series active
in Montreal from 1972 to 1983—at both the First Annual Spring Poetry Marathon on 4 April 1975 and as a feature reader on 5 March 1978. This Listening Practice will ask attendees to listen for ways in which organizational decisions exerted relational force onto the poet’s two performances of the same poem and will aim to highlight discernible markers of curatorial labour that could have directed the readings as structural containers for oral interpretations.

Diasporic Tides: Contemporary “Nigerian” Writing in Canada 2 (Online A)

Chair: **Ademola Adesola** (University of Manitoba)

- **Ifeoluwa Adeniyi**, *On the Bank of the River*
- **Nduka Otiono**, *DisPlace*
- **Jumoke Verissimo**, *A Small Silence*
- **James Yeku**, *Where the Baedeker Leads*

Demystifying Administration: Reflections from Chairs and Associate Deans (Online B)

Chair: **Susie O’Brien** (McMaster University)

- **James Allard** (Brock University)
- **Lily Cho** (York University)
- **Karin Beeler** (University of Northern British Columbia)
- **Cecily Devereaux** (University of Alberta)

**Session Three 1:15pm-2:15pm**

American Literary Geographies (Rose)

Chairs: **Jesyka Traynor** and **Jesse Gauthier** (Queen’s University)

- **Joel Deshaye** (Memorial University)
  American Literary Geographies in Canadian Westerns

American literary geographies are not only the purlieu of American literature. I propose to examine representations of the American range in literary Canadian Westerns since the 1960s and 1970s. Drawing on my multi-book index that serves as a database of generic conventions in Canadian Westerns, I will offer a distant reading of American literary geographies in Canadian Westerns, hoping to synthesize the most common meanings of the range, in dialogue with American studies of literary geographies.
**Rachel Friars** (Queen’s University)  
“White snakes of sea-foam”: Coastal Space and the Lesbian Gothic in Emily M. Danforth’s *Plain Bad Heroines*

Cursed and destabilized lands figure in American Gothic as a central motif, and Danforth’s lesbian novel explores the ways in which queer bodies and spaces can disrupt American master narratives. Emily M. Danforth’s neo-Victorian novel, *Plain Bad Heroines* (2020), places its queer characters primarily on the boundary between land and sea and casts the coast as a Gothic space of sinister possibility. Danforth characterizes the Gothic coast as a contaminated environment that collapses characters, timelines, and once-solid boundaries, creating a queer space within this geographical limbo.

**Geoff Hamilton** (Medicine Hat College)  
Grounding All Our Relations: Virtuality and Belonging in Orange's *There There*

This paper examines notions of placeless-ness, belonging, and belief in Tommy Orange’s (Cheyenne/Arapaho) *There There* (2018). As Orange states in his Prologue: “Everything here [in Oakland, in America, in any place] is formed in relation to every other living and nonliving thing from the earth. All our relations” (11). In exploring the potential Orange locates in that concept, I look closely at the novel's representation of an intertribal powwow at the Oakland Coliseum, where one character’s absorption in virtuality and a sense of individual isolation yields, at least momentarily, to a vital fusion of self and place.

GSA Meeting (Indigo)

Campus Reps Meeting (Orange)

College Faculty Meeting (Cyan)

Trans- Autobiography (Online A)

Chair: **Anna Kozak** (University of Toronto)

**Amanda Spallacci** (University of Toronto)  
Reading Trauma within Life Narratives: Memory, Affect, and Melancholia
This paper presents and demonstrates a three-pronged reading practice for autobiographical texts that present sexual assault and/or domestic violence within narratives that are attuned to dynamic and radical representations of identity.

**Kai Mckenzie** (University of Saskatchewan)
Story Like a Mad Wind: Comparing the Representational Power of Transgender Memoir and Transgender Speculative Fiction

By comparing Thom’s novel with traditional transgender memoirs like Jan Morris’ *Conundrum*, Jennifer Finney Boylan’s *She’s Not There*, Janet Mock’s *Redefining Realness*, and Rae Spoon’s *First Spring, Grass Fire*, and more conversational and interactive forms of transgender life writing like Ivan E. Coyote’s performative storytelling and Chase Joynt’s and Mike Hoolboom’s confessional conversation *You Only Live Twice*, I question the boundaries of fiction and nonfiction and argue that transgender memoirs that seem substantially life-like may operate under pressures to conform to cultural standards for representation, while transgender writing that seems purely fantastical may contain more hard truth about transgender lives.

**Nathan Viktor Fawaz** (University of Alberta)
For My Part, I Know of No River Called Ocean

My first experience of sex was being assigned one at birth. It wasn’t until my experience of being in a position to imminently give birth that I came to realize the strength and organizing power of the animating force initiated in that moment. How I would be marked. How I would come to mark my children. Bridging from previous work in Creative Writing, and informed by Gaudet’s methodology of Keeoukaywin, or Visiting Way; in this presentation, I will offer personal, theoretical, methodological and aesthetic Field Notes toward an emergent methodology of Speculative Nonfiction.

**Noah Adams** (University of Toronto)
Trans and Autistic people: In Their Own Words

There has been a rapid increase in research on the occurrence of autism in transgender and non-binary (TNB) people (Glidden, 2016). Very little of this includes TNB people, explores their desires and goals, or narrates on this intersection in a non-pathologizing manner. Autobiography provides an avenue for us to share our experiences in ways that are uniquely reflective of and accessible to the neurodiverse and, ultimately, helps to counter our exclusion from the clinical literature. More plainly, it makes it harder to talk about us without us.
What Fuckan Panel 2 (Online B)

**Chair: Eric Schmaltz** (York University, Glendon College)

**Mathieu Aubin** (Concordia University)

_Heering bill bissett queerlee: listening to bill bissett sonify homosexuality 1969-1990_

This presentation considers how listening queerly to bill bissett’s poetry performances during the development and height of gay liberation activism (1960s-1980s) sheds light upon their importance to queer cultural activism. Listening queerly entails attending to how bissett has expressed queer affect through his readings of poetry that discuss culture, intimacy, friendship, politics, and sexuality, as well as his tone, speed, volume, and silences. With a focus on queer-inflected performances, I will contend that bissett’s sound poetry has resisted the national narrative constructing homosexuality as an issue, protested homophobia, and generated public dialogue about homosexuality and its complicated history in Canada.

**Madelaine Caritas Longman** (Concordia University)

_“make yr own variaysyuns”: Evolving Shared Language in the Poetry and Activism of bill bissett_

Drawing upon neurodiversity studies, this paper explores the centrality of community in bill bissett’s poetry and activism, particularly what Christina Baillie, a writer with schizophrenia, terms “evolv[ing a] shared language” (32). An innovative poet, bissett also runs The Secret Handshake, a clubhouse for people with schizophrenia which hosts artistic events as well as peer support services. Baillie describes alienation as a key difficulty in schizophrenia, connecting this to experiencing language as an “imprisoning liberation” which renders conventional communication difficult (104). bissett demonstrates how neurodiverse language-making is not inevitably alienating, but can be a space of possibility, community, and joy.

**Brandon Hocura** (Queen’s University)

_Sonic Horses: The Ecstatic & Unbridled Soundworlds of bill bissett_

Sound has always been an integral part of transmedia maverick bill bissett’s polyphonic artistic expression. From the mid ‘60s, and continuing today, bissett has been engaged in a sonic practice that ranged from sound poetry and electronic collage to improvised psychedelic rock and avant-wave. This panel will celebrate the audible in bissett’s work, exploring how the materiality of his releases on vinyl, cassette, CD, and now digital complement his effusive and autonomous publishing output. We will listen, engage, and converse, learning from the inventive ways in which bissett’s voice dances between formless flow, embodied self, and interconnected being.
Session Four 3:00pm-4:00pm

Annual General Meeting

Session Five 4:00 pm-5:00pm

Celebration of Research

Closing Reception

ACCUTE Poetry Reading 7:00pm-8:15pm

ACCUTE Poetry Reading, presented jointly with the SpokenWeb as part of their 2022 symposium: "The Sound of Literature in Time: A Graduate Symposium"

featuring:

Oana Avasilichioaei
who will perform "Staying the Course, Veering off Track: A Literary Multimedia Performance"

Followed by a poetry reading curated by Eric Schmaltz and Klara Du Plessis. Readers include: Gregory Betts, Jason Camlot, Klara du Plessis, Nora Fulton, Aaron Kreuter, Jessi MacEachern, Shazia Hafiz Ramji, Laura Ritland, Sue Sinclair, Jessica Smith, Dani Spinosa, Kasia Van Schaik, Amatoritsero Ede, and Andy Weaver.
Action 1: ACCUTE will continue to make space available in our events and publications for a wide range of community purposes, to be able to respond to needs as they emerge. We will consider how we can best address systemic barriers.

Action 2: ACCUTE will provide or promote equity-training opportunities for association members through such venues as workshops, webinars, panels, and resources. We will seek ways to remove barriers and provide additional supports to communities that will benefit from experience with professionalization processes in English literary studies. We will commit resources to supporting equity and accessibility as a process and outcome.

Action 3: ACCUTE will prioritize panel and publication submissions from historically under-represented communities and will determine whether to take additional action to reach these communities or prioritize these proposals. We will encourage people of all backgrounds to submit panel proposals and apply for other opportunities at all levels in our work and operations.

Action 4: ACCUTE will actively recruit so that our board, staff, and volunteers are broadly reflective of the community, and will strive to engage similarly diverse participants in our conference events and publications. Working with equity-deserving communities, we will together consider whether to establish new programs or support new professional opportunities that situate the decision-making power within those communities. We will review and adapt our communication processes to ensure equitable and accessible promotion of our programs, opportunities, and events and to engage diverse voices in telling our shared stories.

Action 5: The ACCUTE Board of Directors will seek community feedback on the equity statement and release a yearly report on our progress prior to our Annual General Meeting towards increasing equity. ACCUTE, as a whole, will review this statement annually.

From the ACCUTE Equity Statement

https://accute.ca/accute-equity-statement/
This is the first ever ACCUTE Equity Report, something that has been established as a permanent, annual part of our organization. The goal of the report is to make clear to all members the efforts the Executive and the Board have undertaken to advance the principles of the Equity Statement, and to consult with members to think through the areas of concern that need further development and action. As it says in our Equity statement, “Equity is more than an outcome; it is an on-going process that seeks to correct systemic barriers and create a more just and fair society for all. [...] Equity acknowledges unequal starting places and addresses unequal needs, conditions, and positions of people and communities that are created by institutional and structural barriers.”

The Equity Statement contains five action items that I will use to discuss the work we have done this year and the work that I believe remains to be done. Members will have the opportunity to respond with insights, comments, and suggestions of their own. Some of the systemic barriers that we have sought to address this year include racial biases, ableism, and access for underrepresented communities in ACCUTE academic programming. We have sought to continue our ongoing conversation about how best to identify and address systemic barriers. By using our primary forums – the webinars, the journal, the newsletter, and our conference –, we have sought to engage with professional concerns and to invite reflections on how to recognize and overcome barriers.

Working with our partners at Brock University, especially the Social Justice Research Institute, we made a variety of workshop opportunities free and available to ACCUTE members, including equity-training workshops on Land Acknowledgements, Decolonizing the Academy, and EDI Best-Practices. We partnered with Board-Member Sarah Banting and Mount Royal University in a webinar on “Pragmatic Decisions We Are Making in Departments Across Canada”, which was one panel in a conference that responded, in part, to the ACCUTE 2021 webinar “The End / Future of English.” It goes without saying that there are many topics that still need to be explored, and, as something to work on in the future, we never quite got into a rhythm for creating and promoting equity-training opportunities throughout the year.

In our publication, our webinar series, and in this conference, ACCUTE has consistently made an effort to invite and encourage the participation of historically under-represented communities. For instance, our webinar series this year included a partnership with the University of the West Indies Mona Campus in a celebration of the legacy of dub-poet icon Lillian Allen and an appreciation of the legacy of Canadian-Caribbean literatures. I approached many centres for research excellence, including AbTec (or Aboriginal Territories in Cyberspace) and the Canada Caribbean Institute, and continued to develop relations between ACCUTE and the Nigerian Canadian literary community. These efforts have resulted in five panels at the conference this year, representing 20 scholarly and creative presentations. In total, this year there have been 17 out of 71 panels with significant content relevant to Black and Indigenous studies, approximately one quarter of the conference, alongside multiple panels on disability studies and post-colonialism. While we have not kept statistics relating to the participation of under-represented communities, this feels like a significant uptick in engagement and diversity.
this year. Future Directors may wish to consider whether recording such information would be a useful metric to evaluate changes in conference participation.

In terms of the Board composition, this year, I and the other Board members actively recruited diverse participants to join the ACCUTE leadership. We are not yet reflective of the community, but we were able to add a young Indigenous scholar and a writer of colour to the Board. In my conversations with BIPOC scholars, I was consistently reminded of the excessive labour such academics are obliged to provide on behalf of their communities. Everyone was already over-committed in various ways, precluding the possibility of taking on more. I couldn’t help but wonder if we should take a longer-term approach to our recruitment efforts, to think beyond just the timeframe of the next 1-2 years. Meanwhile, *The Angle* has consistently featured diverse writers, which is a tribute to the openness of that forum. At the conference this year, building from the success of the BIPOC meeting space, we have added virtual and in-real-life meeting spaces for BIPOC members only. Finally, I think we need to recognize the enormous effort that went into creating this conference as a hybrid event. We have 158 in-person presenters, 72 online-only presenters, plus a total of 70 hybridized presentations. This matters because it has made the event more accessible in terms of ability and finances. I recognize that coming to an in-person conference is very expensive and physically challenging. Creating an affordable online option and ensuring significant academic content makes online engagement a viable option. Finally, for the first time in our association’s history, ACCUTE has offered subsidized daycare to help parents participate in the conference.

I hope that this first Equity Report clarifies ACCUTE’s understanding and commitment to relationality and social justice both to ourselves and to the wider communities with which we are associated and engaged. As per Action 5, I would like to invite questions, comments, thoughts, and community feedback on the equity statement and annual report. There will be an opportunity to respond during the Annual General Meeting, but other comments and feedback can be sent by email to info.accute@gmail.com.
Land Acknowledgment

1. Hybrid AGM

    Motion: The Chair moves that the ACCUTE 2022 Annual General Meeting be held in-person and simultaneously broadcast online via Zoom Events in order to afford greatest accessibility to all ACCUTE members.

2. Approval of Agenda

    Motion: The Chair moves that the 2022 Agenda as circulated and projected at the AGM be approved.

3. Approval of Minutes (2021 AGM)

    Motion: The Chair moves that the Minutes of the 2021 AGM as circulated online at ACCUTE.CA be approved.

4. Matters Arising from the Minutes

5. President’s Report (Gregory Betts)

6. Vice President’s Report (Neta Gordon)
   a. Membership Report

   a. Statement of Revenues and Expenses for fiscal year
   b. Conference expenses
   c. Financial position
   d. ACCUTE/ESC transfers
   e. Membership dues
   f. Donations and sponsorship 2022
Motion: The Chair moves that the Financial Report for the fiscal year ending 30 June 2021 as presented at the 2022 ACCUTE AGM be received.¹


9. Report of the Interim Board Liaison for the CWC (Shazia Hafiz Ramji)

10. Report of the Committee for Professional Concerns (Kit Dobson)

11. Report of the Contract Academic Faculty (CAF) Representative (Concetta Principe)

12. Report of the Graduate Student Caucus (Kyla Morris)

13. Report of F. E. L. Priestley Prize Committee (Sarah Banting)

14. Report of the President of the Canadian Association of Chairs of English (CACE) (James Allard)

15. Election/Confirmation/Welcoming of New Members to the ACCUTE Board of Directors
   a. ACCUTE President
   b. ACCUTE VP (appointed by President)
   c. Graduate Student Caucus President
   d. Contract Academic Faculty Caucus Representative
   e. Member-at-large, Colleges
   f. CWC Lead Coordinators

16. Other Business
   a. ACCUTE’s Celebration of Research up next!

17. Adjourn

Motion: The Chair moves to adjourn the meeting.

¹ Note: The Financial Report has already been approved by the Board of Directors. At the AGM membership, we “receive” it and acknowledge their approval. A member of the Board can confirm that the Board approved the report.