RE: Recreation, Revisiting, and Reassessing

Much like the function of RE: in an email response, our theme this year looks to address topics related to returning to, responding to, or reimagining texts in new lights. This year’s conference will be held virtually via WebEx Events on **February 10th-11th, 2022** and **there is no cost whatsoever to participate in the conference.** We invite proposals for papers, panels, roundtable discussions, creative writing readings or workshops, and multi-media art submissions. Although priority will be given to proposals that address the conference theme, we recognize the ambiguity of our theme and welcome all possible interpretations.

Possible areas of inquiry include, but are not limited to:

* Revisiting, reassessing, or reconceiving texts in a new way, especially unique perspectives on established Western canonical texts
* Texts that deal with recreation, rebirth, or regeneration
* Recalibration or disruption of tropes
* Refreshing takes on literary, cultural, or historical moments
* Revisiting historical perspectives
* Re: vision
* The Recursive Writing Process
* Renegotiating Identity & Personal Narratives
* Literacy or Literacies
* Transnational literature, negotiating borders and/or boundaries
* Reunion or reunification
* Reification
* Rereading
* Rememory
* Memory and Trauma
* Archival Work
* Any other broad interpretation of RE:

Please submit an abstract or short summary of your proposal (200-300) words along with contact information, a short bio, and any A/V needs to the New Voices Planning Committee via the appropriate Google form (links can be found on the following pages under each discipline) by **January 15th, 2022**. Presenters will be notified of acceptance via email no later than **January 22nd, 2022**. For more information about New Voices and this call for papers, please visit our website <http://sites.gsu.edu/new-voices/>.



**Literary Studies**

“Angels of Purgatory, receive from me

My charge, a precious soul, until the day,

When, from all bond and forfeiture released,

I shall reclaim it for the courts of light.”

-John Newman, *The Dream of Gerontius*

In the quote above, Cardinal Newman is referring to the distillation of the spirit in Purgatory as a means of reclaiming it from sin, finding value and purpose in what would otherwise be lost and forgotten. This year’s theme of “Re:” takes on a variety of contexts. In the realm of literary studies, one of the most consequential forms that prefix can take is in the form of reclamation. The literary studies portion of New Voices 2022 will consist of the ways in which literature is reclaimed through scholarship. This can include, but is not limited to:

* Reclaiming literature through critical theory
* Reclaiming the canon
* Reclaiming an author or text through archival research
* Reclaiming identity through literature
* Reclamation through scholarly editing projects
* Reclamation of scholarship via alt-ac

Literary Studies scholars can provide “Re:” perspectives by considering how revisiting, rediscovering, and/or reclaiming texts within or outside of the humanities expands discourse in literary theory, canon, and ideologies as well as other interpretations of past and present literary texts.

To submit an abstract, please visit: <https://forms.gle/NSvyAj9rb8kEahhN6>

For more information on specific concerns about requirements or any other questions on Literary Studies submissions, please email Keith ([kderrick1@gsu.edu](mailto:kderrick1@gsu.edu)), Shannon ([ilee11@gsu.edu](mailto:ilee11@gsu.edu)), or Paushali ([pbhattacharya3@student.gsu.edu](mailto:pbhattacharya3@student.gsu.edu)).

**Creative Writing**

How might we reimagine our craft? Our genre? Our classroom practices? Our canon? All interpretations of RE: are welcome. Consider: revision, re-envisioning, reimagining, reshaping, restructuring, etc.

Creative Writers are welcome to submit multiple session proposals. Session types may include, but are not limited to: conference presentations, workshops with notable authors**\***, readings, generative writing sessions, panel discussions, and more. Some focuses may include, but are not limited to: writing practices, craft and technique, editing, publishing, pedagogy, reading as a writer, and any other topics relating to the life of the writer.

Writers interested in reading may submit solo proposals in order to be matched based on availability, or may submit proposed group readings on a theme. We seek submissions of creative nonfiction, fiction, and poetry related to topics of returning, responding, reassessing, and recalibrating, especially with regard to re-seeing or re-negotiating traditional or foundational tropes, symbols, experiences, and voices. Hybrid forms are also welcome, but should be noted as such in your proposal. All writers who would like to read during a session should submit a sample of their work. Prose writers should submit up to 1,000 words, poets should submit 3-5 poems.

We will also be hosting a reading by Creative Writing graduate students at Georgia State University, as well as an open mic session for those who don’t feel compelled to submit a proposal for inclusion on the conference agenda.

To submit an abstract/proposal, please visit: [https://forms.gle/EUqRUrFNnEnMuWUi9](https://nam11.safelinks.protection.outlook.com/?url=https%3A%2F%2Fforms.gle%2FEUqRUrFNnEnMuWUi9&data=04%7C01%7Cegates7%40gsu.edu%7Cb73d908ed6f943ee1ac408d9ae33c34d%7C515ad73d8d5e4169895c9789dc742a70%7C0%7C0%7C637732359648582177%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000&sdata=looqJ6zvsJypjWQsjQVk%2Bdxb8TZJZrZnZN8VJxCtG98%3D&reserved=0)

All questions relating to Creative Writing presentations or panels should be sent to Scarlett Peterson ([speterson18@gsu.edu](mailto:speterson18@gsu.edu)) or Meg Fancher ([mfancher3@gsu.edu](mailto:mfancher3@student.gsu.edu)).

**\*Note: Participation in workshops does not require a fee, nor is hosting a workshop a paid opportunity.**

**Rhetoric and Composition**

Rhetoric is one of the most powerful tools at our disposal and allows for the communication of  messages by a group or individual to the world; however, as Lisa Delpit points out, there is the potential for some messages to be heard more than others: “[w]hen one ‘we’ gets to determine standards for all ‘we’s’ then some ‘we’s’ are in trouble.” Delpit’s words embody the problem scholars face when reading, writing, studying, and teaching rhetoric and composition. Rhetoric and composition are the mediums through which we interact with larger societal power structures, such as academic and political institutions, and this relationship functions through research, interpretation, and analysis. Unfortunately, the byproduct of the current relationship between societal power structures and rhetoric and composition has resulted in interpretations that have historically, and are, currently centered around predominantly Western, white, patriarchal ideologies, when in reality, our classrooms, and the broader global community are diverse ecologies where humanity navigates ever-changing climates. Therefore, we welcome proposals that rethink our interaction with the dominant ideologies in rhetoric and composition studies and reexamine the kinds of perception represented in the canon and the classroom.

To submit an abstract/proposal, please visit: <https://forms.gle/WVWWBAHUKmBWDz2Q9>

All other questions related to Rhetoric/Composition submissions for New Voices can be sent to Bob Reno ([reno.robert19@gmail.com](mailto:reno.robert19@gmail.com)), Gabriella Schuett ([gschuett1@gsu.edu](mailto:gschuett1@gsu.edu)), or Jamicia Croskery ([jcroskery1@student.gsu.edu](mailto:jcroskery1@student.gsu.edu)).