



FRIDAY 12:00 PM – 5:00 PM

St Dunstan's Main Building Lobby

Registration

FRIDAY 3:00 PM – 4:00 PM

St Dunstan's Main Building Faculty Lounge

Formal Opening

SATURDAY 7:00 PM

The Rodd Charlottetown Provinces Room

Banquet

St Dunstan's Main Building 335

4:00-5:15

A Guide to Getting Published

Dr. David Hickey

Welcome to the 2017 Annual Atlantic Undergraduate English Conference, hosted at the University of Prince Edward Island.

This is your guide to the conference weekend. We are excited to host a diverse range of panels featuring both academic and creative work.

 aaueconference2017.wordpress.com

 facebook.com/aauec2017/

St Dunstan's Main Building 211

Gender and Embodied Subjectivity in Literature

Sarah Vallis, "Polite Deference: Queen Elizabeth I's tempering with gendered bodies and power"

Sawyer Carnegie, "Exploring Judith Butler's Gender Theory Through Alison Bechdel's Fun Home"

Grace McNutt, "Absent Fathers and Masculinity in Jack Kerouac's On the Road"

The Pourhouse (189 Great George Street)

Poetry and Play Night

Karlee Bustelli, "Flight"

Emily Cann, "Catching Feeling"

Amy Parks, "II-BENNEJ U IL-BAHHAR: THE MASON AND THE MARINER"

Lacey Little, "Six Poems"

Cody Jack, "One-Way Ticket: The Five Stages of Grief" (Play)

7:00-9:30

Constructed Experience and Dichotomous Representation

Meghan Burry, “‘A Fallen Women:’ The Constructed Virginity in William Faulkner’s *The Sound and the Fury*”

Joshua Foote, “Examining the Divide: Gender Identity in Alison Bechdel’s *Fun Home* and Judith Butler’s *Gender Trouble*”

Dani MacDonald, “Nothing Lasts Forever: Psychological and Literary Constructions of Time in Judy Blume’s *Forever...*”

Alexandra Doherty, “Heracles, Achilles, Odysseus: The Heroic Progression in the Homeric Epics.”

Narrative Agency and Rhetoric

Kevin Bishop, “Rhetorical Revenge: An Examination of Female Revengers in *The Maid’s Tragedy* and *Women Beware Women*.”

Connor Kelly, “No Good Will Come from This”

H. Isabelle Agnew, “‘Verse-disguising Verse’: John Donne’s Irregular Metre and Poetic Form in ‘The Flea’ and ‘Holy Sonnet X: Death Be Not Proud’”

Self vs. Society: Individualism and Ideology in Literature

Norah Emerson, “Resisting the Robotic Hivemind: Post-Singularity, Post-Humanism, and Individuality in Greg Egan’s “Closer” and Charles Stross’ “Rogue Farm””

Teya Bezanson, “Worlds Set Apart: Analyzing the Parallels Between Beloved and White Noise”

Ryan Harley, 'Her Ideal World of Dreams': Ideology, Transformation, and Agency in *Anne of Green Gables*

Ryan MacLeod “The Dreamless Game”

Rediscovery and Reevaluation

Lorraine Rumson, “How I Learned to Stop Worrying and Love the Modernists”

Helen Pinsent, “Documenting my Search for a Cure for Writer’s Block, or, An Exercise in Irony”

Candace Hagan, “Realizations Brought On By a Former Lover”

Gabrielle Drolet, “Antiquities”

Fictional and Factual Literary Friendships and Influences

Nadine Josephine Menghin, “‘A Friend in the Margins’: a look at the “double exclusions” in Renaissance concepts of friendship”

Hannah Blizzard, “The Grail, the Fisher King, and the Waste Land: Reconsidering Jessie Weston’s influence on T.S. Eliot.”

Vanessa LeBlanc and Katlin Copeland, “The Cats at Rapallo”

Mitchell Richard Redden, “‘He that loves to be flattered is worthy o'th'flatterer’: The Problem of Friendship in Timon of Athens”

Nutrition Break: 10:15 – 10:45, Main Building Faculty Lounge**Space and Place: The Relationship Between Literature and Location**

Jadrien Hong, “‘I am nature’s bride’’: Ecofeminism and the Deconstruction of Scientific Authority in Virginia Woolf’s *Orlando*”

Beatrice Glickman, “The still cave of the witch Poesy’’: The Sublime and Creative Imagination in Shelley’s “Mont Blanc”

Tuqqaasi Nuqingaq, “The Way the Earth Feels”

Kennedy Lundberg, “Respecting the Local in Nationalized Productions: The Successes, Failures, and Future of *Paper Wheat*”

Lunch: 12:00 – 1:15, Wanda Wyatt Dining Hall**Time, Place, and Text: Genre and Trends in Literature**

Jennifer McDevitt, “Defining the Indefinite: History of Young Adult Science Fiction & Dystopia”

Mallory Burnside-Holmes, “Writing Within Prison Walls: Carceral Texts of Sixteenth Century England”

Elizabeth Glenn-Copeland, “The Longest Stride: *Visionary Poetry as a Potent Tool of Awakening*”

Nutrition Break: 2:30– 3:00, Main Building Faculty Lounge**Deconstructing Desire: Passion and Lust in Literature**

Kevin Smith, “A Picture Like a Poem: William Hogarth’s *The Harlot’s Progress*”

Michaela Wipond, “‘Passion Gives and Takes Away’: Love and Lust in L.M. Montgomery’s *The Blue Castle* and *Emily Climbs*”

Rachel Friars, “Marie,” “Rural Affairs”

Maternal Meaning: Examining Women’s Role in Creation

Cecilia Stuart, “Mothers of Malice: Exploring the Relationship Between Witchcraft and Maternity in Early Modern England”

Katie O’Brien, “The Maternal Object and ‘Passive Suffering’ as the Real Horror in *Rosemary’s Baby*”

Monica Furness, *Baby Rollo*

Theorizing Literature: Critical Approaches to Text

Mitchell Gunn, “Ludicisms: A New Theory for the Interpretation and Evaluation of Literature”

Erica Marrison, “Objectification as a Perpetuation of Gender Performance in Judith Butler’s “Gender Trouble” and Andrée Kahn Blumstein’s “Misogyny and Idealization”

Hope Tohme, “The Utter Unpredictability of Words: An Analysis of Translation and Transposition as it Pertains to Mary Stuart’s Casket Sonnets”

Magic and Madness: Mental and Physical Representations of the Occult

Lexi McCormack, “Mary Butts and the Study of Phenomena in the Material World: Her Disenchantment with Aleister Crowley, Magic, and Decadence.”

Shannon Payne, “Monstrous Maladies’’: Oppression, Transgression, and Degeneration in *The Picture of Dorian Gray* and “The Yellow Wallpaper”

Renée Belliveau, “(Proto-)Feminism in *Frankenstein*”

Family Ties: Exploring Familial Representation

Laura Noble, “Business as Usual”

Imara Tettey, "The Flight from Togoland"

Liam Compton, “For the way things could have been: Creating Closure in Mariam Toew’s *A Complicated Kindness*.”

Erin Bragg, “‘A Different Kind of Jew’’: Duality, Inversion, and Jessica in *The Merchant of Venice*”