



# NeMLA News

Northeast Modern Language Association

Summer 2015

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

## President's Letter

### A Wonderful 2015 Convention— Now on to Hartford!



Hi NeMLA members! Thanks for helping make our 2015 convention in Toronto one of our most vibrant and successful yet. The faculty, staff, and especially graduate student assistants from Ryerson University worked tirelessly to make the convention so successful, as did our Ryerson convention team:

Professors Dennis Denisoff, Marco Fiola, and Kinga Zawada, and Dean Jean-Paul Boudreau. Our opening and keynote speakers—M. NourbeSe Philip, Madeleine Stratford, Christopher Innes, and Brigitte Bogar—presented interdisciplinary, creative, groundbreaking works that confirmed NeMLA as a site of cutting-edge scholarship and culture. Overall, more than 1,700 attendees presented at more than 400 sessions, comprising the rich mix of panels and roundtables, seminars and workshops, and other special events that has come to define the NeMLA convention.

I'm so excited at the chance to help NeMLA build on and amplify that ongoing history of success as we move toward our 2016 convention, which will be held from March 17 to 20 in Hartford, Connecticut. We're fortunate to have another great local host in the University of Connecticut, where I have been working closely with Dean Shirley Roe and Associate Professor of English and Asian/American Studies Cathy Schlund-Vials.

The Hartford convention will feature a number of unique elements, all tied to a handful of key themes: connections to the community; public scholarship; the importance and future of the humanities; and challenges to higher education and academic labor. Partnerships with the Hartford Public Schools, the Mark Twain House and Harriet Beecher Stowe Center, the Hartford Public Library and the Hartford Heritage Project, and faculty and students from Capital Community College, Trinity College, and the University of Hartford (as well as the University of Connecticut) will all contribute significantly to these elements. We will provide more information about those partnerships on our NeMLA Facebook page, Twitter account, and our newly revised website at [www.buffalo.edu/nemla](http://www.buffalo.edu/nemla)!

All NeMLA members can and should contribute to those conversations as well, and I welcome proposals for workshops, special events, and President-sponsored sessions on any and all of those themes and connections. My email is [brailton@fitchburgstate.edu](mailto:brailton@fitchburgstate.edu), and I look forward to hearing from you! But at the same time the breadth and depth of our sessions and topics constitute one of NeMLA's greatest strengths, so check out the wide range of CFPs in this newsletter, including a number dedicated to our convention interests in the digital humanities, interdisciplinary humanities, and disability studies, and please propose a paper or talk for one or more of them!



I'm also extremely excited to announce our convention keynote speaker, who exemplifies many of those central themes and threads. Dr. William Jelani Cobb is an Associate Professor of History and Director of the Africana Studies Institute at the University of Connecticut, and author of such seminal works as *The Substance of Hope: Barack Obama & the Paradox of Progress* (Bloomsbury 2010) and *To the Break of Dawn: A Freestyle on the Hip Hop Aesthetic* (NYU 2007). He's also one of our foremost public scholars, as illustrated by his contributions to *The New Yorker*, *The Daily Beast*, *The Washington Post*, *TheRoot.com*, and many others. Dr. Cobb's keynote will be held at the Twain House auditorium on Friday evening, following a series of special sessions at the Twain House throughout the day, and will exemplify the convention's public, communal, groundbreaking scope.

I'm also extremely excited to share our opening night creative reader, Monique Truong. Ms. Truong is the author of two critically acclaimed, award-winning, bestselling novels, *The Book of Salt* (Houghton Mifflin 2003) and *Bitter in the Mouth* (Random House 2010), as well as a contributing co-editor of *Watermark: An Anthology of Vietnamese American Poetry and Prose* (1998). In these books, in her columns and contributions to numerous magazines and websites, and in her Vietnamese American and literary community activism and her work as an intellectual property attorney, Ms. Truong embodies the convention's literary, creative, communal, and public emphases. Her opening night reading will kick off the convention perfectly!

I'm very grateful to Dr. Schlund-Vials at the University of Connecticut for helping line up Dr. Cobb for the keynote and Ms. Truong for the opening reading.

At the 2015 convention, we thanked a number of wonderful outgoing NeMLA Board members: Daniela Antonucci, President; Jennifer Harris, American Director; Gillian Pierce, Comparative Literature Director; Barry Spence, Cultural Studies and Media Studies Director; Suha Kudsieh, Pedagogy and Professional Director; and Rita Bode, Women's and Gender Studies Caucus Representative. All these dedicated and passionate scholars have contributed immeasurably to NeMLA's conventions, outreach, and success during their terms on the Board, and we look forward to continuing to work with them at Hartford and in the years to come!

I'm also very excited to welcome a newly elected group of Board members who have already begun likewise to contribute to our

efforts: Maria DiFrancesco, Second Vice President; John Casey, American Director; Richard Schumaker, Comparative Literature Director; Lisa Perdigao, Cultural Studies and Media Studies Director; Angela Fulk, Pedagogy and Professional Director; and Rachel Spear, Women's and Gender Studies Caucus Representative. Please join me in congratulating these newest Board members, and consider running for a Board position when we announce open positions in January, as we move NeMLA forward by adding your voice to the organization!

First and foremost, however, I hope you'll add your voice and ideas to the Hartford convention. It is NeMLA's members who make our convention so rich and successful, and my most central goal for Hartford is to get as many people involved from every academic community: faculty at every level and from every type of institution, graduate as well as undergraduate students, independent scholars, archivists and librarians, staff at museums and historic sites, scholars in disciplines outside of the modern languages. The deadline for abstracts is September 30, 2015. We also offer a very reasonable Auditor registration rate for those who wish to attend the convention without presenting, and registration is free for students within a 25-mile radius of the convention. Please spread the word as widely as you can, and invite colleagues, students, and friends to join us in Hartford!

We also wish to thank our Administrative Host, the University at Buffalo, which continues to support our organization with exciting new opportunities for our members. We are proud to announce a new short-term visiting fellowship that we are sponsoring with the University at Buffalo for research at its Library's Poetry Collection and Rare and Special Books Collection. We encourage NeMLA members to apply for this fellowship by the January 15, 2016, deadline. More information is included on Page 5.

I can't wait to see you all in Hartford, and in the meantime, I hope you'll contact me ([brailton@fitchburgstate.edu](mailto:brailton@fitchburgstate.edu)) with any questions, ideas, or proposals. On behalf of Executive Director Carine Mardorossian and our wonderful NeMLA Board and staff, I wish you a productive, restful, rejuvenative, and fun summer!

Thanks,

Benjamin Railton  
Fitchburg State University  
NeMLA President, 2015–2016

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### NeMLA News Editors

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### Convention Photographer

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## FEATURED SPEAKERS

### 2016 Opening Speaker: Monique Truong



Credit: Marion Etlinger

The 47<sup>th</sup> annual meeting of NeMLA will open with a reading by Monique Truong. Born in Saigon, South Vietnam, in 1968, Truong is a writer based in Brooklyn, New York. Her first novel, *The Book of Salt* (Houghton Mifflin, 2003), was a national bestseller and the recipient of the New York Public Library Young Lions Fiction Award, the Bard Fiction Prize, the Stonewall Book Award-Barbara Gittings Literature Award, a PEN

Oakland/Josephine Miles National Literary Award, an Association for Asian American Studies Poetry/Prose Award, and a Seventh Annual Asian American Literary Award. In 2003, *The Book of Salt* was honored as a *New York Times* Notable Fiction Book, a *Chicago Tribune* Favorite Fiction Book, one of the *Village Voice's* 25 Favorite Books, and one of the *Miami Herald's* Top 10 Books, among other citations.

Her second novel, *Bitter in the Mouth* (Random House, 2010), is the inaugural selection of the *Ladies' Home Journal* Book Club. The novel received the Rosenthal Family Foundation Award from the American Academy of Arts and Letters and was named a 25 Best Fiction Books of 2010 by Barnes & Noble, a 10 Best Fiction Books of 2010 by Hudson Booksellers, and the adult fiction Honor Book by the Asian Pacific American Librarians Association.

Truong is also a contributing co-editor of *Watermark: An Anthology of Vietnamese American Poetry and Prose* (Asian American Writers' Workshop, 1998).

Truong was a PEN/Robert Bingham Fellow, a Princeton University's Hodder Fellow, a Guggenheim Fellow, and the inaugural Visiting Writer at the Helsinki Collegium for Advanced Studies. In 2015, she is a U.S.-Japan Creative Artist Fellow in Tokyo. In the Fall of 2016, Truong will be the Sidney Harman Writer-in-Residence at Baruch College.

Truong serves on the Board of the Authors Guild, the Creative Advisory Council for Hedgebrook, the Bogliasco Fellowship Advisory Committee, and the Advisory Committee of the Diasporic Vietnamese Artists Network. For the PEN American Center, she is the Chair of the Awards Committee and a member of the Advisory Council.

### 2016 Keynote Speaker: William Jelani Cobb



NeMLA is proud to have as its keynote speaker William Jelani Cobb, Associate Professor of History and Director of the Africana Studies Institute at the University of Connecticut. He specializes in post-Civil War African American history, twentieth-century American politics, and the history of the Cold War. Dr. Cobb is a recipient of fellowships from the Fulbright and Ford Foundations. He is the author of *The Substance of Hope:*

*Barack Obama & the Paradox of Progress* (Bloomsbury 2010) and *To The Break of Dawn: A Freestyle on the Hip Hop Aesthetic* (NYU Press 2007), which was a finalist for the National Award for Arts Writing. His collection *The Devil and Dave Chappelle and Other Essays* (Thunder's Mouth Press) was also published in 2007. He is editor of *The Essential Harold Cruse: A Reader*.

Born and raised in Queens, NY, he was educated at Jamaica High School, Howard University in Washington, D.C., and Rutgers University, where he received his doctorate in American history in May 2003.

Dr. Cobb's forthcoming book is titled *Antidote to Revolution: African American Anticommunism and the Struggle for Civil Rights, 1931–1957*. His articles and essays have appeared in *The New Yorker*, *The Daily Beast*, *The Washington Post*, *Essence*, *Vibe*, *The Progressive*, and *TheRoot.com*. He has contributed to a number of anthologies including *In Defense of Mumia*, *Testimony*, *Mending the World*, and *Beats, Rhymes and Life*. He has also been a featured commentator on numerous national broadcast outlets, including MSNBC, National Public Radio, CNN, Al-Jazeera, and CBS News.



WELCOME TO HARTFORD!



iglazer75 (http://www.flickr.com/people/8257253@N00)

The Northeast Modern Language Association will meet in Hartford, Connecticut, for its 47th annual convention. Every year, this event affords NeMLA's principal opportunity to carry on a tradition of lively research and pedagogical exchange in language and literature.

Hartford features some of the most significant historic and cultural sites in New England: the adjacent and interconnected Mark Twain and Harriet Beecher Stowe Houses; the artistic and cultural collections at the Wadsworth Atheneum; classic and contemporary performances at the Hartford Stage, Theater Works, and the Bushnell Center for Performing Arts; archives and research opportunities at the Connecticut Historical Society and Connecticut State Library and State Archives; unique and offbeat museums for kids and families such as the Connecticut Science Center and the CRRA Trash Museum; and much more.

The 47th annual convention will be held at the Marriott Hartford Downtown. Both Adriaen's Landing (the newly completed area around the convention center) and the historic downtown feature a variety of restaurants, shops, and parks. Events will be planned to help you make the most of your stay. A low Hartford rate of \$156 will be offered, with hotel blocks opening mid-December.

All calls for papers are listed in this newsletter as well as online at <http://www.buffalo.edu/nemla.html>. Submissions are due online September 30, 2015.

Stay up to date at <http://www.buffalo.edu/nemla.html>.

For more information about Hartford, please visit

<http://www.ctvisit.com> and <http://www.hartford.com>.

**2015 NeMLA Caucus Essay Award Winners**

NeMLA awards paper prizes to essays developed from its annual convention. These prizes were awarded to papers presented at the 2014 Harrisburg Convention:

**CAITY ESSAY AWARD**

Alex Miller, Independent Scholar, "Beyond Postmodernism: Satire and Compassion in the 'Degraded Cosmos' of George Saunders's *America*"

**CARIBBEAN STUDIES ESSAY AWARD**

Suzy Cater, New York University, "Don't Trust the Author: Suspect Texts in Édouard Glissant's *Tout-monde*"

**GRADUATE STUDENT ESSAY AWARD**

Krista A. Murchison, University of Ottawa, " 'Understand from that Single Word Many': Thirteenth-Century Women's Vernacular Literacy and the Style of *Ancrene Wisse*"

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

Mary Ellen Iatropoulos, Independent Scholar, " 'Laughing and Crying Behind Her Mask': Code-Switching and Sentimental Strategy in Fanny Fern's *Ruth Hall*"

**Criteria for Caucus Essay Award Submissions**

Qualifying 2015 participants 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 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/about/community/caucuses.html](http://www.buffalo.edu/nemla/about/community/caucuses.html)

## CALL FOR SUBMISSIONS

### CAITY CAUCUS ESSAY AWARD

This award is for a paper presented at the 2015 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, 2015

### CARIBBEAN STUDIES ESSAY AWARD

NeMLA is sponsoring a special essay award for a revised paper in Caribbean Studies presented at the NeMLA Convention in 2015. Please send submissions to Vetri Nathan at [Vetri.Nathan@umb.edu](mailto:Vetri.Nathan@umb.edu).

**Deadline:** December 1, 2015

### GRADUATE STUDENT CAUCUS ESSAY AWARD

NeMLA awards an annual prize to the best graduate student paper presented at any of the sessions of the 2015 Convention. Please send submissions to the Caucus Secretary, Marica Antonucci, at [gsc@nemla.org](mailto:gsc@nemla.org).

**Deadline:** January 15, 2016

### 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 2015 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 Ravenel Richardson, President, at [wgsnemla@gmail.com](mailto:wgsnemla@gmail.com), with "NeMLA WGS Essay Submission" in the subject heading.

**Deadline:** November 15, 2015

### 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 is presenting on any aspect of Spanish culture or literature at the upcoming NeMLA 2016 Convention in Hartford.

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, 2015

### 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 as intended to defray the cost of traveling incurred by researchers in pursuing their work-in-progress over the summer.

Please submit questions to [support@nemla.org](mailto:support@nemla.org).

To apply for 2016 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, 2016

### NeMLA–University at Buffalo Special Collections Fellowship

The University at Buffalo Library and the Northeast Modern Language Association are proud to announce a new joint short-term visiting fellowship for research that can be supported by the University at Buffalo Poetry Collection, or the University at Buffalo 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 Kelley, 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:** Degree candidates are not eligible. 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.

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

For more information, visit <http://www.buffalo.edu/nemla> or email [support@nemla.org](mailto:support@nemla.org).

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

**Deadline:** January 15, 2016

## 2015 AWARD RECIPIENTS

### 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 Hartford 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, 2015:  
<http://www.buffalo.edu/nemla/awards/grad-travel.html>.

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

**Deadline:** December 31, 2015

### 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), as well as 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 manuscripts (at the winner's discretion). The winners will be announced at the annual business meeting, held at the end of NeMLA's spring 2016 convention.

Please email file submissions to [book.award@nemla.org](mailto:book.award@nemla.org). Please visit <http://nemla.org/about/awards/bookaward.html> for more information.

**Deadline:** October 30, 2015

### NeMLA Book Award Winner



The NeMLA Book Award winner for 2015 is Ian Thomas Fleishman, assistant professor of German at the University of Pennsylvania, for his book manuscript *An Aesthetics of Injury: The Narrative Wound from Baudelaire to Tarantino*. The reviewers of the manuscript noted its originality of interdisciplinary and theoretical topic and frame, paired with a depth of sustained, nuanced scholarly engagement. The project conveys the narrative,

literary, psychological, and cultural roles of wounds and traumas across multiple centuries and cultures, and represents the interdisciplinary humanities at their best.

The author was awarded \$750, and NeMLA will forward the manuscript to Fairleigh Dickinson University Press.

Honorable mention was given to Elena Lahr-Vivaz, assistant professor of Spanish and Portuguese at Rutgers University, Newark, for her book manuscript *Melodramatic Mexico*. The author was awarded \$350.

### NeMLA Summer Research Fellows

The Board of Directors congratulates the 2015 NeMLA Summer Research Fellows:

Fabio Battista, The Graduate Center-CUNY  
 Kurt Cavender, Brandeis University  
 Regina Galasso, University of Massachusetts Amherst  
 Peter Murray, Fordham University  
 Agata Szczodrak, The Graduate Center-CUNY  
 Amy Thompson, Washington University  
 Ashley Voeks, University of Texas at Austin

### NeMLA Newberry Library Fellowship

Shannon McHugh, Assistant Professor at New York University, was awarded the NeMLA Newberry Library Fellowship for her project, "The Gender of Desire: Feminine and Masculine Voices in Early Modern Italian Lyric Poetry."

### NeMLA American Antiquarian Society Fellowship

Sharada Balachandran Orihuela, Assistant Professor of English at the University of Maryland, was awarded the NeMLA American Antiquarian Society Fellowship for her project, "Counterfeit Colony: Bootleg Currency and the Revolutionary Market."

## 2016 CALL FOR PAPERS

### 47<sup>th</sup> Annual Convention

March 17–20, 2016

The Marriott Hartford Downtown, Hartford

Local Host Institution: University of Connecticut

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 <http://www.buffalo.edu/nemla/convention/cfp.html>. Sessions will run Thursday afternoon through Sunday midday, with convention workshops and seminars on Thursday and Sunday.

**Abstract deadline:** Sept. 30, 2015

Abstracts should be 250 to 500 words. To submit a proposal, sign up for an account at <http://www.buffalo.edu/nemla/convention/cfp.html> and log into NeMLA's CFP submission system. Include additional information as requested in the same online text field as your abstract.

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, do not confirm your participation until you have canceled participation in the other NeMLA panel.

### President-Sponsored Sessions

In addition to those member-proposed sessions, the convention will include a series of President-sponsored sessions on a number of key themes, including:

- Hartford histories and stories
- The role and future of the humanities
- Academic labor
- Adjunct/contingent faculty issues
- Threats and challenges to education
- Public scholarship (examples/models, theories, complications)
- Connections between the humanities and other disciplines

Please feel free to submit abstracts on any of these topics, for any type of presentation or talk (or a full roundtable or panel if you have multiple presenters in mind), to Ben Railton ([brailton@fitchburgstate.edu](mailto:brailton@fitchburgstate.edu)) by **September 30, 2015**.



### Call for Papers

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### American Literature

#### American Satire and Humor: Sources, "Follies," and Foes

Following in the tradition of Sidney, who wrote of the "satiric, who sportingly never leaveth until he make a man laugh at folly," Franklin attacked the foolish and greedy in early America; West and Vonnegut unearthed Nietzschean "dark truths": racism and capitalist greed, manifest destiny, mob violence, political extremism, and modern technical warfare. This panel will consider American satirists and humorists from all literary periods and the fools and foes they engage to examine early and continuing themes of wrongs, both foolish and horrific, in an ever-evolving American society.

#### The Archive and African American Literature in the 21st Century

In an age when technology and digitalization continue to redefine how we think about and explore African American literature, this panel invites considerations of the critical yet ever-evolving relationship between the archive and African American literary production. While possible papers might explore the role of traditional institutional collections in informing us about particular writers and periods, the panel also welcomes broad and open interpretation of the term "archive." How do texts, bodies, and performances function as archives?

**"Beat! Beat! Drums!" American War Poetry** From patriotic calls to arms, through heartfelt protests against warfare, to sorrowful elegies for the fallen, war poetry is a rich vein that runs through American literature. This panel explores the ways in which American poets have engaged with their country's wars. Whether citizen or soldier, whether writing about a contemporaneous war or one in the past, all of the poets we discuss produced works that speak movingly about the human experience (and cost) of warfare.

#### Beyond the Phallus: Naked Men Seen Otherwise in American Literature and Culture

The phallus is often considered the ultimate symbol of power in patriarchy, but the naked man is hardly a reliable bearer (or barer) of such power. This panel seeks papers that challenge the equation of "phallic" with "power" by considering representations of naked men in American literature and culture that foreground other values such as tenderness, vulnerability, or resistance to dominant power structures.



## American Literature



**The Bible and 19<sup>th</sup>-century American Women Writers** Direct references and allusions to Christianity or the Bible are an integral part of much 19<sup>th</sup>-century literature. This panel takes seriously this oft-neglected aspect of women's writing. Papers will likely explore questions such as how did women use Biblical allusions to advance stories or causes, how did they make scriptures relevant to contemporary society, or how did they use literature to comment on and take part in shaping religious doctrines and practices.

**Can Satire Really Restore Sanity?** This panel examines the role of satire in postmodern American television, film, literature, social media, and other texts. Is satire an appropriate and sufficient means of informing the public? How does satire construct or deconstruct master narratives in postmodern media space? Is satire a useful means of critiquing the social, political, and economic structure of the United States? Or is social change incompatible with satire's reliance on irony and cynicism?

**"Catch if you can your country's moment": The Poetry of Current Events** If literature is, as Pound said, "news that stays news," then perhaps poetry is always a matter of current events, but recently, books like Claudia Rankine's *Citizen* or Brian Turner's *Here, Bullet*, to name just two, have taken on contemporary public moments, current events in common parlance, and in the process sparked a different kind of conversation. This panel will explore the challenges poets face when they undertake something poetry readers may not expect and general readers hardly think even to look for, and the strategies poets have adopted, or adapted, to meet these challenges: for supplementing or even abandoning the lyric mode, for creating links to public events and for establishing authority while avoiding shrill didacticism. Since the history of poetry about current events goes back at least to Dryden's "Absalom and Achitophel," this session welcomes historical and comparative approaches as well.

**The Choice of Books: The Woman Reader, Control, and Cultural Authority** This panel seeks papers that consider the way cultural authorities controlled or restricted young women's access to books, periodicals, or other reading material throughout the nineteenth century. We are interested papers that understand the restriction of women's reading using nonfiction and/or fictional accounts.

**Cities of the Future** This panel explores cultural representations of futuristic cities from all periods in American literature, film, and other cultural media in order to trace the function and development of "the city of the future" in American culture.

In what ways have American writers, filmmakers, and others envisioned future urban landscapes? How have these visions changed over the course of American history and why? And what is their significance to us in the 21st century?

#### **Cities, Centers, and Limits in Post-1945 American Literature**

This panel seeks to promote debate about the place of post-1945 urban (and suburban) literatures in the ongoing discourse about periodization in twentieth-century American writing. We are interested in the relations between the striking decentralization of American urban life in the decades after 1945 and writing that problematizes the critical categories often used to describe that period. We are particularly eager to facilitate discussion of literatures that are often marginalized by the modernism-postmodernism binary.

**The Contemporary Novel at Work** In this panel we want to look at portrayals of modes of intellectual labor – artistic labor, office work, academic endeavors – and consider how the representations of these modes depict the shifts surrounding creative work, and the possibilities that they offer for reconsidering the impact of that shift. How does the end result of creative labor change in these novels? How do the organizations surrounding these production processes change?

#### **Dawnland Voices: Contemporary Literature in Indigenous New England**

Following the publication of *Dawnland Voices: An Anthology of Writing from Indigenous New England* (U of Nebraska P, 2014), this panel invites discussions about current and future regional literary trends and traditions in Native American literature. The most studied indigenous authors hailing from the northeast tend to be the earliest ones such as Samson Occom (18th century, Mohegan) and William Apess (19th century, Pequot). This critical bias reinforces the stereotype that Indians have vanished from the region or assimilated. But as *Dawnland Voices* made clear, indigenous people in New England have written continuously and look forward to a vibrant future. This panel welcomes papers on specific authors and texts as well as topics such as literary genre (i.e. the rise of speculative fiction or experimental poetry), literary media (i.e. newsletters, digital or non-alphabetic formats), the politics of publishing and canonicity, and federal recognition and indigenous resurgence outside of settler legal structures.

**Death and The Civil War** The panel will focus on the literature written during and after the American Civil War (diaries, letters, newspaper articles, poetry, short stories, novels, and essays) along with the emergence of practices such as spiritualism, relief agencies, and national cemeteries that served as efforts to cope with the country's unimaginable loss.

**The Domestic in Toni Morrison's Fiction** Domestic tropes and the objects and actions of domestic life occupy a central place in the imagination of Toni Morrison. Papers in this panel session will focus on the complex locus of meaning that the domestic provides in Morrison's fiction. Papers could explore the significance of one domestic signifier across a spectrum of Morrison's works or limit the discussion primarily to a single work. Possible topics might include the significance of food provision, preparation, consumption; living spaces; clothing; childbearing, child care, child rearing; personal grooming, hair care, makeup; health care; home entertainment (e.g. storytelling, singing, celebrations); domestic violence; domesticated animals.



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**Entangled Poetics: Mediating Ecology** This panel means to investigate the entangled relationship of modern and contemporary American poetry and ecology. Among other possibilities, we seek evolutionary, cybernetic, and biosemiotic approaches to poetry and ecology; research on how the idioms, wisdoms, and views of the cultural and religious traditions of the indigenous populations of the Americas have influenced (or failed to influence) the vocabulary and attitudes of modern and contemporary American poets; and theories of translation from the standpoint of ecopoetics.

**Faulkner: Still Relevant?** Faulkner found his voice when he went back to Mississippi and wrote about the people whose stories he had heard from his mother and black nanny. His narratives cover such major issues of southern life as the legacy of slavery, the complex figure of the poor white, and the maintenance of long-ago forged memories of the Civil War (i.e. the Lost Cause). But are these narratives still relevant in the twenty-first century? What role do the themes of slavery and reconstruction still play in scholarship today? Do we still believe that the South is unique from the North? Papers on any of these themes are welcome in this panel as we examine what role (if any) Faulkner's writings have in the current study of American literature.

**Generic Possibilities: Interrogating the Fusion of Genre Fiction and Literature** This roundtable invites perspectives about the understanding and function of contemporary American literature and genre. The roundtable investigates the definition of genre fiction and the distinctions between contemporary genre fiction and literary fiction. Moreover, the roundtable seeks to evaluate the trending integration of genre tropes within literary fiction.

**Hartford and Antebellum American Writing** The reputations of Hartford, Connecticut, residents Harriet Beecher Stowe and Mark Twain overshadow the city's antebellum authors. NeMLA 2016 seems ideally situated for a session to raise the academic appreciation and profile of earlier writers who contributed to Hartford's historical literary legacy, which includes Lydia Sigourney, Ann Plato, abolitionist ministers like Lyman Beecher and Amos G. Beman, and Hartford-born pamphlet writer Maria Stewart. Hartford was also a publishing center with a young Samuel G. Goodrich and later, Lewis Skinner, who printed Rev. James C. Pennington's book about African and African American history; lexicographer-journalist Noah Webster was of West Hartford, and *The Charter Oak*, was Hartford's anti-slavery newspaper. Paper proposals on any one or a combination of these identified persons or topics are welcome.

**Hartford Sentiment** Hartford, CT, has been home to a variety of writers and performers who are among the preeminent explorers and critics of American Sentimental Culture. How these nineteenth- and early twentieth-century artists infused their work with sentimental designs and swayed public sentiment in debates about race, gender, ethnicity, and American politics will be the focal point of this panel. We will explore the ways in which works by American writers and performers have purveyed, performed, and interrogated sentiment in the service of a variety of personal and political agendas and creative aims. Papers on Twain, Stowe, Stevens, Lydia Sigourney and Sophie Tucker and on Hartford as a key cultural vantage point are especially welcome.

**The Hartford Wits and Their Legacy** Perhaps because they confounded nationalism with national poetry, the Hartford (or Connecticut) Wits are less well remembered for their poetry than for the political positions expressed in that poetry. How useful then are their poems in understanding the debates and discourses of the Revolutionary period? Presentations may discuss the later careers of those writers including the most maligned poem in early American literature—though positively reappraised at the bicentennial of its revision—Joel Barlow's *Vision of Columbus* or *Columbiad*.

**Hawthorne on Love** Intimate relationships in Nathaniel Hawthorne's fiction usually do not end well. In fact, as one scholar points out, intimacy can be murderous. This panel on Hawthorne on Love invites papers that explore the significance of love in Hawthorne's fiction from a variety of theoretical perspectives. Please submit 300-word abstracts and a short bio.

**Immigrant Narratives and US Racial Identities** America's unique—and largely implicit—system of racial identification is one of many complex institutions that newly arrived immigrants must navigate. Recent literature about immigration (e.g., Adichie, *Americanah* [2013], Sharma, *Family Life* [2014]) highlights this steep learning curve alongside more overt challenges like language and customs. Please submit abstracts of no more than 300 words about narratives from any period in which immigrants negotiate racial categories in the United States.

**Interdisciplinary Approaches to the Transmission of Ideas in Colonial America** This panel encourages presenters from a variety of disciplinary backgrounds to discuss the creation and transmission of knowledge and ideas in colonial British America. How did different media, geographies, events, political movements, or social institutions affect the growth, spreading, and content of ideas? How did these phenomena, in turn, influence colonial American history and identity?

**Jazz Literature from the 1950s: Papers in Honor of Ann and Samuel Charters** With their development of "Bop Prosody" and their interest in pushing the boundaries of the literary performance and aesthetic experience, the Beat writers famously borrowed from the jazz musicians of the 1950's whose explorations challenged conventional ideas of composition and performance, as well as melody and harmony. This panel will engage in an interdisciplinary approach to the study of literature by reading these writers and their early works alongside the music they were enthralled by.



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**“Laboring, Loafing, and Languishing”: Work and Identity in Antebellum American Literature** This panel seeks papers exploring what literary work produced in “Antebellum America” has to say about the notion of hard work as the primary shaper of both individual and national identity. How is the centrality of work as it relates to individual identity and agency challenged by 19th-century texts? How does the institutionalized forced labor of slavery conflict with work as national virtue? How does the increasing transition of 19<sup>th</sup>-century American society from an agrarian rural culture to an industrial culture centered in an urban landscape transform the relationship between work and identity? As the conflation between who one is and the work one does is no less relevant and timely for present-day Americans, how might we, as teachers of American literature, work through this relationship in the classroom?

**Literary Landscapes: Water and Island Worlds** This panel seeks papers focusing on the literature of water (oceans, lakes, rivers, etc.) and islands. The goal is to explore the variety of ways that authors approach the literary landscapes of water and island worlds, from the kinds of relationships characters and human communities have to water, to the myriad ways that water and island worlds can be narrated. Ecocriticism and landscape theory have not focused on water, yet it is as essential to life as land. Papers on any author or period are welcomed, as long as they focus primarily on the literary ecology of water and/or island worlds. Some examples might include: *The Rime of the Ancient Mariner* (Coleridge), *On the Mississippi* (Twain), *The Mill on the Floss* (Eliot), *Typee* (Melville), *Speak to the Winds* (Moore), “Crossing Brooklyn Ferry” (Whitman), or any of the many nature writers who focus on coasts, islands, and water.

**The Literature and Film of the Wars in Iraq** Narrative has always had the power to help people feel and, one hopes, 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 panel welcomes papers that explore American literature and film that grapples with the Persian Gulf and Iraq Wars.

**Longfellow, Writer of Books: Interpretations of the Single Volume or Collection** Henry Wadsworth Longfellow understood how to create, market, and develop the successful book by organizing original volumes and collected editions of his poems in a manner that would appeal to a broad cross section of the reading public. This panel seeks papers that focus on Longfellow as a writer of books by interpreting specific single volumes or individual collected editions that Longfellow oversaw. Contributors may look at an individual book of poetry or prose, a collected edition of Longfellow’s works organized by the poet, one of Longfellow’s two international anthology projects, or his translation of Dante’s *The Divine Comedy*. All interpretive approaches are welcome.

**Mark Twain, Then and Now** Mark Twain was a prolific writer whose career spanned a tumultuous time in American history. Beyond being prolific, Twain was also comfortable experimenting with a variety of genres of writing from fiction to non-fiction travel essays and humorous sketches that blur the boundaries between fact and fiction. This panel would look at a variety of works and ask questions such as: How did Twain treat themes like race,

gender, the environment and income inequality? Also, in what ways was Twain a product of his time, how were his works shaped by the world around him and how do they resonate today?

**Mary McCarthy’s *The Group*: Further Still to Go?** Inspired by Eve Stwertka and Brenda Murphy, we are revisiting the call for critical attention to Mary McCarthy’s work in general and to *The Group* in particular. We are interested in any analysis of McCarthy’s work that privileges the theoretical over the biographical, particularly from a women’s studies perspective.

**The Multigenerational Latino Novel: Structure and Nuance in the Latino Experience** This panel invites proposals that focus on the multigenerational Latino novel from a wide variety of theoretical paradigms, including (but not limited to) transnationalism, border studies, feminism, queer theory, critical race theory, diasporic studies, etc.

**New Directions in Queer Nineteenth-century American Studies** This roundtable seeks to address and publicize emergent work in 19th-century queer American studies, particularly work that takes up theoretical objects other than or adjacent to the “gay male archive.” Emergent sub-queries of particular interest include lesbianism, miscegenation/amalgamation, transgender identity, sentimentality and domesticity, extraracial and extrafamilial sympathy, radical heterosexuality, the other-than-human, and the possibility of a pre-emergent queer-of-color theory. The object of the roundtable is to rethink the fundamental and eminent 19th-century archives that link queer studies and American studies in order to avoid reproducing the eminence of exceptional masculinity and white male alienation.

**New Frontiers in the American West** Many recent entrants in the Western genre have dramatically altered its appearance. From apocalyptic gunslingers in the comic book *East of West* to space cowboys in TV’s *Firefly* to the lawless open range of the interstate highway system in the novel *The Devil All the Time*, the Western’s tropes have infiltrated unlikely corners of popular and literary culture. This panel explores how contemporary writers have refashioned this classic genre for the new frontiers of the 21<sup>st</sup> century—nascent barbarisms, emergent technologies, and altered landscapes.

**One Hundred Years of Susan Glaspell’s *Trifles*** Susan Glaspell’s one-act play, *Trifles*, premiered in Provincetown in 1916, during an era of historic upheaval in American gender relations. In the intervening century, the position of women in American society has evolved dramatically—2016 may see the election of the first woman president—and yet the depiction of gender



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relations portrayed in *Trifles* remains trenchantly familiar to 21<sup>st</sup>-century readers. Indeed, the contemporary resonance of Glaspell's play may explain why it is among the most commonly anthologized short plays in undergraduate literature texts. This panel will examine the enduring relevance of *Trifles*, with particular emphasis on strategies for

teaching Glaspell's play in contemporary college classes.

#### **People Make Cities: Writing and Criticism of Urban Literature after Jane Jacobs**

Since *The Death and Life of Great American Cities*, Jane Jacobs's concepts of organic city development, communal diversity, anti-utopianism, sidewalk ebb and flow, and self-regulating neighborhoods have entered the bloodstream of her intellectual descendants as well as her committed readers who care about cities. However, there is little acknowledgment or examination of the role that her foundational concepts, ideas, and observations about the urban experience have played in literary representations of cities and on the ways we read about, think about, and experience cities. This session invites papers that update the critical conversation surrounding city writing through more self-conscious attention to Jacobs or her urban studies legacy. We welcome papers that apply well-established techniques and tropes of literary criticism to analyze literature in, from, or about the city but that reconsider these tools from the post-Jacobs perspective.

**Philip K. Dick's Short Fiction** Philip K. Dick is one of the most influential and analyzed writers of the 20<sup>th</sup> century. Despite a surfeit of scholarship, Dick's short stories have been largely overlooked. This oversight is all the more significant, given that many of the ideas of his novels are first tested in his stories and many have been adapted into blockbuster films. This session aims to bring new critical perspectives to a neglected facet of Dick's work.

**Post-Civil War Rhetorics of Violence** After Appomattox an exhausted populace did not simply put away propagandistic rhetoric and begin building the peace. Instead, popular wartime rhetoric found itself newly turned toward neglected and expansionist battlelines in the American West. Papers on this panel should explore connections between Civil War rhetoric and the rhetoric of post-war western expansion. The best papers will include new, close, and comparative analysis of specific media, texts, or topoi.

**Racial Satire: Before and Beyond Mark Twain** This panel welcomes papers on Mark Twain in particular, but is interested in the works of any and all satirists and/or humorists, up to

the present day, who have engaged with racial subjects in North American literature. The panel's inquiry will focus on distinguishing the satire of racism from racist satire, the critical boundary between humor and satire, and how scholarly understandings of satire may reach out to broader communities. While the focus of this panel will likely fall on the genre of literary satire, papers and discussion dealing with satirists and humorists in other media are encouraged.

#### **Recoveries and Returns: African American and Canadian Texts to 1930**

Lost or forgotten African American texts have become increasingly available through the practices of reprinting, online archiving and transcription, and digitization. Yet many of these texts have remained understudied in favor of more canonical authors. In response to the calls of scholars like John Ernest, who suggests of African American literature that "reenvisioning the literary history might well begin by bringing more of it into view," this panel encourages submissions on understudied or recently uncovered African American and/or African Canadian authors from the earliest moment to 1930, as a means of widening conversations and contexts. In expanding the terrain to Canada, we also heed Eric Gardner's call to extend the geographic scope of investigation, as well as those scholars working on Black Canada, while additionally acknowledging the realities of Black North American transnational publication and reading practices.

**Religious Authority in American Literature** This panel welcomes papers that explore how American literary works depict struggles for religious authority, between individuals, groups or communities, as spiritual and political conflicts, paying particular attention to those texts where religious authority is claimed, subverted, or negotiated by marginalized groups. Papers that examine when traditional or dominant forms of Christianity interact with alternative forms of spiritual or religious experience may be given preference.

#### **Representations of National Identity in 20<sup>th</sup>-century Ethnic American Literature**

This panel seeks scholarly presentations related to representations of national identity in 20<sup>th</sup>-century ethnic American Literature. Successful proposals will feature scholarship that examines how national identity is constructed/questioned/manipulated in one or more 20<sup>th</sup>-century ethnic American texts.

**Representing Disability in American Fiction** This session will explore how fears of disability are represented in American fiction. Papers are sought that cover topics such as the "gaze" of the able bodied upon the disabled, representations of disability as "monstrous" or "grotesque," projections of societal anxieties upon the bodies of disabled persons, disabled figures at the margins of stories not commonly seen as addressing the topic of disability, and analysis of narrative forms used to discuss the concept of disability.

#### **Revisiting the 1980s: American Literature and Culture in the Reagan Era**

This panel will examine American literature—including song lyrics, novels, films, essays, articles, and speeches—against the cultural landscape of the Reagan Era. Talks for the panel should address the relationship of mass media and popular culture in America to issues of identity such as race, gender, sexuality, and class and how those identities are informed by consumerism, technology, nostalgia, and demands for authenticity.



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**The Science of Affect in American Literature and Culture** This panel seeks to explore how current trends in scientific study can be linked to the nineteenth-century's interest in the readability and knowability of human emotion (through, for example, pseudo-sciences such as mesmerism, phrenology, and electrical psychology). The panel will draw attention to the potential intersections between affect theory and nineteenth-century science, literature, and psychology. We welcome papers that explore nineteenth-century science and psychology on its own terms, and especially in relation to the spread of Western culture and United States imperialism. In addition, we invite papers that consider the place of science in affect studies through the present day.

**Sexual Violence in American Culture** Sexual violence is at the center of many discourses in American culture from films and literature to conversations in the political and educational realm. Yet candid conversation about the issue continues to be marginalized by the very discourses that cannot seem to do without it as a trope. This panel will examine the ways in which sexual violence is central to discourses in the media, politics, education, and academic fields in American culture despite its continued marginalization through, for instance, a prevalent victim-blaming rhetoric. Papers are sought that deal with rape as a trope whose ideological workings implicate other structures of power than just sexualized ones. In what ways does the narrative surrounding sexual violence tell us about other axes of power that are not just gendered?

**"Shut Up and Send Me More Pigs to Kill!" Contemporary WWII Film** As new films centered on World War II are emerging, the implications of these popular, contemporary representations in American culture seem pertinent to investigate. Arguably these films depict gratuitous violence as heroic, such as *Inglourious Basterds* (2009) and *Fury* (2014), while the reemergence of interest for veteran biographies, such as *Unbroken* (2014), satisfies the American ideal of resilience. What are the stakes of gratuitous violence within a World War II movie? What are the implications of the renewed interest in World War II stories, and what do mainstream depictions of World War II add to our understanding of America's participation within the war effort?

**Somewhere Else: Teaching Literatures of Refugee Experience in a US Context** Viet Thanh Nguyen has suggested that a category of refugee literature outside of disciplinary borders of national literatures "allow[s] a different set of connections across

time and space that point somewhere else besides assimilation into the nation and to affiliations with other people besides US citizens." What connections are necessary to make, and what kinds of borders do we have to cross, in the teaching of refugee literatures? This roundtable session welcomes proposals that address a range of questions posed by the classroom experience of reading refugee literatures.

**Soundscapes of American Literature** This panel explores ideas of sound and music in American Literature, examining how soundscapes contribute to larger theoretical or national literary projects. The panel will raise questions such as: how do we truly write or read sound? Is there a particularly American soundscape and, if so, what is its relevance to a literary history, or to a national or cultural project? The panel aims to engage with interdisciplinary humanities as presenters work with the intersection between sound and literature.

**Staging Peace: The Little Theatre vs. War in the 20th Century** This panel seeks papers that examine the roles of playwrights and producers of one-act plays as peace advocates in their writing and productions that respond directly to contemporary hostilities. Papers addressing peace and one-acts plays from any perspective are welcome.

**Still Searching for Nella Larsen** For Nella Larsen scholars, 2016 marks two notable anniversaries: 125 years since her birth, and thirty years since the publication in 1986 of Deborah McDowell's landmark edition of *Quicksand* and *Passing*. Of the 300 relevant entries in the MLA Bibliography, 95% have appeared since the latter date. It is thus a propitious time to solicit studies that synthesize critical currents in this growing corpus or examine such currents from a new angle. Equally welcome are papers that elucidate areas less researched or unexplored.

**Teaching American Literature with Digital Texts** This roundtable invites proposals for short presentations (5-10 minutes) that examine the ways that digital texts have entered our classrooms, particularly those of faculty who teach general education courses and surveys of American literature. Presentations might cover such issues as: determining what counts as an "authoritative text" in a digital medium, problems of access for students and faculty both in and out of the classroom, methods of teaching digital texts, theories of reading as they apply to digital texts in American literature, and distinctions between teaching digitized versus digital born texts.

**Teaching Twain in the 21st Century** The issue of teaching diversity in the classroom remains relevant as well as controversial. How does teaching Mark Twain on a national and perhaps an international platform engender a deeper understanding of relationships of race and gender? How do the changing mores in any society make the race and gender issues in literature more approachable? This roundtable provides a forum to share pedagogical practices and theories regarding the challenges of teaching Mark Twain in a 21st-century classroom and what those challenges suggest about the larger challenge of teaching American literature in the era of the "Common Core."

**Turn-of-the-Century African American Print Culture** In recent discussions of African American literature, especially in response to Kenneth Warren's historicist argument, the turn of the century has become a significant period of inquiry. How

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might print culture scholarship respond to this conversation, to further conceptualize the development and emergence of African American literature? What might case studies—dealing with publication, manufacture, distribution, and reception—reveal about African American literature and culture in the “Post-Bellum-Pre-Harlem” era?

**Two African-American Writers of Connecticut: Ann Petry and August Wilson** This panel seeks papers that will address the influence of the state of Connecticut on the emergence of the literary history and artistic productions of two prominent African American writers (Ann Petry and August Wilson) whose presence in Connecticut, the constitution state known for its support of black freedom and democracy in the notorious Amistad Affair, had a profound influence on their prolific literary productivity and contributions to the evolution of African American literature and theater.

**Vietnam War Representations in American Culture** This roundtable welcomes submissions from contemporary American literature or analysis of film adaptations of the Vietnam War. The focus of this panel is to investigate Vietnam representation and the role of collective memory in historical events. Such topics for this roundtable include: the role of memory in the literature of soldier-authors, the artistic representation or re-imagining of mainstream film adaptations, and the intersection of memoir writing and historical record, including memorial sites.

**Willa Cather as Modernist** This panel will feature papers that explore Willa Cather as a Modernist writer, whose works, while seeming to promote traditional perspectives, often reflect her era’s emerging views on epistemology, language, psychology, gender, socio-economic status, and cultural identity. Fresh readings of any of Cather’s works are welcome.

**Wordsworth Among The Naturalists** This panel seeks papers that consider the ways British Romanticism as practiced by poets, essayists, prose stylists and other writers of the early 19th century was repurposed in the works of late 19th- and early 20th-century American literary naturalism.

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**Aesthetics after Theory: Politics, History, and the Pied Space of Literature** Papers will be welcome that foreground the necessity of a renewed focus on the aesthetic dimension of literature without seeking to displace or to regress from the theoretical insights of the last three decades. Instead of assuming that all aesthetic interpretation is ideologically suspect and reducing literature to the political and the historical, this panel will explore the pied space of the literary as a unique site for thinking more productively about history and politics.

**Alice Munro and Her Contemporaries: Influences and Parallels** Alice Munro has been frequently cited by other writers as a key influence, but how does the influence work in particular stories? How does the sense of place or the representation of aging, for instance, differ in contemporaries such as Margaret Atwood or Lorrie Moore? Papers on any aspect of Munro’s influence in Canada or internationally are welcome.

**Beyond the Monster: The Ethics of Fragmentation in the Long Nineteenth Century** How does the trope of doubleness figure in other 19th-century contexts beyond the Gothic and its subterranean influence? This roundtable invites interdisciplinary

approaches to reading fragmented identity in poetry, plays, art, and fiction of the long nineteenth century. We wish to explore how doubleness intersects with contemporaneous scientific, philosophical, and social concerns, and how these lenses highlight the texts’ ethical stakes. Presenters may explore the intersection of fragmented identity with: positivism, biological determinism, evolution, double brain, sympathy, hysteria, the occult, new materialism, twins, poetic divinity, etc.

**Contemporary Literature as Digital Literature** This panel explores the way in which contemporary literature records the experience and consequences of digital technology, including possibly in its absence. One goal is to think of digital technology—existent and emerging—outside of traditional tech genres, such as cyberpunk, and instead see how it is engaged in more nuanced, everyday ways. This includes critical discussion as to whose narratives do and do not get attention in relation to this technology, which is becoming such a pervasive part of society.

**The Critical “I”** This roundtable examines the explored and unexplored possibilities (and challenges) of the autobiographical “I” in academic scholarship and literary criticism, both inside and outside the academy. Although it can be argued that much academic criticism has an autobiographical basis, in terms of what animates an author’s passion and interest, the inclusion of the self is often discouraged because of its perceived lack of objectivity and/or rigueur. Furthermore, effective use of autobiography in scholarly writing can be difficult to employ, as autobiographical and scholarly concerns should, ideally, complement each other, with the personal advancing the critical project; on the other hand, its exclusion may hamper or falsify the critical work being done. Proposals representing a variety of disciplinary perspectives, historical eras, and methodological approaches are all welcome.

**Diagnosis Literature: Medical Narratives of the Nineteenth Century** This panel seeks to explore the use of medical narrative in the long nineteenth-century in Britain and America as a counterargument to the medical gaze and the paternalism of the medical profession. Papers can address issues of patient agency, counter narratives to the medical profession (such as nursing memoirs), doctors as patients, storytelling as an act of subversion, public engagements with medical narrative, or any other topic that challenges the medical gaze of the nineteenth century. Papers exploring both fictional and nonfictional texts are encouraged.

**Dollars and Desire: Capitalism, Oppression, and the Racial Other** This panel will explore the history of the commodification of black bodies within a global context. While in conversation





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with the Transatlantic Slave Trade and colonization, contemporary scholarship grapples with what it is to interrogate the consumption of black bodies. This panel invites papers on the representation of race and capitalism and is not limited to a particular time period or discipline.



#### **Drama as Woman's Work: Contemporary Female Playwrights**

What exactly does it mean to be a "female playwright," and how might that category enrich, limit, or challenge our understanding of important contemporary plays? What is distinct about the aesthetic gaze of female playwrights, and how does this concept complicate an understanding of contemporary drama's social and political

critique? This session will examine the increasingly vigorous field of contemporary female playwrights working in English, with a view to encouraging exciting new scholarship responding to an active influential aesthetic field.

**Ecocriticism and Postcolonialism** This panel will examine the sometimes-fraught relationship between environmentalism and postcolonialism. Theoretical investigations of the encounter between these two movements are welcome.

**The Language of Indigenous Politics** This panel explores connections between indigenous rights activism and language. It focuses on ways in which activists use language to construct alliances, deliver (or enact) specific messages in support of indigenous positions on relevant policy issues, and position themselves against their opponents. In what ways do activists use language as a means of strategic self-characterization? What are the common themes and ideas about indigenous peoples that activists employ to influence their audience, either by appealing to their emotions or by persuading them to new rationales? Which roles do activists take on to position themselves in policy discourse? Which lexical choices do they make to navigate in a discourse shaped by institutions that define and limit their political actions? Please submit 250- to 500-word abstracts and biographical statements.

**Literature and Art of Reconciliation** Telling stories has come to occupy a central place in national reconciliation efforts. This session explores how literature, film, and visual art reflect on the relationships between storytelling and reconciliation. How do stories enact hospitality or reshape communities? How do literature and art balance the potential violence of representation with the capacity to rebuild relationships through stories? Discussion of all genres/media welcome. Please submit a 300-word abstract and a bio.

**Living in a Serial World** While the 20th century filled our shelves with self-contained novels, 21st-century narrative seems fixated on serialization. Whether it be the widely-popular podcast *Serial*,

Mark Danielewski's projected 27-volume project *The Familiar*, or any of the young adult dystopic film series topping the box office, serial text is making a resounding comeback in the new millennium. This panel seeks papers that examine the current spotlight on serial narratives, as well as serialization of text as it occurred in previous centuries.

#### **Local and Global Transgressions in Art and Literature**

This United States Association for Commonwealth Literature and Language Studies (USCLALS) panel on Local and Global Transgressions invites papers that address transgression in literature and art as well as transgressive art in general. Papers will explore the complexity of transgression as it crosses cultural boundaries in terms of both production and reception.

#### **Metaphors of Detection** Metaphors make the detective.

Whether Poe's "clew," Doyle's game metaphor ("the game's afoot"), Christie's "eggheaded" Poirot, or film noir's labyrinths, the governing metaphors of the great fictional detectives encapsulate the underlying social, hermeneutic, and cultural assumptions that govern their methods. This roundtable aims to bring together a variety of approaches, examples, and interpretations of the guiding metaphors of detection from the genre's origins to the present day. Short presentations on detective narratives in any genre or medium are welcome; talks on a single metaphor, author, or nexus of metaphors and authors are of particular interest.

**Pakistani English Literature After 9/11** This panel invites papers that explore the post-9/11 literary and cultural work of Pakistani American or Pakistani writers in English. How do writers like Mohsin Hamid, Daniyal Mueenuddin, Kamila Shamsie, Uzma Aslam Khan, and other writers seek to intervene in, respond to, or complicate dominant national and international discourses in the aftermath of 9/11, and to educate their diverse readers about the complexities of Pakistani politics or the practices of everyday Pakistani lives both within and beyond the nation? Topics may include but are not limited to: responses to Islam, Islamization and Islamophobia; racialization of ethno-religious diasporic subjects; citizenship, cosmopolitanism, migration; representations and exclusions; responses to new pressures upon notions of masculinity and femininity; gender (re)formation in contexts of increased policing of identities; and the uses of humor, irony, satire, personal narrative. Please send a 300- to 500-word abstract and a brief biographical statement to the NeMLA abstract submission website.

**Reconsidering Sodomy** Most prevailing scholarship theorizes sodomy not as a finite set of embodied acts, but rather as a mobilizable category with social, political, and juridical valences. Even so, anal penetration remains the salient image in discourses of sodomitical, disorderly, and/or illicit sexual acts. This panel pursues the question of sodomy and sexual practice in a diversity of cultural, geographical, and chronological locations in order to reconsider the theoretical stakes of sodomy's resilient association with the anus. Topics of interest include, but are not limited to: sodomy and the law in colonial and post-colonial contexts; the figural associations of sodomy with backwardness, behindness, and waste; the materiality of the orifice; the figural and/or literal disciplining of illicit or sodomitical sex; reconfigurations of bodily boundaries.

**Represent, Rename, Recall: Collective Memory in Caribbean Literature** The Caribbean is as much the site of shared history as it is the site of unique, cultural experiences. But what is privileged



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as knowledge, and what is relegated to collective memory? How is history remembered and reimagined by contemporary generations of Caribbean writers and artists? With these questions in mind, the panel will examine how Caribbean writers and artists attempt to unsilence the past, rewrite posterity, and re-imagine history as a way of exploring memory as the blurry intersection of culture and knowledge.

**The Teacher and the Complex Text** This roundtable session seeks to explore how we use complex, allusive texts such as J.M. Coetzee's *Elizabeth Costello* in the classroom, and how such classroom practice can inform our work as literary critics. Proposals that explore fresh approaches to 20th-century Anglophone literatures and/or Coetzee's work are especially encouraged, particularly as those approaches apply to undergraduate pedagogy. Papers on other Anglophone authors are welcome too.

**Touching the Body in Pieces: Affective Ecologies of the Modern Body** From artist Hans Bellmer's distorted dolls, to Rupert Brooke's "dust" in a "corner of a foreign field," to Virginia Woolf's "orts, scraps, and fragments," bodies—textual, phenomenological, cultural, political, and physical—seem to fall to pieces in modernism. How can we conceptualize the modern body in light of its affective and ecological surrounds? Broadly, this panel seeks to examine these ecologies of bodies and their surrounds in modernism. Specifically, we endeavor to explore textual bodies and their composition (or decomposition) in ways that help us understand the ecological placement of the body as it engages with modernism's historical and physical environments.

**Use, Abuse, Abstinence: Reading Alcohol in Literature** This panel calls for papers that stake a claim in the cultural significance of representing alcohol or alcohol consumption. How do these representations relate to alcoholism as a disease and the alcoholic as an identity category? Does the text evaluate alcohol abuse morally or politically? Do communities organized around alcohol consumption facilitate social movements based on class, race, sexuality, or gender?

**White Buildings at 90: Revisiting the Art of the (Post) Modern Poetry Collection** Taking the 90th anniversary of Hart Crane's *White Buildings* as its point of departure, this panel aims to redress gaps in current scholarship on the textual, editorial, and aesthetic dynamics of the (post)modern poetry collection, both as a framework for diverse poetic forms and as its very own experimental or plastic genre. With at least one spot reserved for commemorative research on *White Buildings*, this panel invites papers on canonical, marginal, and overlooked collections of modernist and postmodern poetry in English within and beyond American and British horizons.

## British Literature

**1816: Revisiting the "Year without a Summer"** This year's NEMLA conference falls on the 200th anniversary of 1816, "The Year without a Summer." This may have been an unusually cool year in Europe, due to the eruption of Mount Tambora the previous April, but it did nothing to chill English literary production. In Switzerland, Percy Bysshe Shelley composed "Mont Blanc," and Mary Wollstonecraft Godwin wrote *Frankenstein; or, The Modern Prometheus*. Lord Byron composed "Darkness," and John Polidori conceived *The Vampyre*. Back home in England, Lady Caroline



Lamb published *Glenarvon*, and John Keats read Chapman's Homer for the first time. This panel invites papers on any aspect of the literature, culture, or legacy of this crucial year in the history of British and European Romanticism. Please submit 250-word abstracts.

**19th-century Building Stories** This panel will consider Victorian short fiction as both an artifact and narrative architect of the city. Drawing on the large body of scholarship on nineteenth-century print cultures and more recent reconsideration of the relationship between short and long-form narratives, this panel seeks papers interested in exploring the position of short fiction within Victorian attempts to represent and/or reimagine British urban landscapes.

**Brontë Women: Conventional, Radical, and Exceptional** Papers are invited to examine the traditional, non-traditional, expected and unexpected constructions of womanhood found in the Brontë sisters' works.

**Dis/ability in 19th-century British Literature and Culture** This panel seeks to reconsider the role that dis/ability plays in the poetry, fiction, drama, and/or art of the long nineteenth century in Britain. Feminist disability and other intersectional approaches are particularly welcome.

**Footprints of Orpheus: Cult, Topoi, and Character in Medieval and Early Modern Britain** As scholars of Medieval and Early Modern literature, what can we learn from considerations of the Orphic presence in Britain? The idea and image of Orpheus, in folk narrative, cultural analogue, motif, or symbol, has influenced and inspired the British literary tradition since its very beginning. Drawn from Celtic, Classical, Scandinavian, and Continental source material, the Orpheus image has enabled the development of poetic progenitors, bardic personae, tales of the poet as hero, the authoritative "voice" of poetic text, links between creation and ownership of literary artifacts, the idea of the "author" as "tradition," and the interface of performance and the literary marketplace.

**Gender Politics in 20th-century British Drama** There has been a multitude of changes when it comes to the role of women in society during the last century. This panel examines the politics of gender specific to the 20th century, particularly pertaining to the works of English dramatists, with specific attention to the shifting power dynamic within the genders.

## British Literature

**Global Dickens (sponsored by The Dickens Society)**

This panel, organized by *The Dickens Society*, welcomes proposals for papers on any aspect of the topic of global Dickens, including reception of Dickens outside of the Imperial center, reimaginings of Dickens in global contexts, the fluidity of influence, and more. Of particular interest are papers that discuss how the digital humanities intersect with global Dickens studies. Please submit proposals (300 words maximum) and a short bio.

**The Great War Revisited** As we move past the centennial of the start of the Great War, how have fictional representations of World War I evolved? How does the “new” literature of World War participate in the revisionary impulse that marks much contemporary historical fiction—for example, neo-Victorian novels? New looks at old texts are welcome, but so are papers on less canonical WWI texts and authors and 21st-century treatments of the war in fiction and film: both historical reproductions and revisionary “neo” versions.

**Logic & Letters: Reason as Literary Method, from Classicists to Early Modernists** This panel focuses on the classical through the early modern periods, and seeks to discuss some of the theoretical apparatus that are either behind, or can be translated, into reading and writing. Particular priority is given to reason and specific logical systems, from Aristotelian to Baconian (and more!). Suggested topics include, but are not limited to: reader or writer as scientist; philosophies/frameworks of reading; and logical systems as literary methodologies.

**Mary Shelley, Pop Icon** Having written one of the most widely adapted books, and having inspired many a Halloween costume and at least one children’s cereal, Mary Shelley has transcended the bounds of literary influence. Her scandalous, teenaged elopement with a married poet, followed by his tragic death, has encouraged speculation, scholarly and otherwise, about her personal life. This panel will explore Mary Shelley’s influence on and appearance in popular culture. Possible paper topics include: film adaptations of *Frankenstein*; films, books, TV shows, cartoons, or comics inspired by *Frankenstein*; Frankenstein’s monster as a generic figure; the mad scientist as a motif; Mary Shelley as a character in film or fiction; Mary Shelley in popular media; Mary Shelley’s influence on other artists. Submit 200-word abstracts.

**Medieval Ecocriticism: Why the Middle Ages Matter** This panel seeks papers that consider what medieval literary and/or documentary texts can teach us about how individuals and polities of the period conceived of their relationships and responsibilities to the non-human. Papers might address agriculture, wilderness, water, animal studies, urbanization, light and darkness, the relationships of gender, race, religion, and dis-

ability to environmental questions and formulations, from the perspective of how such medieval formulations matter to the modern world.

**Museum Engagements in 19th- and 20th-century Literature**

Germain Bazin termed the nineteenth century the “Museum Age” for the myriad ways the new phenomenon of the public museum redefined the social status of art. The museum institutionalizes art as public property while reifying class and educational hierarchies; it suggests cultural stability while insulating art from the mutability of modern life. This session explores the ways nineteenth- and twentieth-century Anglophone literature engages with the museum and its effects on aesthetics, transatlantic exchanges, and art’s social and political life.

**Neo-Victorian?: Pop Culture, Lowbrow, and Genre Victoriana**

The field of neo-Victorian studies has largely concerned itself with literary fiction and heritage film. Yet, just as the Victorians enjoyed penny dreadfuls, musical halls, and melodramas, so readers and viewers today consume Victoriana via genres as diverse as pulp romance, TV horror, Japanese manga, and scripted web series. This panel seeks to map how the Victorian legacy of stories, values, and aesthetics is reproduced in contemporary culture, and to explore issues of genre and questions of high vs. low art within the neo-Victorian movement.

**Publicly Private: Cities, Literature, and the Social Contract**

The urban development that took place during the eighteenth and nineteenth centuries altered previous modes of socialization and led to a pervasive undercurrent of urban-based anxieties within literature of the period. This session will examine literature that engages with the ways cities and life in cities reduce private space and force people together into public spaces, requiring some level of engagement with the social contract as they interact with their fellow urbanites. Such interactions involve questions of identity and dis/honesty, and a character’s ability to read his/her fellow citizens successfully. This session might address such topics of the intersection of public and private (including how private concerns can become public concerns), the representation of urban communities, the city as a character, the (new) relation of the country to the city, and urban life and social/political activism.

**Queer Deviation: Complicating Heteronormative Endings in Early Modern Literature** This seminar focuses on heteronormative endings of early modern literary texts, with an eye toward evaluating the queer moments that resist these endings. Papers will consider how these small instances of queer resistance problematize a culturally relevant insistence toward “happy endings” that are heteronormative in nature. Discussion of these papers and their intersections will try to make sense of the cultural and theoretical implications of the moments of queer resistance that intellectually enrich and complicate these narratives.

**Re-characterizing the New Woman in the Victorian Novel**

Once thought to embody a central cause of cultural anxiety, the New Woman was more common than she was strange in Victorian culture. Scholarship, here, has been slow to adjust. This panel traces the readings and interpretations of New Women texts that are made available if the New Woman is no longer seen as the novel’s main antagonist. Observing this infamous literary figure in a more complex light, this panel will push for a wider appreciation of the dynamic motivations of New Women authors and their characters in the Victorian novel.



## British Literature

**Reading Literally: Allegory and New Materialism** This session seeks to open up new ways of reading allegorical figures with the insights and methodologies of new materialism. Dante's and Aquinas's exegetical levels—literal to allegorical to tropological to anagogical—move increasingly up and away from the material ground on which the allegorical figure is built. This session asks panelists to focus their attention back on the literal: the base matter of the allegorical figure that is so often passed over for readings further up the exegetical chain.

**Roots of Ecocritical Praxis: 19th-century Anglophone Phenomenon** The panel will feature the confluence of science and the literary in the Romantic and Victorian era. The papers will focus upon important relationships that once existed between scientists and literary figures, which shaped the current interdisciplinary practice of ecocriticism: William Wordsworth and Adam Sedgwick, Samuel Taylor Coleridge and Humphry Davy, Percy Shelley and William Lawrence, William Blake and Erasmus Darwin, Alfred, Lord Tennyson and Charles Lyell, Ralph Waldo Emerson and Michael Faraday, etc. The aim is not to embed the literary within the scientific. Instead, the attempt is to demonstrate that both disciplines can be interdependent rather than mutually exclusive.

**Science Fiction in the Middle Ages and the Middle Ages in Science Fiction** This session will explore the reception and reconstruction of the Middle Ages in contemporary science fiction narrative, but also invites reconsiderations of the appearance of proto-scientific discourses in medieval literature itself, in search of possible connections between these phenomena. Accordingly, individual papers may address modern and/or medieval texts: neo-medieval science fiction masterworks such as Frank Herbert's *Dune*, where neo-feudalism prevails; time travel novels in which contemporary characters return to an imagined Middle Ages; SF narratives written by medievalists (such as C. S. Lewis's *Space Trilogy*); space operas that follow romance or folkloric formulae; or any medieval text with natural-scientific ambitions of its own (dream visions, marvel tales, alchemical ruminations, bestiaries, and more). By bringing SF theory and medievalizing science fiction in dialogue with the science and fiction of the Middle Ages, this session will advance our understanding of the place of (proto-)science in



medieval literature, while also perhaps shedding light on the unexpectedly frequent reappearance of the medieval in the distinctively modern genre of science fiction genre, which so often takes pride in its modernity and defines itself against pre-Enlightenment epistemologies.

**Shakespeare's Italy** This panel seeks participants interested in exploring the complex and multi-faceted relationship between Shakespeare and Italy. Key areas of focus will be, among other things, the impact of the Italian Renaissance on England; early modern English translations of Italian works; Shakespeare's use of Italian texts for both direct source and indirect inspiration; Italian settings and characters in Shakespeare's plays; the influence of Italian genres, such as tragicomedy, in Shakespeare's drama; early modern English attitudes towards Italy in general and certain Italians (such as Machiavelli) in particular; and later Italian adaptations of Shakespeare, particularly for the opera and for the cinema. This panel really wants to grasp with the core issues at stake with this relationship, a relationship always acknowledged but rarely truly explored.

**Shakespeare's Male and Female: Plays with Two Names** The double protagonists of *Romeo and Juliet*, *Titus and Cressida*, and *Antony and Cleopatra* foreground gender questions. Ladies are not first in the sequence of names, but whether or not they may be said to be first in the action of the plays is the question that this seminar seeks to consider.

**Specters of Dark Ecology: Romantic and Victorian Underside** The panel of papers will feature ecocritical praxis as its main theoretical approach to interpreting English Romantic and Victorian literary texts. Though the term "ecology" was not coined by Ernst Haeckel until 1866, the lack of the term in the late eighteenth and early nineteenth centuries does not preclude the fact that Blake and Shelley were aware of and concerned for their environs. Blake illustrated Erasmus Darwin's *The Botanic Garden* (1791) and, arguably, based his depiction of "The Tyger" (1794) from Darwin's *Zoonomia*, published the same year. In addition, Mary Shelley had been fascinated by the vitalism debate between John Abernethy and William Lawrence—Percy Shelley's physician (Richard Holmes, *The Age of Wonder*, 2009)—which gave rise to her depiction of the animation of the Creature provoking intrigue about the so-called "super-added life force" as analogous to electricity. As a poetics of resistance, the panel of papers will consider the effects on nature induced by human activity.





## British Literature



### Teaching 18th-century British Literature: Interdisciplinary Approaches

This roundtable explores interdisciplinary methods of approaching the teaching of 18th-century British and Anglophone literature, including Restoration and Romantic literatures. Participants will share innovative pedagogical approaches and teaching strategies that bring students more fully into the

literary, artistic, cultural, and historical worlds of these time periods. Discussion of the use of experiential and/or multimodal approaches in and outside of the classroom is particularly welcome. Abstracts should include a title and be no more than 300 words.

**Teaching Sherlock Holmes** One brief look at the canon of Sherlock Holmes criticism reveals that the lines of inquiry that scholars employ in essays, articles, and books about Holmes prove very different from the concerns upon which other period intellectuals focus. The purpose of this panel will be to examine the following questions about the pedagogy of teaching Sherlock Holmes. Is an undergraduate course devoted exclusively to the study of Sherlock Holmes worthwhile, or must we teach Conan Doyle's detective fiction as part of a larger period or genre course? Is there enough intellectual content to supplement the entertainment that the tales undoubtedly deliver? Does Sherlock necessitate different scholarly approaches, thereby creating a vibrantly unique field of critical endeavor, or do these disparate critical conversations indicate some sort of lack in academic substance? In view of the immense popularity that the books enjoy in terms of film and television adaptations, is a course on Sherlock Holmes invariably a Cultural Studies offering instead of an English class?

**Unsung Heroines of British Literature** How many of us remember Helen Burns (*Jane Eyre*) or Biddy (*Great Expectations*)? Helen fades beside Jane Eyre; Estella, despite her cruel whimsicality, steals the limelight and leaves Biddy in a growing shadow. When we think of tragic heroines, characters like Tess of the d'Urbervilles and the Duchess of Malfi ace immediately; we forget the demure Ophelia (*Hamlet*), the bravely defiant Emilia (*Othello*) and the silently suffering Charlotte Lucas (*Pride and Prejudice*). This proposed roundtable intends to focus some attention back on the unsung heroines of British literature.

### Victorian Fairy Tales: Formal Innovations and Functions

This session invites papers focused on the formal and/or functional aspects of fairy-tale adaptations during the Victorian era. Proposals may choose to address either one or both of the following issues: (1) what rhetorical innovations were introduced into the narrative structures of the classic fairy tale, as exemplified by Charles Perrault's *Histoires ou contes du temps passé* and the Grimm Brothers' *Kinder- und Hausmärchen*? How did Victorian writers reshape canonical, allegedly timeless tales such as "Beauty

and the Beast," "Bluebeard," or "Little Red Riding Hood"? (2) To what social and cultural uses did Victorians put the stories they adapted and also integrated into other genres, including poetry, novels, drama, and popular media? What ideological agendas or functions did their revisionary variants serve?

**Victorian Literature and the Arts** In recent years, scholars have increasingly begun to study Victorian music, dance, and architecture for what they can illuminate about literary texts or Victorian culture, and as worthy subjects in their own right. This panel aims to deepen scholarly understanding of how gender, social class, and other considerations complicated the relation of "the Victorians" to art.

**Victorian Popular Fiction and the 21st Century** An ever-increasing interest in Victorian popular fiction prompts us to ask why have we in Victorian Studies become so invested in the popular in recent years? What does the popular do for us as scholars that the "canon" does not, or can we still think in terms of canonical and non-canonical texts in Victorian Studies? This roundtable welcomes submissions that address these questions and many more from scholars whose work examines the spectrum of Victorian popular fiction. Please submit a 250-word abstract and a one-page CV.

**Victorian Southeast and Far East Asia** Scholars of Victorian imperialism and post-colonialism have long focused on the British Empire's construction of Africa and South Asia, particularly India. Less attention has been paid, however, to the British Empire's construction of Southeast Asia, particularly China and Japan. This panel aims to contribute to a fuller understanding of Victorian imperialism by examining Victorian depictions of Southeast and Far East Asia.

**What Next? Narrative in the Post-Post-Modernist and Post-Meta-Fiction Era** In light of recent literary prize longlists and shortlists, especially in regards to the Man Booker Prize, there have been a number of novels that break the boundaries of, and, in fact, redefine the novel and narrative approaches. Writers such as Ali Smith, David Mitchell, and Will Self immediately come to mind, but are by no means the only UK/Commonwealth writers who challenge the narrative status quo. While this session would like to focus on works by Smith, Mitchell, and/or Self, any essays exploring the work of other UK/Commonwealth writers who play and/or redefine narrative approach and structure are welcome.

**Women Authors from the Great War** The recovery of women's writing from World War I has given us new perspectives on women's roles in the war. This panel seeks to examine what we can learn from these texts regarding women's gender and citizenship.

**You & Me & Ut Pictura Poesis Make Three: Illustrated Poetry after 1900** This panel invites examination of illustrated poetry, published after 1900, containing text by one person and images by another. Papers may treat broadsides, poetry chapbooks, children's picture books, anthologies, and other illustrated poetic productions. Subjects for investigation can include contemporaneous collaborations; new illustrations of extant poems; or a retroactive application of older art to newer poetry. The focus of the session will be the collisions and collusions that

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occur between poem and illustration, including how the pictorial elements interpret, critique, subvert, amplify, or otherwise engage the text.

## Comparative Literature

**Art and the Senses** This panel will explore the role of the senses in the arts (i.e., literature, figurative arts, film studies, etc). It will be open to all centuries, genres and backgrounds, and may focus on the function of a single, multiple, or all the senses (i.e., taste, touch, smell, vision, and/or hearing) in works of arts or artists/authors/filmmakers/etc. Papers from a variety of disciplines are welcomed. Please submit a 300-word abstract.

### Between Memory and History: Autobiographical Writing

This panel invites you to bring new approaches to the study of “I” autobiography, criticism of their texts and market analysis in which are inscribed, in order to assess how the causes and consequences of various reformulations, depending on space and time, tilt the perpetrators to be created as characters in their own texts.

**Cannibals’ War on Epistemological Colonialism: Literature and Translation in Latin America** Reexamining Russian, French, English, and American literatures’ footprint on the work of Latin American writers, translation reveals itself not just as a bridge between continents, but the very material from which Latin American literature and culture construct themselves. Translations do not only introduce readers to another culture; they become a force capable of changing the flow of development of a culture, creating and reinventing traditions. Translated literature, as part of Latin American anthropophagy, turns into a political and cultural weapon against epistemological colonialism and affirmation of Latin American cultural identity.

**Discussing Sexuality in the Liberal Arts: To Clothe or Not to Clothe?** This panel is meant to represent cross-cultural perspectives dedicated to the study of human sexuality in the liberal arts in literature and visual arts in cooperation with the humanities and social sciences. Please submit a 200-word proposal that address the following. Which works that have been avoided in higher education or elsewhere because they are “too difficult” or “taboo” will be addressed? How do these works fit with sexual identity/struggle, sexual issues, dilemmas, or “disorders,” and how do these works attempt to transcend them? Scholars from any discipline are welcome to apply, and papers on art, literature, popular culture, visual media, and a

combination or related suggestions are welcome, as are papers about “transitioning” works that juxtapose childhood/adulthood in terms of sexuality/sexual identity.

**Exploring the Question “What is Enlightenment?”** This panel focuses on evolving definitions and evaluations of The Age of Enlightenment. Submissions might focus on specific writers; the definition and use of the term itself; writers from countries other than France, England, and Germany; or women writers of the Age of Enlightenment.

**Fairy Tales in Society and Culture** This panel session examines both the manner in which society has shaped the values and ideals in fairy tales. This panel also includes the way in which fairy tales reinforce those values and ideals in society and culture. Papers on fairy tales and literature that involves the fairy figure and Fairy Land are welcome.

**Food and Feast in Post-Medieval Outlaw Literature** This session will present new work from scholars in an emerging line of inquiry: post-medieval outlaw narratives and the textual and cultural relevance of feasting and eating. This session purposefully reaches beyond the Middle Ages to demonstrate that outlawry is a global phenomenon, one that is not only present in a variety of literatures, languages, and cultures, but also one that is inherently intertwined with food and feast. This session will consider the presence and function of food and feast in outlaw narratives, with an eye to considering whether and how instances of food preparation and eating in these tales can be said to display, to develop, or to subvert the conventional ideas of community and fellowship most commonly associated with foods and feasts in literature.

**Foreign Fantasy: An Exploration of Fantasy Works Beyond the Anglophone World** The growing popularity of the fantasy genre in our globalized world provides a cause for reflection. Does this globalization extend to the genre of fantasy, with its frequently cited English-language roots in Tolkien’s works? This panel will explore fantasy works that are outside of the Anglophone world to see whether and how different cultures and languages mark and distinguish themselves in the fantasy genre from the dominant Anglophone fantasy.

**Future Humans** Human beings have traditionally been preoccupied with visions of the future. We may now have more power to shape the future of human beings for better or worse, intentionally or unintentionally. Technology advances so quickly, it leaves little time to consider its effects. How might novels and films present futures and allow us to accept or reject their projections? This panel invites discussion of individual representative works and/or multiple works for comparison.

**Genetic Criticism and the Future of Literature** This panel seeks proposals that will examine the current and future impact of genetic criticism on the study of literature. Despite the unprecedented availability of genetic documents to readers of literature in print, online, or in other digital format, it is not clear that this new type of literature has had the effect that many predicted for it in the final decades of the twentieth century. Proposals for papers engaging with any languages and literatures are welcome and encouraged.

**Issues in Literary Translation** Contemporary translation theory reflects the breakdown in the traditional dichotomy “author” versus “translator,” since it views the translator no longer as a



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subordinate figure to the author, but as an equal co-creator of the literary work. Using examples from various national literatures, we would like to investigate the key concepts behind a “faithful translation”: what are the obligations of the translator to the source text, and what is the relationship between the original and the translation? Papers focusing on the comparative analysis of the original and the translation, and self-translations done by bilingual authors are also welcome.

**Lacan and Literature** Papers are invited for a panel on Lacan and Literature. Papers may be on specific literary figures like Poe and Joyce who Lacan explored, or consist of an in-depth analysis of Lacan’s own writings and style. Lacanian analysis of works by authors not specifically examined by Lacan is also welcome.

**Landscape and Literature: Autobiography and Geographies of the Heart and Mind** How can ecocritical approaches to literary criticism, particularly landscape theory, be used to understand the role of landscape in autobiographical writing? This panel calls for papers that examine attachment to remembered landscapes as an essential element of a narrative reconstruction of the past. It asks how and why particular places often become identified closely with individual authors through autobiographical narratives and to what extent Tuan’s distinction between place and space serves as a point of connection between theoretical work on landscapes and current theories of autobiographical criticism.

**Micro-Fiction and the Experience of Exile** Micro-Fiction is a type of storytelling characterized by its extreme brevity and its elliptical and fragmented nature. In this panel we propose a close examination of the intersection between Micro-Fiction and the topic of exile.

**Nietzsche and the Question of Literary Influence** This panel explores the complex question of literary influence on and by Friedrich Nietzsche. Submissions are encouraged concerning writers from a wide cultural and linguistic spectrum.

**Non-identity, Dis-identity, and Impersonality** This panel will look at non-identity, impersonality, and dis-identity as tropes of non-normative narrative discourse (in light of Bryan Richardson’s argument on “extreme narration”) and/or as modalities of perception and representation—or, in other words, as phenomenological affect of the self. Proposals focused on works of poetry or prose, critical theory, narrative theory, and innovative poetics are all equally welcome.

**Queer Diasporic (Counter)Ecologies: Charting Interplace-Based Webs of Relation** Bridging the fields of queer ecology, transnational feminist theory, diaspora studies, and comparative

literature, this panel invites proposals from literary scholars who perform “counter-topographic” readings of diasporic literature pertaining to ecological, interspecies, and interplace-based themes: What does “queer ecology” mean in the context of diasporic literature? How do diasporic texts engage with issues of ecological consciousness? How are human/interspecies/ecological relationships redefined in such diasporic imaginings, and how do they allow us to imagine alternative communities/continuities across nation-states?

**Renovations and Retellings** Literary classics are always being reframed, recycled, and retold. From the new versions we can learn about the reteller’s creativity in bringing the story to a new audience and perhaps a wholly different culture, and also about the possibilities that were latent in the original text. This session provides a forum for scholars working on any aspect of retellings to compare notes and explore new ways to value these texts as interpretive and pedagogical tools.

#### **The Representation of Terrorism in World Literature, 1800-2015**

This panel focuses on how terrorism has been represented in world literatures from the early 19th century to the present. Submissions may take many forms: studies of individual works, continuities and differences from culture to culture, or studies of backgrounds and etiological factors in different literatures and cultures.

**Sound Studies in Literature** This roundtable proposal seeks to expand the conversation on sound studies in literature. Instead of focusing on one time period or geographical area, this roundtable brings scholars of all different types of literature together to discuss sound in literature.

**Speculative Sites: Locating the Future in Science Fiction Literature and Film** Science fiction’s thought experiments dramatize social, political, and historical concerns, often by locating them in familiar settings. This panel explores the global sites of speculative and science fiction literature and film asking where, how, and why do authors and filmmakers imagine their future environments, worlds, communities, and cultures? What are the implications of employing particular sites, replete with their histories, communities, and cultures, as sources for other worlds or cultures?

**Still Laughing: Ancient Comedy and Its Descendants** In understanding humor through its Classical antecedents, we will explore ancient comedy, its tropes, its fertilization through the blending of genres conventionally considered distinct, and the rich instantiations of these characteristics in subsequent literature, drama, satire, film, and theory. Possible approaches include: comedy’s relationship with other ancient genres; ancient comedy’s influence on post-Classical works; modern critical and humor theory to analyze Classical comedy; and the comic and satirical treatment of Greco-Roman subject matter in post-Classical literature.

**“Text Men and Women”: Intersections of Autobiography and Exegesis** In this panel we explore the ways in which autobiographies and exegesis intersect. In what ways are autobiographies constructed as commentaries on other texts? In what ways are legal and exegetical works autobiographical?

**Theorizing the Provincial** This panel explores the role of the province and provincial life in European literature from 1750 until today. In the wake of the industrial revolution and mass urbanization, provincial life took on a new character, as it was



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no longer the only thinkable lifestyle for the vast majority of the population. Life away from the political and cultural centers, although portrayed and critiqued extensively in literary texts, has not received the theoretical attention of its urban counterpart, and will thus be a rich ground of exploration for this panel.

**Translation and Spirituality** This panel will explore the ways in which translation, as both concept and practice, has shaped the texture, growth, and poetics of religious and spiritual movements, ranging from the spread and influence of prominent world religions such as Islam, Hinduism, and Christianity, to cultural movements such as hip hop and spoken word. How has the translation of spiritual texts shaped religious and linguistic communities? How do we translate our spiritual selves onto the page or onto the stage? This panel invites, but is not limited to, case studies concerning the translation of sacred texts (particularly in non-European contexts), as well as theoretical explorations in the translation of hymns, chants, spoken word, and prayer.

**Translation Theory and Digital Texts** This panel hopes to explore the relationship between digital culture and translation theory. It will include case studies of cross-cultural translation, across both national borders and digital communities, as well as new theoretical approaches to analyzing such texts. Internet culture abounds in texts that are both more and less than simply verbal, and new translation theory must emerge to adequately describe it.

**Translation, Translators, and Untold Literary Histories** This panel specifically examines two interrelated topics: works whose literary histories have been distinctly shaped by their translation(s) and ways in which literary translations have influenced target cultures. Please submit abstracts (300 words maximum) providing unique artistic and cultural perspectives on literary translation, cultural exchange through literary translation, and/or revealing untold stories behind modern-day and historical literary translations.

**Uncertainty in Post-Modern Art and Literature** Art works that engage uncertainty incorporate formal ambiguity to unsettle the diegesis, forestall closure, and facilitate an experiential engagement. They challenge the reader to entertain complex, polymorphous language, in a multidimensional experience. What are some examples of literary or artistic works that entertain uncertainty to force a reexamination of mental and physical limits?



**Utopia on the Margins** Utopian discourse has been a powerful tool for disempowered groups to critique the social norms of the present and imagine future equality. Yet recent scholarship has critiqued the limits of utopia itself. This panel examines utopian, dystopian, and anti-utopian texts by people of color, women, and members of other disempowered groups in order to consider how writers on the margins continue, reimagine, or reject utopian traditions. Papers will address both recent fiction and previously overlooked texts that engage with utopian conventions.

**When Writers Double as Translators: From Authority to Stylistic Signature** Why do writers decide to translate other writers: what do we know about their motives? How can their respective, individual fictional voices and stylistic signatures be articulated? How may the authority of one influence the reception of the other's work?

## Creative Writing, Publishing, &amp; Editing

**The Canadian Postmodern Creative: Constructing Home and Identity in the City** In an age of rapid urbanization, what are the effects upon the creative aesthetic? Authors are asked to interrogate cultural structures and systems to analyze the significance of their own dominant cultures; consequently, these authors' works are relegated to the periphery. Can marginal voices be effectively represented in literature, or are they in danger of being silenced in an urbanizing nation and world? Writers of fiction, poetry, and drama are encouraged to submit a selection of creative prose (a 250-word abstract) on the postmodern aesthetic, urbanization, or the construction of home and identity for a fifteen-minute presentation.

**Gimme Shelter: Creative Writing about Rescued Animals** Submit original poems, short stories, or creative nonfiction that deal with any aspect of what it means to rescue an animal, be it a pet, a stray, or wildlife. Plan to read your work aloud and discuss the creative process.

**Habits of Imagining** Critiquing the ways that food and consumer products often reach us divested of their social, environmental, and political contexts, Angela Davis claims that it would "really be revolutionary to develop a habit of imagining the human relations and non human relations behind all of the objects that constitute our environment." The multi-genre work in this session will re-imagine the relationships among living beings and consumer products. Work might parody groceries, mourn VHS libraries, meditate on the salvage of copper wire from e-waste dumps, track the global dispersal of antibiotics, munch Doritos in a laboratory cleanroom, or freshen the session like Febreze.

**New Hybrid Narratives** Perhaps the most significant shift in 21st-century writing has been the movement of genre boundaries. The familiar forms—literary fiction, magical realism, sci-fi, memoir—now often shift shape, borrow from one another. Meanwhile, new forms such as auto fiction, the lyric essay, cli-fi, and the "new weird" suggest the developing potential of genre hybridities. This reading will showcase writing that thinks across, beyond, and around familiar genre constraints, reimagining old forms as the new forms they've always been.

**Peripatetic or Pedestrian Strategies in Contemporary Writing** This performance will formulate a poetics of the walk as a literary/artistic form and walking as method of composition. Readings

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will employ or deconstruct strategies of the *flâneur*, the walking tour, the drifter, the protester, the pilgrim, the psychogeographer, the urban planner, the trespasser, and the pedestrian in literary production. Submissions of poetry or prose welcome.

**(Re)Figuring Voice** How do writers make use of other disciplinary concepts of voice? How do writers pressure the voice, or affect as it is manifested between the biological and the social, between the personal and political, between language and nonlanguage? Submissions of poetry or prose welcome.

**Transborder Creative Spaces in the Northeast** How does space shape the creative work of poets, fiction, and creative non-fiction writers in the Northeast? This session will showcase poetry, fiction, and creative non-fiction that speak to the regional nuances of the Northeast (e.g. landscapes, cityscapes, and/or language) in the context of issues of race and ethnicity and/or domestic migration or international immigration.

**Writing and Trauma: The Art of Healing** The purpose of this roundtable is to investigate the intersection of writing and trauma and share theories, methods, cautionary tales, and success stories from our work as writers and educators. Papers will examine the distinction between writing as therapy and writing that is therapeutic as well as offer effective and appropriate pedagogical techniques for teaching creative writing in various venues: public and private schools, colleges and universities, prisons, hospitals, and other medical and community settings.

**Writing Climate Catastrophe** The new rubric of “cli-fi” at once calls to mind our present climate crisis and our nearing dystopic “sci-fi” future. But our climate crisis isn’t new. In fact, it has an elaborated history. This eco-fiction based session will showcase writing of climate catastrophe...writing that “doesn’t forget the weather.”

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**100 Years of D.W. Griffith’s *Intolerance*** D.W. Griffith released his epic film *Intolerance* in 1916 within a contemporary context of social reform, increasing immigration, perceived challenges to religious liberty, and concerns over the corruptive influence of

motion pictures. Also (and especially following *Birth of a Nation* in 1915), Griffith’s film may be read as a response to the controversies surrounding the art of the motion picture (as his essays “The Rise and Fall of Free Speech in America” and “A Plea for the Art of the Motion Picture” attest). This panel seeks to reassess *Intolerance* on the occasion of its centennial.

**20<sup>th</sup>- and 21<sup>st</sup>-century Apocalyptic Imaginaries** We welcome proposals that engage the co-opted or recuperative impacts, as well as the critical or oppositional projects, associated with apocalyptic narrative in popular culture. We invite proposals from projects that cover a wide variety of concerns and perspectives on the prevalence of apocalyptic narrative.

### Acceleration Toward Post-Human, Post-Antropocene

This session welcomes papers engaged with questions of representation and the aesthetics of new reality that seems to be approaching a post-human era. What are the roles of the arts in technological acceleration, including “digital heterotopias”? Of particular interest are papers that examine the ways of artistic and linguistic encrypting, or scratching out *tabula plenus* of the collective techno imaginary and techno-subconscious. Papers should consider this not just as a theoretical challenge, but as one to be worked through by a discussion of specific visual, literary, or other artistic works.

**The BBC’s *Sherlock*: The Agency of Popular Culture** While much of the existing critical commentary has focused on immediate fan reception, the BBC’s *Sherlock* is due for a more careful examination of the cultural work it itself is enacting. This panel seek papers that explore what is distinctive about how *Sherlock* appropriates and re-works the Holmes canon as well as papers that explore not only *Sherlock*’s interrogation of the history of the fan reception of Holmes (“the game,” Moriarty, etc.) but also its own status as an object of fan culture.

***Birdman* and Cinematic Epistemology** The subtitle of the Oscar Winner for Best Picture in 2015, *Birdman; or (The Unexpected Virtue of Ignorance)*, points to the movie’s engagement with the ways that we know or fail to know (and whether knowing is good or bad) in 2010s America. This panel seeks papers that examine knowledge (or lack thereof) in this film and its connections with its cinematic techniques.

**Body, Voice, and Being: Identity and the Fragmented Self in the Age of Social Media** In our increasingly digitized world, social media is understood as a tool of communication and community, as well as a way for users to revel in the potential of a self-defined identity. As the choice of social networking sites proliferates (contrast the lone example of Facebook in 2004 to the current availability of Tumblr, Twitter, Instagram, and more), so too does the possibility of multiple identities, with 75 percent of online adults managing multiple social networking profiles. This panel calls for papers to explore the implications of the fragmented self as brought about by the interplay (and potential conflict) between these identities and their interactions in the digital world and in “real life.”

**The City in Quarantine** We welcome abstracts that problematize the concept of civic quarantine in literature and new media studies across the disciplines through a critical lens. Recommended topics for engagement include disease studies



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and epidemiological studies, and/or discourse aimed at urban studies, architecture, outbreak narratives, and dramatizations of pathological crises.

**Comic Studies/Animal Studies: Funny Animals, Animal Masks, “Animetaphors,” and Beyond** This roundtable explores the intersection of Critical Animal Studies with comics and graphic novels, which provide an ideal venue for a detailed examination of language, representation, and animals, particularly how to disrupt language-based hierarchies and contest persistent forms of human domination. We invite scholars across the disciplines to look anew at canonical and emerging texts—primary and theoretical—that picture the animal in words, image, and page.

**Crushed Silos: The Video Essay, Film, Writing, and Technology**

This panel will explore the significance of the video essay and examine the ways in which the video essay has challenged the syntax, forms, and expectations of both narrative and documentary film, as well as the video essay's emergence in popular cultural expression on sites like YouTube and Vimeo. It will also explore the video essay's place in the classroom where it upends conventional modes of content delivery and student expression, as well as dissolving traditional disciplinary boundaries.

**Detective Fiction: How Dead Is The Past?** Papers are sought which examine the functioning and role of the past/time perception in works of detective fiction, exploring the perspectives of individuals or whole groups (everyone involved in detection and pertaining to historical events/memory) as well as more basic reconstruction of crimes. In particular, papers drawing on disciplines such as the sciences, psychology, or history in illuminating this question are welcome. For example, to what extent does past trauma, such as murder or another crime, and its persistence into the present motivate the action of detective fiction? How can it be examined through not only ethical and procedural lenses, but also psychological and other lenses? Similarly, we can analyze such criminal acts and motives from not only practical but also philosophical standpoints, drawing on principles of physics and philosophy.



**Detectives and Detection in Post-9/11 Film and Television** This panel seeks papers that address tradition and innovation in the post-9/11 detective genre. How do such works reflect upon the cultural moment in which they are produced? In which ways have they altered, modified, or reinforced the genre's temporal and casual concerns, or its tropes

and conventions? How do they respond to the ethical and moral debates posed by a seemingly permanent war and the persistent qualms about surveillance, interrogation, and civil liberties?

**Digital Humanities in the Global North and South: Trends, Debates, Initiatives** The session explores the expanding field of Digital Humanities with a focus on decolonization: Where are databases produced and stored? How does digital knowledge circulate? North to south and/or vice versa? Does the digitization of the Humanities imply that scholars and artists in the south gain access to digital databases? The session will analyze examples of initiatives that aim to bridge the digital gap between the north and the south. Cases on Latin America are welcome, and other southern-based initiatives will be considered too.

**The Digital 19<sup>th</sup>-century Narrative** This panel takes as its focus the current proliferation of digital objects (web comics, video blogs, Facebook pages, Twitter feeds) based on popular nineteenth-century characters and stories. How do these interpretations (think *The Lizzie Bennett Diaries* and Kate Beaton's *Hark! A Vagrant*) produce new understandings of both the source material and our current world? Please submit paper proposals that formulate relationships between new modes of digital storytelling and the nineteenth-century sources they narrate.

**Disability and Poetry: “Writing” the (Dis)abled Body in Poetry**

This panel will explore the discursive space where disability matters in poetic studies. We welcome all projects and ideas that are studying disability in relation to the body, fragmentation, materiality, ableism, or activism as it relates to poetry. Our hope is to further illustrate the broader impact of the “body” in what has been categorized as “disability poetics.”

**Disability in Postcolonial Literature and Film** This panel invites critical submissions on the subject of disability as represented and narrativized in postcolonial literatures and cinema of the twentieth and twenty-first centuries. How do these texts represent, complicate, and undermine the concept of disability? How do disabled characters function in these narratives and to what effect? How does disability intersect with issues of gender, class, race, and ethnicity? How does it inform the construction of citizenship?

**Disability in the Visual Sphere** This panel seeks to explore the category of disability as something that is perceived and performed in the visual sphere. Papers might include discussions of voyeurism, spectacles and spectatorship, self-fashioning, visual art, undetectable or ambiguous disability, the body as evidence, erasure and exposure, sensory impairment, perception and interpretation, and questions of legibility and truth.

**Dwelling Space: the Theory and Praxis of Habitation and ‘Home’** This panel proposal asks participants to consider the increasing relevance of experience and theories of spatiality in light of current events contesting the regulation of space in the US and abroad. It further asks how the particular configurations of domestic space derive or differ from other forms of spatiality, and how the affective and political dimensions of dwelling inform theories and experience of space.

**Empathy in Crisis: Considering 20<sup>th</sup>- and 21<sup>st</sup>-century Literature** This panel seeks papers that confront the multifarious nature of empathy, as both connection and appropriation, in literature of the twentieth and twenty-first centuries. Is there room for competing narratives of empathy? Considering literature of various genres and cultural contexts, this panel asks to what extent empathy itself is in a position of crisis.



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**The Essay as Genre** Despite the numerous exegeses in defense of the form from Lukács to Bakhtin, the essay remains a peripheral form of cultural production. Often praised as knowledge in-progress, the essay is experimental and variable ranging in scope from highly personal prose to timely political photography and film. Though the essay remains central to academic and theoretical discourse, it is often a space of anti-scholasticism and political transgression considered supplementary to traditional narratives. This panel seeks to examine the various ways that the essay as genre contributes to contemporary arts and letters.

**Exploring Passing: The New Borderlands** This panel combines the historical concept of passing with borderlands study. Papers are sought that explore all aspects of passing, including, but certainly not limited to: identifying issues that underlie identity formation and social pressures to conform, additional forms of passing, performance and embodiment of passing, the role of memoir or autobiography, treatments of race/religion/gender/sexuality/ability in all media. Papers might focus on past or present cultural and historical moments, examining how the issue is represented in literature, popular culture, and the press.

**Film, Power, and the Gendered Gaze** This panel proposes to analyze gender in international filmmaking from a critical and theoretical standpoint to investigate how both men and women directors depict gender in film and how film as a medium addresses issues of transnational gendered identities. Theoretical approaches dealing with female masculinity, masculinity in crisis, and feminist interpretations are welcome as are papers dealing with “national” cinemas and how these smaller industries figure into a global context.

**Food for Thought: Metaphors of Eating in Literature and Film** This roundtable seeks submissions that explore broadly, by way of literature and film, the ways in which food metaphors narrate and navigate larger social processes within cultures. While this roundtable seeks papers that elaborate particularly upon themes of survival and subordination, other welcome topics include connections between food and sexuality; (in)digestion; protest; religion; nationality and race. We particularly welcome submissions that approach these topics cross-culturally.

**Forgetting to Remember: Pathologizing Cultural Amnesia** With the rapidly aging population in North America and around the world, Alzheimer’s disease (AD) rates are skyrocketing to the point of becoming a global epidemic. Yet, this epidemic has not

always been around (or so we are told). And so, we are bound to question the genesis of this pathology of forgetting: What if the mind’s forgetfulness is a symptom of a larger phenomenon – a reaction of the collective psyche to history fraught with violence and trauma, a history that we no longer wish to remember? This panel aims to explore the possibilities that the trope of pathological memory loss presents across media. Namely, it seeks to theorize the prospect of the demented collective psyche that attempts to awake from the “nightmare of history.”

**From Digital to Deformed Humanities: What does DH Enable Today?** In line with the Digital Humanities Manifesto 2.0, this panel asks the way in which performative practices disrupt our ways of doing, being, and perceiving in academia. What kind of creative actions came out of Digital Humanities that renders the study of texts (visual, written, performative) more fluid? From *Oulipo* to Mark Sample’s *Disembergo*, this panel asks ways in which Digital Humanities displace and enable academic and political action.

**Harriet Beecher Stowe’s Iconic Uncle Tom’s Cabin: A Revisit** The aim of this roundtable is to engage the audience in a renewal of Stowe’s place in the Abolition Movement by re-investigating the power of *Uncle Tom’s Cabin* as a corrosive against slavery. Three roundtable participants will share cultural, literary, and value orientations about the importance of Stowe’s best-selling novel and its iconic role in teaching its own generation and the following generations about the brutality of enslaving Africans in the United States.

**“If I were your wife, I’d poison your coffee”: Gender and Poison in Modernity** This panel examines the nature of poison and the nature of the poisoner as depicted in literary and cultural productions focusing on the domestic sphere from 1800 to the present time. The panel complicates the notion of poison as a simple entity by linking it to specific material conditions in the home as familial space (whether in cases of criminal poisoning or food adulteration), as workplace (whether medical practice or domestic service), and as part of the larger environment (whether urban pollution, toxic consumer goods or natural phenomena).

**Impact of War on Science Fiction or Fantasy Literature** Various wars have had a profound impact on many utopian, dystopian, and apocalyptic science fiction and fantasy writers. For example, the repercussions of the Civil War were one of the factors of late nineteenth-century society in America reflected in the “non-combative” revolution of Edward Bellamy’s *Looking Backward: 2000-1887*. In addition, war or the aftermath of war figures strongly in various novels and stories of Philip Dick, Marge Piercy, and Ursula Le Guin, among others. The focus of this panel is to indicate the effect of war on literature at various periods in history.

**Interdisciplinary Theory and Practice** The panel endorses and encourages historical, linguistic, economic, biological, psychological, philosophical, and sociological insights into the study of film and literature. Papers may also address issues involved regarding the fact that the humanities remain distinctly isolated from developments in the biologically-grounded human sciences.

**iPhoneography: Low-tech, Mobile, Mutant, and Guerilla Film Theory** This roundtable will invite a critical examination into the historical, theoretical, and aesthetic underpinnings of low-tech, mobile, and guerilla film, its producers and consumers. The effect



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of these new ways of creating and viewing film reflects the 21st-century cultural, artistic, and economic constraints and contexts that affect the complex and ever-changing art of film, which this roundtable will explore in light of the theories and practice of low-tech and mobile cinema, iPhoneography, and guerilla filmmaking and filmmakers.

**The Language of American Warfare after World War II** This panel seeks papers that consider the ways American literature and culture represent and negotiate with American warfare after World War II. It aims to investigate the ways literature informs and/or disrupts the various discourses (humanitarianism, capitalism, neoliberalism, etc.) that are used to frame and often justify US militarism in the late twentieth and early twenty-first centuries. Essays that focus on film, graphic narrative, or mixed-media texts are welcome.

**Literature That Sparks Social Change** Literature often reflects or advocates for social change. *The Grapes of Wrath*, for instance, depicts the need for workers' rights and social reforms that address poverty, while *1984* comments on political corruption in the Soviet Union and England. But for all their theoretical political weight, texts like these may or may not lead to direct political change. This panel will employ analytical and data-driven evidence to identify texts that have prompted readers to take concrete political action such as founding a political organization, passing a law, or electing a public official.

**Location, Location, Location! Regionalism and Horror Cinema** This panel will explore the significance of location/regionalism in horror films (not be limited to North America). Proposals may include specific locations or discuss the topography of a location (rural, urban, mountainous, swamp, prairie, forest, desert, etc.). How does the villain relate to the location? What commentary does the location provide for audiences?

**Lynda Barry's Comics** This panel seeks papers that consider what Lynda Barry's many comics works teach us about writing, drawing, the making of art, and the creative process. Participants are invited to consider Barry's nonlinear approach to comics, as well as her use of colors, textures, materials, etc. In particular, panelists might investigate how Barry's unique form expresses and creates her content. Finally, participants are encouraged to take an interdisciplinary approach to Barry's comics, considering, for example, its relation to college composition pedagogy, the psychology of play, the neuroscience of creativity, etc.

**The Marvel Cinematic Universe as Literature** With dynamic individual superhuman characters populating a world of complex, interwoven mythologies and origin stories, the films and television series of Marvel Comics Studios experiment with long-form transmedia storytelling. With twelve films and three television series released in less than a decade, all adhering to the same continuity and fictional universe, how can the Marvel Cinematic Universe reveal or offer fresh insight into the ways in which modern cinematic storytelling functions as literature? Approaches may include analysis of one or more films; storytelling across genre and medium; adaptations of the original Marvel Comics to film and television; and applications of various schools of literary and media theory to MCU properties.



**Migration Viewed** This panel seeks to explore how documentaries contextualize the Latin American diaspora, discuss its complexities, convey key information rarely garnered from the press, and humanize what is often a dehumanizing experience. A variety of theoretical analyses will be embraced, be they social, political, economic, cinematic, and/or aesthetic. Also, discussions of more practical film-industry issues such as directing, producing, and/or distributing documentaries on this subject will be considered. The panel as a whole will strive to represent the diversity of geographic regions of origin: Mexico, Central America, the Caribbean, and South America.

**The Mirror of Time: Interpreting Fashion in Europe and Beyond** Fashion is intended as code of communication and mode of expression. It changes significantly along the years, leaving behind an unquestionable trademark that helps identify the historical, social, and political background. This topic can be studied in relation to all periods of literature, visual arts, music, cinema, and theater in Europe and beyond.

**The Monster In The House: Domestic Ideology in Superhero Narratives** In worlds full of superhuman heroes, mythological imaginary creatures and battle narratives of epic scope, what is the role of the domestic? This session seeks proposals investigating the ways in which domestic spaces and domestic ideology function within superhero narratives as sites of union and/or conflict between the human, the subhuman, and the superhuman.

**The (Native) American University** The colonial appropriation of indigenous place names has been an abiding concern of postcolonial studies. And although the American university is a primary site for postcolonial study, it rarely if ever studies itself as a site of colonial appropriation, despite its widespread use of Native American place names for both large institutions (e.g., University of *Connecticut*) and small local schools (e.g., *Housatonic* Community College). This panel welcomes a diversity of conventional and innovative approaches to this neglected area of postcolonial studies.

**No Way Forward? Nonlinear Temporalities and 20th-century Culture** As the surety of progress has come ever more into question, nonlinear temporalities have become increasingly visible, audible, and sensible in multiple forms and disciplines—in literature, sound, theater, film, and history, among other cultural practices. For this interdisciplinary roundtable, we invite



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proposals of short (5–10 minutes) position papers that take up the relationship between cultural practices and nonlinear temporalities in the twentieth century. Potential concepts and keywords include: spiral time; time of experience versus time of expectation; temporal dimensions of national/ethnic/sexual/racialized difference; postcoloniality and heterogeneous time; political feelings and outdated emotions; impasse; rhythm and periodicity; contemporaneous noncontemporaneities.

**On the Limits of Computational Analysis** While machines have proven beneficial to the study of language and the arts, offering ways both of enhancing current methodologies and of forming new ones, they also threaten the conception of what it means for one to be a scholar of these materials, introducing technological substitutes for the classical researcher. Responding to this suggestion, the goal of this panel will be to discuss the restrictions that current and/or potential computational approaches to media analysis have and/or ought to have in an attempt to delimit the evolving roles of academics in the humanities.

**Perry, Politics, and Propaganda** This panel will seek to negotiate the ways in which Perry's productions function within mainstream American culture and within the African-American cultural paradigm. This panel is open to discussions of Perry's interviews, stage plays, films, sitcoms, and the primetime dramas that he creates, writes, produces, and directs and how these productions inculcate notions of race, class, gender, sexism, homophobia, religion, and colorism, to name a few.

**(Post?) Modernist Hitchcock** While Alfred Hitchcock's films have been examined in terms of their connections to/reflections of Modernist culture and/or aesthetics, his later films would seem to lend themselves to an analysis informed by postmodern theoretical approaches to film/culture. This panel seeks papers that examine single films by Hitchcock as exemplars of a Modernist or Postmodern aesthetic or that analyze a later artist's postmodern manipulation of an earlier Hitchcock work.

**Race and Comics: The Politics of Representation in Sequential Art** This panel welcomes papers that examine the treatment of race and racial relations in comic books, whether in superhero narratives, graphic memoirs, web comics, or other forms of sequential art both inside and outside the United States. How are

comics used to document and represent racialized identities? How have the medium and its surrounding fan communities adapted earlier content to speak to current topics?

**Reading Jazz in American Artistic Production** This panel welcomes papers that consider the influence of jazz on all forms of American cultural practice and artistic production. Papers may examine the give-and-take between jazz and literary, musical, or visual artistic production with particular attention given to the themes that various kinds of artistic production have appropriated from the style, innovations, and idiosyncrasies that characterize jazz.

**Reconsidering the Great War: The Later Years (1916–1918)** This panel will explore the wide range of cultural responses to the later years of the Great War (1916–1918). How did writers respond to the war after it had been going on for two or more years? Did the representation of military engagement change from year to year? Can we identify precise trends in the representation of civil society as the war progresses? Are political shifts in the general population reflected in art? Proposals on literature, film, painting, graphic arts, music, philosophy, and other cultural forms are welcome. Historians, philosophers, and sociologists are encouraged to contribute to this panel. Works from 1916–2015 will be considered.

**Regenerating Comics in the 21<sup>st</sup> Century** The 21<sup>st</sup> century has seen the resurrections of numerous comic book characters in film and television. From Captain America's resuscitation as the "first Avenger" to Liv Moore's revivification in *iZombie*, papers are sought that consider how comic book characters are regenerated in contemporary narratives, suggesting the possibilities and limitations of digital technologies in contemporary storytelling.

**Representation of Ethnic and Racial Minorities in the 21<sup>st</sup>-century American Media** This panel will analyze and discuss the misrepresentation and cultural marginalization of ethnic and racial minorities in the 21<sup>st</sup>-century American media, asking questions such as why are racial minorities portrayed more often as lower class individuals and what are the latest developments in the representation and reception of media output produced by, for or about ethnic minorities?

**(Re)presentations of the Present (sponsored by the Society for Critical Exchange)** How do literary texts and other media articulate the present, per se or in contrast with the past and future: is it rendered (im)material, (in)distinct, fluid, con-temporary? How is it privileged or subordinated regarding alternative temporalities, or how is it engaged with cyclic or parallel time? How do articulations differ among media, in the works of one author, across periods, between cultures or perspectives, between disciplines or modes of thought, or as reflections of technological or political change? Whose time is the present?

**Rethinking the Neuronovel: Towards a Narrative Model of Cognition** Following Alan Palmer's suggestion in *Fictional Minds* (2004) that narrative theory has always been interested in the construction, figuring, and cognition of fictional minds in their socially embedded contexts, this panel welcomes papers that explore the limits of memory, representations of mind, or even perceptual consciousness within literary forms. It is especially interested in papers that examine, question, or reexamine literary experiments of cognition for their modeling, by way of aesthetics, poetics, and narratology, of various cognitive identities.



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**The Rise and Development of Dystopia in YA Literature** Young Adult (YA) Literature has always featured a variety of sub-genres working in conjunction with familiar tropes (beauty, sexuality, identity, etc.). In the last decade, there has been a steady rise in popularity of the dystopia sub-genre (e.g., *Divergent*, *The Hunger Games*, *The Selection*, *Uglies*), particularly in the emergence of strong female heroines. While each series has its own distinctive features and developments, a question remains when we look closely at the genre: is there any originality left when we know the pattern of events and characters? This roundtable looks to examine the rise and development of the dystopia sub-genre from its origins to the current climate.

**“Ruined!” On Failed Adaptations from Page to Screen** This session will explore adaptations that fail in some way. Among our goals, we would like to identify what could be productive about failed adaptations. How do such failures identify what not to do, and can an adaptation that fails to be faithful to its source material still produce a valuable, worthwhile text? We are particularly interested in proposals that look at the adaptation of older artistic and literary forms in online and/or interactive content.

**Second-Generation Cognitive Approaches to Literature** The goal of this panel is to provide a forum in which to present new research within the “second generation” of cognitive literary studies. The “second generation” tag refers specifically to a strand of cognitive science that foregrounds the notion of mental processes as embodied, embedded, enacted, extended, and distributed. Papers are sought that expand upon various aspects of second-generation cognitive science as it relates to the study of literature.

**Seriously Funny: The Role of Satire and the Satirist in the 21<sup>st</sup> Century** Dave Chappelle walked away from a \$50 million contract with Comedy Central, later explaining, “I want to make sure that I am dancing and not shuffling.” Likewise, Stephen Colbert refused to allow his young children to watch his *Colbert Report*, in an effort to prevent their confusing his persona with their dad. This panel seeks proposals examining the role and responsibility of the satirist in the 21<sup>st</sup> century. How do satirists distinguish themselves (or not) from their satire and how does this impact audience understanding?

**To (Not So) Boldly Go: Science Fiction as Instrument of Colonial Enterprise** The purpose of this roundtable is to investigate and explore via a lively conversation how science

fiction across a variety of media fails to disrupt – and conversely further enshrines – colonial hegemony. How do works of science fiction that overtly deal with issues attendant to an emerging postcolonial identity still paradoxically capitulate to a western, heteronormative value system? How is the postcolonial subject further marginalized, and how are the associated bodily, racial, and gender issues disembodied when figured within an “alien” Other? How might institutional barriers of the genre affect the emergence of a postcolonial science fiction?

**Trans\* Texts/Politics/Bodies** 2016 will mark the tenth anniversary of the groundbreaking anthology *The Transgender Studies Reader* (Routledge, 2006, eds. Susan Stryker and Stephen White). Since then, transgender individuals, issues, and politics have gained more prominence in the mainstream than ever before. In popular culture, openly trans actors, writers, performers, and activists are commanding respect and wider audiences. This panel welcomes submissions on the representations of trans\* people or ideas in culture and the media. Possible topics might include: trans poetics; appearance of trans people on reality shows; performance vs. embodiment of gender; trans as it intersects with race, class, religion, ability, and/or age; relationship of trans to queer; trans feminism; trans and pornography; the role of autobiography/memoir; trans and athletics; visibility/invisibility.

**Trans/forming the Digital Humanities: Disciplinary Borders, Digital Frontiers** As trans-formative digital humanities practice becomes increasingly accepted and visible in our research and curricula, so, even in more traditional methods of inquiry, has the unit of the “trans-” gained traction. This panel explores the potential continuities between humanities computing and transnational, transatlantic, trans-periodic, transgender, and translational perspectives. How do DH and the “trans-” structure and energize our readings and re-readings of literary texts in complementary ways?

**Transnational Identities in World Cinema** The medium of cinema plays an important role in the formation and dissemination of identities globally, yet the cinematic portrayals of this process in specific national contexts show that increasingly transnational influences often lead to mixed results regarding identities. Submissions that engage with the ambivalence of identity in world cinema from multiple theoretical, methodological, and cultural perspectives are welcome.

**Ut Pictura Poesis: A Frozen Gesture of Welcome** Ekphrasis originally pertained to a literary work that evoked or depicted a non-verbal work of art. Though Modern poets often portray ekphrasis as a gendered rivalry—the male voice of the text striving to overcome the silent allure of the female image, Postmodern poets tend to read the visual object as a text, or to address the larger painterly aesthetic generated by the static object. The proposed panel welcomes presentations on all aspects of the ongoing ekphrasis and *ut pictura poesis* debates.

**Utopian and Dystopian Architecture** This panel will explore utopian and dystopian architecture in various cultural registers, including (but not limited to) film, fiction, non-fiction, painting, poetry, and religious texts. It will address the ways in which such architectural structures materialize ideology; the hopes and cultural anxieties they encapsulate; and how they have come to (re)define their respective genres. The panel seeks to generate lively discussion about the formal, aesthetic, functional,



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ideological, and affective properties of imagined architecture, and to situate them within the sociocultural and historical milieus from which they emerged.

**“Within this Wooden O”: Shakespeare, The Globe, And Globalization**

W.E.B. Du Bois wrote, “I sit with Shakespeare and he winces not.” Shakespeare is no longer merely of The Globe but also of globalization. This panel will investigate the evolution of how Shakespeare has been reimagined within a global perspective, and it is open to a number of different disciplinary approaches in its examination.

**Word and Image on Page, Stage, and Screen in the Long Nineteenth Century**

We welcome papers that engage with any aspect of the word-image nexus in illustrated novels, stage productions, or film in Anglo-European or North American culture during the long nineteenth century.

**French and Francophone**

**Africa: From Migration to Homecoming** This panel explores literary, artistic, and cinematic representations of Francophone African migrants’ fictional or autobiographical homecoming narratives since the 1990s. Particular attention will be given to works that emphasize the representation of real or imagined returns. What are the factors, feelings, and challenges determining the actual or symbolic return process? Are returning migrants agents of change in traditional societies? What forms do take the self-reflection process implicit in the returning migrants’ readjustments? All interdisciplinary approaches are welcome.

**Assia Djebar’s Legacy (sponsored by Women in French)** In homage to Djebar who died in February 2015, this roundtable will examine the role of her literary and filmic work, which spanned half a century. How does she give voice to the women of the past and present? How does her use of the history of colonization illumine the past while pointing to the future? How does she engage the reader? What is her influence on the younger generation of francophone women writers from the Maghreb?

**The Autobiographical *bande dessinée*: When Art Imitates Life** This session aims to explore the *bande dessinée* as an experimental form of life writing. We invite paper proposals that will examine the ways in which the comic strip becomes a medium through which personal identity is depicted and explored.

**Comment dit-on “queer” en français? Queer Theory in French** This panel explores resistance to queer theory in French-speaking countries and aims to examine the varying national, cultural, religious, linguistic, or sexual discourses that often prohibit its

dissemination. Papers that discuss what it means to be queer in a Francophone country, through close readings of literary works or visual media, are also strongly encouraged.

**Crossroads of Otherness: Medievalism and Orientalism in 19th-century France**

This panel seeks papers exploring the intertwined development of Medievalism and Orientalism in France during the nineteenth century. How do writers and artists use their historical and geographical other to negotiate the boundaries of the self? How have these twin movements influenced our approach to the past and to our own modernity?

**“Deviance” in 19th-century French Women’s Writing (sponsored by Women in French)**

This panel seeks essays investigating the relationship between “deviance,” gender, and women’s writing in 19th-century French literature. Topics may include: deviance and/or transgression, disability, exoticism, monstrosity, strong woman/weak man, stigma, ugliness, and so forth. Essays focusing on works by specific writers are welcome.

**Eco-narratives from the French Caribbean** This panel seeks to engage questions about the role of ecology in literature from the French Caribbean. How do evocations of urban, rural, and natural landscapes represent the colonial past? How does an ecocritical perspective expand upon traditional conceptions of space, place, and time? How do ecological images transform metaphysical notions of being as well as manifest postcolonial conditions of vulnerability and agency?

**Être femme en Amérique du nord** This panel invites papers in French or English exploring the voices and experiences of women of French heritage in North America. Papers may focus on any time period and may explore literary works written by, for, or about women. The panel welcomes papers on Québec, Franco-America, Louisiana or on French travelers/immigrants.

**Flux migratoires en France et hors de France depuis les années 2000** Ce panel invite des communications en français ou en anglais sur les flux migratoires en France ou hors de France en ce début de XXIème siècle. Migrants de passage ou qui s’établissent en France, venant d’Afrique, d’Asie, du Moyen-Orient ou d’Europe de l’Est, Français qui partent vers d’autres lieux européens, américains, moyen-orientaux ou autres: leurs trajectoires et expériences seront à cerner à partir du roman ou du film.

**Franco-Asian Connections and Intersections through Popular Culture**

This panel welcomes papers that examine Franco-Asian connections and intersections through popular culture (e.g., pop music, TV series, film, comics, graphic novels). “Franco” can encompass the Hexagon and also comprise communities that self-identify as French-speaking. Possible themes can include but are not limited to: media globalization, cultural flows/imperialism, and soft (cultural) power.

**French Literature After the Houellebecq Years** Houellebecq is widely considered by the critics and peers as the most prominent French writer of the last twenty years or so. Our panel will focus on the new voices that are gaining attention in the French novel. Some are connected to Houellebecq by the critics, some are deliberately taking a different path. Whom, among the younger generation, do you see as the most interesting writer? Who can refresh the French novel and address the Western disenchantment as sharply as him, but perhaps with a little more hope?

## French and Francophone

**Inequalities of Class, Gender, and Race** This panel discusses intersections of inequalities of race, class, and gender within colonial, postcolonial, and neoliberal societies as portrayed in 20th- and 21st-century French and Francophone novels, and seeks to explore the similarities and differences between gendered, racial, and class inequalities and oppressions. Are gender, racial, and class inequalities of colonial societies reproduced in present-day societies—and how do they differ? How do these oppressions produce, reproduce, and naturalize one another?

**Lire *Les Mille et une nuits* au 19<sup>ème</sup> siècle: imitation et influence** *Les Mille et une nuits* est un recueil oriental qui a énormément marqué la littérature du 19<sup>ème</sup> siècle: de Chateaubriand à Nodier, de Nerval à Gautier, de Balzac à Flaubert. Cette session invite des communications qui s'occupent de la question de l'influence des *Mille et une nuits* sur les écrits des auteurs du 19<sup>ème</sup> siècle, des imitations et des traces de cette influence, et leur signification.

**Literature and Society: 17<sup>th</sup>- and 18<sup>th</sup>-century French Writers** This panel will focus on uncovering the ideas and philosophy proposed by 17<sup>th</sup>- and 18<sup>th</sup>-century French writers to criticize, change, or improve their society. We will discuss their personal ideas, beliefs, and value systems in light of the reality of their time. Major seventeenth- and eighteenth-century authors will include female and male philosophers, moralists, essayists, poets, novelists, and playwrights. The method of analysis is open.

**La littérature et la photographie: rencontres, échanges, interactions** Cette session a comme but d'explorer les rencontres, les échanges et les interactions, en bref, toutes sortes de relations, entre la littérature contemporaine d'expression française et la photographie. On invite les propositions de communication (en français ou en anglais) qui visent à étudier la complexité des rapports texte/image dans une variété de récits et qui encouragent une approche pluridisciplinaire.

**L'œuvre de Maïssa Bey** Dans l'œuvre de l'écrivaine algérienne Maïssa Bey il y a une grande variété de genres. On y trouve romans, nouvelles, poèmes, pièces de théâtre, essais et écrits autobiographiques. Des problématiques chères à l'auteure sont entre autres la situation de la femme, l'identité sexuelle, culturelle, linguistique et nationale ainsi que la mémoire et les conflits politiques. Cette table ronde invite des communications portant sur des analyses des textes de Bey, des études de sa réception ou des traductions de son œuvre en d'autres langues.

**Maghreb and Modernity** Inspired by Sophie Bessis's *La double impasse*, this panel invites papers that explore the complex meaning and practice of modernity in the Maghreb, as represented and envisioned in contemporary literature written by women.

**New Cinematic Perspectives in the Francophone World** This panel intends to explore new cinematic perspectives in the Francophone world and welcomes any new trends in Francophone cinema. The purpose is to gather an informed view of what has recently been taking place in the cinemas of the Francophone world. What role or roles do imperialism, globalization, and regionalization play in the new cinema of decolonized Francophone countries? What filmic experiments have recently emerged in places such as Francophone Canada, the French Caribbean, Belgium, and France?

**New York dans la littérature française et francophone** Le but de ce panel est d'explorer les nouvelles représentations de la ville de New York dans la littérature française et francophone contemporaine et d'examiner en particulier la tension entre la ville rêvée, mythique, et la ville réelle.



**La Pan-Africanité de Werewere Liking-Gnepo** Ce panel concernera l'œuvre de communications qui explorent les formes et les caractéristiques de sa Pan-Africanité. Artiste aux multiples talents (théâtre, roman, poèmes, chants, danses), Werewere Liking veut faire revivre les traditions et les rites de l'Afrique et montrer le pouvoir créateur d'une Pan-Afrique sans discrimination de races ou de couleurs qui aurait une part dans l'échange culturel avec l'Occident.

**Paris and the World: The City of Light in Global Cinema** This panel seeks participants interested in exploring the many different ways that the City of Light has been captured in films from a variety of countries. With the possible exception of New York, no city has been used as a setting as frequently as Paris. However, the French capital is unique in that it has been featured not only in French films but in films from around the world. This transnational element will be emphasized by this panel, which seeks to explore the contradictions inherent in filming such a contradictory city. How have the city's history and its challenges—political, social, ethnic, religious, artistic—found their ways into Parisian films?

**Performing Gender and Sexuality in Francophone Literature and Cinema** This panel seeks papers that consider the many ways in which contemporary Francophone authors and filmmakers represent the performance of gender and/or sexuality within their work. How do these texts reveal, challenge, and resist dominant domestic and hexagonal conceptualizations of either element, or both? We are particularly interested in papers that examine the ways in which representations of gender and sexuality intersect with related questions of ethnicity and social class, as well as the ways in which these intersections map onto a subject's physical body.

**The Representation of Youth in Contemporary French Cinema** This session wishes to investigate the significance of the representation of youth in contemporary French cinema from the 1990's to the present. We intend to highlight the thematic and aesthetic concerns of this trend while discussing how directors are offering an uncompromising and nuanced portrayal of youth in contemporary French society.

**Représentations de Paris: Images de la ville-lumière** This panel offers an overview of the representations of Paris, yesterday and today, in literature, music, painting, and photography both within and outside the Francophone world. A cosmopolitan city *par excellence*, Paris is a choice destination for artists of all kinds and all origins. Beyond the intellectual community, Paris also attracts migrants, international students, tourists and other lovers of the



## French and Francophone/German

capital. This panel invites communications in French or in English about Paris and its representations in the largest definition of the term, in order to measure the influence and the role of the City of Lights in the artistic world in general around the globe at the beginning of the 21st century.

### **Speaking is Being: Modern Transnational and Transcultural Francophonie**

How and where do Francophone voices speak? Where are they silent? How do linguistic and cultural expressions define what is French and what is Francophone? Are these two terms simultaneously inclusive and exclusive of one another and of other selves, places and languages that they encounter? This panel welcomes papers that investigate French and Francophone identities in web, media and other forms within an increasingly global and digital context.

### **Triangular Atlantic Entanglements: Rights and Revolutions**

**(US, France, Haiti)** This session seeks to discern and categorize some of the important "entanglements" between the US, France and Haiti. It will focus specifically on writers and works from these three countries that look to the different revolutions and their resulting cultures, thematizing both human rights as a fundamental social principle and revolutionary thinking as a process. The panel is intended to be cross-cultural and comparative. Papers informed by post-colonial theory or by cultural and ethical frameworks are particularly welcome.

### **La Vi(II)e des autres: New Urban Encounters Via Visual Arts**

How and why do contemporary French and Francophone visual arts reconfigure urban spaces abroad and reframe encounters with 'stranger(s) to ourselves' foreigners today? This bilingual seminar offers a two-fold strand to query the fluidity of boundaries and identities beyond transnational multiculturalism. Via film, photography, installations, what ethical concerns and mixed perspectives emerge from the diversity of recent representations of foreign cities, and what does looking back at visions and revisions of French and Francophone cities illuminate and entail about the hexagon or 'homeland'?

## German Language and Literature

**Beyond Döner: Teaching Multiculturalism in the Lower-division German Classroom** Multiculturalism is a topic of ever-increasing interest in German Studies scholarship, upper-division undergraduate- and graduate-level coursework. Yet the topic

is often given short shrift in beginning- and intermediate-level German language teaching. We invite 300-word abstracts for papers addressing innovative approaches to exploring the realities and discourses surrounding cultural and ethnic diversity of German-speaking countries in the lower-division German classroom. Diverse disciplinary perspectives from literature, linguistics, and cultural studies are encouraged.

### **Body Culture: Female and Male Beauty in German Literature and Movies**

The power of the media to mold what it considers to be the ideal beauty image, and the public criticism to it seem to be new phenomena. They are not. Beauty concerns, self-image, and self-presentation in reaction to media-perpetrated beauty ideals are all deeply ingrained in German culture since the beginning of the 20th century. Examples are plentiful, such as the strong influence of the New Woman's image on women's literature in the Weimar Republic, or the booming fitness-trend for men in John von Düffel's novel *Ego*. This panel seeks to explore representations of beautification and body culture, or critical views of them, in German literature and film from the 20<sup>th</sup> and 21<sup>st</sup> centuries.

### **The Body-Mind Conflict in Current German Culture**

This panel seeks to outline narratives within a vital body-mind conflict in current German culture (literature, film, theory etc.), and discuss possible links to identity formation. The mind-body dichotomy is historically connected with the discourses of surface vs. depth and high vs. low. The narrative of depth does not only a strong impact on everyday language and culture, but it also seems to be ontologically linked with cultural discourses, which play a crucial role in the German self-understanding and identity construction.

### **Doubled/Troubled Pleasure: Looking at Erotic Visual Art from the German-speaking World**

This panel regards paintings, film, graphic novels, photography, and other visual art from German-speaking countries that feature erotic themes. It describes and compares the strategies that the artists use to answer (and question) our desire for an erotic visual experience.

### **Female Authors and Artists of German Expressionism**

This panel explores Expressionist works by women of German-speaking countries, in both the visual arts and literature. As the movement has historically been male-dominated, how might the consideration of female texts and artworks alter and enrich our understanding of German Expressionism? Proposals may address such topics as language and imagery employed by female Expressionists, themes prevalent in their works, and depictions of women's societal roles and gender relations.

### **Fidelity vs. Ingenuity: Adaptations of German-language Literature**

This panel considers adaptations of German-language literature and seeks to answer questions concerning literary adaptation. Critical questions may include but are not limited to: fidelity to the source text; source text as inspiration; renewing literature through adaptation; teaching and learning literary analysis through adaptations; redefining literature through adaptations; the aesthetics of adaptation across media.

### **Fresh Perspectives on the Newest German Literature**

This panel investigates the salient themes of Heimat, identity, trauma and grief, collective memory, and intergenerational dialogue in post-reunification German literature by employing an array of literary and linguistic approaches.



## German/Italian



**Germany's Urban Visual Culture** This panel explores artistic engagements with the city of Berlin since 1989, whether it is through graffiti art, graphic art, or performance art. Topics may include but are not limited to: street art as social protest, painting the city, photographing the city, public space as meaning maker, portraits of the urban landscape in graphic literature, aesthetics of art in public spaces.

**Impulses in 21st-century Film: Die Berliner Schule** This panel explores the movement in German film that has emerged in the 21st Century, with which the *Berliner Schule* (German New Wave) is associated. Topics may include but are not limited to: Film in Germany after 1989, Confronting German History after 1989, Explorations of the East, New German cinema as world cinema, the aesthetics of the *Berliner Schule*.

**Male Aging in German Literature, Art, and Film Since 1900** This panel explores the gendered perception of aging through analyses of figures of aging men in German-language literature, art, and film since 1900. Possible topics for presentations include gender-specific depictions of physical and mental decline, social status of aging men, male characters' reactions to (signs of) their aging, attempts to halt/reverse the aging process, male aging and desire, male aging as feminization, aging and/as disease, and aging men as comic/sad/perverse/wise. Please submit 300-word abstract establishing your approach.

**Myth and Modernity: Adaptations in German Literature since 1900** This panel seeks to explore myth in modern German literature. It is interested in re-evaluations or re-interpretations of myth in classical modernity; more recent examples of myth adaptations; or theoretical approaches to myth and cultural production in the German-speaking world in the 20th and 21st centuries. Contributions on single authors or works or broader conceptual/theoretical papers are welcome. The guiding question of the panel is: how is myth adapted, and what is its function within the examined work, timeframe, or societal context?

**Nationalism in German Literature, 1800–1848** This panel will consider various aspects of nationalism in German literature in Romanticism and the *Vormärz*. Possible topics include projects of cultural and linguistic unity, such as the Romantic interest in folk and fairy tales; texts overtly political and polemic; and the *Junges Deutschland* movement, etc. Papers on music, theater, and the visual arts will also be considered.

**Of Crime and Justice: New Questions on German Law and Literature** This panel will explore the ways in which law has been represented in literature since the 18<sup>th</sup> century, and adopts the rhetorical strategies of literature to enact itself. Topics might include comparisons between legal and/or literary texts, readings of legal themes or techniques in German texts, or interpretations of 18<sup>th</sup>-century literary works from the perspective of the history of law.

**Why and Whether German? Interdisciplinarity in Teaching and Research** This roundtable seeks to facilitate a discussion on the history and future of the undergraduate major in German. We will consider tested or potential models for *interdisciplinary* German majors, their attending rationales, and their methodological justifications. Participants are welcome to contribute: reflections on their own teaching and research, strategic plans for program maintenance/recovery, data-driven or comparative analysis, syllabi or thoughts toward syllabi construction, and theoretical considerations on the state of the field, canon-formation, or periodization.

**Writing and Fighting: Identity Through Physical Fight** Recent Afro-German literature has seen an increased focus on the performative space of combat fighting. This panel welcomes papers in German or English from all disciplines that examine identity and physical fight in German speaking countries.

## Italian Language and Literature



**Apocalypse Now: Dystopian Fantasies in Contemporary Italian Fiction** Why are we so deeply fascinated with dreams of destruction set long after the destruction of human artifacts and of the very notion of human subjectivity? This panel seeks to examine cases selected from 20th- and 21st-century Italian literature, exploring the philosophical potential of post-apocalyptic and dystopian fiction. Papers that engage with linguistic analysis or

narratological perspectives are especially welcome. Please submit 300-word abstracts and 150-word bios.

**«Le carte» ... «Quali carte»». La Letteratura Italiana Contemporanea tra Filologia e Critica** La sessione si propone di discutere il processo che dalla Filologia può portare alla Critica letteraria, con particolare attenzione alla metodologia e ai «nuovi» strumenti di lavoro (internet, archivi digitali, ecc.). Ci



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si interrogherà sulla relazione tra questi due campi di studio: il filologo può o deve essere anche un critico e viceversa? Si sollecitano contributi su studi e lavori conclusi o in corso di svolgimento concernenti il diciannovesimo, ventesimo e ventunesimo secolo. Si prega di inviare una proposta di 250 parole. This session is aimed at discussing the process that could bring from Philology to Literary Criticism, drawing attention to methodologies and “new” working tools (internet, digital archives, etc). We will question the relationship between these two fields of study. Can or should the philologist also be a critic, and vice versa? Contributions on studies and on works - completed or in progress - concerning Italian literature from XIX to XXI centuries are welcome. Please submit a 250-word abstract.



**CinEmilia: Emilia-Romagna in/and Film** Given its special relationship with film (many of the most important directors come from there, and the University of Bologna hosts the most important program in film studies in Italy), the image of Emilia-Romagna in modern Italian culture has been

intensely established by film, and its culture has been strongly influenced by it. The session solicits investigations about how film both portrayed and, in some sense, shaped the landscape and culture of Emilia-Romagna, and the role that the region has in the collective imagery. All critical and theoretical approaches and comparisons to other arts are welcome.

**Coming-of-Age in Modern and Contemporary Italian Literature** This session invites papers that analyze coming-of-age narratives in modern and contemporary Italian literature through the lens of linguistic and stylistic analysis, cultural studies, and literary theory. Multidisciplinary approaches are welcome.

**La commedia all'italiana nel terzo millennio** From the mid-fifties on, Italian comedy has provided a critical commentary on the problems, defects, and peculiarities of Italian society. Laughter is not cathartic in these films: it forces spectators to reflect on what they are watching. The panel proposes to analyze the legacy of the *commedia all'italiana* in the third millennium.

**Culture, History, and Politics in the Italian Journals of the Early 20th Century** The panel aims to investigate how early 20th-century Italy was portrayed in the journals of the time, which played a crucial role in shaping contemporary culture through their involvement in artistic and political movements.

**Daughters, Mothers, Women** The relationship of daughters to mothers has been considered an inherent, inevitable and unspeakable identification, often framed by the absence of one or the other woman. Mature female identity tends to find its formative moments most typically in sexual awakenings or in the act of giving birth, that is, in physically transformative moments, as opposed to processes of intellectual maturation (like the father-

son relationship). This panel would like to explore narratives that confront the issues of mother-daughter bonds, female genealogies, mentorship among women or *affidamento*, in other words, the construction of female identity to the *inclusion* of other women. We welcome papers that address the mother-daughter relationship in Italian or Italian-American literature and/or cinema.

**Il doppio. Doppelgänger, sosia, rispecchiamenti, echi e moltiplicazioni.** Dal dopoguerra ad oggi, il cinema italiano ha visto attraversare i suoi svariati generi (dalla cosiddetta commedia degli equivoci e dalla maschera di Totò al cinema di genere degli anni settanta) ed i vari approcci più o meno autoriali alla settima arte (che si sono avvicendati dal dopoguerra sino ai nuovi autori contemporanei) da infinite variazioni della figura del doppio. Doppelgänger, sosia, gemelli o, più semplicemente, personaggi che si guardano ossessivamente allo specchio oscillando tra narcisismo e ricerca (o perdita) della propria fragile identità, ritornano con insistenza in pellicole all'apparenza anche assai distanti tra loro. Da *L'amore ritorna* (Rubini) a *La finestra di Fronte* (Ozpetek), da *L'america* (Amelio) a *Viva la libertà* (Andò) – tanto per citare alcuni esempi relativamente recenti – quello del doppio (nelle sue svariate forme, e con gli svariati echi generati dalle intrinseche moltiplicazioni) è senza dubbio uno stilema che merita una esplorazione più approfondita.

**Ecocriticism in Italian Literature and Film** Papers should focus on ecocritical and interdisciplinary approaches in Italian Literature and/or Film. Representations of nature, the environment in the media and in popular culture, activism, environmental and sustainability issues, and the relationship and awareness between nature and culture are some of the possibilities that can be explored in this panel.

**Envisioning the Italian Landscape Since 1900** This seminar will provide a forum for the discussion of iconography pertaining to Italy's natural scenery—both mythical and empirical—as well as the centrality of Italian landscape in literature and the visual arts since 1900. Papers may focus on prose, poetry, as well as painting, photography, or cinema. Interdisciplinary investigations are strongly encouraged. Papers in English.

**Erri De Luca** This panel will accept papers on any elements of Erri De Luca's work, from cinema, to fiction, to poetry, to translation. In doing so we will attempt to create the space for conversations that will ultimately lead to an expansion of scholarship on the De Luca's unique and important voice.





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**Fare e disfare il confine: da Dante Alighieri a Nanni Moretti**

Faculty examining the theme of borders and boundaries in Italian culture and society (including literature, history, philosophy, politics, and cinema studies), from the Middle Age to nowadays, are warmly encouraged to submit a proposal.

**Le forme del pastiche nella narrativa e nel cinema italiano**

This session will take into account works on different typologies of *pastiche* in the Italian tradition of the XIX century: from the imitation/translation of ancient and modern classics—as for example Petronio's *Satyricon* (Sanguineti, Fellini), or the diffusion of the *pochade* in the popular cinema of the 70's, or even De Sade and Boccaccio as hypotexts of Pasolini's films—to the quotation as a fundamental practice in the filmic discourse (Torre, Garrone, Sorrentino), in the theatrical one (Dario Fo, Carmelo Bene), and in the narrative one (Benni, Eco, Calvino, Manganelli, Consolo, Tabucchi), up to the stratification and combination of registers and languages (Gadda, Fenoglio, D'Arrigo, Arbasino).

**Ghosts, Magic, and the Occult in Early 20th-century Italian/**

**European Literature and Art** The period at the turn of the twentieth century was characterized by an increasing attention to esotericism. Evident references to the occult can be found in literary and visual works of important artists such as Marinetti, Balla, Pessoa, and Yeats, just to name a few. This panel aims to spur discussion on the profound influence that magic, spiritualism, theosophy, occultism, and Hermeticism had on early 20<sup>th</sup>-century European literature and art, with a specific attention to Italian production.

**Italian and Italian-American Documentary Film** Reality can be signified in multiple ways, and the documentary is an art form well suited for representing reality, primarily in its ability “to convey to us the impression of authenticity” (Bill Nichols, *Introduction to Documentary*, 2001: xiii). Moreover, nowadays documentary film and narrative film are often united to create hybrid products such as the docufiction and the docudrama. This panel seeks to discuss documentary film through analysis of the work of Italian and Italian-American filmmakers, which have produced documentaries, docufictions, or docudramas.

**Italian Food Studies: Approaches and Challenges** Papers discussing interdisciplinary research and/or teaching in Food Studies by including multiple visual and cultural media (literature, cinema, plastic arts, architecture, etc.) are especially welcome.

**Italian Graphic Novels** Italy has had a long-standing tradition of graphic novels for decades, from the beginning of the twentieth century to now, and especially during difficult times (post-World War II, the Seventies, recent years). Papers on any aspect of graphic novels in Italian are welcome.

**Italian-American Studies in the Third Millennium** What is the status of Italian-American Studies half a century after the discipline was created? What are the challenges now? The panel welcomes papers on all aspects of Italian-American literature, history, and film.

**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.

**L'italiano in Algeri: Toward a Relocated Italian Language**

**Syllabus** The purpose of this roundtable is to share approaches for teaching Italian language and culture through multimedia sources (librettos for opera; newspapers of Italian communities in Northern Africa; cinema, literature and poetry; cabaret songs) that emphasize an image of modern and contemporary Italy, looking toward (or seen from) the Southern shores of the Mediterranean. We invite proposals from both teachers and scholars who are experienced in creating course materials and/or developing syllabi. Topics may include but are not limited to incorporating music and the visual arts to promote proficiency in language and culture; developing intercultural competence through the use of web databases; suggesting unexplored sources of teaching materials.

**The Literary Monument and the *Tre corone*: Materials,**

**Authorship, Solemnity** Dante, Petrarca, and Boccaccio establish a canon of literary texts in the vernacular, both by instituting continuity between their works and those of classical authors and by materially and critically formalizing a history of progressively more refined vernacular texts. This panel explores this at times inventive and mythographical approach to literary history through which the *tre corone* enact new notions of authorship, authoriality, and authority.

**Maneuvering the Margins of Italian Society** In light of the ongoing crisis in the Mediterranean, this seminar will seek to analyze the creative responses to sociopolitical marginalization in contemporary Italy. From Amara Lakhous and Igiaba Scego, to Aldo Busi and Oriana Fallaci, the underlying question remains: what does it mean to be marginalized? Moreover, how in these artistic representations does the Other move—not just across the sea, but within such alienating social confines? Scholars across all disciplines, employing a wide variety of theoretical and media approaches, are welcome to submit a proposal.

**Modes of the Italian Sublime** This panel proposes to explore modes and manifestations of the sublime in Italian literature. All periods and theoretical approaches are welcome.

**Moving Forward: New Perspectives on Italian Literature and Culture Courses** This session highlights recent and innovative courses in Italian Studies, in the areas of literature and culture.

**Narratives of Migration** This panel invites papers that aim to the discussion of diasporic identities in Italian and Italian-American narratives of migration. Papers that analyze issues of

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identity, home, otherness and sameness, memory of the past, and language in fiction, visual art, cinema, docufictions, and oral narrative are welcome.

#### **New Technologies for Medieval and Renaissance Italy**

This roundtable on digital humanities and computer-assisted technology welcomes proposals dealing not only with the most famous figures of the times but also with chronicles, religious works, illumination, illustration and iconography, geography, architecture, music, and so on in Medieval and Renaissance Italy. Of special interest are projects that deal with the development and application of recent technologies (including innovative uses for encoding, Data-Driven Documents, spatial mapping, GIS and GPS, text/data mining, corpus construction and so on) or new tools for dissemination, visualization and archiving. Please submit a 250-word abstract in English or Italian.

**New Perspectives on the Italian canzone d'autore and Popular Music** Critical studies on the Italian canzone d'autore and popular music are becoming numerous, often intertwining society, music, and poetry. This panel proposes to continue the conversation and to reflect on the status of the art, while defining possible academic approaches to this engaging field of interdisciplinary scholarship.

**Pier Paolo Pasolini. Prospettive contemporanee** A distanza di quarant'anni dalla scomparsa di questo poliedrico scrittore e cineasta, la presente sessione intende sollecitare ed accogliere interventi che si interrogano sulla presenza (e sulla rilevanza) del testamento artistico-culturale di una figura come quella pasoliniana nell'ambito del cinema contemporaneo italiano ed internazionale (basti pensare, ad esempio, al recente film di Abel Ferrara). Si invitano pertanto riflessioni ed analisi su registi come Aurelio Grimaldi, Marco Tullio Giordana, Roberta Torre, Franco Maresco, Antonio Capuano (tanto per citare alcuni nomi) che, in maniera diversa e con sensibilità differenti, rileggono, reinterpretano e ripropongono stili e suggestioni pasoliniane in un contesto più contemporaneo.

**The Politics of Home in Contemporary Italian Literature and Cinema** This panel aims to critically examine literary or cinematic instances that reflect the various aspects implicit in the conception of *home* as it intersects with house, self, family, gender, and identity. What are the dynamics that shape the representation of *home*? How is *home* conceived, as a geographical/material entity? Or is it predominantly a moral/psychological space? What

is the relationship between the individual and identification with a place of origin? And how does this relationship manifest itself, through language, practices, or states of being in the world?

#### **Postmodernism and Minimalism in Late 20th-century Italian Literature**

This panel proposes to examine questions centering on the literary "postmodern" in Italy, such as the influence of Gruppo '63, the work of authors typically considered 'postmodern,' and the season's legacy (if it can be said to have one).

#### **Representations of Masculinity in Italy - Rappresentazioni della mascolinità in Italia**

This panel aims at analyzing the different ways in which masculinity has been and is represented in Italy, in literature, cinema, art, theater, and television. Papers can be in English or in Italian. Please send a 250-word abstract through the NeMLA site. Questo panel si propone di analizzare i vari modi in cui la mascolinità è stata ed è rappresentata in Italia, nelle opere letterarie, cinematografiche, artistiche, teatrali e televisive. I contributi possono essere sia in inglese, sia in italiano. Per favore, inviare un abstract di 250 parole attraverso il sito della NeMLA.

#### **Representations of Trauma in Italian Literature, Theater, and Film**

This panel welcomes scholarly contributions that explore and interact with how trauma is represented and discussed in Italian literature, theater, or film. Approaches may take into account discussions relevant to gender studies, postcolonialism, biopolitics, trauma and/or affect theories, and how identity is informed, changed or performed in light of a traumatic event or environment.

#### **Representing Motherhood in Contemporary Italy**

This panel invites submissions on any aspects of the representation of motherhood in contemporary Italian literature, theater, and cinema. Topics may include, but are not limited to works that: examine marginalized or transgressive maternal voices; analyze how desiring or rejecting maternity can differently shape female identity in the private and public realm; investigate the complex negotiations of power and powerlessness when maternity is at stake. All theoretical approaches are welcome.

#### **Retelling Stories in Literature and Film**

Retelling a story may be conceived as an act of cultural translation through which authors render established models on the basis of their position in society. We invite submissions of paper proposals exploring the aesthetic and/or political implications of retelling stories across different media and/or cultures. Please submit 300- to 400-word abstracts with biographical notes and requests for special equipment.

#### **Rupture/Rapture: Women Writers in 20<sup>th</sup>-century Italian Literature**

This panel would like to explore the role of women writers in 20<sup>th</sup>-century Italian literature (Banti, Masino, Manzini, Ortese, etc.) in their rupture with the canon, and rapture with an/ other narrative style. Can we consider this break with the tradition, and creative *jouissance* with different narrative formulas as two consecutive "moments of being" in the development of a style of their own?

#### **Saperi e sapori: Representations of Food in Italian Culture**

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



## Italian/Pedagogy and Professionalism

individual or social level, as well as food as a tool for societal and political definition, or as a medium for art. Papers from a variety of disciplines are welcomed. Please submit a 300-word abstract.

**Svevo Unknown** Although Italo Svevo's novels are widely recognized and critically investigated, the same is not true for his minor, yet very important, literary production. The panel will focus on less known works (letters, short stories, plays) written by the writer, but also on connections between his major production and minor works. Interdisciplinary and/or comparative approaches are welcome.

**Teaching Italian and Italian-American Film: Tools for Success in the Classroom** Courses on cinema are quite popular in higher education, as students live media-intensive existences and are increasingly fascinated by visual images. The goal of this roundtable is to discuss different approaches toward teaching Italian and Italian-American film to undergraduate students both in Italian and in English, evaluating thematic approaches and assessment as tools for successful classes.

**Teaching Italian Language through Literature** This roundtable welcomes contributions on the use of literature in the Italian language classroom in North America. How can literature be integrated into the language in-class input? To what extent does a literature-based input help build a high level of (literary) language and cultural proficiency as well as critical thought? How can a literary content-based input contribute to bridge the gap between the Italian language and literature curricula in North America? Please upload a 200-word abstract and a short bio.

**Teaching Pirandello in the New Millennium: Innovative Approaches and Methods** This roundtable investigates how the works of Luigi Pirandello—the most influential representative of Italian modernism and a widely-taught author in both undergraduate and graduate courses in Italian, theater, and cinema studies—are taught, integrated into syllabi, and received in the classroom. Pirandello's theater in particular has become an effective means to promote second language acquisition. Our goal is to give voice to theoretical and pedagogical innovations by promoting a practical, workshop-style discussion.

**The Works of Amara Lakhous: Linguistic, Cultural, and Literary Considerations** This session aims to examine the literary contributions of Algerian Italian novelist Amara Lakhous and his five novels. The roundtable intends to discuss various critical perspectives present throughout his works. Some of these themes include the following: genre, language, culture, and how he has maintained his "accent." This session aims at creating a dialogue between the panel, author, and audience.

## Pedagogy and Professionalism

**21<sup>st</sup>-century Pedagogies for Teaching Cinema in Today's Technology Enhanced Classroom** Teaching pedagogies and student assignments can be greatly enhanced with today's available technologies. This roundtable will provide a showcase for innovative web 2.0 and BYOD practices in the teaching of Cinema.

**Back to School: The Role of the Terminal MA Degree in English** Roundtable discussion to consider alternative approaches to MA programs in English in light of the decline in tenure track positions.

### The Bane of Their Existence: Making Interdisciplinary

**Humanities Matter** This roundtable seeks to explore what it means to teach interdisciplinary humanities, identify our collective goals for such courses, and discuss successful pedagogical approaches, including text selection, content delivery, and writing assignments.

### Climate Change Pedagogy: Literature, Arts, Interdisciplinarity, Action (ASLE Session)

This seminar, sponsored by ASLE, explores ways to teach climate change arts, analysis, and action. How can we best teach this interdisciplinary subject in literature or cultural studies courses, integrating materials from the humanities, sciences, and social sciences? What can the humanities contribute to climate change studies and activism? How can we teach climate change literature and other arts in ways that help students move from analysis to action? What kinds of pedagogical approaches, materials, and assessments best fit our objectives, given larger curricular frameworks or limitations?

### Contingency Toolboxes: Strategy Session for Adjuncts and other Non-Tenure Track Faculty

Are you an adjunct with a workplace issue that you are not sure how to handle without jeopardizing future appointments? Are you a non-tenure track faculty member who wonders how other campuses handle job security, academic freedom, evaluation, salary and other issues? Do you feel as if you, your department, college and university are reinventing wheels that are rolling elsewhere? This roundtable seeks to foment discussion regarding best practices and strategies that individual contingent faculty and bodies of contingent faculty have implemented on their campuses in addressing the new and developing landscape of faculty demotion.

**Cyber Pedagogy and the Digital Archive** Scholars who are leading the conversation about online learning in their home departments and institutions are invited to submit proposals that discuss how the digital archive and effective practices in cyber pedagogy are transforming the quality of online education. This session will highlight top cyber pedagogy strategies that also transform how we read and experience literature. Submit 250 word abstracts and a brief bio or link to CV.

### "Daddy, What Did You Do In The Culture Wars?" Academia and Public Life

In 2015 where do we find the culture wars now? For all of the humanities' supposed irrelevance, discussions of culture and politics dominate the headlines and our newsfeeds. This panel will ask where the culture wars led us to, and what tomorrow may bring.





## Pedagogy and Professionalism

**Departments as Villages: Re-imagining Graduate Student Relationships** Many of us have heard the expression, "It takes a village to raise a child." Perhaps the same is true of graduate students. Graduate students often receive the implicit message that their fellow students are solely their competitors. However, this roundtable discussion will explore the ways in which graduate students can grow their "villages," in order to develop more compassionate and communicative environments. Speakers will highlight personal examples (such as non-traditional research, experiences as minorities, and parental leave/ family life) to provide pragmatic advice for fellow students who work in institutions where student unions either do not or cannot exist, and graduate students are therefore forced to think of creative alternatives to address their unique needs and grievances.

**Different Approaches to Assessment of L2 Blended Learning Courses** We welcome presentations that discuss both quantitative and qualitative assessment tools, data collection, and analysis of learning and teaching in blended L2 classrooms.

**Digital Humanities in the Modern Language Curriculum: Beyond the Language vs. Content Divide** This panel invites papers exploring the integration of digital humanities tools at all levels of the foreign language curriculum. The ideal paper will provide examples of successful applications of digital humanities for teaching, and it will stimulate discussion about the pedagogical and professional implications of those same tools. Topics may include, but are not limited to, digital texts, text and media annotation, digital repositories, games, etc. Contributions from both language instructors and tenure-line faculty are welcome.

**From Experiential to Expository: A Roundtable** An impressive scholarship has established the value in experiential learning. This roundtable contributes to that critical debate with presentations that explain the triumphs and the misfires in designing such curricula and that address the rewards, the drawbacks, and the consequences when general education and liberal arts' programs stress "relevance."

**Innovative Approaches to Second Language Reading** This panel addresses creative approaches to second language reading in all languages and at all levels. Papers will present data to support their conclusions about the effectiveness of these approaches and offer suggestions for further research.

**Innovative Digital-Humanities Approaches in Teaching Languages and Literatures** The panel seeks theory- and practice-based presentations on application of digital technologies in language/literature fields. Interdisciplinary approaches are especially welcome. The panel aims at indicating several exemplary areas where a digital-humanities approach in teaching and/or research proves itself to be most successful.

**The Learned Ignoramus: Education Reform and Resistance to Interdisciplinarity** This roundtable seeks presentations focusing on the relevance, value, autonomy, and vision of interdisciplinary humanities study and research vs. traditional departmentalized structures. Is an acceptance of interdisciplinary humanities study an admission that knowledge is considered utilitarian rather than valuable for the sake of its specific discipline? How can interdisciplinary humanities place students in positions to show their research at work in the real world and how can we create heterogeneous projects that highlight how multiple disciplinary perspectives in the humanities gain strength by their diversity and still resonate with one another? How do interdisciplinary humanities contribute to the accumulation of societal knowledge in a credible way? Please feel free to contact me with any inquiries at [Kim.Ballerini@NCC.Edu](mailto:Kim.Ballerini@NCC.Edu)

**Literature in the First Year Seminar** This roundtable session will focus on new understandings that emerge for the instructor when the study of literature (of any genre, in any way) is a key component of the academic content of the First Year Seminar. Its participants will share and reflect upon their experiences as instructors, paying particular attention to the cross-fertilization that occurs for them and/or for their students as they combine the reading of literature with the aims and realities of a First Year Seminar on their respective campuses.

**Managing the Adviser-Graduate Student Relationship** How are advisers best prepared to work with graduate students? How can we prepare graduate students to be, to borrow Leonard Cassuto's language, "the CEOs of their own graduate education"? What personal, professional, and institutional shifts are required to ensure that graduate students aren't infantilized and demoralized, but instead are professionalized and empowered, and ultimately prepared for diverse careers? This roundtable invites papers from graduate students and their mentors that propose answers to these and other related questions.

**The Pedagogical (Re)Turn** Twenty years ago, Gerald Graff mused in "The Pedagogical Turn" that the future of theory would be in its reapplication from literature to pedagogy. In the intervening years, theory may not have reorganized the literature classroom, but it has transformed critical thinking pedagogy. The work of Wittgenstein, Jakobson, Derrida, Lyotard, Foucault, and others who have informed literary studies has recently been drawn upon by Mark Weinstein, Michael Peters, Tim John Moore and others to shift instruction in critical thinking away from general (informal) logic, which assumes a transparency of language, to thinking as embedded in language and thereby governed by varying modes of reading and writing. This shift suggests a return to Graff's original musing of how theory might be converted into a praxis for reading, writing about, and thinking about literature.

**Power of the Podcast: Teaching the Serial Nature of Audiences and Communication** This roundtable will explore how podcasts like Sarah Koenig's *Serial* enable professors to change the



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pedagogical game of the communications narrative. We welcome 5- to 10-minute presentations that take a theoretical and/or practical approach in assessing the impact of the podcast in the composition/literature classroom. Areas of discussion can include, but are not limited to, how podcasts can successfully integrate into the curriculum, increase student engagement, teach students about intended and authentic audience, showcase critical thinking and real-world application, and broaden/challenge student ideas about the communications narrative. Please submit a 200- to 300-word abstract.

**Preparing for Your PhD Comprehensive Examinations** This roundtable discussion will provide advice on how to prepare for PhD comprehensive exams. The session aims to offer assistance to members who need to undertake this time-consuming and stressful task, and to stimulate their motivation and productivity.

**Public Scholarship and Activism: Communities, Practices, and Battlegrounds** In many ways, the academy rewards activist scholarship that challenges systemic inequality. Yet, as recent articles and testimonies in the *Chronicle* demonstrate, some scholars – especially those who make their activism public – are punished by their institutions and shamed by public audiences. In light of these potential consequences, how and where do 21st century scholar-activists pursue their activism? Why do they participate in public activism, and should they? This roundtable invites submissions from scholars inside and outside the academy that seek to answer these questions and others about public scholarship and activism.

**Publishing in Peer-reviewed Journals** Scholars with successful publishing experience in peer-reviewed formats are invited to share their publishing advice with junior faculty and graduate students.

**Reading through Time: Implications of Rereading for Pedagogy and Criticism** As teachers of literature, we assign a good deal of reading. During the agonizing process of cultivating and then pruning a syllabus, we wish we could assign a good deal more. So while we all know from experience that repeated encounters with literary texts can trigger shifting, deepening, and complicating insights about them, academic terms are so short that *rereading* anything feels like an unaffordable luxury. Inspired by the recent work of Patricia Meyer Spacks 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.

**Rising Above Adversity: Stories to Grow By** This roundtable hopes to provide inspiration and guidance through personal narratives on lessons learned overcoming or coping with either life-long challenges or sudden life-altering issues. Possible topics could include, but are not limited to, academic or sexual harassment, mental or physical health, or personal loss. The goal is to present cathartic stories illustrating inextinguishable human qualities that will stimulate audience dialogue. Proposals should specify the nature of their challenge and insights gained while working through it.

**Service Learning and Graduate Education** What role should service learning play in the curriculum and training of graduate students? We seek papers that examine any aspect of service learning as it relates to graduate education. Papers might, for example, consider the history of service learning, outline practical

steps to incorporate service learning into graduate training, set forth best practices of the pedagogy, and/or engage in one of the many debates that attend our considerations of service learning.

**Showrunners in the Classroom: Teaching Strategies for Composition & Literature Courses** In the last two decades, there has been a steady rise in our pop culture's awareness of the role writers, producers, and directors play in developing television series both from a commercial and critical context. With the advent of social media, fans are able to hear directly from the source on the fandoms that they hold so dear. This panel looks to investigate lesson plans and courses that are based on using the work of television auteurs in composition and literature classrooms. How are instructors using television episodes to construct critical thinking and writing skills?

**Strategies for Prolific Writing** Presenters are invited to share their strategies for remaining prolific as academic writers.

**Subverting Institutional Prejudice in the Ivory Tower** This CFP requests personal essays that disclose experiences of dealing with prejudice (of any kind) as a professor or as a graduate student. Please write about what happened and mediate your experience by analyzing it as well. My hope is that the members of this panel will support Cherrie Moraga's "*theory in the flesh*" and continue the work of such texts as *Telling to Live* and *Presumed Incompetent*. Through self-representation this panel will demonstrate how academics of color fight back by subverting the dominant culture's power to label them as inferior citizens.

**Teaching Literature Online: From Multimedia to Social Media** This roundtable will generate a conversation about the rapid evolution of creative techniques for teaching literature online, focusing on effective use of multimedia and social media, particularly approaches that would be cumbersome in the traditional classroom but are very effective using online learning platforms. We seek presentations that focus on pedagogical strategies and effectiveness, not functionality of applications. We are especially interested in seeing examples of how these tools assist in teaching specific writers, works, themes, and periods. We seek presenters who will share material from classes they are teaching to promote creative and compelling uses of multimedia (images, graphs, tables, charts, maps, and video) and/or social media (blogs, wikis, Twitter, selfies, etc).





## Pedagogy and Professionalism/Rhetoric and Composition



**Teaching the Humanities Abroad** This roundtable will focus on the participants' experiences teaching humanities courses outside of their home country. Brief presentations can examine a variety of experiences including the following: teaching texts in translation; leading and teaching study abroad groups; strategies for handling issues that can emerge when teaching Western concepts to non-Western audiences; teaching literature in English to non-native English speakers; encountering and dealing with ethnocentrism; and understanding the power distance relationship in other cultures.

**Teaching with a Material World: Or, Cool Stuff + Pedagogy of Public Humanities** This roundtable investigates the possible ways of using material culture to help students engage with their community. We will discuss strategies for unraveling the complex cultural codes embedded in ordinary objects, whether we use material culture to involve our classrooms in local or public communities or to make cultures as distant as the medieval world more accessible to students in the twenty-first century. We will consider potential projects, approaches that have already been implemented, as well as cautionary tales.

**Training our Students to Teach under Common Core** How has your work with future teachers evolved to meet the new demands of the Common Core State Standards? What strategies are effective in preparing our students to teach to the many new outcomes in formal grammar, and what is the fate of the literature content of the traditional English major under the new regime, if literature is de-emphasized in K-12? What creative approaches can we offer at the college level?

**What Does the Common Core Mean for Postsecondary Literacy Instruction?** This panel seeks to provide a space in which to explore what the Common Core State Standards, and particularly the English/Language Arts (ELA) standards, will (or already do) mean for postsecondary literacy education. Since "college readiness" is one of the key goals of the Common Core, it is crucial for those of us who teach at the college level to consider how the Common Core theorizes literacy instruction generally, as well as how it addresses specific elements including (but not limited to) the differences between literature and informational texts; the relationship between the text and the student reader/writer; and

ways of defining text complexity. This panel allows those at the postsecondary level to enrich our understanding of the Standards and join the conversation about them.

#### **Words and Images: Teaching Across Disciplines and Cultures**

This session focuses on interdisciplinary teaching methods to open the boundaries between writing and visual art. Words combined with images are becoming the way teachers and students communicate across cultures.

#### **Your Papers are Due at 3:00; My Panic Attack is at 4:00:**

**Mental Illness in the Academy** In *Mad at School*, Margaret Price claims that "Persons with mental disabilities lack rhetoricity; we are rhetorically disabled." Our experience as academics with diagnosed mental disabilities bears witness to this silencing. The purpose of this roundtable session is to provide a forum for those struggling with mental illness to find their rhetoricity, that is, to enable often verboten conversations about mental disability. Our panel of 5-6 discussants will each present a 4-5 minute opening statement about his/her own experience being mentally ill in the academy. Then, we will open the floor for discussion.

### **Rhetoric and Composition**

**Adventures in Hybridity: Expanding the Boundaries of the Composition Classroom** Virtual spaces have allowed composition instructors to reimagine the parameters of our learning spaces. This panel seeks proposals that offer innovative approaches to integrating distance learning platforms—by way of university sponsored course management systems and/or commercially available social media channels—into the traditional composition classroom. We would like to foster a conversation about the opportunities that these methods provide in terms of facilitating student engagement and increasing achievement. Papers that examine these approaches in the areas of professional writing are especially welcome.

**Composition Pedagogy: Is Love All You Need?** Though "love" or "passion" for one's project, specialisation, even a particular area of study has been much vaunted of late as a powerful, beneficial force, its sufficiency has also been questioned, and some downsides pointed out. Whether allowing students to choose and direct their own projects and learning or even guiding them to discovering their passions, we, as instructors, have been encouraged to put this force to work more so than in the past. This roundtable seeks papers addressing this question, both the benefits and the risks or other drawbacks of such a philosophy. Rewards may include sustained interests, even innovation, as well as practical applications and solutions, whilst questions may apply not only to the sufficiency of love or passion, but also other disadvantages, such as lack of objectivity.

#### **Digital Humanities and Composition: Emerging Technologies and the Teaching of Writing**

Digital humanities leverages the tools and techniques of computer and network inquiry in areas normally associated with the humanities, such as writing and composition theory. While there is a good amount of literature that focuses on the use of computers and digital environments in the teaching of writing, there is relatively little discussion on how higher order computational concepts like data visualization, game studies, new media theory, text mining, and code analysis can shape the ways in which we teach writing. The focus for this panel is to explore how specific tools and techniques of digital



## Rhetoric and Composition

humanities can be integrated into the writing classroom, with particular emphasis on the development of undergraduate student writing.

**Double Uptake: Transferring Online Pedagogies to Traditional Composition Courses** This panel will explore how online composition pedagogies might be utilized for use in traditional “face-to-face” writing courses through processes such as transfer, or “uptake.” Presentation proposals should be centered upon (but are not limited to) one of the following topics: 1) a specific online pedagogical approach that could be successfully utilized in a traditional “face-to-face” composition course; 2) the issues and ramifications of incorporating online pedagogical approaches, techniques, and/or technologies into traditional composition pedagogies; 3) the connection between the use of online pedagogies for traditional courses and the recent and coming changes in composition theory and practice; and 4) the meta-analysis of pedagogical applications and processes and/or the parallels between what we teach our students about thought, idea, message, and product generation alongside our own processes as teachers and scholars. Please make sure to center your presentation and proposal upon a substantial critical/analytical element and/or stance. Thanks in advance for submitting to our panel!

**Evaluating Student Writing** Writing instructors from various fields (rhetoric and composition; technical writing; creative writing; and more) are invited to share their systems for assessing and evaluating student writing in the college classroom at both conceptual and pragmatic levels.

**Fostering Liberal Arts in the Composition Classroom** This panel investigates the engagement of the liberal arts in composition classrooms. We wrestle with how university writing instructors can balance professional writing skills with liberal modes of inquiry - and how composition can equip students for lifelong learning and ethical civic engagement. The panel invites presentations on the roles of rhetoric, argumentation, critical thinking, ethics, and/or literature in the writing classroom, the publicness of writing, extracurricular writing engagement, WAC/WID possibilities, curricular innovations, relevant histories



of the liberal arts, or any other creative perspective to inform this conversation. Presentations exploring specific pedagogies, classroom activities, and assignments are most welcome as well.

**Greening the Gap: Rhetoric, Literature, and the Environment** Why is composition considered a “low art”? Why do academics fight to teach the few literature classes available? What does an English department “do” anyway? These kinds of questions have led many contemporary English departments to resemble trench warfare with everyone hunkered down in their respective camp. This panel looks to the inter- and extra- disciplinary nature of the environmental movement to argue for closing the traditional gap between composition, rhetoric, and literary studies.

**The Student as Writer: Embodiment, Mindfulness, and Disability in the Composition Classroom** Taking student-centered pedagogy to a new level, presenters review both theoretical and practical perspectives on students as embodied writers in the classroom. Topics include meditation, disability studies, and mindfulness, among others. A combination of theoretical and practical perspectives will be employed to locate the student as embodied writer within the disciplinary tradition.

**Teaching Transfer: Interdisciplinary Partnerships, Digital Venues and Activism** Interdisciplinary and/or community projects that create meaningful student collaborations work as sites for promoting learning transfer and help participants understand complex ideas about texts, text-making and creative activity. The panel invites work on collaborative, interdisciplinary and/or community relationships, learning transfer and pedagogy for helping students understand complex ideas about texts, text-making and creative activity. Also welcome is scholarship on service learning, student activism and the creative use of digital modes for collaboration.

**Using Metacognition to Enhance Learning in the Composition Classroom** This session explores the ways in which faculty can introduce students to metacognition to enhance learning in the composition classroom. It includes an exploration of strategies to be used in online learning environments. In addition, it looks at recent research coming out of neuroscience. Papers will explore ways in which they introduce students to metacognition and make thinking about one’s thinking an essential part of the composition classroom.

**What Kind of Grammar Should We Teach?** This panel will focus on two key questions. First, what is the role of grammar in teaching composition? And, second, what kind of grammar, if any, should be employed in teaching composition? Each member of the panel will first describe the role that grammar plays in their teaching, and then present briefly the kind of grammar that they employ in the classroom.

**The Writing Classroom: Alternatives to Direct Instruction in Introductory Composition Classes** Instructors for introductory composition classes know too well the difficulty of preparing students to write academically: they attempt to close the ever-growing gap between secondary standards and post-secondary expectations without leaving their students despairing. The use of direct instruction as a pedagogical approach often adds to the challenge and can lead to increased intentional and unintentional plagiarism. This roundtable seeks to explore alternative methods that promote student participation and student writing during

## Russian/Spanish and Portuguese

class: writing workshop strategies, effective student and peer editing practices, student / instructor conferencing, and any other best practices that promotes student learning and engagement.

### Russian and Eastern European

**Vladimir Putin as a Cultural Icon in Post-Soviet Space** This panel invites papers that explore the Putin phenomenon in the broader cultural context of post-Soviet Russian identity construction.

### Spanish and Portuguese

**20 Years After *McOndo*: Recent Developments in the Latin American Novel** This roundtable will examine how the Latin American novel has evolved since the publication of *McOndo*. Have the *McOndo* and "Crack" generations completely stepped out of the shadows of the writers of the 'Boom' generation? The roundtable seeks to clarify the similarities and dissimilarities between the 'Boom' and Post 'Boom' generations in Latin American literature through a detailed examination of the works of Gabriel García Márquez, Carlos Fuentes, Mario Vargas Llosa, Julio Cortázar, Roberto Bolaño, Alberto Fuguet, Jorge Volpi, Patricio Pron, and others.

**21<sup>st</sup>-century Re-visions of *Quixote* at the Quatercentenary of Cervantes's Death** To commemorate the 400<sup>th</sup> anniversary of Cervantes's death, this panel encourages dialogue among scholars in cross-disciplinary studies who bring modern perspectives and advanced critical approaches of aesthetic inquiry to Cervantes's ageless legacy, his *Don Quixote*. Special consideration will be given to papers employing interdisciplinary topics or diverse theoretical methodologies.

**Andean Modernismos** While recent studies on modernismo have guided its research into different and nuanced directions, this panel seeks to engage with these and other theoretical approximations to open up new lines of inquiry into Andean modernismos. This panel invites papers that explore or address the work of unaccounted, misread, or "minor" literary and cultural forms with a particular focus on the Andean region, while interrogating current accounts, histories of, and approaches to modernismo. Please provide a short bio in the comments section.



**Avances tecnológicos como metáfora del estado político-social en el cine contemporáneo** This panel looks at how contemporary Spanish-language movies incorporate modern technologies (mobile, social, telework) as part of their cinematic language. We will analyze how these technologies form critical metaphors for the socio-political state of affairs in the cinematic output of Spanish-speaking countries.

**Beyond National Borders: To Be or Not to Be Spanish in the 20<sup>th</sup> and 21<sup>st</sup> Centuries** Through interdisciplinary approaches, this panel examines nuanced ideas and transformations of the concept of Spanish identity in the 20th and 21st centuries. Issues that may provide the framework to reflect on this topic are: diversity in religion, political ideas, economic backgrounds, as well as plights and transgressive notions of citizenship as seen through the immigrant and emigrant subjects. We will examine this kind of "Spanishness" through various forms of cultural production, including poetry, novel, (auto)biographies, journals, fictional and non-fictional letters, poetry, music, digital archives, visual art, films, documentaries, animation, etc.

**Confronting a Painful Past: Historical Memory in Novel and Film of the Spanish-speaking World** In recent years, there has been an increasing interest in looking to memory and testimony to understand and address past events, as a way to understand better the present. This panel welcomes papers that examine novels or films that delve into the historical memory of the Spanish-speaking world, looking back to a painful past of dictatorship and/or its aftermath. Comparative, transatlantic and transnational approaches are particularly welcome.

**Contestation Rituals in Travel Writing** This panel proposes a post-colonial reading of travel writing accounts and its importance in the dissemination of new/dissenting ideas in the Iberian colonies of the New World.

**Cruzando fronteras: autores hispanos en los Estados Unidos** Poco a poco la literatura escrita por autores hispanos ha ido cobrando mayor importancia en los Estados Unidos. Muchos de estos autores escriben en inglés, aunque su estructura narrativa, sensibilidades y concepción de la vida suelen ser en español. Este cruce de fronteras culturales crea una literatura hecha de la fusión y la hibridez de los mundos en que culturalmente se hayan inmersos. Este panel pretende estudiar la obra literaria de estos autores como encrucijada cultural de primer grado donde el lenguaje, la identidad y el estatus de transterrado confluyen mostrando bajo su piel lingüística anglosajona un alma latina.

**Cuban Writing in the 21<sup>st</sup> Century** This panel proposes special attention to the changes taking place during the first 15 years of the century (from the end of the Special Period to the new opening of Cuban-American relations), and how they have been, and are, represented in Cuban writing, both inside and outside the island. Papers in English or Spanish.

**The Cultured City / La ciudad cultivada** This bilingual panel (Spanish and English) will focus on representation of the city in Latin American literature, art, and film. We want to explore the conditions under which this public and, at the same time, intimate "place" is explored and made relevant by writers, artists, and filmmakers.

**De Candy Candy a Ergo Proxy y más allá: El anime en Latinoamérica** Japanese animation has had an important place in Latin American TV for decades. This panel will explore the



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reception of anime and its impact on Latin American anime fan communities. These groups have created networks of science-fiction fans that actively participate in the construction of a transnational cultural identity. Latin American anime fans create literature and art that illustrate how they envision their national, and transnational communities expanding the canon to include the Latin American context through fan fiction and original work.

**Diáspora y desplazamiento de grupos marginados en la literatura latinoamericana** La diáspora latinoamericana se ha convertido en uno de los mayores fenómenos sociales de los últimos siglos. El panel busca explorar este tema, centrándose en los grupos marginales y su capacidad de adaptación e inserción dentro de los nuevos espacios culturales y geográficos.

**The Documentary Film Movement in Contemporary Spain**

The aim of this panel is to identify and describe some of the new trends in non-fiction cinema and to place them within a theoretical framework that examines questions of Spanish cultural identity, new subjectivities, new documentary studies, transnational documentary filmmaking, memory studies, cinematic space, affect theory, among others.

**El exilio y la minificción en la narrativa de Max Aub, Gómez de la Serna y Sławomir Mrożek** La mesa redonda se propone explorar las confluencias entre tres autores, Max Aub, Ramón Gómez de la Serna y Sławomir Mrożek, cuya condición de emigrantes dejó huellas en su producción minificcional. Nos enfocaremos en el impacto de esta nueva experiencia por un lado, y el abandono de *oikos*, por otro, que origina una narrativa transnacional, distante y crítica hacia los dos espacios culturales; una narrativa que alejándose de sus orígenes nacionales toca la naturaleza humana en general, deformada por las circunstancias, escepticismo y cansancio, o la desconexión entre la realidad y la percepción que tienen de ella sus personajes.

**Ezra Pound and Latin America** The influence of Ezra Pound on Latin American poetry has been repeatedly cited but to date remains unexamined with any degree of in depth analysis. This panel invites papers dealing with Pound's legacy in Latin American poetry: studies of Pound's own work on Spanish

language literature, translations into Spanish of his work, Spanish-language critical studies of his work, correspondence with and connection to individual poets and texts, etc.

**Fictions of Circulation & the Circulation of Fictions in**

**Latin America** The spatial and temporal circulation of people and cultural productions demands conceptual and rhetorical strategies to preserve, transform, & conceal identity. Criticism of these strategies is significant and tends to see the periphery as the place of stagnation and the center as a place of movement. This round-table challenges such assumptions: How are the circulations of people and narratives in South America imagined and fictionalized? How is mobility challenged by the literary imagination? What are the fictions of circulation?

**Food and Travel in Luso-Hispanic Literature** This roundtable aims to be a meeting space for Lusophone and Hispanic researchers that dedicate their proposals to the analysis of Gastronomy and Travel by Portuguese, Brazilian, Spanish and Latin-American authors from medieval literature to 21st-century productions. Submit a short bio under comments. Papers in Portuguese, Spanish, and English.

**Gendering Necropolitics in 20<sup>th</sup>-century Spain** This panel invites 20-minute contributions (in Spanish or English) on cultural productions based on women collaborative political actions and other aspects of subaltern politics of resistance in connection to State violence, emerging forms of citizenship, and political identities in twentieth-century Spain. Topics may include State violence, necropolitics, ideological production, gender politics, and subaltern studies.

**Human Rights Narratives in Latin America: Memory and Citizenship** This seminar will examine the links among human rights narratives and representations of memory, postmemory, and new forms of citizenship construction in modern Latin America. How are human rights conceptualized in an increasingly globalized Latin America? How do these narratives, like fiction, testimonio, poetry, theater plays, journalistic chronicles, support the citizens whose rights are being violated by governments, corporations, and criminal organizations? On the other hand, how are these narratives related to human rights advocacy?

**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 Its Representation in Contemporary**

**Spanish Cinema** This panel focuses in the analysis of not only trans-Atlantic but also trans-Mediterranean immigration and its representation in contemporary Spanish cinema. We welcome papers on the construction of cinematographic discourses that explore the image of an immigrant "other" in light of the social and economic interaction between contemporary Spaniards and foreign immigrants. Proposals in Spanish or English.



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**Influencias y representaciones de París en las artes y la cultura del mundo hispano** A cosmopolitan city *par excellence*, Paris has always been a welcoming place and a choice destination for many Spanish-speaking artists. This panel invites communications in Spanish or in English about Paris and its influence and representations in the largest definition of the term, in order to measure the influence and the role of the *City of Lights* in the Spanish-speaking artistic world.

**Juventud y vejez en las literaturas hispánicas** El paso del tiempo es un tema universal en la literatura de todos los tiempos. Una variante de este es la exaltación de la juventud y/o la preocupación por la llegada inevitable de la vejez. En el presente panel nos gustaría abordar el estudio de estos dos aspectos en cualquiera de los géneros de las literaturas hispánicas.

**Memoria y desmemoria colectiva en España e Hispanoamérica** El panel se propone explorar en textos literarios y obras cinematográficas las huellas que acontecimientos históricos silenciados o vagamente recordados por la Historia han dejado en la memoria colectiva de España y los países hispanoamericanos.

**Memory in Spanish Contemporary Feminine Narrative and Film** This panel explores the representation of historical memory in Spanish narrative and films by female writers and directors. We propose to explore the margins of history and fiction in the recuperation of memory and its importance in the construction of historical memory.

**(Mis)Representing the Other: A** Chronicle of a Death Foretold Throughout Spanish and Latin-American history, Authorities (monarchs, dictators, governments, etc.) and their supporters have created false representations of certain communities through literary production in order to marginalize, subjugate and/or eradicate them. Analyzing examples from different cultures and time periods, this panel seeks to examine literary works that (mis)represent minority groups in order to promote the mainstream agenda.

**La moda española del siglo XXI: un emblema para la cultura de masas** La moda en el vestir es un elemento prevalente en la cultura española contemporánea. Esta mesa redonda propone un debate *trans-disciplinario* que aborde las representaciones, imágenes y debates sobre la moda en el contexto español contemporáneo. Se aspira a un análisis comprensivo de la presencia y relevancia de la moda en el vestir en obras artísticas,

literarias, dramáticas y en otros soportes menos “canónicos” como series de televisión, blogs, activismo, medios de comunicación social, instalaciones multimedia o performances.

**Narrativas de miedo: Terror en literatura y cinema latinoamericanos del siglo XX**

La crítica literaria se ha ocupado extensamente de diversas representaciones en el arte latinoamericano, pero se ha ignorado el estudio del miedo, tema constante en diferentes géneros, épocas, estéticas e ideologías en esa región tan convulsa como diversa política y socialmente. A partir de diversas perspectivas interdisciplinarias, este panel se propone explorar las manifestaciones del miedo en las artes literarias y cinematográficas latinoamericanas del siglo XX, especialmente en su conexión con las prácticas políticas y sociales que lo engendran.

**New Revolutionary Narratives in Post-special Period Cuban Cinema**

Post-Special Period Cuban film sees a major break from Golden Age and late revolutionary (i.e., 1970s & 1980s) narratives and aesthetics. This shift reflects the possibility of independent film production and yields novel reinscriptions of the most fundamental revolutionary topoi. This session welcomes papers that engage this transformation of filmic perspectives on the Revolution by Cuban filmmakers, including, but not limited to, thematizations of the concepts of enemy, exile, city, work and production, individual and mass, loyalty, and art.

**Notas sobre Reconciliación en América Latina desde América Latina**

Desde finales del siglo XX América Latina ha sido escenario de varios procesos de transición desde la dictadura o el conflicto armado hacia la democracia. ¿Es la reconciliación el objetivo común tras un evento violento? ¿Quién forma parte de esa reconciliación? ¿Para qué y a quién sirven los procesos de reconciliación en América Latina? ¿Cuáles son sus alcances y cuáles sus límites? Estas cuestiones permanecen vigentes en países como Argentina, Colombia, Venezuela, Chile y Perú, y es nuestro interés intercambiar perspectivas y experiencias desde esos distintos contextos en espacios como el cine, la literatura y la política.

**On Manoel de Oliveira** This panel explores the impact in global art cinema of the work of Portuguese film director, Manoel de Oliveira (1908–2015). Multidisciplinary approaches and topics that frame Oliveira’s work in national and/or international theories and practices are welcome. Languages: Portuguese/English. Please provide a short bio in the comments section

**El performance de la precariedad cultural puertorriqueña del XXI.** Con la intención de investigar *el performance de la precariedad cultural boricua*, se invitan estudios sobre diversos productos culturales (literatura, géneros emergentes, exhibiciones, *performance*, fotografía y video), sobre autores contemporáneos (vg, Acevedo, Aponte Alcina, Cabiya, Liceaga, Pastor, Quiñones, Rosa, “el Muerto Para’o”), o pesquisas de corte teórico. Atañen abordajes que enfatizen algunos de los siguientes temas: el estado de excepción (Agamben), *necromedia* (O’Gorman), la modernidad líquida (Bauman), la espectralidad (Negri, Derrida), la nación soñada (M. Acosta Cruz), el futuro de la imagen (Rancière) o el performance de la precariedad (Athanasίου/Butler).

**Peru’s Indigenous Cultures and Political Violence in Peruvian Literature and Film** This panel seeks papers that explore the interaction established between Peru’s indigenous cultures

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and various forms of political violence in Peruvian literary and cinematic works, paying special attention to issues of violation of human rights, ecological degradation, memory and trauma from the perspective of subalternity, decolonial thinking, liberation theology, gender and environmental studies. Of special interest are the chronicles by Guaman Poma and Titu Cusi Yupanqui as well as more contemporary works ranging from the novels by Ciro Alegría, José María Arguedas, and Manuel Scorza, and the memoirs of peasant revolutionary leaders like Hugo Blanco and Saturnino Huillca to films exploring the connection between Peru's indigenous peoples and environmental issues like *El perro del hortelano*. Other literary texts and films on the subject, however, are also welcome. Special attention will be paid to the representation of the armed conflict between the Shining Path and the Peruvian army and of its devastating effects upon Peru's indigenous peoples in contemporary Peruvian literature (Óscar Colchado Lucio, Santiago Roncagliolo, Iván Thays) and film (Francisco Lombardi, Marianne Eyde, Fabrizio Aguilar).

**The Portuguese-American Experience in Literature, History and Culture** This panel will explore the Portuguese-American experience from its origins in late 18<sup>th</sup>-century American whaling to contemporary developments. A wide-range of theoretical and interdisciplinary approaches is welcome to analyze literary, cultural and historical texts and elements of visual culture. Among the topics to be considered is the representation of Portuguese-American history and culture in the fiction and poetry not only of Alfred Lewis (1902–1977) and subsequent Portuguese-American writers but also mainstream American and Portuguese.

**Punishment, Control, and Heroines in Early Modern Spain** From behavior guidebooks to the inquisition, women and their bodies were regulated in Early Modern Spain. Public figures such as Isabel la Católica participated in a gendered discourse that legitimized power and also sought to establish guidelines for other women to follow. In this panel we will explore both the mechanisms of control that women faced in Early Modern Spain and the different ways that they were venerated through literary, historical, and visual texts. We will look to explore such questions



as; how did a literary or historical figure become heroic and how was she received in society? How did contemporary heroines interact with ideals of the "virtuous woman" or the "perfect wife"? Conversely, how were figures punished and labeled as subversive and of need of reform? How did these women interrupt narratives of virtuosity and of contemporary gendered morality?

**Recovering Historical Memory at the Crossroads in 21<sup>st</sup>-century Spain** This panel invites papers that analyze, discuss, and interrogate the active roles in which literature, performing and visual arts, and mainstream media are influencing and affecting the current process of recovering the fragmented historical memory in 21<sup>st</sup>-century Spain.

**Representaciones de lo trágico en el siglo XX español** El hombre trágico debe realizar sus valores en este mundo pero este mundo los ha negado. Como resume Ricardo Doménech, para Goldman, así como también para Georg Lukács, la visión trágica del mundo es ahistórica y responde a un pensamiento "de paso". De ahí, que sea en períodos de grandes transformaciones de la sociedad el contexto del que surjan manifestaciones culturales de lo trágico. ¿Cómo se manifiesta la visión trágica en la cultura peninsular del siglo XX? Este panel busca la participación de aquellos interesados en responder esta pregunta.

**Revisiting Rubén Darío and His Legacy on the 100th Anniversary of His Death** Recent studies of *modernismo* have virtually redefined the movement in both Spain and Latin America, meriting a fresh look at Darío and his legacy one hundred years after his death in 1916. Darío's work has been both dismissed and revered by contemporary authors. Given this ambivalent reception and his status, nevertheless, as an indispensable figure in the literary canon, this panel proposes to reexamine both his prose and poetry and his relationship to contemporary peninsular and/or Latin American literature.

**Science and Technology in Contemporary Hispanic Literature and Film** This panel will examine representations of science and technology in Spanish and Latin American literature and film. One of the main goals of the panel will be to propose theoretical tools that could be useful to analyze such representations.

**Sex and Sexuality in Contemporary Spanish Drama** This panel aims to analyze distinct, unique, or new configurations of sex and sexuality in contemporary Spanish drama, in order better to understand the nuances of what such terms might





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mean in society today. Topics may include (but are not limited to): sex and sexuality, issues of gender, ambiguous sexes, intersex, transsexuality or transgender, transvestism, masculine women, feminine men, third sex/ gender, hermaphroditism, biological/ medical/ psychological issues with sex(u)ality, and sexual relations between/among characters.

**Spanish American Fiction and Image** More than thirty years later, "text and image"—as the field is now most frequently called—has indeed become a well-established discipline in the humanities, and the collaboration between literary scholars and art theorists is intense and fruitful. This roundtable attempts to examine and challenge the relationships between Spanish American fiction and images from a historical, cultural, and social perspective, while emphasizing the illuminating or destabilizing effects of this interaction for the reader/viewer.

**Transcending the Boundaries of Rationality: Female Dialogues beyond the Real World** This panel seeks abstracts describing the interaction of women with entities from the other world in Spanish and Latin American literature of any period. Visions, conversations, interlocutions, or blind communication with specters, apparitions, or religious figures are the center of this panel. The aim is to observe this communication between women and the other world in which the female mind transcends the boundaries of what is supposed to be real. Papers in English or Spanish.

**Worship or Disdain: Woman in Latin American Literature** This panel will explore the concepts and stereotypes that lay behind the vision of love and womanhood expressed by Latin American authors (male or female). Its purpose is to create a dialogue about writers' depictions of love and womanhood, and how those ideas reflect, renew or challenge Latin American societies. Comparative approaches in Spanish/English/Portuguese are suitable, but non-comparative studies would also be considered.

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**American Women Writers: Second-Wave Feminism, Poetics, and Domestic Abuse** The session invites papers implementing a study of language in American Women's Writings to focus on metaphorical grammatical constructions, unique and specific with form and function. Papers should interpret works to capture the essence of style as well as rhetorical function of basic structures of grammar, diction, and syntax. Sketches, or persona monologues, fiction as well as non-fiction are welcome.

**Black Womanist Ethics and The Color Purple as Sacred Text** In *The Color Purple* (1982), Alice Walker gives black foremothers a face and a voice and a story in the character Celie, a young, abused girl who grows into a self-actualized woman. Alice Walker often describes *The Color Purple* as her own theological journey from the religious to the spiritual. Our roundtable provides a space for participants to discuss the creative work of constructing an inclusive and liberating Black Theology—using the work of Alice Walker as a starting point. We will discuss how members of other groups (queer, women of color, and women in postcolonial contexts) have drawn strength from this story.

**Breaching Boundaries Amongst Black Diasporic and Queer Communities** This roundtable discussion seeks participants who will consider how to draw from the experience of black trans women, the most vulnerable connection between these two

groups, in order to find a common ground for these marginalized communities to voice their opposition to the structures that are endemic to their oppression. Discussants are encouraged to consider how their work creates dialogues within black diasporic and queer communities and how this can create meaningful change in the classroom setting.

**Contextualizing Ireland's Same-sex Union Referendum in Irish Literature** The papers will ask how the monumental 2015 same-sex Referendum in Ireland alters our readings of certain Irish literary works. Has the institution of marriage been radicalized in Ireland for longer than might be imagined? Does our perception of key texts alter in light of the vote? Are previously elided queer readings of marriage in Irish literature suddenly more visible?

**Discourse on Protest and Reform in 19<sup>th</sup>-century Women's Writing** As stones and shattered glass landed on the platform in Pennsylvania Hall on May 17, 1838, a newly-wed Angelina Grimké Weld bravely exclaimed, "Women of Philadelphia! Allow me as a Southern woman, with much attachment to the land of my birth, to entreat you to come up to this work...let me urge you to petition." This roundtable contributes to our understanding of women's leadership roles in the 19th century.

**Experimentations in the Postcolonial Novel: Writing and Re-writing Gender** In this age of "global literary studies," how does the postcolonial novel write and rewrite gender? How has the scholarship of postcolonial feminists, and more recently queer postcolonial feminist scholarship, intervened into these debates? Within the complex terrain of women's writing and the postcolonial nation, this Women's and Gender Studies Caucus-sponsored panel welcomes abstracts that consider how the postcolonial novel writes and rewrites gender.

**Feminine Writing/Hysterical Grammar: (Re)Reading Cixous and Clément** Cixous and Clément's *A Newly Born Woman*, called a "tarantella of theory" by Sandra Gilbert, is a text that explores the histories and possibilities of feminine writing, as well as madness,





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hysteria, sorcery, gender, bisexuality, the body, vocality, alterity, language, monstrosity, colonialism, theatre and feminist psychoanalysis. The performative work of writing is a cauldron of provocations and entanglements with hysteria, which deserves to be revisited in the twenty-first century. This seminar invites close or comparative readings of *A Newly Born Woman*, especially in relation to questions such as: In what ways is Cixous and Clément's way of working "hysterical engagement"? What are the stakes, potentialities, and repercussions of working with the figure of the hysteric as an ideal embodiment of the feminine? What does *A Newly Born Woman* have to teach us about the ethical force of hysterical grammar?

**Feminisms and Contemporary Literature** Do terms or labels such as "feminist," "women's writing," "chick-lit," and "domestic fiction" limit the scope of literature written by women? Or do these labels continue to be necessary? This roundtable, sponsored by the Women's and Gender Studies Caucus, invites submissions that consider the role of feminism(s) in policing and expanding the boundaries of contemporary literature.

**Feminist Pedagogies Within and Beyond the Women's, Gender, and Sexuality Classroom** This roundtable will be a resource for educators at all levels to discuss how feminist and gender theory informs their teaching or, more practically, techniques that they have used to prompt critical thinking and class discussion about gender, race, class, and sexuality. We particularly welcome abstracts that consider non-women's and gender studies courses, and we invite abstracts from graduate students, junior faculty, and senior faculty. Please send 250-word proposals for 10-minute papers.

**Feminist Pedagogy in the Two-Year College** This roundtable discusses forms of feminist pedagogy in the community college classroom. Participants are invited to share methods and ideas of pedagogy for teaching in women and gender studies and/or feminist approaches to learning and classroom strategies across the disciplines. Papers should aim to address gender and sexuality issues, along with race and class, within and outside the rapidly transforming academic space of the two-year college.

**Gender and Class Representation in US Culture** This panel seeks papers that investigate the contemporary meanings of class and gender in the United States. Symbolically, the US working class has been represented by the white, male, and blue-collar breadwinner. As work, families, and genders have changed, how has this symbolism been reinforced or challenged in literature and film? This panel seeks proposals that take feminist approaches to representations of gender, class, labor, and family in contemporary US literature and film.

**Gendered Madness: Literary Representations of Othered Gender Expressions** Papers in this panel explore the normative gender constructs of their respective texts and the characters whose traits lie outside said norms. Those who have been othered and, by extension, excluded either may be perceived as mad because they lack normative gendered traits or can experience psychic trauma that can drive them to madness. In either case, gender non-conformists are often viewed as crazy. By exploring the perceived or actual madness of characters who express othered gender traits, these papers describe the ways in which literature, across nations and across periods, critiques ideologies of normative gender.



**Global Feminist Film: Diversity on Screen** This session aims to discuss gender perspectives on contemporary practices of film production, spectatorship, history, and theory in a transnational context. We welcome abstracts and non-traditional paper proposals that address issues of diversity, visibility and gender equality within global contexts of film production and reception. We are especially interested in proposals addressing non-Western transnational approaches to the history of women's film festivals and feminist film archives; the possibilities for articulating a feminist aesthetics and ethics of film production, reception, and scholarship; and interdisciplinary perspectives on feminist spectatorship practices.

**Listening to the Sounds of Brown Performance** This panel will be a scene of listening in brown. If to say "gender-y" is to say threatening, off-kilter, violatable, as well as playful and transformative (Sedgwick; Doyle), and if to say black is to say abjection, flesh, AIDS, as well as the generative and contra-rationally beautiful (Moten; Weheliye), then what happens when we listen in brown, that is, with the headphones of melancholia, depression, as well as wildness, the excessive, the "hot and spicy," as critiques of the violence of the whiteness norm, and as a way to feel something more than that violence? (Muñoz)

**Logics of Conflict in 20th-century Women's Drama** This panel seeks papers examining various logics of conflict in contemporary women's drama (family/intergenerational, war-related, environmental, class/gender/race-based, etc). Which themes, linguistic conventions, affective states, and body language emerge consistently from these representations? How do various logics of conflict intersect, and in which ways do they reflect on changing social realities? In which ways is conflict re-imagined, redefined, and confronted in these works? Please submit 350- to 500-word proposals.

**Moved by the Spirit, Authorized by God: Black Women Activists and Religion** Since the era of slavery and continuing through the present, black women have been instrumental in promoting equality, combating anti-racism, and engaging in racial uplift. Drawing from Scripture to sustain their work of promoting equal rights for African Americans, these strong women employed their religious or spiritual authority to effect radical social and

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political change. We seek papers from any theoretical or critical perspective that analyzes the ways in which these 19th-, 20th-, and/or 21st-century black female religious activists achieved their ends.

**No Future Growing Sideways: Thinking the Child in/and Queer Studies** This seminar thinks the figure of the child in and along queer studies, taking L. Edelman's *No Future* and K. Stockton's *The Queer Child* as its theoretical frameworks. Papers will use these texts to discuss aesthetic objects, or explore the child within these works themselves. Possible topics include: the idea that every child is queer, (im)possible representations of queer childhood, alternative ways of theorizing "childhood" in queer studies, the queerness of innocence, and the discursive function of "queer" and "child" in either of these theorists.

**Postmodern Gods and Monsters: Gender, Sexuality, Power** The postmodern "god" figure has been a staple of postmodern art at the very least since John Barth published *Lost in the Funhouse*. As this figure has penetrated popular culture, s/he has become more and more linked to investigations of gender and sexuality. As they strive to control the lives of others, these often monstrous puppet masters (e.g. Amy Dunne in *Gone Girl*, Tyler Duren in *Fight Club*, Keyser Söze in *The Usual Suspects*) work behind the scenes, exploiting the margins of society for either personal or social gain. Still, the postmodern god/monster often forces readers/viewers to assess cultural definitions of gender and sexuality by depicting how the manipulation of gender and/or sexuality can facilitate one's use (abuse) of power. This roundtable seeks proposals that will explore the postmodern god figure and its commentary about gender, sexuality, and power. Presentations may examine any area of contemporary culture (literature, film, television, video game, etc).

**Queer Intimacies, Queer Spaces, and Scales of Desire** This panel addresses how LGBTQ\* texts of the 20th and 21st centuries construct varieties of queer intimacy and attempt to anatomize the epistemological, formal, and affective structures that make

such intimacies possible—whether in public or private. We discuss the ways queerness operates in a variety of spaces, as well as the varying intensities of affective attachments. In particular, we frame a critical conversation about not just the orientation of sexuality, but also its situatedness within various environmental and formal contexts.

**Scribbling Women of New England: The Three Harriets** This panel will examine the writings of three New England women: Harriet Beecher Stowe, Harriet Jacobs, and Harriet Wilson, in light of Hawthorne's "scribbling women" thesis. Panelists will explore how region, race, class, and gender affect these women's literary depictions of slavery and oppression. Panelists may also discuss pedagogical approaches, especially digital ones, by examining these writers in pairs or as a group to underscore region, race, class, gender, or race.

**Theodicy of Spirituality in Contemporary American Women's Poetry** This session addresses the problem of theodicy in contemporary American women's poetry. Topics addressed include how women poets theorize the relationship among spiritual and religious identity and other identity markers. We will also examine poetic explorations of suffering, divine embodiment, and diverse forms of human embodiment.

**Women and Warfare in Contemporary Literature** Canonical war literature—particularly written by men—has often presented women's roles during wartime to be ancillary, highly gendered, and passive, with common representations including soldier's mothers, women waiting, women mourning, women as nurses/caretakers, women as peacekeepers, women doing "men's work" on the home front, and promiscuous women. Such representations fail to examine the full breadth of women's participation in and experiences of war, including the violence they take part in, their political agency, and the profound trauma they experience as civilian targets of war violence. In recent years, war writing that examines the varied and changing roles women hold during wartime has not only been being published but receives acclaim. This panel seeks papers that explore representations of women in contemporary war fiction (about any international conflict) that challenge gendered stereotypes of women's war experiences; expand understandings of the myriad ways women engage with war as both combatants and civilians; and explore how women's identities are shaped and altered by wartime.





## World Literatures

**World Literatures (non-European Languages)**

**Can Global Space Become a Local Space?** The questions raised in last year's panel called "Postcoloniality, Globalization and Diaspora: What's Next?" were intense. Thus, this panel will experiment with a few philosophical concepts, like what happens if the entire world becomes one's home as it says in an Indian philosophical adage, "*Basudhaev Kutumbkama*." But the problematic is that if one accepts the entire world as one's home, and all the geographical boundaries collapse, does one lose one's own cultural identity? This panel will seek to resolve this paradox as to what extent it is possible to turn one's experience of being abroad into that of a home. Papers will address this theme through Indian (literature of Indian subcontinent) and other non-Western literary writings.

**Exile in Arabic Literature** Exile is a common theme in classic and contemporary Arabic literature. It has spiritual dimensions as in the case of Sufi poetry, political relevance to old and new refugee crises, and literary theory applications to the link between poetics and politics in Arabic literature. Topics may include nostalgia, travel, homelessness, migration, and literature of the Arab diaspora.

**For an Effective Curriculum: Modern Standard Arabic and/or Colloquial Arabic?** This roundtable will focus on the challenges that instructors face in order to integrate the different Arabic dialects along with Standard Arabic in their classroom. It will raise the numerous questions and concerns that come along this task. It will also discuss possible techniques that can be implemented to overcome these challenges and to create a proficient environment, and various ideas than can be used to build an effective curriculum.

**Hauntings** Papers in this seminar will engage with the idea of haunting in its theoretical, literary, political, practical, and didactic multiplicity: participants are encouraged to examine haunted spaces, as well as haunted texts or media; to bring into visibility dark histories, toxic legacies, absences and presences; engage with haunting as a positive force or as a force of rupture, negativity, and disjunction. We are especially interested in papers that bring into conversation the question of haunting and ecocritical approaches, haunting and media studies, that engage with contemporary political developments, such as the emergence of phantom states (e.g. the Islamic State) that haunt established national borders, or that examine phantom internationalisms that haunt the global geopolitical distribution of power.

**The Long Wars in Our Scholarship and Curriculum** This seminar will focus on how the Wars in Iraq and Afghanistan have become a part of our scholarship and/or teaching. Papers will consider this call for submissions from a variety of angles: how do we incorporate veterans issues; how do we teach the literature written by Iraqis and Afghans; how do we incorporate literature written by soldiers and civilians who served in those countries; how do the politics surrounding these wars shape our choices?

**Subverting or Sustaining Authority: Satire in the Middle East and North Africa** Satire has long played an essential role in the literary heritage and cultural production of the Middle East

and North Africa. This seminar aims to investigate the function of satire in 20th- and 21st-century literary and visual culture vis-à-vis authority, be it political, religious or cultural.

**World Literature Assignment Exchange (World Literature Working Group)** For this roundtable, we invite faculty teaching World Literature to take stock of their assignments and select one to share. We hope to foster a friendly conversation about handling the challenges and maximizing the potential in World Literature assignments. We seek assignments of any kind that have proved successful with your students: papers, presentations, journals, videos, and prompts for in-class group tasks. We are especially interested in assignments that engage student research and creativity beyond traditional research papers (although research paper topics are welcome).

**GRADUATE STUDENT CAUCUS**

The Graduate Student Caucus thanks our outgoing board members and is pleased to welcome its new members for the 2015-2016 year.

The Caucus welcomes James Van Wyck, doctoral candidate at Fordham University, as the new Vice President, and Anna Waltman, doctoral student at the University of Massachusetts Amherst, as the new Communications Director.

If you would be interested in joining the Graduate Student Caucus and contribute to important work aiding and supporting fellow graduate students, please email us at [gsc@nemla.org](mailto:gsc@nemla.org).

**#NeMLAIceBreaker WINNER**

Madison Bettie (third from left), in her award-winning selfie from the #NeMLAIceBreaker contest.

The Graduate Student Caucus held its first social media contest at 2015 meeting of NeMLA in Toronto. This ice breaker challenge was intended to allow graduate students to make new contacts with fellow scholars and mentors through Twitter, sharing their selfies with @nemlagradcaucus with the hashtag #NeMLAIceBreaker.

The Caucus is proud to announce the winner for this first-ever competition, Madison Bettie, from Western University. Madison will receive the award of free 2016 membership and free registration for the upcoming 2016 meeting in Hartford, Connecticut. Congratulations, Madison!



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[buffalo.edu/nemla](http://buffalo.edu/nemla)



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**Key Dates for 2015–2016**

- Sept 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**

- 2016** March 17–20; Hartford, CT  
 Host: University of Connecticut
- 2017** March 24–27; Baltimore, MD  
 Host: Johns Hopkins University
- 2018** Pittsburgh, PA