

N e M L A News

Northeast Modern Language Association

June 2005

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2005-2006

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Report from the Executive Director:



A relaxed moment at the 36th Annual NEMLA convention: Robert Pinsky, Boston University; Josie McQuail; Lyn Jenkins-Trodd, Harvard University; John Stauffer, Harvard University, in the Hyatt Cambridge, overlooking the Charles River. PHOTO c. Nicole Burkart.

The 36th Annual NEMLA convention was held at the Cambridge Hyatt in Cambridge, Massachusetts, March 31-April 2, 2005. Over 100 panels and roundtables were organized. Former U.S. Poet Laureate Robert Pinsky spoke, recited poems, and read from his own poetry in an event on Thursday evening which opened the convention; a reception followed. An American Protest Literature panel was organized by Harvard graduate student and Graduate Student Body President Zoe Trodd, which received coverage by National Public Radio, featuring as it did Howard Zinn (Boston University), John Stauffer (Harvard University) Paul Lauter (Trinity College) and Tim McCarthy (University of North Carolina, Chapel Hill). This dynamic panel explored American protest literature and photography from the abolitionist movement through the Civil War; from Indian Removal attempts, all the way up to Abu Ghraib and our present climate. The Spanish Ministry of Culture sent two dramatists, Immaculada Alvear and Raúl Hernández Garrido. Alvear is "Premio Nacional de Teatro Calderón de la Barca"; Garrido has received "Los premios de Teatro Lope de Vega y Calderón de la Barca." NEMLA is extremely grateful to the government of Spain for enhancing our conference by enabling such prominent artists to patronize our convention. The Swiss Consulate sponsored Milena Moser, a Swiss-German novelist now living in San Francisco, who gave a reading at the Germanist reception; Williams College sponsored the reception. Dr. Sue Horowitz lectured and entertained at a special Women's Caucus event. Finally, the keynote speaker this year was Leah Price, of Harvard University, who addressed the topic of "Novel Media." Many, many fine panels and roundtables were offered in addition to these special events. About 500 conference participants and attendees converged on Cambridge for the convention this year, and there were local activities including the opera *Eugen Onegin*, the Blue Man Group, and a "Literary Landmarks" walking tour, as well as a play, *Ollie's Prison*. The local sponsor of the convention in Cambridge was Boston College, and we would like especially to thank Professor Mary Crane, chair of English, for all her support, especially of the keynote speaker and reception.

Kandace Lombart, Canisius College, is in the midst of establishing a new caucus which has received the whole-hearted support of the

Paul Lauter, Trinity College, at the American Protest Literature panel, chaired by Zoe Trodd, Harvard University. PHOTO c. Nicole Burkart.



Report from the Executive Director: (continued)

NEMLA Board: the Adjunct and Part-Time Caucus. This year, the Two-Year College Caucus, the Graduate Student Caucus, and the forming Adjunct Faculty Caucus had a joint reception. The Graduate Student Caucus, headed by Darcie Rives, University of Nebraska, organized a panel on the Academic Job Search; the Two-Year College Caucus, headed by Dan Schultz, Cayuga Community College, organized a panel on Plagiarism and the Profession. "Queer Modernism" was the topic of the Gay/Lesbian Caucus, and its director, Michael Schiavi (New York Institute of Technology) continues to work on reviving the caucus' essay prize award. A newly reenergized Italian Language and Literature group, headed by Simona Wright (College of New Jersey) had numerous panels, and reported on NEMLA's Italian Studies publication, currently housed at Rutgers. Noelle Carruggi, director of the French Language and Literature group also promised to continue to increase the profile of panels in French language and literature, and organized a multilingual and multicultural poetry reading at the convention.

The 37th annual NEMLA convention will be March 2-5, 2006 in the heart of historic Philadelphia, Pennsylvania, at the Radisson Plaza-Warwick Hotel. The deadline for submission of abstracts or complete papers to the chairs of individual sessions is Sept. 15, 2005, unless noted otherwise (pgs. 3-13) available on the NEMLA website at <www.nemla.org>.

It will be great to see you in Philadelphia for what promises to be an invigorating gathering.

—*Josephine A. McQuail*



Claes van Oldenberg designed his sculpture "The Clothespin" as a symbol of The City of Brotherly Love. A statue of William Penn tops the Beaux Art City Hall.

Just west of City Hall is the Radisson Plaza-Warwick Hotel, Listed on the National Register of Historic Places, the Radisson Plaza-Warwick Hotel was originally constructed in 1926



2006: Philadelphia!

We are already planning our conference in Philadelphia in March 2006, and we hope that many of you will be attending. We are trying to broaden the appeal of the conference by widening the range of panels. As you will see elsewhere in the newsletter, the NEMLA Board is sponsoring a number of panels in areas which we feel have been underrepresented by the panel proposals from members. Our keynote speaker will be Professor Nancy Bentley, who teaches at the University of Pennsylvania. She has published *The Ethnography of Manners* (Cambridge UP, 1995) which examines fiction and ethnography as historically related forms for analyzing social life, focusing on novels by Hawthorne, James, and Wharton. She has also published articles exploring aspects of slavery, race, kinship, and marriage reform in US literature. In Philadelphia, she will focus on Melville's controversial fiction *Pierre* as a way to address the novel and the re-imagining of marriage in the nineteenth century and the radically wayward direction that the marital imagination could take in the nineteenth century, from Mormon polygamy to the marital slavery envisioned by Sacher-Masoch. Using *Pierre* she will try to suggest the importance of these experiments in marriage for the social imaginary of the nineteenth-century novel.

We're also happy to have the conference in Philadelphia with its wealth of historical and cultural institutions. The hotel will be within short walking distance of the new Kimmel Center, the Reading Terminal Market, Chinatown, and historical Philadelphia, with the new National Constitution Center and the New Liberty Bell Center all easily accessible from the hotel.

I'm looking forward to seeing many of you in Philadelphia in March 2006.

—*Matthew Wilson*
President, NEMLA



Inside this Issue . . .

Call for Papers	3-13
Executive Director Search	13
Board Elections	14
Ballot	15
Membership Form	15
Key Dates	16

2006 Convention: Call for Papers

The 2006 NEMLA convention will be held in Philadelphia, PA, March 2-5, 2006. Panelists must be NEMLA members or join and register no later than Nov. 30, 2005 for the 2006 membership year or risk being dropped from the convention program. 2005 members must renew their membership for 2006 and register by the same date in order to attend the convention. You need not be a NEMLA member in order to submit a paper for consideration. **Unless otherwise stated, abstracts or completed panels are due to the chair of the panel by Sept. 15, 2005.** Please note that according to NEMLA bylaws, no more than two people, including the chair, may be from the same institution, and that members may present at only ONE panel, though members may participate in a panel and a roundtable or other alternative session, such as a Creative session. If submissions are made to multiple panels, this rule should be kept in mind, and panelists should let panel chairs know as soon as possible of their choice of one panel over the other in the event that they have submitted papers to more than one panel.

Paper proposers from outside of the U.S. should begin to investigate possible visa requirements to ensure that they will be able to attend the NEMLA convention in the event their paper is accepted for the panel. Restrictions on visas and foreign visitors to the U.S. may cause delays in visa processing, and new passport requirements may necessitate applying for a new passport. Panel chairs should issue a letter of invitation to foreign panelists if needed. Papers may not be read in absentia. A limited amount of assistance to attend the convention (no cash awards, but credit toward registration and/or hotel) may be available to graduate students or nontraditional scholars and adjunct faculty; once papers are accepted for a panel, presenters may inquire from the Executive Director what is needed to apply for assistance.

Completed panels with any media requests are due to the Executive Director by Oct. 1, 2005 using the electronic form on the NEMLA website. Priority for media requests will be given to panelists whose subject necessitates it (i.e. Film). NEMLA will coordinate media rooms, then turn over media requests to the hotel AV service and media requestors will be responsible for the full amount of the cost of the media. Because of the expense, Proxima (computer) projectors will not be reserved. A nonrefundable deposit will be required by Dec. 1 in a check made payable to NEMLA in order to reserve the equipment.



Critical Theory

See also **Neurology and Literature, 1800-present** listed under **British**.

Beyond Translation: Globalizing Theories of Self/Other.

This panel aims to explore how the construction of subjectivities, identities and selfhoods in relation to and/or through the other can be compared to the work of the translator and the translation event/text. How might regarding the self or the most familiar or alien of others as speaking a foreign language/being a foreign text help to suggest the complicated process of identity construction or developing social relations and the constant need for negotiation and reconciliation? Please e-mail 250-500 word abstracts to <ciccareb@neumann.edu>

Criticism and the Divine. Sponsored for the Society for Critical Exchange. Papers concerning the notion (or concept, image, invocation, etc.) of the divine or the sacred as it emerges for recent criticism/theory of literature and/or culture. How is the notion explicitly or implicitly defined, engaged, critiqued, avoided, superseded, deflected, etc.? Abstracts to Scott DeShong, spdes@conncoll.edu (preferred) or alternatively Quinebaug Valley Community College, 742 Upper Maple St., Danielson CT 06239, USA.

NEMLA Board-Sponsored Panel: Early American Literature.

Essays are invited on any aspect of Colonial and Pre-Transcendentalist American writing. Please email 250-500 word abstracts to Robert Lougy: rxl1@psu.edu

NEMLA Board-Sponsored Panel: Realism. Essays are invited on any aspect of American realism. Please email 250-500 word abstracts to Matthew Wilson <mtw1@psu.edu>

NEMLA Board-Sponsored Panel: Benjamin Franklin. In honor of our host city, essays are invited on the work of the Philadelphia's favorite son, Benjamin Franklin. Please email 250-500 word abstracts to: Matthew Wilson <mtw1@psu.edu>

NEMLA Board-Sponsored Panel: Charles Brockden Brown. In honor of our host city, essays are invited on the work of the Philadelphia-born Charles Brockden Brown. Please email 250-500 word abstracts to: Matthew Wilson <mtw1@psu.edu>

NEMLA Board-Sponsored Panel: Margaret Fuller and Her Circle. Essays are invited on any aspect of Margaret Fuller's writings and/or the work of connected authors. Please email 250-500 word abstracts to Marilyn Rye: marilyn.rye@att.net

NEMLA Board-Sponsored Panel: Race in American Literature. Essays are invited on any aspect of race in American writing. Please email 250-500 word abstracts to Matthew Wilson <mtw1@psu.edu>

William Styron: A Reconsideration. Solicits essays that answer questions on a number of issues concerning Styron's current reputation. How have his major novels, all written before 1980, fared in the literary canon? Are these novels taught in American fiction classes? How and with what results? What influence have his play and his many works of nonfiction had on American life and culture? Submission by either e-mail or snail mail is acceptable. Jean W. Cash; James Madison University, Department of English, MSC 1801, James Madison University, Harrisonburg, VA 22807; ph. (540) 568-6994; fax (540) 568-2983; e-mail cashjw@jmu.edu

Autobiography and the Body. Any papers dealing with importance of the body, or its absence, in an autobiographical work will be considered. Subjects may include, but will not be limited to: women's autobiography and the body as destiny, the autobiography of disability and disease, autobiography in relation to neurobiology or recent developments in philosophy of mind, the autobiography of mental illness and pharmaceutical treatments, the autobiographical body as the

American

See also **Transatlantic Reform 1833-1863: British and American Attitudes Towards Slavery** listed under **British**.

See also **Rooms at the Top: Attic Spaces in Literature** listed under **British**.

See also **Food for Thought** listed under **British**.

NEMLA First Vice President Carine Mardorossian, SUNY Buffalo, with a young NEMLA conference attendee. PHOTO c. Nicole Burkart



essential racial signifier in life writing, etc. Christopher Stuart, University of TN at Chattanooga, 122 Amhurst Avenue Chattanooga TN 37411; ph. (423) 425-2140 (office);(423)624-3239 (home) e-mail <chris-stuart@utc.edu>

Lifting the Thin Veil: Autobiographic Fictions and Films. Instead of the memoir, some writers have chosen to present their lives or eyewitness accounts in fictional forms: for example in novels like *Grass Harp* and *Slaughterhouse-Five*, on stage in *After the Fall* and in films like *Deconstructing Harry* and *Almost Famous*. Papers will interrogate the author's choice to "veil" their accounts and to examine the text's success and limitations as both fiction and memoir. Elizabeth Abelee; e-mail <abelee@ncc.edu>

The Construction of Folk: Traditions, Interpretations, and Appropriations in African American Literature. The "folk" is celebrated as not only a performative aspect of African American culture but a "trueness" that transcends diasporic wandering and displacement, often recalling the images and sounds of an idealized southern home-place. This panel seeks to investigate the many faces of "folk" in African American literature and the ways folk is both a representative trope that asserts some linguistic tradition at the same time that it is problematically reappropriated and performed as a caricatured idealization of blackness. Please e-mail abstracts to Dr. Ruth Ellen Kocher, <kocherr@umsl.edu> E-mail abstracts only. For other correspondence, contact information is as follows: 421 Lucas Hall, Department of English, University of Missouri-St. Louis, One University Boulevard, St. Louis, MO 63121

Teaching North American Environmental Literatures (Roundtable). Sponsored by the Association for the Study of Literature and Environment (ASLE). Ideas for practical and theoretical essays on teaching literature in the United States, Canada, and Mexico. Topics may include 1) backgrounds to teaching North American literature; 2) mapping North American environmental literatures (i.e., all periods and varieties of U.S., Canadian, and Mexican environmental literature as well as literatures that cross national boundaries or address border issues); 3) teaching North American environmental literature (e.g., ecocomposition, poetry, fiction, nonfiction; interdisciplinary, cross-cultural, and issue-oriented approaches; non-classroom education); and 4) resources for teaching North American environmental literature (e.g., bibliographies, nonprint media, internet materials). Mark C. Long, Keene State College, Department of English, Keene State College, 229 Main Street, Keene, NH 03435-1402; ph. (603) 358-2695; fax(603) 358-2773; e-mail <mlong@keene.edu>

American and English Narratives of the Industrial Revolution. This panel seeks to offer a comparative look at the Industrial Revolution in both Britain and America as depicted through fiction and non-fiction narratives of the time period (novels, stories, diaries, memoirs, etc.) All critical approaches are welcome. Julie Nash, University of Massachusetts, Lowell, Dept. of English, 61 Wilder St., Lowell, MA 02155; ph. (978) 934-4191; fax: (978) 934-3097; e-mail <Julie_nash@uml.edu>

Mixed Media in Contemporary Poetry. This panel seeks to address the heterogeneity of contemporary poetry about visual, musical, and other media, whether written in the venerable tradition of ekphrasis, or in the long history of visual-verbal interactions in avant-garde canons. Examining the range of new interart encounters—including poetic uses of film, video, performance art, music, dance, TV, radio, and electronic media as well as painting—the panel will construe experimentalism in the broadest possible terms. Papers that address twenty-first century examples are of special interest, but papers that consider later twentieth-century poetry, or that address particular interart trends in the context of postmodernity or post-postmodernity, are also welcome. **Please e-mail 1-2 page abstracts by September 1, 2005** to Barbara Fischer, Ph.D., bkfischer@yahoo.com.

American Literature and the Photographic Imagination. This panel will explore how American writers have responded to photography. Authors have explored word as camera and image as pen, and we'll discuss the camera-eye aesthetic in American fiction. How has photography changed the writer's way of seeing and plotting the past and the present? Which writers used photography, resisted it, feared it, adapted it? Is the camera-eye aesthetic different to other visual aesthetics in American literature? Papers can consider these questions and others, and use novels, poetry, drama, literary journal-

ism, autobiography. Papers could also consider collaborations between writers and photographers; photographers who built on and challenged accepted literary conventions; or films about the photographer. Please submit proposals (500 words) and a short biographical note to Zoe Trodd, Harvard University, <trodd@fas.harvard.edu>

A "Tru" Return: Capote in 2006. For this panel, I invite papers considering any aspect of Truman Capote's work or persona. Fresh analyses of his stories, novels, essays, letters, or screenplays are welcome. What sorts of claims might we make to label Capote a "major" American writer? What did he contribute to the American canon? What were his particular literary gifts? Papers dissecting Capote's public appearances, his marketing of self or work, his various (and incessant) portrayals in the media will also be welcome. Michael Schiavi, New York Institute of Technology New York Institute of Technology, Dept. of English, 1855 Broadway, New York, NY 10023; ph. (212) 261-1581; fax: (212) 261-1522 e-mail <Mschiavi@nyit.edu>

Literary Discourse and Black Arts Movement: Larry Neal, Charles Fuller and Amiri Baraka. This panel invites scholarly papers as they address the emergence of literary discourse in an urban environment, such as Philadelphia, which has been at the forefront of literary, artistic and creative discourses of the nation since the early days. Poetry, prose, drama, narratives that reflect styles and tones of the Black Arts Movement in the social, political atmosphere of the era are sought for this panel. Nilgun Anadolu-Okur, Temple University, 1115 West Berks Street, Gladfelter 826, Phila. Pa. 19122; ph.(215) 204-8513; e-mail <anadolu@temple.edu>

Recent African American Fiction. This panel aims to advance critical inquiries surrounding the newly developing African American literary landscape. Likewise, this panel seeks to inspire those teaching courses in African American literature, multiethnic literature, and American literature to include recent works in their courses and to consider how these new works inform our pedagogy. Successful papers will discuss works published after or after 1990. Send cover letter and 1-page abstract to nemla06@cfp.tettenborn.org. **Please DO NOT send attachments.** Dr. Eva Tettenborn, Penn State Worthington Scranton, 53 Bancroft Ave., Staten Island, NY 10306; ph.(718) 987-2728; nemla05@cfp.tettenborn.org

Modern History: Constructions of the Past in American Literary Modernisms. What role did visions of history play in the formation of and work by American modernist movements (Harlem Renaissance, Southern Renaissance, expatriates, poets, leftists, etc)? How did writers such as Hughes, Ransom, Stein, Williams, and Le Seuer construct the past, and to what ends? All topics and approaches, including interdisciplinary ones, welcome. E-mail 250-500 word abstracts to Ben Railton <barailton@hotmail.com>

Poetry and Politics: Engaging the World. Papers invited that consider connections between politics and contemporary poetry. How does poetry help us, to use Adrienne Rich's phrase, ask the world's questions? How does poetry help us make sense of how we exist in and what responsibility we have to the worlds around us? What role does poetry play in making sense of history, especially traumatic events in history? How might poetry provide us with a revolutionary language to move us toward positive social change? E-mail 500-word abstracts to Jen Riley <j1riley@umassd.edu>

Testimonial Modernism. This panel proposes to examine the ways in which theories of testimony and witnessing can be productively examined with recourse to Modernist literature and through this examination, to interrogate the place and method of parrhesia, or truth-telling, in Modernism. What gives literature its specific ability to tell the truth for writers like Robert Musil, Jean Rhys, and Virginia Woolf who writes "where truth is important I prefer to write fictions"? The significance of the choice of fiction to tell the truth is what this panel will examine. Can Modernist literature be understood as testimony? What is the specific ability of literature and of fiction to testify to the "truth" of Modernism? Abstracts by e-mail to Andrea Yates at <ayates@mail.uri.edu>

Gothic Confinement. This panel will examine the trope of confinement in Gothic literature and/or film (of any nation or period). Especially welcome are examinations of gothic portrayals of imprisonment, slavery, "domestic confinement" or other dominant forms of social control. Jason Haslam, Department of English,

Dalhousie University, 6135 University Ave, Halifax, NSB3H 4P9; e-mail Jason.Haslam@dal.ca

"Like Water going back to itself": Gender, Place and Culture in 20th Century American Fiction. This panel will bring together analyses of gender, geography, and subjectivity to query the ways that women writers in the United States have used representations of place and emplacement to redefine ideals of self, nation, and gender in 20th century literature. Shealeen Meaney, University at Albany, 404 Manning Blvd, Albany, NY 12206; (518) 482-1062; e-mail <shealeen@att.net>

Signifying Loss in Contemporary African American Literature. This panel will explore how contemporary African American literature, poetry and fiction, represents cultural memory, remembrance, and mourning. I am interested in papers that consider how contemporary African American writers represent the gap between absence and presence and find meaning in the midst of loss. Please send 500 word abstracts to Lisa Perdiga via e-mail (preferred) at lperdiga@fit.edu or by snail mail to Department of Humanities and Communication, Florida Institute of Technology, 150 W. University Blvd., Melbourne, FL 32901-6975.

British

See also **Re-gendering the Male Homosexual in Post-Willean British Literature** listed under **Gay/Lesbian**.

See also **Poetry and Politics: Engaging the World** listed under **American**.

See also **American and English Narratives of the Industrial Revolution** listed under **American**.

See also **Poetry and Politics: Engaging the World** listed under **American**.

See also **Autobiography and the Body** listed under **American**.

See also **Gothic Confinement** listed under **American**.

See also **Testimonial Modernism** listed under **American**.

NEMLA Board-Sponsored Panel: Medieval Literature.

Essays are invited on any aspect of British medieval writing or culture. Please email 250-500 word abstracts to Marilyn Rye: marilyn.rye@att.net

NEMLA Board-Sponsored Panel: Shakespeare and Early Modern English Literature. Essays are invited on any aspect of Early Modern English writing or culture. Please email 250-500 word abstracts to Robert Lougy: rxl1@psu.edu

NEMLA Board-Sponsored Panel: Romanticism. Essays are invited on any aspect of British Romanticism. Please email 250-500 word abstracts to Marilyn Rye: marilyn.rye@att.net

NEMLA Board-Sponsored Panel: William Blake. Essays are invited on any aspect of the work of William Blake, including the visual arts. Please email 250-500 word abstracts to Josephine A. McQuail: <JMcQuail@ntech.edu>

Neurology and Literature, 1800-present. The panel will address intersections between British, European, and North American literature and neurology from 1800 to the present. Rather than suggesting that literature simplistically reflects contemporary neurological theories, the panel will explore ways in which literary authors actively critiqued or directly influenced the development of



John Stauffer, Harvard University, Tim McCarthy, University of North Carolina, Chapel Hill, and Zoe Trodd, Harvard University, at the *American Protest Literature* panel. Professor Stauffer's talk, "Betraying the Body: Anti-war Photography From the Civil War to Abu Ghraib" was both timely and provocative. PHOTO c. Nicole Burkart.

scientific conceptions of the human brain. To this end, we seek essays on literature examined in its scientific context, as well as essays performing literary analyses of scientific texts. Please include a one-page CV along with your abstract. Please send paper abstracts (circa 300 words; *preferably electronically* in MS word format) and inquiries to Anne Stiles stiles@ucla.edu; Anne Stiles, UCLA Department of English, 2225 Rolfe Hall, Box 951530, Los Angeles, CA 90095-1530

Ireland and Memory. Roundtable. Irish Studies: a discussion of nostalgia, memory, and the preservation of culture in Irish and Irish-American (or other hyphenated Irish cultures) communities. Participants may choose from a broad range of ideas, from the immigrant/emigrant experience as reflected in the Irish diaspora to the digitalized preservation of records (such as the Ulster Covenant Project or the digital archiving of folk music). Papers may want to take into account current scholarship about the way Irish culture and/or politics are preserved and remembered. Both literary and interdisciplinary papers are welcome. If participants agree, I would like to post the papers on my website to be read ahead of time so that the panel can open up to a short presentation of each paper and a real discussion of the issues in the papers. Proposals/ abstracts should be sent as word or rtf attachments to Maryanne Felter: <felterm@ayuga-cc.edu>

Mary Shelley and her Contemporaries. The importance of Mary Shelley as a women writer during the Romantic period has been firmly established over the last two decades. In confirming her significance, scholars have moved beyond Frankenstein to examine her numerous works in a variety of genres, including the novel, short story, drama, poetry, and literary biography. This panel will seek to continue this effort by soliciting papers that will discuss Shelley's importance to the Romantic period, hopefully discussing both her better known and her lesser known works, and exploring the complex relationship between her works and the writings of her contemporaries. Papers examining her writings in modes other than the novel and short story are particularly encouraged. Please submit 250-word abstracts via e-mail to L. Adam Mekler, Morgan State University; e-mail <lmekler@jewel.morgan.edu>

Gothicism and The Poetry of Samuel Taylor Coleridge. This panel will explore works such as "Christabel," "The Rime of the Ancient Mariner," and "Kubla Khan." All approaches are welcome. Please send a brief abstract of less than 500 words to: Erica Joan Dymond, RR#3 Box 51, Dalton PA 18414 or <ejd3@lehigh.edu>

Illness and Disability as Gothic Monstrosity: Anxious Representations of Physical Difference. The Gothic is marked by an anxious encounter with otherness, typically represented in supernatural terms. The papers in this panel will consider moments in which Gothic fear and horror is relocated onto people who suffer illness or disability, who manifest physical or mental difference. The trope that anchors this panel –the construction of the subject of physical or mental illness or disability as the Gothic monster – is like the Gothic mode in which it appears, powerful and pervasive indeed. The mentally ill Bertha Rochester in *Jane Eyre*, the albino Frances Davey of *Jamaica Inn* and the infertile Rebecca reveal the horror of illness and disability that lurks at the center of the Gothic tradition. Panelists will focus on manifestations of this trope – either in canonical works or in other examples that they discover. Please send proposal as an attached e-mail document to Ruth Anolik; e-mail <ruth.anolik@villanova.edu>

Victorian Cityscape Descriptions. The 2006 NEMLA Victorian Landscape Descriptions panel invites abstracts of papers (250 words) that discuss Victorian cityscape descriptions. The descriptions may be of actual or fictional places, in poetry or prose. Works of science fiction are welcome. Presentations should address one or more of the period's cultural issues: art, aesthetics, ethics, exploration, psychology, religion, science, social and/or political theory. E-mail preferred: wxm3@psu.edu Hard Copies: Bill Mistichelli, English Department, Penn State Abington, 1600 Woodland Road, Abington, PA 19001

Contemporary Scottish Fiction. Scotland's recently changed political situation raises questions regarding the present and future of contemporary Scottish fiction. Has devolution changed the implied role of the Scottish fiction writer and the reception of contemporary Scottish fiction? What part, if any, does recent Scottish fiction play in the forming, or questioning, of a national political and/or cultural identity following devolution? To what extent is post-devolution Scottish fiction nationalist, post-nationalist or international? Have

Scottish fiction writers had to pay a price following devolution? Has Scotland had to pay a price as the local concerns and effects of Scottish fiction succumbed to the pressures and attractions of the globalized cultural marketplace? Papers on individual works/writers or broader trends are invited. Send proposals/completed papers to Robert Morace <rmorace@daemen.edu>

Poetic Justifications of Violence. This panel will consider works of British poetry that either glorify or recommend political violence. We will analyze the justification of such violence in terms of law, political sovereignty, or divine order. Please submit papers via e-mail to Brian Folker, Central Connecticut State University; e-mail <folkerb@ccsu.edu>

Food for Thought: Culinary, Literary and Cultural Views of Inclusion and Impact of Food in Literature, Film, Theater. This panel offers an opportunity to analyze the role food has played and continues to play in literature, film, theater and other aspects of culture. Focus can be on visual arts and film, but written literature is also appropriate. Interests in the topic of food in culture can be expanded across genres, disciplines, and time. Annette M. Magid, Erie Community College, 4041 Southwestern Boulevard, Orchard Park, NY 14127; ph. (716) 851-1763; fax(716) 851-1629; e-mail: a_magid@yahoo.com

Imagining the Forest in English Literature: Medieval to Early Modern. Reading trees symbolically, we often miss the forest for the plot. While texts may employ the forest or woods for symbolic effect, many forested plots also rely on conflict that is rooted in contemporary interaction between culture and nature. This panel invites scholarly investigation of under-examined forest spaces in English literature from the Medieval to Early Modern periods. Successful proposals will ask questions about what the forest actually looks like—and about how humans interacted with it—in the periods under consideration. Proposals should be e-mailed to Joshua Calhoun, University of Delaware, English Dept./Memorial Hall, Newark, DE 19716; Ph. (302) 831-2363; fax (302) 831-1586; <jcalhoun@udel.edu>

Victorian Visuality, Visible Victorians: Vision, Spectacle, and Image in Victorian Literature and Culture. Assisted by technological revolutions in visual media, Victorians entered into a social exchange of images that would uniquely frame cultural discourse well into the new century. This panel invites papers that explore both Victorians' particular modes of seeing and Victorians who self-consciously forge an image, public or private, of themselves. Possible topics could include, e.g., ideology and Victorian visuality, literary representations of the act of looking and the witnessed object, periodical and book illustration, portraiture, the moving image, public spectacle and its impact on the private, the use of visible characteristics in scientific classification, Victorian Orientalism, and gothic voyeurism. Send 250-300 word abstracts to Sebastian T. Bach, Boston University, English Department, Boston University, 236 Bay State Road, Boston, MA 02215; e-mail <nakedlun@bu.edu>

Rooms at the Top: Attic Spaces in Literature. When Gilbert and Gubar titled their influential study on "the woman writer and the nineteenth-century literary imagination," "The Madwoman in the Attic," they popularized in feminist critical discourse the attic as the site of female oppression, but attics also sometimes speak of liberation and creative solitude for women. The inhabitants of literary attics, moreover, are sometimes men. This panel seeks to explore and expand the site of the attic as charged female space in Victorian and early 20th-century British and American literature. It invites 1–2 page proposals, including a brief biography, that analyse attic spaces not only in classic novels but also in popular novels, sensational novels, slave narratives, and other genres, from a variety of critical perspectives. Rita Bode, Trent University, 98 Lytton Blvd., Toronto, Ontario, CANADA M4R 1L4; ph.(416)489-6104 (home); (905)721-3111, ext.2040; fax (905) 721-3014; e-mail <rbode@trentu.ca>

Transatlantic Reform 1833-1863: British and American Attitudes Towards Slavery. The thirty-year period between the British abolition of slavery throughout its empire (1833) and the American abolition of slavery throughout its union (1863) was marked by intense transatlantic abolitionist activity. In this panel, I propose to explore the transatlantic literary exchange of this "inter-abolition" period—a period in which England more clearly began to define her identity as a non-slave holding nation. How did travel narratives



Milena Moser, San Francisco based Swiss writer; reading was sponsored by the Swiss Embassy; pictured with Margrit V. Zinggeler, Eastern Michigan University. PHOTO c. Nicole Burkart.

written by British and other European visitors reinforce such a characterization? How did British novels of the same period support or condemn slavery in America? And how did the popularity of American slave narratives further encourage political and literary dialogue? English and American authors who partook in this transatlantic exchange include Frances Trollope, Harriet Martineau, Charles Dickens, William Thackeray, Elizabeth Gaskell, Ralph Waldo Emerson, Margaret Fuller, and Henry James, among many others. Please e-mail one-page abstracts to Julia Lee at <jlee@fas.harvard.edu>

Canadian

See also **Teaching North American Environmental Literatures** listed under **American**.

See also **NEMLA Board-Sponsored Panel: French Canadian Authors** listed under **French**.

Mobility and Place in Environmental Writing. Sponsored by the Association for the Study of Literature and Environment (ASLE). This session seeks papers that speak to movement, to learning more than one place, to perambulatory or migratory knowledge or ways of knowing, and their distinctive types of intimacy, memory, viability. Discussions by (or about) poets, novelists or essayists who use movement or unsettling to construct a sense of place, or theoretical, philosophical, imaginative and metaphysical alternatives (or challenges) to the idea that "staying put" is a "better" or "more viable" form / method of knowing / knowledge. Mark C. Long, Keene State College, Department of English, Keene State College, 229 Main Street, Keene, NH 03435-1402; ph. (603) 358-2695; fax (603) 358-2773; e-mail <mlong@keene.edu>

Film

See also **The Machine and the Modern Subject** listed under **Comparative Literature**.

See also **El Cine Espanol Contemporaneo del Siglo XXI** listed under **Spanish/Portuguese**.

See also **Fantasy and Reality in Spanish Film** listed under **Spanish/Portuguese**.

See also **Lifting the Thin Veil: Autobiographic Fictions and Films** listed under **American**.

See also **Gothic Confinement** listed under **American**.

NEMLA Board-Sponsored Panel: The Films of M. Night Shyamalan. In honor of our host city, essays are invited on the work of the Philadelphia-based filmmaker M. Night Shyamalan. Please email 250-500 word abstracts to Sharon Brubaker: brubaksm@drexel.edu

Transatlantic Black Cinema. This panel looks at the Black American presence in European cinema against Black Europeans in film, contrasting the representation of the American expatriate experience with the representation of "indigenous" Black communities in Europe. Allyson Field, Harvard University, Department of Comparative Literature Boylston Hall G3, Harvard University, Cambridge, MA 02138; ph.(617)733-0652; e-mail afield@fas.harvard.edu

Looking Backwards: Re-reading Hollywood's Queer Images, 1969–1985. Sponsored by the NEMLA Gay and Lesbian Caucus. In *Screened Out*, Richard Barrios re-examines films mentioned in Vito Russo's *The Celluloid Closet* in a deeper historical context to reveal Hollywood's imaging process. Similarly, this panel seeks to investigate the films created after the Stonewall riots to the start of the AIDS crisis – films that Russo believed important for exposing queer experience to America despite being “homophobic.” Is there anything positive that the GLBT community can learn from films such as: *The Gay Deceivers* (1969); *Norman, Is That You?* (1976); *Cruising* (1980)? Are their political and social benefits in re-examining films such as *The Boys in the Band* (1970); *Making Love* (1982); *An Early Frost* (1985) other than their historical importance? Papers from any critical perspective that examines these or other film texts from this era are welcome. Send proposals as Word attachments to Scott F. Stoddart at <sstoddart@mmm.edu> **by 1 September 2005.**

French

See also **Exile and the Narrative Imagination** listed under **Comparative Literature.**

NEMLA Board-Sponsored Panel: Francophone Women

Poets. Essays are invited on poetry by Francophone women poets; the panel is interested in presenting work from diverse nationalities. Please email 250-500 word abstracts to Noelle Carruggi: <noelle_carruggi@yahoo.com>

NEMLA Board-Sponsored Panel: French-Canadian Literature

Essays are invited on any aspect of French-Canadian writing or culture. Please email 250-500 word abstracts to Josephine A. McQuail: <JMcQuail@tntech.edu>

NEMLA Board-Sponsored Panel: New World Francophone Literature

Essays are invited on the writing produced by French-speaking diaspora in the Americas. Please email 250-500 word abstracts to Josephine A. McQuail: <JMcQuail@tntech.edu>

Francophone Women Coming of Age: Memoirs of Childhood and Adolescence in Autobiography, Fiction and/or Film. This panel centers on the plight of growing up female in male-dominated Francophone cultures. Issues of cultural rituals and tradition, religion, parental conflicts, and sibling rivalry will be addressed as depicted in memoir, fiction or film by authors from Europe, Asia, North Africa, West Africa, Quebec and the Caribbean in memoirs, fiction and/or film. Please send abstracts by e-mail DebraP26@aol.com or Debra_popkin@baruch.cuny.edu. Or write to Debra Popkin, 434 Warwick Ave. Teaneck, NJ 07666

Land and Landscapes in Francophone Literature: Remapping Uncertain Territories. This panel will explore issues around the production and creation of landscape toward the construction of local, regional and national identities in Francophone literature. Whether real or imagined, the constant presence of landscapes reveals its highly allegorical potential. The papers will examine how the reproduction and creation of land operates in unique and provocative ways. Magali Compan, College of William and Mary, 111 Mimosa Drive, Williamsburg, VA 23185; ph. (757) 259-9456; e-mail <mxcomp@wm.edu>

French/Francophone Detective Fiction under Investigation. This panel welcomes papers in French or in English analyzing selected detective and crime fiction narratives in French and/or their film adaptations, from any period and any perspective (narratology, sociolinguistics, cultural studies, gender studies, study of literary genre, etc.). Please submit electronically a 300-word abstract to Annik Doquire Kerszberg, Lock Haven University of Pennsylvania, at <akerszbe@lhup.edu>

Gay/Lesbian Studies

See also **Autobiography and the Body** listed under **American.**

See also **A “Tru” Return: Capote in 2006** under **American.**

See also **Looking Backwards: Re-reading Hollywood's Queer Images, 1969–1985.**

Re-gendering the Male Homosexual in Post-Wildean British Literature. Using the pioneering work of Joseph Bristow's *Effeminate England* and Alan Sinfield's *The Wilde Century* as starting points, this panel seeks to examine the gendering of male homosexuality in post-Oscar Wilde, Labouchère amendment, Cleveland Street scandal, Boulton and Park scandal British literature (1895-2005). The confluence of the above events solidified the cultural gendering of the male homosexual as effeminate. Yet the literary responses to this gendering do not uniformly follow the culture that produces them. This panel strives to examine the masculine and the effeminate homosexual male characters together in hopes of uncovering a “homosexual” response to this forced gender identity. Send 300 word abstract with a short C.V. via e-mail to Damion Clark at drclark@umd.edu

Queer Eyes: Reading the “Must See” Queer Television Phenomenon. Sponsored by the NEMLA Gay and Lesbian Caucus. This roundtable seeks papers that read with a critical queer eye the phenomenon of the queer image on television: Why is *Queer as Folk* a favorite of straight women? Do the antics of the “Fab Four” promote gay stereotypes rather than break them down? Are the continuing sagas of The “L” Word lesbians simply a queered version of *Desperate Housewives*? Are the family dynamics of *Six Feet Under* really representative of the LGBT community? Is *Will & Grace* revolutionary, or a creative remake of *I Love Lucy*? Papers that examine these issues and others are welcome from all critical perspectives. Send proposals as Word attachments to Scott F. Stoddart at <sstoddart@mmm.edu> **by 1 September 2005.**

Pedagogy

See also **Teaching North American Environmental Literatures** listed under **American.**

See also **William Styron: A Reconsideration** listed under **American.**

Promoting Cultural Literacy at Open Enrollment Institutions. (Roundtable). The Two-Tear College Caucus is encouraging participation in an information-sharing roundtable discussion entitled, “Promoting Cultural Literacy and Confidence at Open Enrollment Institutions.” Students enrolled at such institutions often find themselves inadequately prepared for the challenges they face. This panel will address proposals, ideas and experiences that have facilitated a positive learning environment for such students. Elizabeth Abele, Ph.D., Nassau Community College, One Education Drive, Garden City New York 11530 E-mail <eabele88@att.net>

Student-Centered Learning in Foreign Languages. Papers are solicited that address different aspects of student-centered learning, such as integration of technology and on-line resources, be it in a synchronous or asynchronous environment, creation of learning communities, shifting focus in face-to-face courses whereby close attention is paid to individual learning styles and proficiency levels, which is especially important in upper-level literature and culture courses. Papers reporting on outcomes assessment of learner-centered courses or on faculty development initiatives are also welcome. Of particular interest are reports on model courses/programs that could be replicated at other institutions. Please send one page abstract electronically by Annette Kym, German Department, Hunter College, CUNY. <akym@hunter.cuny.edu>

Censorship and Academic Freedom: Code of Conduct or Code of Silence? From the Ward Churchill controversy to the Patriot Act and the Academic Bill of Rights, college campuses and classrooms have increasingly become the focus of the censorship debate. This panel will examine the various ways in which that debate is being played out and explore faculty responses to the issues, both within and beyond their classes. Possible paper topics may include but are by no means limited to: the teaching of controversial literature and banned books, the use of offensive language in class, speech codes, dress codes, student and faculty codes of conduct, faculty and administrative interaction and responses to censorship, and censorship and popular culture on the college campus. Please send 250-500 word abstracts to Doug Howard at <howardd@sunysuffolk.edu>

Women's Studies

See also **Autobiography and the Body** listed under **American**.

See also **The Construction of Folk: Traditions, Interpretations, and Appropriations in African American Literature** listed under **American**.

See also **Francophone Women Coming of Age: Memoirs of Childhood and Adolescence in Autobiography, Fiction and/or Film** listed under **French**.

See also **Generational Feminism in Contemporary Spanish Literature** listed under **Spanish/Portuguese**.

See also **Rooms at the Top: Attic Spaces in Literature** listed under **British**.

See also **Latin American Societal Discourse** listed under **Spanish/Portuguese**.

The "Woman Author" Function: Twentieth-Century Anglophone Women Prose Writers and Their Cultural Formation.

In his essay "What Is an Author?" (1970), Michel Foucault uses the term "author function" to argue that authorship exceeds the simple attribution of a discourse to its creator. In this spirit, the panel "The 'Woman Author' Function" seeks to examine the historical reception of twentieth-century Anglophone women prose writers. For instance, how have aspects of these writers been emphasized to advance or heighten various social, theoretical, and national moments? How have authors themselves constructed a persona for professional development, media publicity, or a cult following? How do both authors' self-fashioning and critics' (sometimes erroneous) literary readings lend an optic into stylistic values, gender politics, and nationalism? Please send proposals of 250 words and a brief author profile to Stephanie Harzewski at <sharzew@english.upenn.edu>.

Women's Autobiography: Private Memories, Public Voices.

This panel will examine critical questions about women's autobiographical writing, a topic which has generated wide interest over the past three decades. Looking at women's writing in this genre from historical and theoretical perspectives complicates the issues raised in discussions of autobiographical writing and identifies the use of strategies such as imitation, masquerade, subversion, and disruption of conventions. Papers may focus on different types of autobiographical writing by women in different historical time periods and cultures. Prefer e-mail submissions to <mrye@fdu.edu> Marilyn Rye, M-MS1-01, Fairleigh Dickinson Univ., 285 Madison Ave., Madison, NJ 07940, ph: 973-443-8343 Fax: 973-443-8087

Ecofeminism in Literature. This panel seeks papers that explore the relationship between women and the environment as seen in literature. How/why have women been closely tied to nature and what happens to them as a result of ecological destruction? The possible consequences are explored by authors such as Jane Smiley, Ruth Ozeki and Barbara Kingsolver who suggest that it is women who hold a special relationship with the Earth and suffer more from efforts to control nature through manipulation. Abstracts of no more than 500 words should be sent by e-mail to Andrea Campbell, Washington State University <andreakcampbell@hotmail.com>



Nilgun Anadolu-Okur, Temple University, presented a paper entitled, "William L. Garrison Speaks for the Abolitionists" at the panel, Boston in Abolitionist Literature. PHOTO c. Nicole Burkart.

Black and South Asian British Women's Comedies. This panel will explore a selection of comic works in various media created since 1975 by British women of color. Its goal will be to consider how we might begin to theorize about the similarities and differences in their ways of eliciting laughter and about their reasons for using comic forms. Among the figures whose works we might examine critically are Zadie Smith, Gurinder Chada, Meera Syal, Simi Bedford, and Suniti Namjoshi. Please send 1-2 page proposals by mail to Prof. Margaret D. Stetz, Women's Studies, Ewing Hall 109, University of Delaware, Newark, DE 19716 or by e-mail text (no file attachments, please) to <stetz@udel.edu>

Women Writing Nature: The Feminist View. Roundtable. For centuries women have been associated with nature but many feminists have sought to distance themselves from nature because of representations of women controlled by powerful "natural forces" and confined to domestic spaces. However, in the spirit of Rachel Carson, some writers have begun to invoke nature for feminist purposes or have used nature as an agent of resistance. This roundtable will consider women's writings about the natural world in light of recent and current feminist theory. Barbara J. Cook, Eastern Kentucky University. Send a brief 250-500 word abstract **by September 1, 2005** via e-mail to <barbara.cook@eku.edu> or <bjcook@earthlink.net>

Representation of Loss and Mourning in Anglophone Caribbean Women's Literature. Sponsored by the NEMLA Women's Caucus.

While there has been much written about loss and mourning in the literary and non-literary works of women writers of Western cultures, there has been relatively little study of this trope in the works of women writers of non-western cultures. We seek papers that examine loss and mourning, not only as it applies to the death of loved ones or tragic events in the public sphere, but also as symbolic expressions of the loss of culture and/or identity, as illustrated in the poetry, fiction and autobiographical works of women writers of the Anglophone Caribbean. One page abstracts to: Dr. Joyce Harte, Dept of English, BMCC/CUNY or e-mail, Joyce_harte@yahoo.com in the body of e-mail; no attachments.

Comparative Literature

See also **Beyond Translation: Globalizing Theories of Self/Other** listed under **Critical Theory**.

See also **Phantom Processions and Runaway Trains: How Narrative Structures are Linked to Models of the Psyche** listed under **Popular Culture**.

See also **Illness and Disability as Gothic Monstrosity: Anxious Representations of Physical Difference** listed under **British**.

See also **American and English Narratives of the Industrial Revolution** listed under **American**.

See also **Teaching North American Environmental Literatures** listed under **American**.

See also **The Italian '800 Between Classicism and Romanticism** listed under **Italian**.

See also **Multicultural Poetry Reading: Journeys** under **Creative Writing**.

Post-humanism and the Politics of Animal Representation.

Following the Second World War, a re-examination of the animal as a category of ontological being by Heidegger, Levinas and Derrida pushed this question of philosophical theory out of its academic margin. Moreover, North America's ecocritical movement has produced an increasingly visible body of work. Nevertheless, the politics of animal representation remains quite underdeveloped in both literary theory and criticism. This panel will take submissions on literary works that reconsider how representations of animals function in terms of their politics, how different types of representations may not work to encourage or resist appropriation as metaphors, and in particular, how these works might rearticulate other questions of race, gender and transnationalism along the lines of species. Vincent Guihan, Carleton University, 801-264 Lisgar St., Ottawa, ON K2P 0C8; e-mail <vguihan@ciena.com>

Exile and the Narrative Imagination. The session will examine texts by any exiled writer from any country, dealing with the literary representation of exile. Electronic submissions to Dr. Agnieszka Gutthy <agutthy@selu.edu>

Street Signs: The New Art and Literature of Urban Protest.

This panel focuses on the city as a catalyst for artistic self-expression that simultaneously agitates for social change. The emergence of the international metropolis, or “cosmo-polis,” has given rise to new forms of oppositional consciousness in urban communities. In what ways does the performative appropriation of globalized pop images become transformed into a gesture of protest within the urban community? Papers can address any of these questions, and may include discussions of literature (poetry or prose), film, music and visual art. One page abstracts to Alexandar Mihailovic <clazm@hofstra.edu>

The Long Poem after Modernism: “The Light of a Different Necessity.” For centuries in the poetic tradition, the long poem was the supreme achievement a poet’s career worked up to. But as poetry’s voice has been pushed further to the margins of public culture, and as confidence in the very possibility of the grand synthesis has eroded, has the conception of the long poem changed? What have Anglophone poets since the middle of the twentieth century made of the long poem, whether as continuous presentation or related sequence? Bill Waddell, English Department, St. John Fisher College, Rochester, NY 14618 or <bwaddell@sjfc.edu> E-mail contact and submissions preferred.

African Representations of the Trans-Atlantic Slave Trade Critics claim that West African literature has failed to adequately represent the slave trade. Recently, however, anthropological and historical works such as Rosalind Shaw’s have shown that a memory of the slave trade does exist in the West African imagination through less conventional forms of communication, through cautionary tales, divination practices, etc. This panel seeks to explore alternative forms of memory in West African literary representations of the slave trade. Papers might address the intersection between the historical record and literary works, the divination tradition as it relates to the recent trend in West African magical realism, or the incorporation of oral narratives of the trade into fictional modes of representation, though this is simply a suggestive list. Submit one-page proposals by September 15 to Laura Murphy <lmurphy@fas.harvard.edu>

The Queer Space of the Postcolonial. This panel proposes to explore the ways in which the postcolonial nation and subject are seen through literature to inhabit what Judith Halberstam calls “queer space and time,” where “we . . . detach queerness from sexual identity [and] begin to imagine those spaces which function in non-normative patterns and across spaces which escape conventional definition.” The “postcolonial” may be seen as such a space: the emphasis on lands which have been subjected to imperialistic rule constructs a necessary binary of Us/Other, where the weight of history and the vastness of space are deemed to define the present and the future, as well as the bodies and individualities of those who inhabit this space, working against the concepts of space and time which have been defined by the normative values of the West. E-mail 250-300 word abstracts to Rebecca Romanow at rromanow@mail.uri.edu

The Machine and the Modern Subject. From the Classical Age to the age of mechanical reproduction, philosophical and literary representations of the machine tell the story of an accelerating progress in science, and of man’s expanding empire into every part of the natural world — but they also read as a blueprint for the modern subject. In this panel, we will be taking a cross-disciplinary approach to the question of technology and the modern subject, examining literary, philosophical and artistic representations of machines since the 17th century that give insight into the mechanisms of subjectivity. Possible topics include, but are not limited to: “decay” of the aura; discourse as production; the organism and the mechanism; theatrical machinery and state power; gender and the machine; bio-power and empire; and the technology of surveillance. Papers on specific technologies are encouraged. E-mail 300- to 400-word abstracts to Peter Gaffney <pgaffney@sas.upenn.edu> AND Joe Drury <drury@sas.upenn.edu>

Composition

The Teaching of Writing; Developing a Public Voice.

Roundtable. The session welcomes papers on all aspects of developing a public voice in writing. It is aimed at devising strategies which will help beginning writers to create a voice through which they can persuasively address different audiences. Organizer: Dr. Marie Cornelia, Rutgers University-Camden, English Department, Rutgers University, 311 N. 5th Street, Camden, NJ 08102; ph. (856) 225-6149 or (856) 225-6737; e-mail <cornelia@camden.rutgers.edu>

German

See also **Exile and the Narrative Imagination** listed under Comparative Literature.

See also **Testimonial Modernism** listed under **American**.

Revisiting the Uncanny. The Uncanny, that species of fear and unease described by Freud in his 1919 essay “Das Unheimliche,” continues to generate critical interest among scholars of a variety of literary traditions. We welcome papers on manifestations of “das Unheimliche” in German literature, film, or other media. Possible topics might include new directions in research on the uncanny; textual markers and other indicators of the uncanny at work; and the differentiation of the uncanny from other forms of fear, anxiety or hesitation. Please e-mail abstracts to Len Cagle <len_cagle@brown.edu> and Eric Klaus <klaus@hws.edu>

Expressing Nostalgia (Ostalgie) in Literary Form: Remembering Aspects of Life in the GDR. The phenomenon of nostalgia or “Ostalgie” has been a focal point in discourses between East and West since German unification in 1990. With the recent publication (2002) by Jana Hensel “Zonenkinder” (“After the Wall”), new discussions have emerged about the phenomenon of nostalgia, particularly in regard to a new generation of young people born in the 1970s that stands between East and West. This session will focus on literary expressions of nostalgia in German texts between 1990 and the present, which address social and cultural aspects of life in the GDR and orientation processes in a unified Germany. Please send abstracts to Barbara Mabee <mabee@oakland.edu> or fax (248) 370-4208.

Family Secrets: Constructing, Concealing, and Revealing the Private in 19th-century European Literature. The panel will explore how literature from the late eighteenth through the nineteenth century enacts the various secrets linked to the sexual and reproductive aspects of the bourgeoisie family. Within the demarcated space of the newly dominant nuclear family, secrets abound, and the literature of the time features many instances of the revelation and concealment of those secrets. Many of those secrets—adultery, hidden pregnancy, questions of paternity or legitimacy—have to do with the physical reality hidden deep inside the rational individual so valued in the wake of the Enlightenment. Abstracts should be sent to Gail M Newman, Department of German and Russian, Williams College, 995 Main St, Williamstown, Mass 01267.; E-mail <gnewman@williams.edu> Prefer e-mail attachments.

Fantasies of Switzerland in Literature, Film and Theater. The well-known Swiss myths (William Tell, Heidi etc.) and symbols of wealth and stability (Swiss banks, Swiss military, Swiss watch and jewelry industry) contributed to a multitude of fantasies about this land of milk and honey and its inhabitants. This panel examines the fantasies about Switzerland and Swissness in literature, film and theater and juxtaposes the findings to the European and global realities. Send abstracts to Margrit Zinggeler, Department of Foreign Languages and Bilingual Studies, Eastern Michigan University, 219 Alexander Music Building, Ypsilanti, MI 48197. E-mail <Margrit.Zinggeler@emich.edu> or fax to 734-487-3411.

Geographies of (Trans)national Identity in Europe: Germany before and after the Wende. This panel will investigate geographies of national and transnational identities as versions of “imagined communities,” as vignettes of German national spaces, where borders, in- and exclusions, versions of the present, visions of the future, and constructions of the past are negotiated. How does nation get defined vis-à-vis the other, the outside, or the global? How do we read these processes in a critical, historical context? How can we trace the

"uneven flows of culture" (David Palumbo Liu, *Streams of Cultural Capital*, 1997: 8) between dominant and emergent groups in a particular cultural field, in which both participate as consumers and as producers? 1-page abstracts to Helga Druxes, Williams College hdruxes@williams.edu

Pop Goes German Literature. In the 1960s, a group of younger authors under the leadership of Rolf Dieter Brinkmann attacked the literary establishment and its highbrow dogma with a literary production that was oriented at closing the gap of high and low culture. These texts were labeled "Pop Literature" and discussed in conjunction with the equally suspicious influence of U.S. popular culture. By the late 1990s, this label had become a buzz word in German culture again for a group young authors (Stuckradt-Barre, Kracht, Naters, Hennig von Langes, Neumeister, Meinecke, et al.), whose literary texts express a *Lebensgefuehl* and life-style(s) that is closely connected with popular music, drug, and consumer culture. Both in the 1960s and the 1990s, this so-called "Pop Literature"; is highly controversial within the literary critical establishment and enjoys a fan community of readers. This panel seeks to explore contemporary German culture's uneasiness with popular artistic forms and invites contributions that investigate the literary-historical, literary critical/theoretical dimension of "Pop Literature"; as well as discuss individual "Pop Literaten." Please submit electronic or hard copy abstracts (500 words) by **September 11, 2005** to Sabine von Dirke <vondirke@pitt.edu> 1409CL German Dept., Univ. of Pittsburgh, Pittsburgh PA 15260.

Victims and Perpetrators: 1933-1945 and Beyond.

(Re)Presentation of the Past in Post-Unification Culture. This panel seeks contributions on the following issues: Representation and reevaluation of World War II and post-war suffering in German post-unification texts and films. Public and personal memories, generational differences; collective and transnational mourning processes. Please send all proposals to Dagmar Wienroeder-Skinner, St. Joseph's University <dskinner@sju.edu>

Male Friendships Between the Wars. From the late 19th century to 1933 various social and political developments contributed to a loss of self-confidence in many men. This led to multiple attempts to reconfirm traditional images of masculinity, and these responses ranged from outright misogyny to the foundation of so-called "Männerbünde" and, especially after World War I, a new appreciation for male comrade- and friendship. This panel invites papers on literary works that depict male friendships as part of a search for masculine identity between the two World Wars. Please send 200-word abstracts and a brief cv to Esther K. Bauer, University of Wisconsin, Stevens Point <ebauer@uwsp.edu> by **September 8, 2005**.

Italian

See also **Exile and the Narrative Imagination** listed under Comparative Literature

Italian Literature and Translation. This panel intends to explore the various facets of translation in Italian literature from all time periods. Topics can include, but not be limited to, the exploration of the demand for translations into English of Italian works, the representation of Italian culture and civilization through translation, mis-translations and re-translations, specific issues in translating Italian literature, and the examination of selected representative works of Italian literature in translation. E-mail 250-word abstracts by Sept. 15; Marella Feltrin-Morris, Binghamton University; e-mail <feltrin-morris@earthlink.net>

Italo-Hispanic Relations: A Continuous Interchange of Ideas, Literary Constructs and Philosophical Postures. This panel welcomes papers that reveal the constant and continuous literary, philosophical and ideological contacts between Italian and Hispanic writers, particularly since the eighteenth century. Such contact, prolific and mutually beneficial, is evident in the degree to which, for example, major features of the works of Italo Calvino and Jorge Luis Borges are nearly indistinguishable. Contributors may send their papers by e-mail to Dr. Vincenzo Bollettino at bollettinov@mail.montclair.edu. As a backup, they may send a hard

copy of their papers to Dr. Bollettino by snail mail to 24 Stonybrook Rd., West Caldwell, NJ 07006-6929

Scrittori e giornalisti dal 1700 a oggi. Analysis and exploration of Italian authors who contributed to strengthen the relationship between literature and journalism from 1700's to the present. Daniela Bisello Antonucci; e-mail <dantonuc@princeton.edu>

The Role of the Intellectual in Modern Italian Culture. This panel explores the debate about the role of intellectuals in post-WW II Italy. We are especially interested in papers discussing the images of the intellectual/writer which emerge in the essayistic works of contemporary authors such as Pasolini, Calvino, Tabucchi, Celati, Tondelli, Scarpa, etc. Eugenio Bolongaro, McGill University, McGill University, Department of Italian Studies, 688 Sherbrooke Street West, Suite 425, Montreal, Qc H3A 3R1; ph.(514) 398-3953; Fax(514) 398-1748; e-mail <eugenio.bolongaro@mcgill.ca>

Pirandello e gli scrittori ibero-america. The influence of Pirandello in the Spanish and Latin America writers. Letizia Suter, William Paterson University, 37 Corabelle Ave., Lodi NJ 07644; e-mail suteral@wpunj.edu

The Italian '800 Between Classicism and Romanticism. This panel is meant to encourage a discussion of the specific characteristics of the Italian '800, and its relation to the developing Romantic movements in other European countries. Mark Epstein, Princeton University, 486 Parkway Ave, Ewing NJ 08618; ph., fax (609)882-7219; E-mail: m.epstein@worldnet.att.net



Alterity and Identity in Contemporary Spanish Film and Theater: panel participants A. David Hitchcock, Worcester State College, and Luca Caminati, Colgate University. PHOTO c. Nicole Burkart

Natura nella letteratura europea dall'ottocento alle avanguardie. This panel invites papers that analyze the presence and elaboration of Nature in European literature from the Nineteenth to the beginning of the Twentieth century. In particular, papers should explore the philosophical, literary, and cultural transformation of the concept of nature through the works of major and minor European authors and through the investigation of the literary principles espoused by movements such as Romanticism, Naturalism, and the Twentieth century avantgardes. Simona Wright, Chair, Modern Languages Department, The College of New Jersey, 2000 Pennington Road, Ewing, NJ 08628-0718; ph.(609)771-2996; fax(609)637-5139.

Letteratura e gastronomia. Roundtable. This roundtable invites speakers to explore the elaboration of the motif of food in Twentieth century Italian literature. Speakers will be asked to analyze particular works, authors, or literary movements in which the presence of food becomes the driving metaphor for cultural, historical, political, and aesthetic statements. Special attention will be paid to the teaching of this motif and these works in advanced literature courses in Italian. Pietro Frassica, Director, Program in Italian Studies, French and Italian Department, East Pyne Building, 328 East Pyne, Princeton University, ph. (609)258-4504, or (609) 258-4502; Fax: (609)258-4535; e-mail: frassica@Princeton.edu

Scrittrici del novecento. Mothers of Creation: Motherhood as a means of Dissent in the Italian Literature of '900. Silvia Boero, Duke University, 602 Martin Luther King, Jr., Blvd., apt 306, CHAPEL HILL, 27514, NC ph. (919) 929-7216. e-mail <silviabubu@yahoo.com>

Where Have All the Heroes Gone? Political & Ideological Engagement in Italian Literature Today. The purpose of this panel is to explore the importance of political engagement in Italian literature—focusing in particular in the last 50 years of literary and critical production—in an attempt to answer the following question: Is

an engaged literature still possible today? Rita Gagliano, University of Oregon, Department of Romance Languages, 1233-University of Oregon, Eugene OR 97403-1233; ph.(541) 346-5806; Fax: (541) 346-4030; e-mail <gagliano@darkwing.uoregon.edu>

Italian Feminisms. This session welcomes contributions by Italianists and non-Italianists on any aspect of Italian feminist thought and practices, and the evolution of Italian women's writing and theory over the centuries. Papers should discuss Italian perspectives on women, gender and popular culture, literary studies and education, religion and the church, ecofeminism, politics and globalization, regional and transnational feminism, or address Italian women's socio-political activism and cultural experiences from a cross-cultural or interdisciplinary standpoint. Send one page abstract to: Francesca Parmeggiani, Fordham University; e-mail <parmeeggiani@fordham.edu>

Teaching Italian and Italian Culture in North America. Papers (in Italian or English) should focus on the influence of the Italian cultural identity. Proposals for courses on Italian culture, interdisciplinary approaches to the subject and/or the teaching of Italian with new methodologies are welcome. Send your proposals to: Emanuele Occhipinti, Drew University; e-mail <ecocchipi@drew.edu>

Dante Alighieri. We invite submissions focusing on the work of Dante Alighieri. Papers can be in Italian or English, with a maximum length at presentation of 15-20 minutes. Send abstracts by e-mail to <jcozzarelli@ithaca.edu> or by regular mail to: Julia Cozzarelli, 414 Muller Faculty Center, Ithaca College, Ithaca NY 14850.

Women and Italian Cinema. How did women contribute to the success of Italian cinema? This is the main question this panel intends to answer. Papers may focus on numerous aspects, including the impact of women film directors and actresses on Italian cinema. They may also investigate the reason why certain women represented in Italian films achieved widespread fame, challenged traditional roles, and became a source of inspiration for later female models. Various critical and theoretical approaches are welcome, even if feminist readings will be preferred. Paola Sica, Connecticut College, Italian Department, Connecticut College, 270 Mohegan Avenue, New London, CT 06320; ph. (860) 447-1758; e-mail <psica@conncoll.edu>

Italian Literature: Renaissance to Baroque. Papers on any aspect of Italian literature of the Renaissance or Baroque period invited. All theoretical perspectives considered. Send abstracts to Maryann Tebben, Simon's Rock College of Bard <mtebben@simons-rock.edu>

Beyond Margins: Third Millennium Women Writing in Italian. The new millennium literary scene records a boom of novels written in Italian by a new generation of women writers. This panel invites an investigation of the reasons behind such escalation, as well as more circumscribed studies relative to specific texts and authors. Comparative approaches are encouraged: some of these authors are not of Italian origin; others are but have been away for long time, or have never lived in Italy. This part of Italian contemporary literature is considered "marginal" and remains often ignored. The richness and potentialities of such works and writers open the lane to innovative developments for Italian literature, which, more than other literary scenes, up to now has been more traditional. Papers are welcome in Italian or in English. Please send proposed paper titles and abstracts of 200 words to simona.barello@nyu.edu

From Paper to Screen and Vice Versa. This session invites contributions on the study of the relationship between literature and cinema, from a variety of perspectives. Welcomed topics may include: cinematic adaptations of modern and contemporary Italian literary works, from both a theoretical and practical approach; reciprocal influences between the two forms, intended, for instance, as personal encounters between the author and the filmmaker; influences of cinematographic themes on literary works; and the success of literary works in relation to adaptations in different historical, national and social contexts. Dr. Daniela De Pau, Drexel University, 4204 Walnut Street Apt. 3F, Philadelphia PA 19104; e-mail <dd62@drexel.edu>

Creative Writing

Poetry and Technology. (Poetry Reading) This creative writing panel focuses on the intersection of poetry and technology. What

topics are now included in your writing that were not when technology [including the Internet, computers, cell phones, Blackberries, lap tops] did not exist or were not in the mainstream? Poets will read their poems and share insights into their interface with technological advances. Poets who shun technological advances are also welcome to share their work and philosophy of writing. Annette M. Magid, Erie Community College, 4041 Southwestern Boulevard, Orchard Park, NY 14127; ph. (716) 851-1763; fax(716) 851-1629; e-mail: a_magid@yahoo.com

Multicultural Poetry Reading: Journeys. Poets are invited to present their works in English, French, Spanish, and Italian at this special reading. Please submit sample works and C.V. to Noelle Carruggi: <noelle_carruggi@yahoo.com>

Spanish/Portuguese

See also **Exile and the Narrative Imagination** listed under Comparative Literature.

The Comedia Questions Itself: Internal Theatrical Discourse in the Golden Age. This panel welcomes papers examining generic variants within the broad spectrum of the comedia including characterization and metatheatrical discourse. Antonio F. Cao, Ph.D., Hofstra University, 375 Riverside Drive, Apt. 2E, New York, New York 10025; e-mail Antonio.F.Cao@Hofstra.edu

Latin American Societal Discourse. This panel welcomes papers examining representations of societal conflict and possible resolutions in Latin American contemporary culture. The roles of women, minorities, political leaders, and other voices in writing and other cultural representations will be studied by this panel. Monica Cantero, Ph.D., Drew University; ph. (973)698-6958; e-mail <mcantero@drew.edu>

Staging the Other in XXth Century Spanish Theater. This panel accepts papers focusing on conflicts of identity and/or discourse that questions mainstream ideology. Laureano Corces, Ph.D., Fairleigh Dickinson University, 205 Third Avenue, 4P, New York, New York, 10003; e-mail <Corces@fdu.edu>

Spanglish: New American Language or Cancer on the Tongue of La Lengua. Spanglish is certainly a contentious development in the field of InterAmerican literature. Is it a linguistically valid new American language? Or is it simply a mongrel tongue barking on the streets of East Harlem and East L.A.? Please submit paper proposals to Ezra Fitz via e-mail at eef2106@columbia.edu

Fantasy and Reality in Spanish Film. This panel studies different genres of film, horror, science-fiction, drama and comedy, among others, to assess how Spanish filmmakers are creating a unique cinematographic language. Nancy Noguera, Ph.D., Drew University, Willard Place, Morristown, NJ 07960; e-mail noguera@drew.edu

El Cine Espanol Contemporaneo del Siglo XXI. El Cine Espanol Contemporaneo del Siglo XXI se caracteriza por dos tendencias que parecen ser senales indiscutibles de que este arte nacional comienza a estar a la altura del cine internacional. Hoy hay una clara linea de peliculas que rozan a nivel global, unas realidades que se descubre cada dia en las paginas de la prensa y los medios de comunicacion. Tambien, se constata la creciente presencia de cine hecho por la mujer en el que se hace una mirada escrutinadora y critica de la realidad social de la Espana actual. Se interesa trabajos que tratan los valores tanto tecnicos como tematicos de peliculas que ejemplifican uno de las dos lineas mencionadas. Anita I. Johnson, Colgate University, 1861 Preston Hill Road, Hamilton, N.Y. 13346; ph. (315) 228-7232; fax. (315) 228-7176; e-mail <ajohnson@mail.colgate.edu>

Literatura Popular en España: 1907-1939. Se invita a presentar trabajos que investiguen la obra de autores especificos cuyas novelas aparecieron con asiduidad en las numerosas colecciones de literatura breve (El Cuento Semanal; La Novela Corta; La Novela Teatral...) o bien que investiguen el tratamiento de un aspecto determinado en la obra de uno o varios autores/as. Pepa Anastasio, Hofstra University, 225 Prospect Park West, Brooklyn, NY 11215; ph. (516) 463-5504; Fax: 516 463 2310; E-mail clmjja@hofstra.edu

Globalization and the Contemporary Latin American Novel. Essays addressing the treatment of globalization in recent novels by

Latin American writers from a variety of aesthetic and theoretical perspectives. Studies that demonstrate the emergence of a new globalized consciousness or sensibility are particularly sought. Please send abstracts of approximately 250 words as an e-mail attachment to Paul L. Goldberg, Widener University: <plg0002@mail.widener.edu>

Women Playwrights of Modern and Contemporary Spain. This panel seeks papers on women dramatists of modern and contemporary Spain. Studies might explore the psycho-social, economic, production and aesthetic issues confronting these writers, or their thematic concerns. Alternatively, they might focus on a period, particular author or authors, or a problem common to various periods and authors. Please submit a 500-650 word abstract with title and contact information to Dr. Linda Materna, Rider University. Dept. of Foreign Languages & Literatures by; e-mail <materna@rider.edu> or fax (609) 896-5393. Indicate media requests.

Representing Women in Early Modern Spain. Representation of women in the discourse of Early Modern Spain focusing on issues of cultural, critical, and literary authority; appropriation and authenticity of discourse; and social identity and identification. Joan F. Cammarata, Manhattan College, 83 Croft Terrace, New Rochelle, New York 10804; ph. (718) 862-7348; fax: 914-637-8856; e-mail <jcammara@aol.com>

Latin American/Latino Cinematic and Literary Texts. Thematic and/or theoretical approaches will be considered for the presentations on cinematic and literary intertextuality. Discussions will be centered on the strategies used by film directors and writers in their representation of historical, political, cultural, social and/or gender issues. Dr. Ludmila Kapschutschenko-Schmitt, Department of Foreign Languages and Literatures, Rider University, Lawrenceville, New Jersey 08648; Phone/Fax: 609-530-1369; e-mail <schmitt@rider.edu>

Lusophone (Dis)Connections. For several centuries of their colonial and postcolonial co-existence, literatures and cultures of the Portuguese-speaking world have engaged in ongoing, multiple processes of dialogic (mis)communication. This panel will feature case studies of contrapuntal or agonistic relationships between texts, authors and cultural products of Portugal, Brazil and/or Lusophone Africa or Asia from the seventeenth century to the present. Papers may explore either synchronic or diachronic relations of dependence, subversion, renegotiation and/or rearticulation of kinship and influence. One-page abstract to Anna Klobucka, University of Massachusetts, Dartmouth, at <aklobucka@umassd.edu>.

Contemporary Spanish Theatre: Cultural Conflicts and Conflicting Cultures. Given the considerable social, cultural, political, and economic transformations during Spain's democratic period, this panel examines cultural conflicts and conflicting cultures within contemporary Spain from the last quarter of the Twentieth Century to the present. Topics include gender, immigration, racism, terrorism, media, government transitions, feminism, recovering memory and histories, reconciliation with the past, popular culture, modernization. Contact and send abstract/paper to Candyce Leonard, Wake Forest University at <leonaca@wfu.edu>

Mujer Y Narrativa: Escritoras Españolas Contemporáneas. This panel will analyze the portrayal of women in Spanish novels written by contemporary female authors. Send one-page abstract in Spanish or English to Damarys Lopez, Lock Haven University of PA, Department of Foreign Languages, 419 Raub Hall, 401 N. Fairview St., Lock Haven, PA 17745. Also, abstracts will be accepted by e-mail <dlopez@lhup.edu>

Muslims and Islam in Spanish Literature. Papers analyzing the representation of Muslims, "neo-musulmanes" (Spanish converts), and their culture, in works of fiction by Spanish writers, preferably of recent vintage. 200-300-word abstracts to Mercedes Mazquiarán de Rodríguez; e-mail: <rlmmr@hofstra.edu>

Generational Feminism in Contemporary Spanish Literature. Although not foregrounding Spanish literature in her book *Not Your Mother's Sister* (2004), Astrid Henry observed that women writers of all ages, self-described feminists and non-feminists alike describe "feminist intergenerational relationships in familial terms" (2). Contemporary Spanish female authors as diverse as Esther Tusquets, Belén Gopegui, and Soledad Puéctolas, among others,

constantly question and critique the ubiquity of this phenomenon. This session encourages participants to examine the many ways in which contemporary Spanish women posit feminism as not only multiple in form, but also as generational and familial. Papers that additionally reflect on class, regional and other differences among women are welcome. Abstracts of 250-500 words may be sent to: Maria DiFrancesco, Ithaca College, 953 Danby Road, Ithaca, NY 14850 or <mdifrancesco@ithaca.edu>

The City in Contemporary Spanish Fiction. This panel seeks papers that study the city as the main character or the relationship between city and character in novels written between 1870 and 1930 in Spain or Latin America. Organizer: Oneida M. Sánchez, Borough of Manhattan Community College, 199 Chambers Street, N540, New York, NY 10007-1097; ph. (212) 220-8114; fax (212) 748-7461; e-mail <osanchez@bmcc.cuny.edu>

Latin America and Beyond: New Perspectives on the Literature of the Americas. The study of the literary and cultural production of Latinos in the United States has contributed, together with other "minority" literatures, to a reconsideration of the meaning of American literature. However, it has done so at the cost of severing the ties of that production to other Latin American and Caribbean countries. This panel seeks to reflect on how the field of Latin American studies can contribute to a study of literature of the Americas that will destabilize comparative approaches based on national and linguistic boundaries and also will stress the importance of local knowledge. Papers addressing these theoretical considerations through the analysis of specific works or through comparative studies of cultural productions in the Americas will be considered. E-mail one-page abstracts as .doc or .rtf attachment to Nereida Segura-Rico, The College of New Rochelle, e-mail <nsegura@cnr.edu>

Popular Culture

See also **The Machine and the Modern Subject** listed under **Comparative Literature**.

See also **Pop Goes German Literature** listed under **German**.

See also **A "Tru" Return: Capote in 2006** under **American**.

See also **Literatura Popular en España: 1907-1939** listed under **Spanish/Portuguese**.

See also **The Construction of Folk: Traditions, Interpretations, and Appropriations in African American Literature** listed under **American**.

See also **Queer Eyes: Reading the "Must See" Queer Television Phenomenon** listed under **Gay/Lesbian**.

See also **Latin American Societal Discourse** listed under **Spanish/Portuguese**.

See also **Food for Thought** listed under **British**.

The Politics of Friendship: Modernist Literary/Philosophical Groups and their Embedded Politics. While the concept of modernism often invokes a lone image of a flâneur, literary or philosophical groups invite us to go beyond the obsession of individual geniuses and to explore the dynamic politics as embedded in these exemplary groups. The panel invites papers which address the historical, political, and philosophical significances of various modern literary and philosophical groups such as Woolf's Bloomsbury, C.S. Lewis and Tolkien's Inklings, Freud's "secret committee," Wittgenstein's "Vienna Circle," the Tel Quel group, the literary "Leftbank," Dorothy Parker's Vicious Circle, and many others. Papers that engage the concept of modernity and formation of literary/philosophical groups from a philosophical, psychoanalytical, and political perspective are especially welcome. Lili Hsieh, Duke University, 282 South Shoreline Blvd., Mountain View, CA 94041; ph.(650) 962-8266; e-mail: <lili.hsieh@duke.edu>

Phantom Processions and Runaway Trains: How Narrative Structures are Linked to Models of the Psyche. This panel will explore connections between narrative structures and psychological models of the self and/or mind. We use the notion of narrative in the broadest sense, including dance, theatre, film, fiction, popular culture, poetry, or essay. We seek papers using interdisciplinary approaches linking performance, narrative, and psychological paradigms. Cara Gargano, Long Island University Department of

Theatre, Film & Dance, CW Post Campus, Long Island University, 720 Northern Boulevard, Brookville, NY 11548; ph. (516) 299-2353; fax (516) 299-3824; e-mail <cgargano@liu.edu>

Representing Technology and Violence. Batman, Violet Baudelaire, Patton, Achilles: heroic figures use technology to battle violence. This panel is intended as a forum for discussing the integral placement of violence and technology in contemporary culture. Interdisciplinary approaches are welcome, as are focussed studies of literature, film, television or popular culture. Suggested topics include: Westerns, Science Fiction, sitcoms, action films or belletristic sources. Lisa DeTora, Independent Scholar; P.O. Box 69, Swiftwater PA 18370; ph. (570) 688-9269 (home); e-mail <lisadetora@hotmail.com>

Race, Gender, and Sexuality in Turn-of-the-Century Speculative Fiction. This panel seeks papers that will explore the ways writers used speculative fiction to resist or reinscribe discourses and practices of race, gender, and sexuality circulating at the turn-of-the-century. We are defining "speculative fiction" broadly to include multiple genres of imaginative writing, including science fiction, alternate history, horror, gothic, utopia, and fantasy. We are particularly interested in papers that address works by writers of color, women, and queer writers. However, papers that explore the writing of more famous speculative writers of the time and/or papers which employ more of a theoretical focus will also be welcome. Please direct abstracts (250-500 words) and questions via e-mail to Darcie Rives, University of Nebraska-Lincoln, at <rivesdd@yahoo.com>



Following his reading at the April 2005 convention in Cambridge, Massachusetts, NEMLA Executive Director Josie McQuail presented former poet laureate Robert



Pinsky with an autographed copy of Czeslaw Milosz's *The Captive Mind* and a check for the Favorite Poem Project (which Pinsky established as Poet Laureate). PHOTO c. Nicole Burkart

Search for NEMLA Executive Director (2006-2009)

The Executive Board of the Northeast Modern Language Association (NEMLA) is actively seeking applicants for the position of Executive Director, to take office in March 2006.

Duties:

The Executive Director is responsible for the daily operations of the association and oversees all support services for the work of the President and of the Executive Council and its sub-committees, including all phases of planning the annual convention and publishing the newsletter and the convention program. As chief financial officer, the Executive Director is responsible for all the financial arrangements and transactions and is empowered to negotiate and sign contracts on behalf of the association. The director also represents the association at meetings of the MLA Delegate Assembly.

Benefits:

The directorship offers many opportunities for advancement within the profession. The experience gained in administering the budget, negotiating hotel and other contracts, planning and scheduling the convention, publishing the newsletter and convention program, in addition to assisting with the publication of *Modern Language Studies*, the association's scholarly journal, and managing the office personnel or student or hourly workers (if any) provides a stepping stone to other administrative positions in academia. One also makes valuable connections within the association and without. Finally, and most importantly, the directorship provides a unique opportunity to encourage scholarship in the modern languages and literatures.

Compensation:

NEMLA compensates the director with course reductions (if not supplied by the institution) and the payment of a modest stipend. It also assists in the hiring of personnel to aid him or her.

Qualifications:

Preference will be given to tenured professors with administrative experience and experience within NEMLA; however, candidates need not fulfill any of these three preferences, and the Executive Council will carefully consider all applications.

Ability to master required computer applications, communicate through telephone and e-mail as well as conduct biannual Board meetings, and good communication skills a must. Also important is a commitment to developing NEMLA.

Term:

The position is a three-year, renewable term, beginning in March 2006, and concluding in March 2009.

Application:

A current C.V. and a letter of inquiry should be mailed to Josephine McQuail, Executive Director, Box 5053, Tennessee Technological University, Cookeville TN 38505 Deadline for receipt of applications is Oct. 1, 2005.

An Invitation from the NEMLA Board

The NEMLA Board would like to invite members to participate more fully in the organization. At the most basic level, members could propose panels for the convention, but, further, could volunteer for Board positions, which become vacant each year. The significant benefits of participating in NEMLA include participating in planning of conventions; deciding how NEMLA funds could best be used to benefit members; credit for service to an international professional organization; administrative experience which is important for advancement within the Academy; the opportunity to meet scholars and authors from America, Canada, and abroad.

Board meetings take place on Thursday afternoons on the first day of the convention, with a followup meeting on Sunday morning. To find out more, speak to any board member and attend the business meeting.

Remember, NEMLA is *your* organization and it is up to members to help keep NEMLA vibrant, vital and relevant.

NEMLA Board Elections

Following the convention in Cambridge, candidates were solicited and reviewed for vacant positions on the NEMLA Board of Directors. The following candidates were approved. For the single candidates, we ask the membership to indicate approval. Please use the ballot below and mail to Matthew Wilson **OR** copy the ballot and send by e-mail to <eabele88@gmail.com> by **July 15**.

Candidate for Second Vice President

Rita Bode, Ph.D., English;
Trent University, Ontario Canada.

Brief Biography: In the Department of English Literature at Trent University, Rita Bode teaches a wide variety of courses from Renaissance drama to contemporary works and serves on numerous department and college committees. She is committed to combining her scholarship with her teaching whenever possible and has won several teaching awards, most recently, the students' Nader award for "outstanding contribution" to their university experience. She has published on both British and American writers (for example, George Eliot, Joseph Conrad, Emily Dickinson) in journals such as *SEL*, and *Conradiana*, and is particularly interested in 19th- and early 20th-century Anglo-American studies on which she has several projects in progress.

Goals: I have valued my association with NEMLA over the last number of years very much, as panel organizer, presenter, and as British/American Director on the Nemla Board (2001-04), and am very pleased to have the opportunity to stand for the position of Second Vice-President. As British/American Director, I organized several roundtables on issues that I felt would be of professional interest to Nemla members: in Pittsburgh, "The *Curriculum Vitae* and the Hiring Committee;" and in Cambridge, "Getting Published." My work on the various NEMLA committees (e.g.: nominating, summer fellowship, etc.) has given me solid experience of the organization's many activities. My appointments as an adjunct instructor, before my present permanent position, and my involvement with collaborative and complementary curriculum development, between the sciences and the arts, has given me an awareness of the many challenges facing our profession, an awareness that I would bring to the NEMLA position. As Second Vice-President, I would continue to foster Nemla's inclusiveness as an organization that welcomes members at every professional level, from graduate students, through independent, to established scholars. I would strive to ensure that Nemla retains its current members and continues to attract new ones as a strong organization that supports stimulating and rigorous intellectual opportunities. I am committed to keeping NEMLA financially stable but also as accessible as possible. I would strive to continue to build on NEMLA's successes, while staying aware of and open to possibilities for creative change, and to work with the NEMLA board to assess and respond to the needs of its members.

Candidate for British / American Literature Director

Jason Haslam, Ph.D., English;
Dalhousie University, Halifax, Nova Scotia.

Brief Biography: Jason Haslam is Assistant Professor of English at Dalhousie University. His teaching and research span both American and English literary and cultural studies, with a particular focus on race and gender studies. He is the author of *Fitting Sentences: Identity in Nineteenth- and Twentieth-Century Prison Narratives* (U of Toronto P, forthcoming), the co-editor of the collection of essays, *Captivating Subjects: Writing Confinement, Citizenship, and Nationhood in the Nineteenth Century* (U of Toronto P, 2005), and he is currently preparing a scholarly edition of Constance Lytton's suffragette autobiography, *Prisons and Prisoners*, under contract with Broadview Press. Haslam has also published articles on science fiction, queer studies, film, and other topics, in such journals as *College Literature*, *Genre*, *Gothic Studies*, and *Modern Language Studies*, among others. He was a recipient of a Social Sciences and Humanities Research Council postdoctoral fellowship, which he held at the University of Notre Dame, and was awarded a NEMLA summer fellowship in 2003. Haslam sits on the board of the International Gothic Association, and on the advisory board of its journal, *Gothic Studies*; he is co-organizing the 2005 biennial conference of the IGA (in Montreal), which is being dovetailed with the North American Society for the Study of Romanticism conference. He also served on the committee that developed the Cultural Studies Program at Wilfrid Laurier University, where he taught from 2001-2005. He has worked with NEMLA since 1998, when he began serving on the Graduate Student Caucus Executive, and then moved on to become, alongside Elizabeth Abele, one of NEMLA's webmasters. He has organized panels and presented papers at every NEMLA convention—less one—since 1998.

Goals: Were I to be elected to the NEMLA board as an American/British Literature Director, I would like to encourage more work that bridges these two national literatures, in terms of the ever-growing field of transatlantic studies (including studies of the Black Atlantic), while continuing the excellent work that has already been done in garnering stellar material from the separate fields. I would also like to work more closely with panel organizers and other organizations (perhaps offering to share occasional "sponsored" panels), in order to advertise panels more widely both before and after inclusion in the program—I see these efforts as a means of both increasing NEMLA's already outstanding reputation and to encourage wider participation and membership. As one of NEMLA's webmasters, and as the webmaster for the International Gothic Association, I have some knowledge of electronic advertising that would help these efforts, as would my experience in both the American and Canadian academies.



BALLOT

_____ name
 _____ street address
 _____ city, state or province, zip code
 _____ e-mail (optional)

I certify that I am a current 2005 NEMLA member with all voting privileges (only current NEMLA members may vote) and have not already voted by e-mail:

_____ signature

Candidate for Second Vice President

Candidate for British / American Literature Director

_____ I endorse Rita Bode

_____ I endorse Jason Haslam

Mail ballot to Matthew Wilson, c/o Capital College — Penn State Harrisburg, School of Humanities, 777 W. Harrisburg Pike, Middleton PA 17057-4898 USA by **Jan. 15, 2005** or send by e-mail to Elizabeth Abele: eabele88@gmail.com

MEMBERSHIP ONLY FORM: 2005 MEMBERSHIP YEAR

Dec. 1, 2004-Nov. 30, 2005

(Use only if your mailing label reads 2004—*this means your membership has expired!*)

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City _____ State/province _____ postal code _____ country _____

Phone _____ e-mail _____

Academic Affiliation _____ Dept. _____

Address _____

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Fax _____ Office phone _____

Address to which mailings should be sent (home address preferable, but if you have your mail on vacation hold the newsletter will be sent back and NEMLA will be charged extra postage): _____HOME _____DEPT.

Please indicate 3 primary areas of interest using the numbers from the following list: ___ / ___ / ___

01: American; 02: Bibliography; 03: Canadian; 04: Comparative Literature; 05: English/British; 06: Film; 07: French; 08: Gay-Lesbian; 09: German; 10: Italian; 11: Linguistics; 12: Pedagogy; 13: Popular Culture; 14: Russian; 15: Scandinavian; 16: Slavic; 17: Spanish/Portuguese; 18: Women's Studies; 19: Composition; 20: ESL;

21: Others (please list): _____

Membership categories: (please add \$10 for mailings **OUTSIDE the U.S. for postage**)

Full-Time Faculty: \$75 / Part-Time Faculty: \$35 / Student/Independent Scholar: \$35

Retired: \$35 / Joint: \$120 / Department: \$70

Total enclosed \$_____ (make checks or money orders in U.S. dollars out to NEMLA) (keep a copy for your records)

Send to: Prof. Josephine McQuail, Executive Director; Department of English/NEMLA Box 5053; Tennessee Technological University; Cookeville TN 38505 **OR** Join online at www.nemla.org, using Acteva.

Key Dates**2005**

Sept. 15: General deadline for the submission of abstract/papers for panel calls (individual panel calls may vary).

Oct. 1: Panel chairs must send completed panel forms to Executive Director.

Nov. 30: All renewing members should rejoin by this date, as the membership year for 2006 runs from Dec. 1, 2005-Nov. 30, 2006

Dec. 15: Registrations for the 2006 convention after this date will be surcharged \$10

Dec. 15: Papers for the 2006 Gay and Lesbian

Caucus Prize due to chair; Papers for the 2006

Graduate Student Caucus Prize due to chair

Dec. 18: Papers for the 2006 Women's Caucus Prize due to chair

2006

Jan 15: American Antiquarian Society/NEMLA Fellowship applications due; see AAS website

Feb.15: Summer Fellowship Proposals due to Second Vice President

March 2-5: Annual Convention in Philadelphia, Pennsylvania

May 15: Deadline for Panel Proposals for 2007 Convention to Executive Director

N e M L A News**Northeast Modern Language Association**

This newsletter is produced twice annually for members of NeMLA, edited by Elizabeth Abele. Updated news and information is available at the NeMLA website <www.nemla.org>. To post additional information or corrections, please contact the webmasters:

Elizabeth Abele <eabele88@gmail.com> or

Jason Haslam <Jason.Haslam@dal.ca>

Future Annual Conventions

Philadelphia, PA
March 2-5, 2006

Baltimore, MD
March 1-4, 2007

Buffalo, NY
April 3-6, 2008

Boston, MA
Feb. 26-March 1, 2009

Northeast Modern Language Association

Josephine McQuail, Executive Director
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