



congress 2023
OF THE HUMANITIES AND SOCIAL SCIENCES
Reckonings & Re-imaginings



CALL FOR PAPERS

ACCUTE CONFERENCE 2023

York University – Toronto/Tkaronto
27-30 May 2023

The 2023 Conference CFP for the [Association of Canadian College and University Teachers of English](#) (ACCUTE) is now OPEN. We are accepting proposals of 300-500 words to our General Call for Panels, Member-Organized Panels, Creative Writing Panels, and Joint-Sponsored Panels. Please use the [Online Submission Form](#) to submit your proposal.

Please note that conference panelists must be ACCUTE members in good standing. Graduate Students and Contract Faculty may be eligible for a partial travel reimbursement as funds allow.

DEADLINE: 15 NOVEMBER 2022

GENERAL CALL

ACCUTE's General Call welcomes papers in all fields of English studies. Submit your 300-500 proposal, abstract, and biographical note using our [Online Submission Form](#) prior to 15 November 2022. Please contact info.accute@gmail.com if you have any questions about the submission process.

MEMBER-ORGANIZED PANELS

Member-Organized Panels are proposed by an ACCUTE member for the annual ACCUTE conference. Please see below for the list of Member-Organized Panels. Submit your 300-500 proposal, abstract, and biographical note, using our [Online Submission Form](#) prior to 15 November 2022. Please ensure you include the title of the panel you are submitting to. Proposals that are not accepted to the panel will be considered in our General Call.

CREATIVE WRITING PANELS

Creative Writing Panels are member-organized panels presented in collaboration with the Creative Writing Collective (CWC). They may also take the form of literary readings. Submit your 300-500 proposal, abstract, and biographical note, using our [Online Submission Form](#) prior to 15 November 2022. Please ensure you include the title of the panel you are submitting to.

JOINT-SPONSORED PANELS

Joint-sponsored panels are held at the ACCUTE conference and are co-sponsored by another association. Joint-sponsored panels are intended to foster links between ACCUTE and other scholarly associations. Panelists are not required to be ACCUTE members so long as they are members of good standing in the co-sponsoring association, but only ACCUTE members will be eligible for travel funding. Submit your 300-500 proposal, abstract, and biographical note, using our [Online Submission Form](#) prior to 15 November 2022. Please ensure you include the title of the panel you are submitting to.

PANEL OVERVIEW

GENERAL CALL

MEMBER-ORGANIZED PANELS

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[Not My Normal Self: Madness, Normality, and Textual Selves](#)

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[Critical Approaches to Literature and Academic Writing Instruction](#)

CREATIVE WRITING PANELS

[The Role of Reading in Creative Writing Classes](#)

[Practical Supports for the Impractically Minded: A Collaborative Approach to Sustaining Creative Writing Programs](#)

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[When the Body Speaks: Expressions of Bodily Pain in Creative Writing](#)

JOINT-SPONSORED PANELS

[CANADIAN ENGINEERING EDUCATION ASSOCIATION \(CEEA-ACEG\) – AI-Generated Writing and the Future of Literary Studies](#)

[THE MARGARET ATWOOD SOCIETY \(MAS\) – Exposed: Age and Gender in Atwood](#)

[THE NORTH AMERICAN SOCIETY FOR THE STUDY OF ROMANTICISM \(NASSR\) – Romantic Protest](#)

[NORTH AMERICAN VICTORIAN STUDIES ASSOCIATION – The Victorian Archive, Revisited and Reimagined](#)

[CANADIAN ASSOCIATION FOR AMERICAN STUDIES \(CAAS\) – Making Exceptions, Taking Refuge](#)

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[CANADIAN ASSOCIATION FOR AMERICAN STUDIES \(CAAS\) – American Literary Millenarianism](#)

[ASSOCIATION FOR LITERATURE, ENVIRONMENT, AND CULTURE IN CANADA \(ALECC\) – Reckoning with Extraction](#)

[QUEER STUDIES ASSOCIATION OF CANADA \(QSAC\) – Life Writing as Queer Testimony](#)

[CANADIAN COMPARATIVE LITERATURE ASSOCIATION \(CCLA\) – The Rhetoric of Trauma and the Silencing of Discourse](#)

MEMBER-ORGANIZED PANELS

Reading Dorothy L. Sayers

Organizer: Ann Martin, University of Saskatchewan, ann.martin@usask.ca

1923 saw the publication of Dorothy L. Sayers's first novel, *Whose Body?*—a text that marked the beginning of her remarkable career as a mystery writer whose engagement with modernity moves well beyond detective fiction. This panel invites proposals for papers that engage with the many facets of Sayers's writing, reputation, and place in modernist and religious studies. The underlying question of the panel: how do we read and respond to Sayers in 2023?

Alongside her representation of (and participation in) modernity's most damaging social exclusions, proposals may explore her role as a public intellectual, best-selling author, Somerville graduate, poet, advertising copywriter, co-founder of the Detection Club, Christian dramatist, and/or translator of Dante. Topics may include:

- rural and urban modernity in her novels
- shifting economic systems and the rise of the consumer class
- societal change and the place of the aristocracy
- Q. D. Leavis and the "Battle of the Brows"
- interwar British feminism and Sayers's writing on women
- the role of technology in her texts and their publication
- intertextuality and middlebrow fiction
- narrative form and modernist experimentation
- ethics and public writing
- the aftereffects and return of war

Not My Normal Self: Madness, Normality, and Textual Selves

Organizers: Andrew McEwan, Toronto Metropolitan University, andmce@gmail.com; Madelaine Longman, Concordia University, longmanmc@gmail.com

This panel calls for papers to consider literary constructions of normalcy in contrast to apparent madness, mental illness, and/or neurodivergence, and the ways that language of selfhood mediates this divide. Narratives of mental normalcy appear broadly within medical and cultural understandings of some selves as other, as ill, as mad, or as otherwise different, and models of norms structure the goals for corrective responses. In psychiatry, one might think of the ways that medications are described as restoring a sense of one's normal self, or, if harmful, as alienating one from their sense of selfhood and normalcy. Psychiatric norms become interconnected with ideas of real or legitimate iterations of a self, which is generally perceived as static, discrete, and autonomous. Moreover, social constructions of healthy selfhood are deeply entangled with cultural expectations regarding race, gender, sexuality, ability, and productivity. Consider texts and approaches that resist, subvert, or disrupt narratives of mental normalcy, whether through form, content, or both, and the ways that selfhood may be otherwise constructed (or deconstructed) through disability-, neurodivergent-, and madness-informed critical perspectives.

Keeping up with the Quotidian: Auto-Criticism in Practice

Format: Roundtable

Organizer: Kasia Van Schaik, McGill University, kasia.vanschaik@gmail.com

The last decade has seen a rise in forms of criticism that incorporate autobiography and other explicitly subjective and embodied modes with discourses of philosophy, theory, art writing, and cultural criticism in ways that transgress genre conventions and disciplinary boundaries. This mode of writing has a long history as a critical artistic practice indebted to feminist writing and activism—notable writers include Audre Lorde, Gloria E. Anzaldúa, and Chris Kraus. Yet, the 21st century's renewed investment in these reflective and reflexive forms—exemplified by popularization of terms such as “autotheory,” “autocriticism” and research creation within the cultural lexicon—have led to a renaissance of the autobiographical in Humanities criticism.

This round table calls for papers, readings, and presentations on autobiography+criticism, public scholarship, auto-theory, and other forms of creative/analytic writing that intersect with the personal and the critical. As practitioners and critics, we will consider the politics and aesthetics

of these forms at our current cultural juncture. How do these forms fit—or not fit—in the academy? How do they extend or divide the field of literary studies? What are the histories of these forms beyond the North American and/or western traditions? How do these forms intersect with other disciplines? What are your approaches to writing and teaching these cross-genre forms within the university classroom and within your own scholarship?

The Socio-politics of New Media in Theatre/Performance

Organizer: Karl Jirgens, University of Windsor, karl.jirgens@uwindsor.ca

This panel will cover new or under-discussed media intersections of art and technology in the multi-media productions of artists *such as*: Robert Lepage, Samuel Beckett, Laurie Anderson, Vera Frenkel, Charles Bernstein, Tomson Highway, R. Murray Shafer, and/or Janet Cardiff & George Miller. This “Roundtable” panel will feature 3-4 panelists who each will speak for approximately 10-12 minutes followed by a discussion period addressing questions such as; “Are all media inherently political?” and, “Does theatre/performance affect socio-political-economic conditions?” - This panel encourages commentary of new media uses in the theatre/performance productions of BIPOC and 2S-LGBTQ+ artists while considering forms of resistance against injustice, or analysis of aesthetics that support social justice.

Contemporary Jewish Literature and The Anthropocene

Organizer: Aaron Kreuter, Carleton University, aaronkreuter@gmail.com

This panel seeks paper proposals that investigate the place of Jewish world literature in our current global moment of late capitalism, ecological devastation, and rising fascist movements. How has Jewish literature changed/adapted with the times? What is the best methodological/thematic lens through which to view contemporary Jewish fiction, poetry, drama, and film? Is there even such a thing as “Jewish literature” now that the waves of immigration that fueled the heights of Jewish writing continue to recede into the past? What does it mean if there isn’t? Has the male Ashkenazi viewpoint that has long been dominant in North American Jewish fiction made way for other positionalities, including Sephardi, Mizrahi, Jews of Colour, or queer Jews? In answering these questions, this panel hopes to explore a variety of national contexts, genres, and theoretical approaches. Topics could include: Jewish literature and settler colonialism; diaspora and Zionism in a global world; literary accounts of Israel/Palestine; the

“Jewish Imperial turn”; Jewishness and planetary collapse; immigration/ assimilation/ antisemitism; Jewish literature and white supremacy. Overall, the papers in this panel will make a case for why studying Jewish literature is relevant today.

Hot Flash Lit

Organizers: Lily Cho, York University lilycho@yorku.ca; Neta Gordon, Brock University ngordon@brocku.ca

In a 2019 article published in *The Paris Review*, Darcey Steinke – author of *Flash Count Diary: Menopause and the Vindication of Natural Life* – notes that, in attempting to read “the whole tiny canon of menopause literature,” the few menopausal characters she found were a sorry bunch: “Pathetic. Depressed. Doomed.” Is there a way to expand on Steinke’s personal findings? Where is menopause in literature? Can it be a style? A form of representation? A formal intervention that invites pauses, heated or otherwise? Is it hidden? Surely, it is there, somewhere? This panel invites critical engagements with menopause in English literature. While our discipline has devoted considerable intellectual resources to the coming-of-age narrative, there is relatively little discussion of a life-change that is widely recognized as equally biologically and culturally disruptive and transformative as adolescence. At the other end of the life cycle, there is a robust and growing body of literary criticism devoted to gerontological readings. Surely, women do not have to be either pubescent or near death in order to be worthy subjects of literary criticism? To that end, we invite papers that illuminate hot flashes in literature that could include, but are not limited to, the following questions and lines of inquiry:

- Is the figure of the menopausal woman hidden in literature? When we find her, is it possible to read her in ways that transcend a focus on loss?
- A [fashion blog once identified “menocore” as a major trend](#) characterized by a propensity towards loose layers, linen, and “everything super flowy.” Can menocore also be a literary style?
- How can we read for trans men’s experiences of menopause?
- Steinke notes that her reading desires and practices shifted “after her own transition”; given the demographics of English departments, is there increasing potential for what one might call a “menotextual” approach to literature, sited in the changed reader? What does a menotextual reading look like?
- How do representations of rapid disrobing, sudden exits, and insomnia change when read through the lens of the hot flash?

- Unlike menopause, the onset of perimenopause is often hard to pinpoint. Is the concept and/or experience of ambiguous beginnings in mid-life useful for literary criticism?
- Are there national or transnational implications for reading menopause in literature? Or, where is here for hot flash lit?

The Kinetic Archive

Organizers: Linda Morra, Bishop's University, lindalovesespresso@yahoo.ca; Gregory Betts (Brock University), gbetts@brocku.ca

In *Archive Fever*, Jacques Derrida defines archives as static repositories, offering strongholds for institutions by which they govern, preside, make meaning, and justify their continued authority. He thus argues that there is a fundamental connection between the magistrate's political power and the "right to make or to represent the law" (2). But whose law? And whose meaning? And how legitimate is it to continue to approach archives in ways that suggest their immovability, especially in a world increasingly subject to geographical migration, digital communication, and global transfer? Instead, as Gregory Betts and Linda M. Morra have elsewhere argued, a "kinetic" model of the archive may be proposed, also inscribed by affective significance, that admits the roles of chance and precarity into the very proposition of its value, as it recalibrates ideas about what should be preserved and which forms it should assume. If kinetic archives allow for chance and arbitrariness in the construction of values, they may also be balanced against the destructive power of the anarchive. This panel, which calls for papers that explore these forms of kinetic archives in relation to literary texts by authors in Canada, might extend (but are not limited) to:

- Chance or serendipity
- Alienation, displacement, and relocation
- Institutional factors
- Archives and sex/gender
- Black archival futurity
- Transformative Indigenous archives
- Transnational movements
- Shifting values
- Destruction or entropy
- Digitization and loss of memory
- Archiving kinetic art

- The anarchival
- Kinetic archives and individual collections

Posthuman Animals in 21st Century Texts

Organizers: Monica Sousa, York University, msousa93@yorku.ca; Jerika Sanderson, University of Waterloo, j9sander@uwaterloo.ca

Humans have a long history of refashioning and manipulating animal bodies. In the 21st century, rapidly advancing technologies have allowed these practices to become even more precise and widespread. Critical posthumanism, a theoretical approach to decentering the human, can allow us to better understand the impacts that these practices have on both animals *and* humans. Pramod Nayar argues that an important aspect of posthumanism is that it provides “a greater moral–ethical response, and responsibility, to non-human life forms in the age of species blurring and species mixing” (101). With this in mind, how can critical posthumanism be used to consider the consequences of altering animal bodies?

To consider how critical posthumanism can provide essential contributions to conversations about animal rights, identity, and agency in the 21st century, this panel seeks abstracts that explore the representation of nonhuman animals, technology, and posthumanism in 21st century fiction and/or nonfiction texts. Topics of particular interest include (but are not limited to) genetic modification, de-extinction, xenotransplantation, animals and medicine/pharmaceuticals, and animals as food sources. We welcome abstracts that examine novels, short stories, movies/television, science writing, journalism, scientific/medical discourse, and multimedia works. Please submit a 100-word bio along with a 250-300 word abstract.

Literary Elsewheres: Afrofuturism and Reimagination

Organizer: Nikta Sadati, Queen's University, nikta.sadati@queensu.ca

This panel seeks proposals related to literary Afrofuturism and/or African Fantasy, focusing on the experiences of the Black Diaspora. Nadia Ellis describes the Black Diaspora as “characterized by a distinctive desire to belong *elsewhere*.” This desire can be seen as translated to become the

imaginative elsewhere of Afrofuturism, a literary mode that Elizabeth C. Hamilton defines as “the interjection of futurity, fantasy, and technology in the arts of Africa and the African Diaspora.” Indeed, many of the contemporary Afrofuturist texts work to reimagine blanks in the archival histories of the Black Atlantic in order to create utopic or dystopic futures centered on the Black diasporic subject, charting the future through a haunting, ghost-like past. Proposals may consider how Afrofuturist literature reimagines politics of identity, sexuality, and racial oppression in imagined and other-worldly spaces. Where can we find empowerment and literary transformation in the fantastical *elsewheres* based on African mythology, culture, and history?

Relevant topics might include (but are not limited to)

- Magical realism and mythology
- The figure of the “Afronaut”
- The role of technology
- The racialization of space
- Historical fiction
- Queering of the Black Diaspora
- Animals and Anthropomorphism
- Possession and Ghosts
- Afrofuturism through the lens of Critical Race Studies

The Present is the Future in Motion: Afropresentism as Verb and Aesthetic

Panel Format: Roundtable

Organizer: Jasleen Singh, University of Toronto, ja.singh@mail.utoronto.ca

In their April 2022 interview with *BOMB* magazine, visual artist and theorist Neema Githere (they/she) notes that Afropresentism is as much a practice as it is an aesthetic or theory. “I always say that the present is the future in motion,” Githere insists. “We carry ancient legacies and future aspirations in our bodies in the here and now.” But what does it mean to be a Black body that has survived until the present moment—survived centuries of genocide, colonization, and erasure—to be here, now?

This panel invites researchers to consider how African and African diasporic writers, artists, musicians, and/or filmmakers engage with questions of temporality, and/or time as a (seemingly) linear progression. Researchers might also explore Black texts, art, and

films—regardless of publication or release date—that investigate corporeality, embodiment, affect, or other immediate responses to moments of racialization and racism.

Unlike Afrofuturist texts, Afropresentism seeks to liberate Black cultural, technological, and social advancement from the realm of the surreal and speculative. Acknowledging that each Black author portrays their Blackness in their own, individual way, what can we learn from their specific representations of race and/or time? What about their Afropresentist work is timely, or transcends time?

Reckoning Displacement through Story(tell)ing

Organizers: Graduate Student Caucus, Krista Collier-Jarvis, Dalhousie, Krista.Collier-Jarvis@dal.ca

In *Research Through, With and As Storying* (2018), Louise Gwenneth Phillips and Tracey Bunda point out that more and more students are engaging with storying in their research (43). This is because “[s]tories are embodied acts of intertextualised, transgenerational law and life spoken across and through time and place. In and of the everyday and everytime, stories – whether those that told of our origin or of our being now – all carry meaning: a theorised understanding that communicates the world” (8). As such, story is not separate from but rather a part of theory, criticism, and the various other ways we understand text. Engaging with storying provides students a broader understanding of their research and how identity and experience informs it.

Considering the recent turn to storying, this storytelling panel (10-12 minute presentations) provides a space for graduate student researchers to engage with their own stories as a way of reckoning with various forms of displacement.

Topics can include (but are not limited to):

- Academic displacement
- Self exile/exile
- Immigrant and refugee experiences
- Environmental/climate change
- Diasporic experiences
- Capitalist and class displacement
- Digital displacement

*Please note that this panel is hosted by ACCUTE's Graduate Student Caucus and is limited to graduate students only.

Critical Approaches to Literature and Academic Writing Instruction

Format: Roundtable

Organizers: Amanda Paxton, University of Toronto Mississauga, amanda.paxton@utoronto.ca;
Alexander Thomas, University of Toronto, alexander.thomas@mail.utoronto.ca

Historically, postsecondary English departments have offered courses in literature and composition: reading and writing. Recent years have witnessed a rise in critical approaches to both types of offerings. Critiques and reconsiderations of the traditional literary canon have increasingly expanded the range of assigned texts to include historically subjugated texts, world literatures, and works by marginalized voices. Similarly, critical pedagogical approaches to academic writing have introduced scrutiny of and resistance to the privileging of standard English and its role in what Anis Bawarshi calls “the construction of master narratives, narratives that define students’ values, goals, and epistemologies, and that perpetrate power relationships and subject positions.” This roundtable explores how critical approaches to these two central elements of the English department might intersect. How might non-standard literary forms, Englishes, and/or practices be used to decolonize the writing classroom? Likewise, how might critical pedagogical approaches to writing be applied in English literature teaching? How can literature and writing instruction be integrated in aid of, in the words of Vanessa Andreotti, “expanding frames of reference while upholding an ethical stance towards the Other”? Prospective panelists are asked to submit a 300-word description of a 5-8-minute position paper. Techniques, experiences, plans, and provocations are all welcome.

CREATIVE WRITING PANELS

The Role of Reading in Creative Writing Classes

Format: Interview session (participants give a brief presentation and are interviewed by the next panelist, who then presents their work)

Organizer: Bronwen Tate, University of British Columbia, bronwen.tate@ubc.ca

What is the role of reading in creative writing classes, and how does that role shift based on genre, experience level, class size, or teaching modality? How do we assign model texts in creative writing courses without setting up a dynamic of mastery that leaves our students feeling intimidated or alienated? In a busy semester with limited in-class time, how do teachers integrate assigned reading into a full schedule of writing and group critique? As students struggle with cognitive erosion and scattered attention, what methods and approaches can help them develop a practice of focused active reading?

This panel invites creative writing teachers to share approaches and assignments that reimagine the role of reading in creative writing classrooms. Let's talk about collaborative annotations, commonplace books, student-directed craft apprenticeships, use of audio and video, and more. The panel also welcomes presentations on the role of creative writing/creative assignments in primarily reading-focused classes. We will use an interview format, with each presenter briefly sharing an approach or sample assignment before being interviewed by the subsequent presenter.

Practical Supports for the Impractically Minded: A Collaborative Approach to Sustaining Creative Writing Programs

Format: Short talks/world cafe

Organizer: Dave Hickey, University of Prince Edward Island, dshickey@upei.ca

"The continuing commercialization of higher education," Dale Kirby has argued, "and the prioritization of private interests over public ones have fostered an increasingly utilitarian, market oriented ideological outlook on the raison d'être of higher education" (1648). As Canadian universities increasingly shift towards a free enterprise model, the need for liberal arts programs to act collectively in order to ensure their mutual survival seems all the more

pressing. Creative writing programs are especially vulnerable to these forces, as their small class sizes and frequently intangible learning outcomes place them at odds with more packaged approaches to postsecondary education. Given the growing emphasis on the quantifiable, how might creative writing instructors at different institutions work together to counter these pressures and to ensure that their programs are valued for all that they offer, and not simply for the marketable success of their graduates? This panel invites talks, papers, or creative works, no more than six minutes in length, that suggest one way to strengthen relationships between and among creative writing programs. The remaining portion of the session will follow a world cafe format that enables audience members to contribute their perspective by offering their own responses to this question.

Works Cited

Kirby, Dale. "Current Trends and Recurrent Themes in Canadian Higher Education." *International Journal of Technology and Inclusive Education*, vol. 10, no. 1, 2021, pp. 1648-1653.

Decolonizing the Tenure Review and Promotion Process for Indigenous Creatives

Organizer: Dave Hickey, University of Prince Edward Island, dshickey@upei.ca

The tenure review and promotion process continues to reveal the gap between the desire for decolonization and its realization. Even in those instances where a university is receptive to adding new language to the collective agreement that recognizes the contributions of Indigenous faculty members, arriving at this language is a fraught process, as the very terms of its articulation, negotiation, and incorporation follow procedures that all too frequently alienate and marginalize the very individuals they seek to serve. Facing university review committees that are often already skeptical of creative endeavours, Indigenous creatives seeking tenure may well face a double bias: first, as faculty members who are making non-traditional scholarly contributions in the form of creative projects, and then again as artists, interdisciplinary or otherwise, whose work may or may not conform to a conventional genre, and therefore may or may not circulate within standard publishing channels. Without prescribing a sweeping approach whose uniformity would only serve to exacerbate the problem, what more flexible forms could these new criteria assume? What kind of tenure and promotion process, in other words, best serves Indigenous creatives? And how do collective bargaining teams ensure that the impact of these measures is actually felt?

Creative Writing Practice and Pedagogy: Meta-Writing and Transmission

Format: A hybrid of a conventional session, a demonstration, and a storytelling panel, with readings and craftwork explanation by the selected authors, followed by discussion and questions and answers from the audience

Organizer: Sheheryar B. Sheikh, University of Saskatchewan, sheheryar.sheikh@usask.ca

In the multiple roles that a student, lecturer, or professor performs as a Creative Writing Professional, the pedagogical aspect of the personal practice often gets overlooked or compartmentalized as separate from the teaching stream. It is often also considered bizarre to talk about one's own work in a classroom setting to "teach" or "pass on" the lessons learned through experiments, mistakes, or serendipitous discoveries in the process of writing. Those revelatory messages are often kept (and deemed more appropriate for) the post-publication interviews of relatively successful authors. With their presentations on this panel, there is an opportunity for practicing professionals, in the middle of their current projects, to enable a glimpse into their writing practices and what they wish to pass on in the immediate, imminent now, to their fellow practitioners. We invite writer-teachers to provide premises/summaries of their works in progress, with the aim to focus their presentations on reading excerpts from these works and present on the conscious crafting and world-building decisions related to these works-in-progress. The audience of this talk is the writer-in-training as well as the academic who wants to gain more insight on the creative process, and the panel will be publicized widely among both.

When the Body Speaks: Expressions of Bodily Pain in Creative Writing

Organizers: Kendra Guidolin, University of Ottawa, kguid032@uottawa.ca; Kimberly Quiogue Andrews, University of Ottawa, kimberly.andrews@uottawa.ca

From scholars like Elaine Scarry to poets like Roxanna Bennett, many have concluded that bodily pain—acute or chronic—eludes language. That is, because every body has its own unique biology, history, and identity, no single individual experiences pain in the exact same way. If one cannot fully encompass an entire experience of pain, especially due to its dynamic relationship with the body in which it is experienced, how then can one express it accurately?

In order to discuss how writing may inform the reader of experiences of pain—or demonstrate to the reader an inability to fully express pain as it occurs within the body—this session invites writers of all experiences and identities to present their creative works that surround pain and

its manifestations in the body.

This session is envisioned as being a roundtable where writers, after sharing their works, may further discuss ideas and questions that arise when thinking about and expressing pain.

These questions may include: How do we discuss—or attempt to discuss—pain, particularly since these experiences may not be accessible to others? How can we discuss these instances of pain while maintaining the agency of the person experiencing pain? What language or forms of writing best speak to these experiences?

JOINT-SPONSORED PANELS

CANADIAN ENGINEERING EDUCATION ASSOCIATION (CEEA-ACEG) – AI-Generated Writing and the Future of Literary Studies

Organizers: Jason Wiens, University of Calgary, jlwiens@ucalgary.ca; Bob Brennan, University of Calgary, rbrennan@ucalgary.ca

Artificial Intelligence (AI) has now progressed to the point where machines can autonomously and convincingly generate text that is difficult to distinguish from that written by humans. Natural-language generated (NLG) algorithms are already creating content in digital journalism, and the command language model Generative Pre-Trained Transformer 3 (GPT-3), released by OpenAI in 2020, can be customized to generate text in any number of genres. Moreover, recent studies such as the 2021 article “Artificial Intelligence versus Maya Angelou” (Köbis and Mossink) suggest that it may be difficult to distinguish between poetry written by machines and that written by humans. This panel invites papers that consider the implications of AI-generated writing on the professional work—especially teaching and scholarship—of literary studies, as well as its implications for creative writing. Possible topics could include:

- the implications of AI-generated writing for assessment and academic integrity
- the ethical uses of AI-assisted writing in academic writing
- creative uses of AI-generated writing
- AI’s differentiated capacities to write convincingly in different genres
- comparisons of AI- and human-generated texts
- AI-generated writing and its impact on the job market of the future
- AI-assisted writing and accessibility, equity, diversity, and inclusivity

THE MARGARET ATWOOD SOCIETY (MAS) – Exposed: Age and Gender in Atwood

Organizer: Tina Trigg, The King's University, tina.trigg@kingsu.ca

From GG-winning young female poet in 1966 to iconic (though not-yet-deceased) figurehead on a Canadian postage stamp in 2021, Margaret Atwood herself has consistently embodied and challenged dominant North American narratives of age and gender. More importantly, her work across genres has represented varying stages of being female – including childhood, coming-of-age, young adulthood, same gender relationships (siblings, friends/enemies), cross-gender relationships, mothers/mothering, middle-age invisibility, ageism/becoming elderly, cross-generational relationships – largely in middle-class white culture. In what ways do these texts go beyond mere representation to interrogate, complicate, subvert, or expose limitations of dominant Western associations of an age-gender binary? This panel invites papers using any theoretical frame to explore age/aging/ageism and gender in any of Atwood's works – recent or early – across any genre.

THE NORTH AMERICAN SOCIETY FOR THE STUDY OF ROMANTICISM (NASSR) – Romantic Protest

Organizer: Michelle Faubert, University of Manitoba, michelle.faubert@umanitoba.ca

The formation of Romanticism as a movement was influenced by the major revolutions that occurred in that period: the American Revolution (1775-83) saw the American colonies break away from British rule (and taxation), the French Revolution (1789-99) was motivated by a desire to establish the governing power of the citizens of France over and against the corrupt French monarchy and Catholic Church, and slave revolts in the colonies were a constant source of interest or concern, depending on one's political leanings and financial investments. Tacky's Rebellion of 1760-1 in Jamaica and the Haitian Revolution (1791-1804) and its aftermath were the most significant to touch British interests. This revolutionary spirit is reflected in the many works of protest that characterize Romantic-era literature. All of the above issues – agitation against "big government" and political corruption, the agitation for greater democracy, and the bid for racial justice – also permeate the many protesting movements that characterize today's political scene, showing the relevance of Romantic-era studies to today's concerns. This panel, in "roundtable" format, invites papers exploring the forms of literary protest in the Romantic period, which may include the above topics or any others (including environmental and gender-based protest).

NORTH AMERICAN VICTORIAN STUDIES ASSOCIATION – The Victorian Archive, Revisited and Reimagined

Organizers: Rachelle Stinson, York University, rstinson@yorku.ca; Tina Y. Choi, York University, tinayc@yorku.ca

Recent critical examinations into a wide range of materials – fiction written from and about Britain’s colonies, ship logs and scrapbooks, gardening manuals and private journals, etc. – have begun altering the landscape of Victorian studies.

In spirit they extend calls that emerged decades ago to expand the canon, but they raise more fundamental questions about the diversity of ways and locations in which texts were produced and consumed during the nineteenth century. They encourage us to look beyond England’s metropolitan centres, to regard print as an interactive rather than a static medium, and to see the Victorian archive as an evolving assemblage of texts and research possibilities.

We invite proposals for 15- to 20-minute papers that combine critical analysis with methodological or theoretical reflection on the subject of the Victorian archive. What new lessons does a revisiting and reimagining of the archive impart, and what new directions for research do they offer? What alternate or untold narratives are uncovered? Proposals reflecting NAVSA’s multidisciplinary and interdisciplinary aims are especially welcome.

CANADIAN ASSOCIATION FOR AMERICAN STUDIES (CAAS) – Making Exceptions, Taking Refuge

Organizers: Jennifer Andrews, Dalhousie University; jn432876@dal.ca; Linda Morra, Bishop’s University, lmorra@ubishops.ca

American constructions of Canada as a place of refuge are not new, nor are Canada’s efforts to articulate its uniqueness and superiority compared to the US. There is a long tradition of Americans and Canadians positioning Canada as better than its American neighbour. At the same time, Canada has increasingly engaged in “performance[s] of civility” (Coleman 29), that is, popular discursive formations about its superiority. This approach has led, paradoxically, to the use of states of exception to ensure the suspension of legal rights and processes in the case of those who are perceived to be a threat and conversely, the encouragement of a strategic acknowledgement of certain traumatic histories. These histories typically are framed by an “elegiac discourse” that confirms the necessity of such losses for the sake of “progress,”

including the assumption that “Natives” and Acadians were “vanishing race[s]” (9). This panel invites contributors to explore texts on one or both sides of the border across time periods to investigate American and Canadian ideas of exceptionalism and the questions and challenges that these ideologies raise, along with Canada’s efforts to represent itself as a kinder, gentler nation to the world.

Works Cited

Coleman, Daniel. *White Civility: The Literary Project of English Canada*. U. of Toronto P., 2006.

CANADIAN ASSOCIATION FOR AMERICAN STUDIES (CAAS) – Hollywood’s Impact on U.S. Cultural Politics

Organizers: Natasha Farrell, Memorial University, f39nf@mun.ca; Adam Beardsworth, Memorial University, abeardsworth@grenfell.mun.ca

Since the early twentieth century, Hollywood has influenced American identity, politics, and culture. From Cold War propaganda films to Reagan’s “shining city on a hill” narratives, Hollywood has been used as a vehicle for the advancement of numerous agendas. In the era of #METOO, #BlackLivesMatter, Supreme Court activism, and the Trump Presidency, the relationship between mainstream film and US culture has become increasingly politicized. The rise of influencer culture and the ubiquitous reach of the film industry through streaming services positions the entertainment industry at the heart of an incendiary culture war.

We seek new perspectives on Hollywood’s impact on US cultural politics. We also encourage proposals that consider how Hollywood’s political concerns shape social and political change (for better or worse). Possible topics include but are not limited to:

- Hollywood and Gender
- Hollywood and Race
- Film and/as political ideology
- Hollywood and nostalgia
- Climate change in Film
- Hollywood and the Alt Right
- Hollywood’s imaginary Left
- Reality TV and real politics
- Black filmmakers / actors and resistance

- The persistence of jingoism in Hollywood film
- Celebrity-driven social media campaigns
- Film, celebrities, and electoral politics

CANADIAN ASSOCIATION FOR AMERICAN STUDIES (CAAS) – American Literary Millenarianism

Organizers: Michael Cameron, Dalhousie University, cameron.m@dal.ca; Jenna Hunnef, University of Saskatchewan, jenna.hunnef@usask.ca

This panel seeks proposals related to representations of millenarianism in American literature and popular culture. Whereas the related word “millennialism” has a distinctly Christian connotation, denoting the thousand-year peace that is to precede the Final Judgment of the apocalypse, “millenarianism” refers to the broader and not-necessarily religious expectation of a transformative renewal and revitalization of society. Millenarian hope can thus be employed by the disenfranchised, as in the Native American “Ghost Dance” movement, or co-opted for reactionary populism, such as is expressed in Donald Trump’s infamous slogan “Make America Great Again.” The colonial project of America seems especially conducive to millenarianism, and thus we would expect to find the theme taken up in its culture production. To this end we ask – How are millenarian themes represented in American literature and popular culture, and what do such representations reveal about America’s past, its present, and its future?

Relevant topics might include (but are not limited to):

- Apocalyptic and post-apocalyptic literature
- Utopianism and heterotopia
- Environmentalism and ecological renewal
- Afrofuturism and Africanfuturism
- Millenarianism in slave narratives
- Indigenous futurisms
- Queering utopia
- Evangelical, Mormon, or other religious messianisms
- Pastoralism and transcendentalism
- UFOs and other conspiracy theories
- Salvation in American “spirituals” and related musical genres

ASSOCIATION FOR LITERATURE, ENVIRONMENT, AND CULTURE IN CANADA (ALECC) – Reckoning with Extraction

Organizers: Catriona Sandilands, York University, essandi@yorku.ca; Melanie Dennis Unrau, University of Manitoba, melanie.unrau@umanitoba.ca

The Canadian resource economy has long been described by political economists as stuck in a series of staples traps: vicious cycles of exporting more and more raw resources for low prices that began with the colonial fur trade and have extended to settler-colonial agriculture, fisheries, forestry, mining, and fossil-fuel production, as well as to Canada's infamous role in global resource extraction. Following recent intersectional critical interventions on extractive culture such as Kathryn Yusoff's *A Billion Black Anthropocenes or None*, Max Liboiron's *Pollution Is Colonialism*, E Cram's *Violent Inheritance: Sexuality, Land, and Energy in Making the North American West*, and Ryan Cecil Jobson's "Dead Labor: On Racial Capital and Fossil Capital," this roundtable focuses on the traps, pitfalls, challenges, and possible futures of Canadian literature as deeply entangled with resource extraction of various kinds. We invite proposals for provocative, ten-minute roundtable papers on Canadian, Indigenous, diasporic, and migrant literatures in relation to resource aesthetics, extractive ideologies, racial capitalism, land relations, protest literatures, countercultures, and ecopoetics. We especially welcome Black, Indigenous, queer, crip, feminist, decolonial, antiracist, and other subversive or marginalized perspectives. We welcome analysis of academic institutions, including English departments, as complicit in, infected by, and/or resistant to cultures of extraction.

QUEER STUDIES ASSOCIATION OF CANADA (QSAC) – Life Writing as Queer Testimony

Organizer: Rachel M. Friars, Queen's University, 18rmf@queensu.ca

How might life writing, the act of inserting the subjective 'I' into narrative discourse, serve as a form of queer testimony? ACCUTE and the Queer Studies Association of Canada invite paper proposals that analyse the political, social, and emotional nuances behind various forms of queer life writing in literature from any temporal or geographical period. Dorota Sajewska has written that there is "performative power [in] queer testimony" (2021, 452), and Victor Marsh has previously suggested that queer life writing as testimony functions as a way of speaking back to the culture of oppression and exclusion (2007, 263). Many queer texts focus on the place of the self in society, either in the search for a queer community or in fundamental

opposition to heterosexual frameworks. Proposals may consider how queer testimony finds a home in life writing as a means of questioning dominant social structures.

Relevant topics might include (but are not limited to):

- Queer diaries
- Queer auto/biography
- Fictional diary novels
- 'Coming out' stories
- Queer Modernism and Postmodernism
- Non-binary identity and life writing
- Queer erotics: pleasure and life writing
- Presence and absence in queer life writing
- Communities of care
- Queerness and race in life writing
- Life writing as queer protest
- Queer temporality/history and life writing
- Life writing and testimony during the AIDS crisis
- Disability studies and queer life writing
- Queer archives
- Life writing and trauma studies
- Transgender testimony and life writing

CANADIAN COMPARATIVE LITERATURE ASSOCIATION (CCLA) – The Rhetoric of Trauma and the Silencing of Discourse

Format: Roundtable

Organizers: Jill Planche, Toronto Metropolitan University, jillplanche@gmail.com; Joseph Pivato, Athabasca University, pivato@athabascau.ca

The panel will explore different points of view on this controversial topic: how can we discuss ideas, arguments and events that we are not supposed to talk about because our words may “trigger,” or “re-traumatize victims”? The rhetoric of trauma and victimization can be used to rule out publications of slave narratives, or Holocaust testimony or Truth & Reconciliation Indigenous witnessing of atrocities.

Lawrence Hill's award-winning Canadian novel, *The Book of Negroes* had to change the title to *Someone Knows My Name* in order to be published in the USA, Australia and New Zealand. The book was publicly burned in The Netherlands because of the Canadian title. In this context, how do we uphold freedom of speech or academic freedom under the threat of cancel-culture?