



# NeMLA News

Northeast Modern Language Association

Summer 2016

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**More Information at** <http://www.buffalo.edu/nemla>

## President's Letter:

A great NeMLA 2016 in Hartford...Now on to Baltimore 2017 with Johns Hopkins University!



Dear NeMLA Members,

It is an honor for me to welcome you to the 48<sup>th</sup> NeMLA Annual Convention that will take place in Baltimore, hosted by our local host, Johns Hopkins University, with the continued administrative support of the University at Buffalo, SUNY!

The theme of the conference complies with the outcomes of a report produced by the Modern Language Association (MLA), our umbrella organization, in light of the tragic events of 9/11. The tragedy, whose effects still reverberate across US society, also brought to light the difficulties in the U.S. of communicating with and comprehending other cultures and languages. As a consequence, different initiatives emerged at the Congressional level including legislative proposals to address the deficit in language and international expertise.

The MLA report reads: "In the context of globalization and in the post-9/11 environment, then, the usefulness of studying languages other than English is no longer contested... At one end, language is considered to be principally instrumental, a skill to use for communicating thought and information. At the opposite end, language is understood as an essential element of a human being's thought processes, perceptions, and self-expressions; and as such it is considered to be at the core of translingual and transcultural competence. While we use language to communicate our needs to others, language simultaneously reveals us to others and to ourselves. Language is a complex multifunctional phenomenon that links an individual to other individuals, to communities, and to national cultures."

Hence, in the spirit of this scholarly inquiry, we welcome debates that may help us better understand and embrace the United States' vast cultural and linguistic diversity, as well as that of the rest of the world. In this context, we welcome presentations on this theme, as well as in public scholarship, interdisciplinary humanities, disability studies, film and popular culture, as well as the digital narratives and associated cultural practices. Since Baltimore is also the birthplace of the magnificent TV series *The Wire*, we will also have session discussions on the resonance of this TV show for the United States in a larger context.

We celebrate the great experience that we had at the 47<sup>th</sup> NeMLA convention in Hartford, Connecticut, presided over by my executive board colleague, Benjamin Railton, and hosted by the University of Connecticut. Thanks to Ben for great leadership and for starting a new vein of scholarly inquiry at the NeMLA convention; his sponsored sessions on public scholarship and the societal implications of thinking critically on the role of scholars within their communities. We all had the opportunity to listen





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to our keynote speaker Dr. William Jelani Cobb’s important remarks on public humanities, and we listened to the beautiful writings of Asian American author Monique Truong, the opening night speaker. We also continued with the discussion trend on interdisciplinary humanities initiated by past president Daniela Antonucci. These two scholarly discussion trends will be honored at our next convention in Baltimore. We want to thank the University of Connecticut for their overall support, especially Dr. Cathy Schlund-Vials, our key contact and supporter there, as well as the two graduate student liaisons Emma Burris-Janssen and Sarah Moon.

We are now looking forward to our next convention in Baltimore! Special thanks to the dean of the Krieger School of Arts and Sciences at Johns Hopkins University, Dr. Beverly Wendland, as well as to the many faculty who supported the idea of hosting the NeMLA convention from the beginning, especially to the Vice Dean for Graduate Education, Dr. William Egginton and the whole German and Romance Languages Literatures Department (GRLLD), its chairperson Dr. Elisabeth Strowick, our faculty liaisons at GRLLD, Dr. Sara Castro-Klarén, Dr. Eduardo González, and of course, to our graduate student liaisons for NeMLA 2017, Marica Antonucci (Art History) and Janet Gómez (Italian).

At the 2017 NeMLA convention, we will have Dr. Ilán Stavans as our Keynote Speaker and Dr. Marjorie Agosin as our Opening Night Speaker. Both scholars have produced a vast body of critical and creative narratives on multilingualism, gender issues, and human rights. We are very pleased to be able to showcase their work at the convention!

I would also like to recognize the legacy of commitment and excellence of NeMLA Board members whose tenure came to an end this year: Daniela Antonucci, (Past President), Anna Rocca (French area director), María Matz (Spanish and Portuguese area director), Marie-Eve Monette (Graduate Student Caucus Representative), and Jesse Miller (graduate assistant). In addition, I would like to welcome the new board members elected for open positions and new staff members joining NeMLA: Simona Wright, Second Vice President, Claudia Esposito (French), Margarita Vargas (Spanish and Portuguese), Sarah Goldbort (graduate assistant), and Nicole Lowman (interim Graduate Student Caucus Representative). We honor the legacy of those who have served as board members, and we look forward to the new ideas and energy that new members bring to NeMLA — the largest MLA regional branch in the United States.

In addition, I want to remind you that accepted sessions for the conference are listed at [www.cfplist.com/nemla/Home/CFP](http://www.cfplist.com/nemla/Home/CFP) and the deadline to submit paper abstracts to participate in these sessions is September 30, 2016. Please encourage friends, colleagues, and graduate students to submit an abstract. All submissions must be done online at [www.buffalo.edu/nemla/convention](http://www.buffalo.edu/nemla/convention).

Lastly, I need to thank my absolutely wonderful colleagues on the executive board of NeMLA: María DiFrancesco, Ben Railton, Simona Wright, as well as past presidents Daniela Antonucci and Ellen Dolgin. I cannot properly put into words my gratitude to all of them for their sustained support, timely guidance, unconditional solidarity, and great sense of humor at times of an intense amount of work and close due dates for all. Same to be said about our executive director Carine Mardorossian and her entire support staff: Brandi So, Kristin LeVeness, Derek McGrath, Jesse Miller, and Renata Towne.

NeMLA members make the organization the vibrant and supportive forum that it is today. So join us in Baltimore in 2017!

On behalf of the whole board at NeMLA, including our area directors, we wish you a restful and productive summer!

Kind regards,

**Hilda Chacón**

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**NeMLA News Editors**

Solon Morse  
Derek McGrath

**Convention Photographer**

Bailey Wright, University of Connecticut

## FEATURED SPEAKERS

## 2017 Opening Speaker: Marjorie Agosín



The 48<sup>th</sup> annual meeting of NeMLA will open with an address by award-winning poet, memoirist, and novelist Marjorie Agosín.

The author of more than fifty books, Professor Agosín is one of the most diverse and vibrant authors writing in both Latin America and the United States today. She is the recipient of the Gabriela Mistral Medal of Honor given by the Chilean government (2004) as well as of the Pura Belpré Award for her novel *I Lived on Butterfly Hill* (2014) given by the American Library Association.

Professor Agosín is also an award-winning Human Rights activist. The United Nations distinguished her with the Human Rights Leadership award. She was also awarded the Fritz Redlich Global Mental Health and Human Rights Award given by the Global Mental Health Trauma and Recovery Program at Harvard University. Professor Agosín holds the Luella LaMer Slaner Professor of Latin American Studies at Wellesley College, where she has taught for nearly thirty years. She has published numerous works about authors such as Gabriela Mistral, Pablo Neruda, and María Luisa Bombal.

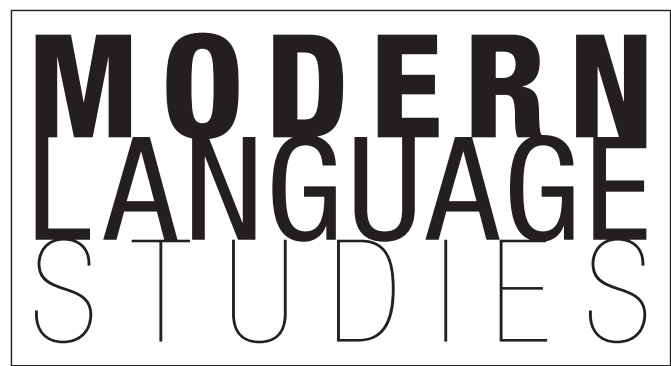
## 2017 Keynote Speaker: Ilán Stavans



Credit: Kevin Guitting

NeMLA is proud to have as its keynote speaker Ilán Stavans, one of today's preeminent essayists, cultural critics, and translators. He is Lewis-Sebring Professor in Latin American and Latino Culture at Amherst College. His best-selling books include *The Hispanic Condition* (1995), *On Borrowed Words* (2001), *Spanglish* (2003), *Love and Language* (2007), *Gabriel García Márquez: The Early Years* (2010), and *Quixote: The Novel and the World* (2015). He is also the editor of *The Oxford Book of Jewish Stories* (1998), *The Poetry of Pablo Neruda* (2003), the three-volume set of *Isaac Bashevis Singer: Collected Stories* (2004), *Becoming Americans: Four Centuries of Immigrant Writing* (2009), *The Norton Anthology of Latino Literature* (2010), *The FSG Books of 20th-Century Latin American Poetry* (2011), and *Pablo Neruda: All the Odes* (2014). His graphic novel, *A Most Imperfect Union: A Contrarian History of the United States* (2014) with Lalo Alcaraz, is winner of the 2015 International Latino Book Award and a *New York Times* bestseller. His many honors include the Rubén Darío Distinction, the Pablo Neruda Presidential Medal, the National Jewish Book Award, the Latino Book Award, an Emmy nomination, and a Guggenheim Fellowship.

## MLS AND NEW PUBLICATIONS



*Modern Language Studies* is a peer-reviewed journal representing the wide-ranging critical and creative interests of NeMLA members. We publish scholarship, fiction and poetry, interviews with writers and artists, reviews, and commentary on the professions of teaching, research, and writing.

Members of NeMLA are encouraged to submit essays and reviews to *Modern Language Studies*. We are particularly interested in and welcome submissions of primary documents of literary historical interest; translations of creative writing by writers in literatures of the modern languages; and essays on pedagogy, the politics of higher education, graduate and faculty working conditions, and related topics. *Modern Language Studies* is available online at [modernlanguagestudies.org](http://modernlanguagestudies.org).

Members are also encouraged to have their publishers send their books to NeMLA to have them reviewed in *Modern Language Studies*. All new books by members will be announced on the NeMLA website. For more information, please email [support@nemla.org](mailto:support@nemla.org).



WELCOME TO BALTIMORE!



Photographer: Dean Ray, © Visit Baltimore

**48<sup>th</sup> Annual Convention**

**March 23–26, 2017**

**Baltimore, MD**

**HOSTED BY JOHNS HOPKINS UNIVERSITY**

The Northeast Modern Language Association will meet in Baltimore, Maryland, for its 48<sup>th</sup> annual convention. The theme of this year’s convention is “Translingual and Transcultural Competence: Toward a Multilingual Future in the Global Era.” Every year, this event affords NeMLA’s principal opportunity to carry on a tradition of lively research and pedagogical exchange in language and literature.

Baltimore has been pivotal to United States art, culture, and history, serving as the site for significant activism to bring awareness to issues of national importance. Destinations include the Edgar Allan Poe House; artistic and cultural collections at the Walters Art Museum and the Lewis Museum of African American History, the Baltimore Symphony Orchestra, the Everyman Theater, the Chesapeake Shakespeare Company, and much more!

The 48<sup>th</sup> annual convention will be held at the Marriott Baltimore Waterfront. Located in the scenic Harbor East District, the area provides excellent opportunities for attendees to enjoy the fine dining, entertainment, and culture that Baltimore has to offer. Events will be planned to help you make the most of your stay. A low Baltimore rate of \$179 will be offered, with hotel blocks opening mid-December.

For information about Baltimore, visit [baltimore.org](http://baltimore.org).

**Paper Submission Deadline**

All calls for papers are listed in this newsletter as well as online at [www.buffalo.edu/nemla](http://www.buffalo.edu/nemla). Submissions are due online September 30, 2016.

**2016 NeMLA Essay Award Winners**

NeMLA awards paper prizes to essays developed from its annual convention. These prizes were awarded to papers presented at the 2015 Convention in Toronto, Canada:

**CAITY ESSAY AWARD**

Dale Tracy, Royal Military College of Canada, “Observing Heroes and Shifting Stories in David Mitchell’s *Cloud Atlas*”

**CARIBBEAN STUDIES ESSAY AWARD**

Stanka Radovic, University of Toronto, Mississauga, “ ‘A Rose by Any Other Name’: Naming and Location in Caribbean Literature”

**GRADUATE STUDENT ESSAY AWARD**

Jeremy Colangelo, University of Western Ontario, “For the Progress of ‘Faustus and Helen’: Crane, Whitman, and the Metropolitan Progress Poem”

**WOMEN’S & GENDER STUDIES ESSAY AWARD**

Nicole Gervasio, Columbia University, “The Power of the Weak Signifier: Wordsworth’s Lucy in J.M. Coetzee’s and Jamaica Kincaid’s Decolonizing Fictions”

**ANTONIO CAO MEMORIAL AWARD**

Gianluca Oluić, University of British Columbia, “Describing Countries Through Fashion: Italy and Spain”

**Criteria for Caucus Essay Award Submissions**

Qualifying members are invited to submit essays for the coming round of Caucus Essay Awards. Submitted essays should be between 6,000 and 9,000 words (there is a 10,000-word limit, notes and works cited included). All essays are to be expanded from original papers presented at the previous convention. Unrevised paper presentations are not accepted and will be returned. Submissions should be written in or translated into English.

Submissions must be submitted electronically as two separate Microsoft Word document files attached to the email: (1) a cover sheet, and (2) the submitted essay. The author’s name, address, and academic affiliation should appear only on a separate cover sheet with the essay’s title. The essay’s title must appear on both the separate cover sheet and at the top of the essay itself. Submissions not meeting these criteria may not be considered for an award.

Unless otherwise indicated, each caucus prize offers a \$100 cash award, and prize-winning essays will automatically be considered for publication by *Modern Language Studies*. All essays are subject to *MLS*’s double-blind review.

For full information, visit the individual caucuses at: [www.buffalo.edu/nemla/areas/caucuses](http://www.buffalo.edu/nemla/areas/caucuses).

## CALL FOR SUBMISSIONS

### Caucus Essay Awards

#### CAITY CAUCUS ESSAY AWARD

This award is for a paper presented at the 2016 Convention by an independent scholar or a contingent, adjunct, or two-year college faculty member. Please submit revised conference papers to Emily Lauer, [lauere@sunysuffolk.edu](mailto:lauere@sunysuffolk.edu).

**Deadline:** December 1, 2016

#### Caribbean Studies Essay Award

NeMLA is sponsoring a special essay award for a revised paper in Caribbean Studies presented at the NeMLA Convention in 2016. Please send submissions to Vetri Nathan, [Vetri.Nathan@umb.edu](mailto:Vetri.Nathan@umb.edu).

**Deadline:** December 1, 2016

#### Graduate Student Caucus Essay Award

NeMLA awards an annual prize to the best graduate student paper presented at any of the sessions of the 2016 Convention. Please send submissions to the Caucus Interim President, Nicole Lowman, at [nllowman@buffalo.edu](mailto:nllowman@buffalo.edu).

**Deadline:** January 15, 2017

#### Women's & Gender Studies Caucus Essay Award

The NeMLA Women's & Gender Studies Caucus invites submissions for this award, given for a paper in English presented at any session of the 2016 Convention and which uses women and/or gender-centered approaches. This essay may not be submitted to another contest for the duration of the award's deliberation.

Please send submissions as attached Microsoft Word files or PDFs to Tara Harney-Mahajan, President, at [wgsnemla@gmail.com](mailto:wgsnemla@gmail.com), with "NeMLA WGS Essay Submission" in the subject heading.

**Deadline:** November 15, 2016

### Antonio Cao Memorial Award

NeMLA sponsors a special graduate student travel award in memory of Antonio Cao, member of the Department of Romance Languages and Literatures at Hofstra University, a passionate scholar, and an invaluable and loyal member of NeMLA.

To honor Dr. Cao's memory and his unwavering support of students, this prize will be awarded to a graduate student who presented on any aspect of Spanish culture or literature at the NeMLA 2016 Convention in Hartford, CT.

Applications will be evaluated on the basis of the quality of the student's abstract; the relevance of their topic to Spanish studies; the funds available from the student's institution; and the travel distance to the convention.

Please send applications to Gloria Pastorino at [gloria.pastorino@gmail.com](mailto:gloria.pastorino@gmail.com).

**Deadline:** December 31, 2016

### NeMLA Summer Research Fellowships

The NeMLA Summer Fellowship Program supports primarily untenured junior faculty, graduate students, and independent scholars, while not precluding senior faculty from applying.

The Program awards fellowships up to \$1,500 to defray the cost of traveling incurred by researchers in pursuing their work in progress over the summer. Recipients of the Fellowship will be notified before the 48<sup>th</sup> annual convention of NeMLA. Fellows will be recognized at the convention and will receive a check after completion of their research trip and upon submission of receipts and of a poster (digital or hard copy) detailing their findings by December 31, 2017. The posters will be on display at the 2018 convention in Pittsburgh, PA.

#### POSTER SESSION

As part of their funding, NeMLA Summer Research Fellows submit posters to this session. Posters will be displayed in the Exhibit Room for the duration of the Annual Convention following the summer research trip. Fellowship recipients do not have to attend the poster session.

To apply for 2017 Summer Research Fellowships, please visit [www.buffalo.edu/nemla/awards/summer-fellowships.html](http://www.buffalo.edu/nemla/awards/summer-fellowships.html)

**Deadline:** February 6, 2017

**More Information:** [support@nemla.org](mailto:support@nemla.org)

### NeMLA-University at Buffalo Special Collections Fellowship

The University at Buffalo Library and the Northeast Modern Language Association sponsor a short-term visiting fellowship for research supported by the University at Buffalo's Poetry Collection and Rare and Special Books Collection.

Founded in 1937 by Charles Abbott, the Poetry Collection now holds one of the world's largest collections of poetry first editions and other titles, little literary magazines, broadsides and anthologies, and more than 150 archives and manuscript collections from a wide range of poets, presses, magazines, and organizations. The Poetry Collection holds the archives of the Jargon Society as well as large manuscript collections by authors like James Joyce, William Carlos Williams, Dylan Thomas, Wyndham Lewis, Robert Duncan, Theodore Enslin, Helen Adam, Robert Kelly, and many more.

Founded on the Collection of Thomas B. Lockwood, the Rare and Special Books Collection features literary first editions and finely printed books from 1600 to the present.

Detailed descriptions of the holdings in the Poetry Collection and the Rare and Special Book Collection can be found at: <http://library.buffalo.edu/specialcollections/>

**Criteria:** NeMLA membership is required of applicants. NeMLA Fellows are selected on the basis of the applicant's

scholarly qualifications, the scholarly significance or importance of the project, and the appropriateness of the proposed study to the UB Library's collections.

**Stipend and length of term:** \$1,850, one month

**Deadline:** January 15, 2017

**Email submissions to** [ublibraryfellow@nemla.org](mailto:ublibraryfellow@nemla.org)

**More information:** [www.buffalo.edu/nemla](http://www.buffalo.edu/nemla), [support@nemla.org](mailto:support@nemla.org)

## Graduate Student Travel Awards

The Graduate Student Caucus provides a number of travel awards to graduate students. The awards are open to any M.A. or Ph.D. student who has been accepted to present at the upcoming convention. Evaluation is conducted as a blind peer review and is based on the quality of the student's abstract, taking the following criteria into account: the clarity of the thesis, the organization of the information, the relevance of the topic to the respective field, and adherence to correct grammar, spelling, and vocabulary. If the abstract is selected, the amount to be awarded is determined by the aforementioned criteria, as well as the funds available from the student's institution, and the travel distance to the convention.

Applicants must use the online application, which will be available between December 1 and December 31, 2016: [www.buffalo.edu/nemla/awards/travel/grad-travel.html](http://www.buffalo.edu/nemla/awards/travel/grad-travel.html)

Students can expect to hear from the Graduate Student Caucus by mid-February.

**Deadline:** December 31, 2016

## NeMLA Book Award

NeMLA solicits book-length manuscripts by unpublished authors on American, British, and other Modern Language literature and cultural studies or on related areas for its annual book award. The author must be a current member with a demonstrated commitment to NeMLA (a convention participant, or a member for at least one year in the last five years).

The manuscript must be written in English and include an overview of the proposed book (2–3 single-spaced pages), a round-up of competing books and a brief explanation of the uniqueness of the proposed project. NeMLA will not consider unrevised dissertations for this award.

The prize includes a \$750 cash prize, and NeMLA will assist winners with contacting presses about the publication of their manuscript (at the winner's discretion). The winners will be announced at the annual business meeting, held at the end of NeMLA's spring 2017 convention.

Please email file submissions to [book.award@nemla.org](mailto:book.award@nemla.org). Visit [www.buffalo.edu/nemla/awards/awards/book-award.html](http://www.buffalo.edu/nemla/awards/awards/book-award.html) for more information.

**Deadline:** October 30, 2016

## NeMLA Summer Research Fellows

The Board of Directors congratulates the 2016 NeMLA Summer Research Fellows:

Frank Capogna, Northeastern University

Nancy Caronia, University of Rhode Island

Raji Soni, Virginia Tech

Catherine Welter, University of New Hampshire

Tegan Zimmerman, Okanagan College

## 2017 CALL FOR PAPERS

### 48th Annual Convention

March 23–26, 2017

Baltimore Marriott Waterfront

**Local Host Institution:** Johns Hopkins University

More than 400 sessions cover the full spectrum of scholarly and teaching interests in modern languages and literatures. Below they are listed under their Primary Area. To see session cross-listing, visit [www.cfplist.com/nemla/Home/cfp](http://www.cfplist.com/nemla/Home/cfp). Sessions will run Thursday afternoon through Sunday midday, with convention workshops and seminars on Thursday and Sunday.

**Abstract deadline:** Sept. 30, 2016

Abstracts should be 250 to 500 words. To submit a proposal, sign up for an account at [www.cfplist.com/nemla/Home/cfp](http://www.cfplist.com/nemla/Home/cfp) and log into NeMLA's CFP submission system. **No email submissions please! Only online submissions will be considered.**

Interested participants may submit abstracts to multiple NeMLA sessions, but panelists may only present one paper at a panel or seminar. However, convention participants may present a paper and also participate in a roundtable or creative session. **If your abstract is accepted by several chairs, only confirm your participation when you have canceled participation in the other NeMLA panel.**





## American Literature

### Call for Papers

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Creative Writing, Publishing, & Editing .....	18-19
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German Language and Literature .....	24-26
Italian Language and Literature.....	26-29
Pedagogy and Professionalism .....	29-32
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Spanish and Portuguese Language and Literature.....	32-36
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More detailed panel descriptions can be found at [www.buffalo.edu/NeMLA](http://www.buffalo.edu/NeMLA).

### American Literature

**“Language of the Unheard”: Riot on the American Cultural Stage** How do we articulate and explore the riot as news, art, event, and mechanism for social change? How do riots redefine urban landscapes? We invite papers on riot in literary and theatrical works, such as poems and plays by Anna Deavere Smith, Gwendolyn Brooks, Luis Valdez; on the literature of the Stonewall Riots and on urban, ethnic, queer studies and crosscultural approaches to the phenomenon as well as work in other contemporary media and social spheres.

**20<sup>th</sup>- and 21<sup>st</sup>-century Ethnic American Literature: Home and the Immigrant Imagination** This panel seeks scholarly presentations related to 20<sup>th</sup>- and 21<sup>st</sup>-century literature written by immigrant authors who live and publish in the United States while writing about life in their native countries. Successful proposals will feature scholarship that examines these texts as attempts to grapple with national and ethnic identities as well as the complicated relationships between the United States and other nations.

**Actor-Network Theory and the Latourian Turn in American Literary Studies** This panel invites proposals from scholars seeking to employ Bruno Latour’s Actor-Network Theory to produce new critical accounts of works in American literature. We welcome reflections on the promises and limitations of the Latourian method vis-à-vis the broader methodological debates within the field. Papers on all periods of American literature will be considered.

**AIDS Testimony in American Literature** This panel considers the representation of AIDS in contemporary American literature from the dual lenses of narrative medicine and trauma theory.

**American Fiction after Postmodernism** Suggestions that postmodernity as understood in the 1980s and 1990s is no longer the cultural dominant have become commonplace during the past half decade. Still, there appears to be little consensus regarding the nature of post-postmodernist fiction. This panel will engage the many claims and confusions about the topic. Theoretical readings of exemplary texts are welcome, especially those that look beyond David Foster Wallace.

**American Literature and Film of the Wars on Terror** Narrative has always had the power to help people feel and ultimately understand important personal and historic events. Representations of war in literature and film are important tools in understanding and creating a social memory of it. This roundtable welcomes papers on American literature and film that grapple with the war on terror.

**Art, Public Scholarship, and Baltimore** From David Simon’s *Homicide*, *The Corner*, and *The Wire* to the novels of George Pelecanos, Ta-Nehisi Coates’s books and blog, and Jelani Cobb’s journalistic histories of the city, Baltimore has become a focus of cultural and scholarly engagements with issues of race, class, community, justice, and identity in contemporary America. This roundtable will consider these and other voices and texts, using their works and Baltimore itself to help analyze the place and role of artistic, journalistic, and public scholarly engagements with 21<sup>st</sup>-century America.

**Baltimore and the Emergence of the African American Literary Tradition** This panel will emphasize the profound influence of Baltimore, MD, on the emergence of the African American literary tradition in the United States. Panelists will examine the impact of Baltimore on the prose and poetry of significant writers such as Zora Neale Hurston, Countee Cullen, Eugenia Collier, Lucille Clifton, and others who have lived in Baltimore and created African American literature.

**Charlotte Perkins Gilman as an Interdisciplinary Thinker: Situating Gilman in Her Time** This roundtable invites papers that shed light on the constellation of influences that spanned between Gilman and her intellectual peers, predecessors, and descendants. We will gather perspectives that help to widen our understanding of Gilman in her time, and of the historical social, literary, and political movements that surrounded the works and life of one of America’s most famous feminists.



## American Literature



**Closed and Open Rhetoric: American Formalist Literary Criticism of the 1950s** This panel seeks papers focused on the possibility for challenge, intervention, or reversal implicitly or explicitly expressed in the standard texts of this era of American literary criticism, such as *The Well-Wrought Urn*, *American Renaissance*, *The Verbal Icon*, *Theory of Literature*, or *Anatomy of Criticism*. How do the aesthetics and theoretical principles of these works compare to the key texts and methods of the last 20 years? Papers may consider one or more of the critical texts of the era (1940–1960).

**Comparative Imperialisms and Transnational Violence** The session connects the notions of exceptionalism, *homo sacer*, and comparative imperialisms to trace how relevant American novels represent the transformations in the US imperial role after WWII and pre- and post-the 9/11 terrorist attacks. How has the War on Terror transnationalized the scope of imperial violence?

**David Foster Wallace and the Fiction of the World** This panel explores the work of David Foster Wallace twenty years after the publication of *Infinite Jest* and ten years since his suicide. It explores the critical role of irony in Wallace's work, as well as the varied subjects of his nonfiction, from topics as serious as 9/11 to more banal subjects, such as the ethics of eating lobsters. The panel seeks to reconsider Wallace's position in American literary history.

**Duality and Duplicity in African-American Literature** WEB Du Bois portrayed the sensibility of African-Americans as having a feeling of "twoness" between citizenship and racial limitations. However, that duality, and the double-dealing that has occurred in American culture, began long before he labeled it, and it still continues. This panel focuses on the tensions between personhood and race as they have formed, and continue to form, the basis of US literary works.

**Dying in American Literature: Death Spaces, Dream Spaces, No Spaces** This panel explores how space (physical, ideological, interpretive, social) and death actively produce new subjects and subjectivities in American literature. Chief among its concerns are how literary production effects (or can effect) the body, gender, race, sexuality, and so forth, generating the potentiality for liberated subjectivities or problematically confining them further.

**Economy of I's: Bartering Subjects and the Multiplied Self in the American Lyric** This roundtable seeks papers that consider how first-person pronouns and declarative clauses are used in the American lyric. How does their use potentially highlight the ways in which place and nationality work to construct notions of the self in relation to the collective body in a political economy of empathetic identification?

**Embodiment and the Modern Corporation** This panel seeks to explore the relationship between representations of the body and representations of the modern corporation in recent fiction and film. Papers may consider bodies as protest against corporate violence, bodies as representative of corporate entities, corporations as threats to the body.

**Gertrude Stein's *Three Lives*** This panel explores the status of Gertrude Stein's *Three Lives* as a revolutionary text that, according to Stein, ushered in the 20<sup>th</sup> century in literary representation. The panel will focus on Stein's artistic methods, engage questions of periodization, and explore vectors of gender, sexuality, class, race, and immigrant status, among others.

**Hawthorne and Longfellow: Fictive and Poetic Visions of History and the Nation** Nathaniel Hawthorne's and Henry Wadsworth Longfellow's most famous works originate in artistic and literary visions of the American past. The two writers' success is interesting in the light of the commonalities and divergences in their respective representations of history and the nation. Papers may focus on one writer or both. Unique approaches to the treatment of history and national identity are encouraged.

**Human Rights Discourse in Antebellum Culture** This panel explores the presence of 18th-century human rights discourse in antebellum American culture. We have two goals: to seek persistences of 18th-century human rights theory as it was eclipsed by discourses of Nationalism, European Imperialism, Anglo-Saxonism, scientific racism, economic determinism, and so on in the 19<sup>th</sup> century and to articulate the relationship of Enlightenment cosmopolitanism to the forces that would stifle it between the American/French Revolutions and the post-WWII resurgence of human rights.

**Imagining Primitive Accumulation in Antebellum America** Many influential works in antebellum American literature focus on the individual subject, thus de-emphasizing the collective dimensions of America's capitalist development. By focusing on issues of land and contract, this panel seeks to think primitive accumulation through the period's literary productions.

**Inequality in America: Debates Around *The Wire* (2002–2008)** This session calls for essays on poverty and lack of opportunity, urban life, and discrimination in the United States, in light of the premises proposed by the provocative HBO TV series, *The Wire* (2001–2008) created by David Simon. Pedagogical uses of the show to teach these topics are welcome.



## American Literature

**Landscapes of War in 20<sup>th</sup>- and 21<sup>st</sup>-Century Fiction** This panel will examine landscapes of war in 20<sup>th</sup>- and 21<sup>st</sup>-century fictional works through the lens of landscape theory, referring to the works of human geographers such as Yi-Fu Tuan and Denis Cosgrove, literary theorists such as Gaston Bachelard and Michel Foucault, or scholars like Paul Fussell and Jay Winter.

**Literary Maryland in the American Imagination** Maryland has paradoxically been portrayed as a place of freedom and promise, but also more recently, as a place of civil unrest and failed social and economic policies. Papers on literature from any genre or time period are welcome, but they should focus on Maryland as a site of ideological conflict, whether that conflict concerns issues of race, class, gender, or politics in America.

**Literary Activisms: Cross-currents of Anonymity and Performance** We welcome papers that consider the broader questions—What types of engagements, on and off the page, constitute literary activism? How does literary activism dovetail with pedagogy?—but also papers that inquire into the tensions between subjectivity and collective action, performativity and anonymity, that inhere in those efforts.

**Literary Totalities** We welcome papers that deal with any aspect or appearance of totalizing systems or concepts in contemporary American and Anglophone film and fiction: capitalism, globalism, ecology, the Anthropocene, “the human experience,” digital media technology, ethical systems, mathematics and scientific discourse, etc.

**Living at the End of the World: Apocalyptic Metaphors** This panel will explore metaphors of contemporary post-apocalyptic landscapes. What do metaphors of ruined landscapes, zombie hordes, or post-human societies represent, particularly in a post-modern existence?

**Making Early American Literature ‘New’ in the Classroom: Pedagogies, Prognoses, and Practices** This roundtable focuses on the perennial issue faced by so many teachers of early American literature: how to make the field interesting, stimulating, and engaging for students who might otherwise avoid it on account of its challenging language, detailed historical contexts, and often lengthy or unfamiliar content.

**Mark Twain’s Dark Years** This panel invites papers that address the confluence of humor and dark misgiving that seems to pervade Twain’s late 1897–1910 literary production.

**Modernism in Mass Market Magazines** This panel will address modernism in print culture through the lens of commercial magazines with broad readerships. Possible writers include: Edith Wharton in *Pictorial Review*, Ernest Hemingway in *Life Magazine*, Virginia Woolf in *Vogue*, and Djuna Barnes in *McCall’s*.

**Multilingualism and Multiculturalism in the USA: Cultural Fluency in the Global Era** This session aims to further the scholarly debate on multilingualism and multiculturalism in the

US in the context of globalization. We welcome explorations of the importance of overcoming monolingualism in order to comprehend the world’s as well as the United States’ vast cultural diversity.

**Neodomestic American Literature: Home Renovation** Since the 1970s, American neodomestic writers have been radically revising 19<sup>th</sup>- and 20<sup>th</sup>-century domestic literature by offering alternate models of home as both ideology and physical space. Papers on neodomestic texts that explore this “productive domestic instability” (Kristin Jacobson).

**New Directions in Native American Literary Criticism** This panel focuses on the use of American Indian Literary Nationalism as a framework for reading texts by Native American authors.

**Other Poetic Materials** This roundtable focuses on the resonance of poetics in genres beyond the traditional bounds of poetry. Acknowledging the recurrence of “poetic” features in other genres, this session invites readings that make those presumably ineffable spaces material by taking seriously and applying critically the contours of poetic discourse to other media. Applications from a wide range of aesthetic disciplines are encouraged.

**Overlooked, Forgotten, or Maligned: Bringing Minor Characters Into Focus** This panel examines how we can (re)read classic American novels when analyzing them via secondary/minor characters. By exhuming the often maligned supporting cast, we can see classic novels with fresh eyes, while illuminating new ways of teaching these novels to our students.

**Philosophical Ruptures: The Counter-hegemonic Mission of Africana Literature** This panel invites papers on the literary productions of 18<sup>th</sup>-, 19<sup>th</sup>-, and 20<sup>th</sup>-century African diasporic thinkers that address the intrinsically philosophical nature of Africana literary discourse and its exploration of existential, ontological, and metaphysical themes that define literary articulations of individual and collective liberation.

**Poe and Pym in Black and White** This panel seeks papers that explore the “Africanist presence” in Edgar Allan Poe’s works. Papers that engage *The Narrative of Arthur Gordon Pym of Nantucket* and its intertexts are particularly welcome.



## American Literature

**Poe and the City** This roundtable focuses on Poe's representations of cities and city-dwellers as well as his personal connection to several cities. Examples include Poe's urban detective stories, his attitude toward crowds, spectacles, and the *flâneur*; his attention to details of the urban setting (architecture, paved streets, gaslight, street signs), etc.

**Poe and the Senses** This panel explores the senses in Poe's work, whether his powerfully suggestive descriptions of sensory experience involve acute sensitivity, overwhelming sensory stimuli, sensory deprivation, the dimness or evanescence of certain images or sounds, or the persistence of particular sensory stimuli in the memory. Papers will examine how Poe describes various sensory experiences in order to evoke kindred sensations in his readers.

**Poetry and History** Can poetry help us to understand or to think about history? Can poets enrich or challenge our engagement with the past in ways that historians cannot? Proposals are welcome on any poet (U.S., U.K., or other Anglophone) whose work engages history seriously.

**Race and Ethnicity in the Program Era** Critics argue that the institution of Creative Writing and its aesthetic values are culturally specific and may fetishize racial and ethnic difference for white audiences. Submit abstracts that exemplify the intersection of—or friction between—MFA aesthetics and race/ethnicity.

**Realisms in American Detective Fiction** This panel invites papers that question and expand the critical discussion on the issue of realism in American detective fiction. Where does detective fiction fit within the tradition of American realism? To what extent does the detective story endorse, critique, or push back against the latter genre's perceived conservatism?

**Robert Lowell at 100: (Re)reading Lowell, Reading Ourselves** The dean of American poets in 1977 when he died, Robert Lowell's star seems, at least arguably, to have been declining since the last decade of the 20<sup>th</sup> century. Lowell's centennial year seems like a good time for a reassessment of his career and achievement. Are there new and perhaps better ways to understand and describe his achievement, his originality? Are these even the right questions?

**Romanticism(s), Anti-Romanticism and Post-Romanticism in Emily Dickinson's Poetry** This panel invites papers that explore and further the discussion of the ways in which Emily Dickinson uses, challenges, or takes in different directions of Romanticism.

**Subversive Intertextuality: Music in US Freedom Movement Literature and Memoir** This panel examines the appearance and disappearance of music in literature and memoirs of the US Southern Freedom Movement from 1955–1968.

**Teaching Ethnic Literature in the Era of Post-Identity** This panel will consider approaches and challenges to teaching and understanding ethnic literatures in a culture intent on

becoming race blind. Papers may consider pedagogical approaches and their consequences in the teaching of racial identity across all areas of American cultural, artistic, and intellectual production.

**Teaching Poe: His Social Commentaries, Detective, and Science Fiction** The focus of this roundtable is to discuss pedagogical techniques that can interest students in Poe's detective and science fiction stories as well as his social commentaries. Which of Poe's works are most successfully taught, and how is this accomplished?

**Teaching the Puritans in the 21<sup>st</sup> Century** This panel considers innovative approaches to teaching the history and literature of the New England Puritans, particularly strategies that make use of alternative media or engage American popular culture. How does the status of the Puritan experiment in the national narrative influence our teaching strategies, and how do we present the darker elements of that experiment, such as antinomianism, the Indian wars, or the witch trials?

**Teaching War Literature since 9/11** The goal of this roundtable is to examine the experience of teaching war fiction of the 19<sup>th</sup> and 20<sup>th</sup> century to students for whom the Vietnam War is not even a distant memory, and 9/11 and the War on Terror are not necessarily a matter of interest. Which texts do faculty currently choose to teach the theme of war? Which responses do they get?

**The Ecogothic Comes Alive: Monsters and Terror in Environmental Literature** As a counterpoint to portrayals of the environment as a pristine wilderness and source of healing, this panel will explore the intersection of the eco- (the environment, animals, pollution, ecological concerns) alongside the gothic (terror, anxiety, haunting, contamination, hidden horrors, the supernatural) in literary works.

**The Great Utopia: U.S. Writers in the Soviet Union between the Wars** From the closing years of the Great War through the 1930's, U.S. writers traveled to the Soviet Union to witness the new society. Papers will explore the comparisons these writers made between U.S. and U.S.S.R. social formations, their positions within international movements of the broad Left, and their specific experiences within the Soviet Union.



## American Literature/Anglophone Literature



**The Pop Culture Afterlife of Edgar Allan Poe** This session welcomes approaches to reading Poe's influence forward into later popular culture, in particular strategies for incorporating works of current popular culture in the classroom when teaching Poe.

**The Symbolic Role of Agriculture in Anglophone/American Fiction** This panel examines fictional representations of farming and the American farmer that explore the special status of these metaphors in US culture. Examples include homesteading, the gap between myths of farming and agricultural techniques as they are exposed in fiction, the conflict between environmentalists and farmers, the connection between immigration and farming, themes of land ownership and the law in stories about family farms, and the role of farming in dispossessing First Nations.

**The Un-thirties: The *Other Side of Depression-era Literature*** This panel explores Depression-era literature from a fresh perspective, unearthing the voices of the Thirties that looked past the proletariat for inspiration and lay the groundwork for a new body of humorous, surreal, confessional, and autobiographical literature in the postwar era.

**Transgressing Political Correctness: The 1980s, the 90s, and Now** Efforts for safe spaces, campus protests over perceived threats, and cultural sensitivity are often labeled as a new iteration of the PC efforts of the 1980s and 1990s. What effect are they having on higher education, and how can examining transgressive literature that responded to the first movement provide a deeper understanding of these current trends? Proposals should link a transgressive work(s) to issues central to new student and social activism.

**Urban Pastoralism** American politicians, urban designers, and writers have appealed to urban pastoral landscapes since the country's origins. This panel seeks to explore representations of urban pastoralism from all periods in American literature, film, and other cultural mediums that explore the tensions underlying the mode.

**Varieties of Aesthetic Experience in 19<sup>th</sup> and Early 20<sup>th</sup>-century American Literature** This panel aims to consider how, in light of Dewey's challenge to traditional concepts of aesthetics,

American authors of the 19<sup>th</sup> and early 20<sup>th</sup> centuries respond to questions of aesthetic experience. What happens to aesthetic experience and aesthetic thinking when they are re-attached to ordinary environments and economies of living? How do authors of these periods engage art and artistic/literary production in ways that challenge the codifying processes of culture and history or the dehumanizing effects of capitalism?

**Who Tells Your Story: Examining *Hamilton's* Impact** Lin-Manuel Miranda's musical *Hamilton* has achieved near-universal acclaim. This panel will explore all aspects of *Hamilton*, its influences and impact. We welcome papers that address everything from historical accuracy to its arguments about immigration, abolition and feminism.

**Why Afrofuturism, Why Now?** This session seeks papers that explore the temporal, geographical, and aesthetic parameters of Afrofuturism. Possible topics include black performativity, sound studies, black speculative fiction, literature of the black fantastic, black futurity in the visual, sonic and digital arts, black comic books, and black critical theory.

**X Marks the Spot: Lyric Chiasmus and Chiasitic Lyric** This panel will consider the various ways in which chiasmus might be understood in that crux between poetic form and its social contexts. We will ask not what the lyric can do for the chiasmus, but what chiasmus can do for the lyric.

## Anglophone Literature

**Assessing the Women of Achebe's Fiction** Few central characters in the fiction of Nigerian author Chinua Achebe are female. Does the author view women as weak or without enough intrinsic interest to warrant sustained focus in a book? Or do Achebe's portrayal of women attest to their strength and intelligence while reflecting the reality of their sexualized and subordinated status in their cultural milieus?

**African Literature and the Environment in the Age of the Anthropocene** This panel invites papers that triangulate the relationship between African literature, the environment, and the discourse of climate change. How does African literature, broadly construed, represent and aestheticize its environments? How might the idea of the Anthropocene complicate such representations?

**Critical Approaches to Postmodern Poetry and Rap** The appreciation of postmodern poetry and rap lyrics is an issue open to diverse views. We welcome papers on the principles and methods to enhance such appreciation in search for an effective discourse centered on critical practice and that combine critical theory and specific examples.

**Disability in Anglophone Literature** This panel examines the significance and the depiction of disability in Anglophone literature. Possible themes are: the implications of depicting disabled bodies; the difference between depicting disabled children and disabled adult characters; the difference gender



## Anglophone Literature/British Literature



makes; immobility and amputations; blindness, deafness, and muteness; autism and cognitive disability; deformed, or monstrous bodies, among many others. Priority will be given to analyses of recent works.

**Disability in Modernist Literature** This panel engages in current discourses on disability in modernist texts. The modernist moment, marked by war trauma, advances in psychology, and eugenics, is a rich area of inquiry for disability theory. Papers may address representations of disability in modernist texts and/ or how authors negotiated their disabilities.

**Dislocating Masculinity** In the past year, *The New York Times* has rekindled a decades-long national conversation about crises in American masculinity. These pieces of popular journalism look (warily) to the academy to demystify what it means to be a man. This panel turns the lens back on popular culture to trace how contemporary popular narratives produce images of masculine feeling and masculine crisis.

**English and Englishness in Anglophone Literature** The term 'Anglophone' means 'English-speaking', but the question is: Which English? Whose English? How and why is England and/ or Englishness presented in such literature? This panel seeks to deconstruct the term 'Anglophone' to reconstruct the identity and purpose of its literature.

**Gender and Creolization in Caribbean Studies** This panel offers to recontextualize the work of the founding figures in Caribbean theory (Brathwaite, Césaire, Chamoiseau, Confiant, Fanon, Glissant, Wynter) through a discussion of the difference gender makes to our readings of their works, theories of creolization, or humanism.

**Literary Islands: Isolation and Connection** How have authors represented island worlds from the Antarctic to Manhattan, from the islands of the climate justice threatened mid-Atlantic coast to those of the Pacific rim? Papers on any period or gender that examine literal or metaphoric islands in literature, as well as studies of specific island representations, are invited for this panel focusing particularly on the relationship of isolation and connection in literary ecologies.

**Modernist Forms of Fidelity** Although modernists are often recognized for their infidelities to established literary forms

(realism, rhyme, linear narrative, rhythm), this panel explores modernist forms in terms of their fidelity to a variety of other principles. What ideologies, perceptions, religions, things, and processes are modernists faithful to, and how is this fidelity legible in the texts they produce? We will look to recent work at the intersections of aesthetics and politics to understand aesthetic judgments as products and producers of social forms.

**19<sup>th</sup>-century Networks: Charting Literary Exchange with Digital Tools** This roundtable invites scholars of 19<sup>th</sup>-century American and/or British literature at all stages of the process of formulating and developing a digital humanities project to discuss the promises and pitfalls of DH in illuminating the links between and within the two deeply interconnected literary cultures. We particularly want to explore how DH may be especially well suited for transatlantic study.

**Post-post-colonial? Time in Contemporary Postcolonial Fiction** This panel explores the ways that contemporary postcolonial fiction theorizes time in an effort to reinvigorate postcolonial studies' interest in time and temporality.

**Strange Sensations: Reading Bodily Experience in the 19<sup>th</sup> Century** This panel seeks papers that explore the representation and function of sensory experience in the 19<sup>th</sup> century, with an emphasis on strange, unstable, or unreliable sensory episodes and their larger literary and cultural significance. We are especially interested in papers that investigate the role of sensory representations across disciplines and explore bodily matters at the intersection of 19<sup>th</sup>-century literature, science, philosophy or visual art.

## British Literature

**The Art of the Misfit: Marginalized Characters in Victorian Fiction** Though misfits seem to invite negative associations, is it possible to use the modern perspective, or even the Victorian perspective, to see them differently? Do gender, class, ethnicity, vocation, etc. affect the perception of these characters? What do these character reveal about their authors' sensibilities or the period overall.

**'Reader, I married him!': Investigating 19<sup>th</sup>-century Readers and Reading** As Charlotte Brontë's *Jane Eyre* reminds us with her exclamation, writers of fiction in the 19<sup>th</sup> century were very aware of their readership. Like our 19<sup>th</sup>-century counterparts, the way we read is changing. This panel invites work examining readers and reading practice in the Victorian era and contemporary readers or readings of Victorian novels.

**500<sup>th</sup> Year of Thomas More: Utopia's Role in Sci-Fi, Fantasy Lit, and Film** This panel will celebrate the 500<sup>th</sup> year anniversary of Sir Thomas More's *Utopia* through a discussion of the influence and parallelisms between More's theories of utopianism and later works of science fiction and fantasy in literature and film. More's influence can be assessed through past and present literature and film.

## British Literature

**Acting Age in the Long 18<sup>th</sup> Century** This panel addresses the discourse of aging in the 18<sup>th</sup> century and its role in cultural age expectations. Topics may include: characterizations of the young, the middle aged, and the elderly in literary and non-literary texts; generational rivalries for socioeconomic power; commercialization of aging in newspapers and in health spots like Bath; ageism; gendered assessments of age cohorts; and reassessments of authors in the later periods of their lives.

**All Hail the Queen: Teaching Agatha Christie Beyond the Mystery Story** This panel calls for innovative ways to use Agatha Christie's works in the university/college classroom by focusing on texts rather than mysteries and by ferreting out themes, epistemologies, power relationships, and cultural formations rather than just murderers.

**De-periodizing Urban Spaces in Victorian and Modernist Texts** We invite Victorian and Modernist literary scholars first to trouble the boundaries between these two periods by treating Victorian and Modernist literary texts as companions rather than as strictly periodized texts in opposition. Second, to examine representations of the city as a key site that initiates this dialogue.

**Dickens, Race, Empire** This session will explore the many facets of Dickens's engagement with Victorian debates around race and empire. It seeks to consider Dickens within the context of both contemporary and current critical conversations around these key elements of Victorian culture and society.

**Domesticity and Dystopia: Post-World War II British Literature** The decade and half between VJ Day (1945) and the lifting of the ban on an unexpurgated *Lady Chatterley's Lover* (1960), saw a renewal of interest in the traditions of the 19<sup>th</sup>-century novel, an increasing openness to fiction by and about women, and a greater willingness to experiment in modes (parable, satire, polemic) and genre (myth, fantasy, realism). Papers may examine British literature by writers and critics active in this period, retrospective depictions of the era by authors such as Muriel Spark and Penelope Fitzgerald, and the reasons for the relative scholarly neglect of the period.

**Dramatic Humor in Renaissance Popular Culture** This panel will explore the Renaissance stage's diverse kinds of humor within the larger context of popular entertainment culture to consider how it works as a critical tool for audiences on or off stage. It aims to move beyond genre and social value distinctions to query how humor's function and character is shaped and understood in the Renaissance.

**Early Modern Drama as Historical Adaptation** This session seeks to clarify the adaptation and/or manipulation of history in early modern drama. From Shakespeare's depiction of Roman masculinity to Jonson's political criticism in the form of a historical play, historical sources abound in the drama of the Elizabethan and Jacobean eras. How much manipulation of history is revealed through careful analysis?

**Early Modern Theater and Transformation** This panel interprets "transformation" broadly and encourages new ways of looking at the relationship between early modern theater and transformation: disguise drama; stage properties that transform into magical objects; transformations of an actor's (and a character's) race, religion, gender, mental state, or social class (sometimes permanently); playwrights "transforming" source texts into their own. This panel encourages new ways of looking at the relationship between early modern theater and transformation (broadly defined).

**English Literature and Central Asia** This panel calls for papers that address "Southwest and Central Asia" and literature in English. The concern is the contested geographies politically or culturally beyond Empire in the 19<sup>th</sup> and 20<sup>th</sup> centuries: the Caucasus, the vast Persian Culture area, and what we have only recently called "Central Asia"—as well as merchant or nomadic peoples (Armenians, Jews, Circassians, Nestorians, Baha'is, and hybrid identities) not easily cornered into a single space.

**Fashioning the Unconventional Victorian: Conduct, Costume, Coiffure** This panel examines how fashion—original, unusual, peculiar, or even outlandish—preoccupied the Victorian cultural imagination. Papers may investigate eccentric fashion's role in specific genres; its portrayal in the Victorian periodic press, advertising, or conduct manuals; the bachelor girl's or the dandy's nonconformity in attire; dress as gender or status markers; how costume determines, camouflages, or liberates, etc.

**Film Adaptations of British and Irish Literature 1870–1950** This panel will explore feature-length adaptations of post-Dickensian British and Irish works written between 1870 and 1950. Papers covering multiple film interpretations of the same work are welcome.

**Globalized Romanticism: The Conceptualization of Britain as the Locale of Globalization** This panel is interested in investigating the representations of the world in literatures and writings of the Romantic period from the perspective of globalization and to conceptualize the British Empire as the embodied locale of globalization.



## British Literature



**Humor in Postwar British Fiction** British novels since World War II have been using humor for incisive social critique and to leaven some of the grimmer features of postwar life (Thatcherism, unemployment, AIDS). Topics may include: satire of the upper classes (the flip side of *Downton Abbey*), humor in the representation of minority groups, humor and historical fiction and the debt of current fiction to earlier comic masters like Waugh and Wodehouse.

**Legacies of Victorian Women's Fiction: Looking Beyond the 'Neo'** While neo-Victorian criticism celebrates how the 19<sup>th</sup> century is estranged and made new, this session seeks to celebrate the Victorian that never died away, thriving legacies that may surprise us because our attention has been elsewhere. We invite answers based in scholarship that links the Victorian era with modern or contemporary genres outside steampunk, neo-Victorian, or costume drama.

**Legacy and the Androgynous Mind: Reading Woolf and the Romantics** Woolf consistently returned to England's intellectual, cultural, and literary past as she grappled with legacies of nationalism, gender, and sexuality and their implications for consciousness and the subject. With this seminar, we seek to foster a rich dialogue around the relationship between Woolf's oeuvre (fiction and non-fiction) and Romanticism.

**Masculinity in Women's Literature** Edgar Linton in *Wuthering Heights* is a caricature of manliness; *The Mill on the Floss*' Maggie Tulliver is a far stronger, braver and tougher character than her brother Tom. This proposed panel aims at exploring how women writers represent the concept of masculinity in their literary works. How do they evaluate, challenge, mock, refute and/or regulate masculinity (or the lack of it)? Do they use their representation of masculinity to contest male writers' depiction of women?

**Revisiting 1817 in 2017** 1817 was a watershed year. Important work by Austen, Byron, Coleridge, Peacock, Scott, and Percy and Mary Shelley all appeared in print for the first time. It was also a time of grave political uncertainty. Any and all papers dealing with the literature, art, and culture of England in 1817 will be considered.

**Romanticism and the Metaphysics of Nothingness** British Romanticism was accompanied by intellectual and religious

movements that encouraged the imagination to contemplate vast spaces, profound voids, and empty time. These powerful possibilities inspired iconic moments, such as Burke's theory of the sublime and Byron's wild persona. This panel examines meditations on the metaphysics of nothingness as both a creative force and a prediction of entropy.

**Samuel Johnson's Eighteenth Century?** Why or why not is Samuel Johnson relevant to our modern cultural and academic moment?

**Shakespeare in Translation** This roundtable seeks to tackle the vexed yet essential issue of Shakespeare in translation. Panelists are encouraged to approach this in a number of ways, such as direct translation and intercultural adaptation. This panel should appeal to those interested in literary, dramatic, and cinematic adaptation, Shakespeare and transnational influences, issues of cultural hegemony and exchange, and Shakespeare's impact on the global stage.

**Stained Pages: Fundamentalism, Action, and Reaction in Contemporary Novels** The recent events in Brussels, Pakistan, and France, to name but a few places, beg the membership of academic organizations to discuss recent fiction that explores the emergence of fundamentalist mindsets that inspire the work of contemporary novelists such as Sunjeev Sahota and Mohsin Hamid.

**The Aesthetics of Deception in Victorian Writing** We welcome papers on deception and transgression in the compositional practices of Victorian authors and fictional characters; Victorian fraud, hoaxes, plagiarism, and contrived identity; the influence of the rise of journalism on authorial expectations of fidelity; social and gender expectations of authorial identity; the effect of utilitarian and pragmatic philosophies on artistic production; cultural appropriation and rejection; textual scandals.

**The Afterlives of Shakespeare's Sonnets** In the wake of the 400<sup>th</sup> anniversary of Shakespeare's death, this panel will examine approaches to the sequence that, whether focused on poetics, subjectivity or gender, also consider what Keats framed as a relationship between intensity and unintentionality, and that seems at least in part responsible for the extraordinary afterlives of these sonnets. Panelists will explore how and why these poems are so amenable to metamorphosis.

**The Sermon as Literature** This panel seeks informed readings of British sermons written between 1500 and 1900, reflecting on the ways that the sermon fits in the literature classroom and for literature readers today.

**William Morris and Victorian Radicalism** This panel, sponsored by the William Morris Society of the United States, welcomes papers that address topics associated with Morris, including sexuality, gender, poetry, and publishing, using a variety of theoretical approaches. Papers need not confine themselves to Morris.



## Canadian/Comparative Literature

## Canadian Literature

**Decoding Canadian Digital Poetics** This panel looks at the emerging field of Canadian digital poetics and asks two primary questions: what is the role of a national literature in the increasingly boundary-less world of electronic literature? How do Canadian digital poetics change the way that we read and engage with these texts?

## Comparative Literature

**'Lucid reason noting its limits': The Past, Present and Future of the Absurd** The concept of the Absurd and the subsequent Theatre of the Absurd were one of the most discussed topics in the second half of the 20<sup>th</sup> century. This panel examines the impact of the movement on modern literature and academia through studies into its past, present and future, as well as new and interdisciplinary approaches to the field.

**Albert Camus: Our Contemporary?** This panel will focus on Camus' literary status in 2017. We want to look at the relationships between the various aspects of his work—literary, political, and philosophical—and determine his complex influence of the global reading and writing public.

**Anatomy of the City: Body and Metropolis in Migration Narratives** This NEMLA seminar hopes to explore the body as migration and metropolis. Themes may include the image of the crowd; the imaging of the migrant body; city as panopticon; reclaiming space and identity; the body within visual/ literary texts; and broader issues of globalization, transnationalism, postcolonialism, gender, race, sexuality, and genre as lenses for the migrant experience.

**Antipodal Literature** Papers are invited on literature from the Antipodes which explore such themes as colonial versus native cultures, indigenous culture and nature versus imposed Western vision of what should be, nation building, problems of identity, environmental crises, and the like.

**Art and the Senses** This interdisciplinary panel will explore the role of the senses in the arts (i.e., literature, figurative arts, film studies, etc.). It is open to all centuries, genres and backgrounds, and may focus on the function of a single, multiple, or all the senses in works of arts or authors/filmmakers, etc.

**Behind the Screen: Surveillance, Counter-surveillance and Strategies of Resistance** This panel aims to study the cultures and society of surveillance and countersurveillance by bringing together cultural and surveillance studies to provide a transdisciplinary framework.

**Berlin in Film and Fiction: From the Cold War to German Reunification** Since 1945, Berlin has become a cultural Weltstadt in many ways. First, the contemporary situation of Berlin in reunified Germany serves as a lens for the flow of people, ideas, influences between Europe and the rest of the



world. Second, from 1945–1989, most of the tensions of the Cold War converged in Berlin. Third, for both of these reasons, today a large number of films, novels, and TV programs are set in Berlin, thus making it a privileged place of cultural representation. This panel will examine all three of these situations from an international and comparative point of view.

**Blasphemous Translation** This session welcomes papers that explore “blasphemous translations,” i.e. translations, rewritings, parodies, or adaptations of so-called “canonical” texts into a variety of media, including literature, film, graphic narratives, etc.

**Comics of the Margins: Visions from the Periphery in World Graphic Narratives** This panel welcomes papers that examine the propagandistic, cosmological, religious, or ideological subtexts of comic books and longer graphic narratives originating in literatures outside of the paradigm of U.S. American comics.

**Constructing Indian National Identity in Literature and Film** This panel examines the construction of Indian national identity in literature and film. There are no limitations to time period or genre; the panel welcomes a discussion that grapples with the multiple ways India's coherence as a nation is represented, created, and contested in diverse literary and cinematic works.

**Coriolanus in Focus** This roundtable hopes to gain greater understanding of Shakespeare's *Coriolanus*—the character and play—from a wide range of perspectives. Political, psychological, and historical insights are just a few possible avenues through which presenters can explore this elusive character/play.

**Erich Auerbach's *Mimesis*: View from the 21<sup>st</sup> Century** This panel will examine *Mimesis* from two angles. First, we will study and reflect the overarching themes of this magisterial book. Second, we will look at his individual textual analyses to probe their validity and relevance in 2016. Participants are encouraged to look closely at Auerbach's close readings in the original languages.

**Friedrich Nietzsche and the Literature of the 19<sup>th</sup> Century** Nietzsche's use of 19<sup>th</sup>-century fiction and poetry ranges from somewhat nonchalant to extremely systematic. This panel investigates the importance of Nietzsche to our understanding of 19<sup>th</sup>-century authors and the relationship of these authors to Nietzsche's thought.

## Comparative Literature

### **Global Arab Literature in the 21<sup>st</sup> Century: Transformations**

Since 9/11, cataclysmic events such as the invasion of Iraq, and the Arab uprisings, civil wars, and the rise of religious radicalism have left their marks on global Arab literature. The papers selected for this seminar will examine the new techniques Arab authors have employed to depict those events, the rise of new literary genres, and the subsequent transformation of global Arab literature.

**Global Crime Fiction, Film, and TV: Bodies, Guns, and a Measure of Truth?** This panel proposes to investigate the evolution of crime literature, film, and TV across international borders from 1950–2017. We would like to do this from an international and comparative perspective, analyzing the similarities and differences in this genre from culture to culture, and language to language.

**Literary Connections: Conversing with Turkish Literature** This panel invites presenters to explore comparative approaches to Turkish Literature written during and after the foundation of Turkish Republic in 1923. Prominent Turkish writers include but are not restricted to Nâzım Hikmet, Ahmet Hamdi Tanpınar, Yaşar Kemal, Reşat Nuri Güntekin, and Orhan Pamuk.

**Literary Form and its Limit: Marxism, Poststructuralism, and Description** This panel investigates the status of literary form along three prominent critical modalities: Marxism, poststructuralism, and description. The rise of several disparate “objective” and data-inflected accounts of literary practice marks the urgency of such a conversation.

**Martin Heidegger and the Western Literary Tradition** This panel will investigate the complex relationships between the work of Martin Heidegger and Western literature from the Greeks until the 20<sup>th</sup> century. How did Heidegger use a specific writer in his philosophical writings? How does Heidegger’s use of a given writer relate to our current understanding of the works of this writer? Can we identify limitations that might result from Heidegger’s philosophical methodology?

**Novels of the Holocaust: Fundamental Pedagogical Issues** The aim of this roundtable is to present possible guidelines and book selections for a hypothetical undergraduate course on “Novels of the Holocaust.” The panel is open to books originally published in any language.

**Psychoanalysis and Greek Tragedy** To what extent have psychoanalytic theorists engaged Greek tragedy to elucidate psychoanalytic concepts and principles, and to what end? How does this psychoanalytic tome of scholarship inform our critical and pedagogical approaches to the Greek tragedies? Panelists might consider Freud’s use of Sophocles’s *Oedipus Rex*, Lacan’s discussion of Sophocles’s *Antigone*, or other psychoanalytic criticism engaging works by Aeschylus, Sophocles, and Euripides.

**Rabindranath Tagore and Latin America: Intellectual Affinities (Victoria Ocampo et al.)** While studies of the Global South and South-South connections are of more recent vintage, these unconventional intellectual exchanges have long been occurring “off the grid.” Specifically, such exchanges were occurring between South Asia and Latin America long before talk of BRICs. This session examines such exchanges including Rabindranath Tagore’s sojourn in South America and his mutually transformative friendship with Victoria Ocampo.

**Representations of the Self: On Autobiographical Writing** This panel welcomes new approaches to the study of the autobiographical “I”/ “I” autobiography, criticism of their texts and analysis of the market in which they are inscribed, in order to assess the time and space-specific causes and consequences of their various reformulations. We encourage a focus on the cultural and editorial spheres associated with autobiographical narratives.

**Rethinking Early Modern Subjectivity** The goal of the seminar is to interrogate the condition of the “early modern subject” through the analysis of established binaries such as (but not limited to) unity/plurality, transcendence/immanence, individual/communal, East/West, local/global, medieval/modern, etc. We will pre-circulate 5–8 pages papers (with theoretical or empirical foci on the topic) and discuss them after a brief presentation.

**Revisiting the Great War in 2017: From Text to Context** World War I marked one of the great turning points in the political, social, and cultural history of Europe and the world. This panel explores the lived, daily experience of this war by looking at literary texts including diaries and journals; visual arts (painting, film, and graphic works); memorials; commemoration events; and Web sites.

**Sea Crossings: the Global Migrant/Refugee Crisis** This panel considers the centrality of the space of the sea in the contemporary global migrant/refugee crisis. We invite papers that explore the complexities of the current crisis by addressing issues such as global capitalism, national violence and religious persecution, race and gender, sexual trafficking, precarious labor, and migratory law.

**Self-effacing and Self-annihilation: Disappearing Subjects in Modernist Authors** This session aims to explore different modernist authors’ strategies to depict the self, focusing in particular on the new sense of alienation that undermines the notion of the subject in the Modernist era.



## Comparative Literature

**Shakespeare as Global Phenomenon Today** We welcome submissions on any topic relating to Shakespeare's reception or influence outside of the UK. How do non-English language cultures respond to Shakespeare? Do they bring their own cultural values to their reading and appreciation? Two examples immediately come to mind: the Globe Theater's "From Globe to Globe Hamlet" and the British Council's "Shakespeare Lives."

**The 'Modern Mary': The Virgin Mary in Crosscultural Contemporary Literature** A great deal has been written about the "traditional Madonna" and Mary's presence in medieval and early modern literature, but very little has been written about the Mary who appears in contemporary fiction across cultures. This panel aims to address that absence by exploring the ways in which contemporary literature, from a variety of national, ethnic, and religious traditions, invokes the figure of Mary.

**The Archipelagic Turn and the Future of Literary and Cultural Studies** This panel proposes an exploration of the recent "archipelagic turn" in Humanities and Social Science scholarship and how this epistemological and methodological shift intersects with and impacts the future of literary and cultural studies. Papers from all disciplines welcome.

**The Art of Reading: Explicating Literature** This panel solicits papers from any author or period that promotes the practice of close reading—especially those that seek a rapprochement between explication and critical theory. Those attaching this practice to pedagogy are especially welcome.

**The Godly and the Grotesque: The Monstrous Body in Antiquity and Beyond** This panel examines Classical conceptions of the monstrous body, focusing on its simultaneous evocations of divinity and deformity, marvel and abnormality, and traces its influence on subsequent literature, philosophy, drama, theory, and art. Possible approaches include: monstrous bodies and/or mythological creatures in Classical and post-Classical literature; the ancient monstrous body and modern theories of the body (disability studies); the monstrous body as symbol; the monstrous and religion; visual representations of the monstrous; and hybridity.

**The Travel Writings of D.H. Lawrence: A Savage Pilgrimage** This panel focuses on Lawrence's travel writing and welcomes any submissions related to this topic. We are especially interested in investigating relationships between Lawrence's travel writing as an ex-pat during the last decade of his life and the reflection of non-English writers visiting and writing on the same areas. For the purposes of this panel, "travel writing" will have a very fluid definition.

**Theater and Law across Cultures and Frontiers** This session invites participation across the disciplines, in which Law, Social issues, Theater/ Performance/Entertainment, Politics, Economics, Ethics, meet, crosspollinate, and present relevant matters for public viewing and consideration.



**Thinking Space in the Anthropocene: Ecocriticism and Cosmopolitics** This seminar invites explorations on theoretical reflections on spatiality within the frameworks of Ecocriticism and Cosmopolitics. Theoretical perspectives may include Humboldt's idea of Kosmos, Uexküll's reflections on the Umwelt, and the work of Deleuze, Guattari, Stengers, Sloterdijk, Latour, and Agamben.

**Translation and Philosophy, Philosophy and Translation** This panel will address some ways in which philosophy invents, reproduces, or reifies world(-s) through the operations and valences of translation. We hope to rethink translation by way of reflection on philosophic practices, historical and contemporary.

**Translation and Transference: Power, Ideology, and Social Change** This panel will examine the connection between translation and the transfer, manipulation, and/or adaptation of political ideologies. It aims to deepen our understanding of such topics as ideological gatekeeping by state institutions; transference of insurrectionary strategies; dispersal of texts of regional, ethnic, or cultural significance, etc.

**Virtuous Pagans? Not-so-exemplary Myth Exempla in Early Modern and Modern Storytelling** This panel invites papers that explore the themes of pagan myth and exempla employed for purposes perhaps dubious, perhaps contradictory to their precursors. The co-chairs would eagerly welcome papers exploring the mythology of any civilization on interdisciplinary subjects drawn from diverse periods.

**Who's Who and Who's What? The Process of Naturalization in 19<sup>th</sup>-century Literature** This panel focuses on canonical literary texts from the realist/naturalist period that challenge the assumption that the narrator provides a reliable image of the world. We aim to promote a critical discussion about the ways in which the mechanisms of patriarchal power emerge in the figure of the narrator and in the processes of naturalization associated with certain characters.



## Creative Writing, Publishing, Editing

### Creative Writing, Publishing, and Editing

**Reassessing the Blues through Literary Performance** Poet Cole Swensen has coined the term to “writewithize” when discussing ekphrastic poetry to describe the poet’s “living” or “walking along” (rather than forming an antagonistic relationship) with a visual representation. We are interested in dramatists’ and poets’ engagement with blues music and their own works as literary performances.

**Commenting on Books that Don’t Exist: A Borgesian Experiment** Borges had it that the purest form of literary criticism focused on books that were not real. In that spirit, this panel will feature papers on any time period, language, nationality, movement, or form where the primary text being analyzed is completely fictitious.

**Fallout: Multi-generational Asian American Writers and the Trauma of War** This panel focuses on the trauma of war, explored from an Asian American perspective—i.e. through the prisms of displacement, racial exclusion, and family secrets. Examples include award-winning authors Viet Thanh Nguyen, Cathy Linh Che, Baltimore-based Gene Oishi, and April Naoko Heck.

**Flash Fiction: Theory and Practice** Flash fiction is as old as Aesop’s fables, and as recent as microfiction on blogs. But what works best in a limited space, who are some of the best practitioners of this brief form, and why? Any fresh angle on this subgenre is welcome, but preferably with an emphasis on analysis and technique and something intrinsic to the form.

**Hybridity, Poetry, and Social Change: A Creative and Critical Panel** We invite papers from scholars working in the area of poetics and social action, and practitioners working with research as methodology for their socially-oriented creative work, as well as a hybrid of the two approaches. Particular attention will be given to globality, gender, race, and the politics of identity to explore the interaction between research, creative practice, and activism.

**Me Is Not Me In the Machine: The Precarity of Online Creative Writing Collaboration** This panel investigates the unpredictability inherent to online collaboration, ultimately asserting that the improvisation, adaptation, and necessity to reconfigure one’s creative framework in the interface of digital variability is a process that invents the collaborator as the much as the collaborator invents it.

**Mentors and Magazines: Experiential Approaches to Literature and Publishing** This seminar invites short presentations and a robust discussion by mentor-teachers concerning collaborative, experiential, writing and publishing-oriented projects such as student literary arts magazines, webzines, contests, archival work, and broad/podcasts. In parallel, we will examine institutional supports and obstacles in developing credit-bearing, cross-disciplinary, experiential opportunities for both two-year and four-year colleges.

**Modern Love: Dating in the Digital Age** This creative roundtable seeks proposals for pieces on love, dating, sex, marriage, and relationships in the 21<sup>st</sup> century. Submissions in any genre(s) pertaining to online dating are especially welcome.

**Our Most Difficult Translations** The Sapir-Whorf Hypothesis claims that the structure of a language greatly influences the modes of thought and behavior characteristic of the culture in which it is spoken. If this is true, how “good” can any translation hope to be? Translators are invited to read from their English translations that proved particularly difficult to “re-encode in the target language.”

**Pow! Graphic Literature to Engage Students in the Creative Writing Workshop** Students in creative writing workshops often lack reading experience and knowledge, but demonstrate awareness and analysis of film and television. Graphic literature can be used to transition from the terminology and rhetorical understanding they possess to the writing and feedback skills the workshop demands. This roundtable will discuss both recommended texts and strategies to engage students.

**Susan Howe and the Politics of the Archive in the 21<sup>st</sup> Century** Susan Howe’s formally innovative work often explores the boundaries between genres: poetry and scholarship, for instance. In challenging these limits, Howe examines the politics of the knowledge production, preservation, and distribution. We seek creative, critical, and creative-critical papers that consider the ongoing relevance of Howe’s work.

**The Coyote in the Parking Lot: Writers Invoking Animals in an Increasingly Wild World** In the early 1900s, Jack London spent a year in the Alaskan frontier observing sled dogs, and getting scurvy, all of which he turned into *Call of the Wild*—one of the great examples of American pastoralism. Today, we are more likely to meet displaced wild animals in urban spaces or be attacked by a domesticated animal gone rogue. This panel gathers poetry, prose, and non-fiction writers who are re-writing the presence of animals in contemporary literature.



## Comparative Literature/Cultural Studies and Media Studies



**The Hybrid Form** In this session, presenters will read hybrid-form pieces that draw on their interdisciplinary creative and scholarly work. We are interested in attracting a range of artist-writer-scholars who are using hybrid forms to explore ideas and questions that perplex them but which cannot easily be contained by traditional critical or expository forms.

### **Translation Tales: Creative Non-Fiction and Fiction by Translators**

Translation as practice, metaphor, scholarly focus, and theoretical lens has become ubiquitous in Euro-American academic circles today. This panel invites translator-writers to read creative non-fiction and fiction on the topic of their work between languages, authors and audiences. Translation from all languages and time periods and bi/translingual readings are welcome.

## Cultural Studies and Media Studies

**“& ev’n wrongs/Sharpen their Muse”: Misreadings, Miswritings, and Mis-takings** We will consider aesthetic and political possibilities of literary error (textual and interpretive), which can be unpredictably productive. Beyond the pleasure that chance printing arrangements and radical misreadings might offer, can they illuminate what is otherwise overlooked in texts or culture?

**21<sup>st</sup>-century Crime Fiction: When is it Just Dark and when is it noir?** The term noir as a way to describe crime fiction has proliferated dramatically, with almost every geographical area--nation, region, or city--potentially laying claim to its own specific version. This panel seeks to examine this phenomenon from a variety of perspectives, ranging from the philosophical and political to the marketing strategies of publishers and the impact on literary tourism.

**A More Stable Stance: Privileging the Working Class in the Academy** What does it mean to be working class? How do languages spoken, values held, and cultural representations vary given one’s class position? Though 62% of the country is working class (Zweig), the answers to these questions are left unclear and largely unspoken.

**Buffy the Vampire Slayer: 20 Years Later and Where We Went** This roundtable will examine the progress of Slayer Studies and the evolution of the critical discourse that has taken

place. How well has *Buffy* as a series aged? What makes the show a time capsule for future generations or a piece that can be picked up as socially relevant in the here and now?

**Cinemas of Resistance** This seminar will explore major filmmaking movements that fall within the category of “cinema of resistance,” including concepts in film theory and approaches to filmmaking that resist a Western, heteronormative, white, and/or patriarchal discourse.

**Click and Read: Computation and Text Analysis in the Post-print Era** Presentations are encouraged to look into how literary theory along with any corresponding methodologies for interpretation and assessment are responding to electronic modes of distribution. Special consideration will be given to papers able to examine the analysis (CATA) software in the practice and teaching of literary criticism.

### **Cognitive Poetics: Current Trends and Future Directions**

The goal of this panel is to bring together scholars working in diverse areas of cognitive poetics, including cognitive narratology, conceptual well as readerly emotional and aesthetic engagement in order to present new research and discuss current trends and future directions for the field.

**Detective Fiction: Re-assessing what the Necessary readers really need?** Just like their protagonists, marginalized but arguably thus made more effective authors of detective fiction are torn between the dismissal of their work as not “real” and the demands of readers and publishers who value and expect consistency in characterization and plot, but also surprise and innovation. What do they need from their readers and the larger society? Where do readers’ needs figure?

**Digital Minds: Latin(o) Americans in Cyberspace** This session explores the emergent field of digital narratives originated in Latin America: interactive novels and poems; online artistic platforms and the creation of video games; digital works produced by Latin@s in the United States.

**“Do I wake or sleep?”: The Manifold Implications of Gaiman’s *The Sandman*** This panel explores *The Sandman* as a work of art and as a manifold vision into human life as viewed within a vast cultural and cosmological framework. All critical perspectives (including cultural studies, pedagogy, and interdisciplinary approaches) are welcome.

**Environmental Justice: Social Movements, Literature and Other Arts** Sponsored by the Association for the Study of Literature and the Environment (ASLE), this seminar will address literary and other artistic engagements with environmental justice (EJ). This interdisciplinary panel invites discussion of thematic, generic, formal, and material characteristics of EJ arts, theoretical approaches to EJ, and EJ’s activist intersections (e.g., Black Lives Matter, Trans Justice, or linguistic justice).

## Cultural Studies and Media Studies



**Figuring the Work of Maintenance** The focus of this panel is maintenance—the work of keeping up the structure, the home, the body—and the problems and potentials such upkeep entails.

**Food Matters** This roundtable seeks to challenge the assumption that inevitably binds the product and the consumer in a one-way relationship. We will focus on the active roles food plays within cultural spaces. We are particularly interested in the ways food acts as a marker of time, space, memory, identity, and community.

**From Titanic to Lampedusa: Narratives of Rescue and Survival at Sea** This roundtable recognizes the monumentality and timeliness of the immediate crisis of Africans and Southwest Asians moving to Europe and to the US. It seeks short papers focusing on narratives (nonfiction and fiction) of rescue, survival, struggle, and/or loss at sea of migrants, immigrants, and refugees.

**Global Queer Cinema: Queer Representations and Cultures in a Multicultural Context** This panel focuses on the investigation of queer representations and queer film cultures in a multilingual and multicultural context. It seeks to initiate an intellectual and theoretical dialogue about queer cinema, cultural studies, global studies, media, and gender and sexuality across the boundaries of cultures, languages, and nations.

**Going Back to Roots: Revisiting the Groundbreaking Miniseries** This panel seeks to bring together perspectives on Haley's inter-generational narrative that consider a range of approaches to reflecting on what *Roots* meant for its original audiences as well as for us today 40 years later.

**Good Mourning, Baltimore: Aesthetics, Ideology, and Death in the Work of John Waters** This panel invites papers on the work of John Waters which consider the variety of ways in which his films, essays, and public performances develop and analyze identity politics, sexual transgression as protest and close ties between beauty, violence, and death.

**Hispanic Filmmaking in English?** This roundtable discussion will focus on the cinematic production of Hispanic filmmakers in English and the theoretical challenges they present. We will consider proposals dealing with directors from other parts of the world who film in English and may consider Hollywood remakes of Spanish and Latin American box office hits.

**Is there a Working Class in this Literature Class?** This roundtable seeks papers that explore the marginalization of working class life as a consequence of literature's dependence on upper-class leisure and material resources or as a matter of conscious class silencing.

**Latin@ Transnational Lives in Literature, Television, and Film** This panel will focus on the transnational home and the possible implications of multiple homelands for diasporic/migratory Latin@ groups.

**Maps in Popular Fiction** This panel will consider the importance of printed maps in popular fiction of a variety of genres and forms including mysteries, fantasies, and superhero stories in comics, novels, manga series, and more.

**Marvel vs. DC: Civil War?** Papers are sought that examine individual Marvel Cinematic Universe (MCU) and DC Entertainment works, the expansive Marvel and DC universes, and the relationship between the two rival companies.

**Masks, Mutations, and Metamorphoses: Transformation Sequences in Comics** The transformation sequence is standard to comics. This session welcomes submissions that look at transformations not only of characters but of the graphic narrative form, and how those alterations affect other narrative practices in novels, film and television.

**"Microzones": (Un)settling Culture in Caribbean and Latin American Texts** This panel evokes the dialogue and study of the microzones in Caribbean and Latin American literature and art. Papers may examine: media and visual studies, gender studies, cultural studies, comparative literature, translation studies, translation theories as a (de)colonial instrument.

**Narrating Contemporary Authorship across Genre and Media** Contemporary technologies and media have revived the theorization of authorship with new fervor. According to Marie Laure-Ryan, these multi-modal forms of narrative storyworlds collapse the boundaries between authors and readers. In light of these cross-medial innovations, this panel seeks papers that address contemporary authorship when the boundaries between genres become muddled.

**Neologism and Other Novelty of Expression** This session will examine innovation with basic materials of expression—such as word, visual image, or syntax—in literature, other arts, or culture. How does novel expression reflect material conditions, aesthetic or social change (perhaps involving cultural or other difference), or the development of new media? What novelty is deliberately, inadvertently or passively produced?



## Cultural Studies and Media Studies

**Nick Broomfield: Paparazzo or Gadfly** Broomfield's gonzo sensationalism and guerilla interview style belie his serious if subtle treatment of documentary's relationship to truth and authority. We invite papers that explore his work in any context, but particularly that of parody, satire, or anti-documentary.

**Paradox-Based Humor in Contemporary Comedy Shows** This roundtable seeks short papers on 21<sup>st</sup>-century comedy shows that use the figure of the paradox and/or elements reminiscent of avant-garde ideological contestations to deliver sophisticated political messages with powerful ethical implications.

**Pedagogy and Poetry Audio: DH Approaches to Teaching Recorded Poetry/Archives** The panel seeks to explore the implications of increased access to poetry audio which is provided by open, digital archives that allow the teaching of print texts alongside the phonotexts recordings documenting situated, spoken-word performances. Discussions of specific classroom practices, theorizations in terms of Ethnopoetics, Sound Studies and Digital Humanities are welcome.

**Private Space, Public Domain: Everyday Objects in the Construction of National Culture** This panel is concerned both with material culture—the physical life, use, circulation and display of objects—and the ways in which material culture has been established as representative or constitutive of national character in literature, journalism, art, and film.

**"Queer and Now": Queerness in the Mainstream** This seminar seeks to theorize the transformations in queer representations and queer experience arising from the process of mainstreaming, and to theorize the social, political, and cultural consequences of this process.

**Reading Beckett with Cognitive Narrative Theory** This panel seeks paper examining Samuel Beckett's fiction and drama within a cognitive narrative interpretive framework. How might Beckett's dark themes and sophisticated linguistic contortions stimulate readers' ability to engage in increasingly complex cognitive processes and ethical judgments?

**Representations of Language Attrition and Loss in Film, Literature, and Popular Culture** The panel seeks to bring together interdisciplinary research across, but not limited to, sociolinguistics, cultural studies, formalist and historicist



approaches, medical humanities, literary theory, community-based revitalization practices, second language acquisition, communication sciences, and other disciplines seeking to correlate the linguistic correlates of attrition and loss in literature, film and popular culture to individual, community, and societal considerations.

**Roma, Gypsies, and the Politics of (Mis-)representation** Prejudice against Roma (commonly known as Gypsies) escalates in Europe, while literature, pop culture, and various arts and social media around the world continue to recycle centuries-old stereotypes that often romanticize or demonize the culture. The panel seeks papers that provide an interdisciplinary view of Roma and of their function in our Western imaginary.

**Speculative Horror: Ontologies of the Real** This panel seeks to explore the possibilities of theoretical engagement with horror fiction in a post-linguistic and post-critique era of realism, materialism, and the nonhuman.

**Superhero Narratives and (Dis)Ability** Apart from literal impairment, superheroes and superpowers can also be read as allegories for disability and Othered bodies and minds. How can superpowers be read as disabilities, or disabilities as superpowers? How does the superhero's superpowered engagement of ableist society reveal or illustrate complications of negotiating the construction of (dis)ability?

**Telephones after Telephones: Reshaping the Discourse of Connectivity** Papers are sought that examine the object of the cell phone and its relationship to its predecessor, the telephone, across media, the arts, and the sciences as well as across societies and eras. What has changed about the way in which we communicate and what are the various functions, rules, and meanings given to the cell phone?

**Text and Performance: Writing the Real** Through an interrogation of the boundaries of unspoken understandings, we encounter disruptive possibilities. Speakers will investigate performance's capacity for revolutionary change and consider performance from any artistic or critical perspective: that of the playwright, the performer, the spectator, the choreographer/dancer, the scholar, the activist, the revolutionary, etc.

**The Materiality of Politics and the Politics of Materiality** This session seeks to foster an interdisciplinary discussion of the intersection between politics and material culture, with possible areas of interest including the interaction between object and text, the movement of objects from supporters to candidates, the effect of the digital object on ideas of modern materiality and political expression.

**The Power of Sustenance and the Sustenance of Power** This roundtable seeks submissions that analyze the use of food tropes in literature and film as a means to disseminate discourses on commandment, or, the exercise of authority, and/or, protest against regimes of power. We welcome submissions that approach these topics cross-culturally

## Cultural Studies and Media Studies/French and Francophone



### **The Book Review: Contemporary Forms, Forums, and Forces**

This roundtable seeks short papers that excavate the material, theoretical, and formal histories of book reviewing in its relationship to literary criticism; analyze the contemporary forms and forums of the book review and the social forces shaping them, etc.

**The Contrary of Revelation: Apocalypse and the Epistemology of Horror** This panel invites papers that address various media interpretations and conceptualizations of the apocalypse, including fiction, film, television, graphic novels, etc

**“The Death of Zod”: Ethics in 21<sup>st</sup>-century Comics** Following a loose Nietzschean trajectory of “The Death of God,” this panel seeks to tease out the issues of superheroes’ ethics. Further, this panel questions the regenerated heroes of the 21<sup>st</sup> century and the moral and ethical dilemmas these characters face in the contemporary world. Papers might focus on comic book adaptations on big and small screens or comic book characters’ revival in print.

**The Iron Cage of Work: Cultural Responses to the Institutions of Contemporary Capitalism** This session will explore how Max Weber’s view of modern work as something we are forced to do (“the iron cage” of work) is reflected in literature, philosophy, film, and other humanistic texts. Papers considering changes to work or the rejection of work are also welcome.

**The Problems of *jouissance* and Desire in a Globalized World** This seminar seeks papers about the connection between media, film literature, and *jouissance*. The purpose is to explore how film, media, and literature evoke symptoms of political anxiety via the unconscious notions of *jouissance*, desire, and castration.

**The Representation of Race in American Comics/Graphic Novels** As the genre grows in popularity in bookstores and on campuses, now seems an opportune time to take stock of the ways this medium has both fostered and critiqued racist attitudes. This panel welcomes submissions on this topic from any era and from any critical perspective.

**The Spaces and Places of Horror** This panel seeks to understand the use that the horror genre makes of settings, locations, spaces, and places, be they physical, imagined, or

altogether imaginary. Different theoretical frameworks are welcome, and relevant comparative studies among American, European, and/or non-Western cinema are strongly encouraged.

**Time and Trauma in 20<sup>th</sup>-century Literature** The literature of trauma is often punctuated by breaks in a normative conception of linear, chronological time. This panel seeks to explore trauma relation to time through an examination of temporal aesthetics in 20<sup>th</sup>-century literature.

**Transcultural Adaptation of Shakespeare** This panel seeks to shed light on transcultural adaptations of Shakespeare. Crossdisciplinary proposals on aspects of adaptations of Shakespeare across languages, cultures, religions, and even platforms are welcome.

**Transmedia Storytelling: Questioning Canon in 21<sup>st</sup>-century Popular Culture Narratives** When both fans and creators are “creating” meaning out of transmedia texts, what counts as canon, as the “real” character or story? This panel seeks proposals that explore the often-veiled but often fruitful relationships between readers, writers, auteurs and fans in the world of 21<sup>st</sup>-century popular culture narratives.

**Utopia in a Post-secular Society: At the Cross-sections of Literature and Philosophy** This panel invites papers that reflect on the relationship between utopia and religion, as it is worked out in 20<sup>th</sup>-century literature and philosophy: How does the place of the utopian tradition change in the context of the “return of religion” in a post-secular society?

**Wise Latinas: Expressions of Subversion in Latina Writings** This panel examines writings by Latinas during the 20<sup>th</sup> or 21<sup>st</sup> century. How do different writers identify and subvert different forms of social oppression in the U.S. and provide spaces of community-fashioned healing, empowerment, and solidarity between Latinas.

## French and Francophone Language & Literature

**Architecture and Literary Texts: Theoretical Crossroads** This panel invites historically specific studies of the literary modes by which the architectural comes into view in literatures in French, as well as broader theoretical explorations of the links between theory of architecture and theory of the text in the French-language tradition.

**Catastrophe and Literature** This panel seeks to explore representations of mass atrocity, war, and civil strife in contemporary literature of French expression. What narrative forms or aesthetics are adopted in memorializing these events? Emphasis on other periods will be considered.

**Critical Issues in North African Literary and Cultural Studies** We seek submissions that open original and groundbreaking avenues for the study of North African literatures and cultures. Of particular interest are papers that address the linguistic diversity of the Maghreb, or its ties to other regions and geographic spaces.

## French and Francophone

**De la crise à l'innovation: Re-envisioning French Programs for 21<sup>st</sup>-century** This roundtable seeks participants who have enacted innovative programmatic changes that respond to the needs of 21<sup>st</sup>-century learners. We encourage submissions that address curriculum revamping, interdisciplinary approaches, project-based and service-learning experiences as well as rethinking the role of French in general education.

**France in the Global 19<sup>th</sup> Century** This panel invites papers that study the French and Francophone world in the global 19<sup>th</sup> century. Papers exploring aspects of French colonial-capitalism across the globe in literary and visual texts of the long 19<sup>th</sup> century are welcome.

**Francophone Mythologies and the Postmodern** This panel seeks to explore the changes in mythical narratives of postcolonial Francophone literary texts and how these changes reflect the passage to the postmodern. Studies examining the dissolution of controlling ideologies such as religion, government, and other cultural norms as expressed through myths are welcome.

**Godard le fou: New Perspectives** How can we see/read Godard's films today? How does he continue to express a radical vision? This panel will discuss various approaches to Godard's œuvre.

**Humor and Satire in Francophone Literature: Constructing and Deconstructing Identity** Resolved: In Francophone literature of the last three centuries, Humor has constructed identity while Satire was used to deconstruct it. Participants are invited to argue either side of this normative statement.

**Le corps masculin arabe comme objet de désir dans la littérature et le cinéma queer francophone** The Arab male body has been an object of desire since pre-colonial times. This panel explores the representations of the Arab male body in Francophone literature and movies whether such representations are seen as a continuation of the colonial ideals, or as a reflection of a postcolonial context.

**Legacies of French Film Criticism: Crossing Cultures and Perspectives** This panel explores the implications of new and past intercultural meetings of French film, and its criticism, with international cinemas. It examines the consequences of such connections on the history, identity, and evolution of French cinema and criticism.

**Les banlieues françaises: Islam, droits de l'homme et citoyenneté** Pendant les années qui séparent les émeutes de 2005 des attentats de 2015, la jeunesse issue de l'immigration post-coloniale a produit un corpus littéraire, cinématographique, artistique et musical où se côtoient et s'entrechoquent une conception de l'Islam, une définition des droits de l'homme et de la citoyenneté qui ouvrent à une réflexion sur l'espace urbain de la banlieue aujourd'hui.

### Les rumeurs dans la littérature et le cinéma francophones

Cette session invite des contributions dans les domaines de la littérature et du cinéma francophones contemporains qui portent sur le sujet des rumeurs : leurs origines, les responsables, la typologie, les conséquences, les solutions.

### Literature and Ideas: 17<sup>th</sup>- and 18<sup>th</sup>-century French Writers

This panel will focus on uncovering the ideas and philosophies that 17<sup>th</sup>- and 18<sup>th</sup>-century French writers, philosophers, moralists, essayists, poets, novelists, and playwrights used to criticize, change, or improve their world.

### Migrations and Identity and the Teaching of its

**Representations** This roundtable invites exchanges on the teaching of migrations and identity in an intermediate-level language classroom. What are the steps and tools to prepare students for literary, cultural and societal discussions on the topic? The goal is to examine the use of social media, texts and movies in order to provide background while enabling students to discuss current global issues in the target language. Presentations should be 10 minutes in length.

### Mythes et réalités des identités francophones en Amérique

**du Nord** This panel compares the representations of identity (linguistic, cultural) of the various francophone communities settled in North America (United States and Canada). In any form of artistic expression, manifestations of Francophone identities in North America show that Francophonie is a vibrant concept, always renewed in a rich dialogue of cultures.

### Nationalisme sans frontières: The National Francophone Text

Thinking beyond territorial markers of belonging and difference, this panel welcomes papers in English or French seeking to investigate issues of 20<sup>th</sup>- and 21<sup>st</sup>-century nationalism and/or national identities in Francophone literature with an emphasis on larger connective implications.

### Ni féministes, ni soumises: Female identity in the banlieue

This panel aims to generate conversation about how female minority cultural production depuis la banlieue has developed and changed over the last decade, and how it participates in current discussion and debate on feminisms in France.





## French and Francophone/German Language and Literature



**Orientalism and Nationalism in French and Francophone Literature** This panel seeks to explore the connections between orientalism, (post)colonialism, and nationalism in Maghrebi and Levantine societies as they are pictured and discussed in French and Francophone literature. Proposals are welcome to address a wide range of topics including the relations between orientalism and nationalism, modernity and the nation-state, pan-Arab ideologies and their critiques, Berber identities and minority struggles in postcolonial regimes.

**Teaching bandes dessinées as Literature** This panel seeks innovative perspectives on any aspect of teaching French language bandes dessinées as literature through specific example(s) to prompt critical thought and reflection. Abstracts in French or in English.

**Le sexe avant la lettre (sponsored by Women in French)** This panel seeks to bring together researchers working on questions of sex and sexuality, sexual practices and discourses in pre- and early-modern France. Interdisciplinary papers examining a variety of textual practices are welcome.

**The Shadow of Ethnography** From Eugène Fromentin's discussions of ethnographic description and art in his two travel narratives to French Algeria (1857/1859) to a contemporary novel such as Michel Houellebecq's *Plateforme* (2001), we see ways in which an ethnographic trace inheres in French literary production, whether through the hinges of cultural and racial difference, exoticism, or through other fundamental aspects of an ethnographic worldview.

**Traveling Objects, Objects of Travel** This panel seeks to explore notions of global displacements and journeys through the lens of material cultures. Taking a long view of history, and a wide meaning of both travel and object, this panel encourages papers from all periods and areas of literature or works of art produced in the French-speaking world.

## German Language and Literature

**Borders and Boundaries: Belonging in Contemporary German Literature** This panel explores diverse and interdisciplinary perspectives on cultural responses to immigration, refugees, multiculturalism, and notions of home, nationality, belonging

and Otherness found in contemporary German literature. Works which explore notions of space and place, industrial/urban or rural landscapes and cosmopolitanism are also welcome.

**Building Bridges: Teaching German History through Fiction and Film** Teaching texts and film that approach German history from a (semi-)fictional perspective can be a powerful tool to promote students' cultural awareness and improve their knowledge of historical facts. We seek contributions on literary texts, films and other semi-fictional accounts that treat history as a subject, protagonist or supporting character.

**Cinematic Representations of the Nazi Period** This panel invites contributions on film and other forms of cultural production (literature, music, television productions) in relation to the cinematic representation of the Nazi period, providing insights into ideas, trends and discourses that have shaped contemporary German culture.

**Comics and Graphic Novels in a Transnational Perspective** This panel welcomes papers that consider transnational comparisons of, for example, the same genre category, similar themes, or narrative techniques. It seeks to illuminate differences and similarities in the chosen works with specific regard to their linguistic and/or national characteristics.

**Depicting Gender Violence in the GDR** This panel examines depictions of gender-based violence in cultural productions that appeared in the German Democratic Republic. How did authors and artists depict gender violence in the GDR, and how were they able to circumvent state censorship? Proposals may address any medium of cultural production.

**Die schwarzen Wissenschaften: Scientific Theories of Dark Romanticism** As Romanticism coincides with the rise of rational, modern science, the Romantic fascination with the mystical and the untenable often clashes with the new need to validate these Romantic theories with scientific observation and experimentation. This panel seeks to explore these intersections.

**Echoes of the Hammer: Depictions of the Reformation** Since 2017 marks 500 years since the beginning of the Reformation, it is worthwhile to examine how it—and its initiator Martin Luther—are portrayed in a variety of venues. Abstracts and papers may be in German or English.

**Faking Authenticity: Fictional Interviews in Literature and Other Media** Since the 19<sup>th</sup> century the interview has constituted a fictional narrative form that maintains its claim to authenticity, even in fictional contexts. More recently, interviews have featured as a new form of narration that may embrace, veil, avoid, or disavow its fictionality. This panel seeks to address the textual strategies and functions of fictional interviews in various media.

**Feminist Approaches to/in German Studies: Inclusivity and Sustainability (Women in German)** For this session we seek papers that focus on inclusivity and sustainability

## German Language and Literature

within German Studies from a feminist perspective. Topics addressed can focus on literature, culture, community engagement, interdisciplinarity, intersectionality, study-abroad, curriculum development, teaching-models, and transfer of theory into classroom practices. This session is co-sponsored by *Women in German*.

**Funny Germans? German Humor from the Eighteenth Century to the Present** This panel addresses how humor has reflected and shaped German culture since the 18<sup>th</sup> century. At issue are theories and histories of humor, translating humor, and German works that employ humor; treat emotion, physicality, affect, or other aspects of it; or use humor to deal with historical events, race, gender, ethnicity, or disability.

**Human Rights and their Limits in German Literature, Film, and Theater** The study of literature from a human rights perspective dealing with questions of representation, narration, and evidence; empathy and responsibility; authenticity, subjectivity, and testimony; justice and rights. This panel focuses on German language literatures, arts, and cultures, and their engagement with human rights discourse or law.

**Immigration and Integration in German Popular Culture** There has been a recent explosion of comedy and satire in Germany dealing with issues of immigration and integration. The limits of satire and its political effects have also been the subject of widespread media attention. This roundtable will explore how immigration and integration are treated in German popular culture, with a specific focus on stand up comedy and satire.

**Literature between Deconstruction and the Frankfurt School** How do deconstruction and Frankfurt School Critical Theory think and write about literature? What are the differences between the ways in which Walter Benjamin, Theodor W. Adorno, Maurice Blanchot, and Jacques Derrida tried to rethink and reshape the relation between literary theory and linguistic practice?

**Mapping *Heimat* and Identity in Recent *Deutschlandreisen*** This panel seeks to explore the recent trend of travel writing through Germany by German authors to understand their discoveries in and of the German *Heimat*. It examines the question whether Germany still bestows identity onto its citizens or whether the allegedly familiar *Heimat* is perceived as the *Unheimliche* that harbors and unforeseen revelations. How do these texts map *Heimat*, and to what extent do the texts become spatial?

**New Approaches to the German *Lied*** This panel seeks to bring together musicologists, Germanists, educators, and others interested in the study, performance, and pedagogical utility of the German art song. Contributions may include (but are not limited to) analysis of individual songs or song cycles, approaches to performance, and the use of *Lieder* in the German-language classroom.

**Religion and German Literature** This panel examines religion and German literature since Nietzsche's declaration that God is dead,



and focuses on intersections between religion and theology and literature. Questions may include Religious discourses in dialogue with literature; literary appropriation of religious motifs or stories; literature as religion or spirituality, or aestheticism.

**Rethinking the Frame: Embedded Narratives in German-language Literature** This panel explores the many types and functions of narrative frames in German-language literature. In addition to considering more traditional 'stories within stories,' the panel also seeks to expand the discussion to include broader notions of 'framing' techniques.

**The Migration Crisis: Reflections by Austrian, German and Swiss Migrant Authors** Cultural Hybridity has intensified with the migration crisis in German-speaking countries. This panel invites abstracts on contemporary migrant authors whose writing reveal their reflections, ruminations on and the reality of their perception of and interaction with the host cultures.

**Through Other Lenses: Literary Productions of Minorities in the German-speaking World** Many terms have been applied to the literary productions of minority groups in the German-speaking world. These terms, however, are limited and limiting in their usefulness for the analysis of the most recent works of minority authors. This is precisely because the focus is on the authors' heritage and migration experiences rather than the literary works themselves. This session invites proposals that employ other lenses, such as politics or gender, through which we can view and interpret these works.

**Translation and Poetry/Poetry in Translation** Theorists have identified two main challenges not only of translating poetry but of reading translated poetry. This panel explores impulses in contemporary German poetry and their "equivalences" in its translation. Topics may include thematic and stylistic trends in German poetry today as well as cultural and linguistic challenges of translating poetry.

**What is German Literature?** This panel considers the question of how "German" literature has been conceived in the past, and of how such conceptions may be changing as we head into the future. Topics may include German literary historiography, German literature as read and taught around the world, relation to *Weltliteratur*, or the complexity of contemporary translational trends.

## German/Italian



### World War I Revisited In Literature and Other Arts:

**Saying the Unspeakable** Cultural Studies approach to the traumatizing experience of World War I, analysis of literary works or adaptations thereof (film, graphic literature) that deal with the Great War. Scholars from all cultures and social groups that were involved in the war are welcome.

### Writing Spaces—Landscapes and/in German Travel Writing

This panel addresses the role that places and landscapes play in travel writing by German speaking writers. How does location reflect the traveler/writer's personal experiences? What intended and unintended connections exist between landscape depictions and political, social, or other discourses?

## Italian Language and Literature

### Beyond the Nation: Transnational and Transhistorical Discourses in the Risorgimento

19th-century Italy saw a renewed interest in national and non-national history and cultural traditions, which expressed itself in terms of Medievalism, Philhellenism, Egyptomania, and Orientalism. This panel calls for papers that investigate the transnational and transhistorical discourses in the Italian literary and artistic production during the Risorgimento years.

**Contextualizing the 1970s in Italy** The session invites contributions about literature, drama, theater, film, and other symbolic productions in Italy in the 1970s as related to the complex political and cultural context of its times (crisis of representative democracy, diffused readings of the authors of the Frankfurt School, gradually stronger interests in non-European cultures, to name a few factors). All critical perspectives are accepted, provided there is contextualization.

### Dante's Rhetoric: Politics, Reception, Material Culture

The rhetorical doctrine of Dante's time offers a conception of literature as a means of achieving consensus within the human community. This session aims at exploring rhetoric not only as an explicit theme in Dante's works, but also as a path toward better understanding his audience, the circulation of his texts, and the relationship between his texts and the intricate political conflicts of Due- and Trecento Italy.

### Digital Humanities for the Study and Teaching of Literature

This panel seeks to showcase the use of new technologies in the interpretation and teaching of works of particular literary or cultural works, particularly in the Italian context. Of special interest are projects that deal with the development and application of recent technologies (including, but not limited to, approaches to encoding, Data-Driven Documents, spatial mapping, GIS and GPS, text/data mining, corpus construction and so on) in order to carry out cultural analyses and pedagogical initiatives in Italian that are genuinely meaningful

**Fashion in Literature and Cinema** Fashion is a powerful symbolic force for the construction of identity, both personal and collective. The meanings of clothes and their emotional impact are acquired through a process of cultural mediation such as film and literature. This section welcomes feminist, transnational, and ecocritical frameworks for papers that focus on the way fashion and dress appear and function in modern literature and cinema.

**Food is Culture: Taste and Italy** In this panel the socio-political and literary implications of food will be discussed in Italian culture (i.e., literature, art, film studies, social sciences, etc...). It will be open to all centuries and genres and may focus on the alimentary necessity for subsistence on the individual or social level, as well as food as a tool for societal and political definition, or as a medium for art.

### Frantumaglia and Identity in Italian Women's Writing

Violence and trauma, from the psychological to the physical, are common topics that arise when observing this turmoil created by what Elena Ferrante refers to as *frantumaglia*. And yet these observations also lead to a journey that can be either physical or internal, for a better understanding of the self, a discussion of female roles and spaces, or even an indictment of certain mentalities, practices, or of Italian culture itself. This panel aims to explore how Italian women writers confront the various causes of *frantumaglia*, and how, through fiction or nonfiction, they shed light on the identity or the flaws of Italian ideology or of the society as a whole.

**How to Use Literature in the Italian Language Class** This seminar welcomes examples on the use of literature in the Italian language classroom in North America. Preferred contributions will address the beginning and intermediate levels of Italian courses. The examples should show how literature can be integrated into the language in-class input; how a literature-based input helps build a high level of (literary)language and cultural proficiency as well as critical thought; how literary content-based input can bridge the gap between the Italian language and literature curricula.

**Il corpo nel cinema contemporaneo** The panel welcomes ideas on different representations of the body in contemporary Italian cinema (erotic, political, perverse, protagonist, framed, manipulated, etc.). What is the physical



## Italian Language and Literature

relationship with the third-millennium Western society? How do people affirm their selves? What is left of the human?

**Il teatro italiano dal dopoguerra ad oggi** The panel explores all theatrical productions from WWII to the third millennium (new plays, contemporary playwrights, staging of classics, reinterpretations, hybrid forms, etc.). Comparative approaches are welcome.

**Il romanzo italiano degli anni Sessanta tra sperimentazione e cinema** Romanzi e antiromanzi degli anni Sessanta in Italia. Riflessioni teoriche, poetiche, ricerca sperimentale e narrativa nel contesto delle nuove avanguardie.

**In metamorfosi: Identity and Change in Italian Culture** This panel invites papers focusing on the *topos* of metamorphosis in Italian language, literature, and culture from the Middle Ages to the present. Drawing from different periods and disciplines (e.g. linguistics, literature, philosophy, cinema, art) and welcoming all theoretical approaches, this panel seeks to explore how textual and visual narratives of metamorphosis have been a powerful tool for negotiating personal and cultural identity and change across the centuries.

**Intermediality/Intermedialità** This panel aims at investigating the complex and stimulating intersections among different media in Italian culture. Papers can be in English or in Italian and they can explore theoretical issues and/or present specific case studies.

**Irreconcilable Differences? “Faithfulness” and Translation** This panel deals with the problematic aspects of translation and adaptation of literary texts. Specifically, we intend to investigate the issue of fidelity to the authors’ original works .

**Italia-Germania: A Century of Cultural Exchanges** This panel aims at exploring the mutual influences between Italy and Germany and the historical and cultural occasions that allowed this influence to contribute to the intellectual life of Italy and Germany.



**Italian-American Studies in the 21<sup>st</sup> Century: New Approaches and Considerations** This roundtable aims to reconsider the current state and future of Italian-American Studies in North American and Italian universities.

**Italian Fantastic Literature** What is a fantastic text? What is so “scandalous” (Caillois) or “subversive” (Jackson) about it? Does it provoke “hesitation” (Todorov) or “impasse” (Lugnani)? The proliferation of definitions and theories about the fantastic points to a persisting need to establish borders for a genre or mode that seems to constitutively resist categorization. This panel aims to address these questions through the investigation of Italian fantastic literature in the 19<sup>th</sup> and the 20<sup>th</sup> century.

**Italian Food Studies: New Directions** This panel explores diverse theoretical and practical approaches in Italian Food Studies that encourage a more synergistic relationship between the research and teaching of food culture in Italy. Papers will examine the relationship between food and national/regional/local/glocal cultural identities throughout the ages, from the Early Modern period to the present.

**Italian Television in the 60s: Information, Education and Entertainment** In the Sixties, the Italian National Television (RAI) was the sole broadcaster in Italy. It was a public service and felt the responsibility to educate the nation in the post-war time. This panel seeks to explore the role of the Italian television in the 60s in educating and entertaining the audience, as well as the function of television in the cultural and linguistic unification of the country.

**Literature of Migration: Migrant Writers in Italy** This roundtable seeks to explore representations of the homeland from the perspective of Albanian writers and intellectuals who worked in or migrated to Italy. How did or how do these writers see their homeland through the lenses of Italian culture? How do their representations of the homeland reflect differing or perhaps even conflicting perspectives on Albanian identity?

**Manuscript Studies** This panel proposes to problematize the multiple aspects of Manuscript Studies, including works in literary and philosophical centers in Italy from the 14th to the 16th centuries, issues connected with the development of the codex as historical identity from medieval to early-modern era , and intellectual dialogues in recent times on philology, paleography, textual criticism, and modern scholarship.

**Mascolinità e gender nel cinema degli anni ‘70** Il panorama cinematografico degli anni ‘70 è in parte dominato da modelli di mascolinità assoluta in Western, film di spionaggio e detective stories hollywoodiani. Questo panel si propone di analizzare quali siano i modelli proposti dal cinema italiano in anni particolarmente difficili da un punto di vista politico.

**Meridian Cinema/Cinema Meridiano** This panel investigates the evolution and the repositioning of a Mediterranean framework and imagery (and the emergence of a Meridian subtext) in contemporary Italian cinema.

## Italian Language and Literature



### **Monsters and Monstrosity in Italian Literature and Film**

Seeking a variety of approaches to considering the monster and the monstrous, this panel asks whether the monster can be defined and what function it has in society. Is it possible to identify a particularly Italian concept of the monster or the monstrous as metaphor, Other, demon, or hybrid?

### **Multidimensional Baroque: Literature, Language, Figurative Arts, Music**

The Council of Trent dramatically changed “forma mentis” in Italy. That change affected artistic expressions in the most diversified ways. Papers are invited to analyze artists’ responses—from recalcitrant to accepting—in literature, language, figurative arts and music, with particular attention, but not limited to the production and role of women in the new social, cultural, aesthetic environment.

### **New Approaches to Teaching Italian in the Millennium Era**

This roundtable seeks papers that discuss innovative and effective ways to teach Italian. Particular attention will be given to those that concentrate on the integration of culture, literature and technology in the elementary language classes.

**Pasolini Settanta** Produzione saggistica, letteraria e cinematografica di Pier Paolo Pasolini negli anni Settanta - varietà di forme e di generi, di linguaggi e di scritture - le costanti, le connessioni, le ricodifiche stilistiche, tematiche, documentali, poetico-ideologiche e metatestuali - letture critiche e analisi - spazi di confine - intertestualità

**Performing the Middle Ages in Italian Literature** The representation of performing arts in literature is an important, if under explored, critical approach. This interdisciplinary panel proposes to investigate the interaction between literature, music, theater, dance and declamation.

**Pirandello and his Legacy: Film, Stage, and Scholarship after 150 Years** This panel aims to celebrate the enduring legacy and the achievements of Luigi Pirandello 150 years after his

birth. The goal is to spur a thought-provoking debate through interdisciplinary and comparative approaches.

### **Post-National Spaces in Contemporary Italian Cinema**

This roundtable discusses concepts like space, place, and landscape in Italian films produced in the last 25 years, analyzing from an interdisciplinary perspective the new narratives models and cultural paradigms emerging from the post-national horizon evoked by these cinematic works.

### **Postwar Italian Cinema: The Good, the Bad, and the Ugly**

This panel seeks to explore the explosion of cinematic excellence and exploration, perhaps unparalleled in cinema history, that occurred in Italy following the end World War II and that continued until the 1970’s. We are also interested in the numerous ways that Italian cinema changed not only the art film but a host of popular genres as well; from neorealism to fantasy, from grand historical drama to the pepla, from Spaghetti Western to the Poliziotteschi, from the giallo to the Commedia all’italiana, and beyond.

**Queer Italy** This session seeks papers that merge the fields of queer theory and Italian studies. Papers on queer representation in contemporary Italian literature, language, and film are welcome, along with papers that reexamine works.

**Shakespeare’s Italy from an Italian Perspective** While the analysis of Shakespearean plays has inevitably been Anglophone-centered, the organizer of this particular Roundtable wants to solicit contributions that look at Shakespeare’s Italy from an Italian perspective.

**Sport in Italian Literature and Arts** Papers on literary and artistic aspects of sport in journalism or various media, as well as on sport and the visual arts, literature, cinema, etc., are welcome.

**Teaching Italian Culture through Film** The goal of this roundtable is to discuss different approaches toward teaching Italian culture through film to undergraduate students both in Italian and in English, evaluating thematic approaches and assessment as tools for successful classes.

**Teaching the Concept of Made in Italy** This panel will address how the concept of Made in Italy is taught in the language class while fostering cultural identity and diversity

**The Fabric of Cultures: Fashion, Memory Technology** This roundtable welcomes presentations that engage with the phenomenon of fashion in its multiple social, cultural, and artistic dimensions, including the intersections with feminism, ecocriticism, and postcolonial studies.

### **The Leopardi Habit: Custom(s), Pleasure and the Senses**

This session focuses on the relation between the senses, the “teoria del piacere”, Leopardi’s materialism, and his ideas about the impact of customs and habits on perception, conception and values. Comparative assessments of Leopardi’s sensism and Romantic uses of and theories regarding the senses are also extremely relevant.

## Italian/Pedagogy and Professionalism

**The Return of the Dead** This panel on the *apophrades* in Italian literature in its many forms welcomes exegetical autopsies of any figures or works representing visiting spirits, specters, and revenants of every sort in all their thanatological, pluridisciplinary complexity.

**Transmediality: At the Intersection of Literature and the Visual Arts in the Italian Context** This session aims at exploring the different modalities and forms that shaped the encounters between literature and the visual arts – cinema, photography, painting etc. – since the beginning of the 20<sup>th</sup> century.

**Women, Migration, and Cultural Exchange in Contemporary Italian Culture** This panel wants to build on the interdisciplinary critical debate on migration in Italy and analyze how women, as transnational cultural subjects, are represented in contemporary literature and/or film, or how they have become the authors of new literary and cinematic expressions and have contributed to the transformation of the Italian canon through an enriching cultural exchange.

**Writing and Screening Images of Men: Re-negotiating Masculinities in Italian Studies** The objective of the present panel will be to examine authors who contributed to produce (and reproduce) the image of Italian masculinity, how such an image has been created, imagined, constructed, de-constructed, and contested through literature and cinema.

### Pedagogy and Professionalism

**Ableism in the Classroom: A Roundtable** This roundtable will focus on the ways we address ableism in the literature, language, and writing classrooms. Perspectives are sought on the incorporation and adaptation of course content, class policies, and teaching activities. Both success stories and failure narratives are welcome.

**Academic Labor Unions: Strategizing for the Future** Given recent budget cuts, where do various unionising and related efforts leave us? How much impact will union actions such as in New York and California have on educational institutions? Will such efforts be defeated or made irrelevant by budgetary crises? Papers addressing these questions are welcome.

**Approaches to Teaching Shakespeare Using Non-traditional Texts** This session will look at how teachers can incorporate Shakespeare parodies, spoofs of the Bard's plays and/or life, or recreations of his structure into the classroom. How are teachers balancing traditional textual approaches to Shakespeare and incorporating modern reinterpretations as supplementary or primary sources in the classroom?

**Axxed: Public Censorship and the Academy** This panel invites papers that consider various forms of public censorship—internet shaming, hacktivism, venue boycotting, etc.—of unpopular ideas, and the effects these acts of censorship have on teaching and research.



**Disclosing Class: Pedagogy and the Working Class** This session focuses on making class unhidden in the curriculum and increasing faculty awareness of the impact of students' social and socioeconomic position on the navigation of expectations in higher education. Presenters will discuss methods that have been successfully integrated into courses.

**Engaging the Intermediate L2 Learner** This roundtable will be an opportunity for language teachers to come together to discuss strategies and best practices for teaching the intermediate-level learner. The intermediate level marks a crucial one in which students begin to perceive a level of fluency and self-confidence in the L2.

**Experience and Education: Pragmatism in the English Studies Classroom** This panel seeks to bring together scholars and teachers who utilize the philosophical tradition of American Pragmatism in teaching literature, writing, digital media, cultural criticism, or rhetoric and composition.

**Fostering Global Competence Through Film: Re-imagining the Foreign Language Course** The goal of this session is to discuss and re-imagine the pedagogical role of foreign language and culture courses in the college curriculum in the context of globalization. An interdisciplinary approach based on content and context can create opportunities to reflect on culture and cultural values intrinsic to language learning.

**Game-based Learning in the Language Curriculum** This session seeks to expand scholarly dialogue about game-based learning in the modern language curriculum in higher education. The ideal paper will provide examples of successful applications of games in the language classroom, explore issues of game-design, and discuss the pedagogical rationale for incorporating a particular game in language learning. Examples may include digital interactive fiction, mobile environments (e.g. ARIS), gamifying vocabulary or grammar.



## Pedagogy and Professionalism

### **Global Classrooms: Intercampus and International Collaborations**

Faculty use technology to bring experts into their classes, to connect students to another culture or language, and to broaden institutional course offerings. This session provides an opportunity to compare institutional strategies for the creative exploitation of readily available technology tools as a way of enhancing students' motivation, language proficiency, and intercultural competence.

### **High-impact Practices for the 21<sup>st</sup>-century Engaged Learner**

High-impact practices include service or community-based learning, undergraduate research, study-abroad experiences, project-based assignments, learning communities and collaborative learning, reflective and integrated learning. Presenters will discuss the benefits, challenges, and pitfalls, of such educational contexts as these were implemented in their own courses or in other (institutional) initiatives.

### **Integrating Primary Sources, Creative Writing, and Research in Language Teaching**

Participants in this roundtable discussion will share assignments and discuss the possibility of integrating authentic and primary sources in teaching the target language. Deriving from topics introduced in the textbooks and going beyond them exposes the students to the wealth of available materials and allows them to be in charge of their learning.

### **Interdisciplinary Humanities: The Sciences and the Humanities in Connection**

This session aims to explore how careers in the Humanities (Languages, Philosophy, Anthropology, Sociology, etc.) fulfill concrete needs in the sciences and the professions.

### **Know Your Rights: Strategies for Collective Action on College Campuses**

This roundtable seeks presenters who have had experience organizing on campuses to discuss approaches to organizing and collective action in academic establishments, from public universities and community colleges to private institutions.

**Let's Work Together: Collaboration and Pedagogy** This roundtable will explore the many ways in which collaboration enhances pedagogy, considering how this intersection

ultimately strengthens one's teaching and augments student engagement in the classroom.

**Literature and the First Year Experience** This roundtable invites liberal arts and literary scholars teaching in first-year courses to share some of their best practices for teaching literary texts.

**Literature, Writing, and the Promise of the Public Humanities** This panel welcomes essays on the ways projects and programs focused on literature, language or writing have been or could be genuinely public in ways that make a difference to students, to the public, and to our work together in the study of literature.

**Mindfulness and the First Year English Sequence** The purpose of this roundtable is to offer and exchange perspectives on how mindfulness and contemplative pedagogy (e.g. meditation; journaling; yoga; experiences in nature) can facilitate student learning and engagement in First Year English courses.

**Must We Mean What We Read? A Practical Discussion of the Possibilities of Reading** Taking a cue from Stanley Cavell's "Must We Mean What We Say?" this roundtable proposes that reading is both less logical than we assume and more important for promoting justice and civility than we acknowledge. What responsibilities do readers have to authors and to each other?

**Navigating Collaborative Authorship: Tips, Tricks, and Tales from the Trenches** This roundtable will provide advice on how to prepare for high stakes collaborative writing, particularly with publication in mind. Honest discussion about the challenges of multi-authored publications will empower members to develop new competencies.

**On Reading and Re-Reading Literature** Inspired by the recent work of Patricia Meyer Spacks, Deidre Lynch, and other scholars, this panel aims to investigate the process of rereading and explore its practical benefits as a pedagogical tool as well as its theoretical implications for literary study.

**Perspectives on the Academic Job Interview** Each academic institution—ranging from research universities to community colleges—has its own processes. Job seekers will benefit from hearing from a wide range of stakeholders (administrators, departments chairs, junior faculty, etc.)

**Praxis or Mythos: Skill Building or Indoctrination of Form in College Writing?** What kind of pedagogical style do successful educators cultivate when confronted with groups of students who lack heterogeneous skill levels? This writing pedagogy roundtable seeks presentations focusing on collegial debate and examples of the best practices of experienced professors in the composition classroom.

**Progressive Pedagogy: Long-term Academic Competence from the Composition Class** Presentations may examine any area of teaching composition that elevates student work to meet collegiate expectations (research, grammar, argument, thesis development, organization, documentation, etc.).



## Pedagogy and Professionalism

**Punkademia** It is the purpose of this seminar to open a dialog about how the anti-establishment musical genre has worked its way into the academic establishment, as well as the implications for both the musical genre and academia.

**Race in the American Classroom** We invite participants to discuss how attitudes about race influence and challenge the classroom environment in American universities. How does the current post-racial discourse influence discussions of race in historical and contemporary contexts?

**Reports From Academic Moms on Life-hacking the Ph.D-Career-Kid Matrix** A roundtable on how women with kids manage and thrive in academia. Personal experiences good and bad are welcome, as are moms of all backgrounds, ages, and experiences.

**Roundtable on Teaching the Humanities Online: Master Classes and Lessons** This roundtable on online teaching has a very practical objective: presenters will choose a single lesson, class session, or strategy from their online instructional repertoire, share it, and explain why it worked so well. Our aim is both practical and simple: "What worked?"

**Social Identity, Affect, and the First Year Writing Classroom** The first-year writing seminar or composition classroom is a course that fulfills many goals of transitioning students to college-level writing, reading, and discussion. This panel seeks papers that explore pedagogical approaches to affect and social identity in the writing classroom.

**STEAM-orientation and Interdisciplinarity in Liberal Arts Education** In today's liberal arts education, students of STEAM (science, technology, engineering, arts, and mathematics) are addressed by the language departments to a much lesser extent than humanities-oriented students. The roundtable invites practice-oriented contributions on the question of fostering interdisciplinarity in language and literature curricula, including presentation of courses.

**Teaching Literature and Literary Texts in the Foreign Language Classroom** This panel seeks papers that discuss (a) integrated approaches to teaching literature in the FL classroom, (b) the impact of technology in teaching literature, (c) the role of literature in fostering transcultural competence, and (d) teaching methodologies and strategies that facilitate language learning through literature.

**Teaching with Technology or Technology with Teaching?** The recent development of applied technology in foreign language teaching and other humanities courses has been so rapid that it is nearly escaping critical examination. Scholars and instructors with compelling experiences in technology are cordially invited to contribute to the discussion.

**Teaching Your Own Research as a Graduate Student or Early-career Faculty Member** Senior scholars often teach their own research and are encouraged to do so. But what about graduate students and early career faculty members?



This seminar will bring together a wide range of graduate students, early career faculty, CAITY faculty, and academic administrators to discuss ways to effectively teach one's own research in the undergraduate classroom.

**The Digital Teaching Edition** This roundtable will consider the challenges—technological, pedagogical, and practical—of creating a digital edition of a text for use in the classroom. We will discuss the benefits, drawbacks, and challenges of this digital alternative; and how instructors meet the expectations of multimodal readers by creating their own editions.

**The Legacy of John Rassias in Language Pedagogy** John Rassias, who passed away in December 2015, left a substantial imprint on the practice and the public perception of language teaching in the United States. This session will be devoted to exploring his many contributions and gauging their place in the language teaching professions today.

**The Scholarship of Teaching and Learning in Language Classes** This roundtable seeks participants to share experiences, techniques, works in progress, or findings about the implementation of this type of research and how it impacts both teaching and their professional advancement. Representatives of all languages are welcome.

**Undergraduate Placement: Tales from the Alt-Grad Track** This roundtable session seeks to bring together faculty and/or humanities-educated professionals at all career stages to interrogate the nature of "placement" for BA-holders in the humanities.

**Where You Are, What You Are and Who You Are: Roundtable on Biases in Academia** This roundtable is the culmination of a two-year study on academic roles and institutional and disciplinary biases in academia.

**Why Teach Translation?** The aim of this panel is to explore the contribution of translation to the teaching and learning of French. It will reflect on how translation projects can help students develop translingual and transcultural skills.

## Pedagogy and Professionalism/Rhetoric and Composition/Spanish and Portuguese

**Writing Beyond the Language Requirement** This roundtable will address a question that crosses both disciplinary and departmental boundaries: what is the role of writing in the “bridge courses” that transition students from the lower-level language sequence to upper-level literature courses?

### Rhetoric and Composition

**Community Writing and the Local Political** This panel will explore the potential for Composition and Rhetoric scholars to work through writing and communication in alliance with community members to support local political efforts that foster greater social equality in the communities in which our institutions live.

**Emerging Pedagogy and Tools for Online Composition and Writing Intensive Courses** Papers sought regarding online pedagogy in composition, literature, and writing-intensive courses; emerging technology and tools useful in increasing student engagement; humanizing online courses; and bridging the “distance” gap in online environments.

**Illusions of Certitude: Causes, Effects, Cures, and Preventatives** The goal of this session is to identify works of literature and approaches to rhetoric that subvert the illusions of certitude by which violence in the service of dubious causes is rationalized; to examine how beliefs and values can be established in the absence of scientific proof or religious authority; to explore the boundaries of tolerance and the limits of power in a multicultural global village.

**LMS Tech: Paradigm Shifts and New Blended Norms in Writing Classroom Pedagogies** “New Blended Norms” in classroom composition pedagogies have infused traditional face-to-face pedagogies with online pedagogical technologies, largely due to the gradual incorporation of Learning Management Systems (LMSs) into universities. This panel will examine the diversity of previously unavailable opportunities opened to instructors through these “new norms,” and what they might mean to composition classroom pedagogies.

**Queer in the Public Sphere: Homophobia in Public Discourse** This panel seeks papers that address the discourse of queers in the public sphere whether it is through the lens of literature, television and print media, blogs, online publications or other modalities.

**Rendering Subjectivity and Perspective in Visual Representations** Uncertainties, positionalities, and shifting interpretations often play an important part in our research, but standard graphical representations, which are frequently used in the Digital Humanities, seem to represent information objectively. Do charts, maps, graphs and other forms of representation hinder our discussions of experiential issues? This session invites both theoretical considerations of representation in DH, as well as concrete examples of projects using new visuals to approach these issues.

**The Politics of the Personal Narrative Essay** This panel carefully considers how the personal narrative prompts and encourages transferable skills as rhetorical maneuvering, genre awareness, and metacognition.

**Writing Processes in Developmental Studies** This roundtable will explore the writing process that we try to instill in Developmental students, whether it is a process that tries to plant the core of writerly values that students will build upon later, or a process that gives them the basic tools to survive their college level classes.

### Spanish and Portuguese Language and Literature

**‘The Great Theatre of a New World’: Political Leaders as Playwrights** Literary production depicts rulers as authors that have a pre-established role and discourse for each citizen. By analyzing examples from different cultures and time periods, this panel will examine the similar ways in which each person needs to “act,” following the representation outlined by authorities, in order to avoid being marginalized and relegated to the “theatre of the oppressed.”

**Cervantes’s Innovative Contextualist Codes: *Don Quixote* and the *Persiles*** This panel welcomes critical and theoretical approaches to the *Quixote* and/or the *Persiles* that decode the fictive intricacies specific to Cervantes’s (thematic, historical, cultural or ideological) narrative transformations and innovations.

**Challenging Peninsularism, Alternative Structures, and Transnational Flows** The so-called “crisis of Hispanism” has given rise to several reformulations. We intend to open a debate rooted on a critical view on academic Hispanism while exclusively conceived as a part of Area Studies, in order to discuss the objects by placing them in a new scene

**Cine temprano y cine mudo en la literatura hispanoamericana (1895–1930)** Con la aparición del cine en 1895, la literatura encontró una fuente de alta inspiración artística. Los productos literarios, en confluencia con el cine, adquirieron un carácter decididamente más visual. Este panel busca explorar esas conexiones en el periodo del cine temprano y el cine mudo (1895–1930).





## Spanish and Portuguese

**Community-based Projects for Medical, Legal, and Business**

**Spanish** We will discuss how we use community-based activities in two LSP courses and their beneficial effects on the students who learn Spanish by using it in real-life context.

**Cuban Literature in the Diaspora** This panel seeks contributions that will discuss Cuban literature in the diaspora in the 20<sup>th</sup> and 21<sup>st</sup> centuries, especially after the 1959 Revolution.

**Enfermedades, Locuras y Remedios en la Narrativa**

**Latinoamericana** This panel seeks to closely examine notions of physical and mental diseases narrated in contemporary Latin American literature as they intersect with themes of nation, exile, race, and identity politics and seeks to weigh in on the (im)possibility of cures for those ills within the narrative.

**Female Hagiography in Hispanic Literature** This roundtable is centered on the use of female hagiography as represented in literature written by women in Spanish and Latin American from the Middle Ages to the present day.

**Filmic Narratives of the Spanish Crisis: Redefining Spaces and New Communities** This panel focuses on what the crisis of 2008 has meant not just to Spanish cinema, but also how does Spanish cinema depict both at a narrative and aesthetic level new spatial practices or forms of socio-spatial organization directly associated with the economic crisis: evictions, occupation of public commons, re-appropriation of public spaces or emigration, new communities.

**Gender, Ideologies, and Nation in 1920s and 1930s Spain**

This panel seeks papers that explore the early 20th-century canonical and non-canonical Spanish writers' response to the new gender images and roles in light of their perspectives of the dominant and emerging nationalist ideologies and the process of Spain's formation as a modern nation.

**Gender, Sexuality, and Race in the Spanish Speaking**

**Caribbean** This panel highlights how cultural representations of gender, sexuality and race are used as means of resistance against violent life experiences, such as domestic abuse, gender inequality, sexual discrimination, and homophobia.

**History/Historia in Cervantes** This session will engage Cervantes's works—including the *Novelas ejemplares* and *Persiles y Sigismunda*—in dialogue with Old and New World histories and accounts, as well as with the romances, epics and pseudo-histories that are more commonly cited as inspiration. Presentations may be in either Spanish or English.

**Humor and Satire in Contemporary Latin American Poetry**

Contemporary Latin American poets have used satire and humor to comment upon the social and political realities of their countries as well as for their own pure and often mischievous pleasure. This panel will examine their techniques and the connections to Dadaism and Surrealism.

**Identidad nacional e imaginarios colectivos en la nueva novela histórica** El suceso editorial y académico de la



NNH (Nueva Novela Histórica) de los últimos años obliga a replantearse el rol que a ésta le cabe en la reformulación de nuevos referentes culturales identitarios que tienen que ver con los cambios políticos y socio económicos de las últimas décadas. Este panel busca dilucidar el papel de la NNH en la construcción de nuevos imaginarios colectivos a partir de la década de los 70 tanto en América Latina como en España.

**Immigration and Criminality in Contemporary Spanish Fiction and Cinema**

This seminar will focus on the link between immigration and criminality in contemporary Spanish fiction and cinema of the 21<sup>st</sup> century. The goal is to gain a more nuanced understanding regarding the criminalization of immigrant communities in various genres.

**In the Name of God: The Politics of Religion in Spain (15<sup>th</sup>–21<sup>st</sup> Centuries)** Possible questions to explore are how state and religion are mutually constituted in Spanish literature and culture and how the Spanish modern definition of religion is proclaimed and forced in specific contexts by a variety of bodies from the fifteenth century until the present.

**In Translation: Spain, the United States, Literary History**

This panel offers an exploration of translators, translation, and other translational circumstances that further an understanding of the literary relationships between Spain and the United States. Papers may address any of the languages spoken within Spain and the US and focus on the translation history of specific texts, literary translators, etc.

**Internal (Dis)placements: Migration and Exile within the Hispanic World**

In this panel we seek to reflect on the different nuances of the phenomenon of displacement in its manifold manifestations within the Hispanic World: Hispanic America from/to Spain, and between the Hispanic American countries. We will focus on 20<sup>th</sup>- and 21<sup>st</sup>-century narratives (literary, visual, performative).

**La ciudad erótica** Los artistas, cineastas y escritores experimentan en sus obras con imágenes plurales de lo erótico en la ciudad y esta mesa redonda pretende funcionar como un medio para la discusión de estos y otros temas en las artes luso-hispanas modernas y contemporáneas : 1) sexpacios, espacios sexuados/ 2) lo grotesco y lo erótico en la ciudad/ 3) sexualidad, género y urbe/ 4) erotismo, ciudad and (pos)modernidad Abstracts: en español, portugués o inglés.

## Spanish and Portuguese



**La selva amazónica: un recorrido por sus representaciones literarias** El presente panel tiene como objetivo hacer un recorrido por las distintas representaciones que la selva amazónica ha suscitado dentro de la literatura latinoamericana. A través de dicho recorrido se pretende poner en discusión cuestiones como la relación entre estas representaciones y los discursos de formación y afirmación de la nación; el ecologismo y la denuncia social; el vínculo de la selva con otros espacios; y su importancia en la construcción de una identidad ya sea como espacio de influencia o como fuerza de oposición.

**Let's not Test! Let Students Show How Much They Know!**

This panel will focus on “static” vs. “dynamic” methods to assess L2 students’ performance. We will explore current instructional practices, assessment techniques, and testing formats in order to bridge the gap between teaching approaches and evaluation procedures. The main goal is to contribute positively to L2 teaching and learning landscapes.

**Liminal and Subliminal Spaces in Contemporary Latin American Theater** This session explores the dramatic and ideological functions of liminal and subliminal spaces in 21st-century Latin American theater. By examining the slippage between real places and fictional spaces in these plays, the panel will center on how artists maneuver theater spaces to delineate the borders of power and the (sur)real.

**Los límites de la nación en la España del siglo XIX** A través de un acercamiento interdisciplinar (literatura, periodismo, estudios culturales...), este panel examina el concepto de nación articulado en términos de frontera, margen, umbral, freno u horizonte. En particular, se pretende explorar la nación como idea limitadora que, lejos de unir, separa a los españoles, es decir, cómo la religión, la identidad de género, la lengua o la política, transgreden el concepto hegemónico de nación desde el mismo momento en que éste se está consolidando.

**Mapping Impunity: Femicide in Latin America** Crises of femicide have emerged throughout Latin America in the form of both domestic and impersonal violence; we seek papers examining the impunity of such crimes as represented in literature and film, as well as interventions into cultural

studies or social/political activism. The panel is open to studies of femicide throughout Latin America, though papers focusing on Mexico and Argentina are especially welcome.

**Modernist Journeys: Partings, Encounters, (Re)visits, (Re) makes** The modernist views of the idea of human existence as a journey invite revisits of the period and its artistic production. To find out how and, even more importantly, why the modernist *Bildung* is amplified offers an interesting view of modernist thought that may be able to reinstate some of the worth it has lost.

**Poetics of Precarity/Precariousness in Contemporary Spain and Southern Europe** In face of the growing dissemination of the concepts of *precarity*, we propose thinking the different poetics of *precariousness*, the types of subjectivities that they suggest, and the problematizations of the different artistic practices that are developing in Spain and other southern European countries affected by austerity policies.

**Populist Moments in Modern Iberia** In recent years, scholars and critics have marshalled the term ‘populism’ to describe a range of political movements in the Iberian Peninsula from the 15-M movement to the Procés Català. This seminar asks how populism—in both the political and cultural sense—might be used to understand the history and culture of modern Iberia, from the 19<sup>th</sup> century to the present.

**Power at the Intersection of Race, Gender, and Class in the Lusophone World** This panel will explore how race, gender, and class-based power dynamics are represented and reflected in literature and cultural manifestations such as film, music, and popular culture from Brazil, Portugal, and Luso-Africa.

**Public Intellectuals in the Portuguese-Speaking World** This panel explores texts and ideas by public intellectuals in the Portuguese-speaking world and diaspora. Interdisciplinary approaches that advance studies in a variety of fields and time frames, as well as nations are welcome. Papers in Portuguese and in English will be considered.

**Publicaciones urbanas disidentes: el puente literario entre las Latin-A-Méricas** Esta mesa redonda pretende entablar un diálogo sobre el surgimiento de las producciones literarias independientes que permiten crear nuevos diálogos e intercambios y la literatura escrita en español en circuitos transnacionales. Para ello, argumentaremos temas tales como mercado literario, editoriales cartoneras y publicaciones disidentes.

**Religion, Psychology, and Literature: interdisciplinarity at University in the Franco Regime** In this session we would like to conceptualize the different criteria and academic discourses utilized by Spanish scholars in a historical time when members and affiliates from Catholic formations became members of Franco’s government as Secretaries of the State for Education. This session seeks proposals analyzing the explanation of poetics and literary texts of those Catholic groups.

## Spanish and Portuguese

### Representations of immigrants in Contemporary Spain

This panel seeks to explore the construction of literary and cinematographic discourses that explore the image of an immigrant “other” as a result of the social and economic interaction between Spaniards and immigrants. Proposals will be accepted in Spanish and English.

### Representing History and Memory in Contemporary Spanish Theater

This panel welcomes papers that explore the various representations of history and memory in contemporary Spanish Theater. We will debate the many ways history and memory are viewed through contemporary Spanish theater in order to question the role theater has in recovering the past.

**Sex and Gender in the Spanish City** The aim of this session is to think about space and urban environments within the intersectional context of contemporary Spanish literature and film. We particularly invite perspectives that take into account issues of gender inclusion/exclusion, immigration, religious identity, ethnic diversity, class inequalities, and linguistic marginalization.

**Spain’s Narratives of the Crisis** This panel welcomes proposals for papers that explore the impact of the current economic and social crisis in Spain’s literature and film.

**Spanglish o Code Switching: esa es la cuestión** El *Spanglish* es un fenómeno lingüístico que cada día cobra mucha fuerza en los Estados Unidos. Lo mismo podría afirmarse del uso del *Code Switching*. Ahora bien, ¿en qué instancias es válido hablar de *Spanglish* y en cuáles de *Code Switching*? ¿Qué distingue o define a cada uno de estos dos fenómenos lingüísticos?

**Spanish Historical Memory: Queering the Dictatorship** Goals: Queering the dictatorship, women voices and representations, stolen children, mapping dictatorship, archives, legal documents, and pedagogical teaching, and including voices silenced during the dictatorship and the democracy due to a lack of historical memory law and a male-dominated society.



**Spanish Poetry in the New Century** This session considers new and important trends in current Spanish poetry that move beyond the paradigms of the last quarter of the 20<sup>th</sup> century (“experiential” and “experimental” poetry). Panelists will address the impact of terrorism on the poetic imagination, the interface between cosmic physics and poetry, and the exploration of poetry as a laboratory for ethics.

**Staging Latin America: Villains, Heroes, and the Common People** This roundtable seeks to gain insight into the dramatic representation of Latin American characters and their world. The focus will revolve around characterization including the personal, cultural, historical and political context of (in)famous personalities and the dramatic portrayal of common people.

**The Academic World as Literary Exploration in Hispanic and Portuguese Literatures** This panel will explore how writers in Spanish and Portuguese (from the Iberian Peninsula as well as Latin America) have portrayed and critiqued academia and the world of higher education through their works, and how they have used this theme as a way to explore interpersonal and professional relationships, as well as the philosophical queries that are inherent to higher education.

**The Child in the Gothic Mode of Hispanic Cinema** The aim of this session is to explore new readings of the Gothic mode’s child and adolescent characters in the cinematic and television production of Spain and Latin America while departing from the theoretical “haunts” in existing criticism. What is the role of the Gothic child? The session is not limited to a specific time period.

**The End of the Individual and the Reconstruction of Subjectivities** This panel aims at reflecting on how the Luso-Brazilian and Hispanic literature and cinema from 1990 onwards have depicted both societies and their subjects in terms of a complex ambit of affects that determine certain possibilities of life instead of others. This session seeks to explore issues like the intertwined social and personal disorders associated with capitalist and neoliberal policies.

**The Latin American and Latino/a Dictator Novel: Necropolitics, Decoloniality, and Gender** This panel seeks innovative and theoretically sophisticated papers that explore the key issues of necropolitics, decoloniality and gender in literary texts, especially focusing on the question of the torture, repression and violation of human rights. Of particular interest are the analysis of the extermination campaigns carried out by dictators against political prisoners in general and, especially, against African Latin American and indigenous populations.

**The Plurality of Violence in Contemporary Spanish Theater** This panel welcomes papers on contemporary Spanish playwrights who address violence either as a thematic concern or perpetrate violence at the structural and linguistic levels of their texts.



## Spanish and Portuguese/Women's and Gender Studies



### **The Politics of Spanish-Language Literature in the U.S.**

This panels will focus on how studies of Spanish literature can expand our knowledge of the intergenerational and multidirectional nuances of migration. What are the politics of identity surrounding Latin American migrants in the United States? How has the U.S-Latin American relationship changed, and how is it still changing due to continued border crossing?

### **The Reception of the Latin American 'Boom' Generation**

**Abroad** This session will focus on how Gabriel García Márquez, Carlos Fuentes, Mario Vargas Llosa, Julio Cortázar, and other members of the Latin American 'Boom' Generation have influenced writers beyond Latin America's borders.

### **The Representation of Portugal and Portugueseness in Portuguese-American Literature**

This panel examines the representation of Portugal and Portuguese identity in Portuguese-American literature, including in the immigrant novels and poetry of Alfred Lewis.

### **Togetherness: Love and Disaffection in Latin American**

**Literature** This panel's purpose is to create a dialogue about writers' depictions of love, disaffection, and womanhood and how those ideas reflect, renew or challenge Latin American societies. Comparative or feminist approaches in Spanish/English/Portuguese are suitable, but other approaches would also be considered.

## Women's and Gender Studies

**Across Borders: The Legacy of Rosario Ferré** On February 18, 2016, the literary world lost Puerto Rican author Rosario Ferré, prolific writer of essays, short stories, novels, poetry, and children's stories, as well as a biography of her father, the third governor of Puerto Rico. Her shift from Spanish to English, as well as from *independentista* to statehood advocate, made her a controversial figure on the island. This panel celebrates her life and legacy, exploring the significance of her unique positionality.

**Black Feminist Public Intellectuals from the Nineteenth Century to the Present** This panel highlights how Black

feminist intellectuals from the 19<sup>th</sup> through the 21<sup>st</sup> centuries have drawn on their spiritual authority to address social, racial, gender, and political discrimination. The goal is to present an historical trajectory of Black female religious public intellectuals since the 19<sup>th</sup> century and seek papers that will demonstrate these women's efficacy in creating social change.

### **Bodies that Become: Conceptions of Female Bodies in**

**Science Fiction** This panel asks for papers that explore the representation of the female body in science fiction where this body overturns the norm in favor of endless possibilities. How is it possible to imagine a female body that enables becoming and movement rather than follows and gets subsumed?

### **Comparative Masculinities**

This panel intends to provide a forum for discussing contemporary topics concerning the representation of masculinities addressing, comparatively, two or more national traditions, or authors. Texts can be in English or any language but the presentation should be in English.

### **Daring Second Glances: Rereading the Rape Narrative**

This panel is inspired by Carine Mardorossian's call for new theorizations of rape that do not rely on familiar masculine/feminine or agent/victim paradigms. We seek rereadings of texts/characters that have already been heavily theorized (Persephone, Lucrece, Tess) in the hopes that this panel will serve as a breeding ground for important conversations in the developing field of sexual violence studies.

### **Fostering Feminist Men: Reaching Resistant Students in**

**Composition Classrooms** This roundtable invites participants to explore the techniques and methods for teaching composition through a feminist lens, particularly focusing on how to combat negativity, while also seeking to invite those resistant students to join the conversation.

### **Gender in the Medical Humanities**

This panel provides a forum for exploring how gender informs both the experience and representation of sickness and health. We are particularly interested in the politics behind medical treatments and policy, literary representations of female-related issues such as breast, ovarian, or cervical cancer; tubal ligations; contraception; abortion; the birthing experience, etc.

### **Gendering the Body in Interwar Europe**

This panel seeks papers that analyze corporeality and the gendered body during the interwar period in Europe (1920s and 1930s) from different perspectives and disciplines: literature, visual arts, pulp and erotica, scientific narratives (sexology, medicine, criminology, psychology, etc.).

**Is a recipe a poem?: 19<sup>th</sup>-century Domestic Literature** How might we use disparate critical modes to read the domestic against itself, as fractured, incomplete? Can we read a recipe as a poem, or a poem as a recipe? What makes the domestic, and how does it inform our reading of texts categorized as such? This panel calls for a transatlantic reconsideration of 19<sup>th</sup>-century domestic genres.

## Women's and Gender Studies/World Literatures

### World Literatures (non-European Languages)

**Queer and Feminist Afrofutures** Rooted in queer and afrofeminist methodologies, we solicit contributions that investigate how speculation offers African writers a mode to make the current conditions of social injustice appear strange. At the same time we ask what queer and feminist afrofutures might look like? We are interested in papers that interrogate queer and African temporalities from a variety of fields.

**Teaching the Gendered Body in Literature and Film: Strategies, Methods, Theories** The session will give participants the opportunity to share the pedagogical tools they use in class when confronting the visual image of the body instead of its description in the written text. Presenters will be able to discuss how they teach students to read film using many of the narrative strategies available in literature classes at the same time as they focus on the created image, the use of sound, and the *mise-en-scène*.

**The Female Body in the Public Realm: Territory for Political and Religious Wars (FemUn Panel)** The female body continues to be the territory *par excellence* where political and religious wars are fought. This panel explores scholarly ideas on feminist conceptualizations of the female body in the public realm in Spanish-speaking societies dealing with political or religious wars.

**The Matrilineal Textual Body: Maternal Bodies in Asian American Lit and PopCulture as Text** This panel seeks to theorize the female Asian American body as a biopolitical site for either a patriarchal or maternal dialogue and to investigate these representations and the textual body

**Transgender Theories of Voice: Navigating Contemporary LGBTQ Politics** This panel focuses on the issue of transgender vocality and how it acts as a locus point in growing critiques of neoliberalism. Papers about drag performers such as *RuPaul's Drag Race*, transgender vocalists such as Conchita Wurst or Dana International (Eurovision), transgender voice training exercises and therapies, decolonizing the voice, and more are welcome.

**Women, Rewriting (and) Authority: Critical Approaches to Feminist Translation** This roundtable addresses the negotiation of the textual authority of those who call themselves or are called "women" vis-à-vis critical approaches in feminist and translation theory. The goal is to consider how translation brings global and historical feminisms into dialogue and challenges legacies of hegemonic cultural authority.

**Writers Without Borders: US and Canadian Women Authors** This panel seeks comparative studies of American and Canadian women writers of the 19<sup>th</sup> and 20<sup>th</sup> centuries that address topics such as the handling of young female and/or older women protagonists, representations of nature, of regions, etc. Possible authors include L. M. Montgomery, Wharton, Cather, the American regionalists; Cather and Margaret Laurence; Alcott and her Canadian counterparts.

**Creating a Kashmiri Imaginary: Narratives of Solidarity, Protest and Human Rights** Seeking innovative proposals for rethinking the Kashmiri imaginary and Kashmir as a space of crisis through literature, art, and anthropological narratives.

**Postcolonial Literature, Peace and Transcultural Space** The modern Indian philosopher Amartya Sen argues in his *Idea of Justice* referring to the Buddhist text *Sutta Nipata* that if one has the power to do good to the world, one must do so. Thus, this panel seeks to explore the notion of "peace" in the postcolonial context and to formulate the notion of a transcultural space.

**Using Maps in Teaching Language and Culture: Traditional vs. Hi-tech Approaches** This session compares innovative and creative map use to teach language and culture, especially Arabic and Chinese. The Arab world is used as a model for materials and activities designed to promote understanding of the crucial political, economic, religious, and cultural factors in the globalization process.

**World Literature Forum** This roundtable is organized by the NeMLA World Literature working group as a yearly forum for discussing theoretical and historical issues, pedagogy and curriculum, and new directions in the field of world literature. We invite world literature scholars and practitioners to take part in the meaningful dialogue on the term "world literature" and its relation to the fields of postcolonial and comparative literature, as well as to share their approaches to teaching specific courses or curriculum building. This year's theme is "major and minor works in world literature" but proposals on other topics are welcome as well.

**Writing Human Rights in the Post-Cold War World Novel and Film** For this session, we invite papers that engage the theme of humanitarianism and human rights, as disseminated and made legible in the post-Cold War world novel and film. We are interested in papers that critically engage the resurgence of humanitarian affect and mobilization of empathy in the post-Cold War era—the era defined by the decline in utopian thinking and by the lack of tangible alternatives to liberal capitalism.



## 2017 INTERACTIVE WORKSHOPS

THURSDAY, MARCH 17 AT 11:30AM

Workshops model hands-on learning and are intensive discussions led by a moderator. They emphasize participation by attendees and aim to develop professional skills or examine professional interests, responsibilities, and proficiencies. Space is limited. Sign up at [www.buffalo.edu/nemla](http://www.buffalo.edu/nemla).

### Integrating Socially Just Practices in the College English Classroom

RAQUEL CORONA, ST JOHN'S UNIVERSITY

In his seminal and innovative text, *Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future*, Asao Inoue calls for instructors to consider notions of race, including its connection to language and the consistent valuing of Standard American English in the writing classroom. He calls for both teaching practitioners and administrators to advocate and create a sense of equality in our teaching practices and especially our assessment practices. To do so, he presents an alternative way of thinking about and creating a writing classroom in which students are assessed based on their labor and effort used in producing writing, rather than just evaluating the product itself as a stand-alone project. Using Inoue's philosophical and pedagogical tools, this workshop will provide attendees with various opportunities for them to build a classroom that is open to and acknowledges the various learners in the room. This workshop session will be multifaceted. The first component will consist of self-reflexive activities regarding attitudes concerning writing assessments and an explanation of Inoue's concepts as well as develop the meaning of social justice. After having an understanding of our own outlook on writing and the ideas surrounding Standard American English, we will present the pedagogical tools Inoue provides about a labor-based classroom, and discuss how we have been able

to tailor them to our own classrooms. At the end, participants will collaborate in small groups to determine in what ways they can begin incorporating these ideas in their own classrooms. Ultimately, the goal of this workshop will be for participants to leave with a plethora of options for how they can begin creating more socially just English classrooms (writing-based and literature-based classrooms at that.)

### Introducing Students to Computational Explorations of Digitized Texts

MARK LEBLANC, WHEATON COLLEGE

The rapid digitization of texts presents both new opportunities and real barriers of entry to computer-assisted explorations of texts for both faculty and students. The Lexos software, developed by the NEH-funded Lexomics Project, provides a simple, web-based workflow for text processing, statistical analysis, and visualization designed to address these barriers. In our experience, scholars who might like to perform computational analysis in their areas of expertise and/or wish to teach their students how to do so become discouraged too early in the game. They quickly realize that they either lack the time for a manual preparation of texts, the skill sets needed to prepare their texts for a particular tool, or the intellectual contexts for situating computational methods within their work. Our group's goal is to lower the barriers required for computer-assisted text analysis over a broad range of texts, including pre-modern and non-Western languages. We seek not to solve all problems through the creation of (yet another) new tool but to use Lexos' existing strengths to open a space for discussion of computational explorations of texts and corpora. By making Lexos foreground an awareness of the issues that arise from the computational analysis of humanities data, we are generating a more active discourse about its potential, along with its limitations, at all levels of study from the undergraduate classroom to advanced research. The workshop will provide hands-on exposure to and practice with the free, open-source Lexos, including course materials that we have used in our interdisciplinary courses.

### Teaching Analytical Writing: Moving Past the Five Paragraph Essay

MARTHA SCHULMAN, THE COOPER UNION

In this era of test prep, many students come to college risk-averse, believing in a "right" answer—a belief that dooms them to readings that bore and frustrate them and to papers that bore and frustrate their professors. And many students arrive at college convinced that they are "bad writers," including visual thinkers, kinesthetic learners, second-language learners, students with learning differences, and those with weak academic preparation. We seek to disrupt these mindsets through the use of inquiry-focused, visually oriented active-learning techniques that help a wide range of learners intervene with texts. These methods help students







use their learning styles, unlock their analytical strengths, and ask good questions--the key to doing meaningful college-level work. When students have new ways to look at texts, they move away from the idea of the “right” answer and deepen their thinking.

In this workshop, we'll offer inquiry-based, hands-on learning approaches that help students read closely, ask questions, and do real analytical work. Participants will try out a progression that covers active reading through finding, evaluating, and organizing questions. At each stage, we'll invite participant responses and discussion. We'll conclude with an examination of how these approaches might help professors give students authority and ownership of their work—which, even in students with weak skills, can lead to a greater investment in the work and a willingness to take risks.

### **Reshaping the Composition Classroom: Making Room for Disability Studies**

LISA KONIGSBERG, MAUREEN MCVEIGH, WEST CHESTER UNIVERSITY

Writing instructors are in a position to enact change. Specifically, practices for teaching about ability (DS) in Composition and Rhetoric courses have the power to upend current norms in education and the culture at large. Addressing inequities, or what James Charlton terms, “disability oppression” across the culture requires a practical pedagogy that simultaneously addresses notions of what constitutes critical pedagogy in relation to [Dis]abilities studies, while pushing back against the arguments as they arise. Composition instructors are working within a discourse of terms and trends in the field that seem edgy, yet remain incomplete. “Multi-modal” lessons and “teaching for transfer” as incorporated into syllabi begin to work as a reimagining of the conversation and application away from the strict focus on writing as the predominant form for expression,

analysis, and evaluation of student work. However, those procedural changes may not have far-reaching impact without the attendant thematic approach: how disability is taught and untaught in academia. Moving beyond the status quo means mixing things up in a disruptive way, but the break from the norm can be freeing and fruitful. One way to reshape the composition classroom is to incorporate multi-modal processes that enable students to begin with themselves as a subject in the discussion of the rhetoricity of able-bodiedness as a frame for composition studies.



Winner of the 2016 Photo Contest in Hartford, CT

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### Key Dates for 2016–2017

- Sep 30** Deadline for Abstracts for 2015 Convention
- Oct 15** Deadline for Finalizing 2015 Sessions
- Oct 30** Manuscript Deadline for NeMLA Book Award
- Nov 15** Deadline for Women's & Gender Studies Caucus Essay Award
- Dec 1** Deadline for CAITY Caucus Essay Award
- Dec 1** Deadline for Caribbean Studies Essay Award
- Dec 31** Deadline for Graduate Student Travel Awards
- Jan 15** Deadline for UB Special Collections-NeMLA Fellowship
- Jan 15** Deadline for Graduate Student Caucus Essay Award
- Feb 6** Application Deadline for Summer Fellowship Program

### Upcoming Convention Dates

- 2017** March 23–26; Baltimore, MD  
 Host: Johns Hopkins University
- 2018** April 12–15; Pittsburgh, PA  
 Host: University of Pittsburgh