IN THIS ISSUE: FALL 2023

-President's Message
- BIPOC Members Meeting @ ACCUTE 2023
- English and the Humanities Here, Now
- The Angle Profiles: Canadian Creative Writing Programs
- Member News
- Call for Proposals for ACCUTE 2024
This summer’s wildfires that devastated Maui, BC and the Northwest Territories, and parts of Greece are reminders not only of the climate crisis but also of unsustainable land-use practices. War and internal conflicts, the rise of the far right in the West and authoritarian leaders and regimes around the world, geopolitical tensions, a backlash against refugees and migrants, anxieties about artificial intelligence, and economic instability and inequality all raise concerns about the sustainability of existing social and economic structures, institutions, and ways of living. In an age in which nearly every government, corporation, and university celebrates its commitment to sustainability, the term has too often become an empty slogan enabling the continuation of unsustainable practices. Literary and cultural texts are key sites for describing and critiquing our unsustainable world and for exploring more sustainable ways of being, knowing, and living. In our work as literary and cultural studies scholars, writers, and teachers, ACCUTE members have an important role to play in addressing the unsustainable present and making possible a more sustainable future.

The theme of Congress 2024 is *Sustaining Shared Futures*, recognizing “the interconnectedness of human existence and global action on the overlapping social, economic, environmental, and technological issues that threaten our future.” As the description of the Congress theme states, “as members of the global community, we share the responsibility to take on this multi-faceted challenge of a lifetime by way of concerted action across disciplines, bringing into focus its unequal impact, the bounds of our planet, and in turn, our solutions.” Congress 2024 invites us to “reflect on what remains collectively attainable – and what must be done – in the face of this vast and complex imperative in order to bring forth solutions for today, and sustain systems of tomorrow,” and in doing so to “enmesh the knowledges of diverse contexts, and amplify Black and Indigenous perspectives.”
In this issue, you will find the Call for Papers for ACCUTE’s 2024 conference, which will take place at McGill University as part of Congress 2024 from June 12-15, 2024. We invite you to submit proposals that engage with the Congress theme, but also encourage proposals on a wide range of topics that reflect the diversity of scholarship and creative work produced by ACCUTE members. We are very pleased to include in the CFP many proposed panels being organized by ACCUTE members, and we encourage you to submit proposals to the Member-Organized panels, Joint Sponsored panels, and Creative Writing panels, or to the General Call for Papers. As a reminder, as part of our commitment to accessibility, ACCUTE will provide travel subsidies to graduate students and contract lecturers who are presenting at ACCUTE, and Black and Indigenous students will once again receive complimentary registration for both Congress and ACCUTE’s conference.

Early planning for the conference is underway. We look forward to updating you about conference details over the next few months, including news about our keynote speakers and other highlights. If you are interested in holding a book launch or other event as part of the conference, please contact Erin Knight, ACCUTE’s Office Coordinator, at info.accute@gmail.com. We are always happy to celebrate the work of our members and to feature events that represent the diversity of our discipline.

Given the limited capacity and technical support available for Congress 2024, the upcoming conference will be primarily, if not entirely, in person. We realize that for a variety of reasons (accessibility, health, cost, climate, etc.) some members would prefer that we hold a fully hybrid conference, but that will not be possible at McGill. We do hope to feature some online events throughout the year, and I would encourage you to contact me if you have suggestions for topics or would like to organize or participate in a webinar or other online event for ACCUTE members.

Similarly, if you are interested in getting involved with ACCUTE in any capacity, from serving as a campus representative, serving on a committee, or serving on the Board in the future, I encourage you to contact me at division@lakeheadu.ca.

I wish you all the best for the rest of the Fall term, and look forward to reading your conference proposals.
The need for increased hiring of BIPOC faculty in English departments, an issue from last year, was raised again. Members thought it would be helpful to have opportunities to chat with heads of department as well as other members in administrative leadership positions to understand the expectations for tenure-track applications and positions.

BIPOC scholars at the meeting (who were mostly sessional instructors and graduate students) reported increasing micro- and macro- aggressions in institutions. It was suggested that institutions could have clearer and safer channels through which BIPOC members may report abuse. It was recommended that institutions make such discussions part of student orientations. Creating mandatory Indigenous courses and courses in world literatures was also thought an important way of increasing college and university members’ intercultural awareness and competences.

While a few community platforms were identified as potential sources for BIPOC peoples, it was difficult to find support available to BIPOC members of ACCUTE. Members thought that faculty mentorship could be one major way of making university communities more inclusive for BIPOC members. Such mentorships could also provide career guide. Other ways of offering direct, immediate support to BIPOC members within ACCUTE could be by reducing or waiving fees and registration costs for graduate student members.

In anticipation of the 2024 ACCUTE conference, the group agreed to start a monthly online ACCUTE BIPOC tea/coffee hour. Led by Titi, the meeting will provide opportunities to further discuss issues raised at the annual meeting and to seek solutions. Chinelo was elected the BIPOC Member-at-Large on the ACCUTE Board, while Anjalee Nadarajan, Sarah Olutola, Richard Douglass-Chin, and Mahdiyeh Ezzati volunteered to organize the BIPOC meeting for 2024 ACCUTE. Members who attended the meeting were excited about the idea of having a BIPOC Caucus within ACCUTE and unanimously agreed to continue the meeting as an annual event during ACCUTE conferences.
ENGLISH AND THE HUMANITIES HERE, NOW: THOUGHTS ON THE ENGLISH MAJOR IN CANADA TODAY

Sarah Banting (Mount Royal University) and Susan Johnston (University of Regina)

As collaborators on this document, we express gratitude to all participants of “English and the Humanities Here, Now,” and to those who have offered feedback and support along the way.

INTENT

This document makes an effort to distill key insights from “English and the Humanities Here, Now: The English Major in 2022,” a conference that gathered approximately 50 English professors and students from across Canada to discuss the current state and direction of the Major degree in English (or its alternately-named equivalents).

We offer thoughts here in the form of a sequence of short statements. These statements attempt to characterize our sense of current thinking about the discipline of English and, especially, its undergraduate degree in Canada. These statements are neither universally endorsed nor universally true, but they do seek to capture the groundswell of current thinking and practice reflected at the conference.

We hope this document will be useful both to English departments within Canadian universities and to higher-education professionals working in university administration, quality assurance, or government. We offer it to departments considering changes to their Major degree, colleagues invited to review degrees at other institutions, and anyone attempting to gauge current scholarly discussions to better understand the contemporary English degree.

Please take these statements as describing trends, rather than demanding conformity. The statements are intended to be supportive: it is our firm belief that English departments across the country are full of people who are actively committed to giving English students the best education they possibly can. English Major degrees across Canada are already diverse, and each one must make sense first for the people who teach and study in its specific local context.

Please note that we acknowledge the robust scholarly debates about best practices in first-year composition courses and about the role of English departments in university-wide writing instruction, but this document focuses specifically on programming the English Major.
Provincial governments and the wider Canadian public seem to not recognize how English degrees enrich students’ lives and career prospects. Our habitual ways of describing the degree to our students and to the public are not working. Many departments are having to offer their programs on inadequate budgets. Canadian university degrees are being offered on Indigenous territory and to a diverse population of students, and many sectors of the scholarly and public communities around the degree are calling for educators to identify and redress the way courses, curricula, and governance designs and structures marginalize students and perpetuate harms. Particular attention must be paid to structures inherited from colonialism. The values deeply held by many English professors do not match the values implied by the degree structures (degree descriptions, required courses, course sequencing, course names, assessment routines) that are traditional for English degrees in Canada and elsewhere. English is a problematic but persistent program name. “English” has multiple referents, including the language in its many historical and contemporary variants, the literary culture of the United Kingdom as well as many of its former colonies, the high school Language Arts subject area, and the scholarly discipline of English studies. As a program name, “English” is contentious, especially given the colonial history of English language and literary study, yet the continuing processes of globalization mean that many students from equity-deserving groups seek access to that globalization through acquiring proficiency in the English language. English studies is wide-ranging and interdisciplinary, embracing many disparate concerns, materials, and methods. English programs often incorporate courses that range across the discipline, including language history and linguistics, literature, academic writing, rhetoric, creative writing, cultural studies, film, and theatre. The courses offered by English departments are not solely offered to Majors. Our programs are deeply intertwined with other programs and institutional structures, including Education degrees, liberal arts core requirements, and university-wide composition instruction, so degree structures cannot be changed easily or without ripple effects. Our programs, at our respective institutions, are inter-dependent with, not independent of, cognate English programs at other universities. This context, which raises questions about traditional degree structures, also makes change challenging, because so many issues are at stake.
Departments may be considering or completing changes to their Major degrees at this time, for any handful of the contextual reasons above. Indeed, these contextual pressures are so pressing that we hope departments will attempt to consider all of them in making change. But we recognize that responding comprehensively is not always possible. This document aims to support departments in their efforts.

**HOW THIS DOCUMENT IS ORGANIZED**

Please note that each statement is first given in its briefest form, as a summary. Later in the document you will find definitions of key terms, followed by the statements in their expanded form with added commentary. References are provided at the end.

**SUMMARY: THE STATEMENTS IN SHORT FORM**

**UNDERSTANDING “ENGLISH” AS A CHANGING DISCIPLINE**

- Rigour, breadth, and depth of study in an English program may be identified in a variety of ways, including in program structures that do not require traditional areas of coverage.
- The essay has an enduring place in English students’ repertoire, but it should not be the only or necessarily the primary student performance assessed.
- Course redesign can carry some of the weight of curriculum revision where program redesign must be postponed or put off indefinitely, but periodic program redesign is a critical part of program renewal.
- Program redesign is challenging, contentious, and exceptionally time-intensive work (but it can be done).

**RE-FORMING ENGLISH**

- Traditional degree structures do not showcase how critiques of power and oppression, and explorations of how cultural texts represent diverse identities and worldviews, happen across the contemporary English curriculum.
- Historical texts are important material, and nations are meaningful contexts in which to examine literatures, but decolonial approaches to literary history should inflect program structures as well as individual courses.
- English, as a language, is both a subject of study and a medium of instruction, student performance, and assessment. Approaches to assessment that insist on standard white, Anglo-American English are contested.
- Contemporary English programs may work to counter the harm done by their inheritance of settler-colonial values—including privilege for white, Western culture and white, Anglo-American standard English—at several levels.

**COMMUNICATING ENGLISH**

- Contemporary English programs must explicitly identify to students what they are learning, how, and why.
- Contemporary English programs are developing new ways to communicate the value for students, and for society, of our Major degree.
- The politics and history of the term “English” make the name of the degree significant.
“Traditional degree structure”
We use “traditional” here to denote two characteristics, which have been widely observable in most Canadian English degrees for several decades and have been shaped by even longer traditions in English studies worldwide (see e.g. Murray; Graff; Martin):

- Degree requirements (and course names, to some extent) that are articulated according to a “coverage” model (Graff), where what is specified is the *sets of literature that students must read* in order to complete the degree. While contemporary English degrees typically allow students a lot of choice within this structure, the effect remains an emphasis on coverage – on reading this, this, and this – however wide-ranging.

- Degree requirements that define what must be covered according to historical period, nation, and genre, plus a few favoured additions, such that most degrees are structured as a composite of these sets (Banting and Scarlett):
  - literatures from various historical periods, with a strong if sometimes implicit emphasis on the historical literatures of England
  - a few courses in anglophone literatures from other nations or regions
    (especially literatures from Canada or the United States, and/or Indigenous and/or “global” literatures)
  - one or more courses in individual authors and/or select genres
  - and a few courses in theory or methods (e.g. writing, literary theory, rhetoric, and postcolonial theory)

“Standard, academic English”
“Standard” here denotes a variety of spoken and (especially) written English, best exemplified by published academic writing, that is widely taken to be grammatically correct, suitable for professional adults, and useful for expressing abstract and concrete ideas precisely and clearly.

“Standard” also connotes the assessment that, in Canada, this is a particular variety of English that is, in effect, most clearly delimited by the writing practices of white, anglo-American, middle-class, formally educated communities (Young), and most powerfully instituted by schooling – including English composition and literature coursework – and the publishing industry (Cameron), including style guides such as the MLA Manual of Style, the Canadian Press Style Guide, and the Chicago Manual of Style.
DEFINITIONS CONTINUED

“Traditional essay”
In principle the essay assignment is as variable as are instructors and students, but we refer to a widely-assigned type of student writing that generally has most of these characteristics:

- single-authored
- thesis-driven, with the thesis announced at the close of an introduction section
- written in standard English; fairly formal in register but allowing for some personality
- analytical in mindset and persuasive in intent, although some evidence of open-ended exploration of the ideas is encouraged
- structured as a flowing sequence of paragraphs, each of which adds a distinct point or counterpoint to the accumulating argument
- focused on explicating selected aspects of one or more texts or works
- presenting the author’s own original argument about those aspects of those texts
- supplying and explaining quotations from the texts to support the argument
- often incorporating information or supporting evidence from secondary sources, and sometimes establishing a dialogue between its own argument and the arguments of other scholars

“Decolonial approaches”
“Decolonial” is a debated, diffuse term; we are not using it precisely here or pretending to offer an authoritative definition. We do not mean that restructuring English degrees would do anything to dismantle the colonial state and return land jurisdiction to Indigenous peoples, so we are in effect using the term as a metaphor (see Tuck and Yang). But we do mean to encourage not only identifying, but also countering, injustices that stem from the English degree’s participation in the colonization of Canada. We also stretch the term to include, among its connotations, encouragement to counter racism, classism, and neuro-normativity in contemporary Canada.

Our use of the term “decolonial” acknowledges that:

- Western education systems, including universities, were founded in Canada in an effort to spread and perpetuate white, Western, European cultures and knowledge systems
- courses and degrees in English were established in Canada, historically, in order to cultivate a class of writers and thinkers – and inspire the production of a great Canadian literature – on the model of Western, anglophone literary culture (Murray)
- having often been delegated the authority to adjudicate university students’ literacy in standard academic English by assessing students’ performance in first-year courses, English departments have played a gatekeeping role for Canadian universities, and have thus participated in giving preferred access to university education to white, Western, anglophone, middle-class, neurotypical students
THE STATEMENTS, EXPANDED WITH COMMENTARY

UNDERSTANDING “ENGLISH” AS A CHANGING DISCIPLINE

→ Rigour, breadth, and depth of study in an English program may be identified in a variety of ways, including in program structures that do not require traditional areas of coverage

There are alternatives to the “coverage” model for describing what an English Major must have accomplished to graduate. Practices that indicate rigour, breadth, and depth of learning in a contemporary English program include:

- Multiple intensive, required encounters with texts and contexts that take students outside of what is comfortable and familiar, requiring that they come into thoughtful, critical, ethical, self-reflexive relationship with worldviews that are different than their own
- Multiple intensive, required encounters with lengthy, complex, challenging texts and materials, including theoretical texts
- Multiple intensive, required exercises in reading written English that differs in style, genre, and/or vocabulary from standard, contemporary, popular forms
- Multiple intensive exercises in interpretation of popular contemporary works in a variety of genres, with an emphasis on moving from superficial response to critical, informed analysis
- Multiple sustained, informed, individual and collaborative analyses of a variety of primary materials in various media
- Sustained, engaged encounters with a variety of secondary materials, including professional scholarship
- Multiple intensive exercises in thoughtful and sustained writing in a variety of genres, including complex, original, and researched academic arguments of various lengths, and possibly also including some or all of critical self-reflection; creative writing; creative nonfiction; persuasive writing
- Multiple sustained demonstrations of ability to write polished, fluent, standard academic English

Contemporary English programs often try to balance preparing students for elementary and secondary teaching, legal studies, library studies, graduate studies in English, other rewarding careers outside of education, and rich personal and civic lives. These various types of preparation are not identical. Some programs may focus more on one type of preparation than another or may offer students differentiated streams of study.
The traditional essay has an enduring place in English students’ repertoire, but it should not be the only or necessarily the primary student performance assessed.

Excellent, rigorous, discipline-appropriate student work may be performed in a variety of genres. The essay, as a form that showcases thoughtful, nuanced, individual exploration of a complex topic, remains one important way for assessing students’ development and performance of certain skills.

However, as new media and communication genres explode and as student career pathways become ever more diverse, new models of assessment are increasingly valuable. Instructors are developing such forms as the podcast, the research poster, and all kinds of public writing and performance to capture student learning in ways that develop their skills across many genres.

Few students arrive to university-level English study already knowing how to write a university-level essay—or any other form of advanced writing, including public genres. Explicit instruction to prepare students for assignments, and scaffolded opportunities for practice, feedback, and revision, are best practices at all levels of university coursework.

Course redesign can carry some of the weight of curriculum revision where program redesign must be postponed or put off indefinitely, but periodic program redesign is a critical part of program renewal. The best possible stuff may happen within a class, but if the program structure is out of date, it betrays the good work being done.

Program redesign is challenging, contentious, and exceptionally time-intensive work, but it can be done.

And it can, on the whole, bring departments together. Such work may re-energize faculty members who do not see their ethical commitments and scholarly and pedagogical interests reflected in existing degree structures. Several contemporary English programs have already undertaken this work, and more are undertaking it now. It may be necessary in many institutions.

RE-FORMING ENGLISH

Traditional degree structures do not showcase the fact that critiques of power and oppression, and explorations of how cultural texts represent diverse identities and worldviews, happen across the contemporary English curriculum.

Because traditional degree structures describe the degree by naming what category of texts students will read in each required class—naming categories primarily by nation, historical period, or genre—degree requirements and course titles frequently do not reveal what critical activities students will undertake in each class. But some
Contemporary English programs are now beginning to title courses and requirements this way, naming courses and requirements by approach, theme, or method rather than text category.

Contemporary English programs affirm the pedagogical value of bringing students into ethical relationship with experiences, worldviews, and modes of existence that differ from their own. It is a disciplinary axiom that thoughtfully exploring cultural texts, including literature, is a significant way of seeking such ethical relationships.

*Whether the material under study is Old English epic poetry or contemporary diasporic South Asian fiction, contemporary English courses frequently pay critical attention to the social structures represented in these texts and their contexts.* Critique of power structures, exploitation, and marginalization on the basis of any difference (including race, ethnicity, culture, religion, class, age, ability, sexuality, gender identity), and critical analysis of understandings of self, community, and other: these are significant activities across the curriculum and may be part of discussions in any course.

*To an extent that may not be evident from explicit degree requirements and course titles, lists of assigned readings in every course—and the canons that they select from—are continuously being critiqued, broadened, and renovated.* Contemporary studies in, for example, Victorian literature may examine the experiences of racialized British subjects or the work of global writers in English of the Victorian era.

> **Historical texts are important material, and nations are meaningful contexts in which to examine literatures, but decolonial approaches to literary history should inflect program structures as well as individual courses**

Most contemporary English programs affirm the study of historical texts and the investigation of historical contexts, including nations, in which they emerged. Historical study is valuable for the student (it is an intellectually-demanding way of encountering different worldviews, better understanding one's world and society, and recognizing one's present place within that world). It also sustains a long tradition of disciplinary inquiry.

*Such study may take place in courses that are explicitly focused on historical periods in one nation, in one transnational historical period, or on one writer; it may also take place in courses that are explicitly focused on other things, such as a particular theme, method, or question in literary study.*

*Canonical texts remain valuable materials for study, and are constantly under revision,* with only a few constants. What we call “the” canon denotes a shifting group of texts that have had deep and widespread influence on subsequent writers; exposure to canonical texts helps students recognize those lines of influence and response. They have also widely influenced popular culture, and studying them offers students cultural touchstones to recognize and critique. Scholars have been focusing on these texts for many years, and thus there is rich material and knowledge to share with students.
But contemporary English programs acknowledge and work to dismantle disciplinary structures that seem to privilege British literatures—or to implicitly privilege white, Western cultures—as more significant or valuable than other literatures and cultures. Contemporary English programs acknowledge that they have inherited a focus on British texts that was once an explicit design to sustain British imperial power in England’s colonies. They have likewise largely sustained an orientation to white, anglo-American literary aesthetics and canons. Although these aesthetics and canons are constantly under critique and revision, and diverse aesthetic systems and cultural traditions are increasingly incorporated in English studies, program structures that seem to center white, British literatures have harmful implications.

→ Contemporary English programs in Canada are being offered in settler-colonial institutions, on Indigenous territories, and to diverse populations of students. Contemporary English programs must remain responsive to the varied needs of these diverse populations, including – but not limited to – access to the critique of power and to shifting forms of cultural capital

→ English, as a language, is both a subject of study and a medium of instruction, student performance, and assessment. Approaches to assessment that insist on standard English are contested

Among the disciplinary structures that contemporary English programs may acknowledge and work to dismantle is the traditional expectation of standard English as a standard for language use in academic speech and writing. But many students from equity-deserving groups seek proficiency in professional and academic standard English; contemporary English programs acknowledge these students’ motivation and seek to include such students in the academic and disciplinary community.

One social expectation of English Majors is proficiency in standard, professional English, both spoken and written, but English programs should acknowledge that this standard shifts and changes from place to place and from time to time, and that the process of supporting students as they seek to find their own academic and professional voice(s) is itself multiple and diverse.

→ Contemporary English programs may work to counter the harm done by their inheritance of settler-colonial values – including privilege for white, Western culture and white, anglo-American standard English – at several levels

Levels where this harm may be redressed include:
- Introductory courses, and courses at all levels, may seek to make explicit the reasons, values, and methods of study in this discipline to students, and to deliberately offer that understanding to those who have not come equipped with privileged cultural capital.
Individual courses may deliberately focus on the texts and experiences of non-Western, racialized, and Indigenous writers and creators, drawing as they do so on appropriate, culture-specific pedagogies, methods, and authorities so as to center the represented worldviews rather than setting them up as “others.” Instructors may carefully acknowledge their own position in relation to these texts, and invite students to acknowledge their respective positions. Such courses foster students’ ability to come into ethical, self-reflexive relationship with these writers, texts, and cultural locations, and encourage critical understanding of social structures that marginalize them in Western culture.

Courses, instructors, and/or programs may take anti-racist approaches to evaluating students’ spoken and written academic language. Courses at all levels may seek to make explicit the cultural biases influencing academic conventions and standards for language use.

Degree requirements may
- emphasize historical depth rather than British literary histories
- emphasize a diverse array of literary and cultural traditions
- emphasize themes, genres, or methods rather than historical period- or nation-focused coverage

COMMUNICATING ENGLISH

Contemporary English programs must explicitly identify to students what they are learning, how, and why

English Major degrees may feel incoherent to students unless faculty, and departments collectively, work to communicate a consistent overall vision. Connections must be clearly drawn between coursework and the overall aims of the degree. These connections ought to be reaffirmed for students multiple times during their course of study.

Some faculty hold that contemporary English programs cannot be easily distilled into finite sets of learning outcomes. What is learned in a given class meeting or course of study is shaped by the individual interests of the student, the unprogrammable intellectual chemistry of a group of learners, and the individual scholarly and teaching interests of the individual instructor. English studies affirms methods of open-ended inquiry, dialogic and perspective-driven efforts to make meaning in the face of complex and irreducible material, and serendipitous discovery.

But contemporary English programs are formative experiences deliberately cultivating in students a recognizable disciplinary array of knowledges, skills, orientations, and habits of mind. Many departments have worked together to define learning outcomes that describe their goals for the English Major.

Students want to feel situated in a coherent degree program. They want to know what they are being taught, and why, and how their work in each course helps them develop the knowledge and skills they are promised by promotional material.
With canons ever under critique and reconstruction, and global literatures in English too numerous to be “covered” in one degree, coherence may be more easily articulated in terms of methods, practices, or habits of mind than literatures-read.

*Syllabuses are important sites for linking coursework explicitly to overarching disciplinary and program aims,* but they are not sufficient to keep connections front-of-mind. Instructors and programs may choose to signal explicitly how their course sequences, assignments, reading lists, and class activities correspond and scaffold to program learning aims.

→ **Contemporary English programs are developing new ways to communicate the value for students, and for society, of our Major degree and faculty scholarship in our discipline**

Value is of different kinds, and *new ways of communicating the value of an English degree must work toward clarity* about the different kinds of value such a degree provides.

*Departments across the country are working on redesigning websites and promotional material,* compiling information about graduates’ careers, reaching out to high-school teachers and students, and communicating the dynamism and currency of our Major degrees. Coordinating efforts across the country may help.

*English programs may continue to be called “English” for a variety of reasons,* including to acknowledge a focus on cultural texts composed in English and on the English language itself, and, more pragmatically, to remain recognizable to other programs inside the institution across the international academy, to remain recognizable to a wide public, and to show connection with K-12 education.

*English programs may decide not be called “English” for a variety of reasons,* including that the name implies a central focus on the literatures of England and symbolically sustains a colonial orientation. Such programs may still coherently sustain traditions of inquiry, pedagogy, and method that define this discipline, and students may still study the English language and read the literatures of the United Kingdom and Canada alongside other literatures and cultural texts in English. Programs can be found across the country that no longer use the name “English,” and many pair it with other disciplinary names, as in “English and Cultural Studies” or “English and Creative Writing.”

*The politics and history of the name make this a significant choice either way.*
This document is so deeply informed by what we heard at the “English and the Humanities Here, Now” conference, and by what each of us has been reading and thinking about for many years, that the document cannot be said, in any strict way, to be authored by Sarah Banting and Susan Johnston. As collaborators working to compose it, moreover, we brought different and sometimes diverging perspectives. Our dialogue illustrated the complexities and multiple investments of the contemporary English degree – as did the conference.

Together, as we look toward the future of the English degree in all its diverse local iterations across Canada, we feel excitement as well as concern. It strikes us that an investment in continuity does not preclude a welcome kind of innovation in curriculum and program structure, and in how that curriculum is communicated by the public. We note that teachers of university English have already been working through exciting innovations in their classrooms, for many years – selecting diverse texts; training their students in feminist, anti-racist, decolonial, and queer approaches as well as class critique; acknowledging students’ diverse, plurilingual backgrounds, multi-modal literacies, and eagerness for engagement with contemporary issues. If program structures have been slower to shift, to reflect those innovations, this is understandable, given the many contextual pressures that make change difficult. But presentations at the conference by Pam Farvolden, of MacEwan University, and Carolyn Lesjak, of SFU, as well as our own experiences at Mount Royal University and the University of Regina, showed us that changes small and large are possible (even in a pandemic) and that many faculty and students are eager for these changes.

Having written thus far as “we,” we offer the remaining notes individually.

**SARAH BANTING:**
At the conference, my brilliant colleague Karen Manarin – one of the architects of Mount Royal’s English degree and a scholar of teaching and learning (as well as the Romantics) – made the point that, if she could do it again, she would build the degree differently. The program’s emphasis would not be on what students should read, but rather on what they would learn to do. To me, this is the most exciting possible future for the English degree: that it should extend its critique of the canon to the point of remaking the degree. Remade as not about coverage of period, nation, and genre, the degree would be re-framed as a scaffolded set of learning experiences that build students’ capabilities as readers, critics, advocates, historical researchers, public commentators, writers in multiple genres, theorists, scholars, cosmopolitans, and lovers of both popular and challenging works. My primary teaching responsibilities these days are courses in writing, editing, and disciplinary methods, and my pedagogy is most informed by composition theory and the scholarship of teaching and learning, so an emphasis on process, methods, and skills comes easily
for me. My long training in English studies, though, and my continued curiosity about and commitment to English, help me recognize that the possible future that so excites me doesn’t necessarily appeal to all of my colleagues.

I think – naively, no doubt – that the same people, with their current expertise, could teach in this reframed degree as in the current one, and the same fascinating texts and essential contexts could be explored, after such a re-framing. To me, this re-framing just better expresses what we actually want students to do in our degrees. What it would perhaps most forcefully change about our teaching is that it would ask us to more explicitly teach the practices we want students to undertake (see Linkon; Wolfe and Wilder). We would plan our classes not by saying, we’ll spend these two weeks on Shakespeare’s sonnet cycle, but rather, we’ll spend these two weeks on acquiring an understanding of the Renaissance sonnet and the historical texts that give us access to it, and on developing interpretations of sonnet sequences, using Shakespeare’s cycle as our material. The latter account of those two weeks would be, among other things, a lot more transparent for students. It seems to me that it would also allow us to better explain to students that they have acquired skills they will take with them into their future lives.

What such a reframing also might do, at its best, is allow us wiggle-room to more deeply Indigenize our degrees and to re-weight them to reflect the concerns of our contemporary communities. Breaking with inherited structures would hurt – there would be loss – but might also free us to better live up to our own values.

SUSAN JOHNSTON:
Sarah introduced the conference, back in April of 2022, in terms of a “here” poised tentatively, hopefully, perhaps wistfully, between the current and the traditional, between the need to be recognizable and the need to be distinctive, between the pressure of government economics and the unabashed love of books. This and other tensions continued to inform the conference as it informs, in the end, this paper, for whatever else we may be or may become, we remain, as Whitman said, “large, and contain multitudes.”

Our discussions that April, like our courses and our programs, inhabit these contradictions sometimes with great joy and sometimes in great pain and difficulty, but the history of the discipline does teach us that they are woven into the very stuff of English, and indeed part of why it matters. The discipline dwells betwixt and between: the contemporary and the historical, the theoretical and the textual, between a practice and a way of thinking. To cleave to the old ways is, paradoxically, to abandon this tradition of creative tension and critique, and thus to betray it, but to jettison it altogether means to move outside an experience of commonality – for what is a canon if it is not also common ground? – which is both the site of community and of critique.
I come by this notion of our creative contradictions honestly, for as I write this, I am in the midst of reinventing myself after 28 years as a teacher and scholar of English as a professor in History and an associate dean (undergraduate) in the Faculty of Media, Art, and Performance at the University of Regina. Much of my current work is focused on supporting the pandemic generation in navigating the difficult sociality of in-person learning, and to that end I've given instruction in embroidery and beadwork in the classroom as well as note-taking, oral presentations, and how and when to talk in class.

I'm a lover of books and food and cats and trees and (some) people. I've got a husband and three grown daughters I fiercely adore, and I aspire now, in this new chapter, to be both a "here" where my students can dwell in contradictions and a door they can walk through.

ACKNOWLEDGEMENTS

The following scholars presented at “English and the Humanities Here, Now,” contributing significant insights about the state of the English major degree in Canada today:

Then-Undergraduate students and recent graduates: Liv Brodowski, Audrey Jamieson, Madeline Scarlett

Then-Graduate students and emerging scholars: Deena Dinat, Sheila Giffen, Madeleine Reddon

Faculty members: Sarah Banting, Cecily Devereux, Kit Dobson, Pam Farvolden, Jonathan Goossen, David Hobbs, Douglas Ivison, Paul Jay, Susan Johnston, Carolyn Lesjak, Brandon McFarlane, Karen Manarin, Philip Mingay, Randy Schroeder, Mario Trono, Cliff Werier, Jocelyn Williams

We would also like to thank: Madeline Scarlett, co-organizer of “English and the Humanities Here, Now”; Faculty of Arts, Mount Royal University, for their support of the conference; Association of Canadian College and University Teachers of English (ACCUTE) for co-sponsoring one conference session; and Laura Davis, Kit Dobson, Pam Farvolden, Craig Melhoff, and Jocelyn Williams for feedback on early versions of this paper.

BIBLIOGRAPHY: For a complete bibliography to “English and the Humanities Here, Now: Thoughts on the English Major in Canada Today,” please click here.
The Angle Profiles: CREATIVE WRITING PROGRAMS IN CANADA

The Angle has reached out to a wide selection of Canadian post-secondary institutions that offer a Creative Writing major, minor, certificate, or post-graduate program, asking representatives to complete a brief questionnaire about Creative Writing at their college or university. We've been delighted by the response and welcome profiles from all creative writing offerings, no matter the program scope. If you would like to share a profile of the Creative Writing Program you are involved with, please contact info.accute@gmail.com.

DALHOUSIE UNIVERSITY

Respondent: Heather Jessup  Program Website: Click here

Programs offered: Undergraduate Double-Major and Minor

Description:
Like other studio classes in the fine arts, the Creative Writing program is distinguished by small class sizes and a high degree of peer learning. Our program begins with an interdisciplinary course in creativity (CRWR 2001: The Creative Process), and introduction to multiple genres of Creative Writing (CRWR 2002: Intro to Creative Writing), and then continues with third- and fourth-year courses and workshops in Poetry, Fiction, Creative Non-Fiction, Writing for Children, Songwriting, Spoken Word, Playwrighting, and Writing and Publishing. All instructors are published creative writers who offer personal insight into the writing process, and all classes involve workshops where you get to discuss your writing with your peers.

Selection of Recent Faculty Publications: Shauntay Grant, From the Ashes, Playwrights Canada Press / When I Wrap My Hair, HarperCollins; Sue Goyette, Monoculture, Gaspereau Press; Heather Jessup, “Klein Bottle,” Best Canadian Essays 2023, Biblioasis; Lesley Choyce, Around England with a Dog, Rocky Mountain Books; Rebecca Babcock, Some There Are Fearless, Nimbus Publishing.
Respondents: Jennifer Chambers

Program Website: [Click here](#)

Programs offered: B.A. (Honours) in Creative Writing & Publishing

Description:
Sheridan College offers an Honours B.A. in Creative Writing & Publishing. It was established in 2018, and is a four-year program that emphasizes both fields of creative writing and publishing in terms of courses offered. For example, students take courses in Professional Writing & Copy Editing, as well as Intermediate Creative Writing workshops in (choices of) Drama, Fiction, Poetry or Creative Non-Fiction. They take classes in Fundamentals of Editing, Copyright and Contracts, as well as Master Classes in Creative Writing or Publishing. In the first two years, students take the same program of courses, and in third- and fourth- years, they have some choices in terms of focusing on publishing courses or creative writing courses. Fourth-year students spend one semester working at internships in a writing or communications-related field. The program also established the literary journal *The Ampersand Review of Writing and Publishing* that features writing by established and emerging writers, and offers internships to some of our students. We hire a Writer-in-Residence to support the teaching and literary events offered to students in CW&P. Overall, it is a robust program, full of experiential learning opportunities.

The Angle Profiles:
CREATIVE WRITING
PROGRAMS IN CANADA

UNIVERSITY OF TORONTO SCARBOROUGH

Respondents: Daniel Scott Tysdal

Program Website: Click here

Programs offered: Honours Bachelor of Arts / Major or Minor

Description:
UTSC’s Creative Writing program started as two workshops in 2009 and has since grown into the first Creative Writing Major and Minor program at the University of Toronto. Our dedicated faculty take a workshop-based, experiential approach to the study and practice of the literary arts. Our courses include everything from poetry, fiction, and creative non-fiction to writing for comics, writing short films, and exploring the intersection between poetry, experimentation, and activism.

Our program places a particular emphasis on professionalization and how one makes their way as a writer in the real world. Our teaching faculty are active and award-winning writers themselves, and the program culminates in a practical seminar on “Creative Writing as a Profession.” Our writers also benefit from working each year with a new Writer-in-Residence, and they have the opportunity to connect with our close-knit and active creative writing alumni network, including recent graduates who have already had books published.

Our writers are part of a vibrant undergraduate community, and have access to a jam-packed calendar of readings, talks, festivals, and field trips. They can also participate in C.O.W. (our creative writing club), enter contests, and get published in the UTSC student-run arts journal Scarborough Fair.

Selection of Recent Faculty Publications: Kateri Akiwenzie-Damm, (Re)Generation: The Poetry of Kateri Akiwenzie-Damm, Wilfrid Laurier UP; Randy Lundy, Field Notes for the Self, University of Regina UP; Daniel Scott Tysdal, The End Is in the Middle: Mad Fold-In Poems, Goose Lane Editions; Andrew Westoll, The Jungle South of the Mountain, HarperAvenue.
Respondents: Nadia Bozak

Program Website: Click here

Programs offered: Concentration in Creative Writing

Description: Carleton University’s burgeoning Concentration in Creative Writing was instituted in 2012-2013 and is an integral dimension of the Department of English Language and Literature. Nearly one-third of our English Majors are currently registered in the Concentration. We offer workshop-based courses in fiction, poetry, and screenwriting, as well as workshops in Spoken Word Poetry and “special topics” workshops such as “Writing about Climate Crisis” and “Writing Popular Fiction.” In spring 2023, we launched the first issue of Sumac, a literary magazine publishing creative writing by Carleton students, staff, and alumni. Sumac is produced by students in our fourth-year “Studies in Publishing” course under the instruction of a professional magazine editor and in collaboration with our Book Arts Lab, an experiential learning space located in Carleton’s main library. In September 2023, in partnership with the School of Indigenous Studies, we welcomed Cree author Tyler Pennock as the inaugural Indigenous Artist-in-Residence at Carleton. During their residency, Tyler will engage with and mentor Indigenous and non-Indigenous students and student writers across campus and in the Ottawa community. Our Concentration in Creative Writing also benefits from a partnership with the Ottawa International Festival of Writers and hosts ongoing student-focused events, such as our annual Showcase of Literary and Dramatic Arts, open mics, writing circles, and poetry competitions. Our robust first-year “Introduction to Creative Writing” course serves as a gateway into the Concentration and the department, filling to capacity each semester.

Member News

Royal Society of Canada's Chauveau Medal Awarded to Tilottama Rajan (Western University)

Congratulations to Tilottama Rajan (Department of English and Writing Studies, Western University), who has been awarded The Royal Society of Canada’s 2023 Chauveau Medal for her lifetime contributions to the study of Romantic literature and theory and criticism.

On Sept. 12, the Society announced the 2023 Chauveau Medal had been awarded to literature professor Tilottama Rajan, in the department of English and writing studies. “Since the publication of her first groundbreaking book, The Dark Interpreter (1980), Tilottama Rajan has been a leading international figure in the fields of Romantic literature, German Idealism and contemporary theory. That book was followed by The Supplement of Reading, Deconstruction and the Remainders of Phenomenology (1990), and Romantic Narrative (2010), as well as numerous editions and edited collections and over 100 journal articles and book chapters (a mind-boggling number for literature scholars),” said professor Jan Plug, acting Dean, Faculty of Arts and Humanities.

“Awarded biennially, the Chauveau Medal recognizes ‘a distinguished contribution to knowledge in the humanities other than Canadian literature and Canadian history’ and has only been given a handful of times to scholars of literature. Previous awardees are among the most important scholars Canada has been home to, including Northrop Frye and Tilottama’s father, Balachandra Rajan, also a former Western faculty member in the department of English. We are fortunate to count Tilottama among our colleagues,” said Plug.

For the full article, please click here.
Kasia Van Schaik Longlisted for the 2023 Giller Prize for *We Have Never Lived On Earth* (University of Alberta Press)

Congratulations to Kasia Van Schaik, whose collection of short stories was selected for the 2023 Giller Prize longlist by jury members Ian Williams, Sharon Bala, Brian Thomas Isaac, Rebecca Makkai and Neel Mukherjee. *We Have Never Lived on Earth* was published by University of Alberta Press last fall.

from the University of Alberta Press:

Kasia Van Schaik is one of twelve authors longlisted for the prestigious Scotiabank Giller Prize for her debut collection of short stories, *We Have Never Lived On Earth*.

“This is the first time that one of our authors has been longlisted for the Scotiabank Giller Prize. We knew that Kasia’s book was spectacular, and we are proud to have published her work, *We Have Never Lived On Earth*, in our Robert Kroetsch Series,” said UAlberta Press Director Douglas Hildebrand.

As Kasia Van Schaik writes in her coming-of-age climate-anxious collection, “In the world we’re creating together, no animals exist, no seasons either. We live eight stories up and never touch soil. We follow highways not rivers. We name our heat waves after our grandmothers. We have never lived on earth.”

“I don’t mean this book to be prophetic,” Van Schaik acknowledges, “but recent events, such as the BC forest fires, are veering dangerously close to the story world. I wish I had the power to halt their progression by capturing them in fiction.”

Kasia Van Schaik teaches Creative Writing at Concordia University.

For more information about *We Have Never Lived On Earth*, please visit the publisher’s website.
Canada Through American Eyes: Literature and Canadian Exceptionalism (Palgrave MacMillan)

by Jennifer Andrews (Dalhousie University)

from Palgrave MacMillan:

*Canada Through American Eyes: Literature and Canadian Exceptionalism* explores how Canada is imagined primarily by US writers, and what readers and scholars on both sides of the Canada-US border can learn from these recent depictions by examining a selection of US-authored fiction from 9/11 to the present. The novels — and occasionally paintings, films, and musicals — that are the subject of the book provide a deliberately varied set of case studies to probe how US texts, along with works of art produced on both sides of the Canada-US border, uncover moments in Canadian historical and literary studies that have been buried or occluded to protect Canada's self-representation as an exceptional nation.

**Jennifer Andrews** was president of ACCUTE from 2018-2020. She is currently Dean of the Faculty of Arts and Social Sciences and a professor in the Department of English at Dalhousie University.

For more information about *Canada Through American Eyes: Literature and Canadian Exceptionalism*, please visit the [publisher’s website](#).
Beginning in 1963 and continuing through the late 1980s, a loose coterie of like-minded Canadian poets challenged the conventions of writing and poetic meaning by fusing their practice with strategies from visual art, sound art, sculpture, installation, and performance. They called it “borderblur.”

Borderblur Poetics traces the emergence and proliferation of this node of poetic activity, an avant-garde movement comprising concrete poetry, sound poetry, and kinetic poetry, practiced by poets and artists like bpNichol, bill bissett, Judith Copithorne, Steve McCaffery, Penn Kemp, Ann Rosenberg, Gerry Shikatani, Shaunt Basmajian, among others.

Eric Schmaltz demonstrates how these poets formed an alternative tradition, one that embraced intermediality to challenge the hegemony of Canadian literature established during the heydays of cultural nationalism. He shows the importance of intermediality as a driving cultural force and how its proliferation significantly altered Canadian cultural expression. Drawing on a combination of archival research, historical analysis, and literary criticism, Borderblur Poetics adds significant nuance to theories and criticisms of Canadian literature.

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

<table>
<thead>
<tr>
<th>Panel Title</th>
<th>Organizer(s)</th>
<th>Panel Type</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sustaining Signals: Sounding the Curatorial</strong></td>
<td>Klara du Plessis, Jason Camlot</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>On and Off the Record: Audiotextual Performance and Cultural Resistance</strong></td>
<td>Kristen Smith, Michael O’Driscoll</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Critical Relations on Turtle Island</strong></td>
<td>Tavleen Purewal</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Is There Anybody in There?: The Affective Impact of Generative AI on First-Year Writing Instructors</strong></td>
<td>Amanda Paxton, Phoebe Kang</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Therefore I Am: AI’s Impacts on Writing, Research, and Pedagogy</strong></td>
<td>Daniel Aureliano Newman</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Suburb Nation</strong></td>
<td>Cheryl Lousley, Zishad Lak, Paul Barrett</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>The Literary Critic of Humour</strong></td>
<td>Danielle Bobker</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Beyond the Aesthetics of Indigeneity</strong></td>
<td>Jennifer Komorowski</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Translator/Writer/Theorist</strong></td>
<td>Jane Malcolm, Anne Quéma, Geneviève Robichaud</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>“We Who Love to Be Astonished”: Prismatic Experimental Practices</strong></td>
<td>Jane Malcolm, Anne Quéma, Geneviève Robichaud</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Writing New Worlds: Young Adult Literature and Possibility</strong></td>
<td>Jessica Caravaggio</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>“No one is too small to make a difference”: Eco-Activism and Children’s Media</strong></td>
<td>Michaela Wipond</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Jordan Peele’s Generic Renovations</strong></td>
<td>Timothy Lem-Smith</td>
<td>Member-Organized</td>
</tr>
<tr>
<td>Panel Title</td>
<td>Organizer(s)</td>
<td>Panel Type</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td><strong>Over Her Dead Body: Women and Violence in 21st-Century Psychological Thrillers</strong></td>
<td>Monica Sousa</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Representing Histories: Publication, Pedagogy, and Other Paths Forward</strong></td>
<td>Stephen Yeager</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>From Scottsboro to Spain: Cultural Production, Place, and Protest in the 1930s</strong></td>
<td>Bart Vautour</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Literary Hyphenations: Iranian Diasporic Literature and the Construction of Identity</strong></td>
<td>Mahdiyeh Ezzati</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Sustainability in Contemporary Walking Literature</strong></td>
<td>Andre Furlani</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>Beyond the State: Humanity and Futurities in the Anthropocene</strong></td>
<td>Marc Herman Lynch, Omar Ramadan, Rajarshi Banerjee</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>“Japa-ing” to Freedom or/and Slavery: Modern Configurations of the Slavery Journey and Narrative</strong></td>
<td>Chinelo Ezenwa</td>
<td>Member-Organized</td>
</tr>
<tr>
<td><strong>EDI and the Excellence Dilemma</strong></td>
<td>Chinelo Ezenwa</td>
<td>Member-Organized Roundtable</td>
</tr>
<tr>
<td><strong>Listening for Sustainable Futures: A SpokenWeb Workshop</strong></td>
<td>Jason Camlot, Katherine McLeod</td>
<td>Member-Organized Listening Practice</td>
</tr>
<tr>
<td><strong>Not Our Grandmother’s Apocalypse: Speculative Fiction as Intervention</strong></td>
<td>Miriam Jones</td>
<td>Member-Organized Roundtable</td>
</tr>
<tr>
<td><strong>Speaking the World into Existence: Language Use in Speculative Fiction</strong></td>
<td>Kate Scheckler</td>
<td>Member-Organized Roundtable</td>
</tr>
<tr>
<td><strong>Systems Thinking and/in Literature</strong></td>
<td>Jay Ritchie</td>
<td>Member-Organized Roundtable</td>
</tr>
<tr>
<td><strong>Narratives of Non-Human Diaspora</strong></td>
<td>Ben Berman Ghan, Margaryta Golovchenko</td>
<td>Member-Organized Roundtable</td>
</tr>
<tr>
<td><strong>Transcending Boundaries: Multilingualism and Global Storytelling</strong></td>
<td>Waed Hasan, Sarah Rewega</td>
<td>Creative Writing</td>
</tr>
<tr>
<td><strong>Workshopping the Workshop</strong></td>
<td>Liz Harmer</td>
<td>Creative Writing</td>
</tr>
<tr>
<td>Panel Title</td>
<td>Organizer(s)</td>
<td>Panel Type</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><strong>Land-Based Writing &amp; Teaching: A Creative Writing Panel</strong></td>
<td>Catherine Bush, Sharon English</td>
<td>Creative Writing</td>
</tr>
<tr>
<td><strong>New Sonic Practices in Canadian Poetry</strong></td>
<td>Kelly Baron, Andrew Whiteman</td>
<td>Creative Writing</td>
</tr>
<tr>
<td><strong>Disability Justice in Creative Writing Programs</strong></td>
<td>Shane Neilson</td>
<td>Creative Writing</td>
</tr>
<tr>
<td><strong>Precarity and Creativity</strong></td>
<td>Anna Veprinska, Carellin Brooks</td>
<td>Creative Writing</td>
</tr>
<tr>
<td><strong>Forms of Body, Forms of Mind: Disabling Literature</strong></td>
<td>Erin Soros</td>
<td>Creative Writing Roundtable</td>
</tr>
<tr>
<td><strong>Engines of Feedback: The Creative Writing Workshop</strong></td>
<td>Glenn Clifton</td>
<td>Creative Writing Roundtable</td>
</tr>
<tr>
<td><strong>Play Spaces and Makeshops: Creative Writing Inspiration Beyond the Workshop</strong></td>
<td>Lauren Kirshner, Bronwen Tate</td>
<td>Creative Writing Roundtable</td>
</tr>
<tr>
<td><strong>Sustaining the Past, Predicting the Future</strong></td>
<td>Jason Camlot</td>
<td>Joint Sponsored with NAVSA</td>
</tr>
<tr>
<td><strong>American Literary Millenarianism</strong></td>
<td>Michael Cameron, Ross Bullen</td>
<td>Joint Sponsored with CAAS</td>
</tr>
<tr>
<td><strong>American Temporalities</strong></td>
<td>Jason Haslam, Ross Bullen</td>
<td>Joint Sponsored with CAAS</td>
</tr>
<tr>
<td><strong>The Postcolonial Present: Dis/Enabling Sustainable Futures?</strong></td>
<td>Gideon Umezurike, Onyeka Odoh</td>
<td>Joint Sponsored with CAPS</td>
</tr>
<tr>
<td><strong>Post Magical Realism In / Through Translation and Adaptation</strong></td>
<td>Sanjukta Banerjee, Jill Planche</td>
<td>Joint Sponsored with CCLA</td>
</tr>
<tr>
<td><strong>Global Adaptations of Shakespeare</strong></td>
<td>Alexandra Lukawski, Alice Hinchliffe, Mark Kaethler</td>
<td>Joint Sponsored with CSRS</td>
</tr>
<tr>
<td><strong>Romanticism and Evil</strong></td>
<td>Adam Mohamed, Liam Rockall</td>
<td>Joint Sponsored with NASSR</td>
</tr>
<tr>
<td><strong>“The Coming Universal Wish Not to Live”: Victorians and the Future</strong></td>
<td>Jo Devereux</td>
<td>Joint Sponsored with VSAO</td>
</tr>
<tr>
<td><strong>Adaptable Atwood</strong></td>
<td>Tina Trigg</td>
<td>Joint Sponsored with MAS</td>
</tr>
</tbody>
</table>
MEMBER-ORGANIZED PANELS

Sustaining Signals: Sounding the Curatorial

Klara du Plessis, Independent Scholar, klraduplessis@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 manically 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 manically 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 Camlott 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](mailto: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](mailto: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
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 about 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.


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, jkomrowski@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.”
Erin 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 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.

“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 Schmalz, 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

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

Listening for Sustainable Futures: A SpokenWeb Workshop

A collaborative literary listening practice (described below)

Jason Camlot, Concordia University, jason.camlot@concordia.ca
Katherine McLeod, Concordia University, katherine.mcleod@concordia.ca
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 Stoever, Dylan Robinson, Alexis Pauline Gumbs, Salomé Vogelin, 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**

Ben Berman Ghan, University of Calgary, Ben.ghan@ucalgary.ca
Margaryta Golovchenko, University of Oregon, Mgolovch@uoregon.edu

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**

Mahdiyeh Ezzati, OCAD, mezzati@ocadu.ca

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

Andre Furlani, Concordia University, andre.furlani@concordia.ca

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

Marc Herman Lynch, University of Calgary, mhlynch@ucalgary.ca
Omar Ramadan, University of Calgary, omar.ramadan1@ucalgary.ca
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

Chinelo Ezenwa, Western University, cezenwa2@uwo.ca

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 Guinean 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.
EDIs Excellence Dilemma

Chinelo Ezenwa, Western University, cezenwa2@uwo.ca

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 consider 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)frame to show their compatibility with and promotion of academic excellence?

CREATIVE WRITING PANELS

Transcending Boundaries: Multilingualism and Global Storytelling

Waed Hasan, University of Guelph, whasan@uoguelph.ca
Sarah Rewega, University of Guelph, srewega@uoguelph.ca

“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 Dunce 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**

Anna Veprinska, University of Calgary, anna.veprinska@ucalgary.ca  
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**

Kelly Baron, University of Toronto, k.whitehead@mail.utoronto.ca  
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

---

**Play Spaces and MakeShops: Creative Writing Inspiration Beyond the Workshop**

Lauren Kirshner, Toronto Metropolitan University, lauren.kirshner@torontomu.ca
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)

Adam Mohamed, Western University, amoha228@uwo.ca
Liam Rockall, Western University, lrockall@uwo.ca

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

American Literary Millenarianism – Canadian Association for American Studies (CAAS)

Michael Cameron, Dalhousie University, Cameron.M@dal.ca
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)

Jason Camlot, Concordia University. jason.camlot@concordia.ca

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


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)

Gideon Umezurike, University of Saskatchewan, ume.gid@usask.ca
Onyeka Odoh, University of Calgary, onyeka.odoh@ucalgary.ca

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
Alice Hinchliffe, University of Guelph, ahinchli@uoguelph.ca
Mark Kaethler, Medicine Hat College, mkaethler@mhc.ab.ca

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.)

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
- Multilingualism
- 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
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
THE ACCUTE BOARD OF DIRECTORS

Douglas Ivison, President
Cheryl Lousley, Vice-President
Erin Knight, Office Coordinator
Chinelo Ezenwa, Member-at-Large: BIPOC Caucus
Neta Gordon, Member-at-Large: Professional Concerns
Mark Kaethler, Member-at-Large: Colleges
Lorraine York, Member-at-Large: Priestley Prize
Adam Dickinson, Coordinator: Creative Writing Collective
Carellin Brooks, Contract Academic Faculty Caucus Rep
Marc Lynch, President: Graduate Student Caucus
Allan Pero, Editor of English Studies in Canada
Anna Guttman, CACE President

The Angle is produced by Erin Knight

ACCUTE's mission is to promote the interests of those teaching and researching in the various fields of English Studies in Canadian colleges and universities. Your membership is more important today than ever.

Visit accute.ca to renew.