

EXPANDED PRACTICES

conversations and workshops
exploring composition in the
postsecondary fine arts
classroom

March 25, 2024 | 10-6
hybrid event @ 4th Space,
Concordia University

scan for schedule and
registration >



Expanded Practices: Composition in the Postsecondary Fine Arts Classroom

Writing has always been one step in the future. From emojis to slang to song, writing has momentum, and it is up to us as educators and artists to find ways of moving with it. In the light of developments in generative AI and the changing relevance of traditional writing techniques, how can our assignments, pedagogical investment, and practices adapt? What might this look like in the Fine Arts classroom, a context in which writing exists alongside other forms of creative communication? How does the protean nature of writing influence our conception of originality and our methods of teaching and practicing core scholarly techniques, such as citing, designing syllabi, and researching? How (and why) do we engage Fine Arts students in practice-based streams that develop writing skills? Finally, how might a focus on composition or communication, instead of writing, change the way we teach core skills in the classroom?

In this one-day hybrid symposium, we will explore expanded practices of research and writing in postsecondary Fine Arts, with an emphasis on foundational, interdisciplinary, and practice-based courses. Writing has always been a changeable medium with an ambiguous role in arts practice – how can we work and adapt with it in a classroom context while inviting students to do the same?

Organized by Dr. Molly-Claire Gillett and Dr. Sandra Huber
The Lab, [Keywords](#) Research Initiative
Concordia University Faculty of Fine Arts

With support from the Centre for Interdisciplinary Studies in Society and Culture (CISSC), the Department of Studio Arts, and with thanks to Elaine Cheasley Paterson, MJ Thompson, Sabrina Sinanis, and the Keywords teaching team

Concordia University is located on [unceded Indigenous lands](#).



Faculty of Fine Arts



Centre for Interdisciplinary Studies in Society and Culture



all events are hybrid: in-person at
4th Space (1400 Maisonneuve Blvd W.)
& online ([register for zoom link here](#))

schedule

10-10:30 am **Coffee and opening remarks**
with Molly-Claire Gillett, Sandra Huber, and MJ Thompson

10:30-11:30 **Keynote Presentation**
Caroline Woolard: “Where Do the Things You Make Want to Go?”

break

11:45-12:30 **Roundtable | CRAFT | Text as Material**
Chair: Molly-Claire Gillett, Keywords Teaching Team
with artist-educator-writers Morris Fox, Patrick Moskwa,
and Kate Ritchie

lunch

1-2 **Panel | PRACTICE | Creative Practice and the Classroom**
Chair: Elora Crawford, Keywords Teaching Team

Greg Blair, University of Southern Indiana: “Writing Like an Artist –
Finding Your Author Voice”
Stacy L. Stingle, PhD Candidate, Louisiana State University: “Why
Write? Composing Visual Narratives in the Fine Arts Classroom”
Shaghayegh Yassemi, PhD Candidate, University of Guelph:
“Creating Live Conversations with Sources through a Fragmented
Approach”

break

2:15-3:25 **Workshops | PLAY | Engaging with
Compositional Strategies**

Chair: Adam Mbowe, Keywords Teaching Team

Amira Hanafi, Coastal Carolina University: "Creatures Glossary"
Yuki Kéké Tam, MFA Candidate, Concordia University: "Epistolary
Episodes: Letter-Writing for Intersectional Art Analysis"

break

3:35-4:35 **Panel | CARE | Ethics of Writing and Citing**

Chair: naveed L. salek nejad, Keywords Teaching Team

Shiva Mainaly, North Dakota State University: "Citation Justice
Quotient in the Era of AI-Driven Writing, Rhetoric, and Research"
Victoria MacBeath, PhD Student, Concordia University: "Writing as a
Practice of Care: Implications for Cultural Work"
Michelle Miller, OCADU: "Feminist Citation Practice as a Rich Practice
of Care"

break

4:45-5:45 **Panel | SENSES | Writing Bodies**

Chair: Sarah Barone, Keywords Teaching Team

Madelaine Caritas Longman: "Human Touch: Digital Poetics,
Neurodiversity, and Somatic Writing"
Allison Peacock, PhD Candidate, Concordia University: "Practice and
Composition from Dance's Ephemeral to Writing's Tangible"
Hillary Weiss, University of Tampa: "Questioning Accessibility:
Disability Studies, the Fine Arts, and Multimodality"

7:30-10 **Celebration at N Bar** ([1244 Mackay St](https://www.nbar.ca))

presenter abstracts and bios

Keynote presentation | Caroline Woolard | “Where do the things you make want to go?”

Caroline Woolard is the W.W. Corcoran Visiting Professor in Community Engagement and a founding co-organizer of Art.coop. She is the co-author of three books: *Making and Being* (Pioneer Works, 2019), a book for educators about interdisciplinary collaboration, co-authored with Susan Jahoda; *Art, Engagement, Economy* (onomatopee, 2020) a book about managing socially-engaged and public art projects; and *TRADE SCHOOL: 2009-2019*, a book about peer learning that Woolard catalyzed in thirty cities internationally over a decade. Woolard’s artwork has been featured twice on New York Close Up (2014, 2016), a digital film series produced by Art21 and broadcast on PBS. <https://carolinewoolard.com/>

Roundtable | CRAFT | Text as Material

Morris Fox (he/they) is an artist, poet and educator, born in Tkaronto (1984). He graduated from the Low Residency MFA program at SAIC in 2018, and is an Interdisciplinary Humanities PhD Candidate at Concordia U (Fall 2022), where he is conducting research-creation via temporary community formations, queer hauntings, and goth ecological action. Fox’s work manifests in performance, textiles, video, VR, and writing.

Patrick Moskwa recently received an MFA in Craft Media from the Alberta University of the Arts. His work explores the dynamic relationships we have with objects, the spaces we occupy, and the ways his queer body creates friction between agents. He is concerned with dispelling the common myths that architecture can only be a constructed building rather than the spaces experienced between bodies – human and otherwise. Patrick’s work is developed through questioning a material’s semiotics and leverages this understanding through sculpture and writing, repositioning our world as a series of subjects rather than objects.

Kate Ritchie is a Calgary-based textile artist from Toronto, Ontario, receiving her BFA in Material Art and Design from OCAD University (2020) and has recently finished her MFA in Craft Media at the Alberta University of Arts (2023). Her practice consists of unweaving and reweaving, focusing on the transformative possibility of radical care, and the infinite ability for objects and people to come apart and back together again, reveling in the hems, selvages, and seams. Focusing not solely on the weaving process itself, but on the impact of attention, affection and gratitude in the building of relations with objects, spaces, processes, and concepts. The experience of living alongside objects, and the practice of deconstructing and rebuilding the domestic, is in active engagement with a queer experience of the margin and actively seeks to document queer resilience and resistance.

Panel | PRACTICE | In Creative Practice and the Classroom

Greg Blair: “Writing Like an Artist – Finding Your Author Voice”

Over the last sixteen years of teaching courses that involve some form of writing, which have included art history, art studio, gender studies, art theory, and philosophy courses, I have gone through perpetual evolutions with my student writing projects and assignments. One of my main goals has always been to help students find their voices as writers. Art students are often confident in their voices as artists, but when it comes to writing, their self-assurance seems to dwindle. Many of the writing assignments that I utilize focus on practice-based or experiential learning strategies, which emphasize the thoughts, interpretations, and articulations of the individual student and close reading of a few selected texts rather than relying on a hefty amount of historical research. Often these writing projects aim to frame writing as a creative practice that can be handled the same way that they approach visual problem solving. I am also committed to helping students explore expanded definitions of writing beyond traditional forms. In this presentation, I will also share my beliefs about how teaching artists and designers to write needs to transform and adapt to meet the needs and competencies of Gen Z students as we near the one quarter mark of the 21st century. Some educators might call this pandering and advocate for an unchanged Platonic ideal of how to teach writing, after all, it worked for most of us, didn't it? There will always be a place for knowing a proper citation style, but I will also make a case that teaching practices need to evolve and adapt over time so that we are effectively helping students find their own writing voices, so they can become the next generation of historians, critics, curators, poets, or philosophers.

Originally from Red Deer, Canada, **Gregory Blair** is an artist, writer, educator, and activist that resides in Evansville, Indiana with his wife and two children. Blair is an Assistant Professor of Art and Design at the University of Southern Indiana where he teaches digital design, contemporary art history, and gender studies courses. Blair's scholarly research and artwork intertwine various forms of writing, publishing, zines, sculpture, photography, sound art, earth art, installation, and video. Blair's latest book project, *The Politics of Spatial Transgressions in the Arts*, was published by Palgrave Macmillan in 2021. His writings have been featured in *Arts Magazine*, *The Journal of Art for Life*, *Echo: A Music-Centered Journal*, *Art Style Magazine*, and *Kapsula Magazine*. He currently serves as the Art Director for the *Southern Indiana Review*. Blair has also had the good fortune to hang out with the Guerilla Girls for an entire day.

Stacy L. Stingle: "Why Write?--Composing Visual Narratives in the Fine Arts Classroom"

What should composition look like in the Fine Arts classroom? In what kinds of context may we envision that writing should exist alongside other forms of creative communication? In *Ways of Seeing*, John Berger tells us that "Seeing comes before words. The child looks and recognizes before it can speak" (Berger 7). Through sight we distinguish the I from the not I. Here we situate the subject from the ground. We determine otherness and similarity. In the Fine Arts classroom, we become creative, comparative, social, and reflective thinkers. Berger continues, "But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world: we explain the world with words, but words can never undo the fact that we are surrounded by it" (Berger 7). We come to know this form through challenge and experimentation. It was the ancient Greek tragedian playwright, Aeschylus, who, in *Prometheus Bound*, has his protagonist challenge the gods as he takes from them the form and medium of fire, the earliest element that provided for man sight amidst the dark night. To have fire was to have a medium for seeing. Prometheus steals fire from the gods and gives it to man, and, with it, he gives man letters and the ability to use fire to shape form. As such, we are not unlike Prometheus when we combine the use of mediums, of written text beside the visual form.

Why do we write? What do these demarcations across the page signify? What is their visual significance? Why do we unite words with images? We write to uncover these representations. We write to get at what is behind the seeing, to immerse ourselves in their essence that through the visual form we try to reach, to uncover, and to experience. In Jean-Paul Sartre's essay, "Why

Write?” taken from his larger work *What is Literature?* Sartre makes the argument that we write for two purposes: we write to fight and we write to flee. To write is a moral choice. To write is to assert and bring agency into the world. Sartre calls these dual roles: “Art as flight,” and “Art as a means of conquering.” He asks, “Why does one have to manage one’s escapes and conquests by writing?” (Sartre NA 1199). One attempts to manage one’s escapes and conquests by writing in an attempt to concretize form, to ground meaning in a quest for the permanence we believe to be concealed within the essence of the subject. We write to resist. In my writing course: *Liberty and Consciousness in the Modern World*, I ask students to examine writing as an active engagement with the world. In this course, we look at the art produced during times of war and other social and political unrest through the philosophy of Existentialism, looking at Jean-Paul Sartre’s historical moment of writing during Nazi-Occupied Paris during World War II. Here, we ask, “What is freedom and how does living in a social environment provide, guarantee, limit, and define our understanding of ourselves in the world? What does it mean to be a witness? What is the role of personal responsibility when confronted by evil and injustice? We consider the role of writing as a rhetorical and political act, as we ask: Why is it important to remember? How does writing, when paired with other visual mediums, allow us to understand and experience our world? In the Fine Arts classroom, it is important to engage students with how the practice of writing may enhance the depiction of the materiality of their world.

Stacy L. Stingle is a Doctoral Candidate in Comparative Literature at Louisiana State University. A Midwest native of Wisconsin, here she completed her BA and MA degrees in English. At Louisiana State University, she completed MA degrees in Philosophy and in Political Science. Stacy's current research is focused on Continental Philosophy, Literary Romanticism, and the Avant-Garde, looking at representations of time, trauma, memory, and fractured consciousness. Here, she examines the modern society under surveillance and the way that artists and writers have used their works to examine, resist, and defy oppressive regimes and their power structures. In her current work, she examines French Existentialism and the French Resistance during the German Occupation of Paris from 1940-1945. She likes photography, collecting antique art, experimenting with her own 3-D collage work, and hiking the summer, sundry trails of many Wisconsin state parks.

Shaghayegh Yassemi: “Creating Live Conversations with Sources through a Fragmented Approach”

Writing is mostly confined to note-taking, report documenting, analysis, and so forth in academic approaches. However, writing can play an integral role in the organic process of art creation and research conduction. One of my main questions as a film and performance researcher, practitioner, and educator is that how writing can be practiced in classrooms as an active, organic, and creative strategy. One of the important pedagogical steps in classrooms is to encourage the students to reach out to various sources, and to reference the sources properly. For this symposium, I propose to conduct a workshop or a presentation (based on time availability) about creating active conversation with art sources. In my presentation I will convey these steps:

1. I will provide an example of my recent experience with my doctoral thesis. I employed a fragmented approach in my research, and accordingly in the literature review. As a practitioner and a researcher, I am interested in how the creators discuss their viewpoints through their artworks. In my thesis, I chose to be in conversation with several artists, from different times, and through their artworks, with focus on the way the artworks self defines.
2. Together with the participants, we will create a fragmented creative text which is informed by several sources about using a camera as a pen, based on Astruc’s camera-stylo article.

Shaghayegh Yassemi is a film and performance art practitioner, researcher, and educator. She holds bachelor's and master's degrees in theater from Soore University in Tehran, Iran. After moving to Montreal, she completed her second master’s in film production, at Concordia University. Currently, she is a doctoral candidate in Critical Studies in Improvisation at the University of Guelph. The methodology of her practice-based research involves a journey through the process of creating films and performance art pieces. This journey incorporates various strategies, including community-based practices, self-exploration, investigation of written, oral, or artistic sources, and embracing the spontaneous and unexpected. Having crafted several short films at the intersection of film, poetry, and performance art, her artworks have been featured in various international festivals and art events. Additionally, she conducts creative workshops focused on the pedagogical practice of fragmented approach.

Workshops | PLAY | Engaging with Compositional Strategies

Amira Hanafi: “CreaTures Glossary”

This workshop invites participants to play a collaborative language and meaning-making game in which players choose a word, then embody and speak as the word. An interviewer asks the word questions and other players are tasked with documenting the interview. Everyone who participates becomes a collaborator in making meaning. The game understands language as a site where displays of power are continuously produced and contested, and is designed to distribute power to make meaning to the collective that participates in it. It first emerged as part of CreaTures Glossary, a set of tools for giving meaning to a lexicon of terms related to an EU Horizon 2020 research project which investigated the potential of creative practices to support positive eco-social change. Iterations have been played by groups of students, artists, policymakers, climate activists, and more. More recently, the game has been developed to be utilized by any group to create a language commons, in collaboration with students in a Spring 2024 Translingual Writing Workshop at Coastal Carolina University, taught by Writer in Residence Amira Hanafi.

Amira Hanafi is a poet and artist who creates systems, games, and interactive digital works to bring different voices and characters into conversation with each other. Their works are widely accessible online and have been shown in offline exhibitions around the world. They are the author of the books *Forgery* and *Minced English*, a number of limited-edition artist’s books, and a growing number of works of electronic literature, including as part of the transdisciplinary project *A dictionary of the revolution*, which won the Public Library Prize for Electronic Literature, the New Media Writing Prize, and the Artraker Award for Changing the Narrative. Amira’s work was recognized with the grand prize at the 2023 edition of ArtFields in Lake City, South Carolina. They teach as Writer in Residence at Coastal Carolina University. You can learn more about Amira Hanafi’s work at <https://amirahanafi.com>.

Yuki Kéké Tam: "Epistolary Episodes: Letter-Writing for Intersectional Art Analysis"

The workshop will begin with a short 10 minute presentation of existing contemporary epistolary practices, drawing on the work of artists such as Ocean Vuong, Fan Wu, and Amy Fung. As well, I will share an example of epistolary art analysis, analyzing an artwork by writing about it in the form of a letter and addressing it to someone in your life. The participants will then be asked to select any artwork. They will be given 20 minutes to write and

investigate. A list of prompts will be provided. The last 10 minutes will be spent de-briefing, sharing (should individuals be comfortable), and closing the workshop. Epistolary writing emphasizes the process, asking the participants to embrace imperfection and spontaneity in their analysis. This method contends that writing is a somatic, experimental, and creative practice that helps us unfurl our minds as colonized places. Participants will be encouraged to write about how their lived experiences affect the way they experience the artwork. Letters as a hybrid of life-writing and critical analysis is a compositional exercise which de-centers traditional notions of writing, and the false binary of academic and intimate practice. In this presentation, I hope to contribute to the expansion of pedagogies of care and social practices.

Yuki Kéké Tam (she/they) is a multi-disciplinary artist and educator of Chinese descent living in the land known as Canada. She is pursuing her Masters of Fine Arts at Concordia University with a concentration in Print Media and received her Bachelors of Fine Arts from York University. Utilizing image and written word, she examines every day tasks and objects, contending that they constitute meaningful practices of resilience. She believes that even the most ordinary objects and actions have the potential of storytelling. Her often philosophical and sometimes didactic works investigate how fragmented memories can retain information. Her writing focuses on autofictive retellings of intimacy, remembrance, and how love always lingers.

Panel | CARE | Ethics of Writing and Citing

Victoria MacBeath: “Writing as a Practice of Care: Implications for Cultural Work”

Joan C. Tronto (1993) describes an ethic of care as being comprised of four obligations: attentiveness, responsibility, competence, and responsiveness. Adding to these dialogues, Black feminist scholar Aisha Finch (2022) writes that, “to care is to be about the business of living with people, sharing in and amplifying their life force, recognizing their value and worth” (2). Many other scholars – particularly those writing from feminist, Indigenous, and critical pedagogy standpoints (such as bell hooks, Leah Decter, Carla Taunton, and Stephanie Springgay, to name a few) – have echoed these sentiments, noting the critical importance of the stories we choose to share. I therefore argue that care-full writing is a powerful form through which to amplify these life forces, to do the work of repairing the world around us, and to care for and with our communities. I also contend that high quality writing is comprised of the same elements that Joan Tronto sees in an ethic of care. My presentation

responds to the questions: how can we write as a practice of care, and what role does an ethic of care have in cultural work? I question, too, how we might bring these practices into the classroom, keeping in mind the limitations on time and resources that are omnipresent in post-secondary education. In doing this, I move towards providing a framework through which we can accentuate an ethic of care in our writing and teaching practices and highlight the necessity of care-full writing in cultural work.

Victoria MacBeath (she/her/elle) is a PhD student in the art history department at Concordia University. Her research interests include material culture, feminist care ethics, craft, and Atlantic Canadian art history. Her SSHRC-funded dissertation engages with hooked rugs and quilts from rural New Brunswick to consider how these affective objects act as material archives of care.

Shiva Mainaly: “Citation Justice Quotient in the Era of AI-Driven Writing, Rhetoric, and Research”

Artificial intelligence technologies can enhance the inclusivity of citation practices within scholarly works by facilitating the incorporation of sources from traditionally underrepresented demographics and geographical locales. Such technological interventions can serve as a corrective to entrenched biases within extant citation norms. For instance, AI-driven analytical tools can scrutinize academic compositions, thereby identifying and alerting authors to issues of citation justice, as delineated by Sadasivan et al. (2023). These issues may encompass the homogeneity of cited sources or omissions in attribution, thus fostering heightened cognizance among writers regarding their citation methodologies.

The refinement of AI methodologies promises greater precision in plagiarism detection, a development expounded upon by Sahu (2016). By ensuring the meticulous attribution of intellectual contributions, these advancements uphold the ethical standards fundamental to academic integrity. Nonetheless, there is a caveat: AI-constructed citation recommendation systems risk perpetuating the biases they seek to mitigate, a phenomenon explicated by Stinson (2022), unless they are subjected to rigorous auditing processes. Remedial AI approaches, such as the debiasing algorithms proposed by Wang C. et al. (2022), may offer a pathway to more equitable citation guidance. Along the way, AI-enabled bibliometrics can meticulously track and analyze the subsequent citation trajectory of scholarly outputs, as investigated by Zhang D. et al. (2021). This enables a quantifiable assessment of the scholarly impact of a diverse spectrum of academic contributors, potentially redressing citation biases.

As AI systems endeavor to encapsulate the essence of source material in summarization processes, it is imperative that they meticulously conserve and ascribe the original context of the source, avoiding verbatim replication of text. In light of these developments, the judicious deployment of AI within academic discourses becomes paramount, striking a balance between harnessing its potential to advance citation justice and averting the amplification of pre-existing disparities. With AI becoming an increasingly integral component of academic writing and research methodologies, adhering to a robust ethical framework is indispensable to ensure that the evolution of citation practices reflects the principles of equity and integrity.

Shiva Mainaly graduated with a Ph.D. in Rhetoric and Composition from the University of Louisville, with a concentration on digital rhetoric, the rhetoric of digital transformation, iconographic tracking, and rhetorical circulation. A self-proclaimed AI enthusiast navigating multiple ways of incorporating AI into our composing and rhetorical practices, Shiva is currently teaching and researching at North Dakota State University in the capacity of a postdoctoral research fellow. The literature on robotics AI, including the representation of opium, opium addiction, and the opium wars, are the streams of literature Shiva is big into.

Michelle Miller: “Feminist Citation Practice as a Rich Practice of Care”

Among writing skills like forms of rhetoric, and grammar and syntax, one practice stands out as posing a struggle for many students: effective and ethical citation practice. Composition classes are frequently the site of plagiarism both accidental and purposeful, and with the rise of Generative AI tools, forms of academic misconduct will only intensify in number and sophistication. Simultaneously, punitive academic misconduct policies, which focus on punitive measures and shaming of students, are out of line with many universities’ stated investments in the student experience, decolonization, equity and justice. This paper explores feminist citation practice, especially as articulated by Sara Ahmed in *Living a Feminist Life*, as a rich, pedagogically-focused and socially responsible method for introducing and expanding student understanding of citation and attribution. This practice entrenches collegiality, community and respect for those we are lucky to think with. It also invokes the joy of noticing other people’s good ideas, and how those good ideas affect our own thinking, writing and creating. I position feminist citation practice directly as a form of enacting care in the classroom (and in my own work), putting Ahmed in conversation with design thinkers Cherrypye and Nina Paim, who write: “Care is consent, credit and compensation.” This approach to thinking about citation does not merely

prevent “cheating.” It invites students and scholars to integrate essential care practices like consent (working with people’s work the way they intended to share it), credit (mapping where excellent ideas have come from) and compensation (behaving relationally with regards social, artistic and academic knowledge).

Michelle Miller is Assistant Professor of English Literature in the Faculty of Arts and Science at OCADU in Toronto. She loves teaching, and her research often takes up essential questions about relationality in the postsecondary classroom. She is PI (with Natalie Kouri Towe and Hannah Dyer, CIs) on a large study of content warnings in postsecondary education, and is currently engaged in a pilot study on speculative futures of care in art and design education (with Lori Riva, Co-PI). She loves reading and running and collaboration.

Panel | SENSES | Writing Bodies

Madelaine Caritas Longman: “Human Touch: Digital Poetics, Neurodiversity, and Somatic Writing”

In 1984, *The Policeman’s Beard is Half-Constructed* was marketed as “the first book ever written by a computer,” written using William Chamberlain and Thomas Etter’s text generation program Racter (Racter 1984). Noting that computers were skilled at producing surprising language but poor at tailoring their contents to readers’ interests, poet Erin Mouré used a similar program, MacProse, to write *Pillage Laud* (1999), editing to select evocative phrases by “passing [the text] through [her] human apparatus” (Mouré 2011). Today, Mouré’s characterization of digital poetics as a respite from cliché is jarringly at odds with the output of AI such as ChatGPT; however, many would agree these programs continue to lack a human touch. But what is a human touch? As poet Carrie Lorig writes, reading and writing are bodily processes, and classrooms often hierarchize different bodyminds’ styles of relating and sensing – and, therefore, of writing. Yet, as Lorig notes, metabolizing language from outside dominant perspectives can be a means of both internal and societal transformation, an “activity [which] roil[s] / us” (2015). How might we approach language as embodied in shape, rhythm, and texture? How might we expand our understandings of what constitutes a “human apparatus”? Drawing upon Hannah Emerson’s *The Kissing of Kissing*, Matthew Tomkinson’s oems, Bhanu Kapil’s *Schizophrene*, and Carrie Lorig’s *The Blood Barn*, this presentation considers sensory variation in writing practices and how creative possibilities can move beyond compulsory ablebodiedness.

Madelaine Caritas Longman is the author of *The Danger Model* (McGill-Queen's University Press, 2019) which received the Quebec Writers Federation's Concordia University First Book Prize and was longlisted for the Fred Cogswell Award for Excellence in Poetry. She holds a PhD in Interdisciplinary Humanities from Concordia University. Her poetry has been published in *Room*, *PRISM*, *CV2*, *Grain*, *Vallum*, and elsewhere.

Allison Peacock : “Practice and composition from dance’s ephemeral to writing’s tangible”

The objectives of formal writing and contemporary dance performance are expressly different. Writing, especially within the academic context, aims to explain and elucidate knowledge, concepts, and ideas. Dance, in what could be bracketed as the ‘contemporary’ form, aims to move within loose symbolic meaning, conventions of dance histories, and the subtleties of body-based communication. Contrasting a perspective on dance based on my artistic practice that plays with the confusion-producing superpowers of dance choreography with an academic and pedagogical practice in writing that emphasizes formal precision, this paper will consider how formal composition can befriend these seemingly disparate disciplines through the rigor of practice.

Allison Peacock is PhD Candidate in the Interdisciplinary Humanities program housed by the Centre for Interdisciplinary Studies in Society and Culture (CISSC) at Concordia University in Montreal. Her work as a professional dance artist of twenty-years performing, training, teaching, collaborating, and creating work within the contemporary dance milieu in Canada, New York City, and continental Europe informs her academic interests. Her PhD dissertation entitled “Simultaneous Natures” critically investigates three local Montreal gardens using photographic archives, research-creation, and ethnographic methodologies.

Hillary Weiss: “Questioning Accessibility: Disability Studies, the Fine Arts, and Multimodality”

Multimodality, as Palmeri (2012) discussed, challenges the long-held belief that composition studies has only focused on composing alphabetic text. Since the 1990s, multiliteracies (New London Group, 1990) and multimodality have been incorporated into many Canadian and U.S. writing and composition university courses, often drawing on techniques from the Fine Arts, to create effective multimodal texts. However, composition studies has just recently considered both the issues and possibilities of multimodality for neurodivergent students and/or students with disabilities (Carillo, 2021;

Dolmage, 2017; Inoue, 2023).

In this online presentation, I will outline these connections between multimodality, the Fine Arts, and disability studies. I will demonstrate how I use multimodality and concepts from the Fine Arts in my current composition courses while also drawing from disability studies. Through my course assignments and worksheets, I aim to simultaneously accommodate students with disabilities and undermine the assumption that everyone visually processes information in the same way. During our discussion, I am also curious to hear how the audience envisions using other types of art for these same goals.

Dr. Hillary Weiss is currently a Visiting Assistant Professor of English and Writing at the University of Tampa and teaches basic writing and first-year composition courses. Her research interests include multimodal and interdisciplinary composition; Indigenous, disability, and 2SLGBTQ+ rhetorics and pedagogies; professional writing; and inclusive, anti-racist assessment, placement, and grading practices.