



CALL FOR PAPERS

ACCUTE 2024

Congress 2024: Sustaining Shared Futures
McGill University, Montreal/Tiohtià:ke
June 12-15, 2024

DEADLINE: NOVEMBER 17 2023

The 2024 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.

Graduate Students and Contract Faculty who are members of ACCUTE will be eligible for a partial travel reimbursement as funds allow.

GENERAL CALL

ACCUTE's General Call welcomes papers in all fields of English studies. Submit *no more than one* 300-500 word proposal, including a 100-word abstract and a brief biographical note using our [Online Submission Form](#) prior to November 17, 2023. 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. You will find the list of Member-Organized Panels in the following pages. Submit your 300-500 word proposal, including a 100-word abstract and a brief biographical note using our [Online Submission Form](#) prior to November 17, 2023. 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 word proposal, including a 100-word abstract and a brief biographical note using our [Online Submission Form](#) prior to November 17, 2023. 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 and 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. 300-500 word proposal, including a 100-word abstract and a brief biographical note using our [Online Submission Form](#) prior to November

17, 2023. Please ensure you include the title of the panel you are submitting to.

Organized Panel Overview

Panel Title	Organizer(s)	Panel Type
Sustaining Signals: Sounding the Curatorial	Klara du Plessis, Jason Camlot	Member-Organized
On and Off the Record: Audiotextual Performance and Cultural Resistance	Kristen Smith, Michael O’Driscoll	Member-Organized
Critical Relations on Turtle Island	Tavleen Purewal	Member-Organized
Is There Anybody in There?: The Affective Impact of Generative AI on First-Year Writing Instructors	Amanda Paxton, Phoebe Kang	Member-Organized
Therefore I Am: AI’s Impacts on Writing, Research, and Pedagogy	Daniel Aureliano Newman	Member-Organized
Suburb Nation	Cheryl Lousley, Zishad Lak, Paul Barrett	Member-Organized
The Literary Critic of Humour	Danielle Bobker	Member-Organized
Beyond the Aesthetics of Indigeneity	Jennifer Komorowski	Member-Organized
Translator/Writer/Theorist	Jane Malcolm, Anne Quéma, Geneviève Robichaud	Member-Organized
“We Who Love to Be Astonished”: Prismatic Experimental Practices	Jane Malcolm, Anne Quéma, Geneviève Robichaud	Member-Organized
Writing New Worlds: Young Adult Literature and Possibility	Jessica Caravaggio	Member-Organized
“No one is too small to make a difference”: Eco-Activism and Children’s Media	Michaela Wipond	Member-Organized
Jordan Peele’s Generic Renovations	Timothy Lem-Smith	Member-Organized

Panel Title	Organizer(s)	Panel Type
<u>Over Her Dead Body: Women and Violence in 21st-Century Psychological Thrillers</u>	Monica Sousa	Member-Organized
<u>Representing Histories: Publication, Pedagogy, and Other Paths Forward</u>	Stephen Yeager	Member-Organized
<u>From Scottsboro to Spain: Cultural Production, Place, and Protest in the 1930s</u>	Bart Vautour	Member-Organized
<u>Literary Hyphenations: Iranian Diasporic Literature and the Construction of Identity</u>	Mahdiyeh Ezzati	Member-Organized
<u>Sustainability in Contemporary Walking Literature</u>	Andre Furlani	Member-Organized
<u>Beyond the State: Humanity and Futurities in the Anthropocene</u>	Marc Herman Lynch, Omar Ramadan, Rajarshi Banerjee	Member-Organized
<u>“Japa-ing” to Freedom or/and Slavery: Modern Configurations of the Slavery Journey and Narrative</u>	Chinelo Ezenwa, Titi Aiyegbusi	Member-Organized
<u>EDI and the Excellence Dilemma</u>	Chinelo Ezenwa	Member-Organized Roundtable
<u>Listening for Sustainable Futures: A SpokenWeb Workshop</u>	Jason Camlot, Katherine McLeod	Member-Organized Listening Practice
<u>Not Our Grandmother’s Apocalypse: Speculative Fiction as Intervention</u>	Miriam Jones	Member-Organized Roundtable
<u>Speaking the World into Existence: Language Use in Speculative Fiction</u>	Kate Sheckler	Member-Organized Roundtable
<u>Systems Thinking and/in Literature</u>	Jay Ritchie	Member-Organized Roundtable
<u>Narratives of Non-Human Diaspora</u>	Ben Berman Ghan, Margaryta Golovchenko	Member-Organized Roundtable
<u>Transcending Boundaries: Multilingualism and Global Storytelling</u>	Waed Hasan, Sarah Rewega	Creative Writing
<u>Workshopping the Workshop</u>	Liz Harmer	Creative Writing

Panel Title	Organizer(s)	Panel Type
Land-Based Writing & Teaching: A Creative Writing Panel	Catherine Bush, Sharon English	Creative Writing
New Sonic Practices in Canadian Poetry	Kelly Baron, Andrew Whiteman	Creative Writing
Disability Justice in Creative Writing Programs	Shane Neilson	Creative Writing
Precarity and Creativity	Anna Veprinska, Carellin Brooks	Creative Writing Roundtable
Forms of Body, Forms of Mind: Disabling Literature	Erin Soros	Creative Writing Roundtable
Engines of Feedback: The Creative Writing Workshop	Glenn Clifton	Creative Writing Roundtable
Play Spaces and Makeshops: Creative Writing Inspiration Beyond the Workshop	Lauren Kirshner, Bronwen Tate	Creative Writing Roundtable
Sustaining the Past, Predicting the Future	Jason Camlot	Joint Sponsored with NAVSA
American Literary Millenarianism	Michael Cameron, Ross Bullen	Joint Sponsored with CAAS
American Temporalities	Jason Haslam, Ross Bullen	Joint Sponsored with CAAS
The Postcolonial Present: Dis/Enabling Sustainable Futures?	Gideon Umezurike, Onyeka Odoh	Joint Sponsored with CAPS
Post Magical Realism In / Through Translation and Adaptation	Sanjukta Banerjee, Jill Planche	Joint Sponsored with CCLA
Global Adaptations of Shakespeare	Alexandra Lukawski, Alice Hinchliffe, Mark Kaethler	Joint Sponsored with CSRS
Romanticism and Evil	Adam Mohamed, Liam Rockall	Joint Sponsored with NASSR
“The Coming Universal Wish Not to Live”: Victorians and the Future”	Jo Devereux	Joint Sponsored with VSAO
Adaptable Atwood	Tina Trigg	Joint Sponsored with MAS

MEMBER-ORGANIZED PANELS

Sustaining Signals: Sounding the Curatorial

Klara du Plessis, Independent Scholar, klaraduplessis@gmail.com
Jason Camlot, Concordia University, jason.camlot@concordia.ca

How is sound curated? And how does sound affect concepts and practices of curation? What are the affordances of sound recordings in material and/or digital formats for acts of curation? What are the political and ethical considerations of private preservation versus making archival sounds public? Hinging on the distinction between *sound* as a vibrational, audibly perceivable entity and *signal* as a representational entity of that sound made manifest through recording and its preservation, these fundamental questions amplify the tension between sound as abstract and immaterial, and signal as artifactual and discernible. Furthermore, curation and the curatorial, as acts of care, knowledge production, and a range of possible critical methodologies, can be productively transposed to the study of sound. For example, a huge quantity of analogue recordings of literary events are currently being digitized and preserved to sustain futures for that sound. Decision-making about preservation processes and labour, display design, searchability, and user interface, as well as ethics of data management, copyright, consent, and communication with contributors inform how different genres of such literary sound and signal can further be listened to, studied, archived, and activated. This panel builds on a special issue of the open access journal *Amodern*, “Affective Signals: Sounding the Curatorial,” launching roughly at the same time as ACCUTE 2024—it invites abstracts from scholars published in the issue, as well as opening the theme of sound and signal in relation to acts of curation to wider contributions.

On and Off the Record: Audiotextual Performance and Cultural Resistance

Kristen Smith, York University, kasmith@yorku.ca
Michael O’Driscoll, University of Alberta, mo@ualberta.ca

In *Unmarked: The Politics of Performance* (1993), Peggy Phelan argues: “Without a copy, live performance plunges into visibility—in a maniacally charged present—and disappears into memory, into the realm of invisibility and the unconscious where it eludes regulation and control” (148). As a medium of such a maniacally charged present, live poetry performance has aesthetic and social potential that is clearly impactful, but can be difficult to codify. As Julia Novak discusses in *Live Poetry* (2011), academia struggles in its assessment of live poetry performances—especially those without a permanent record. Meanwhile, Diana Taylor’s *The Archive and the Repertoire* (2003) sets the “archive” in opposition to what she calls the “repertoire” in focusing on embodied performance as a system of cultural memory that counters technologies of the official record, while Roberta Mock’s edited collection *Performing Processes* (2000) reiterates that live performances are continually creative processes renewed with each engagement. In their introduction to *ESC*’s recent special issue on New Sonic Approaches in Literary

Analysis, Jason Camlot and Katherine McLeod echo Charles Bernstein's claim that the poetry performance is "its own medium" rather than a secondary iteration, and that the practice of thinking sonically, that is, doing literary sound studies, is now afforded by digital technologies of reproduction, preservation, and dissemination. Furthering SpokenWeb's investigation of sounded literature, we invite papers that explore the tension between the eruptive potential of the live performance and the constrictions of the recorded audiotext. How does, or does not, performed poetry elude regulation? How does the audiotextual record constrain or retain that potential? What remains on, and off, the record?

Critical Relations on Turtle Island

Tavleen Purewal, University of New Brunswick, tavleen.purewal@unb.ca

This panel examines how differently racialized communities speak to one another. What are the forms, spaces, and temporalities in which Indigenous, Black, Asian, Latinx, and other racialized folks on Turtle Island express their complex relations? Considering these communities' intimacies as well as frictions, panelists are invited to reflect on the representation of critical race relations from early voices like Sophia Pooley and Sui Sin Far to contemporary art, criticism, and activism.

The work of intersectional and collaborative inquiry is urgent. In their 2022 collection of epistolary exchange, *Rehearsals for Living*, Leanne Betasamosake Simpson (Michi Saagiig Nishnaabeg) and Robyn Maynard converge upon the entangled lives, histories, and politics of Black and Indigenous peoples as they abate the destructive projects of colonial capitalism. In the last letter, which refers to the form of their conversation, Simpson writes: "This is a beautiful, productive, and challenging homespace we've made together, out of nothing." The panel calls to elaborate other racial homespaces that not only sustain shared futures but ensure all are able to claim a future for themselves.

Not Our Grandmother's Apocalypse: Speculative Fiction as Intervention

Miriam Jones, University of New Brunswick, jones@unb.ca

Seeking participants for a roundtable to explore ways in which to engage with SFF, apocalyptic, and/or dystopian texts that are themselves sustainable: ways that enhance rather than reduce our capacity for action. Each participant is asked to give a brief presentation of up to ten minutes, then to be prepared to answer questions from and engage in discussion with members of the audience and the other panelists. Possible ways to focus remarks may include but are not limited to:

- Indigenous teachings and voices
- intersectionality and decolonization
- pedagogical/research choices that empower rather than enervate
- teaching/research in relation to political praxis

- CliFi; ecofiction/poetry; solarpunk; petrofiction
 - From genre or sub-genre to the central existential question of our time: what are the implications for scholarship? for teaching?
 - rereading well-mined texts in the 2020s
 - development of digital resources and projects
 - working on specific texts/authors
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Is There Anybody in There?: The Affective Impact of Generative AI on First-Year Writing Instructors

Amanda Paxton, University of Toronto, amanda.paxton@utoronto.ca

Phoebe Kang, University of Toronto, e.kang@utoronto.ca

The introduction of ChatGPT in November 2022 has led to a tremendous volume of public and academic discourse concerning its potential ramifications for university students and professors, particularly in writing classrooms. Scholars acknowledge that generative artificial intelligence (genAI) will necessitate wide-scale reconsideration of how university-level composition is taught (Southworth, 2023). Current guidelines for university writing instructors offer strategies for student-facing practices, such as integrating genAI technology into the classroom, guiding students in how to engage critically with the technology, and tackling ethical questions raised by genAI (UNESCO, 2023; Vee et al., 2023; Office of Educational Technology, 2023). Less attention, however, has been paid to a crucial area that this roundtable will address: the affective impacts of the availability of genAI on instructors of first-year composition courses. The organizers seek proposals for short (approx. 5-minute) position papers to be followed by a roundtable discussion on the implications of genAI for instructors' job satisfaction and well-being. We welcome discussions of the emotional/cognitive load of course planning and assessment in an age of AI, burnout, precarity, institutional support (or lack thereof), or any other related topic. What might the availability of genAI mean for the well-being of instructors, and what might that impact mean for the state of the discipline?

Therefore I Am: AI's Impacts on Writing, Research, and Pedagogy

Daniel Aureliano Newman, University of Toronto, daniel.newman@utoronto.ca

Generative AI is changing how we conceptualize writing and thus thinking and creation. As scholars of literature and writing, we are uniquely positioned to reflect on these changes.

This panel aims to spark interdisciplinary conversations about AI and its relation to writing, the writing process, and writing instruction. We hope to encourage an inclusive forum for exchanging perspectives, experiences and practices.

Are the promises of AI “false,” as Noam Chomsky argues, because chatbots cannot “think and express improbable but insightful things”? More broadly, how do AI’s capabilities change our theories and practices of research and writing? What are its impacts for pedagogy? What are the implications of this evolving technological landscape on the practices, skills, talents, and affects we value in higher education and beyond? We welcome proposals addressing these or related questions from any theoretical or practical angle, from rhetoric and psycholinguistics to poststructuralist theories of language, from writing-centre pedagogy to creative writing.

We are organizing this panel in part to serve as a first step in future collaborations, and publications, on the topic of Generative AI and writing pedagogy.

Work Cited: Noam Chomsky, “The False Promise of ChatGPT,” *New York Times*, March 8, 2023.

Suburb Nation

Cheryl Lousley, Lakehead University, clousley@lakeheadu.ca

Zishad Lak, Lakehead University, zlak@lakeheadu.ca

Paul Barrett, University of Guelph, barrettp@uoguelph.ca

If Canada is a suburban nation, what are its suburban stories? What dreams and diasporas land immigrant communities in suburbs? How has the mid-twentieth century popular imaginary of the suburb as a white middle-class, automobilized enclave been written otherwise across varied experiences of racialization, diaspora, and generation – and in the era of fossil-fuelled climate change? What histories are disrupted, and which are forged in suburban lives and spaces? What other places and social lives are relationally entangled in the suburbs – in social connections, in memory, in colonial displacements, and in material economies of labour, production, consumption, waste, and emissions? How are suburban arrivals and departures – and pasts and futures – narrated? What poetic practices engage suburban form and its social relations?

The Literary Critic of Humour

Danielle Bobker, Concordia University (Simone de Beauvoir Institute), danielle.bobker@concordia.ca

What habits of attention and techniques of analysis do you find most helpful when writing critically about funny (or potentially funny) things? This panel invites papers that closely read humorous texts—in any medium or genre and from any historical period—and then closely read those close readings, parsing the concepts, methods, and preferences shaping the analysis. Presentations taking the form of stand-up criticism, killjoy rant, or burlesque act or engaging with Indigenous, Black, Jewish, feminist, or queer theories of humour are especially welcome. Following the presentations, the collective discussion

will consider what literary critics have to offer the growing field of critical humour studies, and vice versa.

Beyond the Aesthetics of Indigeneity

Jennifer Komorowski, Toronto Metropolitan University, jkomorowski@torontomu.ca

In the era of reconciliation, Indigenous creative practices have undergone a rejuvenation. This includes 'sanctioned' means of decolonization, such as applying UNDRIP to museums and providing Indigenous arts education in universities, but grassroots creative practices have also been reinvigorated in areas of artistic practice such as tattooing, beading, painting, and fashion. Going beyond an aesthetic appreciation of Indigenous arts, this panel will examine how Indigenous peoples are restoring cultural practices, kinship relations, and knowledge systems through creation. While Western audiences appreciate artists, such as Kent Monkman or Christi Belcourt, for their aesthetic, there is also an element of cultural understanding which is embedded in their artistic creation and which can often go unappreciated. The resurgence of Indigenous ways of being through artistic practice has not only brought new aesthetic appreciation to forms like tattooing and beading, but has also helped to culturally revitalize communities with new interpretations of traditional practices.

Translator/Writer/Theorist

Jane Malcolm, Université de Montréal, jane.malcolm@umontreal.ca

Anne Quéma, Acadia University, aquema@acadiau.ca

Geneviève Robichaud, Université de Moncton, genevieve.robichaud@umoncton.ca

"...poets keep me alive in their poems, as I translate and live with their words in my mouth."

Erín Moure, *Theophylline*

In *This Little Art*, Kate Briggs writes about Barthes's tutor texts (*des textes d'appui*), the texts we keep coming back to over and over again, "the texts we always seem to be in conversation with, whether directly or indirectly; the texts that enable us to say or to write anything at all" (38). This panel on translation and writing is interested in writing as a collective production, as a mode of relationship among texts, as a means or process of moving from the known toward the unknown. How do writing and translation offer "a form of asking and knowing, this trying to remember or trying to foresee, or to grasp the ungraspable, and play with it in a territory of risk, and of permission" (Norma Cole *To Be at Music: Essays and Talks* 46)? What is it about the process of writing that makes it akin to the process of translating? What new thought does the conception of writing as translation make possible? What gestures? What horizons? Panelists are encouraged to orient their talk toward their (academic and/or creative) writing or translation practice, to give an artist talk, to deliver a creative intervention, to offer provocations of various types and forms, to ruminate on literary works not their own.

Works Cited: Briggs, Kate. *This Little Art*. London: Fitzcarraldo Editions, 2018 / Cole, Norma. *To Be at Music: Essays and Talks*. Richmond: Omnidawn Publishing, 2010 / Moure, Erín. *Theophylline: an a-poretic migration via the modernisms of Rukeyser, Bishop, Grimské (de Castro, Vallejo)*. Toronto: House of Anansi Press, 2023.

“We Who Love to Be Astonished”: Prismatic Experimental Practices

Jane Malcolm, Université de Montréal; jane.malcolm@umontreal.ca

Anne Quéma, Acadia University; aquema@acadiau.ca

Geneviève Robichaud, Université de Moncton; genevieve.robichaud@umoncton.ca

Experimental poetry is a large and hospitable house, accommodating the multifarious. From Christine Stewart, Liz Howard, and Nicole Markotić to Erin Moure, Dani Spinosa, Angela Carr, and Chantal Neveu; from Nicole Brossard, Oana Avasilichioaei, and Carellin Brooks to Gail Scott, Daphne Marlatt, and Phyllis Webb; from Margaret Christakos, M. NourbeSe Philip, and Judith Copithorne to Dionne Brand, Lisa Robertson, and Anne Carson; from Susan Holbrook, Rachel Zolf, Moyna Pam Dick, and Canisia Lubrin to Sina Queyras, Chantal Gibson, Rita Wong, and Sharon Thesen—each has generated singular texts sustaining a tradition of questioning and regenerative writing practices.

This inventory of names speaks to “a cluster-voice” of poetry (Caroline Bergvall, *Alisoun Sings*), a chorus of voices matched by an array of critical approaches: Heather Milne, Ryan Fitzpatrick, Shannon Maguire, Julia Polyck-O’Neill, Johanna Skibsrud, Max Karpinski, Myra Bloom, Eric Schmaltz, Jessi MacEachern, and Klara Du Plessis—to quote but a recent few—have responded with acumen and generosity.

We invite proposals that address the prismatic practices of experimentation inflected by topics such as comedy, joy, and regeneration; political power, violence, and resistance; desire, gender, and sexuality; legacies of modernist practices; history, archive, and memory; multimediality; cosmogonies and biopoetics; theory and poetics; transnational poetics. Readers, poets, critics—all are welcome.

Speaking the World into Existence: Language Use in Speculative Fiction

Kate Sheckler, Marianopolis College, kate.sheckler@videotron.ca, k.sheckler@marianopolis.edu

Much of the world in which we live is created through what we can imagine as existing, and so fiction – particularly speculative fiction, the genre with which we reach into the unknown – is an important creative force in the world. As such, the language used to create such visions and possibilities is of particular interest and import as the ideas founded in such language are catapulted into the world at large to become new approaches to our daily interactions whether personal or political. This panel will consider the way both literal and figurative language use within science fiction, magic realism, surrealism, etc. creates new horizons and alternative means within fiction but also within the world in which we live and work. To quote Ursula K. Le Guin, “All fiction is metaphor. Science fiction is metaphor. What sets it apart from older forms of fiction seems to be its use of new metaphors.” Those new metaphors reinvent our world over and over again. This panel is an attempt to increase awareness of the effect of language in speculative fiction and the resulting impact in the world.

Writing New Worlds: Young Adult Literature and Possibility

Jessica Caravaggio, Queen's University, jessica.caravaggio@queensu.ca

This panel seeks proposals which relate to young adult (YA) literature, focusing on texts which imagine and suggest new social, political, and environmental futures. Young adult literature is a category of fiction in a state of perpetual transformation as adolescents of every generation come-of-age in a different world and writers find new ways to subvert conventional tropes and topics. For example, Mandy Suhr-Sytsma, in her theoretical text *Self-Determined Stories: The Indigenous Reinvention of Young Adult Literature*, suggests that Indigenous YA texts “resist the exoticize/assimilate tendency, especially as it has been advanced through the discourse of colonialist heteropatriarchy that pervades dominant Euro-American/Canadian narratives of interracial Indian romance” (66). Proposals may consider how else young adult fiction resists dominant narratives to imagine new and different worlds, and in what ways readers are encouraged to influence and enact change within their own communities and socio-political landscapes.

Relevant topics might include (but are not limited to)

- Representations of queerness/queer communities
- Speculative fiction
- Indigenous fiction
- Conceptions of gender (femininities, masculinities, trans identities)
- YA fiction through the lens of ecocriticism
- Marginalized bodies and disability studies
- Popular fiction and cultural influence
- Reader response theory

“No one is too small to make a difference”: Eco-Activism and Children’s Media

Michaela Wipond, Queen's University, michaela.wipond@queensu.ca

This panel seeks proposals related to literature for, by, and about children, focusing on real or imagined instances of youth environmental activism. Lawrence Buell identifies Dr. Seuss’s *The Lorax* (1971) as the first significant expression of ecological concern in children’s literature, stating that Seuss augured “a greater pervasiveness of overt environmentalism in subsequent children’s writing.” Such eco-literature has inspired young people to take action against the corporations and governments whose complacency threatens their shared futures. But what Geraldine Massey and Clare Bradford call “eco-citizens” have existed in children’s fiction and realities for centuries, predating contemporary environmental crises such as climate change. This panel takes a trans-temporal and transcultural approach, inviting examinations of media as diverse as picture books, television cartoons, video games, educational materials, and speeches by youth activists. We especially encourage proposals that make connections between children’s media and environmental justice, or the meaningful involvement in eco-activism of all young people regardless of race, gender, dis-ability, or socio-economic status.

Relevant topics include (but are not limited to):

- Early environmental writing for children
 - Animal stories and anthropomorphism
 - Dystopian and post-apocalyptic young adult fiction
 - Nature study and outdoor education
 - Youth environmental, climate, and animal rights activism
 - Environmental racism and Indigenous land rights
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Jordan Peele's Generic Renovations

Timothy Lem-Smith, Saint Michael's College, tlemsmith@smcvt.edu

With 2017's *Get Out*, Jordan Peele burst out of the confines of sketch comedy and announced himself as one of the most original voices in contemporary cinema. Part and parcel of Peele's success was his undeniable mastery of—and facility with—generic conventions. *Get Out* has been ascribed a range of genre labels, from psychological thriller to political horror, black comedy to sci-fi, zombie movie to horror verité. Peele himself has added fuel to the fire by musing that his film is a “social thriller” and a “documentary” that “subverts the idea of all genres.” Since the success of his first film, Peele has released a pair of even more generically ambitious and ambiguous films: *Us* (2019) and *Nope* (2022).

This panel invites scholars to engage critically with Peele's films by theorizing their relationship to and reimagining of genre. Possible topics include: How is Peele using genre to comment on contemporary race relations? How does the social critique of his films mutate when examined in different generic registers? How is Peele renovating earlier iterations of genre? Are the politics of his films enabled or limited by his infatuation with genre? What is the relationship between generic form and the political in general?

Over Her Dead Body: Women and Violence in 21st-Century Psychological Thrillers

Monica Sousa, York University, msousa93@yorku.ca

The psychological thriller novel has seen widespread commercial success among popular literary genres in the last decade. Origins are traceable to Gillian Flynn's 2012 novel *Gone Girl* and Paula Hawkins' 2015 novel *The Girl on the Train*. Both bestsellers have often been compared, and not just for their choice to include “girl” in the title. Both novels include unreliable female narrators, explore domestic life, and employ the “missing woman” thriller trope. However, these are not the only common elements brought to the forefront by psychological thriller novels that focus on women; for example, Liane Moriarty's *Big Little Lies* discusses domestic abuse and Layne Fargo's *They Never Learn* follows a female serial killer targeting evil men. With its myriad of topics that explore gender relations and the human condition, the topics continuously circle back to crucial discussions of female violence – often perpetuated *against* or *by* women. This panel seeks abstracts that explore these discussions. Topics of particular interest include

(but are not limited to) female vengeance, the missing/dead woman trope, the cult of motherhood, the dissolution of heteronormative marriage, the female body as cultural currency, women submitting to the male gaze, intersectional oppression, and anti-feminist complicity conditioned by patriarchal sexism.

Systems Thinking and/in Literature

Jay Ritchie, McGill University, james.ritchie@mail.mcgill.ca

“Systems thinking” describes a mode of inquiry that acknowledges and renders visible the aesthetic, social, technological, ecological, and other systems that animate artwork and in which art circulates. In a literary context, this means prefiguring literature as well as the discourses that make meaning of literature as multiscalar phenomena with implications and influence across ostensibly discrete disciplinary fields. As praxis, systems thinking often applies its transdisciplinarity as sociopolitical critique, emphasizing literature’s latent interconnectivity to name and thus strengthen the networks that might support circular economies, degrowth, mutual aid, as well as other sustainable practices necessary to the futures it seeks to materialize. Systems thinking in literature and literary theory could be used to describe Sylvia Wynter’s “sociogenic principle,” Jackson Mac Low’s early computer-generated “PFR-3 Poems,” or sound historian Alexandra Hui’s theory of phenomenological-epistemological feedback loops that show *how* we hear shapes *what* we hear. In the words of systems theorist Jack Burnham, “change emanates, not from *things*, but from *the way things are done*” (31). This round table panel invites papers on systems thinking and/in literature, as well as collaborative presentations and demonstrations.

Representing Histories: Publication, Pedagogy, and Other Paths Forward

Stephen Yeager, Concordia University, stephen.yeager@concordia.ca

This panel will present in concrete, replicable terms the emergent forms and methods participants have used to study, teach, and represent the past, as a first step towards developing conceptual and institutional frameworks that might promote and authorize historical research in the future.

Over the last decades digital media has transformed what published research looks like, as academic forms like podcasts, blogs, and digital tools have become well-established among researchers and wider publics. At the same time, developments in education research have challenged inherited notions about the efficacy of some pedagogical methods in both the short and long term. Finally, in the last year, it has become clear that AI technologies like ChatGPT have made the traditional essay virtually unworkable as a means of student assessment, especially when issues of accessibility are taken into account.

These circumstances leave us with urgent questions: what are the alternative media that we should train our students to use as undergraduates, which will then prepare them for the media of research dissemination and pedagogy in the future? What lessons have our experiments offered, and what will we try next? Papers/presentations may focus on:

- New/alternative pedagogical strategies, methodologies, student assessments and evaluations
- Innovative ways of expressing learning / research
- Public outreach / wider readership / accessibility

Alternative methods and forms of presentation are encouraged.

From Scottsboro to Spain: Cultural Production, Place, and Protest in the 1930s

Bart Vautour, Dalhousie University, bvautour@dal.ca

The 1930s irrevocably changed how we attend to politics and art. From the racist treatment of the nine “Scottsboro Boys” in Alabama to the fascist attack on democracy in Spain (and many places in between), it is clear that the cultural production responding to the events of the politically fraught decade of the Great Depression and the rise of Fascism often contributed to geographically coded, metonymic articulations wherein specific sites became representative of larger cultural formations. Those who used art-making to work against injustice in the 1930s developed complex and specific aesthetic tactics to point to the horrors of persistent injustice and rising fascism while utilizing those tactics to build solidarities across space and place. Everything points to a need to train our eyes on attending to similar aesthetic tactics in our own moment, wherein transnational solidarities are crucial. What lessons can be gleaned from the specifics of 1930s cultural production to inform contemporary aesthetic possibilities? How might looking to the sites of 1930s literature help us understand transnational solidarities?

Topics may include (among others):

- Reassessments of Collective-minded Form
 - Agit-Prop Cultural Productions
 - Strike Literature
 - The Social Pastoral
 - Machine-age Aesthetics
 - Event-based Cultural Production
 - Site-specific Solidarities
 - Transnational Duty-of-Care
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Listening for Sustainable Futures: A SpokenWeb Workshop

A collaborative literary listening practice (described below)

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In the spirit of the 2024 Congress theme, “Sustaining Shared Futures,” this call is designed to create a forum for the exploration, practice, and discussion of literary listening as a method for creating sustainable futures that pay attention to our sonic environments. Working within the “Listening Practice” framework as pursued in a variety of ways over the past several years by members of the SpokenWeb research network, this workshop-style session will encourage in situ listening, reflection and discussion of literary sound recordings, with the concept of “the literary” being open to interpretation by the presenter. The format of the panel will be participatory and collaborative. It invites presenters to serve as guides of a listening practice on the panel theme. Each proposed practice will lead to a collective engagement in listening that pays attention not only to the sounds brought to the table by presenters but also to the ways, methods, and techniques in which we practice listening as an act of knowing and thinking. What can literary sounds teach us about sustainable futures? And, moreover, how can the act of listening itself ethically inform our approach to our immediate environments, to their possible futures, and to our own future within them?

We invite proposals for participation as “listening practice guides” for this session. Each guide will be responsible for presenting a selection of 1-2 literary audio clips (from 30 seconds to 5 mins in length of total played sound) with the goal of using the audio to lead participants in discussion and exploration of aspects of the audio according to a line of thinking, argument, or exegesis-in-progress developed by the guide(s), for a period of approximately 15-20 minutes. These are NOT formal papers to be read. Instead, this panel offers an opportunity to share, listen, and discuss literature through audio – as literary audio – and, ideally, your selected audio is one that has caught your attention at some point, whether in the course of your research, or simply in accidental encounter. We hope that the audio you bring forward will generate new research questions for you and for those who participate in the workshop

Possible approaches to guiding the listening may include the following steps:

1. Situating sound by framing it with context about a) what we’re listening to and/or b) info about the artist, work and/or scene of the audio production and/or c) the archive from which you have selected this audio clip and/or d) the position from which you listen.
2. Conceptualize and articulate some pre-listening questions and possibly suggestions for notation or other activities during the listening (i.e. what techniques of listening we might want to try).
3. Guide our discussion following the collective listening, which may entail responding to questions and comments, foregrounding the methods of listening at work, and bringing to the discussion a critical framework or frameworks for listening, drawing upon critics such as Nina Sun Eidsheim, Nicole Furlonge, Brandon LaBelle, Jonathan Sterne, Jennifer Stoeber, Dylan Robinson, Alexis Pauline Gumbs, Salomé Vogel, etc...

Ideas for developing listening practices based on the stated theme might include:

- Hearing the future in literary recordings of the past
- Listening to ambient and environmentally-generated sounds heard in literary readings
- Recorded literary readings with musical or other forms of accompaniment
- Spoken literary performances with sounds, phrases, and ideas that sustain
- Listening to audience-listening in sound recordings of literary events
- Performances of imagined futures
- Sounds of the literary

These are only suggestions. We invite proposers to interpret the prompt according to their own research ideas and interests. Audience participation surrounding discrete listening practice will be guided by each panelist, with additional moderation by the panel organizers, Jason Camlot and Katherine McLeod.

In your proposal for this panel, please briefly outline a plan of how you will approach guiding your listening practice and your reasons for selecting your audio clips, along with any other information regarding how this presentation builds upon current research and/or creative practice.

Narratives of Non-Human Diaspora

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In the age of the anthropocene as literature turns towards sustainable futures, what consideration must we give to narratives of non-human survival? Films and fictions show animals moving through increasingly human worlds, from Wes Anderson's *Fantastic Mr Fox*, which places the critters of the forest in the concrete bowels of the city, to the Parrot's of Ted Chaing's *The Great Silence* mourning for the destruction of their species and a habitat that can no longer be found, we have seen an increasing need to address the animal within the call for sustainable futures. This panel seeks considerations of non-human diasporas within visual and literary media. In a sustainable future, where do the animals of our present go? What altered ecosystems for survival does our literature ponder not only for the human, but for the thousands of species caught in the wake of our environmental impact on the planet?

Literary Hyphenations: Iranian Diasporic Literature and the Construction of Identity

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The Iranian diaspora, emerging in the aftermath of the 1979 Revolution and the Iran-Iraq war, has given rise to a rich and complex body of literature. This diasporic literature gained significant scholarly attention following the events of September 11, with works like Azar Nafisi's *Reading Lolita in Tehran* sparking critical discourse. However, it remains a challenging endeavor for scholars to navigate the intricate landscape of literary representations within the Iranian "imagined community" as it grapples with the complexities of forging a hyphenated identity.

While much analysis of Iranian diasporic literature has centered on the unveiling of Iranian women, it is now crucial to engage in a long-overdue dialogue about how this literature has contributed to the formation of a hyphenated identity among Iranian communities in Western societies. This process, as proposed by Lily Cho, involves an interplay of "relationships within and across diasporas."

The recent women-led protests of 2022 have garnered widespread attention, making it an opportune moment to explore the role of Iranian diasporic literature not only in shaping the hyphenated identity of

Iranian communities abroad but also in influencing other Muslim and non-Muslim diasporas. We encourage scholars, researchers, and practitioners to submit proposals that engage with the complexities of Iranian diasporic literature, shedding light on its transformative power and its ability to influence dialogues on identity, migration, and the interconnectedness of cultures.

Sustainability in Contemporary Walking Literature

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W.G. Sebald proposes that “there can be something like a physiology of literature, that is, that our embodiment and the way we move our body can be transferred to literature.” A generically composite class of writing to which his *The Rings of Saturn* contributed aspires to this transference by explicitly peripatetic means: excursive works organized as a fortuitous, circumstantial and heuristic meander, predicated on perceived homologies between locomotion, thinking and creation, in which themes are embodied along paths and cognition is understood to be participatory and distributed across the moving body. In this burgeoning contemporary subgenre space is not only a setting but an agent of indelible social scripts that walking would rewrite. As State measures implemented during the Covid-19 pandemic underscored, walkers exercise what is a contingent autonomy only since civil authority exercises the prerogative to oversee, direct and curtail pedestrian circulation; restrictions that have been historical realities for marginalized groups, including women, Indigenous and racialized groups. Invited are presentations on any contemporary pedestrian work or works that deviate from traditional notions of a homogenous social space to suggest the sustainable shared futures that is the conference’s theme.

Graduate Student Caucus Panel – Beyond the State: Humanity and Futurities in the Anthropocene

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Rajarshi Banerjee, Western University, rbanerj5@uwo.ca**

In an age of accelerating climate change and widening socio-economic disparities, our interconnected global community can no longer separate social, economic, and technological sectors and their invariable impact on ecology and future possibilities of everyday life. Are state systems all we have or is it possible to exist, to borrow a term from Agamben, as “bare life”—biological existence devoid of broader societal and political significance? With a focus on futurity, this panel focuses on the form of the state within the Anthropocene. Is the state requisite for our continuation? What types of imagined future would allow us to conceptualize a sustainable world within or beyond the confines of current state structures? This hybrid panel is calling for 10-12-minute papers, creative works, or presentations that engage in storytelling praxis. This panel provides a space for graduate student researchers to engage with stories as

a way to unpack these dense intersections, mulling over the bounds of our planet, our systems, and the human.

Topics can include (but are not limited to):

- Utopianism/Futurity
- Suppressed narratives
- Interdisciplinary knowledges
- The Anthropocene
- Posthumanism
- Environmental/climate change

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

“Japa-ing” to Freedom or/and Slavery: Modern Configurations of the Slavery Journey and Narrative

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Back in 2001, Simon Gikandi in “Globalization and the Claims of Postcoloniality” discussed the unfortunate case of two dead Guinean boys whose bodies were found in the cargo hold of a plane, stowed away like the transatlantic enslaved people in the bowels of slave ships. The unnamed boys were apparently desperate to go to Europe to escape poverty. The on-going mass exodus of young people from Nigeria (called “japa”) can be read as a contemporary re-enactment of the ideas that drove those Guinea boys to “choose” a deadly migration journey. “Japa” is a Yoruba, Nigerian concept that means to run away or make a quick exit to Freedom/“better life.” For the “Japa Generation,” the “japa” syndrome is rooted in the lack of faith in Nigeria’s ability to offer them a (sustainable) future, and the notion that Freedom (political, spiritual, economic, etc.) will certainly be available to them in “developed” countries, Canada specifically. Contemporary African and Diaspora writing (e.g., *The Son of the House*, *Freshwater*, *there’s more*, *Housegirl*, etc.) as well as relevant non-creative social media writing depict images of slave-like existences that cause people to desire to “japa” at any cost as well as potential aftermaths of “japa-ing.”

While slavery denotes being moved by an external force, contemporary narratives suggest that one may choose to enslave oneself as a road to Freedom. What does it then mean to be enslaved in the contemporary sense? For vulnerable and “at risk” peoples, is the road to Freedom akin to the journey to enslavement? Papers that examine the varying notions of slavery and Freedom in the context of slavery narratives as well as the intersections between older and contemporary narratives are welcome, so also are papers based on older and contemporary slavery narratives outside African and Black writing. For instance, there is popular Christian literature (e.g. Francine Rivers’ *Mark of the Lion* series and *Redeeming Love*) narrated in the romance genre where the enslaved finds enlightenment and Freedom.

EDI and the Excellence Dilemma

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In response to the UN Sustainable Development Goals, recent Black Lives Matter movements, Indigenous resurgences, etc., Canada has been investing funds and time in promoting Equity, Diversity, Inclusion, and Indigenous Decolonization, amongst other social justice interventions. What has not been clear is the effectiveness of the programs launched through public and private institutions.

In a timely and much needed article, Jean-François Venne raises crucial questions around this issue. Venne expresses doubts about the relevance of EDI and the ability of EDI interventions to support and promote excellence within academic institutions. Even more intriguing are the reactions of other scholars to this article. One such is Felix Baerlocher's question: [Is excellence compatible with academia's obsession with equity, diversity and inclusion criteria and sustainable development goals?](#)

Important question no doubt; however, if one considers EDI/EDIAD/EDI-ID and its other incarnations through the lens of scholarly inquiry, perhaps the questions about the merits and/or demerits of EDI in academia could be reframed as: how can "equity, diversity and inclusion" be (re)framed to show their compatibility with and promotion of academic excellence?

CREATIVE WRITING PANELS

Transcending Boundaries: Multilingualism and Global Storytelling

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"Language is the road map of a culture. It tells you where its people come from and where they are going."
— Rita Mae Brown

We invite scholars and writers to contribute to the interdisciplinary panel "Transcending Boundaries: Multilingualism and Global Storytelling" as part of the 2024 Congress theme *Sustaining Shared Futures*. Aligned with the broader Congress theme addressing pressing climate change challenges and recognizing the intricate interconnectedness of humanity, this panel crucially explores how language diversity and cross-cultural narratives can significantly contribute to the discourse on sustainability. Multilingualism, a mirror reflecting our interconnected world, imbues narratives with varied perspectives, challenging and enriching conventional storytelling.

We encourage submissions that delve into the creative, linguistic, and cultural dimensions of multilingualism and explore how they impact narrative structures, character development, and thematic expressions. From an analysis of code-switching in poetry to narratives traversing diverse linguistic

landscapes, we seek contributions that illuminate the immense potential and nuanced challenges of global storytelling through multiple languages. We invite scholarly and creative explorations that elucidate how multilingualism enhances creative expression, amplifies the voices of underrepresented communities, and fosters meaningful cross-cultural dialogue.

Workshopping the Workshop

Liz Harmer, Chapman University, eharmer@chapman.edu

Over the last decade and a half, there have been ongoing reckonings with Creative Writing's most long-standing pedagogical tradition: the gag rule, where the author of a submitted piece sits silently while the workshop group offers critiques as though they aren't there. Mark McGurl's *The Program Era* (2009) researched and analysed this model's post-war ideological underpinnings and its stylistic effects (ie. *show, don't tell*). In the past decade and a half, many writers and professors—such as many of the contributors of *MFA vs. NYC*, (2014)—have added to the critique of the MFA style and the politics of the workshop. Teachers and practitioners have offered numerous alternatives to the traditional workshop model that attempt to acknowledge and avoid some of the unexamined cis-heteronormativity, misogyny, and racism of previous styles, as well as its limits to aesthetic growth, some of which are discussed in Matthew Salesses's *Craft in the Real World* (2021), Felicia Rose Chavez's *The Anti-Racist Writing Workshop* (2021), and Jesse Ball's *Notes on my Duncce Cap* (2016).

What benefits can the workshop still offer? This panel will be structured as a round-table discussion and/or a workshop for participants who have been experimenting with different workshop models and those curious about doing so can consider the pedagogical aims of the creative writing workshop and practical ways to reach them.

Land-Based Writing & Teaching: A Creative Writing Panel

Catherine Bush, University of Guelph, cbush@uoguelph.ca,
Sharon English, University of Toronto, sharon.english@utoronto.ca

This panel will share insights from our explorations in land-based writing and teaching. As writers, we endeavour to respond meaningfully to climate and ecological crisis. What kinds of stories can help us navigate a world in acute flux? Can we, through our storytelling and teaching practice, offer a glimpse of more resilient and nurturant futures than resource wars, extinctions, and ecological apocalypse? We also recognize, as Amitov Ghosh argues, that ecological crisis entwines with colonialism past and present. As settlers, how do we write from an aligned relationship to the natural world that doesn't replicate the values of imperialism?

Grappling with ecological crisis has led to a profound reconsideration of *how* and *what* we write. We will each give examples by referencing our published work, particularly the novels *Blaze Island* and *Night in the World*, and current projects.

We have also begun to teach undergraduate creative writing in new ways: taking students outdoors and focusing on attentive engagement. Our aim is to help students develop a nourishing, engaged, sensory relationship with the living world that grounds them as people and informs their writing. We invite proposals to join us in exploring land-based writing and teaching.

Precarity and Creativity

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Carellin Brooks, The University of British Columbia, c.brooks@ubc.ca

This roundtable panel seeks to address the sometimes uncomfortable and occasionally fruitful intersections between precarity and creativity. How is the creative practice of those working in precarious labour impacted or influenced, obviously or not, by their precarity? How might a commitment to creativity lead to precarity in a capitalist system? How does intersectionality nuance the conversation of precarity and creativity? We invite creatives working in precarious positions, including but not limited to academia, to share their understandings of the ways in which their labour and creativity affect one another. Autotheoretical, practice-based, performance, multimedia, and other approaches are encouraged. Brief scheduled presentations will be followed, we hope, by a spirited discussion amongst the panelists and audience.

New Sonic Practices in Canadian Poetry

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Andrew Whiteman, Concordia University, a_hitema@live.concordia.ca

The poetry reading holds a unique place in poetic discourse; it is both textual and performative, permanent and ephemeral. Poetry readings are the key site for the dissemination of poetic works—a permanent textual object—but as performances, they add non-semantic layers such as breath, hesitation, bodily movement, and ambient sound that indicate the emotional and cognitive engagement of both reader and listener. Vocalic elements of pitch, timbre, and tempo carry supplementary, non-textual information which differ according to each poet, elements which are lost when encountering only the written word. The proliferation of centers such as Penn Sound, Ubu Web, and Spoken Web indicate the importance of preserving this work, as they seek to subvert this ephemerality by developing sound archives and repositories of work like sonic poetry.

This creative writing panel seeks submissions of sonic poetry performances, either pre-recorded or to be recorded during the session, that will serve as a discussion point for what is lost in the transition

between performance to text. How might we typologize different reading styles? What is revealed when our performance contradicts the scansion of the page? How does the poet acknowledge or interact with the audience, and does this affect the experience of the poetic work? These are questions that we seek to consider through the performances of this panel.

Disability Justice in Creative Writing Programs

Shane Neilson, McMaster University, neilss@mcmaster.ca

In 2021, Felicia Rose Chavez published *The Anti-Racist Writing Workshop: How to Decolonize the Creative Classroom* (Haymarket Books, 2021), a first-of-its-kind text. Chavez considered the plight of writers of colour in historically white creative writing spaces and developed strategies for a diverse group of authors to be supported in the workshop format. Disability was not a central concern of Chavez's, however, leading to the driving question behind this panel: owing to the ableist history of modern education and the negative lived experiences of so many CW students who are mad and autistic, how can mad and neurodivergent students be supported and safely participate in creative writing spaces? What collaborative models can be developed for these often-overlapping communities such that they can creatively express their own histories and imaginaries? Perhaps most provocatively: *can a university creative writing workshop space with entry available to all even be safe for mad and neurodivergent students?* If yes, how might such a workshop be envisioned, and if not, what might be the ideal creative writing workshops for such communities – how might they work, based on which theories? What capacities and representations are required? Proposals that address these questions, but also papers that suggest their own questions concerning the subject of CW workshops involving mad and neurodivergent participants, are welcome for consideration for this panel.

Forms of Body, Forms of Mind: Disabling Literature

Erin Soros, Emily Carr University, esoros@ecuad.ca

How can disability shape the page? How does Madness inform writing practices? How do Deaf poetics transform possibilities for audience engagement? How narrate experiences of disorientation or delusion? How might a character's blindness shape dialogue? How does chronic pain pace the unfolding of a book? How narrate stuttering time? How tell crip desire? This call to participate in a round table is addressed to Deaf, Mad and disabled writers who have found ways to create disability not just as content but form. Each writer will read aloud a brief excerpt, noting the specific stylistic challenges and the choices made, and then we'll speak together expansively and perhaps intimately about the ways we've found to translate experiences that can be isolating and misunderstood. Possibilities include the intersections between trans/queer and disabled embodiment, Indigenous understandings of disability and mental health struggles, and the relationships between madness and Black liberation, all through an intricate focus on what stylistic risks make possible to imagine. Writers can speak of individual practices

and innovations but also potentially the ways disability can demand and enable complex interdependence at all stages of creation, a sharing that is itself form.

Engines of Feedback: The Creative Writing Workshop

Glenn Clifton, Sheridan College, glenn.clifton@sheridancollege.ca

What powers a Creative Writing Workshop? The traditional Iowa model required student work to “speak for itself” in front of a jury of its peers, suggesting a workshop driven by the belief student work was guilty or flawed. Many recent works of Creative Writing Pedagogy (Chavez, Salesses) have advocated decentering the instructor to give more control to the author. Some have argued that instructors risk appropriating student work if they provide feedback that leads the author towards some model of “publishable” work. How do we preserve the momentum and agency of the author while also providing an experience of readership? If we don’t want correction, appropriation, or personal taste to be the engines of our feedback, what other power sources do we draw upon? This roundtable seeks brief papers (7-10 minutes) examining any aspect of how we provide feedback on student creative writing. Possible topics include but are not limited to:

- Methods of workshop, methods of feedback (demonstrations welcome)
 - Analyses of the dynamics of creative writing classrooms
 - Failures of feedback; resistance to feedback; feedback loops
 - Guiding students to become effective providers of peer feedback
 - Critical theories of how to read student work
 - The role of readings and models
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Play Spaces and *Makeshops*: Creative Writing Inspiration Beyond the Workshop

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

Coming out of a socially distanced and isolated time, instructors and students alike have been pushed to interrogate and affirm the particular values of collaborative embodied learning. What can we do in person that we can’t do remotely? What can we do together that we can’t do alone? While the workshop format is familiar to all Creative Writing faculty and students, this panel invites presenters to share alternative Creative Writing pedagogies and/or innovative Creative Writing course designs, foci, and assignments that push the limits of established norms and offer new possibilities for community formation and creative production. From collaborative storytelling to chapbook sewing, from big paper annotations to voice and movement experiments, we invite instructors who are teaching Creative Writing in embodied ways, with an emphasis on making within a community, to share their visions, strategies, and goals.

Questions that we seek to explore include: what insights do we bring to the Creative Writing classroom about what it means to share embodied presence? How can Creative Writing teachers ensure that classroom time is seen as valuable by students? What can we make concretely in Creative Writing courses? How do we equip students to find writing communities once our courses end?

In particular, we invite contributions around pedagogies of presence that take into consideration large class size, play (ludic) pedagogies, strategies for different learning settings (based on size, location), or the evaluation of non-traditional Creative Writing course assignments.

JOINT SPONSORED PANELS

Romanticism and Evil – North American Society for the Study of Romanticism (NASSR)

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In *Literature and Evil*, Bataille argues for a close connection between literature and “Evil” as a sovereign and productive value, which is defined against an oppressive use of reason that “flattens” all knowledge into a reductive uniformity. Bataille finds in Blake's *A Marriage of Heaven and Hell* “agitations,” “poetic violence” and “lacerations” that occur in Blake’s drive towards human totality and death. At the same time, Bataille observes that this violence and Evil also “raise us to glory” in Blake's attribution to Evil of “the wisdom of Hell that heralds... truth” – albeit a truth irreducible to representation, priority of the logos, and assimilation by reason. Thus, Bataille recognizes in literature a profound disorder, evident in the drive towards evil, violence, and death, that is, at the same time, a productive excess beyond representation – often found in philosophy and historical transformations that not even Blake's heaven “could truly reject.” This panel takes up Bataille's imperative that we “look [evil] boldly in the face” to determine the ways in which Romantic literature embraces evil in various material, historical, affective, and philosophical forms, but also the possibility (or impossibility) of Evil's productive capacity in undoing, refiguring, and contradicting the internal logic or conventional reason of Romantic texts. If “good and honored things” are “artfully related, knotted and crocheted to wicked, apparently antithetical things,” as Nietzsche speculates in *Beyond Good and Evil*, and if evil is simply a name that represses what Blake calls “Energy” in *The Marriage of Heaven and Hell*, to what extent does (or does not) evil contain productive value? These panels seek papers that explore the extent to which Romantic literature posits both a violent and productive evil.

Topics of interest include (but are not limited to):

- Deconstructive and post-structural approaches (e.g., Romantic texts that attempt to structurally/violently exclude aporias either in an artistic, historical, or a philosophical sense).
- Material forms like violent revolutions, protests, and events (e.g., the French Revolution, Peterloo Massacre)
- Philosophical systems and their relationship with evil (i.e., Schelling’s association of freedom with evil)

- Colonial and historical registers like slavery and its aftermaths, imperialism, and Eurocentrism
 - The relation between evil and political utopias and dystopias (e.g., *Queen Mab*, *The Triumph of Life*, etc)
 - Posthuman approaches
 - Approaches that consider the relationship between evil and gender (e.g. *Mathilda*).
 - Approaches related to affect theory (rage, violence, agitations and frustrations etc.) and their productive potential
 - Approaches that consider the differences between evil and its subclassifications, such as malice
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American Literary Millenarianism – Canadian Association for American Studies (CAAS)

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Ross Bullen, OCAD University; rbullen@ocadu.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

American Temporalities – Canadian Association for American Studies (CAAS)

Jason Haslam, Dalhousie University, Jason.Haslam@dal.ca

Ross Bullen, OCAD University, rbullen@ocadu.ca

Taking our lead from the Congress theme, “Sustaining Shared Futures,” this joint ACCUTE/Canadian Association of American Studies (CAAS) panel proposes to explore “American Temporalities.” In the first decade of the twenty-first century, scholars noted a “temporal turn” in American Studies; Holly Jackson, for example, referred to “the new American Temporality Studies.” Such studies range from rearticulations of what Mark Rifkin has called “Settler Time” and the violence inherent in the imposition of settler colonial temporal structures, to Cheryl A. Wells’ analysis of “Civil War Time,” to Thomas M. Allen’s account of temporality and narratives of national identity in the nineteenth century, and the many studies of shifting temporalities in (post)modernity. More recently, attention to what Taryn J. Taylor et al. have recently called CoFuturisms — those intersectional visions of futurity that include Afrofuturism, African Futurism, Indigenous Futurisms, Latinx futurism, Queer futurisms, and more — reminds us that the future, like the past, is a space of potential inclusion, exclusion, revisions, and struggles.

This panel invites papers on temporality, writ large, in American culture, including but not limited to the topics listed above.

Sustaining the Past, Predicting the Future – North American Victorian Studies Association (NAVSA)

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We are pleased to invite proposals from all NAVSA members to participate in the next conference organized by the Associate of Canadian College and University Teachers of English (ACCUTE) to be held as part of the annual Congress for the Humanities and Social Sciences, in Montréal, at McGill University, 12-15 June 2024.

Inspired by this year's Congress Theme of “Sustaining Shared Futures” the NAVSA-ACCUTE 2024 panel theme as articulated in the title offers an array of intriguing keywords for presenters to explore in 20 minute papers. Proposals may focus on one or both sides of the comma, with ideas for papers that develop ideas about “sustaining the past” and/or “predicting the future” in Victorian literature and culture. Feel free to take these phrases in whatever directions you wish and frame your proposals accordingly. Some possible avenues and themes of exploration in line with our prompt might be (but are by no means limited to):

- Victorian concepts, methods and actions for sustainability
- Models of Victorian history and historiography
- Victorian preservation projects
- Victorian libraries, archives, and museums

- Futures as imagined in Victorian literature
 - Predictable Victorian plots
 - The past and future of Victorian studies as a field of inquiry
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“The Coming Universal Wish Not to Live”: Victorians and the Future – Victorian Studies Association of Ontario (VSAO)

Jo Devereux, Western University, jdevereu@uwo.ca

During the nineteenth century, owing at least in part to revolutions in scientific and religious thought, many writers engaged with questions of the past and the present, often expressing deep concern about the impending turn of the millennium and what unknown and perhaps terrifying changes it might bring. While scientists such as Lyall and Darwin reframed ideas of the old earth and its inhabitants, novelists and poets envisioned a strange new world, one that could be virtually unrecognizable to the “modern” Victorian. We invite proposals on Victorian *fin-de-siecle* malaise and/or nineteenth-century fears of the future, as well as those that consider a more optimistic Victorian vision of what’s to come.

Topics might include but are not restricted to:

- Past and present
- Modernity
- Science fiction
- Dystopian fiction
- Utopian societies
- Race or gender futurities
- Genetics and eugenics
- Omens and prophecies
- Spiritualism
- Scientific and other revolutions
- Exploration
- Medicine
- Religion and the future
- Clothing and the future
- Inventions
- Climate death
- Extinction
- Photography
- New ways of communicating
- Apocalyptic visions

The Postcolonial Present: Dis/Enabling Sustainable Futures? – Canadian Association for Postcolonial Studies (CAPS)

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As countries of the Global North continue to reshape their immigration policies to tighten the legal/illegal movement of Global Southerners into and through their borders, globalization announces itself as doubly edged, having positive economic benefits and undesirable consequences on both sides of the global divide. Yet, with the twentieth-century surge in migration, a noticeable trend in African migrant fiction like Mbue's *How Beautiful We Were* and Indian diasporic novels, such as Sahota's *The Year of the Runaways*, including films like Amata's *Black November*, is that while much of global migration remains north-directed, with the Global South serving as an extraction zone for human resources and raw materials, the movement of finished goods is predominantly South-directed. The implications of this unending imperialism are enormous. Not only do many postcolonial countries depend on the Global North for economic sustainability, but they also increasingly resort to the North for self-actualization and definition. This creates a "satellite-disabled relationship" (Rodas) whereby the North benefits from controlling both the economy and narratives of identity of the South. We seek papers at the intersections of postcolonial studies, critical disability, and global studies that interrogate how North-South interactions endanger/facilitate global shared futures.

Global Adaptations of Shakespeare – Canadian Society for Renaissance Studies (CSRS)

Proposals for this panel will be due January 31, 2024

Alexandra Lukawski, Western University, alukawsk@uwo.ca)

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Shakespeare remains the most adapted playwright in the world and a means to respond to current global events (e.g., global warming, decolonial and anti-racist movements, 2SLGBTQIA+ discourses, etc.). Adaptations have varied across the world as well as across and between different media, including films, stage adaptations, musicals, graphic novels, and more. Each one attempts to take on or take over Shakespeare, often with varying intentions and outcomes. We encourage a variety of papers on adaptations of Shakespeare, including ones that engage with the following topics in a global context:

- Political adaptations of Shakespeare
- Adaptations of Shakespeare in relation to (dis)publics and audiences
- Adaptations/appropriations of Shakespeare and discourses of power

- The ethics of Shakespearean adaptations
 - Shakespeare and/in translation
 - Shakespearean failures and successes
 - Shakespeare adaptation trends based on location or audience (Canada, U.S., Asia, etc.)
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Post Magical Realism In / Through Translation and Adaptation – Canadian Comparative Literature Association (CCLA)

Sanjukta Banerjee, York University, Glendon College, sanj92@yorku.ca

Jill Planche, Brock University & Toronto Metropolitan University, Chang School, jillplanche@gmail.com

This roundtable seeks to explore the relationship of magical realism with translation and adaptation, two practices that have been constitutive of transregional and transnational circulations of magical realism and its enduring relevance to comparative studies of cultures. Keeping in mind the specificity of magical realism's emergence in Latin America and its genealogical connections while shifting attention away from a reductive understanding of origin, we want to engage in conversations around readings of magical realism in translation, with attention to overlaps and variations. We approach both translation and adaptation as forms of rewriting with shared interests, even if with distinct conceptual relations to ideas of source: translation as "a cultural condition underlying communication" rather than a short-term process (Gentzler) 2007, 17); adaptation as an "extended intertextual engagement with the adapted work" (Hutcheon 2013, 8-9). Both practices accommodate recognition and change. In addition, we want to draw attention to the criticism of the "notion of easy familiarity and translatability" (Bielsa 2014, 161) associated with the international circulation of Latin American literatures, which warrants attention in both translation and adaptation studies especially in light of the new media. We welcome proposals relevant to the topic of this panel from a range of theoretical and practical perspectives, including:

- Intertextuality
 - (In)visibility
 - Modes and patterns of production, reception, theorization
 - Multilinguality
 - Socio-ecological entanglements
 - New media
 - Popular culture
 - Postcoloniality
 - Representation, meaning-making, and ethics
 - Transmedial practices
 - Adaptation as a mode of engagement
 - As story-telling imagination and invention
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Adaptable Atwood – Margaret Atwood Society (MAS)

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

Whether internationally-acclaimed or deemed an “inconvenience” (per Lauren Berlant’s *On the Inconvenience of Other People*), Margaret Atwood’s insistent, continuing presence on the Canadian literary scene calls for scholarly response and assessment. This panel invites considerations of current pedagogical practises or research interrogating the adaptability of Atwood’s work in and to our contemporary context. Suggested topics include, but are not limited to:

- Atwood’s texts and pedagogical approaches for: teaching composition, general education courses, creative writing, interdisciplinary courses (environmental studies, business, ecology, social sciences, narrative medicine)
- adaptations of Atwood’s works: film, TV series, graphic novels, opera, ballet
- Atwood’s own adaptations: *Penelopiad*, *Hag-Seed*, prose poems, story cycle, graphic novels, elegy
- Atwood’s connections with small Canadian presses, publishing / marketing, Wattpad
- problematizing Atwood as cultural presence / “the Establishment”
- interrogating the effects / affects of Atwood on social media