

THE ANGLE

SPRING 2026 2.0



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President's Message

This will be the last issue of The Angle before the ACCUTE 2026 conference in Montreal. Our planning has gone extremely well and has certainly kept us increasingly busy as the dates (June 4-7) approach. Today we did a walkthrough of all the spaces we will be using during for our events with a group of 32 (!) Concordia undergraduate volunteers who have signed up to help and work shifts at the conference. It was exciting, and as I talked them through what would be happening in this mezzanine, this auditorium, this corridor, this lounge, I experienced myriad imagined scenarios for what an attendee's



experience of the conference might be. Say someone flies in from Vancouver on Wednesday night for the conference. Their Day 1 conference diary entry might go something like this:

Flew direct to Montreal Airport from Vancouver. Wow do they have a lot of construction going on at the airport. Luckily, I arrived late enough that there wasn't as much traffic driving in as I was told there would be. Checked in to my Grey Nun's room (this place used to be an actual nunnery!), appropriately austere, but clean and pleasant. Asked the person at the security desk where I might grab a quick bite to eat and he suggested some nearby pubs. Had the Curry Poutine at McGibbon's Irish pub. Was afraid I might regret that but slept well and felt great this morning. Up early despite the time difference. So many helpful student volunteers at the registration desk. (Note to self: curry poutine is the perfect antidote to jet lag.) The MB building is bright, modern and nice. They checked that I'm all paid up (membership and registration), gave me my badge and ACCUTE tote back with notepad, pen, and some other fun stuff. Grabbed a quick coffee on the main floor as the presses were getting their book display tables set up (lots of publishers here!) and then had to decide which of the ten opening panel sessions to attend. Ugh! So many interesting papers to choose from. Thought I might need to panel hop. But started at Adaptation Across Media (couldn't resist the title "Yuppie Oedipus") and ended up just staying there as all three talks were great. Some nice nutritional snacks, more coffee, and many brief intense hellos at the 10:30am coffee break on the sunny third floor of MB, then off to my second panel to learn How a Person Should be Bored? I couldn't have imagined boredom and banality could be so engrossing. Filled up three pages of my ACCUTE swagger notebook with notes and outlined some ideas for a future paper I must write on insipid plotlessness in microfiction. LUNCH BREAK! I grabbed a quick bagel (sesame seed) with cre-

-am cheese and lox at Hinnawi Bros. Bagel shop just outside the Library Building, then caught most of the New Books in Canadian Literature short talks and launch event held in the very inviting futuristic-feeling 4TH SPACE. I love this space that Concordia has designed to put research on display to wider publics (breaking down the 4th wall, etc.). Cool idea. Went immediately to the book tables (back in MB) after this event and bought two of the new books that were discussed. Rushed and arrived just as the intros were being read at Disability and Illness Narratives as Re-worlding 1, the first of a few organized panels on this topic that will run over the next few days. I hope to attend them all! Snuck out a bit early during the Q&A to do a first full browse of the book tables on the main floor, and to talk to an editor at the **UP table to see if we could set a time to discuss a project I'm working on. Book meeting booked for tomorrow morning! Grabbed 10 minutes in the MB second floor quiet study area on a comfortable leather chair with a great view of the city to send a few emails before dropping my stuff at Grey Nuns, quick freshen up, then Metro to get to the opening night dinner at Satay Bros. Metro was fast and easy to use (I decided to get an opus card and fill it up with 10 fares since I'm staying for a few days after the conference), and then just a short walk to the resto in an interesting part of the city that was new to me (i.e. not the Plateau). The Sud-Ouest. So many interesting restaurants here! Satay Bros. was awesome. What a crazy fun vibe and atmosphere. Definitely coming here again with ****. We were spread out across all the largest tables in the restaurant. Started with one of their "signature" Dark n' Stormies and then ate WAY more than I should have. The pork buns were to die for. The food just kept coming. I may not need to eat tomorrow. A group of us decided to walk back to Grey Nuns after dinner (to walk it off). Took less than 25 minutes to get back downtown and finally had a chance to sit down and catch up with R***** W*****. They're doing great. I am staying up too late for Day 1 (must pace myself!), but what a great day. Will spend just a few minutes circling some potential sessions to attend tomorrow before I go to sleep....

One of a million possible narrative threads for the first day of the conference. I hope that each ACCUTE member attending the conference, whether to present or to listen and engage, will string together an exciting, fulfilling, challenging, inspiring, creative, delicious, joyous, convivial, and delightfully exhausting series of days at ACCUTE 2026. We have done our best to set our members up for myriad forms of success. May each and every one of us experience our own best conference, together.

Jason Camlot
ACCUTE President



Vice President's Message

As I finish my term as ACCUTE Vice-President and prepare to hand things over to Sheetala Bhat, I've been reflecting on what a rewarding experience this has been. Working with this executive team — and with the wider ACCUTE community — has reminded me how rare and valuable it is to belong to a scholarly organization that is so genuinely warm, welcoming, and generous. At a moment when so many of us are facing shrinking resources, increased precarity, departmental restructuring, and ongoing challenges to the humanities, organizations like ACCUTE matter enormously: they give us space not only to share our research and approaches to teaching, but also to advocate for and sustain one another as colleagues and friends.



It has been especially gratifying to help organize our annual conferences, which continue to grow in scope and energy. This year's gathering promises an exciting range of panels, workshops, and caucuses, along with a Saturday evening event featuring rapid readings, literary trivia (with questions and prizes courtesy of a team from Dalhousie University--woot!), and perhaps even some karaoke, if I can find a way to sneak it in.

Thank you to everyone who has made this work so enjoyable over the past few years, especially Jason, Ghislaine, Josie, and Gladwell, but the rest of the Board as well. I'll miss collaborating with all of you (although I suspect I won't miss presenting the financial portfolio at the AGM quite as much). It's been a privilege to serve this organisation, and I look forward to seeing it continue to thrive under Lily Cho's leadership.

Cynthia Quarrie
ACCUTE Vice President



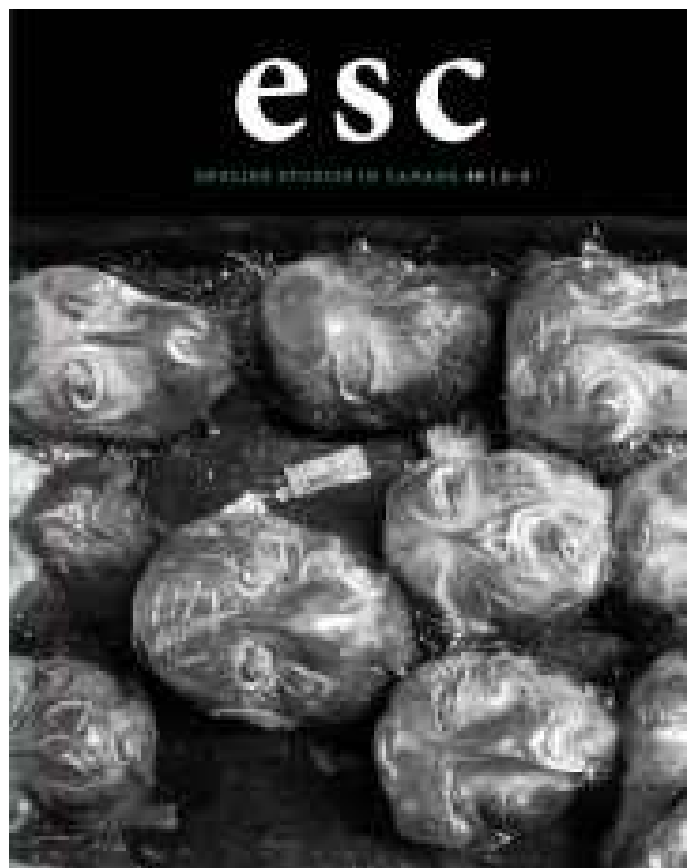
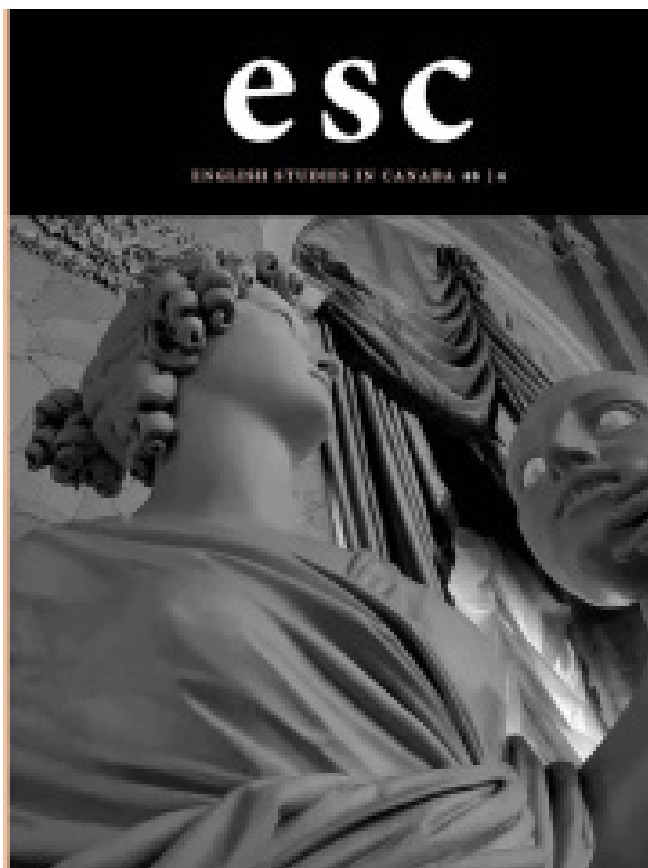
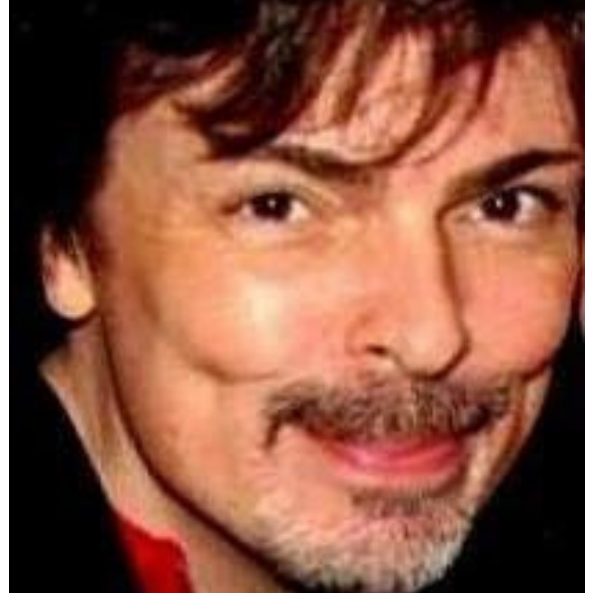
A Message from the *English Studies in Canada* Editor, Allan Pero

We are most fortunate to hear many great scholars share exciting new work at our annual conference. When revising your papers for publication, I encourage you to submit your essays to ESC for consideration. We are *your* scholarly journal.

SUBMISSIONS ARE OPEN AND WE ARE READY AND WAITING TO CONSIDER YOUR WORK!

English Studies in Canada, Canada's leading generalist journal in the discipline of English Studies, highlights the best in current research on English literature. We publish in both print and digital formats, and our reach is global. We encourage you to [review our guidelines](#) and [submit your article](#) to ESC for consideration.

English Studies in Canada is the official journal of the Association of Canadian College and University Teachers of English (ACCUTE).



ACCUTE ACCESSIBILITY COMMITTEE



**We're starting an Accessibility
Committee for ACCUTE!**

**This committee could address
accessibility concerns; highlight the
scholarship of disabled,
neurodivergent, and chronically ill
scholars; and build on the conference
Accessibility Guidelines for presenters
developed by Ann Gagné.**

**The committee could also potentially
develop and/or manage accessibility
initiatives or resources for disabled
scholars.**

**Interested in
participating?**

**Get in touch with
brandi@stu.ca
(Brandi Estey-Burtt)
or agagne3@brocku.ca
(Ann Gagné)
to be put on the email list.**

**We'll organize a poll to figure out
the best meeting time for
everyone.**

Previewing ACCUTE 2026 Plenary Speakers

In anticipation of ACCUTE 2026, members of our executive team spoke with our plenary speakers about their research. The following three interviews conducted by Josie Teed and Gladwell Pamba with Michael Bucknor, Marcie Frank, and Jordan Abel, give us a taste of what to expect at our plenary events this year.

Our plenary speakers will be presenting their talks at ACCUTE 2026, don't miss them:

Michael Bucknor: "Decolonial Hauntings and the Black Sonic Fantastic"

Thursday, June 4, 2026

3:30-5 p.m.

MB 1.210

Marcie Frank: "Genre, Situation, Rule: Some Concepts for Literary History?"

Friday, July 5, 2026

5-7 p.m.

MB 1.210

Jordan Abel: "Dad Era: Indigenous Knowledge Transmission Through Poetry"

Saturday, June 6, 2026

3:30-5 p.m.

MB 1.210

In Conversation: Michael Bucknor

Gladwell Pamba met with our first plenary speaker, Michael Bucknor, to hear a bit about his research and his upcoming ACCUTE 2026 plenary talk, "Decolonial Hauntings and the Black Sonic Fantastic".

Gladwell Pamba: We are excited to have you as one of our plenary speakers for the upcoming ACCUTE Conference. I am interested to find out what you will be talking about in your plenary.

Michael Bucknor: The title of my paper is "Decolonial Hauntings and the Black Sonic Fantastic: Riffing Off Dub Poetry." I am looking at a legacy of colonialism in the now and the strategies of Black folk to find new ways and epistemologies of rethinking how we live with other people and to imagine different futures. In particular, I think the black fantastic, which is a concept I'm playing with, in what I now call the black Sonic Fantastic, is the idea that in African mythology and Black worlds there are knowledge systems that allow us to

think of our relationship with both the world outside of and in connection with Western views. Views of progress and modernity seem to pivot on the lives of black folk, the subjugation of black folk. The Black Sonic Fantastic allows us to think differently about relationships in the world, not based on hierarchy and exploitation, but other ways of living. I think of Lillian Allen's collection, *Psychic Unrest* that offers the opportunity to consider decolonial hauntings. I'm invested in sonic epistemology. What the dub sound allows us to think about, that taps into questions about the body as a site of an affective register. What sound contributes to our understanding of Black trauma and Black joy and how the body holds both of these simultaneously? The work of Lillian Allen helps us to see that.

GP: When you talk about Black futurity, what do you envision?

MB: Part of that is to imagine a different way of conceiving the black body that's not necessarily a black body of labor only, but one that has the potential and ability to be creative and to think deeply about our own worldviews of living. The black body is a body of joy and of fierce resistance to control. I also want to explore dub poetry itself as a genre that has the potential to offer us new ways of thinking, of imagining a future.

GP: I listened to you on a YouTube channel where you talked about going to Belize for a festival, and found them listening to Mavado. We've always listened to Mavado too in Kenya! Same as Vybz Kartel, and Popcaan.

MB: I'm always amazed at the impact of Jamaican popular culture that seems to have a wide global reach. I was in Trinidad for carnival and recognized how urban life and mobility, especially transportation in cities seemed to heavily feature Jamaican dancehall as the primary source of entertainment. An aspect of Jamaican popular music is how it circulates ideas about masculinities or sexualities. A number of interventions by cultural critics talk about women's role in dancehall cultures.



In particular, I am interested in the ways in which dancehall is both a reification of traditional notions of masculinities and sexualities, but also a critique and intervention that create spaces for alternative, non-normative expressions. On the level of lyrics, some people say dancehall is homophobic but if you look at dancehall spaces, it's also a very queer space. I would like to view dancehall as a much more complicated space of cultural expression, especially when talking about masculinity.

GP: When you talk about the women's role in dancehall, I think of the twerking culture and how the dancehall female vixen defy the western standards of beauty and the kind of bodies with license to be on the screens.

MB: I agree that the Black female body has always been over-sexualized and there have been aesthetics of beauty imposed on women in these Black worlds. Dancehall space is one of the spaces through which women resist that. They put on/show other bodies that are not normally those imposed prototypes of beauty. They also own sexuality without necessarily buying into this notion that dancehall music and dance are just foreplay, a prelude, for the sexual act. Instead, there is sensual joy and eroticism. They do not entertain the 19th century hypocrisy around sexuality that is often imposed on the Black body, the kind of hypocrisy that played into the idea that the black female body, in particular, ought to be regulated or to not have its own province of control. Dancehall is a space that can allow us to explore some of that sensual freedom and to expose the pretensions of Western ideology in particular on how the black body is conceptualized. In the genealogy of colonialism, a particular patriarchal order saw the New World and its resources, including the human resources as extractable spaces. The Black female body is mapped onto land resources as a rationalization of available spaces for control and conquest. In other words, the black female body has often been rerouted, used as a kind of platform to rationalize conquest and extraction. Hence, I think that there are new ways of conceiving of that body that Black Sonic cultures help us to see.

GP: Your analysis about the extractability of the female black body is apt and I am interested in hearing about the black masculinity as well.

MB: I do work on Black masculinities and Black Caribbean masculinities in particular. I teach a course on the Black Dandy in which I look at versions of the Black Dandy coming out of Trinidad associated with Carnival and Steel Band playing: the figure of the Saga Boy, for example. The Saga Boy is another version of the Black Dandy: men who find pleasure in dressing well, in grooming themselves well, and it has a long genealogy. During slavery for example, the enslaved on the plantations were given two days around the Christmas holidays to celebrate, and they went into a whole dressing culture, a kind of carnival fashion. In many of the Caribbean countries, it was called Jonkonnu. Some of the images from these celebrations had this excess in dress, which was always fantastic and the enslaved even recovered aspects of their culture such as in their headgear. Sometimes, they even had sculptures of images of aspects of their African culture on their heads and by way of their colorful clothing, and this investment in pleasure becomes a kind of counterpoint to the body as a site of labor, because enslavement and the riches of the West came about on the backs of the labor of the enslaved people taken from different places. There are ways in which the black body can be for other things outside labor: for joy, for dance, for music. I'm interested in the relationship between dress and fashion, how it circulates in dancehall culture. I look at dancehall dandies as a way in which black men invest in fashion to rewrite the black body as a site of self-fashioning, of pleasure and leisure, not labor only. These figures circulate between the Caribbean, the US, and Africa. There are places in French Africa (the Sapeurs) and Nigeria where youngsters are also engaging in this idea of dressing up as a site of resistance. There's the zoot suit era in the US. During the World War II period in America, fashion becomes a political space. So, I'm interested in revisions of black masculinities through fashion, through grooming and a whole set of decolonial theories around that.

GP: The idea about revisions of black masculinities takes me to the last decade and the construction of the masculine figure. I have heard terms like toxic masculinity and fragile masculinity, which are popular discourses on social media platforms. What do you make of them?

MB: There's a much wider range of expressions of masculinities that are not aligned to those two poles. Toxic masculinities are more damaging and it's not necessarily physical violence, but also the aspect of psychological violence. The other pole is fragile or vulnerable masculinities. They're not necessarily always separated. Under toxic masculinity might be a sense of vulnerability. Part of the question about Caribbean masculinity, especially, makes me think of Deborah Thomas's book *Exceptional Violence*, in which she talks about the ways in which black masculinities from the Caribbean are often associated with excessive violence. Those kinds of labeling often evacuate the discussion of the history of violence to which people were subjected. People like Mbembe talk about "brutalism" as part of the colonial legacy. Oftentimes, we don't talk about the fact that slavery was a laboratory of violence, a kind of comprehensive and complicated disciplinary system, whether it's stripping the black body naked and having ants crawl all over it, or beating/torturing people to death, hanging them or dismembering them. That's a legacy of 400 years and beyond. Yet, people want to associate black masculinities as always equated with violence without thinking about that history. That is not to say that black men do not have a sense of accountability for their actions, but you can't talk about that violence without talking about that colonial legacy. I also think that some of the pressures of patriarchy, those kinds of Western notions of what are the expectations of a man lead to vulnerabilities. Some of those vulnerabilities are overwhelming to the point that Black men act out. Part of my investment in thinking about vulnerable Black men is to remember that they are humans. I've published paper called "Criminal Intimacies" in which I wanted to think about Black masculinities beyond criminal acts, to think about the human beings behind those acts. I'm interested in carceral discussions and about how the black body is associated or is expected to always be "caged" in a prison. I use "cage" very deliberately to signal the way in which we are not encouraged to think about Black men as human beings. So, part of masculinity is to recover a different kind of human other than the colonial human. I think too that any revision of the "threadbare" masculinities often associated with the black masculinities will have to re-revise our conception of "the human". When we say we want to rehumanize, or to recognize the humanity of Black folk, I don't imagine the humanity to be the same humanity that is registered as part of the colonial enterprise, that dominating, violent, extractive type of human. That's not the human that I want to imagine when we recover humanity for Black folk.

GP: The idea of the colonial human is profound and as well as your articulation of recovery and revisions of black masculinities. Is black masculinity your primary area of research?

MB: I have multiple interests! Perhaps I should talk about the projects that I'm currently working on. I have a CRC project called Black Global Studies and Decolonial Practice, which I am trying to develop a kind of ecology or a resource for creatives, to consider what a budding Black writer needs to develop, to become successful, especially those in Western Canada. I also am premising that investigation and the idea that in the history of Caribbean Canadian writing, a Black global network has been important, so people are not isolated in little spaces doing their own thing, but they have relied on the resources of institutions and networks in many places. I'm interested in book history and the development of creative writers. I'm also interested in Black masculinities, of course. I've done work on David Chariandy and his novel, *Brother*, which is part of my reflections on Black Canadian masculinities. I'm also interested in the way in which popular culture circulates ideas about masculinities, both the ways in which it reinforces traditional notions as well as the ways in which it troubles those notions. I'm interested in sexualities, so I have work exploring queer freedom in Caribbean Canadian narratives and this idea that people who come from previously dominated spaces that are non-white like the

Caribbean or Africa find asylums in Europe and North America as spaces for queer freedom. I'm troubling those ideas that the Caribbean or Africa are sites of Black inhospitality and that white dominated spaces in North America and Europe are spaces of freedom. I'm interested too in book publishing and I'm doing a project now on Sister Vision Press, which is part of that larger project, but looking at presses as sites of productivity and support for creative writers. Lastly, I'm writing a biography of a writer, so I'm interested in cultural history and creative histories as well.

GP: That's quite some work. How you use the word, ecology is very interesting! Are you currently reading anything for fun though?

MB: Lord, I have so many things to read for fun, and I'm not getting the chance to do so. I want to read Tessa McWatt's *The Snag* that just won the Bocas Literary Prize. My mother just passed away, and I'm coming into reading lots of stuff around mourning and grief. I have been look at Canisia Lubrin's poetry collection *The World After Rain* and Arundhati Roy's memoir of her relationship with her mother, *Mother Mary Comes to Me*.

Michael A. Bucknor is Professor and Tier 1 Canada Research Chair in Black Global Studies and Decolonial Practice at the University of Alberta. Formerly, he was Chair of the Department of Literatures in English, Public Orator at the Mona Campus (University of the West Indies), and Chair of the Association of Commonwealth Literature and Language Studies (ACLALS). Awarded the 2018 and 2020 UWI Principal's Award for Best Research Article, he also received the 2019 Institute of Jamaica's Gold Musgrave Medal for Eminence in the field of Literature. He currently serves on the editorial boards of several journals and is Co-Editor-in-Chief of the Journal of West Indian Literature. He carries out research on the African Diaspora, Austin Clarke, Caribbean-Canadian writing, Black Canadian cultural production, postcolonial literatures and theory, masculinities, sexualities, and popular culture. Widely published, his most recent publication is "Leaving Traces': Decolonial Hauntings and Affective Ecologies," (Co-authored with Aon Abideen) JWIL (April 2025), and the monograph, Olive Senior, in The Caribbean Biography Series, UWI Press is forthcoming in 2026.



In Conversation: Marcie Frank

Here, Josie Teed talks to Marcie Frank about the concept of 'situation' in narrative theory. Have situations replaced genres and rules? Come hear Marcie's talk, "Genre, Situation, Rule: Some Concepts for Literary History?" to find out.

Josie Teed: Could you please briefly describe your area of research as well as the subject of your upcoming plenary?

Marcie Frank: I'm someone who works on the history of the novel, and I've written about its relationship to the stage. I'm trained as an 18th-century scholar, but I've also gravitated towards more contemporary things, and I'm going to be talking about the narrative idea of 'situation'. A lot of my interests ended up being focused on narrative concepts and the way they're accounted for in narrative theory, but also historically as the novel evolves. The situation concept jumped out



from my earlier project on the relationship between the novel and the stage because the roots of the concept are theatrical. Basically, by the late 18th century people, instead of using the classical term dilemma to talk about the central conflict in a play, used the word situation. So there was a sort of modernization of this classical term in England and in France, and it became used often in reviews of theater, but also by people writing narrative fiction more generally. It's been a very widespread vernacular term that has been used in philosophy, sociology, and in psychoanalysis, across many, many discourses into the 20th century, but it hasn't ever really been theorized.

JT: Can we understand that shift from dilemma to situation as reflective of changes in how audiences and readers are relating to story?

MF: I think it reflected how people were relating to story, and how much story had to adhere to older, kind of more classical models of presentation. What's interesting to me about the concept is that even though the word gets used and it comes up in narratives all over the place, it seems to also refer to what people are doing before they are writing.

JT: Like the process of being creative?

MF: Yes, and that corresponds to the later history of the term as well, where it gets taken up in theorization of dramatic plots, and how to write for the stage, how to write for film, 'the 36 dramatic situations' or what have you, which was published in the 1890s or translated into English, which then gets taken up by screen-writing manuals. It exists in creative writing, and teaching. But it's also a term that people just use in their everyday lives that has a wide range of meanings but has never really been nailed down. It has a built-in vagueness that it is useful, but possibly not that useful at the same time.

JT: How did you first come to study the 18th century?

MF: When I was in grad school, I was very interested in literary theory, which was the big idea at the moment, but I really didn't know anything about how to do research. I got very interested in the history of criticism and how it might have been a precursor to literary theory, so I ended up working on 17th-century literary theory.

JT: What are your research methods? How do you study the situation?

MF: There's certainly a philological element to what I do. I'm interested in what the history of the word 'situation' is, in when and where it crops up? Keeping track of the use of the word and trying to figure out what it means in the different uses that you encounter. I would call that kind of philological, but also genealogical, because I'm interested in tracking the changes over time.

JT: You've been talking about the links between the 18th century and our contemporary context. How do you see that as manifesting in the world today? Do you encounter your own ideas about the situation when you are watching a movie or reading a contemporary novel?

MF: This is one of the things I've been working on with Kevin Pask and Ned Shantz at McGill University. When we first started working on this, we said 'what are examples of situations?' The more examples we came up with, the more they seemed to be from the 20th century, in narratives that we would call 'situation dominant'. I'll give you some examples: *The Metamorphosis* is a story about a man who wakes up as a bug. *The Birds* is a film where birds are attacking people. *The Lottery* is the story of a town that stones somebody to death once a year. Everyone can recognize those situations and think about how that might affect your interpretation, because it's never explained why birds are attacking humans in *The Birds*. Maybe we don't necessarily find a character-based analysis of the Hitchcock film entirely rewarding for this reason. Maybe it reorients the kinds of questions you want to ask to more structural or formal concerns about how the story is built. What are the expectations of the audience or the readership in these stories, and can we think of this type of storytelling as a reorientation of interpretive strategies that moves away from the author's intent, away from character analysis and is more concerned with how people are interacting with the text, even though we're also interested in the conditions of its production.

JT: What do you think about the idea that we are in a very 'character-focused' moment in storytelling media right now?

MF: I think the situation comes first. Even in character-driven media, the situation is something that the characters have to deal with, and the situation will bring out their nature. But also, what their nature is and what they're like is dependent on what the nature of the situation is, and further, the situation also turns out to be the thing that makes it possible for a narrative to be. Our favorite example is Robinson Crusoe, the person who's shipwrecked on a deserted island. There are many adaptations of that across media and across audiences with alterations. Swiss Family Robinson has children. Lost is science fiction. Lost in Space is adventures in space. Survivor is a reality television update with the same built-in kind of idea. These are all uptakes of the concept of situation in which the character of the survivor is much less important than the circumstances that they're dealing with, and how they problem-solve. You may like the characters or not like them, and you may come to know them, but you come to know them through the specific lens of this situation.

JT: What do you think conference attendees who are not familiar with your area of research will find the most interesting or connect to the most?

MF: In my plenary talk, I'm interested in posing some different questions on the situation concept that will hopefully give a sense of the history of the concept. I also want to discuss the differences between situation and genre, and the way rules might or might not be important in situations, and how we come to know and recognize them. My examples are really taken from a wide range of texts, including the Danish series of novels *On the Calculation of Volume* as well as *Groundhog Day*, both of which are situation dominant narratives about a day that repeats.

JT: Do you have anything else you'd like to share with readers of *The Angle* before we end?

MF: I want to invite people to think about the applicability of this idea, the situation, as an interpretive tool. That's my whole mission. I want to make this idea available to my colleagues and to give them an opportunity to give feedback. Our sense, mine and my colleagues', is that the situation is specific, and is not replicated in other narrative categories. It's not plot, it's not genre, it's not context. I want attendees to ask themselves: does this idea help me in my own work?

Marcie Frank is Professor of English at Concordia University. She has published books on gender, theatre, and the development of literary criticism in 17th-century England, Gore Vidal's career as a public intellectual, and most recently, The Novel Stage: Narrative Form from the Restoration to Jane Austen (Bucknell UP, 2020). Recent essays include "Point of View and Embodiment Revisited" in Eighteenth-century Fiction and "Situation: A Narrative Concept" in Critical Inquiry (Summer 2024), which she co-authored with Kevin Pask and Ned Schantz. The former is part of her current project about narrative point of view in the eighteenth-century novel and the novel of today; the latter emanates from SSHRC-funded team research into the narrative concept of situation. The plenary talk for ACCUTE 2026 builds on the work of the Situation team and takes it into some directions that members may neither recognize nor approve.



In Conversation: Jordan Abel

Gladwell Pamba met with Jordan Abel to offer a sneak peek at his plenary talk about art, parenthood, and his latest book, Dad Era. Jordan's plenary talk is entitled "Dad Era: Indigenous Knowledge Transmission Through Poetry".

Gladwell Pamba: As one of our plenary speakers for the upcoming ACCUTE Conference, I am excited to hear about what your talk will be about and why it's important to you.

Jordan Abel: Sure. I will be looking at Indigenous knowledge transmission and talking about some of the work that appears in my memoir, *Nishga*, published by McClelland and Stewart in 2021. There's a visual thread in *Nishga* that engages with my dad's artwork. My role as a writer and as an artist is to rethink his art, and to use the shapes of his art to create my own art. Part of it bleeds into my latest work, *Dad Era*. There's also a kind of visual trajectory in that book that engages with my dad's artwork, a thread that's picked up from *Nishga*.

GP: In *Dad Era*, you mentioned about your father's absence in your life. Could you speak about how you have been able to access his artwork?

JA: I've been able to access that art through old photographs and a handful of pieces that that my dad created. I think all of my engagements have been through the photographic works of his visual art like paintings in particular. He was also engaged in carving but I haven't engaged with that yet. The basic premise from my engagement with his work is of a Nisga'a person who has been displaced from both traditional knowledge and also territory. I don't have access to the Nisga'a artistic traditions in the same way that I might have, had I grown up in my community. The only way that I've been able to access these traditional kinds of work is through my dad's art and specifically through photographs of his art. I have only met him once. In another world, I might have learned art and traditional Nisga'a artistic styles and practice from my relationship with my dad but that didn't happen so I feel there is a gap in my knowledge. But that's what this artistic practice is about, and that's how I've attempted to navigate my way.

GP: You have spoken about indigenous knowledge in *Dad Era* particularly the steps you are taking to pass knowledge to your daughter. Could you comment more about this?

JA: Sure. When I think of Phoenix (my daughter), I think of how it is that I am imparting Indigenous knowledge to her and what Indigenous knowledge looks like. Based on my own experiences and what indigeneity has looked like for me, I think it's worth reconsidering what we consider Indigenous knowledge and what we consider traditional. *(continues on next page)*



I think broadly in a pan-Indigenous kind of sense of tradition and knowledge. These things were never meant to be static but fluid and shifting. In the Nisga'a worldviews for example, the totem poles that we carved were always meant to fall over. We would erect the totem poles and carve them and they would eventually fall. That was part of their purpose. The idea would be that you would make new ones, interact with new ones, and the old ones would be reclaimed by the earth. Because of the way that colonialism impacted our cultures, we inherited this Western sense of preservation. Those same totem poles were taken to museums and whatnot. These are important cultural objects that absolutely need to continue to exist and their place in community was disrupted. You can see the difference in the kind of continuity and it was meant to be fluid, shifting and dynamic. Instead, it becomes something static in this problematic Western way. Thus, my role in imparting indigenous knowledge or even just knowledge to Phoenix does need to shift and change and can't come from specifically a place of Indigenous nationalism and resurgence. That's not where I'm coming from. There is something inherently indigenous about teaching Phoenix how to work with plasticine and make the shapes of dinosaurs for example. And so, it has to come from this other place.

GP: Yes, I hear you. As you go about imparting this knowledge, you spoke about vulnerability too when it comes to fatherhood. How do you invite this vulnerability?

JA: I grew up without a dad or a father figure so my experience of fatherhood was completely absent. I had these examples from other families, other texts like pop culture and all these images of what fatherhood was supposed to look like. None made any sense to me because my own experience was different. When I became a father, I had to re-examine all of those images and all the stereotypes, and also try to think through fatherhood in the most ethical way that I could which was to recognize myself and my own role in this and to think about my relationship with my daughter. *Dad Era* as a whole is examinations and explorations of gender and sexuality, and also belonging and kindness and humanity. All of these things are important and foundational to how we think through parental relationships. I find this hasn't been talked about enough. I couldn't find any other examples of writing that was about this particular kind of experience, and I can only ever speak for myself and the ways I am navigating through the world. To me, that's humanity in all of its complexities and that was the center of this exploration; both my own and Phoenix's, and our shared human experience. Those dimensions became quite expansive for me. There's a couple of lines in the book that are about this but I think humanity's place in relation to climate crisis, for example, is something that's an important thing to talk about and one that I've talked with Phoenix about before. It's a conversation we'll continue to have because we exist in relation to a climate crisis. The work in some ways seems extraordinarily expansive, because it's really about trying to explain and understand how we exist as humans and how we should exist in relation to each other.

GP: Indeed. As you spoke about humanity and our relationships, you confess that as a dad, you are still learning, still growing and unavoidably, still going to make mistakes. This vulnerability lingers. I find this striking, as well as Indigenous joy in your work. I resonated with it as an African because of the stereotypes associated with the continent and the need for performance to fit a western audience narrative. What is your conception of Indigenous joy?

JA: It sounds like there are a lot of resonances. I think a lot about joy and latest book is a very joyful one. That particular kind of joy is so antithetical to the way that Indigenous narratives are consumed by non-Indigenous peoples. If you look the bestseller list of indigenous writing over the last 30 - 40 years, going all the way back to Maria Campbell, you'll see this particular trend that the books that rise to the top have these very particular kinds of narratives. I don't want to say that they're problematic narratives in any way because these are people's lives and stories that they're talking about, but *(continues on next page)*

they're narratives that non-Indigenous publisher often feel like are the ones that can move forward because they have these particular kinds of qualities. Others have talked about this too. I talk about Billy Ray Belcourt somewhere in *Dad Era*. He has some great writing on indigenous joy. He is one of this position that Indigenous joy resists the settler consumption of Indigenous narratives. It cannot be consumed and digested in the same kinds of ways, and it does something different from narratives that are damage-centered, for example, or are centered around certain kinds of traumas. Joy has this incredible power for Indigenous readers. It should be something that we strive for and we should strive to tell different kinds of stories that are not bound by the desire of non-Indigenous readers. We should center the stories that we want to center, and that we want to see in the worlds, and that the way in which people are both indigenous and non-Indigenous readers pick those things up is up to them. We need more kinds of stories that are resistant and that lift us up. I feel like that's one of the main reasons why I really wanted to write this book. I felt this is an important thing to say, and other Indigenous writers have also been saying it, including Billy Ray Belcourt, Tennille Campbell and others.

GP: I find that the expansiveness of your work also mirrors your career as an academic, a scholar and a creative writer. How is the experience and how do all these marry?

JA: That's a really good question and one that I've been thinking about for years. Before entering into academia, I always felt like I was on the periphery of the academy. There was this feeling of being an outsider, an interlocutor kind of relationship. When I decided to do the PhD, I felt this incredible anxiety about primarily being an artist and a writer and a creative person. Those kinds of ways of being in the world and of creating work were not the same ways as academic ways. I felt this real pressure to figure out those academic ways and I realized that so many of the creative engagements that I had were also academic engagements. That at the core of this thing that I was asking specific questions that had potential answers, and that my ways of engaging were very similar to academic ways. But the output and the product at the end looked quite different. That anxiety dissipated and I started to do my own thing and let other people worry about how it fit or didn't fit. The work I have done is rewarding and moves between academic work and creative work. It's work that is difficult to classify in terms of genre. Hence, I find working in this way to be rewarding but it can be slippery and difficult to pin down. Most of it has been published in non-academic channels because the academic channels don't often immediately understand how my work might fit in. I would consider publishing in that way more often, but also I don't know if I want to have that fight every time and I don't want to argue for my work in that way because I don't think the argument is there. It is an enormous amount of time and energy that one has to put into every conversation and my energy could be better spent elsewhere. So I have this complicated relationship to academia but I do what makes sense to me. I also teach research creation and I have students at the University of Alberta that are doing work that looks different from lots of other academic kinds of work. Some of them have creative trajectories that I find fascinating. So research creation has been a useful category for me in helping to argue for and articulate the importance of why certain projects are of value. That is a battle, and not because that student's work isn't incredible but because research creation is this nascent and emerging category – at least in my home department. The validity and value of that kind of work is not immediately apparent to everyone. Those are good fights to have because I'm advocating on behalf of students who are in the difficult position of trying to articulate their own projects and trying to argue for their own work.

GP: Thank you for your generous response. Are you currently working on any project?

JA: I'm at the very early stages of my next project. I'm not sure how to how to talk about it yet but all of my work mostly begins from some other text. That's a catalyst and that's the case for some of my
(continues on next page)

more conceptual works. For *Dad Era* for instance, one of the catalysts was reading all of these anonymous parenting advices from the internet, which I found funny and unhinged. But for this next project, I've become interested in novelizations of old movies because they have this other kind of origin which is that there are texts based off of other texts, which is something that I'm conceptually interested in. It matches up with my own process. I'm interested in the materiality and circulation of these novelizations.

Jordan Abel is a queer Nisga'a writer from Vancouver. He is the author of The Place of Scraps, Un/inhabited, Injun, NISHGA, and Empty Spaces. Abel has won many awards for his work, including the Griffin Poetry Prize and the Governor General's Award, and his latest book of poetry is titled Dad Era (Coach House Books 2026). Abel is a Professor at the University of Alberta where he teaches Indigenous Literatures, Research-Creation, and Creative Writing.



**ACCUTE
BOOK
L(A)UNCH**

Come celebrate the latest book publications of your ACCUTE colleagues and friends, and enjoy hearing their short book talks! Food and refreshments will be provided.



ACCUTE 2026 Grad Soirée

Friday June 5th | 7 pm

N SUR MACKAY
1244 RUE MACKAY



All grad
students
are
welcome!

The GSC will provide food
(drinks are also available for purchase)

ACCUTE 2026 SATURDAY NIGHT SOCIAL



5 p.m.

June 6, 2026

Reggie's Bar, Webster Library Building

FEATURING:

5-6 p.m. Socializing

6-7 p.m. Literature and Culture Pub Quiz
sponsored by Dalhousie University's English
department and hosted by Eric Schmaltz
and Bart Vautour (featuring prizes and
surprises!)

7-8 p.m. Rapid Fire Reading hosted by the
Creative Writing Caucus

8-10 p.m. More Socializing, Dancing, Fun



Free food (and drinks for
purchase) for ACCUTE
members!

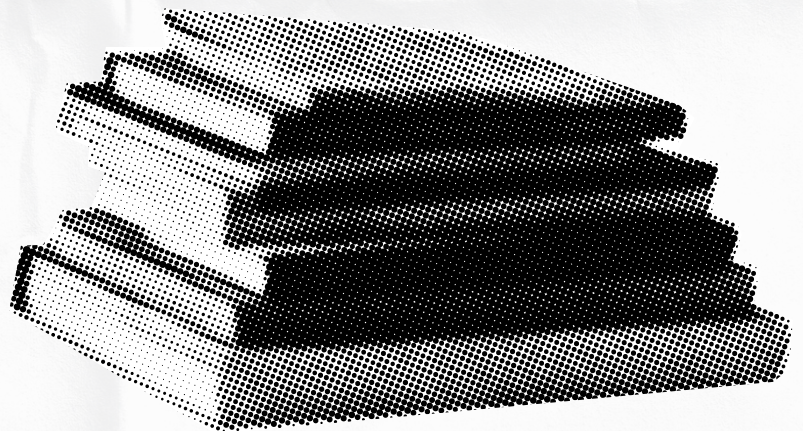
ACCUTE 2026 Publishers' Book Exhibition



John Molson MB Atrium
July 4-7, 2026
8 a.m. to 5 p.m.

Peruse and purchase books at the ACCUTE 2026 Publisher's Book Exhibition, featuring:

Athabaska University Press
Book*hug Press
Broadview Press
Coach House Books
Concordia University Press
Inanna Publications
Infinithéâtre
Invisible Publishing
Kersplebedeb Leftwingbooks
McGill University Press
SpokenWeb (Poetry Recording Table)
University of Alberta Press
University of Regina Press
University of Toronto Press
Wilfrid Laurier University Press
Wolsak and Wynn



Find the Book Exhibition on the main level of our conference activities in the MB Atrium, near the registration desk, adjacent to our ground-level coffee breaks, just outside the main plenary auditorium.

New Books in Canadian Literature

Collective Launch and Short Talks



Concordia University Press and the Association of Canadian College and University Teachers in English invite you to a collective book launch to celebrate recent works in the field of Canadian literature published by Canadian university presses. Please join authors in-person or online to hear quick-witted ten-minute talks about their work, how they have engaged with Canadian literary history, and new directions emerging in literary studies.

Admission is free and open to the public, books will be for sale, and light refreshments will be served. Come hear the following authors discuss their new books and stick around to have a chance to ask questions and or send congratulations!

How can you participate? Join us in person or online by registering for the Zoom Meeting or watching live on YouTube. Have questions? Send them to info.4@concordia.ca

SPEAKERS

Myra Bloom - Glendon College, York University

Lindsay Diehl - University of Manitoba

Sandra Djwa - Simon Fraser University

Carole Gerson - Simon Fraser University

Jody Mason - Carleton University

Kim Trainor - Poet and winner of the 2019 Gustafson Prize

Ryan Van Huijstee (Moderator) - Concordia University

THURSDAY, JUNE 4, 2026

12-1:30 P.M.

J.W. MCCONNELL BUILDING

4TH SPACE

REGISTER HERE

WITH THANKS TO THE SUPPORT OF STAFF FROM MCGILL-QUEEN'S UNIVERSITY PRESS,
WILFRID LAURIER UNIVERSITY PRESS, AND UNIVERSITY OF REGINA PRESS.

Opening Conference Dinner

Satay Brothers Restaurant

3721 rue Notre-Dame Ouest
8-minute walk from Lionel Groulx Metro
(green line)

Thursday
June 4
6 p.m.

SOLD OUT



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ACCUTE 2026 Conference Program

ACCUTE 2026 is in less than two weeks! We are looking forward to meeting you all in Montreal from June 4-7.

The latest draft of the ACCUTE 2026 program is now available for you to peruse [HERE](#), and at the end of this issue of *The Angle*.



submit your creative writing to the angle

Calling all creative writers: ACCUTE is accepting creative submissions of any genre (up to 2500 words of prose, 1000 words of poetry) from ACCUTE members for publication in our forthcoming issues of *The Angle* on an ongoing basis.

WWW.ACCUTECA

to submit: send your work to
accutesocials@gmail.com under
the subject "Creative submission to
The Angle" with your name, bio and
word count. Selected submissions
will receive a 25\$ honorarium

ACCUTE Membership

ASSOCIATION OF CANADIAN COLLEGE AND UNIVERSITY TEACHERS OF ENGLISH

ACCUTE'S MISSION

To create the conditions for a diverse and strong association of teachers and scholars of literatures in English in Canadian colleges and universities so that we can share, support, and learn from each other. To promote the interests of our members by facilitating the dissemination and exchange of research and the exploration of professional issues, by organizing scholarly and professional meetings, by seeking to improve working conditions, by representing and promoting the scholarly and research interests of members before such bodies as provincial and federal granting agencies, and by supporting the interests and aspirations of members entering the profession, and seeking careers outside the profession.

As an ACCUTE member, you gain:

- o Four issues annually of cutting-edge scholarship from ESC: English Studies in Canada, the nation's leading generalist journal in the discipline and a global force in multidisciplinary humanities scholarship (ESC is downloaded more than 80,000 times per year in over 80 countries);
- o A direct political voice in one of the largest and most recognized humanities associations in Canada;
- o Membership in the Canadian Federation for the Humanities and Social Sciences (CFHSS), which lobbies on our behalf to SSHRC and the Federal government;
- o Our annual conference, where scholars from around Canada and the world discuss research, teaching, and professional concerns, and where experts from across all areas and methodologies of English studies can offer you new insights and areas of inquiry;
- o Eligibility for students, contract faculty and underwaged scholars for travel funds to present at our annual conference.
- o The right to propose conference panels (all papers are anonymously peer-reviewed);
- o Access and the right to submit to the quarterly ACCUTE Newsletter - THE ANGLE, with articles about scholarly and professional concerns, as well as advocacy documents and surveys and data on the profession;
- o Access and the right to submit to posts, links and images to ACCUTE's recently expanded social media channels (Facebook, Instagram, LinkedIn, and Contract Academic Faculty Caucus Facebook, Twitter @ACCUTEEnglish and @ACCUTE_CAF) and its blog English Matters, which builds on our advocacy voice and opens space for discussion, promotes your Calls for Papers, and provides our well known jobs list of academic and other pertinent employment opportunities.

WE SUPPORT EACH OTHER THROUGH OUR MEMBERSHIP, AND TOGETHER WE SUPPORT THE FIELD OF LITERARY STUDIES IN CANADA:

- o ACCUTE advocates for improvements to working conditions in the Canadian academy, including issues related to Contract Academic Faculty;
- o We developed a best practices document regarding contract faculty employment, which was unanimously supported by the Canadian Association of Chairs of English and sent to English departments across Canada;
- o Working with CFHSS, we are lobbying SSHRC regarding our members' research needs;
- o ACCUTE is regularly consulted by CFHSS, SSHRC, and other agencies regarding professional and scholarly policy matters, including, recently, open-access policies, metrics, and other issues;
- o ACCUTE's presidents and board members address universities, colleges, government, government agencies, and national forums on pressing scholarly and professional issues.



The Angle is a forum to make your voice heard. If you wish to contribute to this newsletter or submit Letters to the Editor, please contact info.accute@gmail.com.

The Angle is the quarterly newsletter for the Association for Canadian College and University Teachers of English. *The Angle* is produced by Josie Teed (Managing Editor and Designer) with editorial assistance from Jason Camlot, Cynthia Quarrie, Gladwell Pamba, and Ghislaine Comeau. This issue: Spring 2.0 2026, Montreal, Quebec, Canada, May 25, 2025.



**ACCUTE 2026
CONFERENCE PROGRAM**

Thursday, June 4 - Sunday, June 7, 2026

Concordia University, Montreal

DRAFT 4 – May 25, 2026

ACCUTE 2026 CONFERENCE PROGRAM

About ACCUTE

Founded in 1957, the **Association of Canadian College and University Teachers of English (ACCUTE)** was incorporated under the Canada Not-for-profit Corporations Act in 2015. ACCUTE's purpose, as ratified in 2015, is to promote the interests of those teaching and researching in the various fields of English Studies in Canadian colleges and universities by facilitating the dissemination and exchange of research and the exploration of professional issues, by organizing scholarly and professional meetings, by seeking to improve working conditions, by representing and promoting the scholarly and research interests of members before such bodies as provincial and federal granting agencies, and by supporting the interests and aspirations of members entering the profession.

Territorial Acknowledgement

We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

Nous aimerions commencer par reconnaître que l'Université Concordia est située en territoire autochtone, lequel n'a jamais été cédé. Je reconnais/Nous reconnaissons la nation Kanien'kehá:ka comme gardienne des terres et des eaux sur lesquelles nous nous réunissons aujourd'hui. Tiohtià:ke / Montréal est historiquement connu comme un lieu de rassemblement pour de nombreuses Premières Nations, et aujourd'hui, une population autochtone diversifiée, ainsi que d'autres peuples, y résident. C'est dans le respect des liens avec le passé, le présent et l'avenir que nous reconnaissons les relations continues entre les Peuples Autochtones et autres personnes de la communauté montréalaise.

ACCUTE 2026 CONFERENCE PROGRAM

Code of Conduct

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

Association Acronyms

CAAS Canadian Association for American Studies
CACE Canadian Association of Chairs of English
CAF Contract Academic Faculty
CAPS Canadian Association for Postcolonial Studies
CSM Canadian Society of Medievalists
CWC Creative Writing Collective
ESC English Studies in Canada
GSC Graduate Student Caucus
NASSR North American Society for the Study of Romanticism
NAVSA North American Victorian Studies Association
RSVP Research Society for Victorian Periodicals
VSAO Victorian Studies Association of Ontario

ACCUTE Board Members

Jason Camlot, Concordia University – President
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Jessi MacEachern, Dawson College – Member-at-Large: Colleges
Neta Gordon, Brock University – Member-at-Large: Professional Concerns

ACCUTE 2026 CONFERENCE PROGRAM

Lorraine York, McMaster University – Member-at-Large: Priestley Prize
Allan Pero, Western University – Editor of *English Studies in Canada* (ex-officio)
Joel Baetz, Trent University – CACE President (ex-officio)

ACCUTE Staff

Gladwell Pamba, Concordia University – Coordination and Communications Assistant
Josie Teed, Concordia University – Coordination and Communications Assistant

Conference Location

ACCUTE 2026 will be held at Concordia University (downtown campus) in the [John Molson Building](#) (MB), 1600 Blvd. De Maisonneuve Ouest, Montreal, Quebec H3H 0A1.



ACCUTE 2026 CONFERENCE PROGRAM

Maps - Concordia University

Concordia University - Downtown Campus

MB (John Molson Building)

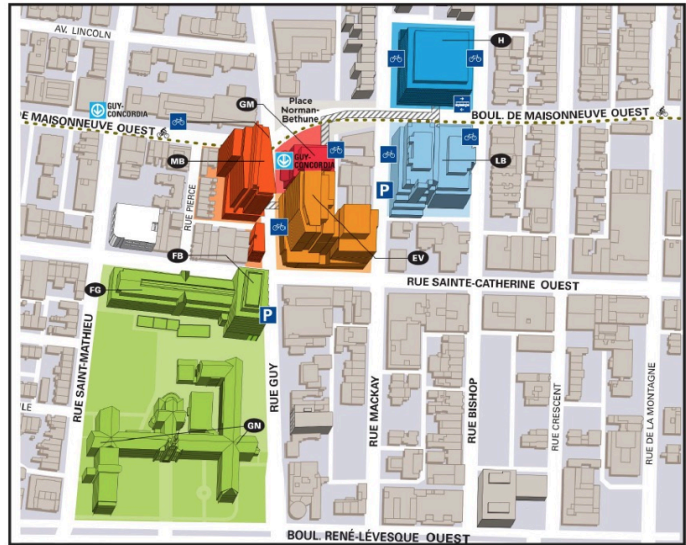
- Registration and check-in (Atrium)
- Book fair (Atrium)
- Book l(a)unch (MB lounge 5th floor)
- Coffee Breaks (MB Atrium, 3.130)
- In-person Sessions (MB 1st, 2nd, 3rd floors)
- AGM & Plenaries (BMO amphitheatre)

LB (Library Building)

- Caucus Lunches
- 4th Space

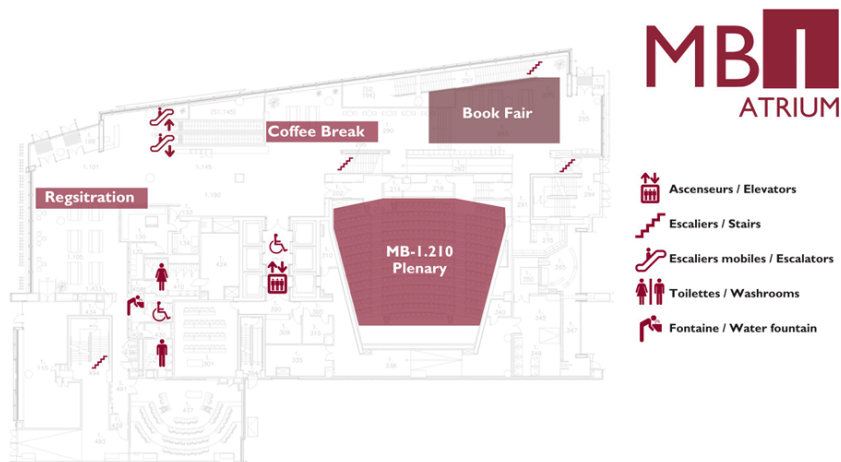
Hall Bldg

- Reggie's Pub



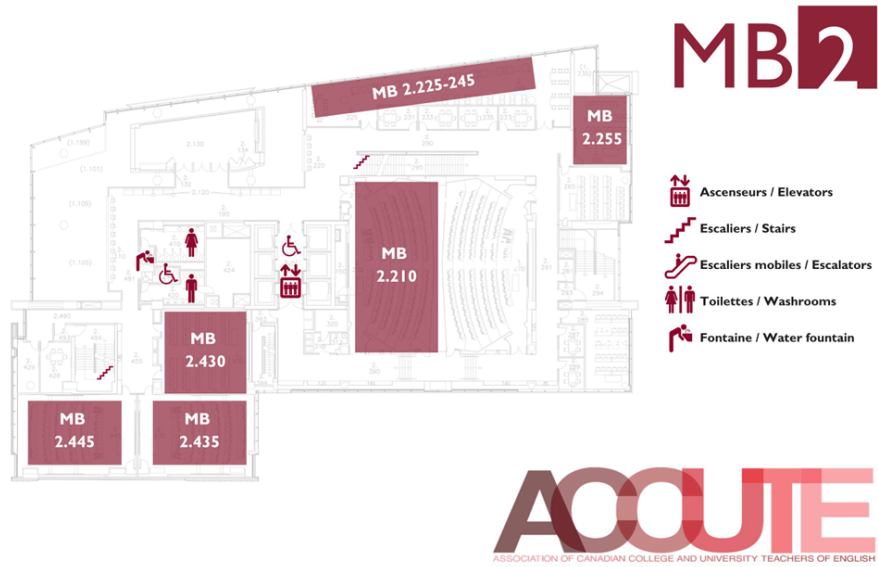
Concordia University - MB Building

MB BUILDING – 1st FLOOR



ACCUTE 2026 CONFERENCE PROGRAM

MB BUILDING – 2nd FLOOR



MB BUILDING – 3rd FLOOR



ACCUTE 2026 CONFERENCE PROGRAM

Schedule at a Glance: THURSDAY, JUNE 4, 2026

8:30 a.m.- 10:00 a.m.	Salvage Inventory &/or Inventory Salvage MB 1.210	New Writing in a Time of Disorientation 1 MB 2.210	Speculative Renaissance MB 2.430	Literature and the geo-logics of conquest 1 MB 2.435	Fractured Selves in Canadian Literature MB 2.445	Adaptation Across Media MB 3.430		Imagining Futures Otherwise MB 3.270	Pedagogies of Repair MB 3.435	Social Media, Communication, and Community MB 3.445	
10:00 a.m.	BREAK										
10:30 a.m.- 12:00 p.m.	Rethinking Romantic Science 1 MB 1.210	The World Remade 1 MB 2.210	How Should a Person be Bored? MB 2.430	Rethinking the Profession of Journalism and Authorship in/through Periodical Studies MB 2.435	Marxism vs. Poetry MB 2.445	Reimagining Canada: Roundtable MB 3.430	Celebrity and Cultural Authority MB 3.210	Writing in the Eighteenth Century MB 3.270	Pedagogy in the Age of AI MB 3.435	Storytelling, Worldbuilding MB 3.445	Teaching, Researching and Writing Literature in Genocidal Times MB 3.255
12:00 p.m.	ACCUTE Representatives Lunch LB 649			ACCUTE Board Lunch LB 646			Group Book Launch for New Scholarly Books on Canadian Literature 4th space – LB Building (Ground Floor)				
1:30 p.m.- 3:00 p.m.	Speculative Fictions of Sleep and Wellness MB 1.210	What is African Feminism? MB 2.210	Alienation and Identity in Western Poetry MB 2.430	Special Issues of Cultural and Critical Production in Canada MB 2.435	Disability and Illness Narratives as Re-Worlding 1 MB 2.445		Ecological Kinship, Grief, and Care MB 3.210	Fictions, Ethics, Attention MB 3.270	Worldbuilding as a Political Practice 1 MB 3.435	Queer Mediation MB 3.445	Pedagogical Powder Kegs: Academic Freedom in an Era of Book Bans MB 3.255
3:00 p.m.	BREAK										
3:30 p.m.- 5:00 p.m.	Plenary: Michael Bucknor MB 1.210										
6:00 - 8:30 p.m.	Evening Events: Opening Conference Dinner (Ticket Required) Satay Brothers 3721 rue Notre Dame Ouest										

ACCUTE 2026 CONFERENCE PROGRAM

Schedule at a Glance: FRIDAY, JUNE 5, 2026

8:30 a.m.- 10:00 a.m.	Mental Health in the Creative Writing Classroom 1 MB 1.210	Restorative Storytelling MB 2.255	Humour Me: Retelling Stories and Histories MB 2.435	Reimagining Canada: Panel MB 2.445	Mediating Meaning: Time, Politics, Embodiment MB 3.210	That Sh*t Hurt: Beyond the Limits of Language MB 3.430	Diaspora and Memory in Asian North American Literature MB 3.270	Literature in the Digital Age 1 MB 2.430	Poetic Worlds, Poetic Spaces MB 3.435	Philosophical Approaches MB 3.445	Roundtable on Victorian Incubators MB 3.255
10:00 a.m.	BREAK										
10:30 a.m. - 12:00 p.m.	Beyond Binaries: Victorian Literature MB 2.255	New Writing in a Time of Disorientation 2 MB 2.210	Narratives of the Unspoken: Trauma, Memory and Identity 1 MB 2.435	Irrepressibility: Women's Writing Throughout History 1: 1600-1900 MB 2.445	AMA and FAO: Submitting your Research to a Literary Journal: Roundtable MB 3.210	Sound Pedagogy: Listening to Literary Audio in Classrooms MB 3.430	Postcolonial Masculinities and Femininities MB 3.270	Modernism, Fascism, and Race MB 2.430	Practicing Poetic Attention MB 3.435	Writing a Life from the Margins 1 MB 3.445	Mapping Canadian Literatures from Backwoods to Prairies MB 3.255
12:00 p.m.	ACCUTE Creative Writing Caucus Lunch LB 646			ACCUTE Graduate Student Caucus Lunch LB 649			ACCUTE Contract Faculty Lunch LB 659.04				
1:30 p.m.- 3:00 p.m.	Wave Upon Wave 1 MB 1.210	Celebrating the Centenary of Margaret Laurence's Manawaka Saga MB 2.210	Literature and the Geologies of Conquest 2 MB 2.435	Disability and Illness as Narrative Reworlding 2 MB 2.445	Audience Reactions to Shakespeare MB 3.210	Improvisatory Practices in Research and Pedagogy: Workshop MB 3.430	Feeling American: Race, Labour, Orientalisms MB 3.270	Frameworks for Black and Indigenous Relationalities MB 2.430	Worldbuilding as a political practice 2 MB 3.435	Opacity, Agency, and the Subject in Creative Forms MB 3.445	Problems of Memory and Nostalgia MB 3.255
3:00 p.m.	BREAK										
3:15 p.m.- 4:45 p.m.	Indigenous Horror MB 1.210	Medieval(ist) Masculinities and Femininities MB 2.210	Self in the Age of Autofiction 1 MB 2.435	Ramones at Fifty MB 2.445	The Literary Critic of Humour, Round 2 MB 3.210	Montreal in the Cultural Imagination MB 3.430	Technology in the Literature Classroom MB 3.270	Performing Resistance MB 2.430	Circulation and Authority in Victorian Literature MB 3.435	R. Murray Schafer: Reassessing his legacy MB 3.445	
5:00 p.m.- 7:00 p.m.	Celebration of Research and Plenary: Marcie Frank MB 1.210										

ACCUTE 2026 CONFERENCE PROGRAM

Schedule at a Glance: SATURDAY, JUNE 6, 2026

8:30 a.m.- 10:00 a.m.	Gail Scott: Fiction+ /Theory 1 MB 1.210	The World Remade 2 MB 2.210	Poetry of Infrastructure/ Poetic Infrastructures 1 MB 2.430	Pedagogies of Relation MB 2.435	The Pregnant Text: Reimagining the Maternal Body MB 3.430	Transparency and its others in 18th Century Literature MB 2.445	Modernism, Markets and the Politics of Use MB 3.210	The Future of EDI MB 3.270	Tuning in to Literary Radio 1 MB 3.435	Writing a Life from the Margins 2 MB 3.445	Writerly Forms from Doodles to Data MB 3.255
10:00 a.m.	BREAK										
10:30 a.m.- 12:00 p.m.	Gail Scott: Fiction+ /Theory 2 MB 1.210	Imagining Spatiality in End of the World Narratives 1 MB 2.210	Doing Critical Thinking Differently MB 2.430	How much do I need to learn about elves? MB 2.435	Doing Magic in the University: A workshop for the Admin-Curious MB 3.430	Irrepressibility 2: Women's Writing Throughout History MB 2.445	Beyond Interdisciplinarity MB 3.210	Montreal as Contact Zone: Topography, Diaspora, and the Poetics of Place MB 3.270	Queer Memory and Forms of Care MB 3.435	Staging Vision in Early Modern Literature MB 3.445	Translation in Contemporary Literature MB 3.255
12:00 a.m.	Book L(a)unch MB 5.215										
1:30 p.m.- 3:00 p.m.	Climate Change and the Maximalist Novel MB 1.210	New Writing in a Time of Disorientation 3 MB 2.210	Literature in the Digital Age: Reading, Writing and Reviewing Across Platforms 2 MB 2.430		Care for: Epistolary as Reflection, Research, and Resistance: Workshop MB 3.430	19th Century Activism and Social Justice MB 2.445	Roundtable on The Bloomsbury Handbook of Poetry, Gender, Sexuality and Poetry MB 3.210	Decolonial Poetics and Archives in Canadian Contexts MB 3.270	Trust, Labor, and Voice in the Contemporary Academy MB 3.435	Forbidden Fiction MB 3.445	Mary Shelley's "The Last Man" in 2026 MB 3.255
3:00 p.m.	BREAK										
3:30 p.m.- 5:00 p.m.	Plenary: Jordan Abel MB 1.210										
5:00 p.m.	Saturday Night Social 5 p.m. - 11 p.m.										

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Schedule at a Glance: SUNDAY, JUNE 7, 2026

8:30 a.m.- 10:00 a.m.	Annual General Meeting MB 1.210									
10:00	BREAK									
10:30 a.m.- 12:00 p.m.	Gail Scott: Fiction+/Theory 3 MB 1.210	Imagining Spatiality in End of the World Narratives 2 MB 2.210	Poetry of Infrastructure/Poetic Infrastructures 2 MB 2.430	Narratives of the Unspoken: Trauma, Memory, and Identity 3 MB 2.435	Medieval Magic MB 2.445	Creative Research MB 3.210	Rethinking the Postcolonial Subject MB 3.270	Indigenous Literary Resistance MB 3.435	19th Century Forms and Practices MB 3.445	The Role of Publishing Houses in Shaping Discourse MB 3.430
12:00 p.m.	ACCUTE BIPOC Caucus Lunch LB 646									
1:30 p.m.- 3:00 p.m.	Rethinking romantic science 2 MB 1.210	Silence, Speech, and Trauma MB 2.210	Systems Thinking and/in Literature MB 2.430	Self in the age of autofiction 2 MB 2.435	Reading Canada Otherwise MB 2.445	Ecocritical Perspectives in Contemporary Canadian and Indigenous Writing MB 3.210	Neoliberalism and the Public Sphere MB 3.270	Shakespeare in Extremis MB 3.435	Writing a Life from the Margins 3 MB 3.445	Diasporic Identities MB 3.430
3:00 p.m.	BREAK									
3:30 p.m.- 5:00 p.m.	Wave Upon Wave 2 MB 1.210	Indigenous Storytelling as World (re)making MB 2.210	Teachers as Investigators in the Age of AI MB 2.430	Canadian Fictions and Movements MB 2.435	Paradise and Polemics in Milton and Dryden MB 2.445	Global and Indigenous Graphic Narratives MB 3.210	Life Writing in Embodied and Feminist Forms MB 3.270	Tuning in to Literary Radio 2 MB 3.435	Victorian Faith, Femininity, and Felines MB 3.445	Identifying and Disrupting Racialized-Gendered Normativities in the Classroom: Workshop MB 3.430

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THURSDAY JUNE 4, 2026

DAY 1 – Session 1: 8:30 a.m. - 10:00 a.m.

8:30 a.m. ***Salvage Inventory &/or Inventory Salvage***
MB 1.210

Chair: Mark McCutcheon, Athabasca U; Titi Aiyegbusi, U of Toronto

Paul Barrett, U of Guelph – Sounding the Future: *The Blue Clerk* After Humanism
Madhubrata Bhattacharyya, U of Toronto – “Thinking of water in a time of wreckage”:
Dionne Brand and *The Boatmen of Bengal*
Titiola Aiyegbusi, U of Toronto - Dionne Brand and the making of an Attentive Reader

8:30 a.m. ***New Writing in a Time of Disorientation 1***
MB 2.210

Chair: Anna Veprinska, U of Calgary; Uchechukwu Peter Umezurike, U of Calgary

Anna Veprinska, U of Calgary – Writing Crisis: Poetry as Violation, Responsibility,
and/or Necessity
Theo Fox, York U – Decontextualize, Reappropriate, Materialize: Palimpsestic Poems
That Resist
Euan Lim, U of Calgary – Thirty Days Left to Live: Autofiction as Therapy

8:30 a.m. ***Speculative Renaissance***
MB 2.430

Chair: Kevin Pask, Concordia U

Darragh Languay, Concordia U – Willing and Tilling: The Utopian Sustainability of
Isabella Whitney and Hugh Plat
Erin Paulhus, McGill U – *The Tempest*: Shakespearean Romance and Speculative,
Apocalyptic, and Dystopian Adaptation
Paul Yachnin, McGill U – *King Lear* as Speculative Theatre

8:30 a.m. ***Literature and the Geo-Logics of Conquest 1***
MB 2.435

Chair: Brennan McCracken, Concordia U

Sydney Wildman, Queen's U – Reading the Rocks: Nineteenth-Century Perceptions of Africa's Geological Primitivity
Harman Uppal, Simon Fraser U – Island Laboratories and Building Nations: Deconstructing Terra Nullius in Rachel Heng's *The Great Reclamation*
Benjamin Bush Anderson, Dalhousie U – Site-specificity and ecopoethics in Jacquelyn Mills' *Geographies of Solitude*

8:30 a.m. *Fractured Selves in Canadian Literature*
MB 2.445

Chair: Lorraine York, McMaster U

Sara Jamieson, Carleton U – Multi-Species Perspectives on Dementia in Recent Writing by Margaret Atwood
Doaa Tirmizi, McMaster U – When The Soul Splits
Sophia Shelley, McMaster U – Mocking the Phallus: Gendered Subjectivities and Humour as Counter-Narratives in *Lives of Girls and Women*

8:30 a.m. *Adaptation Across Media*
MB 3.430

Chair: Alexandra Lukawski, Western University

Madelaine Moynes-Keshen, Western University – The Yuppie Oedipus: Michael Almereyda's 2000 film adaptation of William Shakespeare's *Hamlet*
Julia Garcia, Western University – The Sun Will Shine on Us as on Man: Reimagining *Frankenstein's* Creature and Other Monsters in the 21st Century
Irina Znamirovski, U of Toronto – To Dance in the Moonlight Revels: The Narratological Function of Pas De Deux sequences in 1960s Classical Ballet Translations of *A Midsummer Night's Dream*

8:30 a.m. *Imagining Futures Otherwise*
MB 3.270

Chair: Brent Bellamy, Trent U

Naomi Boswell, Dalhousie U – No Orange Sunsets Over Grass: Afropessimism, the Extroverted African Novel, and Afrofuturism as Ways of Writing Africa
Reed Inver, U of British Columbia – "Might Be Going to Have Lived": Anthropology, Anarchism, and Unknowable Utopias in Ursula K. Le Guin's *Always Coming Home*
Aiza Gamboa Bragg, U of British Columbia – Even In Another Time: Poetic Reproduction and Immortal Queer Futurism

8:30 a.m ***Pedagogies of Repair***
MB 3.435

Chair: Maggie McDonnell, Concordia U

Payal Nagpal, U of Calgary – Rice's Decolonial Apocalypse: the Possibility of Epistemic Resurgence

Emily Zepick, U of Saskatchewan – In Search of Safe Spaces: 2SLGBTQIA+ Spaces in Mary Jean Chan's Poetry Collection *Flèche* in Relation to Saskatchewan Trauma-Informed Pedagogy

Deborah Blenkhorn, Kwantlen Polytechnic U – Trauma Informed Practice in Composition and Literature Classes

8:30 a.m ***Social Media, Communication, and Community***
MB 3.445

Chair: Julia M. Wright, Dalhousie U

Zahra Falahatpisheh, Western University – Social Media, Social Capital, and International Students' Adaptation in Canada

Rebecca Halliday, U of Victoria – Communication as Workplace-Ready Skills for English Majors?: Exploring Professionalization and Interdisciplinary Boundaries at the University of Victoria

Sarah Rewega, U of Guelph – Veiled Histories and Viral Protests: How one Image of Mahsa Amini Transcended Personal Suffering

DAY 1 – Break 1: 10:00 a.m. - 10:30 a.m.

DAY 1 – Session 2: 10:30 a.m. - 12:00 p.m.

10:30 a.m. ***Rethinking Romantic Science 1 (NASSR/ACCUTE)***
MB 1.210

Chair: Raj Banerjee, Western University

Joel Faflak, Western University – You Put a Spell on Me: Romanticism, Mesmerism, and Psychoanalysis

Andrew Sargent, Western University; Jeff Swim, U of Northern British Columbia – Romantic Astronomy, Myth, and the Revelation of Finitude: Keats's Saturnine Cosmos

Jeremy Arnott, Concordia U – Romanticism and the Mechanical Body: Hoffman & Kleist on Automation
Adam Mohamed, Western University – Exploring the Limits of Schlegel’s “Logical Chemistry:” Reading Shelley’s *A Defence of Poetry* as Symphilosophy and the “Science of Sciences”

10:30 a.m. *The World Remade: Deconstruction and Reconstruction through Language 1*
MB 2.210

Chair: Kate Sheckler, Marianapolis College

Emily Magajna, McGill U – Diagnostic Colonialism v.s. Guerilla Mutineers: Cracks in the Attempted Calcification of Meaning in Translations and *Blue/Orange*
Kirsten Bussière, U of Ottawa – “Littl Shyning Man the Addom”: The Development of Myth in Post-Apocalyptic Fiction
Kate Sheckler, Marianapolis College – Burning Down the House: Determinative Metaphor and the Patriarchal Gaze in *Jane Eyre*
Nitasha Baig, U of Alberta – Fanatic and Fanatacized: Rejecting Orientalist Identity in *Poems From Guantanamo: The Detainees Speak*

10:30 a.m. *How Should a Person be Bored?*
MB 2.430

Chair: Myra Bloom, York U; Erin Wunker, Dalhousie U

Busra Copuroglu, Western University – Hanging Over Like a Lazy Rain Cloud: Describing a Feel
Kasia Van Schaik, U of New Brunswick – “The cruelty of the world was tranquil”: Clarice Lispector’s Bored Women
Myra Bloom, York U – The Banality of Incel: Russell Smith’s *Self-Care*
Alex Prong, U of New Brunswick – Plotlessness as Resistance in Contemporary Queer Fiction

10:30 a.m. *Rethinking the Profession of Journalism and Authorship in/through Periodical Studies (RSVP/ACCUTE)*
MB 2.435

Chair: Stephan Pigeon, St. Francis Xavier U

Kaitlyn Fralick, Queen’s U – Reconsidering the Female Poet’s Interpretive Labour through Nineteenth-Century Illustrated Literary Annuals

Lisa C. Robertson, U of New Brunswick – The Prophetic Reviewer: Time and Authorship in Margaret Oliphant’s “Modern Light Literature” Series in Blackwood’s

Stephan Pigeon, St. Francis Xavier U – Endless Precarity: Status and Labour in Victorian Journalism

Alexis Easley, U of St. Thomas – Celebrity Portraiture, Intimacy, and the Mass Media in Late Victorian Britain

10:30 a.m. *Marxism v. Poetry: Roundtable*
MB 2.445

Chair: Paisley Conrad, Concordia U; M.A. King, Concordia U

Amie Zimmerman, U of Albany; Geordie Miller, Mount Allison U – "Writing & Fighting": Wendy Trevino's Committed Poetics

Annalise Quesnelle, Brock U – “Teaching That We Matter”: Poetic Instruction in Derek Beaulieu’s *Do It Wrong: How to be a Poet in the Twenty-First Century*

10:30 a.m. *Reimagining Canada: Roundtable*
MB 3.430

Gregory Betts, Brock U

Concetta Principe, Trent U

Barrington Walker, McMaster U

Carl James, York U

Ian Mckay, McMaster U

10:30 a.m. *Celebrity and Cultural Authority*
MB 3.210

Chair: Veronica Austen, U of Waterloo

Lorraine York, McMaster U – “Mr. Murakami’s Place”: Reluctant Literary Celebrity As Digital Agony Uncle

Sosthenes Ekeh, U of Alberta – Literary Prize Culture and the Politics of National Literature: Interrogating the Nigeria Prize for Literature

Bebhinn Jennings, McMaster U – *Doppelgänger* and Double Life: The Constraints of Public Persona in Celebrity Memoir

10:30 a.m. *Writing in the Eighteenth Century*
MB 3.270

Chair: Katarina Dyck, Queen's U

Mariana Chajon Oliveros, Independent Scholar – A Heteronormative Veil: Interpreting the Marriage Plot in Frances Burney's *Evelina*

James Munro, McMaster U – The World On Stage: Geographic Shifts in the Representation of Colonized Spaces in the 17th Century English Theatre

10:30 a.m. Pedagogy in the Age of AI
MB 3.435

Chair: Maggie McDonnell, Concordia U

Taylor Breckles, Alexander College; Rebecca Ardron, Alexander College – The Fear of the Required Unknown in Higher Education: Exploring Hesitancies Surrounding the Encouraged Adoption of AI and Indigenization

Sarah Seeley, U of Toronto; Michael Cournoyea, U of Toronto – Naming the Response: A Critical Examination of Bot-Proofing

Matt Kavanagh, Okanagan College – Uncanny Valley: Encountering AI doppelgängers in the classroom

10:30 a.m. Storytelling, Worldbuilding
MB 3.445

Chair: Heather Clitheroe, U of Calgary

Kirsten Favreau, U of Ottawa – Greater than Resistance: Metafictional Orality in Toni Morrison's *Beloved* and Louise Erdrich's *Tracks*

Louise Harrington, U of Alberta – Border voices: storytelling and peacebuilding

Morgan Kittson, Dalhousie U – Marriages, Misfortune, and Manifestation: Gudrun's Agency in the Face of Fate in *Laxardal Saga*

Renan Cabral Paulino, Simon Fraser U – Negotiating Archipelagic Identities in Rachel Hang's *The Great Reclamation*

10:30 a.m. Teaching, Researching, and Writing Literature in Genocidal Times: Gaza in the Classroom (CAPS/ACCUTE)
MB 3.255

Chairs: Aaron Kreuter, Trent U; Zishad Lak, Trent U

Lisa Richter, Independent Scholar – Poetry after Zionism: Diasporism as a Gateway to a Pluralistic Poetics

Osama Jarrar, Arab American U – Narratives of Resilience and Hope: Theory and Practice against Scholasticide

DAY 1 – Lunch: 12:00 p.m. - 1:30 p.m.

12:00 p.m. ACCUTE Representatives Lunch
LB 649

12:00 p.m. ACCUTE Board Lunch
LB 646

12:00 p.m. Group Book Launch for New Scholarly Books on Canadian Literature
LB Building - 4th Space (Ground Floor)

Concordia University Press cordially invites you to a group book launch to celebrate new scholarship on Canadian literature. Please join us to celebrate authors from around the country and hear short presentations about the new books they have published with Association of Canadian University Presses members. Books will be for sale, refreshments will be served, and there will be time to mingle, discuss, and congratulate colleagues and friends. Time: 12 pm to 1:30 pm; Location: 4th Space, ground floor of 1400 de Maisonneuve Blvd. W.

DAY 1 – Session 3: 1:30 p.m. - 3:00 p.m.

1:30 p.m. Speculative Fictions of Sleep and Wellness
MB 1.210

Chairs: Amala Poli, U of Toronto; Suvendu Ghatak, U of Florida

Ana Fraile-Marcos, U de Salamanca – Indigenous Reframings of Sleep in the Burnout Era

Nicole Dufoe, York U – Restless Rhythms: Morris, Wells, and the Sleep of the Future

Zohreh Daeizadeh, York U – Sleeping Bodies, Confessing Images: Sophie Calle and the Post-Photographic Confessional

1:30 p.m. What is African Feminism? (CAAS/ACCUTE)
MB 2.210

Chairs: Deborah Egbekpalu, Memorial U

Gladwell Pamba, Concordia U – “Vulgarity” as Agency: Understanding African Feminism

Racheal Kalaba, U of Toronto – Women’s Narratives as Living Theory: An African Womanist Reading of Bemba Indigenous Leadership

Uchechukwu Umezurike, U of Calgary – Feminist Criticism and Penile Masculinity in Lola Shoneyin’s novel *The Secret Lives of Baba Segi’s Wives*

Chinelo Ezenwa, Memorial U – From Motherism to Nego-Feminism: Acknowledging the Many Faces of African Feminisms

1:30 p.m. *Alienation and Identity in Western Canadian Poetry*
MB 2.430

Chair: Solomon Goudsward, York U

Maia Harris, Concordia U – Even the Ground's Dispersed
Jordan Price, U of Victoria – “writing a self / a country”: Western Alienation and National Allegory in bpNichol’s *The Martyrology*
Patric Aura, U de Montréal – “An Explosion of Trying”: Alienation and the Prefatory Long Poem in Patricia Blondal’s *A Candle to Light the Sun*

1:30 p.m. *Special Issues of Cultural and Critical Production in Canada*
MB 2.435

Chairs: Bart Vautour, Dalhousie U; Marissa Carroll, Dalhousie U

Eric Schmaltz, Dalhousie U – A Periodical That Sings: R. Murray Schafer’s *Open Letter Festschrift*
Billy Johnson, Dalhousie U – What Makes an Issue Special? Canadian Little Magazine Precursors at the Turn of the Twentieth Century
Molly Pearce, McGill U – Groundwork: Periodicals and the Development of Critical Bioregionalism in Canada
Smaro Kamboureli, U of Toronto – Special Issues: Re-fashioning Canadian Literature

1:30 p.m. *Disability and Illness Narratives as Re-worlding 1*
Disability Gain: Writing the Creative, Reframing Disequilibrium, and Thinking in the Hyphens
MB 2.445

Chair: Richard Douglass-Chin, U Windsor

Maureen Medved, U of British Columbia; Diane Drieger, U of Manitoba – Disability Gain: Writing the Creative
Mikaela Kassar, McGill U – Reframing Disequilibrium: Investigating the Politics of Care and Cure in Contemporary Literature
Tess Casher, U of Alberta – Thinking in the Hyphens

1:30 p.m. *Ecological Kinship, Grief, and Care*
MB 3.210

Chair: Reed Inver, U of British Columbia

Jason Haslam, Dalhousie U – No Island is a Man: Francis Stevens' “Friend Island” and Extraction

Veronica Exner, U of Alberta – In the Midst of the Willows: A Poetics of Willowiness

Ben Berman Ghan, U of Calgary – Everything is Happening Right Now: Writing the Fantastic with Climate Grief

1:30 p.m. *Fiction, Ethics, Attention*
MB 3.270

Chair: Lily Cho, York U

Bahare Yousefi, U of Ottawa – Unexpected Attunement and Lyric Attention in Kim Stanley Robinson's *The Ministry for the Future*

Aaron Kreuter, Trent U – Fictionalizing Pivotal Moments in the Zionist Colonization of Palestine in Alison Pick, Tova Reich, and Adania Shibli

Sanchari Sur, Wilfrid Laurier U – Using Postmemories to Write the Mad Naxal Revolutionary into Fiction

1:30 p.m. *Worldbuilding as a Political Practice 1: Theory*
MB 3.435

Chair: Brent Ryan Bellamy, Trent U

Antje Rauwerda, Goucher College – Creative Reading as Challenge to the Academy: A Cognitive Science Approach

Danna Petersen-Deeprise, Queen's U – The Subversive Potential of Queernormative Worldbuilding

Jennifer Komorowski, Western University – Indigenous Worldbuilding as Indigenous Futurism

Sharon Engbrecht, U of Guelph – Worldbuilding through Improvisation

1:30 p.m. *Queer Mediation*
MB 3.445

Chair: Johanna Gibson, Dalhousie U

Erika Hunter, York U – Acting Upon The Body: On David Wojnarowicz and Bridging the Gap Between Queer Literature and Drug Literature

Asmar Ahmadi Golabkharan, Waldorf International School – Queer Visibility and Media Representation in Canada: Cultural Narratives, Identity, and Inclusion
Amy LeBlanc, U of Calgary – “Buried alive and suffocating to death”: Body Horror and Gothic Embodiment in *I Saw the TV Glow*

1:30 p.m. *Pedagogical Powder Kegs: Intellectual Freedom in an Era of Banned Books*
MB 3.255

Chair: Matthew Zantingh, Redeemer U

Matthew Zantingh, Redeemer U – Did You Read the Fine Print? Exploring Institutional and Departmental Substructures
Noah Van Brenk, Independent Scholar – Pornographic Piety: Sola scriptura as Textual Fetishism in Margaret Atwood’s *Gilead* Novels

DAY 1 – Break 2: 3:00 p.m. - 3:30 p.m.

DAY 1 – Session 4: 3:30 p.m. - 5:00 p.m.

3:30 p.m. *PLENARY LECTURE: Michael A. Bucknor – “(De)colonial Hauntings and the Black Sonic Fantastic: Riffing Off Dub Poetry”*
MB 1.210

Chair and moderator, Lorraine York, McMaster U

Sponsored by Wilfrid Laurier University Press

Michael A. Bucknor is Professor and Tier 1 Canada Research Chair in Black Global Studies and Decolonial Practice at the University of Alberta. Formerly, he was Chair of the Department of Literatures in English, Public Orator at the Mona Campus (University of the West Indies), and Chair of the Association of Commonwealth Literature and Language Studies (ACLALS). Awarded the 2018 and 2020 UWI Principal’s Award for Best Research Article, he also received the 2019 Institute of Jamaica’s Gold Musgrave Medal for Eminence in the field of Literature. He currently serves on the editorial boards of several journals and is Co-Editor-in-Chief of the *Journal of West Indian Literature*. He carries out research on the African Diaspora, Austin Clarke, Caribbean-Canadian writing, Black Canadian cultural production, postcolonial literatures and theory, masculinities, sexualities, and popular culture. Widely published, his most recent publication is “‘Leaving Traces’: Decolonial Hauntings and Affective Ecologies,” (Co-authored with Aon Abideen) *JWIL* (April 2025), and the monograph, *Olive Senior*, in The Caribbean Biography Series, UWI Press is forthcoming in 2026.

THURSDAY, JUNE 4, 2026

DAY 1 – Evening Events: 5:00 p.m. onwards

6:00 p.m. **Opening Night Dinner**
Satay Brothers - 3721 rue Notre Dame Ouest
(Tickets must be purchased via the [conference registration link](#))

FRIDAY, JUNE 5, 2026

DAY 2 – Session 1: 8:30 a.m. -10:00 a.m.

8:30 a.m. *Mental Health in the Creative Writing Classroom*
MB 1.210

Chair: Samantha Annie Bernstein, York U

Bronwen Tate, U of British Columbia – 10 Practices to Support Emotional Agency in Creative Writing Courses

Joshua Friesen, Western University – Affective Writing and its Grading Practices

Kate Hargreaves, U of Windsor – Trauma-Informed Practice in the Post-Secondary Creative Writing Workshop

Maria Cichosz, U of Toronto; Erica Cardwell, U of Toronto (Scarborough) – Managing Boundaries and Difficult Topics in Creative Nonfiction

8:30 a.m. *Restorative Storytelling*
MB 1.210

Chair: Precious Gauthier, McMaster U

Charlotte Lilley, McMaster U – Nostalgic Storytelling In/Through Apocalypse in Ma's *Severance* and Mandel's *Station Eleven*

Zahra Mirabolfathi-Nejad, Western University – Why Not Laugh Back?: Humour and Storytelling in Firoozeh Dumas' Memoir of Iranian Resistance in the West

8:30 a.m. *Humour Me: Retelling Stories and Histories*
MB 2.435

Chairs: Mohammad (Mo) Sharifi, Fanshawe College; Kristine Dizon, Concordia U

Christiane Tarantino, Toronto Metropolitan U – Sprinkles and Sweatshop Stories: Humour, Trauma, and Immigrant Labor in Thammavongsa's Work

Gladwell Pamba, Concordia U – Trading with Caution: Retelling of History & Trauma

Amelia (Molly) Labenski, U of Calgary – Storytelling through Absurdism in E.L Doctorow's *Ragtime* and Paul Beatty's *The Sellout*

Maya Phillips, McMaster U – Replacing Lack with Abundance: Indigenous Historical Fiction as Retroactive Self-Determination

8:30 a.m. *Reimagining Canada: Panel*
MB 2.445

Chair: Gregory Betts, Brock U

Kalli McIver, U of British Columbia – Time-Travelling with Warren Cariou's Petrographs
Isabella Lirette, Dalhousie U – Mi'kmaq Poetry as "Counter-mapping"
Zoe Mix, U of British Columbia – Métis Books Abroad: Studying the Transnational
Reception of Métis Literature in the US and Canada

8:30 a.m. *Mediating Meaning: Time, Politics, Embodiment*
MB 3.210

Chair: Shane Neilson, McMaster U

Ian-Jyzel Gallardo, U of Guelph – Fluxeuse Poiesis
Alex Blais, U of Calgary – Claiming Jane: Affinity Spaces of the Alt-right Janeites

8:30 a.m. *That Sh*t Hurted: Beyond the Limits of Language*
MB 3.430

Chair: Theo Fox, York U; Tamara Frooman, York U

Emily Mao, U of British Columbia – "watch me vanish": Psychic Suffering and
Postdramatic Poetics in Sarah Kane's *4.48 Psychosis*
Emily Cann, Dalhousie U – Graphic Suffering: Comics and Remaking the World of
Chronic Pain
Natasha Alcalde Lawton, York U – My Body's Pain: Undone, and Knit Into a Shawl
Asmar Ahmadi Golabkharan, Waldorf International School – Non-Standard Grammar as
Emotional Expression in Contemporary English

8:30 a.m. *Diaspora and Memory in Asian North American Literature*
MB 3.270

Chair: Ryanne Kap, U of Calgary

Avleen Grewal, U of Ottawa – Haunting artefacts: Traumatic disorientations in Sharon
Bala's *The Boat People*
Sofia Osborne, U of British Columbia – Mapping Mixed-Raceness in Edith Eaton's
Montreal
Mary Igmen, McMaster U – 'Native Informant' and Alienated Mother: To Whom the
Immigrant Child Speaks in Ocean Vuong's *On Earth We're Briefly Gorgeous*

Hanako Teranishi, Simon Fraser U – Re-historicizing *In Cold Blood* (1965) in Light of Japanese Internment and the Civil Rights Movement

8:30 a.m. ***Literature in the Digital Age: Reading, Writing, and Reviewing Across Platforms 1***
MB 2.430

Chair: Aman Grewal, McGill U

Juliana Lau, U of Calgary – BookTok, Bookstagram, and BookTube
Alexandra Lamb, U of British Columbia – The Work of Art in the Age of Digital
Reproduction: What Modern Readers Can Learn From Medieval Manuscripts
Elena Sénéchal-Becker, McGill U – Teaching Each Other How to Love: Queer Affect
Transmission and Archiving Methods in Digital Poetry Communities

8:30 a.m. ***Poetic Worlds, Poetic Spaces***
MB 3.435

Chair: Nathan TeBokkel, Western University

Joel Katelnikoff, U of Alberta – “The Limits of My Language Mean the Violent
Thudding of My Heart”: Investigating the Strangeness of Wittgenstein’s
Language through Cut-Ups
Youeal Abera, McGill U – The Affordability of Archiving: An Analysis of Rukeyser’s
The Book of the Dead and the Obscuration of White Supremacy
Christopher Giannakopoulos, U of Waterloo – Made under constraint: literary tensions in
poetry as architecture

8:30 a.m. ***Philosophical Approaches***
MB 3.445

Chair: Irina Znamirovski, U of Toronto

C. Jade MacDonald, U of Toronto; Nat Leduc, U of Toronto – Pink Opacities: Trans
Becoming as Opaque Illumination
Jesse Genreux, McMaster U – Cultivating the Conditions of Ethical Subjectivity
Through Experiments in Literary Form: bpNichol and Emmanuel Levinas

8:30 a.m. ***Roundtable on Victorian Incubators (VSAWC/ACCUTE)***
MB 3.255

Chair: Heather Marcovitch, Red Deer Polytechnic; Susan Johnston, U of Regina

Sammy Cormier, U of New Brunswick – Queering the Salon: Natalie Clifford Barney's "Paris Circle"
Jo Devereux, Western University – The St. John's Wood Clique: Incubating Aestheticism in the 1860s
Tara MacDonald, U of Lethbridge – The Men and Women's Club as Flawed Feminist Incubator
Andrea Korda, U of Alberta; Mary Elizabeth Leighton, U of Victoria; Vanessa Warne, U of Manitoba – Digital Methods and Material Encounters: What We Learned from Crafting Communities
Heather Marcovitch, Red Deer Polytechnic; Richa Dwor, Douglas College – Jewish Victorian Incubators
Daniel Martin, MacEwan U – James Hunt and the Choreographies of Contagious Speech, 1850-1900
Jill Ehnenn, U of Alberta – Collaboration and Incubation

DAY 2 – Break: 10:00 a.m. - 10:30 a.m.

DAY 2 – Session 2: 10:30 a.m. - 12:00 p.m.

**10:30 a.m. *Beyond Binaries: Victorian Literature in Transnational Contexts*
(NAVSA/ACCUTE)
MB 2.210**

Chair: Reza Taher-Kermani, Concordia U

Ella Hooper, Concordia U – Opium, Object and Orientalism: Symbols of Empire and the Expansion of the Victorian Periodical Press
Donna Tillotson, Queen's U – From Translation to Transformation: Spinoza's Role in Eliot's Reimagining of Victorian Gender
Ali Hassanpour Darbandi, York U – "Azad or Free Like Cypress": Thoreau's Non-propositional *Religion of Nature* and Saadi's *Gulistan*

**10:30 a.m. *New Writing in a Time of Disorientation 2*
MB 2.210**

Chair: Anna Veprinska, U of Calgary; Uchechukwu Peter Umezurike, U of Calgary

Andy Weaver, York U – Purgatorio XIX: Erasure (Poetry) In the Time of COVID
Uchechukwu Peter Umezurike, U of Calgary – Postwar Memory, Historical Trauma, and Poetry
Blair Yoxall, U of Calgary – An Historical Presence: Treat Them as Buffalo in Its Modern Catastrophic Contexts

10:30 a.m. Narratives of the Unspoken: Trauma, Memory, and Identity 1 – Trauma at the Borders
MB 2.435

Chair: Nafiseh Shajani, Western University

Aamna Rashid, U of British Columbia – The Body as an Archive: Performing the Memory of Partition (1947)

Fatemeh Zarvasi, U of Victoria – Co-naissance and Co-affectivity in Aliyeh Ataei's *The Alcove*

Concetta Principe, Trent U – Minor Detail and the Muselmann

10:30 a.m. Irrepressibility: Women's Writing throughout History 1 – 1600-1900
MB 2.445

Chairs: Charlotte Esme Frank, McGill U; Emily McConkey, McGill U

Marie Trotter, McGill U – “I’m Bold To Sit Amongst You For My Ease”: Irrepressible Female Spectatorship in *The Knight of The Burning Pestle*

Abigail Butler, McGill U – Negotiating Female Sexual Pleasure in the Early Romance Novel

Julia Bifulco, McGill U – “We found her hidden just behind those screens”: Christina Rossetti and Elizabeth Siddal

10:30 a.m. ROUNDTABLE: AMA and FAQ: Submitting your Research to a Journal
MB 3.210

Mary Chapman, U of British Columbia – *Canadian Literature Journal*

Janice Schroeder, Carleton U – *Victorian Review*

Kit Dobson, U Calgary – co- editor of *Ariel*

10:30 a.m. Sound Pedagogy: Listening to Literary Audio in Classrooms and Beyond
MB 3.430

Chairs: Karis Shearer, U of British Columbia; Klara du Plessis, U of British Columbia

Natasha D’Amours, U of Alberta; Sarah Freeman, U of Alberta – 360° Video and Ambisonic Audio: A Case Study in “Re-Sounding” Literary Audio for Research-Creation

Emily Fedoruk, Independent Scholar – The Classroom Theatre: Pedagogies of Sound at the 1963 Vancouver Poetry Conference

Cole Mash, U of British Columbia (Okanagan Campus) – ‘Physiology Flutter’: Reading and Pedagogy of Mediatized Spoken Word Poetry

10:30 a.m. *Postcolonial Masculinities and Femininities*
MB 3.270

Chair: Jennifer Komorowski, Western University

Ifra Kainat, U of Lahore – Masculinities in Transit: Gender, Power, and Vulnerability in the works of Mohsin Hamid and Kamila Shamsie
Mariana Chajon Oliveros, Independent Scholar – The Mimic Women in *The Mimic Men*
Haley Prosser, McMaster U – Resisting the Domestic Space: Gender, Sexuality, and Imagined Spaces in *The Shadow Lines*

10:30 a.m. *Modernism, Fascism, and Race*
MB 2.430

Chair: Lydie Hua, U of Saskatchewan

Allan Hepburn, McGill U – Rex Warner, Betty Miller, and Fascist Melodrama
Andre Furlani, Concordia U – Counter-Flanerie: Racialized Walking in Modern Fiction
Joseph Rosenberg, U of Notre Dame – Litvinoff Contra Eliot

10:30 a.m. *Practicing Poetic Attention*
MB 3.435

Chair: Jessi MacEachern, Dawson College

Gaurav Jain, U of Victoria – The Queer Fool’s Etiquette: Gary Snyder’s Fire Writings and the Refusal of Redemption
Kasia Van Schaik, U of New Brunswick – A Day’s Work: Durational Poetry and Domestic Time

10:30 a.m. *Writing a Life from the Margins 1: Writing a Queer Life*
MB 3.445

Chair: Titi Aiyegbusi, U of Toronto

Bronte Cronsberry, Western University – Reading the Canon: Life Writing and the Embodiment of Queer Theory
Shannon Brown, Dalhousie U – A Queer Mourning Matrix: Beautiful Writing and Living

Aiza Gamboa Bragg, U of British Columbia – "A Shout from the Grave": *Pro Bernal Anti Bio* as Queer Filipinx Anti-Archive

Arshad Said Khan, U of Alberta – Deviant Citizenship: Caste, Gender, and the Promise of Hindu Sovereignty in Contemporary Indian Hijra Life Narratives

10:30 a.m. Mapping Canadian Literatures from Backwoods to Prairies
MB 3.255

Chair: Alexander Sallas, Literary Review of Canada

Marissa Carroll, Dalhousie U – A Digital Literary Cartography: Mapping The Song Fishermen's Song Sheet's Transnational Field of Cultural Production

David Buchanan, Athabasca U – Literary Historification of Canada: *British Columbia: A Centennial Anthology*

Jackson Mattocks, U of Calgary – Empathetic Loneliness: Empathy and Loneliness in Prairie Fiction

Matthew Zantingh, Redeemer U – What Lurks in the Backwoods?: Jeff Lemire's Comics as Southern Ontario Gothic Texts

DAY 2 – Lunch: 12:00 p.m - 1:30 p.m.

12:00 p.m. ACCUTE Creative Writing Caucus Member Lunch
LB 646

12:00 p.m. ACCUTE Graduate Student Caucus Member Lunch
LB 649

12:00 p.m. ACCUTE Contract Faculty Member Lunch
LB 659.04

DAY 2 – Session 3: 1:30 p.m. - 3:00 p.m.

1:30 p.m. Wave Upon Wave 1: A Poetry Reading and Discussion
MB 1.210

Chairs: Gillian Sze, Concordia U; Diane Yeung, Concordia U

Rijaa Khan, McMaster U – Water as Archive: Memory and the Earth in Diasporic Poetics
Madelaine Caritas Longman, Concordia U – Common Grounds and Waters: Ethics, Elegy, Ekphrasis

Vinh Thach, McMaster U – Delta Elegy: Refugee Poetics of Water

Rob Winger, Trent U – Selected Bridges

1:30 p.m. *Celebrating the Centenary of Margaret Laurence's Manawaka Saga*
MB 2.210

Chairs: Nora Foster Stovel, U of Alberta

Nora Foster Stovel, U of Alberta – Margaret Laurence's Cultural Mosaic in her
Manawaka Saga
Christl Verduyn, Mount Allison U – Writer to Writer: Marian Engel's Defense of
Margaret Laurence's *The Diviners*
Leilei Chen, U of Alberta – Globalizing "The Canadian Local": Translating Margaret
Laurence's Short Stories into Chinese

1:30 p.m. *Literature and the Geo-Logics of Conquest 2*
MB 2.435

Chair: Brennan McCracken, Concordia U

Tom Nakasako, McGill U – Romantic Natures and Primitive Accumulation in William
Wordsworth and Jane Johnston Schoolcraft
Meaghan Sych, U of Alberta – Reading "The Geology of Colonialism": Prairie Geology
in the Anthropocene
Paisley Conrad, Concordia U – Objectivism, Geology and Value in Lorine Niedecker's
Lake Superior

1:30 p.m. *Disability and Illness Narratives as Re-Worlding 2*
Pain Without Resolution, Re-Envisioning Terminal Illness and Caregiver
Coping, and Non-linear Narratives of Photographic Non-Capture
MB 2.445

Chairs: Richard Douglass-Chin, U Windsor

Rachel Huh, U of Calgary – Pain without Resolution: Disenfranchised Grief and the
Right to Suffer
Shane Neilson, McMaster U – This is Not a Picture of Me, and There has Never Been
One: On Photographs of Autistic People and Nonlinear Narratives of
Photographic Non-Capture

1:30 p.m. *Audience Reactions to Shakespeare (CSRS/ACCUTE)*
MB 3.210

Chair: Alexandra Lukawski, Western University; Alice Hinchliffe, U of Guelph

Julian Quigg, U of British Columbia – ‘Women to Change Their Shapes’: Reconciling Homoeroticism and Heterosexuality in *The Two Gentlemen of Verona*

Kenzo Pecchia, McGill U – Mitigating the Trauma of the Civil War: William Davenant's Shakespeare on the Early Modern Stage

Jacqueline Petropoulos, York U – Playing with Shakespeare and Audience Expectations: The Politics of Colonial Betrayal

1:30 p.m. *WORKSHOP: Improvisatory Practices in Research and Pedagogy*
MB 3.430

Organizer: Sharon Engbrecht, U of Guelph

"When broken down improvisation, etymologically, lends itself to the idea of unproviding for the future, a decolonial approach to colonialist histories of individualization and knowledge production, what Elwood Jimmy and Vanessa Andreotti describe as “thread sensibilities” in *Towards Braiding*. Threading sensibilities are an orientation towards relationships that focus on collective well-being critical of the hierarchical nature of goal- and progress-oriented outcomes and decision-making. With this in mind, what does it mean to improvise research? What can we do to incorporate improvisation into our scholarship? How can we incorporate improvisatory practices as educators?

Part introduction to the language and tools offered through Critical Studies in Improvisation, part open discussion, and part collaborative and create think-tank about arts-based practices and creative output, the “Improvisatory Practices in Research and Pedagogy” workshop will call attention to implicit hierarchies and institutional practices while also asking participants to respectfully consider and also call into question their own practices as scholars and educators.

This workshop will give participants the chance to answer some of the above questions and to think about the confluence of improvisatory practices in research and pedagogy. Critical Studies in Improvisation gives us language and tools to work within and responsibly challenge the colonialist creep, and neoliberal structure, of the university. The language and tools of improvisation can help us reevaluate the models we have inherited, asking us to think outside the box about how to shift entrenched institutional practices while mindful of the stakes in what it means when we expose a problem at the same time we might be perceived as posing a problem (Ahmed, *Living a Feminist Life*).

The workshop will ask participants to examine how improvisation brings into perspective different approaches to ways of being and doing. The design of the workshop will invite participants to co-design the contents and focus of discussion. This addresses questions about how co-creation takes place within structures that demand or, in the least often presume, a clear structure of knowledge production and quantifiable outcomes. The intention behind this opening-up of the workshop’s potential boundaries also invites

participants to think about the way modelling can be a basis for thinking through and embodying improvisatory practices.

Together we will investigate multiple contexts of knowledge production and improvisatory practices, including what that means for post-secondary teaching and learning, community-engaged research, and spaces of knowledge curation. The hope is to work together to build a collaborative and caring environment where we can experiment, take risks, and learn from one another, while acknowledging the diversity of our lived experiences and approaches as scholars and educators.

1:30 p.m *Feeling American: Race, Labour, Orientalisms*
MB 3.270

Chair: Andre Furlani, Concordia U

Colleen Foster, U of Waterloo – Under Construction: The Affective Ideal in *Their Eyes Were Watching God*

Nicholas Marcelli, Queen's U – “Madonna of the Prairie”: Cover Art and the Sexualization of Manual Labour in Willa Cather's *My Antonia*

Albana Stafa, York U – Materializing the American Universal and its Orientalisms Through the Campus Novel: Mary McCarthy's *The Groves of Academe*, Vladimir Nabokov's *Pnin*, and Sonora Jha's *The Laughter*

1:30 p.m *Frameworks for Black and Indigenous Relationalities*
MB 2.430

Chair: Erica Cardwell, U of Toronto

Odessa Twibill, Simon Fraser U – Finding Black and Indigenous Solidarity in the Life Writing of Maria Campbell and Malcolm X

Jay Pahre, McMaster U – Whiteness as Ambush Predator: Strategies of Settler Hunger, White Consumption, and Gut-turning

Bailey Schaan, U of Alberta – Shading in the Shadow of the Future: Creative History in Wayde Compton's *The Outer Harbour*

1:30 p.m *Worldbuilding as a Political Practice 2: Criticism*
MB 3.435

Chair: Brent Ryan Bellamy, Trent U

Diana Manole, Trent U – To Have or Not to Have a Lapdog in Iran: The Fictional Rereading of Chekhov's Short Story in Fereshteh Molavi's Fiction

Alison Dyck, Western University – The Human Under Totalitarianism in *Do Androids Dream of Electric Sheep?*

Ethan Coleman, U of Ottawa – Reading Books with Maps: Joseph Conrad's *Heart of Darkness* and the Politics of the Paratextual Map

Johanna Gibson, Dalhousie U – Time Flies Like a Banana: Queer Temporality in *This is How You Lose the Time War*

1:30 p.m. *Opacity, Agency, and the Subject in Creative Forms*
MB 3.445

Chairs: Kendra Guidolin, U of Ottawa; Ritu Kurien, U of Ottawa

Claudia Martinez Rivera, U of California, Berkeley– No sé traducir pedregosidad

Kiera Obbard, U of Waterloo – Quiet Comings Out: A Poetics of Queer Opacity

Salena Wiener, Simon Fraser U – “I am half sick of living in the shadow of his gaze”:
Desire and Opacity in *Cities of Delusions*

1:30 p.m. *Problems of Memory and Nostalgia*
MB 3.255

Chair: Haley Down, U Waterloo

Craig Jacobs, U of British Columbia Okanagan – What I Remember Is This: Reflexivity,
Physical Decline, and Shifting Memories of Atrocity in Westerns

Adelvida (Amor) Lomibao, York U – Nostalgia and Futurism and Its Discontents

Shelley Hulan, U of Waterloo – Blind Spot: Nostalgia and Eugenics in Alexander
McLachlan's *The Emigrant*

DAY 2 – Break: 3:00 p.m. - 3:15 p.m.

DAY 2 – Session 4: 3:15 p.m. - 4:45 p.m.

3:15 p.m. *Indigenous Horror*
MB 1.210

Chairs: Krista Collier-Jarvis, Mount Saint Vincent U; Naomi Simone Borwein, Western University

Gage Diabo, Concordia U – Horrors and Comforts of Kinship: The Tones of Shirley
Cheechoo's *Bearwalker*

Mylène Gamache, U of Manitoba; Adrienne Huard, U of Manitoba; Ashley Daniels, U of Manitoba; Nicole Stonyk, U of Manitoba; Hope Ace, U of Manitoba – Haunting Relations across the Indigenous prairies (and Beyond)

Doina Ciochina, U of Sherbrooke – Mythic Beasts and Survival: The Rougarou and Wendigo as Symbols of Colonial and Environmental Decay: *Empire of Wild* and *Moon of the Crusted Snow*

3:15 p.m. Medieval(ist) Masculinities and Femininities (CSM/ACCUTE)
MB 2.210

Chairs: Megan Arnott, Lakehead U; Kathryn Walton, Lakehead U

Megan Arnott, Lakehead U – Female Masculinities in the Robin Hood Tradition
Sophia Hastings, Simon Fraser U – Medieval Male Gaze and Feminine Body Politics
Emily Pickett, Queen's U – "The Heart and Stomach of a King": How a Genderbent *Henry V* Can Unlock New Parallels to Elizabeth I in Contemporary Performance
Krista Milne, Leiden U – Representations of Maternal Age in Literary Sources from Medieval England

3:15 p.m. Self in the Age of Autofiction 1
Aesthetic Considerations: Race, the Archive, and the Sublime of Autofiction
MB 2.435

Chair: Concetta Principe, Trent U

Tony Cooper, McGill U – Realer than Real: Accessing the Ideal in the Sonnets of Diane Seuss
Julia Polyck-O'Neill, Memorial U – "IF SHE IS AN IMAGE, SHE IS THE IMAGE OF EVERYTHING THE STATE EVADES": The Archive and/of Lisa Robertson's Autofictional Selves
Hannah Gardiner, Independent Scholar – From autos to eros: deceptive aesthetics & autofiction

3:15 p.m. Ramones at Fifty (CAAS/ACCUTE)
MB 2.445

Chair: Peter Robert Brown, Mount Allison U

Bradley Clissold, Memorial U – Come On, Let's Renegotiate Nazi Rhetoric with the Ramones!
Susan Ingram, York U – Hey! Ho! Let's Go... to Berlin: Musealizing the Ramones
Frances Cameron, McGill U – Curating Rebellion: Punk Music and Alternative Aesthetics in the United States

3:15 p.m. *The Literary Critic of Humour, Round Two*
MB 3.210

Chair: Danielle Bobker, Concordia U

Gaurav Jain, U of Victoria – Cringe, Click, Repeat: Funny Feelings, Affective Overflow, and the Doomscrolling Critic

Yara Ajeeb, Concordia U – When Kings Cannot Read Themselves: Humour, Misrecognition, and Interpretive Failure in *Kalīla wa Dimna*

Mike Roberson, Vancouver Island U – The Clowns of Country Music: Word Play and Literary Relevance

Emily Stuchbery, Concordia U – In Pursuit of Obstinate Inefficiency: Anticapitalist Imaginings and The Memeification of Whimsy

3:15 p.m. *Montreal in the Cultural Imagination: Mapping a City Through Story and Symbol*
MB 3.430

Chairs: Nathalie Cooke, McGill U; Lorraine York, McMaster U

Nathalie Cooke, McGill U; Erin Vandenberg, McGill U – Cafés, Clubs, and Clandestine Cabarets: Prohibition-era Nightlife in Sin City and its Surrounds

Sophie Feng, U of Toronto – Mapping the Montreal Queer Nightscapes

Tina Wayland, Independent Scholar – Faint Traces: Mapping the History and Cultural Significance of Montreal's Lithuanian Community

Lu yu, NanJing Normal U; U of Alberta – Alternative Flavors: Culinary Writing and Citizenship Transformation in *Mǎn*

3:15 p.m. *Technology in the Literature Classroom*
MB 3.270

Chair: Corey Frost, New Jersey City U

Navid Jalali, McMaster U – Reimagining Shakespeare Pedagogy through Video Games

Joe Toner, Concordia U – ChaucerCast: Embracing Middle English Phonetics

Aaron Tucker, Memorial U – Creative Writing Against, With, and About AI

3:15 p.m. *Performing Resistance*
MB 2.430

Chair: Jay Ritchie, Bishop's U

Zahra Barzegar, York U – Spiral, Radial, Fractal: Performing Gendered Memory in Contemporary Indigenous Poetry
Niloofer Rezaee, Western University – “It Wasn’t Always Easy Growing Up Here”: Translation and Iranian Diasporic Identity Onstage
Tika Simone, Iverna Island – Rest as Resistance: Black Feminist Aesthetics, Creative Sovereignty, and the Politics of Refusal
Katarina Dyck, Queen’s U – All the World’s a Stage in “this low cottage”: How Ann Yearsley’s “To Indifference” Blurs the Line Between Public and Private Space

3:15 p.m. ***Circulation and Authority in Victorian Literature***
MB 3.435

Chair: Karen Selesky, U of the Fraser Valley

Marziyeh Ghoreishi, Western University – Gendered Voices of Empire: British Travel Writing on Iran in the Nineteenth Century
Kaitlyn Fralick, Queen’s U – The Anglo-Irish Author and the English Periodical Press: J. Sheridan Le Fanu’s Literary Revisions for Charles Dickens’s *All the Year Round*
Alexa DiCecco, Western University – “Elle Était Un Peu Gourmand”: Navigating the Taboo of the Gourmand in Victorian Women’s Cookbooks

3:15 p.m. ***R. Murray Schafer: Reassessing his legacy***
MB 3.445

Chair: Eric Schmaltz, Dalhousie U; Shannon Brown, Dalhousie U

Emanuel Puscoi, U of Calgary – The Function of Absence: A Psychoanalytic Reading of Silence and Noise in the Work of R. Murray Schafer
William Brubacher, McGill U– The Sonic Meaning of Water in R. Murray Schafer and bpNichol’s Ecologies
Karl Jirgens, U of Windsor – R. Murray Schafer’s Literary Accomplishments

DAY 2 – Session 5: 5:00 p.m. - 7 p.m.

5:00 p.m. ***Celebration of Research***
MB 1.210

PLENARY LECTURE: Marcie Frank – “Genre, Situation, Rule: Some Concepts for Literary History?”

MB 1.210

Chair and moderator, Nicola Nixon, Concordia U

FRIDAY, JUNE 5, 2026

Marcie Frank is Professor of English at Concordia University. She has published books on gender, theatre, and the development of literary criticism in 17th-century England, Gore Vidal's career as a public intellectual, and most recently, *The Novel Stage: Narrative Form from the Restoration to Jane Austen* (Bucknell UP, 2020). Recent essays include "Point of View and Embodiment Revisited" in *Eighteenth-century Fiction* and "Situation: A Narrative Concept" in *Critical Inquiry* (Summer 2024), which she co-authored with Kevin Pask and Ned Schantz. The former is part of her current project about narrative point of view in the eighteenth-century novel and the novel of today; the latter emanates from SSHRC-funded team research into the narrative concept of situation. The plenary talk for ACCUTE 2026 builds on the work of the Situation team and takes it into some directions that members may neither recognize nor approve.

SATURDAY, JUNE 6, 2026

DAY 3 – Session 1: 8:30 a.m. -10:00 a.m.

8:30 a.m. *Gail Scott: Fiction+/Theory 1: Scott's Styles*
MB 1.210

Chairs: Sarah Burgoyne, Dawson College; Jeff Noh, U of Toronto

Corey Frost, New Jersey City U – Nonfinite Possibilities: Syntactical Effects in *Furniture Music* and Other Works by Gail Scott

Geneviève Robichaud, U de Moncton; Erin Wunker, Dalhousie U – Gail Scott's Sartorial Poetics

Andre Furlani, Concordia U – Gail Scott's Arcades Projects

8:30 a.m. *The World Remade: Deconstruction and Reconstruction through Language 2*
MB 2.210

Chair: Kate Sheckler, Marianopolis College

Dakota Jabbour, Western University – open: Playing with empty Language in bpNichol's Poetry

Joseph Sereney, York U – “Her voice carves / ginger root and oregano / into purloined air”: Female Prophecy and the Destruction of Linguistic Meaning in *After Beowulf*

8:30 a.m. *Poetry of Infrastructure/Poetic Infrastructures: Panel 1*
MB 2.430

Chair: Robert Stacey, U of Ottawa

Karis Shearer, U of British Columbia; Cole Mash, U of British Columbia (Okanagan) – The Lab as Poetic Research Site

Joseph (J) Shea-Carter, U of Guelph– Along the Bièvre: The Poetics of Infrastructure in Lisa Robertson's *Riverwork*

Jason Wiens, U of Calgary – Tish's Bridges

8:30 a.m. *Pedagogies of Relation*
MB 2.435

Chair: Emily Zepick, U of Saskatchewan

Maddie Beaulieu, Independent – "Burn the Buried Sunshine": The Queer Ecopedagogies of Ann-Marie MacDonald's *Fayne*

Myra Bloom, York U and U of Mannheim; Stefanie Schäfer, U of Mannheim – Where is Here—and There?: Transnational Approaches to CanLit in the Digital Age

Kate Monahan, Thompson Rivers U – Presencing Indigenous Knowledge in Land-Based Post-Secondary Education: A Settler Educator's Reflexive Inquiry into Decolonization, Accountability, and Relationality

8:30 a.m. ***The Pregnant Text: Reimagining the Maternal Body***
MB 3.430

Chairs: Sharon Engbrecht, U of Guelph

Krista Collier-Jarvis, Mount St. Vincent U – It's A...: Portmortem Virality and the Pregnant (Zombie) Body

Michael Gillis, Concordia U – Queering the Patrilineal Patriarch: Birthing Performative Becomings in Gertrude Stein's "Picasso"

8:30 a.m. ***Transparency and its others in 18th century literature***
MB 2.445

Chair: Marcie Frank, Concordia U

Janice Niemann, Camosun College – "I am no longer to be deceived": Disability, Transparency, and Summer-house Settings in Frances Burney's *Camilla*

Mathieu Bouchard, John Abbott College – "A Transpicious Gloom": Visibility in Richard Bentley's *Paradise Lost* (1732)

Trishala Dutta, U of British Columbia – Exhaustion as Method: Opacity, Refusal, and the Archive in M. NourbeSe Philip's *Zong!*

8:30 a.m. ***Modernism, Markets, and the Politics of Use***
MB 3.210

Chair: Paisley Conrad, Concordia U

Elloïse Bastien, McGill U – Reclaiming the Fragmented Nymph in H.D.'s "Oread"

Catherine Hogg, Concordia U – Shopping at the Supermarché: Advertising and Consuming in Gertrude Stein's *Tender Buttons* and Harryette Mullen's *Trimings and S*PeRM**K*T*

8:30 a.m. ***The Future of EDI***
MB 3.270

Chairs: Mohammad (Mo) Sharifi, Fanshawe College; Richard Douglas-Chin, U of Windsor

Candace Brunette-Debassige, Laurentian U – The Chilling Effect of Residential School Denialism on Indigenous Faculty Members in Universities

Chinelo Ezenwa, Memorial U – Designing Inclusive and Bias-Free Language Systems: Empowering (Racialized) Faculty Through Transformative Union Agreements

Nicole Kaniki, Huron U – Holding the Line: EDI in Canadian Higher Education Amid a Shifting Sociopolitical Landscape

8:30 a.m. *Tuning in to Literary Radio 1*
MB 3.435

Chair: Michael O'Driscoll, U of Alberta; Sean Luyk, U of Alberta

Katherine McLeod, Concordia U – Fugitive Radio: Listening to CBC Radio Recordings Outside the CBC Archives

Niloofar Rezaee, Western University – The Haunted Medium: Radio, Voice, and Intertextuality in Samuel Beckett's *Embers*

Elena Razlogova, Concordia U – From Virtuosity of the Segue to Poetry of the Body: Freeform Radio at Listener-Supported WFMU

8:30 a.m. *Writing a Life from the Margins 2: Mental Illness, Trauma, and Life Writing*
MB 3.445

Chair: Titi Aiyegbusi, U of Toronto

Odessa Twibill, Simon Fraser U – Finding Black and Indigenous Solidarity in the Life Writing of Maria Campbell and Malcolm X

Theresa Tinkle, U of Michigan – Mad Cripistemologies

Lydie Hua, U of Saskatchewan – Slow Postmemory and Ocean Vuong's Memorialization of his Mother in *On Earth We're Briefly Gorgeous*

8:30 a.m. *Writerly Forms from Doodles to Data*
MB 3.255

Chair: Ethan Coleman, U of Ottawa

Sheheryar Sheikh, Dalhousie U – The Doodle as Antidote: Meandering Toward Self-Directed Meaning

Ryanne Kap, U of Calgary – Scholars of the Self: Parasocial Readings of Catherine Lacey's *The Möbius Book*

André Babyn, McGill U – Sphere Without Circumference: Systems Thinking, the

Library of Babel, and Generative AI

DAY 3 – Break: 10:00 a.m. - 10:30 a.m.

DAY 3 – Session 2: 10:30 a.m. - 12:00 p.m.

10:30 a.m. Gail Scott: Fiction+/Theory 2: Re-reading The Obituary
MB 1.210

Chair: Sarah Burgoyne, Dawson College; Jeff Noh, U of Toronto

Carla Harryman, Eastern Michigan U – A Score for *The Obituary*
Alonso Gamarra, U of Toronto – Fragmented Prose and the Narratable Self in Gail Scott's
The Obituary (2012)
Jennifer Henderson, Carleton U – *The Obituary*: a family story that is not one

**10:30 a.m. Imagining Spatiality in End of the World Narratives 1: Reconfiguring space
after the end**
MB 2.210

Chair: Kirsten Bussière, U of Ottawa; Marisa Lewis, Heritage College

Theo Gray, U of Alberta– Urban Border-space and Apocalypse in adrienne maree
brown's Grievors
Mik Tampold, McMaster U – Objects Among Themselves: Anti-Anthropocentrism in *A
Tidy Armageddon*
Ian-Jyzel Gallardo, U of Guelph – B-Mor: A space of hope on such a full sea (of squalor
and decay)

10:30 a.m. ROUNDTABLE: Doing Critical Thinking Differently
MB 2.435

Moderator: Erin Moure, Writer and Independent Scholar

Three active poet-critic-teachers engage us in a conversation about doing critical thinking differently, from the perspective of their recent hybrid creative/critical works. After brief individual readings, panelists will contribute to a moderated conversation to shed light on their practices and approaches—which may break the norms of literary criticism, but also renew it and make it possible. In different and delightful ways, all three writers explore literary texts and precedents not by assuming a “critical distance” in order to speak about prior texts, but by writing in collaboration with these texts. The result is an opening of texts to contemporary critical response that does not deny the critic’s own position as reader/writer, and that invites us all to read anew. With panelists Geneviève Robichaud

(*The Poetics of Translation*), Joel Katelnikoff (*Recombinant Theory*), and Klara du Plessis (*I'mpossible Collab*).

10:30 a.m. 'How much do I need to learn about elves?': Genre in the Creative Writing Workshop
MB 3.430

Chairs: Glenn Clifton, Sheridan College

Richard Kevis, Toronto Metropolitan U – Books That Play Back: Choice, Agency, and Literacy in *Escape from Tenopia*

Danielle Martak, U of Toronto – Genre as Compass: A Pedagogy for Situating A Piece of Creative Writing in Discourse

Bronwen Tate, U of British Columbia – Influences and Inspirations: Micro-Presentations to Support Genre and Aesthetic Diversity in the Creative Writing Classroom

Heather Clitheroe, U of Calgary – Writing Romance and Erotica: Designing a consent-based, trauma-informed online classroom

10:30 a.m. Doing Magic in the University: A workshop for the admin-curious
MB 3.430

Organizer: Lily Cho, York U

Co-organisers: Laura Moss, U of British Columbia; Neta Gordon, Brock U

English literature professors are over-represented, in the best way, in the ranks of senior administration across Canada. In this workshop, we examine the skills that scholars of English literature bring to administrative and leadership work in the university. Participants will learn to map the skills they already have as scholars in our field onto some of the skills necessary for being an effective administrator. As former administrators who have served in roles at multiple levels of leadership in Canadian universities, we know that administrative work, despite its many challenges, can be a place for doing magic in the university. We want to share that possibility for magic, and for transformation during these times of crisis and austerity. We will guide participants to understand how their gifts as scholars can set them up to be outstanding university leaders. While we would be delighted to be joined by folks who are currently administrators, we particularly welcome graduate students who may be considering careers in the university outside of TT positions, and colleagues who are newer to administrative roles (or who have not yet served in one).

Skills participants will acquire skills in:

- Understanding principles of university governance
- Using a literary review and similar research skills to understand the needs of leadership roles

- Recognizing the value of strategic editing in policy revisions
- Understanding the role of storytelling for better communications plans
- Connecting literary critical skills to understanding institutional budget processes
- Locating institutional data and using institutional data for advocacy and decision-making
- Connecting our skills in empathy and intersectionality to approaching leadership roles

Workshop Leaders:

Lily Cho is an Associate Professor of English at York. She has served as Undergraduate Program Director, Department Chair, Associate Dean at York University. She also served as Vice-Provost and Associate Vice-President, International, at Western University.

Neta Gordon is a Professor in the Department of English Language and Literature at Brock University. She served as Department Chair from 2008 to 2014 and Associate Dean for the Faculty of Humanities from 2018 to 2021.

Laura Moss is Professor of Literature at the University of British Columbia, Vancouver. Among other leadership roles, she has served as Canadian Studies Program Chair and as Associate Dean, Students for the Faculty of Arts. Currently on UBC Senate, she is chair of the UBC Teaching and Learning Committee.

10:30 a.m. *Irrepressibility: Women's Writing Through History 2 – 1900-2020s*
MB 2.445

Chairs: Charlotte Esme Frank, McGill U; Emily McConkey, McGill U

Kayla Penteliuk, U de Montréal – “Secret Friends”: Queer Love, Disability, and Witchcraft in *Living Alone* (1919) by Stella Benson

Maya Jaishankar Western University – “To always carry one’s inner voice about is a heavy burden”: Young Girls’ Voices in Postcolonial Cultural Resistance

Sophia Shelley, McMaster U – Songs of Self-Pleasure: Irrepressibility, Feminist Resistance, and the Politics of Pop Music

10:30 a.m. *Beyond Interdisciplinarity – GSC-Sponsored Panel*
MB 3.210

Chairs: Bailey Schaan, U of Alberta; Melanie Fishbane, Western University

Daniel Green, Western University – Why I Study Videogames in an English Department; or, Gadamer’s Hermeneutics and the English Department Today

Marisa Bordonaro – Making Narratives “Mad”: (Re)writing Mad Radical Poetry as a Collaborative Creative Process

Wiaam Berred, Qatar Museums – Thinking In, With, and Against Interdisciplinarity:
Towards a Practice of Conceptuality

10:30 a.m. Montreal as Contact Zone: Topography, Diaspora, and the Poetics of Place
MB 3.270

Chair: Matthew Zantingh, Redeemer U

John Z. Ming Chen, Global College – Montreal and Sui Sin Far: Daoism from Here to
Everywhere

Nina Cloutier, McGill U – A City Imagined: Migration, Escape, and Montreal's
Contradictory Contact Zone

Adam Carter, U of Lethbridge – *Two Solitudes*, Two Views from Mount Royal, and the
Topographical Tradition

10:30 a.m. Queer Memory and Forms of Care
MB 3.435

Chair: Daryl Bruce, Dalhousie U

Lydie Hua, U of Saskatchewan – Multiplication or Fragmentation: Queer Black
Masculinities and Diasporic Identity in Marlon James' *A Brief History of Seven
Killings*

Evan Buck, U of Ottawa – "More Than a Painful Memory": Queer Kinship in Jane Rule's
Memory Board

Camila Lefebvre, McMaster U – Feminist Epistolary Intimacy and the Practice of Care

Emily Cann, Dalhousie U – Queer Time and Mad Healing in Carmen Maria Machado's
In the Dream House

10:30 a.m. Staging Vision in Early Modern Literature
MB 3.445

Chair: Kathryn Walton, Lakehead U

Julian Quigg, U of British Columbia – 'Not Amurath' and Amurath: Foils and Racialized
Performance in *Henry V* and *The Courageous Turk*

Katherine Walker, Western University – Investigating the Male Gaze: Laura Mulvey's
Scopophilia and the Renaissance Love Poem

10:30 a.m. Translation in Contemporary Literature
MB 3.255

Chair: Erika Hunter, York U

William Brubacher, McGill U – From “Dog of water” to “Chien d’eau”: Translation, Relationality, and Ecology in Erin Moure’s *Little Theatres*

Malaika Mitra, McMaster U – The Opacity of Grammar: Kathy Acker and Clarice Lispector’s Assertion of Agency Through Foreignization

Nisha Susan, U of Calgary – Stealth Glossing: The Satisfying Melodrama of Translation’s Multitasker

DAY 3 – Lunch: 12:00 p.m. - 1:30 p.m.

12:00 p.m. ACCUTE Book L(a)unch
MB 5.215

Join us to celebrate new books by ACCUTE members, with short author talks and a light lunch to eat while you listen.

DAY 3 – Session 3: 1:30 p.m. - 3:00 p.m.

1:30 p.m. *Climate Change and the Maximalist Novel*
MB 1.210

Chair: Anjalee Nadarajan, York U

Adam Hill, McGill U – More less and more more in Samatha Harvey’s *Orbital* (2023)

Ruchini Abayakoon, McMaster U – “How many peaceful lives must follow a violent one, not to redeem it, exactly, but to remove the violence from relevance? Is the play more of a history or a fiction?” : Exploring the fault lines between history, fiction and climate change in *Rakesfall*

Anjalee Nadarajan, York U – Cultivating a Politics of Patience in Pynchon and Robinson

1:30 p.m. *New Writing in a Time of Disorientation 3*
MB 2.210

Chair: Anna Veprinska, U of Calgary; Uchechukwu Umezurike, U of Calgary

Aaron Kreuter, Trent U – Where We Both Are: Antizionist Jewish Fictional Responses to the Gaza Genocide

Jackson Mattocks, U of Calgary – A Lesson in Evil Companies

Amy LeBlanc, U of Calgary – This Is How It Ends: Interactive Fiction in a Time of Disorientation

Lisa Richter, Independent – Curiouser and Curiouser: Duende and the Associative Leap in Writing Through Rupture

1:30 p.m. Literature in the Digital Age: Reading, Writing and Reviewing Across Platforms 2
MB 2.430

Chair: Aman Grewal, McGill U

Aman Grewal, McGill U – Rewriting Romance: Genre Categorization and Reader-Driven Taxonomies on #BookTok

Chloe Mee, U of British Columbia – Serial Social Reading Across Platforms: Comparing Wattpad and Victorian Readers of *Oliver Twist*

1:30 p.m. Nineteenth-Century Activism and Social Justice (VSAO/ACCUTE)
MB 2.445

Chairs: Jo Devereux, Western University; Nigel Finch, Western University

Matthew Samuelson, Western University – "To Make Cogs and Compasses of Themselves": William Morris, Utopian Landscapes, and the Politics of Work in Socialist Societies

Hilary Lerner, U of Alberta – George Moses Horton: Subverting Allusions

Karen Selesky, U of the Fraser Valley – The Lady Visitor as Mother Confessor: Felicia MF Skene at the Oxford County Gaol

1:30 p.m. Roundtable on *The Bloomsbury Handbook of Poetry. Gender, Sexuality and Poetry*
MB 3.210

Chair: Heather Milne, U of Winnipeg; Elena Basile, York U

Alyson Brickey, U of Winnipeg – Rereading Canonical Poets: Walt Whitman's Queer Democracy

Sarah Dowling, U of Toronto – Speaking in the Second Person

Concetta Principe, Trent U – The Messiah and the Mystic: Mad Subjects and the Feminine Poetics of Ethics

Bethany Hicok, Williams College – Queer Feminist Publishing and the Women's Liberation Movement: The Women's Press Collective

Laura Westengard, CUNY – Queer Corporeal Poetics and the Medical Gothic

Erin Wunker, Dalhousie U – Reproductive Bodies and Poetic Matterings

Julia Bloch, U of Pennsylvania – Reproductive Poetics at the Border

1:30 p.m. *Decolonial Poetics and Archives in Canadian Contexts*
MB 3.270

Chair: Laura Moss, U of British Columbia

Veronica Austen, St. Jerome's U – The Work of a Photograph: Heeding a Call to be Friends in Face Kao: Portraits of Japanese Canadians Interned During WWII
Precious Gauthier, McMaster U – A Prairies Black History Project: The Counter Erasure Through Archives and Narratives

1:30 p.m. *Trust, Labor, and Voice in the Contemporary Academy*
MB 3.435

Chair: Janice Niemann, Camosun College

Daryl Bruce, Dalhousie U – The Queer Voice in the Ivory Tower: Scholarly Podcasting as Acts of Refusal
Eric Lehman, Trent U – Eat. Sleep. Grade. Repeat – New Narratives of Precarity in Seminar Leader, Teaching Assistant and Marking Roles in 2025.

1:30 p.m. *Forbidden Fiction: Intellectual Freedom, Fear, and Control on the Battleground of Banned Books*
MB 3.455

Chair: Zara Diab, Western University

Parastoo Tahmasbi, U of Saskatchewan – Read No Evil: Producing Conformity by Banning Dystopian and LGBTQ+ Books
Liam Rockall, Western University – Harry Potter and the Bedlam of Banned Books
Alexander Sallas, Literary Review of Canada – Deus ex Machina, Colonial “Civilizing Missions,” and the Politics of Intellectual Control

1:30 p.m. *Mary Shelley's The Last Man in 2026*
(NASSR/ACCUTE)
MB 3.255

Chair: Raj Banerjee, Western University

Megan Misztal, McMaster U – Against Disastrous Thought: Mutations of Hope at the End of Shelley's World
Jennifer McDougall, U of Calgary – From Romanticism to Posthumanism: Shelley's Early Experiment in Decentering the Human

SATURDAY, JUNE 6, 2026

Devin Stroink, Western University – Framing Authenticity: The Problem of Veracity in
Mary Shelley's *The Last Man*

DAY 3 – Break 2: 3:00 p.m. - 3:30 p.m.

DAY 3 – Session 4: 3:30 p.m. - 5:00 p.m.

**3:30 p.m. *PLENARY LECTURE: Jordan Abel – “Dad Era:
Indigenous Knowledge Transmission Through Poetry”***
MB 1.210

Chair and moderator: Katherine McLeod, Concordia U

Sponsored by U of Alberta Press

Jordan Abel is a queer Nisga’a writer from Vancouver. He is the author of *The Place of Scraps*, *Un/inhabited*, *Injun*, *NISHGA*, and *Empty Spaces*. Abel has won many awards for his work, including the Griffin Poetry Prize and the Governor General’s Award, and his latest book of poetry is titled *Dad Era* (Coach House Books 2026). Abel is a Professor at the University of Alberta where he teaches Indigenous Literatures, Research-Creation, and Creative Writing

SUNDAY, JUNE 7, 2026

DAY 4 – Session 1: 8:30 a.m. - 10:00 a.m.

8:30 a.m. **Annual General Meeting**
MB 1.210

DAY 4 - Break 10:00 a.m. - 10:30 a.m

DAY 4 – Session 2: 10:30 a.m. - 12:00 p.m.

10:30 a.m. **Gail Scott: Fiction+/Theory 3: Friends, Histories, Contexts**
MB 1.210

Chairs: Sarah Burgoyne, Dawson College; Jeff Noh, U of Toronto

Nora Fulton, Independent Scholar – The Periodizing Subject in *Permanent Revolution*

Jessi MacEachern, Dawson College – Among Friends: Reading and/as Translation in
Scott's *The Obituary* and *Furniture Music*

Sarah Dowling, U of Toronto – Gail Scott and Damion Searls Write the American 2010s

Clint Burnham, Simon Fraser U – Fiction-theory after mediation: Gail Scott avec Anna
Kornbluh

10:30 a.m. **Imagining Spatiality in End of the World Narratives 2: Memory-making and
nostalgia in the end of times**
MB 2.210

Chairs: Kirsten Bussière, U of Ottawa; Marisa Lewis, Heritage College

Sharon Engbrecht, U of Guelph – When the Past and Future Collide: Spatiality in *The
Past Is Red*

Sean Rhoads, Queen's U – Nostalgic Geographies and Apocalyptic Spatialities in
Stranger Things

Naomi Boswell, Dalhousie U – Inevitably Buried: Uneasy Erosion of the Self in Yoko
Ogawa's *The Memory Police*

10:30 a.m. **Poetry of Infrastructure/Poetic Infrastructures 2**
MB 2.430

Chair: Robert Stacey, U of Ottawa

Max Karpinski, Trent U – Pipelines, Poetics, Worldmaking

Jennifer Baker, U of Ottawa – The Necro-georgic: Insider oil poetics and labour-as-nation
Dale Tracy, Kwantlen Polytechnic U – Poetry and Infrastructural Spirit

10:30 a.m. *Narratives of the Unspoken: Trauma, Memory, and Identity 3 – Traumatic Inscription on the Body*
MB 2.435

Chair: Nafiseh Shajani, Western University

Jenna Miller, U of Saskatchewan – "it is not known in words but in the body": Embodied Memory in Yaa Gyasi's *Homegoing*
Kellie Chouinard, U of Waterloo – Recasting Trauma: Collaborative Art and Queer Survivorship
Emily Zepick, U of Saskatchewan – The Body Remembers: Traumatic Bodily Memory and Diasporic Experience in Ocean Vuong's *On Earth We're Briefly Gorgeous*
Anindita Mukherjee, U of Alberta – The anxiety of listening after the Holocaust in Wolfgang Koeppen's *Death in Rome*

10:30 a.m. *Medieval Magic (CSM/ACCUTE)*
MB 2.445

Chairs: Kathryn Walton, Lakehead U; Megan Arnott, Lakehead U

Kathryn Walton, Lakehead U – Sacred and Secular Crossover in the Magical Spaces of Cotton Nero A x
Serafina Piasentin, Dalhousie U – Pearl and *Paradise Lost*: The Fall of Divine Consolation
Sansian Tan, U of British Columbia – Infinite Joust: Spectral Return in Sir Launfal

10:30 a.m. *Creative Research*
MB 3.210

Chair: Kristine Dizon, Concordia U

Rebecca Fredrickson, Thompson Rivers U – Touching the Heart Hereafter: Janis Ledwell-Hunt's Knotted Sculptures and the Persistence of Tactile Perception
Glenn Clifton, Sheridan College – Writing to Catch up with Crisis: A Comedy
Sheheryar Sheikh, Dalhousie U – "The Last TRC": Collaging Genocides to Write the Multi-Perspective Narrative of Our Time
Misha Solomon, Concordia U – Montréal Biodôme as Place and Bestiary

10:30 a.m. Rethinking the Postcolonial Subject
MB 3.270

Chair: Cynthia Quarrie, Concordia U

Ali Hassanpour Darbandi, York U – Disenchantment, Postcolonial Liberation and the Emergence of the Secular Selves in V.S. Naipaul’s *In a Free State* (1971)
Friday Okpo, Memorial U – Transcultural Phenomenology in Yaa Gyasi’s *Homegoing*
Mahdiyeh Ezzatikarami, George Brown College – In the Margins No More: Class, Gender, and Uprising in Marjane Satrapi’s Artistic Trajectory from *Persepolis* to *Woman, Life, Freedom*

10:30 a.m. Indigenous Literary Resistance
3.435

Chair: Doina Ciocina, U of Sherbrooke

Shirin Z. Z. Shoushtari, York U – *The Marrow Thieves*: A Subversion of the Panoptic Eye
Taylor Breckles, Douglas College – Understanding (Il)lteracy: Examining the Shadow Presence of Residential Schools as Found in Jordan Abel’s *Nishga*
Naomi Simon Borwein, Western University – Speculative Indigipoetics of Apocalypse

10:30 a.m. Nineteenth-Century Forms and Practices
MB 3.445

Chair: Richard Douglass-Chin, U Windsor

Donna Tillotson, Queen’s U – The Shape of Becoming: Literary Form and Identity Formation in George Eliot
Tobin Valcour, Western University – English and the Art of Motorcycle Maintenance: studying English in the Mechanics Institutes of 19th century Canada (before there were motorcycles)
Nora Foster Stovel, U of Alberta – The Lovers’ ‘Spirits Danc[e] in Private Rapture’ in Jane Austen’s *Persuasion*
Yasmin Solomonescu, U of of Notre Dame – *The Last Man* as Metafiction

10:30 a.m. The Role of Publishing Houses in Shaping Literary Discourse
MB 3.430

Chair: Tom Halford, Memorial U (Grenfell Campus)

Rowan Li, Queen’s U; Julien Lefort-Favreau, Queen’s U – Harvest House: Un Québec universel

Sandra Yeboah, U of British Columbia – The Presence of African Literature in the Global Book Market: Gatekeeping, Barriers, and Emerging Pathways
Ruth Panofsky, Toronto Metropolitan U – “A slew of entertaining business books”: Diane Francis and Key Porter Books
Logan Ropson, Memorial U – Breakwater Books Influence on the Teaching of Newfoundland Culture

DAY 4 – Lunch: 12:00 p.m. - 1:30 p.m.

12:00 p.m. *BIPOC Caucus Lunch*
LB 646

DAY 4 – Session 3: 1:30 p.m. - 3:00 p.m.

1:30 p.m. *Rethinking Romantic Science 2 (NASSR/ACCUTE)*
MB 1.210

Chairs: Raj Banerjee, Western University

Nathan TeBokkel, Western University – Steady thy Laden Head: A Romantic Critique of Philosophy of Science's "Ladenness" Metaphor
Natasha Lomonosoff, Independent – Natural and Social Uses of Science in Anna Barbauld's *The Invitation*
Liam Rockall, Western University – William Blake and Romanticism's Moral Revolution
McKenna Boeckner, U of New Brunswick – On Botanical Sex: The Homoerotic Science of Botany in Long-Romantic Literature

1:30 p.m. *Silence, Speech, and Trauma*
MB 2.210

Chair: Rowan Li, Queen's U

Dania Idriss, U of Calgary – Consuming Imperatives: Collective Trauma of War and Occupation as Monstrous Apparitions
Sarah Webster, U of Victoria – The Silent Treatment: Silence as Resistance in *All My Puny Sorrows* and *Swing Low: A Life*
Payal Nagpal, U of Calgary – Silence and Speaking in David Chariandy's *Soucouyant: Adele's Right to Forget*

1:30 p.m. *Systems Thinking and/in Literature*
MB 2.430

Chairs: Jay Ritchie, Bishop's U

Brennan McCracken, Concordia U – "Reading" the Anthropocene? On systems-thinking and literary technique

Migrant Labour Market through the lens of CBC's First Person Migrant Stories

Jon Saklofske, Acadia U – "When, after all, it was you and me": Systems literacy, responsibility, and the poetic potential of semantic systems

Georgiana de Rham, U of California Davis – Ecosystems of Voice and Meaning in Roslyn

Orlando's *Ekhō: A Poem in Three Parts*

Zahra Barzegar, York U – Ocean as Memory, Poem as Witness: Systems Thinking in Craig Santos Perez's *Habitat Threshold*

1:30 p.m. *Self in the Age of Autofiction 2*
Queering Autofiction
MB 2.435

Chair: Concetta Principe, Trent U

Saghar Ghezel, McMaster U – Autofiction, Trauma, & The Language of Freedom in Ocean Vuong's *On Earth We're Briefly Gorgeous*

Daryl Bruce, Dalhousie U – Proof, Pain, and the Managed Lie: Queer Refusal in Autofiction

Charlotte Esme Frank, McGill U – Playing the field: The Strategic Marketing of Contemporary "autofiction" and "autotheory"

1:30 p.m. *Reading Canada Otherwise*
MB 2.445

Chair: Jessi MacEachern, Dawson College

Jessica McDonald, U of Saskatchewan – "Freeways / superb in all their trash and glam": Non-Place Poetry by Elizabeth Bachinsky and Sarah Pinder

Sarah Regier, Western University – "We Do Immortal Tasks": Malcolm and Max as Settler Kings in Crawford's *Malcolm's Katie*

1:30 p.m. *Ecocritical Perspectives in Contemporary Canadian and Indigenous Writing*
MB 3.210

Chairs: John Z Ming Chen, Global College

Meaghan Sych, U of Alberta – Sonic Habitat Study: Aspen, Sparrow, Creek

Patrick Aura, U de Montréal – Stone Grammar: 'Transcreation' and Radical Ecology in Fred Wah's Pictograms from the Interior of B.C.

Denbeigh Whitmarsh, Queen's U – Ecocritical Asian Canadian and Indigenous Relations in Saeed Teebi's *Her First Palestinian and Other Stories* and Mariam Pirbhai's *Garden Inventories: Reflections on Land, Place and Belonging*

1:30 p.m. *Neoliberalism and the Public Sphere*
MB 3.270

Chair: Richard Douglass-Chin, U Windsor

Samantha Bernstein, York U – Derelict Daughters: Mattilda Bernstein Sycamore, Sarah Shulman, and Sim Kern on Urban Roughness and Resistance
Alia Wazzan, Brock U – Netflix Feminist Identity
Cal Smith, U of British Columbia Vancouver Campus – Little Sister's, the Public Sphere, and Queer Liberation[?]

1:30 p.m. *Shakespeare in Extremis*
MB 3.435

Chair: Mathieu Bouchard, John Abbott College

Max Soucie, Western University – Traumatic Cannibalism and the Othered Mother in *Titus Andronicus*
Alice Hinchliffe, U of Guelph – What does it mean to kill Shakespeare?
Chloe Stewart, Queen's U; Valentina Gaio, Queen's U – “Ever since I discovered art, this cell has become a prison”: The audience behind prison bars in *Caesar Must Die*

1:30 p.m. *Writing a Life from the Margins 3*
Collaboration, Community, and the Counter Narrative: Writing the Erased Life
MB 3.445

Chair: Titi Aiyegbusi, U of Toronto

Mohsina Shafqat Ali, U of Waterloo – Issues with Collaboration: Regaining Authorship in Mukhtar Mai's *In the Name of Honor*
Susanna Joseph, U of Toronto – “Autobiography of a Community”: Tracing Dalit Subaltern Counter Publics in Bama's Sangati and Yashica Dutt's *Coming Out as Dalit*
Jorge Vallejos, York U – Counter Stories from the Shoreline: Life Writing by Reinaldo Arenas and Audre Lorde

1:30 p.m. *Diasporic Identities*
MB 3.430

Chair: Saghar Ghezel, McMaster U

Samira Shahanjarini, Goethe U – The Role of Literature in Identity Formation of Iranian Women in Diaspora

Adhora Ahmed, U of Alberta – Performance of British and Muslim Identity in Kamila Shamsie's *Home Fire*

Mahdiyeh Azzatikarami, George Brown College – Reimagining Diasporic Subjectivity: Linguistic Disruptions, Feminist Cartographies, and Epistemic Rupture in *Prophetess*

DAY 4 – Break: 3:00 p.m. - 3:30 p.m

DAY 4 – Session 4: 3:30 p.m. - 5:00 p.m.

3:30 p.m. *Wave Upon Wave 2: A Poetry Reading & Discussion*
MB 1.210

Chair: Gillian Sze, Concordia U; Diane Yeung, Concordia U

Bronwen Tate, U of British Columbia – Body in Cold Water

Kenzie Allen, York U – "The River Formed by the Hand" -- Water Poems and Wampum as Framework

Tony Cooper, McGill U – Cadent Currents: The Ocean as a Structural and Thematic Device

Misha Solomon, Concordia U – "You Tell Me I Should Appreciate the Water": Water Beyond Bodies

3:30 p.m. *Indigenous Storytelling as World(re)making*
MB 2.210

Chair: Justine Pinault, U Sherbrooke

Mohammad Sharifi, Western University – *Kiss of the Fur Queen*: Retelling a Story, Rebuilding the World

Shannon Webb-Campbell, Lakehead U Orillia – Mi'kmaq Visual Artists and Writers from Newfoundland and Labrador Speaking Back Against 1949's Confederation Terms of Union

Maya Jaishankar, Western University – From Abstract to Concrete: Storytelling, Embodied Language, and Identity in *The Marrow Thieves*

3:30 p.m. *Teachers as Investigators in the Age of AI*
MB 2.430

Chair: Rahul Gautham Veliyil Edwin, U of Saskatchewan

Liam Exner, Independent Scholar – “You can Build Culture Out of Trash, but Only Trash Culture:” The Role of Educators as Champions of Human Creativity

Ella Ophir, U of Saskatchewan – Metaphors We Teach By

Antje Rauwerda, Goucher College – Issues Arising from AI in Assistive Learning Tools like Genio (formerly Glean) and Kurzweil 3000

3:30 p.m. Canadian Fictions and Movements

MB 2.435

Chair: Richard Douglass-Chin, U Windsor

Allan Weiss, York U – Schools in the Schools: University-Based Literary Movements in Canada

Solomon Goudswaard, York U – Beautiful Beasts: Land and Parricide in *Mad Shadows* and *The Double Hook*

Avleen Grewal, U of Ottawa – The Outsider Masculinity: Queer Transformations in the Diaspora in Danny Ramadan’s *The Foghorn Echoes* (2022)

3:30 p.m. Paradise and Polemics in Milton and Dryden

MB 2.445

Chair: Darragh Languay, Concordia U

Christina Wiendels, Fanshawe College – “The rising world of waters dark and deep”: Creation and Liquid Space in Milton’s *Paradise Lost*

Jillian Vandervoort, McMaster U – From Misogyny to Irrepressibility: Leonida as an Active Agent in *Swetnam the Woman-Hater: Arraigned by Women*

James Munro, McMaster U – Competing Universalities in the Poetry of John Milton and John Dryden

3:30 p.m. Global and Indigenous Graphic Narratives

3.210

Chair: Lily Cho, York U

Stephanie Lewis, Wilfrid Laurier U – Blood Memory: Interconnectivity, Reconciliation, and Embodiment in Indigenous Graphic Novels

Kiana Fazilatmoaddeli, Western University – Rebels Write Back: Nonmovements and Youth Agency in Marjane Satrapi’s *Persepolis*

Dr. Bhawana Pillai, Texas Tech U – Graphic Stories from Global South

3:30 p.m. *Life Writing in Embodied and Feminist Forms*
MB 3.270

Chair: Mahdiyeh Ezzatikarami, Western U

Ari Lord, U of Calgary – NeuroElectric: Exploring Neurodiversity Through Memoir

Dr. LaTrina Johnson, WGB Collective – Writing From the Flesh: Black Women's
Epistolary Life Writing as Temporal Witness and Survival Practice"

Andrea Cabajsky, U de Moncton; Annie Gallant, U de Moncton – The Montaignian
Essay as Feminist Critical Practice: Archival Recovery and the Lost Memoir of
Marguerite Dutcher

Haley Down, U of Waterloo – Culinary Recreation: the role of recipes in women's food
memoirs

3:30 p.m. *Tuning in to Literary Radio 2*
MB 3.435

Chairs: Michael O'Driscoll, U of Alberta; Sean Luyk, U of Alberta

Katherine McLeod, Concordia U; Jason Camlot, Concordia U – Listening on the Radio
Sabrina Binte Masud, Queen's U – Reading Sound: Epiphanic Listening and the Literary
Possibilities of Radio Drama

Pouria Torkamaneh, U of Alberta – From Radio to Algorithmic Sound: Listening to
Welcome to Night Vale

3:30 p.m. *Victorian Faith, Femininity, and Felines*
MB 3.445

Chair: Kayla Penteliuk, Université de Montréal

Karen Selesky, U of the Fraser Valley – Faith, Doubt, and the Body in the Victorian
Novel

Christopher Keep, Western University – “Beauty’s Hour”: Towards a Theory of the
Double as Caregiver

Hannah Rigg, U of New Brunswick – "A very ambitious kitten you were...but marriage
sobered you" (Stables, Cats...429-30): Gender Constructionism Through the
Feminine and the Feline in Mona Caird's *The Wing of Azrael*

3:30 p.m. *WORKSHOP: Identifying and Disrupting Racialized-Gendered Normativities*
in the Classroom Workshop
MB 3.430

Organizer: Alia Wazzan, Brock U

This workshop helps teachers not rooted in postcolonial feminist theory identify and disrupt normalized racialized and gendered assumptions about the “Other” that sneak into classroom discussions in many humanities and social sciences classrooms. The workshop draws on real statements the workshop leader has heard in feminist classrooms and offers practice and nuanced insights on how to disrupt statements embedded in hierarchical and binary logics shaped by normalized common sense and internalized racism. Grounded in postcolonial feminist theory (Mohanty; Mahmood; Abu-Lughod; Spivak; Riley; Schick; Loomba; Fanon; Cole), the workshop translates key insights from this body of theory into a simplified pedagogy that can be applied to educational settings in order to decolonize discourses that define the “Other.”

When asked why they join a feminist class, many (female) students from the Global South identify as oppressed by their culture, family, or religion and express hopes that a feminist course in Canada will liberate them from cultures they perceive as inherently misogynistic. Students from dominant groups, attempting to show solidarity, often embrace the “saving” logic and the role of the white “savior.” At times, students remark that they are “lucky” not to belong to a Global South country, which they describe as “essentially” misogynistic, unlike the West. These roles of “oppressed” and “savior” create racialized hierarchies in the classroom and advance the tacit assumption that feminism exists only in the West and that Western feminism functions as a universal savior (Connell, “Rethinking Gender” 520).

Students who produce these statements are highly intelligent and strongly opposed to discriminatory and colonialist practices. Still, media narratives that shape understandings of the Self and the Other are often unconsciously carried into classroom discussions. Assumptions about gender roles, women’s oppression, and liberation frequently operate at a subconscious level and surface in conversations about the expected role of feminism. This workshop is designed to disrupt and challenge these normalized assumptions. The workshop is interactive by design and aims to foster insightful, critical discussion by engaging participants through reflection-based questions that invite multiple perspectives and explanations. Participants are presented with a set of ten statements drawn from real classroom conversations and are invited to reflect on whether these statements feel familiar or problematic, and to identify the binaries, hierarchies, and assumptions they may generate in classroom spaces.

Through guided exercises (using prompts and examples provided on slides), participants work to de-essentialize women’s oppression by grounding their responses in material conditions and power structures (using the Wheel of Power), replacing culturalist explanations and supremacist “saving” rhetoric with frameworks of solidarity and structural analysis. A substantial portion of the workshop is dedicated to rewriting practices, where participants collaboratively reframe statements by adding historical, colonial, economic, and political context, reversing the gaze to include Western structures of oppression, and recognizing non-Western forms of agency and resistance.

Skills (Objectives):

- Learn to decolonize classroom conversations
- Develop strategies to create more inclusive and genuinely diverse learning environments
- Identify and flatten hierarchical binaries
- Recognize hidden curricula in classroom discussions
- Guide students toward critical awareness of mainstream assumptions
- Increase the visibility of students of color's voices in predominantly majority-culture spaces

ACCUTE 2026 PUBLISHERS' BOOK EXHIBITION

8:30 a.m. - 5:00 p.m., June 4-7

MB Building Atrium

We are proud to host a conference Publishers' Book Exhibition at ACCUTE 2026. And we are thrilled to announce that the following academic and literary presses have already signed on and will have display tables at the conference:

Athabasca University Press
Book*hug Press
Broadview Press
Coach House Books
Concordia University Press
Inanna Publications
Infinithéâtre
Invisible Publishing
Kersplebedeb Leftwingbooks
McGill University Press
SpokenWeb (Poetry Recording Table)
University of Alberta Press
University of Toronto Press
University of Regina Press
Wilfrid Laurier University Press
Wolsak and Wynn

The Book Exhibition will be located on the main level of our conference activities in the MB Atrium, near the registration desk, adjacent to our coffee breaks, just outside our main plenary hall, and easily accessible to conference participants and passersby who will see it through the many large windows that run along Guy Street.

WORKSHOPS

Pre-registration instructions and full descriptions for all workshops to be announced.

Identifying and Disrupting Racialized-Gendered Normativities in the Classroom

Organizer: Alia Wazzan, Brock U

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Improvisatory Practices in Research and Pedagogy

Organizer: Sharon Engbrecht, U of Guelph

"When broken down improvisation, etymologically, lends itself to the idea of unproviding for the future, a decolonial approach to colonialist histories of individualization and knowledge production, what Elwood Jimmy and Vanessa Andreotti describe as “thread sensibilities” in *Towards Braiding*. Threading sensibilities are an orientation towards relationships that focus on collective well-being critical of the hierarchical nature of goal- and progress-oriented outcomes and decision-making. With this in mind, what does it mean to improvise research? What can we do to incorporate improvisation into our scholarship? How can we incorporate improvisatory practices as educators?

Part introduction to the language and tools offered through Critical Studies in Improvisation, part open discussion, and part collaborative and create think-tank about arts-based practices and creative output, the “Improvisatory Practices in Research and Pedagogy” workshop will call attention to implicit hierarchies and institutional practices while also asking participants to respectfully consider and also call into question their own practices as scholars and educators.

This workshop will give participants the chance to answer some of the above questions and to think about the confluence of improvisatory practices in research and pedagogy. Critical Studies in Improvisation gives us language and tools to work within and responsibly challenge the colonialist creep, and neoliberal structure, of the university. The language and tools of improvisation can help us reevaluate the models we have inherited, asking us to think outside the box about how to shift entrenched institutional practices while mindful of the stakes in what it means when we expose a problem at the same time we might be perceived as posing a problem (Ahmed, *Living a Feminist Life*).

The workshop will ask participants to examine how improvisation brings into perspective different approaches to ways of being and doing. The design of the workshop will invite participants to co-design the contents and focus of discussion. This addresses questions about

WORKSHOPS

how co-creation takes place within structures that demand or, in the least often presume, a clear structure of knowledge production and quantifiable outcomes. The intention behind this opening-up of the workshop's potential boundaries also invites participants to think about the way modelling can be a basis for thinking through and embodying improvisatory practices.

Together we will investigate multiple contexts of knowledge production and improvisatory practices, including what that means for post-secondary teaching and learning, community-engaged research, and spaces of knowledge curation. The hope is to work together to build a collaborative and caring environment where we can experiment, take risks, and learn from one another, while acknowledging the diversity of our lived experiences and approaches as scholars and educators.

Proposed Workshop Format (90 minutes):

15 minutes: welcome, introductions, & icebreakers

10 minutes: open discussion about experience with improvisatory practices (modelling pre-assessments of knowledge base)

15 minutes: brief intro to critical studies in improvisation's language and tools for research and pedagogical practices

15 minutes: creative problem-solving challenge & small group dialogue

10 minutes: reflective discussion

15 minutes: reassessing practices of knowledge production, embodied action, & co-creation

10 minutes: reflective discussion & debrief (handouts)

Doing Magic in the University: a workshop for the admin-curious

Organizer: Lily Cho, York U

This workshop follows on the panel of the same title at the 2021 ACCUTE conference. English literature professors are over-represented, in the best way, in the ranks of senior administration across Canada. In this workshop, we examine the skills that scholars of English literature bring to administrative and leadership work in the university. Participants will learn to map the skills they already have as scholars in our field onto some of the skills necessary for being an effective administrator. As former administrators who have served in roles at multiple levels of leadership in Canadian universities, we know that administrative work, despite its many challenges, can be a place for doing magic in the university. We want to share that possibility for magic, and for transformation during these times of crisis and austerity. We will guide participants to understand how their gifts as scholars can set them up to be outstanding university leaders. While we would be delighted to be joined by folks who are currently administrators, we particularly welcome graduate students who may be considering careers in the university outside of TT positions, and colleagues who are newer to administrative roles (or who have not yet served in one).

Skills participants will acquire skills in:

- Understanding principles of university governance
- Using a literary review and similar research skills to understand the needs of leadership

WORKSHOPS

roles

- Recognizing the value of strategic editing in policy revisions
- Understanding the role of storytelling for better communications plans
- Connecting literary critical skills to understanding institutional budget processes
- Locating institutional data and using institutional data for advocacy and decision-making
- Connecting our skills in empathy and intersectionality to approaching leadership roles

Workshop Leaders:

Lily Cho is an Associate Professor of English at York. She has served as Undergraduate Program Director, Department Chair, Associate Dean at York University. She also served as Vice-Provost and Associate Vice-President, International, at Western University.

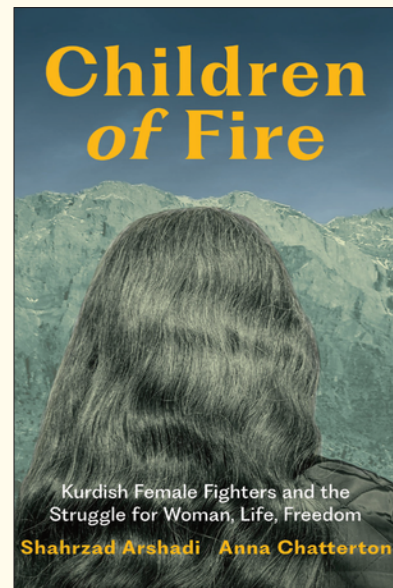
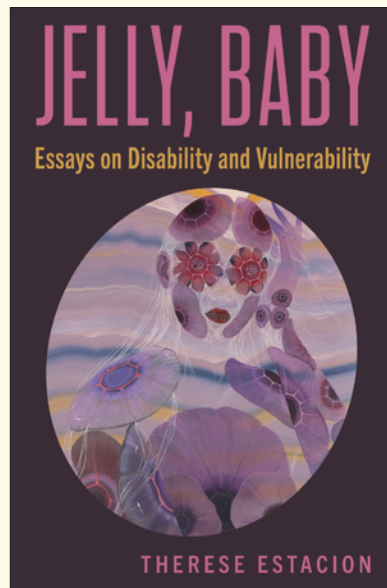
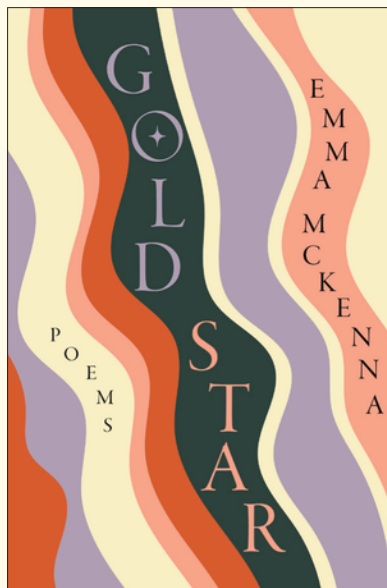
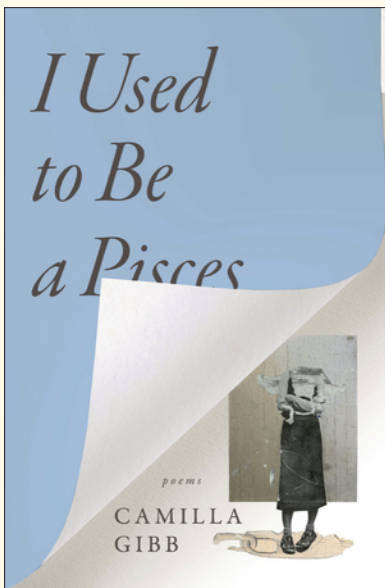
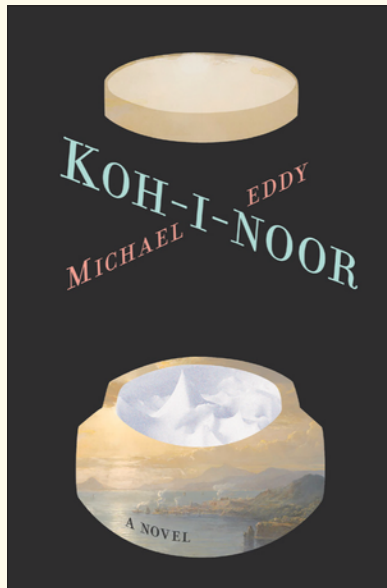
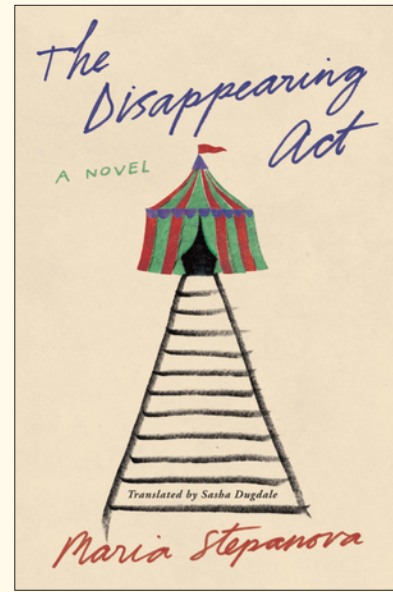
Neta Gordon is a Professor in the Department of English Language and Literature at Brock University. She served as Department Chair from 2008 to 2014 and Associate Dean for the Faculty of Humanities from 2018 to 2021.

Laura Moss is Professor of Literature at the University of British Columbia, Vancouver. Among other leadership roles, she has served as Canadian Studies Program Chair and as Associate Dean, Students for the Faculty of Arts. Currently on UBC Senate, she is chair of the UBC Teaching and Learning Committee

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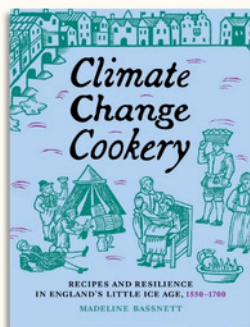


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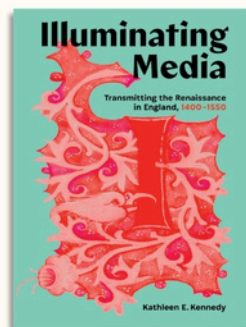
Climate Change Cookery

Recipes and Resilience in England's Little Ice Age, 1550–1700

Madeline Bassnett

Contemporary concerns about climate change often overlook past periods of upheaval despite the insights they can provide. In *Climate Change Cookery*, Madeline Bassnett turns back to 16th- and 17th-century recipe collections, almanacs, diaries, manuscripts, and weather pamphlets, detailing the close-knit relationship between weather, famine, and foodways.

Series: *Media Before 1800*
September 2026 • 9781988111681 • \$29.95



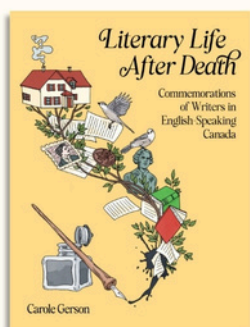
Illuminating Media

Transmitting the Renaissance in England, 1400–1550

Kathleen E. Kennedy

Far from being mere decoration, the designs that adorned manuscripts during the age of Chaucer, the Wars of the Roses, and the rise of the Tudors reveal a dynamic visual culture neglected by art historians. In this groundbreaking work, Kathleen E. Kennedy argues that English illumination offers vital insights into aesthetics, communication, and design in a transformative period of history.

Series: *Media Before 1800*
May 2026 • 9781988111704 • \$59.95



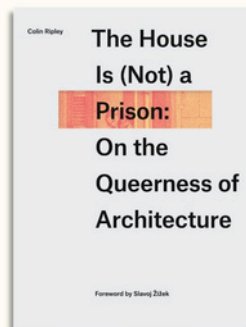
Literary Life After Death

Commemorations of Writers in English-Speaking Canada

Carole Gerson

Commemorations of deceased writers can often take on a life of their own, from the stately and serious to the kitschy and commercial. In *Literary Life After Death*, Carole Gerson categorizes and analyzes the ways in which writers have been commemorated in Canada to show how tributes have changed over time and in response to evolving national and social concerns.

Series: *Authors, Publishers, Readers, Texts*
April 2026 • 9781988111667 • \$34.95



The House Is (Not) a Prison

On the Queerness of Architecture

Colin Ripley
Foreword by Slavoj Žižek

Where is sexuality, especially queer sexuality, in architecture? *The House Is (Not) a Prison* approaches this question from a radically new position, looking not for a theory of queer architecture, but rather for a queer theory of architecture. Ripley analyzes buildings and sites, along with Jean Genet's prison-set writings, to buttress the relationship between architectural features and queerness.

November 2025 • 9781988111612 • \$49.95



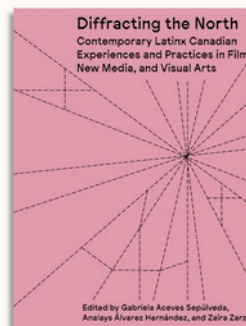
The Pornographic Delicatessen

Midcentury Montréal's Erotic Art, Media, and Spaces

Matthew Purvis

Following WWII, Montréal earned a reputation as a hotbed of eroticism due to its red-light district, nightclub scene, and pornography industry. In this book, Matthew Purvis surveys a range of nearly forgotten erotic materials, stressing the confluence of visual art, film, magazines, and journalism during the Quiet Revolution period, as formal models passed from surrealism and automatism into the evolution of a Quebec-specific variation of pop art, ti-pop.

October 2025 • 9781988111599 • \$59.95



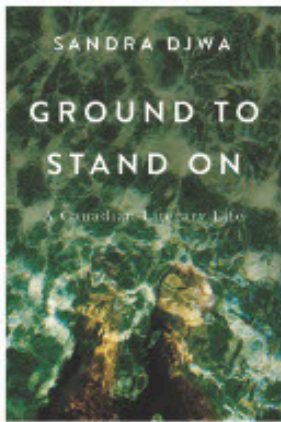
Diffracting the North

Contemporary Latinx Canadian Experiences and Practices in Film, New Media, and Visual Arts

Edited by Gabriela Aceves Sepúlveda, Anays Álvarez Hernández, and Zaira Zarza

Diffracting the North is the first book to collect and share the experiences and material realities of Latinx Canadian creators of film, media, and visual arts. Bringing together scholars, filmmakers, curators, this publication is a forthright and practitioner-driven reflection on the circumstances of producing and disseminating work in a country of predominantly anglophone and francophone environments.

December 2025 • 9781988111636 • \$49.95



Ground to Stand On
A Canadian Literary Life
Sandra Djwa

"One of Canada's pre-eminent biographers and literary historians, Sandra Djwa turns the lens on her own groundbreaking life with this immensely readable coast-to-coast memoir."

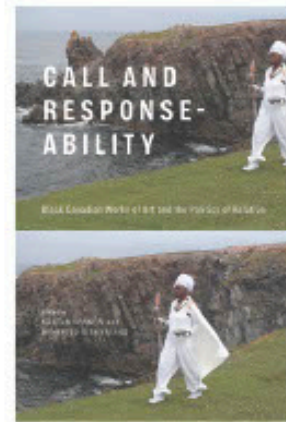
-Heather Murray, University of Toronto



Evasive Manoeuvres
Canadian Women's Confessional Writing
Myra Bloom

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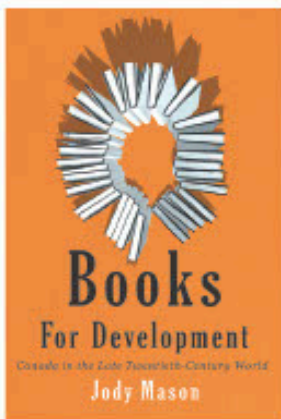
-Erin Wunker, Dalhousie University



Call and Response-ability
Black Canadian Works of Art and the Politics of Relation
Edited by Karina Vernon and Winfried Siemerling

"An invaluable contribution to the archive of Black Canadian literature and art."

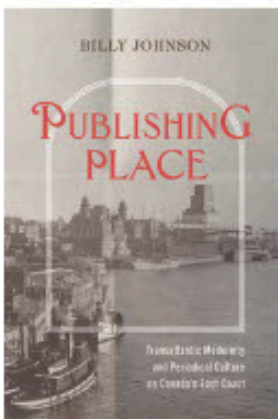
-Andrea Davis, author of *Horizon, Sea, Sound: Caribbean and African Women's Cultural Critiques of Nation*



Books for Development
Canada in the Late Twentieth-Century World
Jody Mason

"The detailed work that Mason does here - connecting and critiquing ideologies around literacy, reading, and publishing - is both unusual and welcome."

-Margery Fee, University of British Columbia



Publishing Place
Transatlantic Modernity and Periodical Culture on Canada's East Coast
Billy Johnson

"A nuanced, broad, and passionate analysis of how a shifting print culture made visible the complexities that emerged as Canada's three eastern provinces encountered post-World War I modernism."

-David Creelman, University of New Brunswick



Between the New Country and the Old World
William Chapman and French-Canadian Literary Nationalism
Erin E. Edgington

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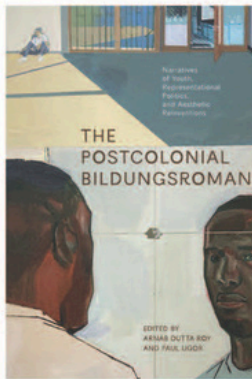
-Patrick Coleman, University of California, Los Angeles





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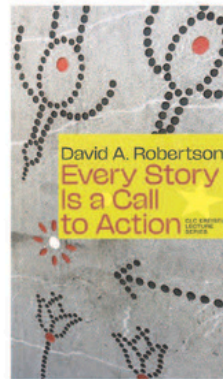
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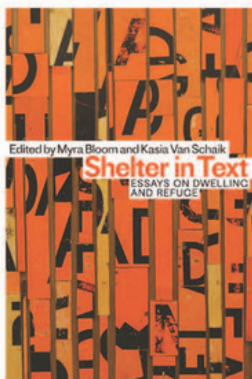
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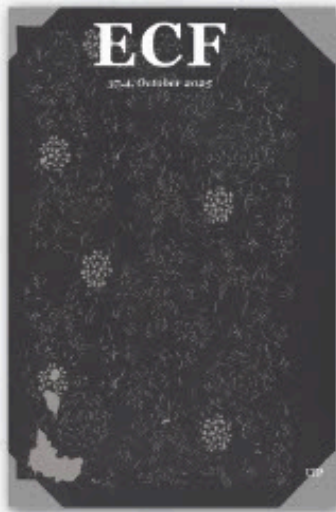


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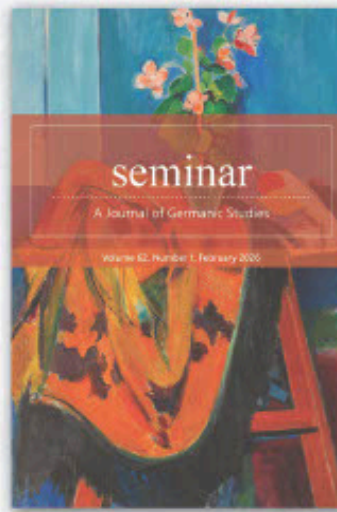
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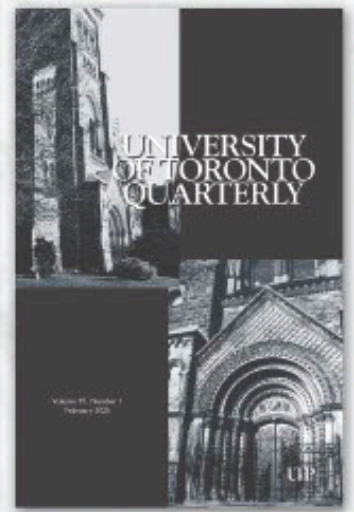
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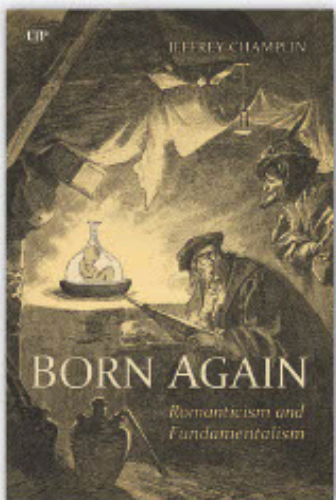
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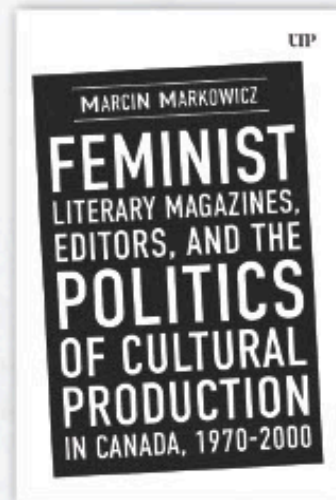
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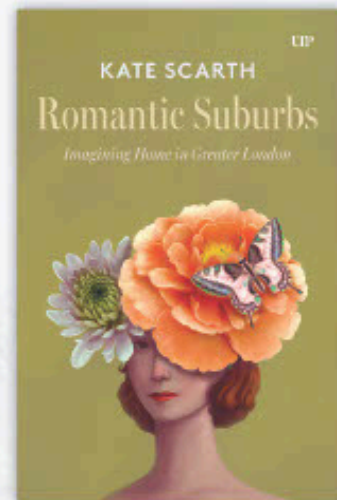
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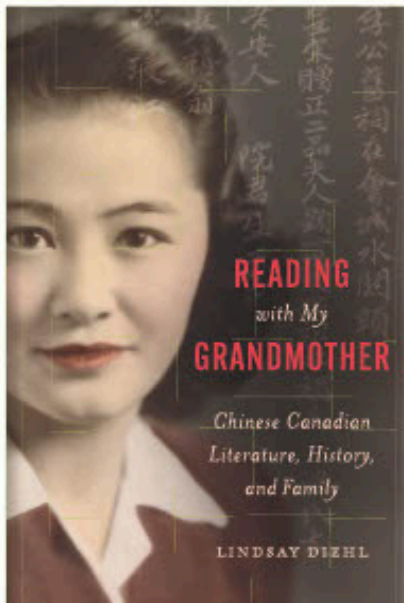
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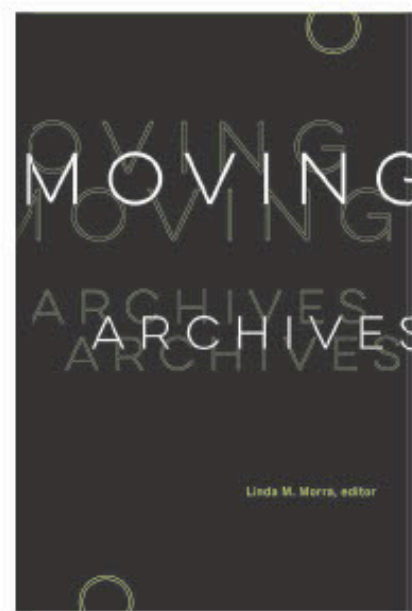
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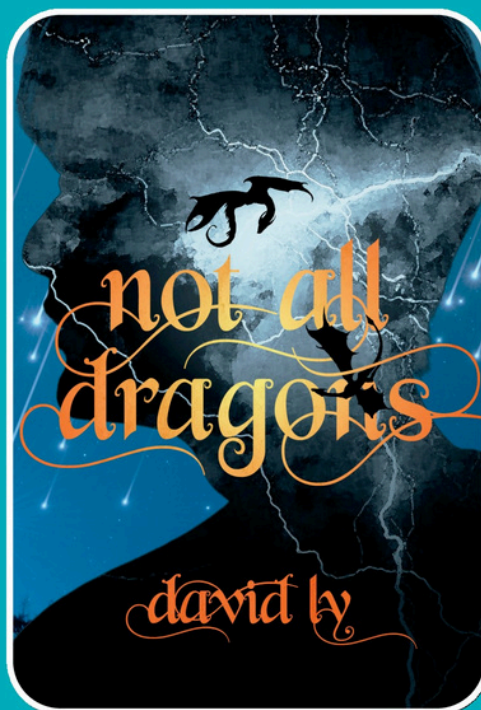
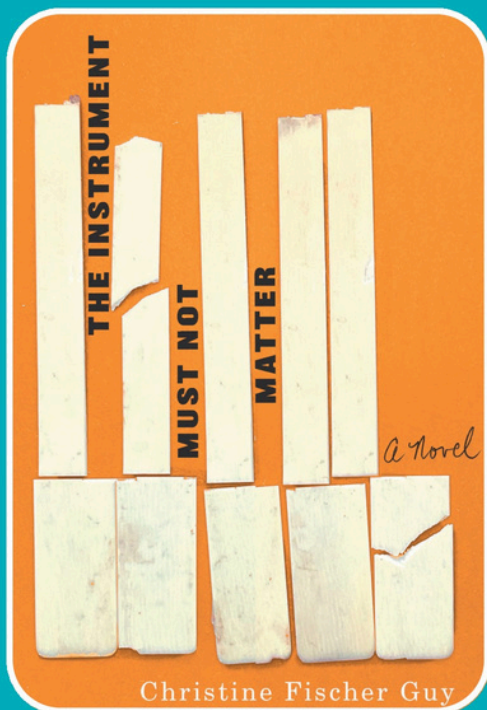


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Editors:
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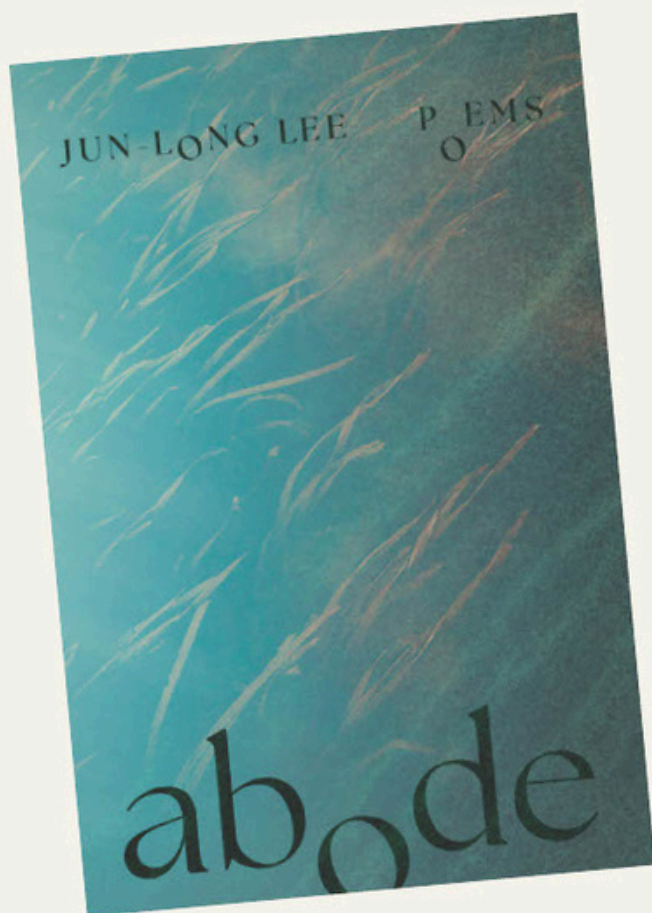
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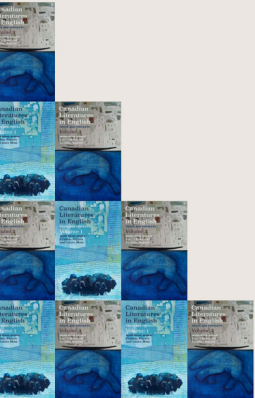
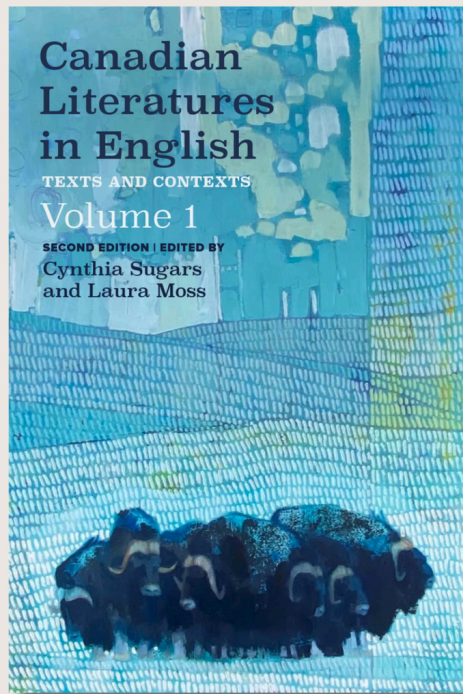
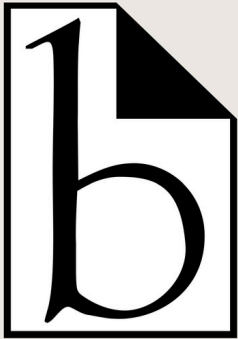
—Richard Harrison, author of *On Not Losing
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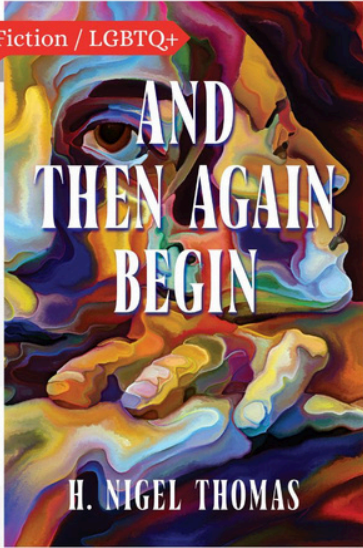
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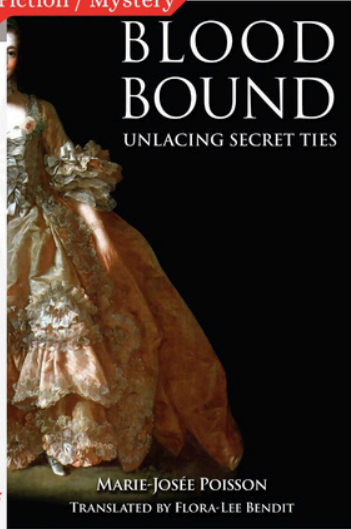


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