

CCWWP/PPCCL 2017

Schedule / Programme

Friday June 9 / vendredi, le 9 juin:

Memorial Hall, UNB

5:00 pm – 7:00 pm	Registration / Enregistrement (Memorial Hall foyer)
7:00 pm – 8:00 pm	Official Welcome / Bienvenue Spoken Word Performance by El Jones
8:00 pm – 9:30 pm	Keynote Address/Discours d'ouverture: Herménégilde Chiasson (bilingual presentation/présentation bilingue)

Saturday June 10 / samedi, le 10 juin:

Daytime Events/événements de la journée: **Wu Centre, UNB**

Keynote Address/Discours liminaire: **Memorial Hall, UNB**

8:30 am - 4:00 pm	Registration / Enregistrement (Wu Centre foyer)			
9:00 am - 5:30 pm	Book Fair / Foire aux livres (Wu Centre foyer)			
9:00 am - 10:15 am	Event/séance 1 The Art of Non-Fiction (Rm 203)	Event/séance 2 Writing Hard Truths (Kent Auditorium)	Event/séance 3 Issues in Gender & Sexuality (Rm 204)	Event/séance 4 Pedagogy of Digital Creative Writing (Rm 208)
10:15 am - 10:45 am	Coffee Break / Pause café			

10:45 am - 12:00 pm	Event/séance 5 Alternative Forms (Rm 203)	Event/séance 6 Collecting & Connecting: Creative Writing and Research Processes (Kent Auditorium)	Event/séance 7 Pédagogie de l'enseignement de la création littéraire à l'université (Salle 204)	Event/séance 8 Let's Talk About Sex (and Pedagogy, and Criticism): CWILA's Critics-In-Residence (Rm 208)
12:00 pm - 1:45 pm	Lunch Break / Déjeuner		Lunchtime Event: The Prose Room (Rm 208)	
1:45 pm - 3:00 pm	Event/séance 9 Black Atlantic Writers Talk (Rm 203)	Event/séance 10 "Do Your Research:" Creative Writing Research Ethics (Kent Auditorium)	Event/séance 11 Impact social de l'enseignement de la création littéraire (Salle 204)	Event/séance 12 Teaching to the Precipice: Escorting Students to the Bleeding Edge of Their Genre (Rm 208)
3:00 pm - 3:30 pm	Coffee Break / Pause café			
3:30 pm - 5:00 pm	Event/séance 13 Black Atlantic Writers Read (Rm 203)	Event/séance 14	Event/séance 15 Working with an Editor/Travailler avec un réviseur (*bilingue*) & How to Spot a Bad Contract (Rm 204)	Event/séance 16 Approaches to Pedagogy (Rm 208)
5:00 pm - 7:30 pm	Dinner Break / Diner			
8:00 pm - 9:30 pm	Keynote Reading & Conversation with Tracey Lindberg			
9:30 pm - 12:00 am	Student Literary Cabaret & Reception			

Sunday June 11 / dimanche, le 11 juin

Daytime Events / Événements de la journée: **Wu Centre, UNB**

Keynote Address / Discours liminaire: **Memorial Hall, UNB**

8:30 am - 4:00 pm	Registration / Enregistrement (Wu Centre foyer)			
9:00 am - 5:30 pm	Bookfair / Foire aux livres (Wu Centre foyer)			
9:00 am - 10:15 am	Event 17 Writing on the Dotted Line: Contracts Between Writers (Rm 203)	Event 18 Silence & Words: What We Aren't Saying Enough (Kent Auditorium)	Event 19 <i>The Fiddlehead</i> : Editorial Visions and Decisions (Rm 204)	Event 20 Art & Images (Rm 208)
10:15 am - 10:45 am	Coffee Break / Pause café			
10:45 am - 12:00 pm	Event 21 Gritty City Lit (reading) (Rm 203)	Event 22 Decolonizing the Classroom (Kent Auditorium)	Event 23 Writing the Body (Rm 204)	Event 24 Resilience (Rm 208)
12:00 pm - 1:45 pm	Lunch / Déjeuner		Lunch Workshop: The Poetry Room (Rm 208)	
1:45 pm - 3:00 pm	Event 25 Publishing in the Digital Age (Rm 203)	Event 26 Writing Outside the Lines: Privilege & Marginalization in the Creative Academy (Kent Auditorium)	Event 27 Poetry in the Age of Consequences (Ecopoetics) (Rm 204)	Event 28 A Reader Is a Reader: Responding to Work Not Like your Own (Rm 208)
3:00 pm - 3:30 pm	Coffee Break / Pause café			

3:30 pm - 5:00 pm	Plenary Session: First Page Challenge (Kent Auditorium)	Feature Readings: A Seriously Uncomfortable Reading & Poetry in the Age of Consequences (Rm 208)
5:00 pm - 7:30 pm	Dinner Break / Diner	
8:00 pm - 9:30 pm	Keynote Reading & Conversation with Jan Zwicky	
9:30 pm - 12:00 am	Reading Gala & Awards	

Monday June 12, 2017

9:30 am - 11:00 am	CCWWP/PPCCL AGM
11:30 am - 12:30 pm	First Meeting of New Board

Detailed Schedule / Programme détaillé

Friday June 11 / vendredi, le 10 juin

5pm – 7pm

Registration / Enregistrement (Memorial Hall foyer): Attendees who have registered in advance may pick up their registration materials at the registration table. If you have not yet registered for the conference, passes may be purchased at this time. / *Si vous êtes déjà enregistré, vous pouvez procurer vos matériaux d'enregistrement chez la table d'enregistrement. Sinon, vous pouvez acheter un laissez-passer au même endroit.*

7pm – 8pm (Memorial Hall)

Official Welcome / Bienvenue
Spoken word performance by El Jones

8pm-9:30pm (Memorial Hall)

Keynote address / Discours d'ouverture: Herménégilde Chiasson
Bilingual presentation/présentation bilingue

« De contraintes en ruptures » / “On Constraints and Ruptures”

La contrainte, volontaire ou involontaire, a toujours fait partie de la littérature. À travers l'histoire, à travers sa pratique et celle d'écrivains acadiens majeurs tels que France Daigle ou Serge-Patrice Thibodeau, Chiasson trace le parcours d'une pratique d'écriture à la fois visuelle, ludique et littéraire.

Constraints, voluntary or involuntary, have always been part of literature. Through a discussion of history as well as through discussion of his own practice and those of other major Acadian writers such as France Daigle and Serge-Patrice Thibodeau, Chiasson will describe a writing practice that is at once visual, lyrical and literary.

Saturday June 10/samedi, le 10 juin

8:30am – 4pm

Registration / Enregistrement (Memorial Hall foyer) Attendees who have registered in advance may pick up their registration materials at the registration table. If you have not yet registered for the conference, passes may be purchased at this time. / *Si vous êtes déjà enregistré, vous pouvez procurer vos matériaux d'enregistrement chez la table d'enregistrement. Sinon, vous pouvez acheter un laissez-passer au même endroit.*

9am – 5:30pm

Bookfair / Foire aux livres (Wu Centre foyer)

9am – 10:15am

Event 1: The Art of Non-Fiction (Rm 203)
Yvonne Blomer, Lorraine Brown, Lezlie Lowe, Tony Robinson-Smith

Moderated by David Leach, this panel will focus on three challenges. How can we teach creative non-fiction in a world where facts are under assault? When we write travel literature, how should we include or exclude ourselves? And how do we know – or begin to calculate – what is the right word-count for any given subject? Lorraine Brown tackles the subject of trust in media. Tony Robinson-Smith looks at writers who explore the subjective nature of travel writing. Yvonne Blomer pursues a similar question through a reading of her travel memoir. Lezlie Lowe guides us through the challenge of getting more space for your words, even when the art department wants to make room for more ads.

Event 2: Writing Hard Truths (Kent Auditorium)

Lorri Neilsen Glenn, Kim Pittaway, Star Simon

Difficult knowledge poses challenges for writers and readers of narrative nonfiction. How does a writer face, capture, and curate hard truths such as trauma, loss, injustice, and betrayal in order to create trustworthy accounts for the page? What are the implications for the writer and the reader when memories are emotionally, psychologically, and ethically difficult, or the stories come from family or underrepresented people? Three panelists focus on the process of confronting and distilling traumatic experiences into compelling narrative, with readings where appropriate. The presentation will then be open to the audience to discuss the demands hard truths place both on writers and readers.

Event 3: Issues in Gender and Sexuality (Rm 204)

Paul Butler, Degan Davis, Kasia van Schaik

Gender formations and relationships enter writing in a plethora of ways. These presentations address gender in writing in three unique directions and promise to create a rich context for discussion and sharing. Topics such as gender in historical fiction, gender in symbolism, and feminist 'disturbance' will be explored.

Event 4: The Pedagogy of Digital Creative Writing (Rm 208)

Adam Koehler, Heather Osborne, Allison Parrish

Digital creative writing marks the intersection of digital humanities and creative writing. Digital creative writers design and implement interactive, multimedia, and/or computer-generated texts using tools including programming languages, software, and algorithms. The pedagogy of digital creative writing must balance instruction on digital literacy and the use of software programs with production and critique of creative writing texts. Instructors must consider how to assess and offer feedback on students' digital texts. This panel brings together scholars and creative writers to discuss successes, challenges, tools, and methods for incorporating digital texts and tools in the creative writing classroom.

10:45am – 12:00pm**Event 5: Alternative Forms** (Rm 203)

Benjamin C. utie Dugale, Triny Finlay, Jessica Moore

This panel will consist of three presentations that push the edges of form. Creative writing seeks to make strange and 'Star Wars Smut' certainly fits that bill. Issues of form in the long poem and in translation will facilitate discussion on the tools of writing form and the boundaries of reading they push.

Event 6: Collecting/Connecting: Creative Writing and Research Processes (Kent Auditorium)

Robert Gray, Lisa Jodoin, Peter Forestell, Rebecca Geleyn

The dichotomy between research and writing becomes especially pressing for creative writers within the academy, where both graduate students and faculty must often justify their literary production as original research to secure grants and advancement. This panel seeks to explore the forms creative writing research takes and how research and writing interact within the academic context. How do writing processes differ in the context of research-focused institutions, and does the Ph.D. in creative writing offer valuable research-specific tools? Do these disciplinary boundaries hinder writers' research, or can they provide writers with opportunities for in-depth investigation and experimentation?

Séance 7: Pédagogie de l'enseignement de la création littéraire à l'université (Salle 204)

Cassie Bérard, Sarah Rocheville, Camille Deslauriers, Esther Pelletier

Ce panel serait invité à se prononcer sur la pédagogie de l'enseignement de la création à l'université, à réfléchir aux approches possibles, à témoigner de ses expériences formatrices, puis à interroger les défis liés à la diversité des genres littéraires et à l'éclatement des pratiques d'écriture.

Event 8: Let's Talk About Sex (and Pedagogy, and Criticism): CWILA's Critics-In-Residence Read and Discuss (Rm 208)

Adèle Barclay, Lucas Crawford, Sue Sinclair, Shannon Webb Campbell

At a time when factions of Can Lit grapple with the difficult questions of how to hold literature and its communities both accountable and open to change, it makes sense to turn to those who have already been working on precisely these issues. One such group is Canadian Women in the Literary Arts (CWILA). CWILA's "Critic-In-Residence" (CIR) program is one of its best known. Four people have held this title, which means that dozens of reviews, interviews, and editorial projects have now been presented under the banner of CWILA'S CIR program. In honour of this work, we propose a reading and Q&A that features the four CIRs together in dialogue for the first time. All four CIRs are also poets in their own right, each of whom addresses bodies, gender, and literary community in diverse ways.

12:00pm – 1:45pm

Lunchtime Event: The Prose Room (rm 208)

Rob Budde, Degan Davis, Jill Goldberg, David Leach, Tony Robinson-Smith

This session encourages writers to create prose - collaboratively or alone - using prompts or exercises given to them on the spot. "The Room" will consist of several stations, each one presented by a different prose writer. Each station will feature one or more exercise and will be attended by the writer. Participants can move around the room, gather writing and teaching ideas, and stop to create at any time.

1:45pm – 3:00pm

Event 9: Black Atlantic Writers Talk (Rm 203)

Sylvia Hamilton & others TBA

A discussion of issues related to working and living as Black writers in Atlantic Canada.

Event 10: "Do Your Research": Creative Writing and Research Ethics (Kent Auditorium)

Jess Nicol, Rod Moody-Corbett, Brian Jansen

This round-table panel discussion focuses on questions of ethics surrounding the various forms of research we do as writers. Concerns about research ethics are not new in writing circles in Canada and beyond, but what happens when this research takes place in academic programs? What other aspects of research ethics are at play for creative writing within post-secondary walls? Our panel is made up of graduate students and faculty members from different academic institutions, and our focus will be on various intersections of ethics and research for writers in academic settings, as pertaining to creative production, academic advancement, and teaching.

Séance 11: Impact social de l'enseignement de la création littéraire (Salle 204)

Kateri Lemmens, Alain Farah, Pierre-Luc Landry

Ce panel porterait son regard sur l'impact social de l'enseignement de la création à l'université et sur les liens tissés avec le milieu de l'art et de l'édition.

Event 12: Teaching to the Precipice: Escorting Students to the Bleeding Edge of Their Genre (Rm 208)

Angie Abdou, Daniel Scott Tysdale, Andrew Westoll

One of the unique challenges faced by the undergraduate creative writing instructor is how to strike a balance between traditional pedagogical territory and more contemporary themes or forms – that is, those that are not yet associated with long-standing teaching traditions. How do we bring our creativity to bear in order to illuminate the power of untaught, unassigned forms? How do we alternate between the canonical and the strikingly new? This panel will bring together three accomplished undergraduate creative writing professors to discuss how they escort their introductory students toward the emergent, the provocative, the rebellious and the new.

3:30pm – 5:00pm

Event 13: Black Atlantic Writers Read (Rm 203)

Sylvia Hamilton & others TBA

This reading is a companion to the discussion earlier in the afternoon and will feature readings/performances from Black writers in the Atlantic region.

Event 14: N/A

Event 15: How & When to Work with an Editor/Quand & comment travailler avec un réviseur (*bilingue*) & How to Spot a Bad Contract (Rm 204)

Diana Newton, Don Sedgwick

A) Are you thinking of hiring an editor for your manuscript? Discover in this informal talk by a professional editor (who is also a writer) how to: pinpoint the right time to reach out for help / gauge if you are ready for objective feedback from a pro / determine if it's really an editor you need / understand the different services an editor can provide / find the right editor for you / make the author-editor relationship work smoothly / navigate potential pitfalls / have realistic expectations of costs. // *Vous songer à embaucher un réviseur pour votre manuscrit? Cet exposé informel par une réviseuse professionnelle (qui écrit ses propres romans) vous permettra de découvrir comment: évaluer s'il c'est le bon moment de faire appel à un professionnel / juger si vous êtes prête à recevoir l'avis d'un réviseur / déterminer si c'est vraiment un réviseur dont vous avez besoin / comprendre les différents services offerts par un réviseur / choisir votre réviseur(e) / assurer une bonne alchimie entre auteur et réviseur / venir à bout des pièges potentiels / estimer vos coûts de manière réaliste.*

B) Every writer jumps for joy when they receive a book contract. But sometimes they feel like jumping off a bridge when they realize what they've signed. Or a year later when some of those "minor contract clauses" come back to haunt them. *You mean I owe this publisher my next book even if they bungled the first one?! How could my royalty cheque be so small when I sold so many books? Why hasn't the publisher sold my book in Quebec when the main character is named Celine?* Our mini-workshop will look at some of the most egregious clauses in a book contract – and offer tips on how to avoid them or amend them.

Event 16: Approaches to Pedagogy (Rm 208)

Phillip Crymble, Matthew Gwathmey, Tanis MacDonald, Robert McGill

Creative writing pedagogy is unique in its goals and best practices. Often, there are not enough forums to share specific classroom activity and goals to other creative writing teachers. This panel is one of those rare opportunities. In this session, scholar/teachers will discuss various aspects of creative writing pedagogy as it relates to beginning writers, classroom practice, and literary citizenship.

8pm – 9:30pm

Keynote Speaker Dr. Tracey Lindberg (Memorial Hall)

As Canada and Canadian institutions engage with notions of "Indigenization" and "Reconciliation" art has more power than ever to motivate, create and mirror change. Indigenous art, particularly, can reveal the legacy and tools of colonization. In this discussion, Dr. Lindberg discusses Indigenous art as revitalization, renewal and resistance and frames Indigenous worldviews as revolutionary normative. This event will include a short reading from Dr. Lindberg's novel *Birdie*.

9 :30pm-12am

Student Literary Cabaret & Reception (Nowlan Pub, UNB Grad House)

Sunday June 11 / dimanche, le 10 juin

8:30am – 4pm

Registration / Enregistrement (Memorial Hall foyer) Attendees who have registered in advance may pick up their registration materials at the registration table. If you have not yet registered for the conference, passes may be purchased at this time. / *Si vous êtes déjà enregistré, vous pouvez procurer vos matériaux d'enregistrement chez la table d'enregistrement. Sinon, vous pouvez acheter un laissez-passer au même endroit.*

9am – 5:30pm

Bookfair / Foire aux livres (Wu Centre foyer)

9am – 10:15am

Event 17: Writing on the Dotted Line: Fierce, Focussed and Moving Forward with a Writer's Contract (rm 203)

Sally Cooper, Krista Foss

Do writers' contracts work? Hamilton, Ontario-based writers Cooper and Foss describe their experience with a writer's contract. In this panel, the two writers discuss how they customized the contracted items to their respective lifestyles and writing dreams. Learn the importance of refining a sense of mission around writing and nurturing shared values around the writing life. Other topics covered include the pros and cons of logging writing hours vs word count and the value of weekly face-to-face meetings. Cooper and Foss will also talk about finding the right technology for tracking writing goals and critiquing each other's work.

Event 18: Silence and Words: What We Aren't Saying Enough (Kent Auditorium)

Rob Budde, Lorri Neilsen Glenn, Jill Goldberg, Larissa Lai, Nikki Reimer

This will be an open discussion on the culture of misogyny, sexual harassment and intimidation within the literary world. The focus will be on sharing strategies to combat this culture in our literary communities and our post-secondary institutions. Other topics will include the meaning of justice in a social-media world, and the matter of getting to the truth and seeking restoration for individuals and communities affected by sexual assault/harassment and any other forms of gender/sex-based discrimination..

Event 19: The Fiddlehead: Editorial Visions & Decisions (Rm 204)

Mark Jarman, Ross Leckie, Rebecca Salazar, Sue Sinclair

Event 20: Art & Images (Rm 208)

Wanda Campbell, Alexis Marie Chute, Noah Page

This session features three writers who each brings a unique perspective to the ways we look at images and words. Wanda Campbell examines the practice of ekphrasis; the poetic representation of a visual work. In a multi-media age, Campbell asks a provocative question: What are the limits to the things we can include in a poem? Noah Page digs into this topic by examining critical theory, reporting, and the art of photojournalism. He also shows how those studies have influenced his personal world of poetry. Alexis Marie Chute will take more of a workshop approach as she explores a variety of word-image relationships, including graphic novels, literary journals, and photography/art books. She will invite participants to expand the ways they look at the visual connections in their writing projects.

10:45am – 12:00pm

Event 21: Gritty City Lit: Hacking the Reading Hammer Style (Rm 203)

Sally Cooper, Krista Foss

Steel yourself: Hamilton, Ontario, writers Cooper and Foss bring the energy of their post-industrial hometown and booming arts hub to the literary reading. The two accomplished and versatile authors mash up short readings from three genres—short story, essay, novel—with jump cuts to trenchant interviews of each other and a pop quiz on Hamilton trivia for the audience. Both authors will discuss the trials and exhilarations of working in multiple genres and the quirky reality of being a Hamilton-based writer. All this transpires against the backdrop of a PowerPoint tour created by the authors of the city's famous writers, best working spots, inspiring scenery and go-to literary events. *No doughnuts will be harmed in the making of this Hamilton-themed event.*

Event 22: Decolonize the Classroom (Kent Auditorium)

Rob Budde, Jill Goldberg, Lorri Neilsen Glenn and Larissa Lai

This session will focus on strategies for making creative writing/literature classes more inclusive and less hierarchical. We will examine pedagogical strategies as well as materials that can be covered to encourage not just awareness of issues pertinent to colonization, but also moral values such as equity, inclusion, and understanding. This will begin as a panel session in which panelists share their experiences, but will quickly branch out into small discussions where participants share with each other, and learn from each other's ideas and experiences.

Event 23: Writing the Body (Rm 204)

Angie Abdou, Roderick Moody-Corbett, Mark Jarman, Ross Leckie

This panel will focus on various challenges and rewards associated with writing and teaching sport literature, but it will also extend beyond sport to talk about the wider issue of writing the physical. Mark Jarman will discuss skiing, hockey, travel, the body and the eye, particularly in relation to his book *Knife Party at the Hotel Europa*. Ross Leckie will explore not making the team, making up games, and the imagination. Roderick Moody-Corbett will present on the physicality of the English sentence—as practiced by certain Canadian writers—as a sort of sinewy, sonic omnitude. Angie Abdou will focus on issues of boundary and body in a discussion of her in-progress hockey-mom memoir about her (son's) life in hockey. Each speaker will have the floor for seven minutes. There will then be a panel discussion before the session is opened up to wider audience discussion.

Event 24: Resilience (Rm 208)

Kathy Mac, Natalie Meisner, Julie Salverson, Paul Vermeersch, Shoshanna Wingate

Toss the word “resilience” out to a roomful of writers and writing teachers, and you’ll get back a roomful of responses. This session begins with short presentations by each panelist to get the conversational ball rolling: Julie Salverson leads story-telling and theatre workshops for first responders coping with trauma on a daily basis; Shoshanna Wingate used literature and writing to fathom her childhood PTSD; Kathy Mac worries about her students’ apparent and actual fragilities; Natalie Meisner’s plays explore resilient individuals trying to change resilient social structures; and Paul Vermeersch asks hard questions about the need for resilience in writers’ lives.

12:00pm – 1:45pm

Lunchtime Event / Séance du déjeuner: The Poetry Room (rm 208)

Yvonne Blomer, Rob Budde, Triny Finlay, Lorri Neilsen Glenn, Jill Goldberg, Larissa Lai, Nikki Reimer, Daniel Tysdale

This session encourages writers to create poetry - collaboratively or alone - using prompts given to them on the spot. “The Room” will consist of several poetry stations, each one presented by a different poet. Each station will feature one or more poetry prompts and will be attended by the poet. Participants can move around the room, gather prompts, and stop to create at any time. There will also be the opportunity for an on-the-spot reading.

1:45pm – 3:00pm

Event 25: Publishing Literature in the Digital Age (rm 203)

Mo Duffy Cobb, Katherine Barrett

Cobb, editor of *Cargo Literary*, and Barrett, editor of *Understorey Magazine*, will explore perspectives of publishing literary journals in a shifting digital landscape. Through the lens of diversity and accessibility, the two editors will examine the language of their platforms and share ways to build and grow readership, while discussing how to create inclusive environments for emerging writers and artists. They will also explore new frontiers in marketing and web design, and consider how the worlds of their journals can inspire real-life community action.

Event 26: Writing Outside the Lines: Privilege and Marginalization in the Creative Academy (Kent Auditorium)

Lisa Banks, Jeff Noh, Patrick O'Reilly, Rebecca Salazar, Kasia van Schaik

Creative writing and academic writing often appear to be entirely separate spheres; the recent prevalence of university-based creative writing programs, however, has brought increased attention to the issues that add nuance to this binary. This round-table discussion asks the following questions: does the convergence of creative writing and academia reinforce systemic privilege by excluding already marginalized groups? and, how might the influence of creative literary thinking challenge or politicize academic writing?

Event 27: Poetry in the Age of Consequences (Rm 204)

Ross Leckie, Tim Lilburn, Sue Sinclair

This panel will consider ecopoetics in the age of consequences. We will direct our efforts toward creating a space in which to consider the new sadness that is upon us, a radical sadness in that it is a response to change and ecological annihilation on a scale without precedent in human history. How to live in a moment

of grief unlike any other? What might poetry and complementary intellectual & bodily practices offer us in this age? What might a deepened understanding of the sublime contribute? What kinds of palliative efforts might be required of us? Three panelists present then discuss.

Event 28: A Reader Is a Reader: Responding to Work Not Like your Own (Rm 208)

John Ball, Lorri Neilsen Glenn, Rob Gray, Kim Pittaway

Whether as teachers, supervisors or writers in residence, many of us must respond to creative work in a genre we don't write in ourselves, or to work that reflects tastes, sensibilities, identities or world views we don't share. How does a poet guide a budding fantasy writers, or a scholar of fiction supervise an aspiring novelist? How does a novelist guide an aspiring playwright when there is no live theatre nearby? How can a screenwriter nurture the writing of a memoir? What strategies, resources, approaches can ensure a successful mentorship that benefits the writer? This roundtable brings together writers, editors and scholars with a range of experience mentoring graduate students, fledgling community writers, journalism students, freelance writers and peer. The aim is both to lay open the issues & dimensions of the ways we might support other writers, and to offer practical, constructive approaches to responding to others' work.

**3:30pm – 5:00pm
Plenary Sessions**

First Page Challenge (Kent Auditorium)

Suzanne Alexander (publisher, Goose Lane Editions), Mark Jarman (fiction editor, *The Fiddlehead*), Don Sedgwick (former president of the Transatlantic Literary Agency)

In this exciting interactive group event, our judges will review the first pages of works of fiction and creative non-fiction submitted in advance by anonymous conference participants. They'll provide quick critiques and answer the burning question: would they keep on reading?

Readings: A) "A Seriously Uncomfortable Reading" & B) "Poetry in the Age of Consequences" (Rm 208)

A) Benjamin C. utie Dugdale, Daniel Scott Tysdale, Andrew Westoll & B) Tim Lilburn, Rebecca Salazar, Jan Zwicky

Two sets of readers, each group unsettling in its own way.

- A) Have you ever been to a reading by a panel of accomplished writers that left you feeling, well, nothing? Of course you have; we all have. And most of us are guilty of delivering exactly this sort of "dead" reading every now and then. This panel of readings has a solution to this vexing problem: each writer has been invited to read excerpts from their work that are guaranteed to make them seriously uncomfortable – physically, emotionally, professionally, you name it. This idea is simple: if the reader is made to feel uncomfortable, the audience is likely to feel something, too.
- B) This reading is a complement to the ecopoetics discussion featured earlier in the afternoon. Three poets read work that engages with the question of how to live and think in a time when the effects of climate change are no longer an abstract possibility but an emergent reality.

8pm – 9:30pm

Keynote Speaker Jan Zwicky (Memorial Hall)

In *Gravity & Grace*, Simone Weil says, "To know that this human being who is hungry and thirsty really exists as much as I do — that is enough, the rest follows of itself." This is the foundation of justice. The explicit rules forcing us to share and care keep us in line, but it is this immediate experience of the being of others that pushes us to make those rules in the first place. This insight is seconded in a very different way by John Rawls: his idea of choosing social contracts from behind a 'veil of ignorance' (under which we don't know which players in the various scenarios we might be) replicates the idea that we have to be able to imagine the realities of other persons in order to achieve justice. Literature hones the capacity for imagination. This is not news: fiction paints vivid pictures of other peoples' lives and the events that they undergo. Can lyric poetry achieve similar effects? Yes, but through different means. Without anthropomorphizing, it can render for us the reality of other beings, including nonhuman beings. Zwicky will discuss ways in which it does this.

9:30pm – 12:00am

Reading Gala & Awards

