

When Words Collide Academic Colloquium, August 10, 2013

Guests of Honour:

Patricia Briggs (Historical Fantasy, Fantasy)

Barbara Fradkin (Mystery)

Michael Cassutt (Screenwriter, SF, non-fiction)

D.B. Jackson (Historical Fantasy) / David B. Coe (Epic Fantasy)

Shirlee Smith Matheson (Children's, YA, non-fiction)

Jamis Paulson (Editor, Turnstone/Ravenstone Press)

When Words Collide (www.whenwordscollide.org) is an annual literary festival held in Calgary, Alberta. The festival aims to bring together the literary community, both readers and writers, in Calgary and beyond, for a sharing of information, for learning, and to build a sense of community. As part of its mandate to include broad and diverse fields of writing, *When Words Collide* is hosting an academic colloquium on August 10, 2013. We welcome presentations that explore creative writing pedagogy, genre writing in academic settings, and critical investigations of genre works, including mystery, science fiction, romance, western, horror, fantasy, young adult, and others. Presentations of 15 minutes should be accessible to a layman audience while remaining critically rigorous.

Topics for possible presentations might include, but are not limited to:

- Mystery: From cozy to psychological thriller: how and why has the mystery genre evolved?
- Science Fiction: Stealth delivery platform: does SF translate legitimate science into layman's terms?
- Romance: how does the mass market drive the creation and consumption of new romance forms?
- Young Adult: What distinguishes this genre and how has its appeal broadened in contemporary culture?
- Poetry: How do contemporary poets position themselves in relation to mass market writers?
- Fantasy: What are the linguistic markers of fantasy? Are these markers still required in contemporary fantasy, urban fantasy, and magic realism? If not, what new markers have been introduced?
- Horror: Does supernatural horror inevitably evoke the past? What sources of supernatural horror can we draw on in the present?
- Western: The West, like Edward Said's Orient, does not exist except as a construct by a colonizing culture. How are contemporary Westerns written within a post-colonial context?

Please submit a 250-300 word abstract and a short bibliography. All submissions are to be sent in an electronic e-mail attachment (MS Word, RTF, or .pdf files) to heather.k.osborne@gmail.com and are due no later than April 19, 2013.

Heather Osborne
Academic Literary Liaison
PhD Student, Department of English
University of Calgary
heather.k.osborne@gmail.com