



# NeMLA NEWS

June 2007

## Board of Directors 2007-2008

### President

Matt Lessig, SUNY Cortland

### Past President

Carine Mardorossian, SUNY Buffalo

### First Vice President

Rita Bode, Trent University

### Second Vice President

Barbara Mabee, Oakland University

### American/British Literature Director

Jason Haslam, Dalhousie University

### American/British Literature Director

Robert Lougy, Pennsylvania State University

### Comparative Literature Director

Nilgun Anadolu-Okur, Temple University

### French Language & Literature Director

Natalie Edwards, Wagner College

### German Language & Literature Director

Helga Druexes, Williams College

### Spanish Language & Literature Director

Monica Leoni, University of Waterloo

### Italian Language & Literature Director

Simona Wright, The College of New Jersey

### Popular Culture Director

Jennifer Harris, Mount Allison University

### Women's Caucus Representative

Lisa Perdigao, Florida Institute of Technology

### Graduate Caucus Representative

Grace Wetzel, University of South Carolina

### Gay/Lesbian Caucus Representative

Donald Gagnon, Western Connecticut State University

### Independent Scholarship Representative

Elizabeth Anderman, University of Colorado-Boulder

### Editor of *Modern Language Studies*

Laurence Roth, Susquehanna University

### Web Masters

Vincent Guihan, Carleton University

Andrew Schopp, SUNY Nassau Community College

### Executive Director

Elizabeth Abele, Nassau Community College

northeastmla@gmail.com

www.nemla.org



*Annette Magid, 2008 Local Representative, with Matt Lessig at the Baltimore keynote reception*

## President's Letter: Shuffling off to Buffalo!

This is a great time to be a part of the Northeast Modern Language Association.

During my two years as a member of the Executive Board, it has been exciting to see the reinvigoration of *Modern Language Studies*; the expansion of NeMLA's fellowship program; and the major success of the 38<sup>th</sup> Convention in Baltimore, with over 200 panels.

Buffalo looks to continue this trend: this newsletter lists the 239 panel proposals approved by the Board for the 39<sup>th</sup> Convention in Buffalo, April 10-13, 2008. Past President Carine Mardorossian has taken the lead in lining up leading area scholars for the convention. Following up on the success of the Thursday evening Welcome Reading and Reception in Baltimore, Pulitzer Prize-winning poet Carl Dennis will share his



*Poet Carl Dennis will open the Buffalo convention*

work with NeMLA members. The Friday night keynote will feature prominent artist-activist-scholar Alexis DeVeaux.

To help participants experience what the city of Buffalo has to offer, Annette



*Alexis DeVeaux will deliver the Friday night keynote address*

## President's Letter (continued)

Magid has been tirelessly at work for over a year setting up a range of afternoon and evening events that include the performing arts, library tours, and a trip to Niagara Falls. The convention hotel, the

*The  
Hyatt  
Regency  
Buffalo*



Hyatt  
Regency

Buffalo, is located in the heart of the financial and theatre districts. The Hyatt Regency Buffalo was also the host of NeMLA's 2000 Convention, which members cite as a particularly collegial conference. With a low rate of \$119 single/\$129 double, I hope you will stay an extra night, both to enjoy the convention and the region.

The Board is working to cement NeMLA's reputation as one of the leading regional Modern Language Associations. We are committed to involving members more fully in our governance and are proud to be a member-driven convention. As you peruse this year's panels, I think you will be impressed by the range and quality of proposals that your fellow members have put forward. Please encourage your colleagues to submit abstracts and to join us for a great convention in Buffalo.

***Matt Lessig***  
President, NeMLA  
SUNY Cortland

### Inside this issue...

President's Letter	1-2
Executive Director's Report	2-3
Caucus Essay Awards	3
Board Nominations	4
Calls for Papers	5-22
Fellowships & Book Award	23
Key Dates	24

## Executive Director's Report

Thank you for welcoming me as Executive Director of the Northeast Modern Language Association with the great success of the 38<sup>th</sup> Convention in Baltimore. This was the largest and most diverse convention that NeMLA has presented in years. It was an amazing challenge and a pleasure to put this together for you.



*Past President Carine Mardrossian and keynote speaker Amanda Anderson at the 2007 conference*

NeMLA is deeply committed to promoting teaching and scholarship in the modern languages. This year saw a particular increase in panels in Italian, Spanish, German and French. The Board created new Board positions in Comparative Literatures and Popular Culture to support the growing interest in interdisciplinary work and in other foreign languages. Your strong response to NeMLA elections this year helps assure that the Board will continue to be responsive and proactive to meeting the needs of our members.

NeMLA has also worked this year to improve our service to our members. We were able to decrease our fees by 8% and to reduce our media charges from \$40 to \$10. My predecessor Josephine McQuail established research fellowships with the Newberry Library, in addition to our Summer Fellowships and American Antiquarian Society. In addition to increasing the number of travel grants awarded to graduate students, we also created the Graduate Student Assistantship program, to provide support and administrative opportunities. Our new webmasters Vincent Guihan and Andrew Schopp streamlined and improved our website to improve communication. Working with Vin and Andy, I am committed to improving our

## Executive Director's Report

(continued)

information systems for next year, again with the goal of increasing our service to you.

We are off to a strong start with the 39<sup>th</sup> Convention in Buffalo, with the 239 sessions listed in this Call for Papers and the range of local events. NeMLA has been my scholarly home for 10 years—I hope that you will become an active part of this dynamic and supportive academic community.

*Elizabeth Abele*

Executive Director, NeMLA  
SUNY Nassau Community College

## NeMLA Caucus Essay Awards

### Criteria for all Caucus Essay Awards

Submitted essays should be between 7,000 and 9,000 words (there is a 10,000 word limit, including notes and works cited). Unrevised paper presentations are unacceptable and will be returned. The author's name, address, and academic affiliation should appear only on a separate cover sheet.

Each caucus prize offers a \$100 cash award. Prize-winning essays will automatically be considered for publication by *Modern Language Studies*; all essays are subject to MLS's double-blind review.

### Graduate Student Caucus Essay Prize

This prize will be awarded to an essay based on a paper presented at 2007 NEMLA convention in Baltimore by a graduate student (at the time of the convention).

Please send submissions to Rachel Spear: [rspear1@lsu.edu](mailto:rspear1@lsu.edu). Deadline: December 15, 2007.

### LGBTQ Caucus Essay Prize

This prize will be awarded to an essay based on a paper presented at 2007 NEMLA convention in Baltimore using LGBTQ-centered approaches (concentrating on LGBTQ characters or authors, using queer theory).

Please send submissions to Donald Gagnon, [gagnond@wcsu.edu](mailto:gagnond@wcsu.edu), as attachments in

MSWord or WordPerfect format. Deadline: December 15, 2007.

### Women's Caucus Best Essay in Women's Language and Literature Award

This prize is awarded to an essay based on a paper presented at 2007 NEMLA convention in Baltimore using women's-centered approaches (concentrating on women characters or women authors, using feminist analysis). The essay may not be submitted to another journal for the duration of the award's deliberation.

Please send submissions to Carine Mardorossian: [cm27@buffalo.edu](mailto:cm27@buffalo.edu). Deadline: January 18, 2008.

### New Award Winners!

Jen Cadwallader (University of North Carolina) won the Graduate Caucus Best Essay Prize for her paper, "Spirit Photography and the Victorian Culture of Mourning."

Shari Evans (University of Massachusetts-Dartmouth) won the Women's Caucus Essay Prize for her paper, "Fortress, Haven, Home: Programmed Space, Themed Space, and the Ethics of Home in Toni Morrison's *Paradise*."

Lynn Johnson (Dickinson College) was named honorable mention by the Women's Caucus for her paper "Traversing the Oceanic: The Garret as a Vehicle of Transport in Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861)."



*Dining space at the Hyatt Regency in Buffalo*



## Join the NeMLA Board!

NeMLA's Nominating Committee seeks nominations for the Board positions listed below. The committee would greatly appreciate a response to this call that reflects the vibrant nature of our organization. If you know any possible candidates who you think might be interested in any of these positions, please consider nominating them (with their permission). Self-nominations are welcome. Please email the Chair of the committee, Rita Bode, the name(s) of those willing to stand as soon as possible but no later than **Monday, August 31st**. And feel free to contact her with questions: [rbode@trentu.ca](mailto:rbode@trentu.ca).

### **Second Vice-President** (preferably male)

This is a one year term but a four year commitment since the 2<sup>nd</sup> VP progresses to 1<sup>st</sup> VP, President, and then Past President.

### **American/British Director**

### **German Director**

### **Italian Director**

The language directors assume their positions for three year terms.

The nominees will be asked to provide a brief professional biography in narrative form, and a statement of purpose about why they would like to assume the position, what they see themselves bringing to the organization, how they envision the direction of NeMLA etc (max. 500 words combined). The statements of the approved nominees will be sent out with the ballot to NeMLA members electronically for voting in the late summer/early fall 2007.

Other details that nominees might wish to know:

- These positions begin at midnight on the Saturday of the 2008 convention for the 2008-09 term.

*The Hyatt  
Regency,  
Buffalo*



- Responsibilities for all Board members: two meetings a year; one in the fall (in New York or at the site of the upcoming convention) and one on the Thursday of the convention before the convention's official start.

- For these meetings, each Board member is required to write a report on the activities related to their particular positions.

### **Specific Responsibilities**

The **Second Vice-President** chairs the Fellowship Committee (see website for details on the Fellowship).

The **First Vice-President** chairs the Nominating Committee.

The **Second and First Vice Presidents** assist the President by performing duties assigned by the President and, when necessary, assume the duties and responsibilities of the President. The VPs share with the President and the Executive Director responsibility for the annual convention.

The **President** is responsible, with the advice and consent of the Executive and the Board, for the administration of the Association. With the assistance of the Vice Presidents, and the advice of the Board, the President and the Executive Director plan the annual convention. The President calls and presides over meetings of the Board twice a year and assigns members of the Board, with their consent, to positions on standing or ad hoc committees. The President is responsible for securing the keynote speaker for the convention over which s/he presides.

The **Past President** serves in an advisory capacity for the current year's President. In addition, the Past President serves as Chair of the Book Award Committee

The **Directors** represent the interests of the membership as a whole as well as of their particular language constituency. They oversee the convention program for their particular area, and work to help the executive find speakers and pursue possibilities. In addition to the convention program committee, they may also be requested to serve on the Board's various other committees (eg: Summer Fellowship etc.).

## Call for Papers

### 39th Annual Convention

April 10-13, 2008

Buffalo, NY

The NeMLA Board of Directors is pleased to offer this wide range and high quality of proposed sessions for our 2008 Convention. The excellent speakers and wonderful local events being planned are sure to make this a conference to remember. Our last convention in Buffalo was one of our most congenial.

Please include the following information with your abstract: name, affiliation, email address, postal address, telephone number, and any A/V requirements (\$10 media handling fee). Deadlines for abstracts: **September 15, 2007** (unless otherwise noted).

Panelists should renew/join and register no later than Nov. 30, 2007 for the 2008 membership year or risk being dropped from the convention program. You need not be a NeMLA member to submit a paper for consideration, and you may submit to more than one session. However, for the convention, members may present on only ONE panel, though they may participate in a panel and a roundtable or other alternative session.

### American

*See also under:* **British:** "Poetics of Return"; **Canadian Literature:** "Alice Munro in the 1980s," "Northern Exposure: Canadians Writing the U.S.A.," "Surfaces of Inscription: Embodiment in City and Text"; **Caribbean Literatures:** "The New Caribbean Diaspora"; **Film:** "I Liked the Book Better": Adapting Literary Text to American Film"; **Gay-Lesbian:** "What Hath ANGELS Wrought? Queer Drama Beyond the Millennium"; **Pedagogy:** "Navigating the Fictional World of Toni Morrison"; **Popular Culture:** "Exceptional Dicks: The Ethics and Ethos of American Tough Guys", "Reel Mobsters/Fictional Gangsters in Literature, Film and Television"; **Spanish-Portuguese:** "Writing on the Wall, Pictures on the Page: Word-and-Image Intersections in Hispanic and Latino Literature and Visual Culture"; **Women's Studies:** "Poetic Justice: Radical Women and the Language of Community," "Revisiting Asian American Women's 'Articulate Silences'"

**Addiction and Literature in 20th Century American Literature** This panel will investigate the ways in which addiction has manifested itself in 20th century American literature. Specifically, this panel will explore addiction and identity, addiction and embodiment, and how addiction is employed to determine cultural boundaries. Moreover, it will examine the parallels between queerness and addiction, including processes of stigmatization, the formation of alternative communities and spaces, and the regulation of pleasure. Finally, it will consider the late-20th century phenomenon of addiction's acceptability and pervasiveness and its renewed uses as a tool of exclusion. Please send abstracts of 250 words as email attachments to Crystal Gorham Doss: crgorham@buffalo.edu.

**Against the Day** Thomas Pynchon's *Against the Day* returns his readers to a familiar state of delight and befuddlement: how to understand a book so massive and laden with esoterica? We seek papers of diverse methodological approaches towards forging hitherto unapparent critical connections. The many possible foci include: genre; the history of science, technology, and industry, especially electricity; connections with other Pynchon texts; religious fundamentalism, political extremism, and violent resistance; the period leading up to World War I; mapping and spatiality; music and other popular culture; and the difficulties of reading a postmodern novel about the modern age. Christopher Leise, University at Buffalo: cwleise@buffalo.edu.

**American Cannibal: Empire and Embodiment from 1840 through 1940** In *Moby Dick* (1851), Herman Melville asks his readers, "Cannibals? who is not a cannibal?" in order to force them to question definitions of otherness. This panel will focus on US/American authors who discuss cannibals, literally and ironically, in their work. How do narratives of cannibalism inform and critique the (still) growing nation? How does the United States become embodied by its own stories? Please send 250-500 word abstracts to Kathryn Dolan: kcdolan@umail.ucsb.edu.

### American Working-Class Literature Board-Sponsored.

This panel invites papers on any era and aspect of American Working-Class literature. Papers that examine representations of work, class and labor in conjunction with place, race, ethnicity, gender and/or sexuality are especially welcome, as are papers that contemplate the boundaries and definitions of working-class literature. Please send one-page abstracts to Matt Lessig, SUNY Cortland: lessigm@cortland.edu.



### Antebellum at Sea: United States Maritime Narratives and Constructions of Modernity

This panel seeks papers that explore various ways that antebellum texts, in Cesare Casarino's terms, "constituted a crucial laboratory for that crisis that goes by the name of modernity." In this sense, papers might examine how such texts act as a site or "laboratory" for narrative responses to economic and cultural crises within the development of global capitalism. Please send abstracts to Jason Berger: jason.berger@uconn.edu.

*Members socializing at the closing brunch*

**Becoming Indigenous: The Aesthetics of Place and Community** This panel seeks papers that investigate the importance of indigeneity in twentieth-century environmental literature. We are especially interested in texts that use aspects of Native American culture to establish ethical and sustainable relationships to the land. Questions we hope to address include: What does it mean to be a native of a particular region? How do specific aesthetic forms facilitate a greater awareness of the natural world? Why might indigeneity be indispensable to an ecological perspective? Please send 250-word abstracts to: Benjamin Priest <bdpriest@buffalo.edu> or Josh Weinstein: jw67@buffalo.edu.

**Black Writers and the Left** This panel will explore the connection between Marxism and African American literature. Black writers who were involved with leftist movements during the early part of the twentieth century included Claude McKay, Chester Himes, Richard Wright and Ralph Ellison. Proposals that explore the ways race complicated the role of the black writers involved in leftist movements, and the ways these political movements influenced their work are

welcomed. Kristin Moriah, McGill University:  
kristin.moriah@mail.mcgill.ca.

**Claiming Space in Edith Wharton's Novels** In *The House of Mirth*, Lily Bart declares "How delicious to have a place like this all to one's self! What a miserable thing it is to be a woman." Lily speaks to the unwritten rule that women cannot live alone. She speaks to her desire to have a space, whether physical or metaphorical, of her own, a space where she can live her own life. This panel explores physical and metaphorical spaces in Wharton's novels and specifically address Wharton's female characters and how they experience, manipulate, and claim space. Email abstracts of 250-500 words to Miranda Green-Barteet: mgreen-barteet@tamu.edu.

**Critical Approaches to Native American Literature** Underlying recent arguments by scholars such as Weaver, Womack, Warrior, and Ortiz is the basic question of 'literary separatism'—i.e., whether work produced by Native American writers is more appropriately regarded as belonging to its own separate and distinct canon (or tribally-specific canons), with its own set of standards or whether it should be regarded as belonging to the canon of 'American' literature or even 'World' literature and analyzed according to the standards of those canons. Submissions are invited which examine the creative work of Native authors in light of these issues. Send abstracts of 250-500 words to achall@ucdavis.edu.

**Doctors, Patients, and Medical Treatments in 19<sup>th</sup> Century American Women's Writing** This panel will focus on portrayals of doctors, patients, and medical treatments in nineteenth-century American women's writing. Papers may explore 1) types of health care such as conventional medicine, homeopathic medicine, mesmerism, faith healing, and others; 2) types of doctor-patient relationships, with attention to gender-inflected interaction, domination and submission, symbiotic interaction, masochism, or sexual exploitation; and 3) types of health caregivers, such as mothers, slaves, herbalists, spiritualists, mediums, charlatans, and others. Georgia Kreiger, Allegheny College of Maryland: gkreiger@atlanticbb.net.

**Early Native American Literature** In his recent book *The People and the Word* Robert Warrior speaks of a "lengthening of the historical arc of Native writing," to consider how Native American literatures of the past might be of use to us today. This panel calls for papers that focus on pre-twentieth century Native writers, examining how these authors negotiated their private ambitions and needs alongside traditional concerns and the demands of print discourse. Send abstracts of no more than 500 words to Drew Lopenzina, Sam Houston State University: ajl011@shsu.edu.

**Ecofeminism in American Literature** This panel seeks papers that uses ecofeminist theory as a means to analyze pieces of American literature. Papers can examine both current and past American authors. Use of ecofeminism is not limited to only environment and gender but also race, class, globalization, etc. Please send a 250-500 word abstract by email to Andrea Campbell, Washington State University: akatecampbell@gmail.com.

**Elbert Hubbard, Roycroft, and the Philistine: Socialism in a Capitalist Context** Elbert Hubbard published *The Philistine: a Periodical of Protest* (1895-1915). In addition to writing a number of novels and pamphlets, Hubbard opened a print shop, established an artisan community in East Aurora following William Morris's Arts and Crafts principles, and built a small empire in upstate New York. This panel will focus on the Roycroft experiment as it relates to literature, but I will entertain papers on any aspect of the Roycroft Community. Send abstracts to Maryanne Felter: felterma@cayuga-cc.edu.

**Fictions of Female Adolescence: 1880-1930** While the young adult novel as a distinct genre is generally seen as emerging after the publication of J.D. Salinger's *Catcher in the Rye* in 1951, fiction about and for adolescents has a long literary tradition reaching back to the previous century. This panel seeks proposals on fiction published between approximately 1880 and 1930—a significant period in shifting social norms, dire world events, and literary developments— and written for and/or about girls and young women between the ages of 15 and 22. The panel is open to works from America, Britain, Australia, and Canada; transnational approaches are also welcome. Please send 1-2 page proposals and a brief biography to Rita Bode: rbode@trentu.ca.

**Food for Thought: Culinary, Literary and Cultural Views of Inclusion and Impact** The Food for Thought panel provides an opportunity to analyze the role food has played and continues to play in literature, film, theater and other aspects of culture. Focus can be on visual arts and film, but written literature is also appropriate. Please send email or snail mail panel paper abstracts with your name, affiliation, address, phone number and email address to: Annette Magid <a\_magid@yahoo.com> OR mail to: Professor Annette M. Magid, Ph.D., Erie Community College, English Department, 4041 Southwestern Boulevard, Orchard Park, NY 14127.

**From the Country to the City: Literary Ecology in American Realism and Naturalism** This panel solicits proposals from scholars working on any aspect of American realism, naturalism, regionalism, and local color from an ecocritical perspective that enables discussion of the representation of city and country landscapes and the relation between them. Submissions that allow for a dynamic discussion on literary ecology, city and country, and the relation between landscapes and persons are especially encouraged. Send abstracts and papers to Karen E. Waldron at waldron@coa.edu or snail mail to College of the Atlantic, Bar Harbor, Maine 04609.

**Genius in the 19th Century** This panel will explore the category of genius in the 19th century, attending particularly to the tension between the genius as an ideal representative of a group and the genius as a unique, extraordinary individual. The late-19th century turn toward identifying genius with an abnormal individual suggests a pessimistic view of the potential for cooperation and intersubjectivity. How can the category of genius address questions of alterity, intersubjectivity, and the relationship between individual and collective? Email 250-500 word abstracts to Kelly Ross, UNC-Chapel Hill: kbross@email.unc.edu.

**George Oppen Centenary Panel** April 24, 2008 marks the birth centenary of George Oppen. In anticipation, this panel (April 10 – 13) seeks reconsiderations of the familiar: the relationship between his poetics and his political and/or philosophical concerns; his partnership with Mary Oppen; Oppen in context (e.g. the Imagists, the Objectivists, but especially outside those frames). We also hope to explore the poetics of Oppen's interviews and letters; the archive record; Oppen's later poetry in relation to memory and/or illness; extensions of Oppen's relation to/influence on younger poets. Please send proposals of 250-300 words and a brief CV (one page) to Andrew Rippeon (arippeon@buffalo.edu).

**H.D., Beyond Imagism** Since Susan Friedman's 1975 essay "Who Buried H.D.?", mainstream anthologies have expanded their selection of her work, and *New Directions* has published volumes of both collected and selected poems. But what have we made, or should we make, of this broader representation of H.D.'s work? Proposals are welcome focused on the poetics of the work of her mid and late career, on the persistence of Imagist principles even in the long sequences, on her influence, and on teaching her poetry beyond "Sea Garden." William Waddell, St. John Fisher College: bwaddell@sjfc.edu.

**Hawthorne and the Ethical** This panel will examine the question of the ethical in the works of Hawthorne. If, as Hawthorne claims, he is not interested in 'relentlessly . . . impal[ing] the story with its moral, as with an iron rod' (2), do ambiguity and ambivalence constitute an ethical stance? Given such stories as 'The Minister's Black Veil' and 'Wakefield,' which seem to offer a view of the radical failure of relation to the other, what value do the obscene and the impossible hold in the broader ethical horizon of Hawthorne's fiction? Email 250-word abstracts to Sean Kelly: sjkelly@buffalo.edu.

**Imagined Landscapes, Enviroing Worlds: African-American Literature as Environmental Writing** Defining "environment" as at once social and material, this panel seeks papers that enrich and complicate our understanding of how African-American literature may be read as environmental



Claire Jarvis ponders a question at "Subversive Masochisms"



writing. Especially welcome are papers that explore the relationships between African-American literary representations of environment and other forms of discourse (sociological, anthropological, conservationist, or ?) at particular historical moments. Also welcome are papers that focus specifically on the relationship between environmental content and literary form, perhaps by exploring and/or theorizing encounters between African-American poetry and ecopoetics. Please email paper abstract and a brief bio to Anne Raine: araine@uottawa.ca.

**Justice and the Big Bad Man: Perspectives on Individual Responsibility** This panel is seeking 250-500 word proposals on any literary perspective on individual responsibility in the face of a passively or aggressively oppressive government. Fictional representations in television, film, and graphic novels, as well as non-fiction (i.e. documentary) representations are particularly welcome. Send abstracts to Chad B. Cripe: cripecb@sbglobal.net.

**Literature and the African Colonization Movement, 1816-1865** In what ways did African colonization, and more particularly, the rhetoric and propaganda of the American Colonization Society (ACS), influence antebellum literature? This panel seeks to examine that question from a variety of perspectives: from that of the white "philanthropists," in texts like Stowe's *Uncle Tom's Cabin* or Hale's *Liberia*; from that of the colonists themselves, in the poetry and letters that filled the ACS's African Repository; from the vantage-point of the black separatists, in, for example, Delany's *Blake*; or from the opposition writings of abolitionist-integrationists. Send 300 word abstracts to Joe Webb, Saint Louis University: jwebb16@slu.edu.

**Literature of New York** This panel will consider issues of time and place in the Literature of New York City and the Hudson River Valley. This can include such topics as the use of haunting in the writing of Washington Irving to the spiritual significance of landscape in native American writing about the Hudson River to social hierarchy in old New York in the writing of Edith Wharton to the satiric portrayal of New York intellectuals in the writing of Dorothy Parker and Dawn Powell in the 1920s and 30s: Sabrina.Fuchs-Abrams@esc.edu.

**The Many Masks of Louisa May Alcott** How do we reconcile the Louisa May Alcott who wrote domestic fiction with the A. M. Barnard who wrote sensationalism? Are they contradictory personae or are they reconcilable? How dissimilar are the themes, content, and characters in Alcott's domestic versus sensation fiction, and how irreconcilable are the paradoxes? What social, psychological, and economic undercurrents influenced this literary life, and who was the woman behind the many masks? Papers may address either Alcott's domestic or sensation fiction, or draw connections between them. Please email abstracts of 250-500 words to Grace Wetzel: wetzeltg@mailbox.sc.edu.

**Native North American Literature** This session welcomes submissions on any aspect of Native American Studies, including literature, literary separatism, film, culture, spirituality, language, gender, tribal politics, race, and ethnicity. Papers addressing the recent critical works by writers such as Robert Warrior, Thomas King, Craig Womack, Daniel Heath Justice, and Robert A. Williams, Jr. are especially welcome. Please send 250 word abstracts to Benjamin D. Carson: benjamin.carson@gmail.com.

**New Approaches to Mark Twain** Board-Sponsored. This panel invites papers on any aspect of the works of Mark Twain, especially (but not limited to) papers that focus on under-studied texts, or that situate his work comparatively. Please send 250-500 word proposals to Jason Haslam: Jason.Haslam@dal.ca.

**The New Orthodoxy: Religion in Contemporary Jewish American Literature** This panel seeks papers examining the role of religion in contemporary Jewish American authors such as Allegra Goodman, Nathan Englander, Jonathan Safran Foer, and other, newer, authors. Often, the religious life is presented as either an escapist fantasy or as creatively suffocating. In other cases, religion is absent, having been replaced by science, work or art. Why do the sacred and the secular continue to inhabit separate spaces and is it still necessary to choose between a religious life and a secular one? Email 250 word abstracts, including contact information and affiliation to Amanda R. Toronto: aqt8334@nyu.edu.

**Nostalgia: The Loss of Childhood and the Romantic Imagination** This panel calls for papers using a theoretical approach to address the Romantic yearning to return to childhood. Oftentimes, the parental figure presents in forms other than "mother." Various approaches, such as psychoanalytical or feminist readings, may shed light on the subject's desire to recapture its former, idyllic state. Send abstracts to Beth Jensen: bjensen@gpc.edu.

**Old Postmodernists and New Realists: American Contemporary Novel after 1990** The panel examines the notion of realism and postmodernism in contemporary American fiction, especially when realism is equaled with historical and postmodernism with irony and innovative form. The panel should discuss questions (but is not limited to) such as: How are realistic elements communicated in fiction? What are the implications of including realism in postmodern novels? Why is there a recent tendency to divide realistic and postmodern elements in contemporary fiction? Please send up to 500 words paper proposals to Damjana Mraovic-O'Hare: dxm388@psu.edu.

**Only By Dreaming or Writing: Joan Didion's *The Year of Magical Thinking***

This panel seeks papers addressing Didion's text, Redgrave's performance of it on Broadway, or which more broadly explore the concept of "magical thinking" as an escape from or construction of reality and experience.

Approaches could include, but are not limited to: death and dying; grief, mourning, and representation; staging and performing grief; the stylistics of bereavement; trauma studies; narrative theory; medicine or medical humanities; memory and meaning (or the collapse of meaning); reconstruction and recovery; memoir and lifewriting. Email submissions preferred; please send 250-500 word abstracts as MSWord attachments to Dr. Clare Emily Clifford: Clifford@uab.edu.

**Performative Introspection: 20th/21st Century Talk Poetry** We seek papers which analyze poets whose work originates in a social act of speech, rather than in an isolated act of written composition. Possible topics include the Socratic roots of David Antin, the meditative mania of Kenneth Goldsmith's songs made for WFMU radio, and the narrative structure of Native American and other culturally distant oral poetics. When possible, we encourage scholars to examine audio recordings and to base analyses on sound texts. Submit 250-word abstracts to Jon Cotner (j.cotner@rocketmail.com) and to Andy Fitch: professorfitch@yahoo.com.

**Poets of the Niagara Region Creative Session.** This panel invites readings by poets whose work focuses on or is inspired by the geography, history and peoples of the Niagara region. Send brief bio and sample poetry to Joanne Campbell, Erie Community College, North 6205 Main Street Williamsvile, NY 14221: campbellj@ecc.edu.

**Queer Miscegenations** The panel welcomes analyses of inter-racial themes, poetics, or the socio-historical politics relative to same-sex desire in U. S. literature. Despite its "invisibility" as a focus in literary studies, the subject of inter-racial presence in LGBTQBT literature presents an exciting opportunity to generate theoretical knowledge and critical discussion concerning the intersections of race, sexuality, and queer/quare identities. Reginald A. Wilburn, University of New Hampshire: raj27@cisunix.edu.

**Race and Literature in the United States** Who is Black and who is White in U.S. literature? When is someone from the Asian continent an "other" or an "American"? Where do Latino and other characterization of dark-skinned immigrants fit in a literary tradition previously dominated by the "one-drop" definition of Black? This panel will explore the role U.S. literature has played in constructing and reflecting popular notions of racial categorizations and race relations



Niagara Falls

throughout the history of the United States. It will explore how our thinking about race has been reflected by, created in, and limited by U.S. works of literature. Carlos Hiraldo, CUNY: chiraldo@lagcc.cuny.edu.

**Rapping Back: The Resurgence of Radical Politics to Contemporary Hip Hop** Over the first decade of the twenty-first century, hip hop has witnessed a resurgence of the politically militant artists. Paris, the Coup and Public Enemy have all issued new albums in the last two years while newer acts have emerged as both politically radical and commercial successes. This panel seeks papers that address early twenty-first century hip-hop from both a broader socio-historical context. What is being said, by whom, to what end, and why now? For consideration, please send 250 word abstracts to Vincent Guihan: vjguihan@connect.carleton.ca.

**(Re)Call and Response: Memory in Contemporary African American Fiction** Representations of memory in contemporary African American fiction, including: Contemporary depictions of memory vs. classic portrayals; The call-and-response tradition, memory, and history; Memories of actual historical events; Memory as a privilege; Traumatic memory; Memory and order; Memory in the absence of official historical records; Memory, humor, and parody; Teaching literary African American memory. Abstract & cover letter to Dr. Eva Tettenborn, nemla06@cfp.tettenborn.org or PSU, 120 Ridge View Dr., Dunmore, PA 18512.

**Readers in American Fiction** Submissions are invited on representations of readers—children, adolescents, adults—in American fiction. Papers may focus on scenes of reading or on one or more characters or writers, such as Twain, James, Alcott, and Howells, who portray the effects of reading upon their characters. Suggested topics include the values and dangers of reading, construction of gender roles, comparison of male and female readers. Please send 300-500 word abstracts to Elsa Nettels, Department of English, College of William and Mary, Williamsburg, VA 23187 or to exnett@wm.edu.

**Representing Trauma: American Redemption Stories and Lost Cause Narratives** This panel seeks papers that critically engage works of American literature that represent characters reliving or re-enacting traumatic events so that distinctions between the past and the present breakdown as well as narratives that conflate absence and loss so that historical losses are misrepresented as absence and become lost causes, which give rise to Redemption stories that promise the recuperation of what was lost in an imagined, ideal future. Please email inquiries or 500 word abstracts (MSWord attachments only) to Trisha Brady, SUNY—Buffalo: tbrady@buffalo.edu.

**Scientific Influences on Women's Religious Movements** Papers sought that examine the confluence of religious and scientific thinking within writing by and about nineteenth-century religious movements founded by women. Potential topics might include movements such as Spiritualism, Christian Science, mind cure, or the social gospel movement. Papers could address the practices and writings of participants in these movements, contemporary works that investigate the movements, or popular writings about the movements produced by outsiders attempting to capitalize on their popularity. Email 300 to 500 word abstracts to Michael Cadwallader: cadwallader@unc.edu.

**Shifting Notions of Turn-of-the-Century American Lyric** This panel will focus on the relationship between late-nineteenth-century American poetry, naturalism, and realism. Like realist and naturalist fiction, poetry of the period engages with radical and rapid changes; American lyric reflects these contradictions and flows in its form and content. This panel is interested in the ways that social changes infuse vitality into the form, how inherited traditions intersect and adjust to changing political and social circumstances. Trans-Atlantic, formalist, historicist, and theoretical approaches are welcome, as are studies of individual poets. Send 250-500 word abstracts to Elissa Zellinger: ezell@email.unc.edu.

**So It Goes: The Legacy of Kurt Vonnegut** Board-Sponsored. This panel invites exploration of Vonnegut's fiction and nonfiction, on its own or within the context of his contemporaries (Mailer, Heller, Styron in particular) or writers whom he has influenced. Send abstracts in body of email to nemlasupport@gmail.com, with "Vonnegut" in subject line.

**Spaces of Subjectivity: Geography, Gender, and Identity in 20th Century American Women's Fiction** This panel will bring together analyses of gender, geography, and subjectivity to query the ways that women writers in the United States have used representations of place and emplacement to redefine ideals of self, nation, and gender in 20th century literature. Send abstracts to Shealeen Meaney: shealeen@att.net.

**Time in U.S. Literature and Culture** The centrality of historical narrative for writers from William Bradford to Toni Morrison has led critics to explore the way understandings of time inform how we perceive and write the United States into not just its own national history-but into world history. This panel will examine the many ways that American writers conceive of temporality and will develop the study of time as a foundation for thinking about US literature. Panelists might address topics such as non-linear time, post-Darwinian notions of progress, the "usable past," or the impact of industrialization and technology. Aimee Woznick, UC Santa Barbara: woznick@umail.ucsb.edu.

**Traveling Bodies: The Physical Experience of Dislocation** This panel is concerned with literary depictions of the traveling body and its relation to knowledge in the twentieth century. Can we indeed, as Emerson once claimed, explore foreign terrains with our imagination alone? Or are we experiencing something decisively different and "unimaginable" when we immerse our bodies and minds in foreign environs? The panel welcomes papers that explore physical experiences of travel and dislocation and their relation to knowledge in 20th-century American literature. Please send 300-500 word abstracts to Alexa Weik: aweik@ucsd.edu.

**Twentieth-Century Avante-Garde Women Writers** This panel invites a discussion of twentieth century American women writers whose work can be considered avant-garde, but whose work may challenge current definitions of the avant-garde (e.g. Peter Bürger's). Whether they have not been considered as members of the "historical avant-garde" because of time of writing, or for formal or cultural reasons, including limited notions of "modernism" and "postmodernism," this panel seeks to question: 1. How definitions of the avant-garde may serve to exclude experimental female writers, and 2., Whether an avant-garde is still possible. Stephanie Farrar, University at Buffalo: stephfarrar@yahoo.com.

**(Un)Safe as Houses: Architecture and the Unhomely in American Fiction** This panel explores the ways in which fictional houses raise ontological questions about literature's historical and cultural functions. Paper proposals should address the house in twentieth-century American literature with attention to relevant historical contexts, cultural concerns, and/or literary movements. Special consideration will be given to proposals that examine the intersections of identity factors such as ethnicity, class, gender, and sexuality and a house's particular signs of the unhomely, undomestic, and unfamiliar. Jennifer Ryan, Buffalo State College: ryanjd@buffalostate.edu.

**The Vox Americana** Call for papers on the Vox Americana, the dialogue novel, or American dialect in literature and its influence or reception in other parts of the Anglophone world. Contact: Dr. Erwin Ford, English and Modern Languages, Albany State University, Albany, GA: erwin.ford@asurams.edu.

**Walking the Line: The Boundary in the Early American Literary Imagination** This panel will examine the idea of the boundary in the Early American literary imagination. Papers will be original work that makes inquiries into the boundary as property line; as threshold marking the transition from domestic to wild space; as frontier; as a moral and metaphysical border to the Puritan imagination; as a liminal space signifying alterity to the colonial mind; as perimeter marking territorially and cognitively the seat of civilization. Timothy Strode, Nassau Community College: timstrodemeister@gmail.com.

**What's Love Got to Do With It?: Marriage in Contemporary American Literature** During the twentieth century in the United States, numerous factors, including feminism, late capitalism, the increasing acceptance of interracial marriage and calls for legalizing gay marriage, as well as conservative backlashes against these movements, have profoundly altered the way we view marriage. While the range of topics affecting marriage as well as potential authors studied are open,



papers examining how changing ideas about ethnic, racial, religious, and/or sexual identity affect the treatment of marriage in late twentieth-century and early twenty-first-century American literature are especially welcome. Please email 250-500 word proposals to Kim Freeman: kimberlyfreeman1@yahoo.com.

**William Wells Brown** Board-Sponsored. From 1836-1845 William Wells Brown, a fugitive from slavery, settled in Buffalo where, as an operative of the Underground Railroad and local temperance and antislavery leader, he collected anecdotes and attitudes that would help to shape his long career in literary activism and experimentation. In honor of this formative period in Brown's life, NEMLA, in its return to Buffalo, offers a board-sponsored panel on this fascinating pioneer of African American fiction, drama, poetry, humor, and historiography. Papers on any aspect of Brown's work and influence are welcomed. Please send abstracts of (250-500 words) to Clay Hooper: mchooper@buffalo.edu.

## British and Anglophone

*See also under: American:* "Genius in the 19th Century"; *Comparative Literatures:* "Trans-cultural Influences, Interpretations, and Encounters: The Transatlantic Experience"; *Women's Studies:* "New Territories: the Tradition of Women Writing in the Early Atlantic World," "Woolf and War"

**21<sup>st</sup> Century British and Irish Playwrights: Exorcising Demons and Redefining Theatrical Sensibilities** Mutilated body parts, pedophilia, and manufacturing wars serve as muses for the prolific, subversive, and profound drama from contemporary British and Irish playwrights such as Alan Bennett, David Hare, Martin McDonough, and Conor McPherson. With most drama anthologies only reaching the late 20th century, let the dialogue begin and the spotlight shine on the new visionaries of drama. Email panel submissions and bio to jtamm@ocean.edu.

**Bridging the Generational Divide: Early Victorian Feminism** Many studies of the feminist canon have focused largely on either late eighteenth-century or mid to late nineteenth-century feminism. While worthwhile, this focus has drawn attention away from the contributions of those working between these two seminal periods. This panel seeks papers addressing the feminism of the early Victorian Era. What are its distinctive qualities? How was it influenced by eighteenth-century feminism? How did it affect forthcoming feminist thought? What writers, particularly those traditionally underappreciated, expressed feminist leanings in this relatively conservative period? Email 250-500 word abstracts to Kristin Le Veness:levenek@ncc.edu.

**Contemporary British Masculinities** In an era of post-feminist approaches to both narrating and interpreting gender, questions of social performativity and overdetermination remain as relevant to our understandings of individual and cultural identity as ever. This session welcomes abstracts on any topic related to the fictional depiction of contemporary British masculinities, including: Masculinities and authority; Masculinity in crisis; New masculinities; Masculinity and commodity culture; The Englishman's others; Borders and masculinities (geographic or age-based); Popular masculinities; Queer masculinities; Female authors' depictions of masculinities; Masculinity and genre; Masculinity theory and its relation to feminism. Please send 250-word abstracts to: Theodore Miller: millertheodore@gmail.com.

**Contemporary Scottish Fiction** Proposals and completed papers are solicited for any aspect of Scottish fiction and film since 1997. Particularly welcome are papers that deal with the following: Scottish genre fiction (historical novels, detective fiction, sci-fi, children's and young adult), Scottish fiction in Gaelic and Scots, multicultural Scottish fiction, Scotland's and Scottish fiction/film's new status, funding, marketing and consuming Scottish fiction and film, film and stage adaptations. Send abstracts or papers by September 1 to Robert Morace: rmorace@daemen.edu.

**Die Aufklärung in England: Theories of Subject Formation in the Late 18<sup>th</sup> Century English Novel** With the reintroduction of the problem of dialectics into western philosophy in the late eighteenth century, notions of subjectivity and the subject's relation

to society began to shift substantially. This panel seeks to explore the opportunities and spaces for thinking about the formation of selfhood in the English novel (approximately 1780-1832) and the ways in which the boundaries of those spaces expanded and contracted as a result of the paradigmatic shift in western thought. Please send 250-500 word proposals to Stephen Sweat: sbsweat@email.arizona.edu.

**Ethics After Deconstruction: The Moral Turn in Contemporary British Fiction** Many contemporary British novelists have turned their attention to pressing moral questions that do not easily reward deconstructive readings. This panel explores novels that investigate what happens to ethics after hegemonic political and historical narratives have been dismantled. How does contemporary fiction push us to think beyond traditional ethical categories? To what extent do these novels formulate moral imperatives, and how do they reconcile such imperatives with an emphasis on contingency and the perspectival nature of truth? How does recent fiction interrogate the moral shortcomings of modern or early postmodern literature?

Submissions: Jeff Roessner: jroessner@mercyhurst.edu.

**The Fiction of Charles Dickens** This panel solicits papers which will examine the novels of Charles Dickens. Especially welcome are papers which deal with teaching Dickens, or with Dickens and Cultural Studies. Please send abstracts (250-500 words) by post or email (elorentz@umw.edu) or Dr Eric G. Lorentzen, The University of Mary Washington, Department of English, Linguistics, and Speech, 304 Combs Hall, Fredericksburg, VA 22401.

**First Impressions in Victorian Literature** Interest in rapid cognition generated by Malcolm Gladwell's *Blink* is not new; the first impressions made by characters play a significant role for Victorian authors such as the Brontës, Dickens, and Doyle. Whether accurate or misleading, the first impression raises issues of intersubjective perception, intuitive response vs. rational observation, and class, gender, and racial stereotypes. This panel seeks papers that examine the narrative function and/or theoretic implications of first impressions in Victorian literature. Essays that address Victorian scientific/psychological contexts for first impressions are especially welcome. 300-500 word abstracts to Christy Rieger: crieger@mercyhurst.edu.

**The Irish Body and Modernism** This panel welcomes papers on modernist Irish writers—representations of the Irish body as a site of colonial anxiety and/or their responses to England's representations of the Irish body (e.g., the simian cartoons of Punch), and the "Celtic character" (e.g., the stage Irishman, Matthew Arnold's cultural analysis). Papers on any aspect of Irish modernism's treatment of the body or response to England's imperial discourse are welcome. Please send a 300-word abstract to Austin Riede at ariede2@uiuc.edu.

**J.R.R. Tolkien and C.S. Lewis** The J.R.R. Tolkien/C.S. Lewis 2008 NEMLA panel solicits abstracts or full-length papers on the works and lives of both authors. Papers that concern themselves with the films inspired by their works are welcome. Presenters are free to choose their topic and critical approach. William Mistichelli: wxm3@psu.edu.

**Literature and Contract in the Eighteenth Century** This panel seeks papers which address the relationship between the contract and the literary in the eighteenth century from a broad range of perspectives: philosophical contract theory, legal precedent, political development, or publication contracts, to name only a few. Please send 250-500 word abstracts to Trevor Speller, SUNY Buffalo; tspeller@buffalo.edu.



*Laureano Corces and Debra Popkin at the welcoming reception*

**Medieval Outlaws** This panel will address issues of marginality and exclusion with respect to the Medieval world. Figures who represent the marginalized (homosexuals, Jews, witches, Muslims, women) and those who lived outside the law as well as texts that represent such figures (and the writers who considered them) will be discussed. Any representation of the outlaw or the culturally/socially marginalized figure is welcome. Susannah Chewning, Union County College: chewning@ucc.edu.

**Medieval Space** This panel seeks to address the question is there a relationship between the representation of space and the use of space in medieval culture? Papers on concepts of medieval space in literature, architecture, social customs, and other aspects of material culture and papers that address the link between two concepts of space (say, between the holy space and vernacular or courtly literature) are welcome. Please send abstracts to Christopher Roman: croman2@kent.edu.

**John Milton at 400** This panel will explore the ways in which the prose; and poetry of John Milton (1608-2009) are relevant still after 400 years. William Moeck, SUNY Nassau Community College: wmoeck@ncc.edu.

**More than Decoration: Domestic Objects in the Victorian Novel** Victorian novelists and theorists often relied on an assumed link between one's taste and one's identity. This relationship is commonly employed in the novel in descriptive passages of domestic settings which purport to provide material illustrations of characters' moral and intellectual lives, in addition to class status and familial prominence. This panel will address the materiality of the Victorian home as presented in the novel in order to further our understanding of the relationship between physical objects, character development and the vital concept of "home." Please send 250-word abstracts via email to Leslie Graff: leslie.graff@gmail.com.

**The Neighbor in Literature** How can literature help us in evaluating the history of "the neighbor" and how can a reassessment of this figure assist in envisioning new possibilities in ethics and politics? Some of the questions this panel hopes to address include: who counts as a "neighbor"? Why should I love my neighbor? What does it mean to love my neighbor in a secular society? Can a new response to the neighbor help develop a political community that moves beyond the friend / enemy distinction? Send Abstracts to Sean Dempsey, Boston University: sadem@bu.edu.

**Old Gems in New Settings** This panel invites papers on the teaching of early British literature in survey courses. Practical pedagogical explorations are welcome, as well as papers addressing theoretical concerns. How are concerns about manuscript, generic, and cultural contexts transformed when medieval texts are placed in the context of a survey course for modern students? How are medieval works changed when seen in the contexts of post-medieval works? Send one-page abstracts to Rebecca Lartigue: rlartigu@spfldcol.edu.

**Poetics of Return** This panel will explore tropes of return, recollection, and retelling in 20th-century Anglophone poetry. From the allusive modernist anxiety about how to re-collect a literary past, to the parodic impulse that characterizes many postmodern texts, what are the implications of these textual returns? How are traumatic or nostalgic returns to familiar formal, physical, or cultural spaces represented in poetry? What motivates these poetic homecomings (to the extent that they are conceived that way), how they are represented, and what kinds of cultural, technological, and historical obstacles they encounter are all important questions for this inquiry. Lauryl Tucker, Ithaca College: ltucker@ithaca.edu.

**The Poetics of Place: Region and Nation in Medieval British Literature** The Poetics of Place seeks to bring together critical voices working on the various ways in which spatial self-conceptions—mental maps, as it were—shape the formation of regional and national identities in medieval British literature. Papers sought on topics related to geography, to region (particular location or on the dynamics of regionalism), and to the vexed and discontinuous process of writing Britain as a cultural unity. Send 500-word abstracts to Randy Schiff: rschiff@buffalo.edu.

**Politics and Gender in William Blake** Any aspect of gender relationship, conflict, or political power of dissension in Blake. In his

depictions of conflict, dominance, tyranny, oppression and ecological devastation does the Blakean vision propose striving towards apocalypse and utopia or is imperialism and oppression an intrinsic, eternal predicament of human strife? Send submissions to Rachel Billigheimer, 42 Sterling St., Hamilton, Ontario, Canada, L8S4H7. Tel 905-527-1521, email: somoant@mcmaster.ca.

**Postcolonial Drama and Theatre** This panel welcomes abstracts on any aspect of postcolonial drama, theatre, and performance. This panel seeks to create dialogue among those interested in both postcolonialism and drama/theatre. Papers could be related to any ethnic, racial, or national fields, and could deal with such issues and methodologies as: politics, identity, genre, transnational/international, performance theories, history, historiography, race, class, gender, nationalism, etc. Email 300-word abstracts to Kyounghe Kwon: kwon.103@osu.edu.

**Postcolonial Issues in Australian Literature** Proposals are invited for papers examining postcolonial issues within Australian literature, such as hybridity, first contact, resistance, indigeneity, colonialism, imperialism, immigration/invasion, national identity, marginalization, expatriation and diaspora. Paper that emphasize the postcoloniality of Australian literature are particularly welcome. Please send 250-word abstracts, institutional affiliation and contact information via email to Nathanael O'Reilly: nathanael.oreilly@wmich.edu.

**Reconsidering Early Modern Women's Chastity, Silence, and Obedience** Twenty-five years after the publication of Suzanne Hull's influential book, *Chaste, Silent, and Obedient: English Books for Women, 1475-1640*, this panel proposes to interrogate the critical legacy of this triad of early modern feminine virtues. We invite papers that investigate literary and cultural negotiations of any or all of these virtues by women writers or in representations of female characters before 1800. Please email 250 word abstracts to Jessica C. Murphy: jessica.c.murphy@gmail.com.

**Sanctity and Power in Medieval English Literature** This panel invites papers that explore any of the following topics in Medieval English Literature: royal saints, saints in conflict or communion with authority and/or sanctifying power. Erin Mullally, Le Moyne College: mullalee@lemoyne.edu.

**Shakespeare in the Eighteenth Century** Roundtable. During the long eighteenth century, Shakespeare was a currency in which many traded. He was not merely for all time, as Ben Jonson noted, but for all uses, as well. This roundtable seeks submissions exploring expressions of Shakespeare in any medium (ballet, poetry, opera, novels, art, poetry, etc.) and any cultural context for what those expressions reveal about the period's attitudes towards race, gender, sexuality, nationalism, or even the bard. Please send 250-500 word proposals to Stephen Sweat: sbsweat@email.arizona.edu.

**Shaw's Pygmalion** Call for papers on Bernard Shaw's *Pygmalion*. You may write on the original play, the stage or movie version *My Fair Lady*, the Pygmalion/Galatea myth, or on GBS's magical creations, Eliza Doolittle & Henry Higgins. You may treat these all together or individually. All interpretations will be considered: Mythic, dramatic, musical, psycho-analytic, feminist, or personal response, etc. To foster discussion, accepted panelists must keep strictly to 15-minute presentations, but finished papers should be brought. Submit a 250-350 abstract with CV via eMail to Ted Price, Montclair State University: pricet@mail.montclair.edu by 9/01/07.

**Stuart Drama and Its Discontents** This panel examines intersections of theatrical discourse in the pamphlets and plays of Jacobean and Caroline England, towards exploring the complex and ambivalent ways that theatre and theatricality are figured in Stuart drama. From the omnipresent metaphor of theatre to the staging of theatre in plays within plays, Stuart dramatists respond to and at times reflect profound cultural uncertainty about the purpose and effects of playing. Papers on this panel will illustrate the complicated notions about theatre within the Stuart theatre itself. Miles Taylor, Le Moyne College: taylorme@lemoyne.edu.

**Tough Love: Violence and Desire in Victorian Poetry** We often find in Victorian poetry evidence of those complicated and fascinating intersections of love and violence, as the age's poets—from

Tennyson to Oscar Wilde—explored the darker and disturbing aspects of love and desire. This panel will be devoted to an examination of these intersections and the nature of such explorations. Please send abstracts of 250 words to Robert E. Lougy: rx11@psu.edu.

**Victorian Illustration** This panel on Victorian illustration proposes to explore the relationship of text and image throughout the nineteenth century. It invites papers which consider how illustrations created the emotional effects of texts, as well as those which investigate how illustrations were used to market novels. Papers which consider the different illustrative techniques for the same novels on both sides of the Atlantic are welcomed. 250-500 word abstracts should be sent to Elizabeth Anderman: elizabeth.anderman@colorado.edu.

**Visionary Poetics and British Romanticism** The British Romantics, from Blake and Wordsworth to Keats and Clare, engaged ideas of vision and prophecy in crucial, varying fashions. This panel seeks papers that discuss the Romantics' self-styled visionary stance and the importance of the visionary posture to the study of the Romantic imagination and to questions of Romanticism's relationship to scriptural, literary, political and spiritual history. Papers on women Romantics as visionaries are especially encouraged. Please send 250-500 word abstracts to Timothy Ruppert: timruppert@yahoo.com.

## Canadian

*See also under:* **American:** "Fictions of Female Adolescence: 1880-1930"; Poets of the Niagara Region; **Caribbean:** "The New Caribbean Diaspora"; **French:** "Francophone Canadian Writing"; **Women's Studies:** "New Territories: the Tradition of Women Writing in the Early Atlantic World"

**The Canadian Bestseller** From the addition of Anne-Marie MacDonald and Rohinton Mistry to the Oprah Book Club, to the phenomenal popularity of works by Margaret Atwood, Carol Shields, Alice Munro, Michael Ondaatje, and others, Canadian fiction is arguably enjoying unprecedented international attention. What about these authors or their works that has resonated with readers outside of Canada? How do considerations of early bestselling writers, like Thomas Chandler Haliburton, Gilbert Parker, Lucy Maud Montgomery, broaden our understanding of the phenomenon of the Canadian bestseller? Send abstracts of 200-250 words, with affiliation and contact info, to Andrea Cabajsky: andrea.cabajsky@umoncton.ca.

**Alice Munro in the 1980s** This panel will look at Alice Munro's increasingly-adventurous short fiction of the 1980s. It is the time of two landmark collections, "The Moons of Jupiter" (1982) and "The Progress of Love" (1986), as well as such later stories as "Meneseung" (1988) and "Differently" (1989). I am interested in readings of both familiar (such as the two title stories) and unfamiliar stories (such as "Mrs. Cross and Mrs. Kidd" and "A Queer Streak"). Send 500 word proposals to Tracy Ware: tw5@post.queensu.ca.

**Northern Exposure: Canadians Writing the U.S.A.** Canadians and Canadian authors have a unique perspective of the U.S., with their relatively free access to U.S. soil, citizens and culture while maintaining their identity as outside of U.S. culture. While JFK may have proclaimed, "Those whom nature hath so joined together, let no man put asunder," the perspectives from this "marriage" are particularly relevant at this juncture. This panel welcomes papers on Canadian fiction that features U.S. locales and/or characters. Send brief abstracts in the body of email to Elizabeth Abele, SUNY Nassau Community College: abelee@ncc.edu.

**Surfaces of Inscription: Embodiment in City and Text** This panel invites papers on "scandalous bodies" in the Canadian/American city within comparative, inter-disciplinary perspectives. Whether in terms of "race," ethnicity, class, gender, ableness, or orientation, the body is a "surface of inscription," and how certain bodies are marginalized in the city reveals that such bodies have historically been perceived as a threat to the collective body. Topics may include discussions of the body in relation to ghettoization, moral panic, urban violence, homelessness, border spaces, surveillance, gendered spaces, and "queer space." Please send 250 word proposals by email to domenico.beneventi@gmail.com.

**Taste and See: Critical Approaches to Black Canadian Film** After 20 years of steady growth, there has been little critical attention paid to black Canadian film. What might it mean to align black Canadian film with African Diaspora studies, feminist, queer or post-colonial studies? How are we to think through critical approaches to black Canadian cinemas? This panel is looking for new theoretical approaches to black Canadian film beyond questions of stereotype and caricature. Analyses of critical methods welcome. Send 350 word abstracts to Tamara Cooper and Rinaldo Walcott: rwalcott@oise.utoronto.ca.

## Caribbean

*See also under:* **French:** "Francophone Caribbean Writing"

**Caribbean Literature and Gender: Issues in Criticism and Theory in the New Century** Roundtable. Proposals are requested for presentations on a roundtable on critical or theoretical approaches to Caribbean literature centrally concerned with gender. The period the roundtable will address is 1980 to the present. Issues included could include the shift from feminism to gender as a focus of discussion, the location of gender within historical developments such as postcolonial nationalism, and the shift from thinking about exile to thinking about diaspora and transnationalism. Please contact Elaine Savory at savorye@newschool.edu or savorye@sisna.com with your proposals.

**Cuban, Dominican and Puerto Rican Women Writers** This panel will study the works of contemporary women writers from the Spanish-speaking Caribbean. Emphasis will be placed on issues of race, gender and sexuality. Send abstracts to: Elena Martinez, Baruch College, 55 Lexington Avenue New York, NY 10010; or Elena\_Martinez@baruch.cuny.edu.

**Difficult Subjects: Caribbean Women Writers on Power and Abuse** This panel will explore the ways in which Caribbean women writers address female sexuality and, in particular, the painful subject of sexual violence against women and girls. We welcome papers in English that offer scholarly examinations of representations of female sexuality in literature from the French, Spanish, or Dutch-speaking Caribbean. Please send abstracts electronically to: Elizabeth Nunez and Jennifer Sparrow, English Department, Medgar Evers College: jsparrow@mec.cuny.edu.



*David Sigler grapples with Lacanian theory*

**The New Caribbean Diaspora** This panel will focus on the new generation of Caribbean writers who moved to or grew up in the United States, Canada, and Europe and whose aesthetics distinguish them from the previous generation. Papers on any aspect of the New Caribbean Diaspora's aesthetics are welcome. Please email one-page abstracts to Carine Mardorossian, University at Buffalo: cm27@buffalo.edu.

## Comparative Literatures

*See also under:* **American:** "Performative Introspection: 20th/21st Century Talk Poetry"; **British:** "Postcolonial Drama and Theatre," "Shakespeare in the Eighteenth Century"; **German:** "The Importance of Being First in 19th Century German Exploration," "Multicultural, Intercultural, and Cross-cultural Swiss Literature," "Urban Rebels: Turkish and German Youth in Contemporary German Fiction and Film"; **Italian:** "Italian Literature and Translation," "Italian Theatre," "La natura nella letteratura italiana"; **Pedagogy:** "Researching Scenarios: Drama Pedagogy for Foreign Language Learning"; **Popular Culture:** "The Secret (And Not so Secret) Origins of Comic Books"; **Spanish-Portuguese:** "Se habla español allí: Hispanophone Literature Outside



Latin America and Spain”; **Theory:** “Interrogating the Natural,” “Political Rhetoric: Discourses of Liberal, Radical, and Deliberative Democracy,” “Speaking the Story: Orality and Fiction”

#### **The Answering Word: Poetry and Bakhtinian Theory**

Scholars have struggled with Mikhail Bakhtin’s characterization of poetry as essentially non-dialogic or resistant to “novelization” and have offered compelling models for adapting or rereading Bakhtin’s genre theory, which has been applied most frequently to his favored genre, the novel. If we take as our premise that dialogism, as Bakhtin understands it, is possible in poetry, what does it look like? How does it manifest formally? How does dialogism affect our sense of, e.g., the speaker(s) or addressee(s)? Panel seeks papers that avoid shallowly appropriated Bakhtinian terms. Send 500-word proposals and brief bios as attachments to Mara Scanlon: mscanlon@umw.edu.

**Comedy and Justice in the Contemporary World** How does modern examples of comic art manifest social criticism? This panel explores how comedy can provoke engagements between haves and have-nots and how forms of comedy function in pluralistic societies in particular? Often an experience of losing control, comedy is associated with experiences of physical and psychological extremity (laughing at the clown, function of shame etc), and contain themes philosophical interest: sense/nonsense, truth/false, cultured/natural. Andrew Schmitz, D’Youville College: schmitz@dyc.edu.

**Conversion and Writing** As attested by their biographers, a number of literary writers have undergone conversions (religious or secular) during their careers. This panel invites papers that explore the effects of conversions on an author’s work. Papers may include but are not limited to comparative analyses of the themes or the structure (e.g. poetics, narration) of pre-conversion and post-conversion works. Send abstracts to Scott Powers, The University of Mary Washington: spowers@umw.edu.

**Deviants and Monsters in Literature and the Arts** This panel focuses on the various figurations of “monsters” and “deviants” in literature and the arts as physical and psychological embodiments of the common human experience that deviate from the socio-culturally defined norm. Why is it that persons that differ markedly from the “norm”—either in intelligence, social adjustment, and/or sexual behaviour—are depicted as monstrous and/or deviants? Inter- and multi-disciplinary contributions from world literatures and arts are encouraged as well as differing critical perspectives. Send 300-400 word proposals to Cristina Santos: csantos@brocku.ca.

**Eighteenth-Century Epistolary Forms** Papers are invited on any aspect of letters and letter-writing in the literature and culture of the long eighteenth century. Of particular interest are epistolary forms other than the novel (verse epistle, dramatic uses of the letter, letter manuals), as well as contemporary reworkings of eighteenth-century epistolary texts and genres. Send abstracts to Cecilia Feilla: cfeilla@mmm.edu.

**The Ethics of Interdisciplinary Research: Comparative Literature** This panel is interested in engaging scholars who are interested in questions of interdisciplinarity from a wide range of fields: from literary studies through to sociology, women’s studies, psychology, philosophy, the arts, history, geography, economics. The purpose of this panel is to consider interdisciplinary studies and literary studies. How far can literary texts be poked and prodded? What are the limits (if any) of literary study? Is literature a discipline at all? Email abstracts to Janice Zehentbauer jzehentb@brocku.ca and/or Jonathan Allan jonathan.allan055@sympatico.ca.

**“If the Lion Could Speak, This Is What He Would Say”:**  
**Literary and Anthropomorphism** Frequently criticized by ethnologists and animal rights advocates alike, anthropomorphism is nevertheless the most common literary technique in the history of writing. Is anthropomorphism in literature always politically problematic? The literary criticisms of Carol Adams and Cary Wolfe have provided different, but still incomplete answers to this undertreated question. This panel seeks papers that address the politics of anthropomorphism in literature from poetic, animal rights, ecocritical, cognitive science or ethnological perspectives. Please send 250 word abstracts to Vincent Guihan: vjguihan@connect.carleton.ca.

**Modernism and Intermediality: Interactions Between Literature, Music, and Film** An examination of the intersections of literature with music, film, and the media used to convey these forms to

listeners in the modernist period can provide us with insights concerning where we may be going in our ‘postmodern’ phase in which literature encounters digital forms. This panel seeks papers on how literature interacts with music, film, or new technologies of the first half of the twentieth century. Contact Robert P. McParland: mcparlandr@felician.edu.

**The Modernist Manifesto** Dada, Futurism and Surrealism appeared on the Modernist scene as a series of experiments with the limits of the manifesto genre. Submit an abstract that presents a particular manifesto from one of the major Modernist movements to Monica Duchnowski: Duchnowmon@msn.com.

**The Politics of Global Modernism: Revisiting Colonial Modernity** This panel proposes to examine the modernist cultural production of marginal territories falling outside the Paris-London-New York nexus. We will investigate alternative forms of engagement with modernist aesthetics on the part of marginalized artists, in particular in a colonial context dominated by orientalism and exclusive concepts of Eurocentric modernity. Papers should investigate the intersection of vernacular cultural productions and theoretical/political critiques of modernity. Please send 250-word abstract and short CV to Edwige Tamalet Talbayev: etamalet@ucsd.edu.

**Prescribing Gender in Medicine and Narrative** Roundtable. This roundtable explores gendered representations of healers (physicians, nurses, midwives, non-Western healers, etc.) and patients in narrative (literature, popular culture, memoir, visual art). Topics include but are not limited to: gendered healing “styles,” the intersection of gender and medicine with race, class, disability, religion, or nation, “reverse” gender stereotypes, the gendering of particular medical professions or particular medical conditions, gender and medicine in children’s literature. We welcome papers from a variety of disciplines, historical periods, and theoretical perspectives. Send 1-page abstracts and CVs to Angela Laflen (Angela.Laflen@marist.edu) and Marcelline Block (mblock@Princeton.edu).

**Reading Virtues and Vices in 18th Century Literature** The panel will explore the ethical effects of reading by focussing on the relationship between the text and the reader. Are there such things as good and bad, vicious and bad readings, and to what extent is the ethical disposition of the reader affected by the virtues and vices of the characters depicted in a literary text? How can we adequately describe the dynamics of moral improvement and corruption in the 18th century novel? Please send abstracts to Konstanze Baron: k.baron@gmx.de.

**Remembrance and Dismemberment: Modernist and Postmodernist Revisions** This panel will explore how modernist and postmodernist texts in the twentieth and twenty-first centuries revise canonical texts. Reading these texts as evidencing continuity with or, conversely, a series of shifts, fissures, and even breaks from prior texts highlights how the writers place themselves within a larger tradition. This panel will focus on how writers represent their relationships to their literary traditions, declaring linguistic and thematic loyalties or vehemently severing all ties. As revision can take many forms, I am interested in papers on poetry, fiction, drama, film and television. Send 1-2 page abstracts to Lisa Perdigao: lperdigao\_fit.edu.

**Rethinking the Vanguard: Aesthetic and Political Positions in the Postmodern Debate** What constitutes the aesthetic and political vanguard within the era of late capitalist subsumption? This panel focuses on the relationship between art and society within postmodernity and the creative attempts to move beyond its borders. Possible topics include: vanguard vs. neo-avant-garde aesthetics and politics; resistance literature; decolonization, localization, and the role of the artist; recent collective movements against Empire and the creative responses. Please send inquiries and/or 250-500 abstracts (MS word attachments only) to John Maerhofer: jjmaer@aol.com.

**Ruined Endings and Exit Strategies in Narrative Literature** This panel seeks to understand the various ways in which fiction and nonfiction narratives deal with closure. Of particular interest are suspicious or forced happy endings, enigmatic endings that don’t fully deliver, as well as endings that fail to put a closure because of internal or external dynamics. Panelists may address various repair strategies such as substitution, contraction, extension, delay, and even

interruption in case of unexpected developments, as well as their effects on the narrative experience of the reader, linked to the reader's "desire for an end." Abbas Maazaoui: maazaoui@lincoln.edu.

**Speaking in Borrowed Tongues: An Investigation of Appropriative Literature** With the current heated discourse on copyright and intellectual property, the issue of appropriative literature—which has enjoyed a rich and diverse heritage throughout the 20th Century and beyond—becomes further complicated as financial and legal concerns overshadow aesthetic ones. Is creativity being compromised in the process? Is the development of new forms, new styles and new voices being stifled? Proposals addressing the topic from aesthetic, cultural and legal perspectives are welcome, along with discussion of particular writers who utilize appropriative techniques. Please send 250-500 word abstracts with contact information to Michael S. Hennessey: hennessey.michael@gmail.com.

**Symptomatic Aesthetics: Medical Discourses and Literary Representations** This panel investigates how modern literature, including literary theory, assimilates, appropriates, (mis)shapes, aestheticizes, glorifies, mocks, or challenges 19th century medical discourses (neurology, psychology, psychiatry, phrenology, psychoanalysis). We look for papers that engage medical texts and narrative, addressing medical literariness. Email proposals to mblock@princeton.edu: mmimran@princeton.edu.

**Trans-Cultural Influences, Interpretations, and Encounters: The Transatlantic Experience** This panel considers in the literary-cultural and theoretical fields the dynamics and detail of the transatlantic experience with its intense inter-cultural and trans-geographic experiences, influences, interpretations, and conflicts. One can chart multiple versions of the psycho-geography of such interrelations, and yet there remain striking individual psycho-geographies emerging from the trans-cultural encounters. The panel seeks fruitful theoretical readings of the various possibilities and expressions (but also the limits) of Trans-cultural Influence, from the personal to the political, the aesthetic to the ideological, and the imagined to the real. Philip Tew, Brunel University: philip.tew@brunel.ac.uk.



*Executive Director Elizabeth Abele and Rachel Spear, Graduate Caucus Secretary, at the Graduate Caucus reception*

**Travel Writing and the Politics of Travel** Travel and travel writing have traditionally been perceived as of little importance to history at large. More recent studies, however, have demonstrated how travel and travel writing during colonial and post-colonial times have had a major impact on constructions of other cultures and subsequently on inter-cultural power relations. This interdisciplinary panel solicits contributions to investigate how travel and travel writing have influenced Euro-American perceptions of non-Western countries and thus affected discourses and political debates in their times. The panel also invites contributions about the impact of tourism and the tourist industries on political structures. Ulrike Brisson, Worcester Polytechnic Institute: Ubrisson@wpi.edu.

**What Work Is, Or Was: Twentieth Century Poetry of Work** Much of the poetry of the last 100 years or so has celebrated or taken up images of farm- and factory-labor, even while actual examples of this kind of labor grow increasingly scarce, or less visible, in the world around us. This panel will explore the ways in which poets such as Robert Frost and Carl Sandburg, historically, as well as poets such as Seamus Heaney and Philip Levine, more recently, have represented and continue to represent work in their poems. Send proposals by email to

Andrew Mulvania at Washington&Jefferson College: amulvania@washjeff.edu.

## Composition

*See also under Pedagogy:* "Interdisciplinary Challenges in the Teaching of Literature and Environment"

**Multi-Modal Composition: Writing and the Internet in Composition Classes** Board-Sponsored. This panel invites abstracts that explore the value of multi-modal composition, discussing the challenges of effectively integrating the internet into writing assignments. Alex Reid, SUNY Cortland: reida@cortland.edu.

**Service Learning and Community Involvement in Composition Classes** Board-Sponsored. This panel invites abstracts that examine service learning as part of composition classrooms. Questions to consider include: How do service-learning composition sections differ from traditionally-taught sections (re design and outcome)? In what way(s) can we teach and apply reflection? How do students apply specific skills (i.e., paraphrasing) while conducting their community service? To what extent do you collaborate with agency partners as you design your syllabus and specific assignments? How do you promote a service-learning composition class? Papers can be geared for novice and for seasoned service-learning composition instructors. John Suarez, SUNY Cortland: suarezj@cortland.edu.

## Film

*See also under:* **British:** "Shaw's Pygmalion"; **Canadian:** "Taste and See: Critical Approaches to Black Canadian Film"; **French:** "Reverse Immigration"; **German:** "Comparative Approaches to Migrant Women in German Film," "Film and German Victimhood"; **Italian:** "From Paper to Screen and Vice Versa," "Mediterraneismi nel cinema italiano," "Sensual and Intellectual Experiences: Food in Italian Literature and Cinema"; **Spanish-Portuguese:** "Literature and Film," "Latin American Cinema: Identity and Nation"

**Cinematic Representations of the Former East Bloc, 2001-Present** How is the Communist era or its legacy portrayed in recent films from the former East Bloc or its successor states? Papers may examine either film or television series. Discussions of cinematic representations of the GDR in recent German films such as Florian Henckel von Donnersmarck's *The Lives of Others* are also welcome. Send abstracts of no more than 250 words to Alexandar Mihailovic: cllazm@hofstra.edu.

**"I Liked the Book Better": Adapting Literary Text to American Film.** Roundtable. This session will be a roundtable discussion of American film in the twentieth century, focusing on film that has been adapted from an original text (novel, play, or short story). The panel will focus on the currency of language as it shifts from text to a visual medium. Please send inquiries to Allyson Hyland: ahyland@quincycollge.edu.

**The Image of the Prostitute in Film and Popular Culture** Roundtable. This roundtable proposes to study in depth the image of the prostitute in film and in popular culture in the twentieth century. Efforts will be made to clarify the evolution of the feminine image from the idealism of past eras to that of the prostitute in the nineteenth century and, finally, to its current status in cultural venues of the twentieth century. Send abstracts to Ted Price and Vincenzo Bollettino: bollettinov@mail.Montclair.edu.

**David Lynch's Hollywood** Proposals are invited for a panel on director David Lynch, with a particular emphasis on the "sunshine noir" trilogy: *Lost Highway*, *Mulholland Drive*, and *Inland Empire*. Topics might include: Lynch's experimentalism within various genre conventions—horror, thriller, melodrama, and noir; to what extent Lynch's films belong to the tradition of Hollywood satire, as well as their supplemental place as "secret histories" among popular and scholarly works on American film; and various critical speculation that Lynch's increasing reflexivity suggests less an attack on Hollywood than on film

form itself. Send 300-word abstract with a short C.V. to Daniel Burns: dburns2\_at\_elon.edu.

**Narcissism, Masochism, and Contemporary Hollywood Masculinity** This panel calls for psychoanalytic and queer theory analyses of the representation of manhood in contemporary Hollywood film. Male narcissism and masochism will be the central focus. Please contact David Greven at Connecticut College via email: dgreve@conncoll.edu.

**Orphic Cinema** Cinematic approaches to spontaneous individual creativity. How does cinema inflect or challenge the link between artist and object? How have films addressed the constitution of creative acts? How have they balanced the diverse factors that make claims on the essence of creation in the western tradition, including personal expression, aesthetic tradition, medial specificity, and ideology? Essays on Cocteau's Orphic trilogy are especially encouraged, but any essay on creation in cinema is welcome. 250-500 word abstracts as Word or .rtf attachments to sean.desilets@gmail.com.

## French and Francophone

*See also under:* **Comparative Literature:** "Symptomatic Aesthetics: Medical Discourses and Literary Representations"; **German:** "'On the road again'—The Sociable Highway between France and Germany"; **Theory:** "Ethical Criticism After Barthes"

**Artful Narrations: Impact of Visual Arts on Narrative** We invite papers, both in French and English, which explore the impact of visual arts on the narrative structure in contemporary French and Francophone novels and short stories. Send a 250-word abstract as a Word document to Vera Klekovkina, USC (klekovki@usc.edu) by August 15.

**A Crisis in Numbers? Attracting Undergraduate Students to French Programs** Roundtable. In this roundtable, we will discuss ways in which faculty can attract students to our programs as many of us face the problem of dwindling numbers. MLA statistics show that undergraduate enrollments are steadily falling. Yet, many of us are required to maintain our numbers due to budgetary issues in our institutions/departments and to safeguard our positions! This roundtable will assemble colleagues who have devised ways of attracting and retaining students, such as extra-curricular activities, study-abroad programs, publicity, program innovation, interdisciplinary innovations etc. Natalie Edwards, Wagner College: Natalie.Edwards@wagner.edu.

**Francophone Canadian Writing** Board-Sponsored. This panel invites abstracts on Canadian writing in French in any genre, with a particular interest in the role of Quebec theatre. Jane Koustas, Brock University: jkoustas@brocku.ca.

**Francophone Caribbean Writing** Board-Sponsored. This panel invites abstracts on Caribbean writing in French in any genre. Timothy Gerhard, Cortland University: GerhardT@cortland.edu.

**Francophone Maghrebian Literature** Board-Sponsored. This panel invites abstracts on the Maghrebian novel in French, with particular interest in the role of cultural "métissage" and its consequences. Tamara El-Hoss, Brock University: telhoss@brocku.ca.

**Gendered Migrations in French and Francophone Literature** Recent waves of female migration have led to more works by female migrant writers, describing their own experiences, often in opposition to those of male protagonists. The female migrant is frequently portrayed as more resourceful and flexible than her male counterpart. Why are gendered migrations portrayed so differently, and what is it that leads authors to present females as more successful than males (or vice versa) in migration? What tools to authors employ to represent this success or failure? Furthermore, could we say these portrayals have any bases in reality? Please send 250-word abstracts to Christopher Hogarth, Wagner College: christopher.hogarth@wagner.edu.

**Medieval Precursors of the Modern Novel** Papers are invited that explore how the romances of Chretien de Troyes and other French medieval writers influenced (positively or negatively) the modern novel in such areas as plot, character development, and moral instruction. Kitty Dean, Nassau Community College: kittydean@earthlink.net.

**Moliere, Past and Present** Board-Sponsored. This panel invites abstracts on the works of Moliere, as well as abstracts on Moliere's

influence on Francophone theatre and literature. Send abstracts in body of email to nemlasupport@gmail.com, with "Moliere" in the subject line.

**Newly Published Additions to Already "Completed" Oeuvres** This session explores very recently discovered and/or published texts by already well known and well studied authors. We are seeking to examine the ways in which newly discovered texts of this kind, published long after the rest of the author's oeuvre, shed light on the corpus and also, in some cases, on the coming to writing of the young author-to-be and on original iterations of works with which we are familiar. Especially welcome are autobiographical texts or journals, which offer a unique new perspective on later works. Send abstracts in body of email to Bethany Ladimer: ladimer@middlebury.edu.

**North African Francophone Theater: An Ignored Plea for Freedom** For North African theater to regain its true leading role in Francophone Literature, the proposed panel will offer opportunities to present such authors' theater works, focusing on their plea for freedom, the cultural or political issues, author's distinctiveness as well as consider why they are being ignored. Send one-page abstracts to David Delamatta: david@centrebilingue.org.

**Poétique de la maison dans le roman français du XIXe siècle** Comment la maison raconte-t-elle dans le roman français du XIXe siècle? Les analyses pourront porter, notamment, sur toutes les pièces qui la constituent - salons, chambres, boudoirs, antichambres, cuisines, salles à manger, alcôves, ateliers, bibliothèques, serres, etc., et voudront expliquer la fonction romanesque des espaces domestiques: leurs scènes types, leurs personnages, leurs gestes, leurs mots, leurs choses, leurs symboles, voire leurs bruits. Prière d'acheminer un résumé (250-500 mots) : Jean-François Richer, Dept. of French, Italian and Spanish, University of Calgary, 2500 University Drive N.W., Calgary, AB, T2N 1N4, Canada.

**Poetry Reading: Multicultural Voices from the French-Speaking World** Creative Session. Poets writing in French are invited to submit sample of their work for this creative poetry reading panel. Please send no more than ten poems, a brief bio including poetry publications by email to carruggi@newschool.edu as well as by postal mail to Dr. Noëlle Carruggi 605 E 14 Street, 8G New York, NY 10009.

**Reverse Im/migration** Paper proposals (in French or English) are invited that elucidate the various stakes (political, cultural, ethical etc.) of ultra-contemporary literary and filmic works from the Francophone world that stage French nationals as economic im/migrants in countries that have traditionally been associated with migration to metropolitan France. Send abstracts (250-500 words) via email attachment to Helene Sicard-Cowan at helene.sicard-cowan@mcgill.ca.

**Textual/Visual Selves: Photography, Art and Performance in French Autobiography** This panel will examine the proliferation of autobiographical narratives in French that mix the visual and the textual. Many autobiographers have relied upon photography as a catalyst for ordering memory and creating a coherent self in narrative; Proust discusses photographs in *A la recherche du temps perdu*, Duras describes images and objects in *L'Amant* and Ernaux prints and then describes photographs in *L'Usage de la photo*, for example. In this panel, we will compare and contrast writers' usage of visual elements in autobiographical narrative, ranging from photography to film to performance to bande dessinée. Natalie Edwards, Wagner College: Natalie.Edwards@wagner.edu.

**Twenty-first Century French and Francophone Film** Board-Sponsored. This panel will explore turn of the century and twenty-first century film in French. What new trends are discernable in most recent French/Francophone cinema? How do filmmakers represent the new century? How do their films offer continuity with or rupture from cinematic tradition? 300-word abstracts due to Natalie Edwards by September 15: natalie.edwards@wagner.edu.

**Women and War in Seventeenth and Eighteenth-Century French Literature** Literary and autobiographical representations of female warriors, peacemakers, or victims of war.



Papers addressing fictional or autobiographical works by male and female authors of the seventeenth and eighteenth centuries are welcomed. Send abstracts to: Karen Sullivan; Dept. of European Languages and Literatures; Queens College/CUNY; 65-30 Kissena Bd.; Flushing, NY 11367-1597; karen.sullivan@qc.cuny.edu.

## Gay/Lesbian

*See also under:* **American:** "Queer Miscegenations"; **Comparative Literature:** "Symptomatic Aesthetics: Medical Discourses and Literary Representations"; **Film:** "Narcissism, Masochism, and Contemporary Hollywood Masculinity"; **German:** "'On the road again'—The Sociable Highway between France and Germany"; **Italian:** "Queer Presences: Homosexuality, Homoeroticism, and Homophobia in Italian Literature and Cinema"; **Theory:** "Ethical Criticism After Barthes"

**From Slash Fiction to 3D Erotic Art: Consumers as Producers of Subversive Queer Pop Culture** This panel seeks papers that examine popular art, produced by consumers, that take known figures/characters and re-narrate their stories and, ultimately, their sexuality. Products can include Slash Fiction (e.g., fan-created fiction that rewrites Harry Potter and Voldemort as lovers or Jack and Sawyer from *Lost as Lovers*), 3D Art (e.g., Poser renders that take characters or actors and depict them in "queer" erotic encounters), and any popular fan-produced art that calls into question hetero-normative assumptions about sexuality. 250-500 word abstracts to Andrew Schopp at schoppa@ncc.edu.

**From the Lesbian Continuum** Board-Sponsored. This panel invites papers that examine fiction and poetry by women-centered authors. These papers might interrogate theorized links between identity position and linguistic innovations or style, as well as how biography is often read into the works, conflating authors and characters and classifying the work rather than dealing with the text itself. Send abstracts in body of email to nemlasupport@gmail.com, with "Lesbian Continuum" in subject line.

**The Gay Science: The Current Medical Discourse of Homosexuality** This panel seeks to analyze medical discourse on homosexuality and queer response in the 21st century. Specifically, we ask whether medical discoveries that support the existence of a biologically determined homosexuality may be seen as a challenge to as well as affirmation of the complications of queer life. Do such discoveries obscure the role that choice plays in queerness or might they offer protection against antigay movements? The panel encourages interdisciplinary work on the relationship between sexual orientation and science. Send abstracts to Susannah Boyle: sboyle24@hotmail.com.

**Progress, Device or Novelty Act? Transgendered Images on Film and Television** Roundtable. Since *The World According to Garp* (1982) and *Switch* (1991), transgendered characters (literal, figurative and fantastic) have been a regular feature of American film and television, currently as recurring characters on "All My Children" and "Ugly Betty." This roundtable will interrogate the value of these characters, in terms of gender fluidity and acceptance of transgendered people; do they represent progress or are they the minstrel

figures of the new millennium? Send brief abstracts in the body of email to Elizabeth Abele, SUNY Nassau Community College: abelee@ncc.edu

### Queer Nature

This panel seeks to explore the productive conjunction between queer theory and environmental studies crystallized in the problematic—but extremely generative— notion of "queer

nature." It will, at once, take seriously queer theorists' historical frustration with the naturalization of nature, especially in terms of the violent repercussions of naturalizing a heteronormative nature, but it will also take seriously environmental theorists' call to figure the other-than-human world into our ethico-political theory and praxis. Please send proposals to Robert Azzarello at razzarello@gc.cuny.edu.

**Queer Theory and Becoming** This panel seeks to consider queerness across a range of temporal concerns and in a variety of critical, theoretical, political, and cultural texts. Our aim is to articulate what is at stake in this recent turn to time in feminist and queer thinking. We hope not only to discuss representations of queer time—the deviations, digressions, resistances, incoherencies, and perversions of normative linear/reproductive temporality—but also to consider queer theory as a theory of time and becoming. E. L. McCallum, Michigan State University; Mikko Tuhkanen, East Carolina State University: tuhkanenm@ecu.edu.

**(Re)constructing Queer Pedagogy** Despite the growth of composition studies and pedagogy as fields of interest in recent decades and the simultaneous development of LGBT studies and queer theory, these areas of interest are rarely brought together. Drawing on George Hillocks' idea that theory forms the basis of coherent classroom practice, this panel hopes to continue the discussion on queer pedagogy by soliciting papers informed by theory, praxis, critical reflection, and experience. Nowell Marshall, University of California, Riverside: Nowell.Marshall@email.ucr.edu.

**What Hath *Angles* Wrought? Queer Drama Beyond the Millennium** This panel invites papers that will examine the influence of Tony Kushner's *Angels in America* as theatrical and cultural touchstone, as well as how it may have significantly reinscribed queer plays and playwrights with a new social and aesthetic agenda. Papers need not focus primarily on Kushner's play but may use it as a touchstone for a discussion of later works of queer theatre. Please send abstracts of 250-500 words, in MSWord format, to Dr. Donald P. Gagnon: DonnEng@aol.com

## German

**The Bildungsroman: Limitations, Evaluations, Reinventions** This panel is not interested in reinforcing a conservative, archaic notion of Bildungsroman, but rather to (re)evaluate the possibilities of the traditional concept of the genre and to discover literary reinventions and to reinvent critical approaches. This panel seeks papers that critically reexamine novels that have been identified as Bildungsromane; papers that discuss examples of 20th century novels that play with the genre; and/or critical approaches towards the genre that do not simply put new wine in old skins but rather contribute to its reinvention and reanimation as a topic of scholarly interest. Thomas Herold, Harvard University: therold@fas.harvard.edu.

**Comparative Approaches to Migrant Women in German Film** This panel explores what new insights we can gain about the cinematic representation of (and/or by) migrant women in Germany through comparative readings with similar films from other countries. Questions to be investigated include differences and similarities in a) narrative and stylistic ways of depicting key themes such as (im)migrant women's subjectivity, space, agency, the relationship between the first and second/third generation, marriage, education, gender roles b) genre c) intertextuality d) historical and political contexts and references e) financing, production, exhibition, and distribution and the related questions availability and reception. Andrea Reimann, Knox College: areimann@knox.edu.

**Connecting Swiss Post-Wall Filmmakers and Writers with Transnational Germanophone Culture** Roundtable. The goal of this roundtable is to connect the work by Swiss filmmakers and writers with post-Wall Germanophone texts and culture to find ways of including Swiss films and literature in the discourse on post-Wall culture. General questions are: What are productive ways to talk about recent Swiss culture? What is the place of Swiss nationality in contemporary German studies? What new avenues has the shift from the national to the transnational paradigm opened up? Comparative readings of Swiss, German and Austrian texts and comparisons of cultural institutions are



Don Gagnon introduces a speaker at the "Handsome Sailor" panel at the 2007 conference

particularly welcome. Andrea Reimann, Knox College:  
areimann@knox.edu.

#### **Education, Indoctrination, or Just Plain Fun?**

**Deconstructing Popular Children and Youth Literature** By describing childhood and writing child or youth “appropriate” material, authors set forth codes and perimeters by which children and young adults function and thus define their society’s understanding of that given period of a person’s life. The question posed – education, indoctrination, or just plain fun? – aims to analyze what and how children and youth books of different time periods teach, what narrative strategies they employ, what common tropes and character depictions they offer, what gender roles they enforce, and to what end. Please email abstracts in English or German to Ruxandra Marcu: rmarcu@artsci.wustl.edu.

**Exile Literature in 20th Century German Literature** This panel invites contributions on narratives by authors who were affected one way or the other by the rise of national socialism in the thirties, e.g. practical implications of going into exile versus staying put (“innere Emigration”). What topics, writing strategies and narrative devices were prominent in exile literature respectively in texts by authors of the “innere Emigration” who needed to make compromises with the Nazi government in order to still be published? Contact: Elke Nicolai, Hunter College: enicolai@hunter.cuny.edu.

**Film and German Victimhood** How can feature films representing flight, expulsion and Allied bombings be situated in the still ongoing discourse on the inclusion of German victimhood in German cultural memory? Panelists are invited to discuss feature films (tv, cinema) from 1945 until today, but also to compare them with allegedly sober and objective documentaries on flight, expulsion or Allied bombings or discuss them in conjunction with fictional literary works focusing on this issue. Send a 250-word abstract to Kai Artur Diers: diers@rci.rutgers.edu.

**German Soundscapes** Our knowledge of the world is informed by our senses, yet sound scholars argue that the role of sound has largely been ignored. On this panel, we seek to understand Germany through sound by examining its “soundscapes,” defined as “our sonic environment, the ever-present array of noises with which we all live” (Schafer). We are soliciting paper proposals from German area studies scholars, who are investigating the role of sound in German cultural production. Please send a 300-word abstract and short bio to both organizers: Florence Feiereisen (ffeierei@middlebury.edu) and Alexandra Merley Hill (amerley@german.umass.edu).

**German-German Problems: Continuities and Discontinuities in Post-unification Germany** This session wants to discuss representative literary texts that investigate and reflect continuing German-German problems and explore united Germany and its discontents. Papers may focus on depictions and representations of cultural differences and constructions of national and multicultural identities; loss of roots and spaces of security and familiarity; dislocation and spaces of hybridity; the concept of “Leitkultur” and other public discourses. Please send 200 word proposals to Barbara Mabee: mabee@oakland.edu.

**German-German Problems: Continuities and Discontinuities in Post-unification Germany** This session wants to discuss representative literary texts that investigate and reflect continuing German-German problems and explore united Germany and its discontents. Papers may focus on depictions and representations of cultural differences and constructions of national and multicultural identities; loss of roots and spaces of security and familiarity; dislocation and spaces of hybridity; the concept of “Leitkultur” and other public discourses. Please send 200 word proposals to Barbara Mabee: mabee@oakland.edu.

**History and Memory: Post-1945 Trauma Revisited in Literary Texts** This panel aims to attract comments on a variety of post-unification literary and documentary texts: Public memories and personal, individualized memoirs; transgenerational differences in remembering (as expressed by second, third, and fourth generations); collective ways of remembering. - Please email 250-500 word abstracts to Dagmar Wienroeder-Skinner, Saint Joseph’s University: dskinner@sju.edu.

**The Image of America in German-Speaking Europe** This panel welcomes submissions that explore how the cultural construct “America” has been rendered, interpreted, and re-interpreted from the 18th through the 21st century. Of specific interest are submissions that

incorporate various media and that address works prior to World War II. Possible questions considered include: How has America been constructed by German-speaking Europe? What do the representations of America and Americans say about the contemporary cultural, social, and intellectual climate in German-speaking lands? Does America embody hope or disappointment, an ally or an adversary and how is this relationship articulated? Eric Klaus: klaus@hws.edu.

#### **The Importance of Being First in 19th Century**

**German Exploration** This panel investigates the trope of “being there first” in German exploration writing, both fictional and non-fictional. Being the first to visit a place was instrumentalized by explorers and armchair travelers to produce bodies of knowledge and to take territorial possession, among others. Possible topics for submissions include but are not limited to the textual erasure of the native guide, the primacy of visuality and eyewitness testimony, implications of oral history and native mapping, and colonial fantasies and German emigration. Regine Herberlein, Fairfield Historical Society: rheberlein@fairfieldhs.org.

**Multicultural, Intercultural, and Cross-cultural Swiss Literature** Writers of the second and third generation of immigrants and inter-racial families in Switzerland use their otherness to challenge and open up traditional Swiss cultures. One of the results is a rich, new literary genre: immigration or intercultural literature in which identity is a main focus while politics per se is basically absent. Submit abstracts for a panel of “Swiss Inter-Cultural Literature” to Richard Ruppel, University of Wisconsin-Stevens Point: Richard.Ruppel@uwsp.edu.

**Neue Bürgerlichkeit: Wertediskussion und soziale Ängste in Gegenwartstexten** Roundtable. This roundtable will address the recent German return to conservative middle class values, and the renewed focus on the family and the individual’s place in society. Is this a phenomenon manufactured and sensationalized by the media and a few intellectuals, or is it an actual social trend? Which texts represent, endorse or critique Neue Bürgerlichkeit? Helga Druxes, Williams College: hdruxes@williams.edu.

**“On the road again”—The Sociable Highway between France and Germany** This panel intends to explore the varieties of sociability that traveled the spaces of conversation in the 18th and 19th century and invites all papers that explore the various ways of interconnection between France and Germany. Examples may be, but are not limited to: the roles of salonnières, the impact of ideals such as Bildung, and personal, philosophical and political exchanges. Please send one-page abstracts both to Martina G. Lücke (Martina.Luke@uconn.edu) and Barbara van Feggelen (clcs.uconn@gmail.com).

**Reading Terror, Writing Counterviolence** Certain acts of violence involve a tracing back or linking to a textual source: a statement of justification or a claim of responsibility. This panel will focus on the transition from speechless shock to a discourse of terror since Kant’s Was ist Aufklärung—including, but not limited to a writing Susan Sontag has described as a kind of counterviolence, seeking to loosen the grip upon consciousness of the habit of lifeless static verbalization. Email one-page proposals to ssschmitz@holycross.edu and jpwester@email.smith.edu.

**Unified Country - Divided Memory? Representations of the Past in Contemporary German Fiction** Since 1990, German authors have produced a large body of fiction dealing with their nation’s recent past. These works thematize the events surrounding the fall of the Berlin Wall, German reunification, life in East Germany under the Stasi, the experience of World War II, and the Holocaust. This crystallizes the question that is at the center of this panel’s concern: How do Germans in a unified Germany construct memories of their nation’s past(s)? The proposed panel focuses on comparative studies of post-unification literature, i.e. on works by formerly East and West German authors. Send abstracts to: mueller.197@osu.edu, ahector@german.umass.edu.

**Unsere 50er Jahre?** This panel seeks papers that address the current emergence of interest in 1950s Germany in popular culture, politics, and the arts. What role does this era play in contemporary German national identity, and what is at stake in its re-examination?

How is the time between the founding of the two German states in 1949 and the building of the wall in 1961 being portrayed in public discourses today? Whether as a point of identification or a point of contrast, how are those years being reinterpreted, revised, and reappropriated today-by whom, and to what ends? Andrea Deeker, Harvard University: deeker@fas.harvard.edu.

**Urban Rebels: Turkish and German Youth in Contemporary German Fiction and Film** The parallels in identity-formation between Turkish-Germans and German working class youth have not been discussed in the scholarly literature about either community. We see the performative aspect of gender, and the use of the body as a canvas for cultural experimentation in both communities. I am interested in assessing the extent to which recent working class and multicultural fiction and films act as more realistic correctives to the conservative view of urban youth as predominantly male and delinquent. Helga Druxes, Williams College: hdruxes@williams.edu.

**Violence and Destruction in Heinrich von Kleist** Violence and destruction in their largest physical and metaphorical senses take many forms in Heinrich von Kleist's works. The consequences of this violence and destruction are complex and linked to Kleist's explorations of many themes. Who are the agents of violence? To what extent does the Kleistian subject emerge through or as a result of great catastrophe? And what are the implications of violence and destruction in all of its senses? From Koolhaas' terrorism to Penthesilea's bestial murder, this panel explores the multivalent manifestations and significance of violence and destruction in Kleist's texts. Pascale LaFountain, Harvard University: plafount@fas.harvard.edu.

**Was gibt's zu essen?—Culinary Explorations of German Culture** In recent decades food studies scholars have posed intriguing questions about the role of food as a cultural phenomenon. Food and its representations serve as a medium for the expression of national, cultural, racial, sexual, class, gender, and ethnic identities. This panel seeks to investigate the function and significance of food as it pertains to German, Austrian and Swiss cultures and cultural productions. Paper proposals are welcome from scholars in literary and/or cultural studies, history, sociology, anthropology and art history who explore the role of food in German-speaking cultural contexts. Please send a 300-word abstract to Laurie Taylor: lktaylor@german.umass.edu.

## Italian

**19th Century Italian Prose: Nation, Language and Literary Ideals** This panel focuses on the evolution of 19th c. Italian prose, as examined in the light of the debates about national language, nationhood, and literary norms. Essays on any genre and from any period of the 19th c. are welcome. Essays dealing with debates about the role of dialects, linguistic and national origins, the "questione sociale" and discussions of periodization are especially welcome. Mark Epstein: mweinstein@verizon.net.

**Chronicle into History: Authors and Texts Between Past and Present** This session invites papers on chronicles and the writing of history from the Middle Ages through contemporary times. Authors specific to the Middle Ages and the Renaissance, such as Dino Compagni, Giovanni Villani, and anonymous authors, through the centuries of Italian literature to those from the Post-War period, such as Chiodi, Antonelli or chroniclers of the resistance, are equally encouraged. Please send one page abstract (in English or Italian) to Giovanni.Spani@trincoll.edu.

**Culture, Meaning, Truth: The Role of Intellectuals in Contemporary Italy** This panel invites contributions that explore the role of intellectuals in contemporary Italy. All approaches are welcome but especially those which reflect on the links and ruptures within the long-standing and distinctly Italian preoccupation with the role of intellectuals. Of special interest are also papers that discuss new forms of intellectuality and alternative, non-orthodox spaces for critical intervention, as those theorized by the discussion of post-Fordism and the emergent centrality of immaterial labour in contemporary society. Our objective is to foster a more complex, varied and nuanced understanding of the relationship between culture and politics in contemporary Italy. Eugenio Bolongaro, McGill University: eugenio.bolongaro@mcgill.ca.

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

**The Image of America in Italian Culture and Literature** The proposal intends to consider all papers that shed more light on the close cultural and literary relationships between Italy and the United States and to clarify how the image of each has determined their particular view of each other and their respective artistic and literary creations. Submit a two hundred fifty-word abstract via email to panel chair, Vincenzo Bollettino: Bollettinov@mail.Montclair.edu.

**The Interplay of Literature, Music and the Visual Arts during the Middle Ages and the Renaissance** The panel welcomes interdisciplinary papers (in both Italian and English) that consider the interplay between Italian literature, music and/or visual arts. Papers should contemplate how artistic theories and production, as witnessed by contemporary literature, express new trends of civilization within the Italian culture. Please email a 300-word abstract to: cerocchi@princeton.edu or mail it to: Marco Cerocchi Department of Foreign Languages and Literatures La Salle University 1900 W. Olney Ave. Philadelphia, PA 19141.

**Italian American Experience** Papers in the session should explore the relationships of contemporary Italian women's writings and feminist theories of any stripe. Ideally this panel would examine the relationship (or lack thereof) of diverse feminist theories on a wide-range of women's writings in Italian. Entries on immigrant writings as well as works of writers living outside of Italy are welcome. Dora Labate, Rutgers University <alabate@rci.rutgers.edu>

**Italian Feminism and Women's Writings** This panel seeks papers that address the changing relationships between feminist theories of any stripe and contemporary Italian women's writings. Carol Lazzaro-Weis, University of Missouri <weisc@missouri.edu>

**Italian Literature and Translation** This panel intends to explore the various facets of translation in Italian literature from all time periods. Topics can include, but not be limited to, the exploration of the demand for translations into English of Italian works, the representation of Italian culture and civilization through translation, mis-translations and re-translations, and the examination of selected representative works of Italian literature in translation. Email 250-word abstracts (in English or Italian) to Marella Feltrin-Morris, Ithaca College: mfeltrinmorris@ithaca.edu.

**Italian Literature: From The Twentieth Century Into The New Millennium** The panel invites papers delving into the Italian literary production of the Twentieth century, including both major and minor authors and the literary movements that have shaped the Italian cultural and artistic scene. Particular attention will be given to proposals that discuss authors and movements from a philosophical or historical perspective, or that delve into the latest cultural debates ongoing in Italy, where many young and talented authors have recently emerged. Papers are welcome in Italian and English. Please email 250-word abstracts to Giovanni Migliara, James Madison University, migliagx@jmu.edu.



*Michelle Tokarczyk introduces Madison Smartt Bell at the opening reading*



**Italian Literature: Renaissance to Humanism** Papers on any aspect of Italian literature of the Renaissance through Humanism will be eligible for this panel. The panel seeks to explore major and minor authors of the period from the Renaissance through Humanism. All theoretical perspectives are invited. Submit abstracts (email preferred) to Maryann Tebben, Simon's Rock College of Bard; mtebben@simons-rock.edu; Division of Language and Literature, 84 Alford Road, Great Barrington, MA 01230.



*Members checking in at the 2007 convention*

will be given special attention. Papers with a comparative approach are welcome. Gloria Pastorino, University of Connecticut; gloria.pastorino@gmail.com.

**Italian Urban Landscapes in the XX Century (and in the Future)** Questa sessione ha l'obiettivo di esplorare la città italiana, dal XX sec ad oggi. Particolare attenzione verrà data all'identità nazionale e alle rappresentazioni sociali che hanno modificato il landscape urbano italiano e hanno trovato espressione nelle diverse forme di narrazione (letteratura, arte, design,...). La città multiculturale, avrà una parte importante, come nuova identità, dove tante realtà si caratterizzano solo in relazione con le altre. Si indagherà sui momenti di convergenza comune, sulle immagini e i miti condivisi che portano alla rinascita di temi vecchi e nuovi, o del tutto reinventati. Please send abstracts 200-500 words to Sonia Massari: soniamassari@hotmail.com.

**La natura nella letteratura italiana** The panel invites papers that explore the role of nature in the literary and cinematic works of European authors in the Nineteenth and Twentieth century. The panel seeks to continue the exploration of the philosophical implications that have sustained the representation of nature in modern European literature. Welcome are theoretical, comparative as well as literary investigations of Nineteenth and Twentieth century works. Send abstracts to: Simona Wright, The College of New Jersey; email: simona@tcnj.edu.

**Literature, Poetry and Theatre** This panel invites papers that explore the boundaries among literature, poetry and theatre in the (second) Twentieth and Twenty-first century works. Welcome are papers that investigate improvisation as a limit as well as a common element among the three genres; all kind of relations between text and its representation in one or more of the considered genres. Send abstracts to Anna Cafaro, Boston College; cafaroa@bc.edu.

**Literary Relations Between Italy and Hispanic World: From 1927-Present** Around 1930 a Spanish author declared Madrid the "Meridiano Intellectual de Hispano-America." Writers from the other side of the ocean responded with fierce refutation asserting their own cultural and artistic autonomy. The result created conflict between specific literary circles in Spain and Hispano-American countries such as Argentina, Chile and Perú, which had enjoyed a fertile literary inter-relation with Italy. The panel will focus on papers that analyze the search for a specific and autonomous cultural identity vis-a-vis linguistic issues, imperialism, politics, and agency. Please send abstracts as an attachment to: Antonella Calarota: antonellacalarota@libero.it.

**Mediterraneismi nel cinema italiano** At a time when Italy and other Western nations endure a dramatic process of re-negotiation of identity within a globalized and transnational world, regional entities and cultures become relevant frames of reference. The liquid space of the Mediterranean paradigm has emerged as a precious conceptual tool to re-

**Italian Theatre** The panel proposes to investigate aspects of Italian Theatre from the Commedia dell'arte to modern times. The time frame is purposely broad to allow as many submissions on the topic as possible. Papers that consider performance aspects of theatre along with textual analysis

examine the intellectual fluidity of the interactions among various cultures, begging for a reassessment of the copious Mediterranean imagery inherited from the Italian cultural tradition. This panel will investigate the evolution and the repositioning of the Mediterranean framework in Italian cinema. Send abstracts in English or Italian to fulvio.orsitto@uconn.edu or orsitto@gmail.com.

**The Middle Ages and Dante** We invite paper submissions focused on works by Dante or other Italian authors from the Middle Ages. Papers can be in Italian or English, with a maximum length at presentation of 15-20 minutes. Send abstracts by email to: jcozzarelli@ithaca.edu or by standard mail to: Julia Cozzarelli, 414 Muller Faculty Center, Ithaca College, Ithaca NY 14850.

**Modern Italian Poetry** More than any other form of literary expression, Poetry in the Twentieth Century has contributed to offer a deeper significance and understanding of the major historical and ideological events of the century. The panel welcomes papers that examine the rich and deeply engaging work of Modern Italian Poets and many of the dominant literary movements of the period, such as: Symbolism, Crepuscularism, Futurism, Hermeticism, and the New Avant-garde. Contributors may send abstracts via email to: laura.baffoni-licata@tufts.edu or by regular mail to: Laura Baffoni Licata; 6 Marion Drive; Hollis, N.H. 03049.

**New Paths for an Ancient Game: Italian Poetry in the Last 25 Years** This panel welcomes papers that examine the most recent Italian Poetry and the ways it engages the contemporary society. Contributors may send abstracts by email to mabenass@indiana.edu or mabenass@yahoo.com.

**Print Culture and Subversion in Italy 1650-1800** This panel seeks papers that address the ways in which print culture in Italy 1650-1800 negotiated censorship, language policies, and any obstacles to the expression of ideas presented in printed form, whether religious, political, or moral. Clorinda Donato, CSU Long Beach; donato@csulb.edu.

**Queer Presences: Homosexuality, Homoeroticism, and Homophobia in Italian Literature and Cinema** This panel invites papers that examine Italian literature (of any period) and film from the perspective of the growing international scholarship on homosexuality, homoeroticism and homophobia in cultural production. Of special interests are analysis that discuss the aesthetic, political and ethical dimension of issue of gender/sexuality, as well as comparative analyses that situate the Italian experience within a wider international context. Eugenio Bolongaro, McGill University; eugenio.bolongaro@mcgill.ca.

**Religion in Nineteenth and Twentieth Century Italian Literature** While Italian literature of the 19th century often dealt with religious themes, particularly during the romantic period, Italian literature of the 20th century was dominated by a lay spirit up to World War II and by a marxist cultural dictatorship afterwards, yet some of its writers — even originally marxist writers like Silone and Pomilio — produced deeply religious works which, far from being minor or marginal, are among the most interesting and important literary masterpieces of the 20th century. Papers proposals are invited that deal with authors whose works present religious themes or motives. Email to mariani@rci.rutgers.edu.

**Sensual and Intellectual Experiences: Food in Italian Literature and Cinema** Discussion and analysis of the presence of food in Italian literature and cinema as reality and/or metaphor within historical, social and mythological structures of modern society. Daniela Bisello Antonucci, Princeton University; daniela.antonucci@gmail.com.

**The Short Story or Novella in Italy from Boccaccio to the Present** The panel seeks to explore major and minor authors of short-stories and novellas in Italian Literature from Boccaccio to the present. Papers on any aspect of Italian short-story are eligible. All theoretical perspectives are invited. Submit 250 word - abstracts via email to Andrea Pera, University of Genoa: andrea.pera@hotmail.it.

**Teaching Italian and Italian Culture** The session welcomes contributions (in Italian and English) on teaching Italian culture, and/or the teaching of Italian with new methodologies and with

interdisciplinary approaches. Send proposals to Emanuele Occhipinti: [occhipi@drew.edu](mailto:occhipi@drew.edu).

## Pedagogy

*See also under:* **American:** “(Re)Call and Response: Memory in Contemporary African American Fiction”; **British:** “The Fiction of Charles Dickens,” “Old Gems in New Settings”; **French:** “A Crisis in Numbers? Attracting Undergraduate Students to French”; **Gay-Lesbian:** “(Re)constructing Queer Pedagogy”; **Italian:** “Teaching Italian and Italian Culture”

### Innovative Approaches to Teaching Canonical Works

Papers on strategies for teaching new or old “classics” or “canonical” works of English or American literature or world literature in translation are invited. How do you stir interest in, make relevant and lucid, and revitalize these works for 21st century students? Do you use popular culture, or sister arts like music, visual arts, or film? Activities, student projects? Innovative ways of introducing your own research on canonical works into the classroom are also welcome. Send abstracts via email to Dr. Janet Wolf: [Wolf@Cortland.edu](mailto:Wolf@Cortland.edu).

**Interdisciplinary Challenges in the Teaching of Literature and Environment** Can the teaching of literature/composition and environment be broad and deep at the same time? How can instructors trained as specialists in one discipline grapple with the complexities of teaching in conversation with other human, social, and natural sciences? How can students be prepared to address the environmental crisis through interdisciplinary teaching methods? Send 250 word abstracts to Anthony Lioi at [anthony.lioi@googlemail.com](mailto:anthony.lioi@googlemail.com). Sponsored by the Association for the Study of Literature and Environment (ASLE-USA).

**Navigating the Fictional World of Toni Morrison** This panel explores varied critical approaches to teaching Morrison’s novels. Morrison’s novels in classrooms poses peculiar problems in styles and techniques, but exploring her cosmological universe takes readers into very deep sometimes mystical, indeed phantasmogorical terrain. Yet, primarily, Morrison is an educator—a very impassioned one and her stories are used to teach cultural history, folklore, religion, gender / family studies, and tough socio-cultural issues, even political. Rose Mezu, Morgan State University: [roseyure@aol.com](mailto:roseyure@aol.com).

**Researching Scenarios: Drama Pedagogy for Foreign Language Learning** Drama pedagogy for foreign language instruction is a holistic teaching and learning approach closely connected with dramatic art forms. Through drama techniques, the foreign language is experienced in hands-on situations that simulate reality and, at the same time, inspire imagination and creativity. Recent years have shown an increased interest in drama pedagogy for foreign language learning. This panel seeks to investigate innovative scholarship at the intersection of drama/theater and language teaching, as well as viable ways to use, describe, research, and evaluate drama pedagogy for the teaching of foreign language, literature, and culture. Susanne Even, Indiana University: [evens@indiana.edu](mailto:evens@indiana.edu).

**Rethinking the Survey Course** This panel seeks to rethink the “survey course” in English degree programs. As more programs seek to interrogate rather than simply to teach the canon, how can survey courses shift to meet the changing politics and pedagogies of today’s English departments? Questions to consider may include: are survey courses worthwhile? how can we teach literary history and periodization without sacrificing depth or blindly reinscribing the canon? what innovative approaches and ideas do instructors have for rethinking the survey course? Abstracts to Dr. Robin DeRosa: [rderosa@plymouth.edu](mailto:rderosa@plymouth.edu).

## Popular Culture

*See also under:* **American:** “The Vox Americana,” “Addiction and Literature in 20th Century American Literature,” “Elbert Hubbard, Roycroft, and The Philistine: Socialism in a Capitalist Context,” “Food for Thought: Culinary, Literary and Cultural Views of Inclusion and Impact of Food in Literature, Film, Theater”; **British:** “J.R.R. Tolkien and C.S. Lewis,” “Twenty-First Century British and Irish Playwrights:

Exorcising Demons and Redefining Theatrical Sensibilities”; **Canadian:** “The Canadian Bestseller”; **Comparative Literature:** “Comedy and Justice in the Contemporary World”; **Film:** “The Image of the Prostitute in Film and Popular Culture”; **Gay-Lesbian:** “From Slash Fiction to 3D Erotic Art: Consumers as Producers of Subversive Queer Pop Culture,” “Progress, Device or Novelty Act? Transgendered Images on Film and Television”; **German:** “Education, Indoctrination, or Just Plain Fun? Deconstructing Popular Children’s Literature in Germany and Austria,” “Unsere 50er Jahre?”; **Italian:** “Italian Urban Landscapes in the XX Century (and in the Future)”; **Spanish-Portuguese:** “Catalan Studies in the US,” “Miguel Covarrubias: The Translator,” “Song and Social Change”; **Theory:** “Critical Nostalgia,” “Fascination and the History of Affect”; **Women’s Studies:** “Defining, Appreciating, and Critiquing ‘Mommy Lit,’” “Ghosts in the Looking Glass: The Women We Carry”

**Exceptional Dicks: The Ethics and Ethos of American Tough Guys** This panel explores popular depictions of the exceptional American—such as the hardboiled detective, Western outlaw, and any similar figures of superior knowledge, morality, or violence—in fiction, film, television, comics, or other media. Papers should engage issues of genre, identity (ethnicity, race, class, gender, sexuality), or cultural significance. Please send 250-300 word abstract in the text of an email message to: Tim Bryant, University at Buffalo, English Department: [tbryant3@buffalo.edu](mailto:tbryant3@buffalo.edu).

**Exposition, Exhibition: Theories of Display In 1901,** Buffalo hosted the Pan-American Exposition, a display of technological advance or of natural phenomena. The past three decades have shown an increasing scholarly interest in how this post-1850 phenomenon transformed into circus sideshows of “freaks,” reality television shows, and Gunther von Hagens’ Body Worlds exhibits. Such developments occurred alongside theories of exposition, such as Foucault’s Discipline and Punish, Fiedler’s Freaks, Halberstam’s Skin Shows, and Thomson’s Freakery. This panel invites a cross-disciplinary dialogue that explores the existing and developing discourses around and on exhibitions and expositions. Please submit paper proposals in Word documents to Christian Flaugh: [cflaugh@buffalo.edu](mailto:cflaugh@buffalo.edu).

**Fan Fiction as Narrative Exegesis** Fan fiction is a narratorial exploration of the text. In its many forms, it can be both explicit character study and close-reading. This panel solicits papers on the manner in which different forms of fan fiction participate in the interpretation of the source text. Send abstracts to Julie Flynn ([wrtginstruktor@gmail.com](mailto:wrtginstruktor@gmail.com)) with the subject line “NEMLA proposal.”

**Performing Authenticity: Women, Country Music, and Media** This panel seeks to interrogate the ways in which the concept of authenticity is negotiated by female country musicians through song and performance. Further, it is interested in examining how mediated forms featuring or depicting female country musicians (such as the music video, the biopic, and the documentary) reflect an acceptance or rejection of (or a struggle with) traditional notions of country authenticity. Papers will examine this topic via analyses of specific musicians, performances, and/or mediated representations. Please email 250-500 word abstracts to Molly Brost: [mjbrost@bgnet.bgsu.edu](mailto:mjbrost@bgnet.bgsu.edu).

**Reel Mobsters/Fictional Gangsters in Literature, Film and Television** Despite the fact that organized crime is perceived to be on the decline in the 21st century, the mythic power of the Mafia and the gangster is still strong in American popular culture. This panel seeks papers that analyze recent cultural productions that explore how gangster films, television series, and fiction about Italian and Irish mobsters offer rich narrative spaces for exploring and articulating American cultural anxieties and desires about ethnicity, gender, immigration, class, urban space, sexuality and race. Please send 250 word abstracts in body of email to Paul Galante: [galantep@lafayette.edu](mailto:galantep@lafayette.edu).

**The Secret (And Not so Secret) Origins of Comic Books** This panel seeks papers that analyze the relationship between the comic book genre and its literary, mythological, and historical influences. The issues that this panel hopes to address include, but are not limited to, the following: the motivations behind comic books’ appropriation of characters and ideas from other genres, the ways in which these characters and ideas change to fit the needs of the comic form, and how being adapted to comic books affects the popular view of the source

material. Please email 250-500 word abstracts (in an attachment) to [wsduffy@buffalo.edu](mailto:wsduffy@buffalo.edu).

**The ‘Unmastered Past’: (Auto)biography, Critical Theory and the Frankfurt School** This panel invites contributions exploring the work of the Critical Theorists of the Frankfurt School in relation to the theme of (auto)biography. Attention might focus on their own efforts at autobiographical writing; their various attempts to trace the relationship between the life of the artist and the work of art; and/or their critique of (auto)biography as a popular literary genre. Please email abstracts to Graeme Gilloch, Department of Sociology, Lancaster University: [g.gilloch@lancaster.ac.uk](mailto:g.gilloch@lancaster.ac.uk).

## Professional

**“An Office of One’s Own”: Motherhood and Academic Labor** Roundtable. This roundtable aims to build on established research, both quantitative and qualitative, about the challenges, experiences, and contributions of faculty mothers in academia, and to provide an opportunity for the ongoing cultural transformation necessary to effect institutional change in academic workplace culture, policy, and accepted scholarship. Brief papers (1000-1500 words) that represent a range of backgrounds and various stages on the academic “ladder,” as well as a range of institutional types, are welcomed. Autotheory and/or research-based proposals are welcomed. Please send a 250 to 500 word abstract and a brief bio to Justine Dymond: [jdymond@english.umass.edu](mailto:jdymond@english.umass.edu).

**Negotiating the Academic Job Market** Roundtable. Sponsored by the Graduate Caucus. The roundtable will focus on the expectations and requirements for securing an academic position at any tier-level university or college. Graduate students and other audience members will have the opportunity to ask questions of interest, including the steps involved in the application procedure, how to interview at the MLA and during on-campus interviews, and when and how to negotiate salaries, etc. Inclusive in intent, the Roundtable will address questions specific to tenure-track and adjunct positions. Please email Gabi Eichmanns ([eichegabi@hotmail.com](mailto:eichegabi@hotmail.com)) for more information and to submit abstracts.

**Writing and Teaching Poetry** Because of its compact style and its use of literary devices that help develop meaning and unearth buried truths, poetry requires active engagement from students. Those who write poetry are especially suited for the crucial mission of teaching poetry. Poet-teachers have insight into the challenge of understanding posed by the immediate language of poetry. This session will be made up of poets who teach poetry as a literary subject. Participants will read their original poems and then discuss the ways in which the creative process of writing poetry influences how they approach the teaching of poetry. Carlos Hiraldo, CUNY: [chiraldo@lagcc.cuny.edu](mailto:chiraldo@lagcc.cuny.edu).

## Spanish and Portuguese

*See also under:* **Caribbean:** “Cuban, Dominican and Puerto Rican Women Writers”; **Comparative Literature:** “Deviant and Monsters in Literature and the Arts”; **Italian:** “Literary Relations Between Italy and Hispanic World: From 1927-Present”

**Behind the Spanish Lens: Stars and Sexualities in Contemporary Spanish Film** Board-Sponsored. The direction and look of Spanish cinema of recent decades has been transformed by the emergence of a new generation of filmmakers who have once again reinvented a new Spain in their films. This session aims to consider the responses of Spanish cinema to the changing political circumstances surrounding it, with particular emphasis on gender identity and its inseparable relationship to the historical and political questions of national and ‘ethnic’ identities in Spain. Please send a 500 word abstract / completed paper with brief biographical statement electronically to Dr. Monica Leoni at: [mleoni@watarts.uwaterloo.ca](mailto:mleoni@watarts.uwaterloo.ca).

**Catalan Studies in the US** The interest on Catalan as a minority Romance language is growing. This is in part due to its solid cultural tradition, the increasingly important political role that Catalonia plays within Europe, the active efforts by the Catalan government to promote its language and culture, and the popularity of Barcelona as one of

the most vibrant and fashionable European cities. In this panel we will discuss the context of Catalan Studies in the US, including the logistics of launching Catalan Studies in an American university. Please email abstracts to [ejuarros@buffalo.edu](mailto:ejuarros@buffalo.edu).

**Cervantes’ Don Quixote: The Discourse of Culture and History** This panel will consider papers that investigate: the relationship between the Quixote and the historical and cultural paradigms of early modern Spain; how these paradigms translate into literary material; the correlation between the narrative and its contemporary historical, political and social discourses. Please submit 500 word abstract/paper with brief biographical statement electronically to: [jcammarata@aol.com](mailto:jcammarata@aol.com). Joan Cammarata, Modern Languages, Manhattan College, Riverdale, New York 10471.

**Contemporary Queer Urban Voices in Brazil** Since the first half of the twentieth century queer representations have abounded in the Brazilian canon. This panel seeks papers that explore literary



and/or cultural intersections between urban narratives and the formation of queer identities in contemporary Brazil. Papers and/or abstracts of 250-500 words should be emailed to Dr. Rick J. Santos at [santos@hood.edu](mailto:santos@hood.edu). Please provide a brief bio (including academic affiliation and contact information).

*Kathryn Radford, Nilgun Anadolu -Okur and Mont Welch at the keynote reception*

**Miguel Covarrubias: The Translator** This panel seeks papers which address Miguel Covarrubias’s work as a visual translation of literature, history, and popular culture. Please send 250-300 word abstracts to Ann DeLeon: [anndeleon@aol.com](mailto:anndeleon@aol.com).

**Early Modern Spanish and Colonial Latin American Identities: Literary and Historical Representations** We invite papers that explore the interplay between history and literature while focusing on the topic of early modern identity. We are particularly interested in papers that engage topics such as conceptions and representations of a Spanish Monarchy and/or imperial ideologies, in relation to identity categories like “Spaniard”, criollo/a, morisco/a, converso/a, mestizo/a, among others. Please send a 250 word abstract of your paper to either Felipe Ruan ([fruan@brocku.ca](mailto:fruan@brocku.ca)) or Tracy Crowe Morey ([tcrowemo@brocku.ca](mailto:tcrowemo@brocku.ca)).

**Fashioning Feminine Identity in Early Modern Spain** Representation of women in the discourse of early modern Spain in writings by and about women: cultural, critical, and literary authority; appropriation and authenticity of discourse; social identity and identification. Please submit 500 word abstract/completed paper with brief biographical statement electronically to: [jcammarata@aol.com](mailto:jcammarata@aol.com). Joan Cammarata, Modern Languages, Manhattan College, Riverdale, New York 10471.

**Immigration, Culture, and Ethnicity in Spanish Peninsular Literature and Film** Since the end of Francisco Franco’s dictatorship in Spain, developing economic opportunities and socially progressive political movements have attracted rising numbers of diverse immigrant communities from North African, Latin American and Northern European countries. This panel aims to address the changing concept of Spanish national identity by looking at portrayals of race, culture and immigration in the literature and film of this country. Maria DiFrancesco, Ithaca College: [mdifrancesco@ithaca.edu](mailto:mdifrancesco@ithaca.edu).



**Latin American Cinema: Identity and Nation** This panel invites papers that examine issues of assimilation, displacement and repression in the Latin American cinema, seeking the implications of such visual representations for individual, social and national identity construction. Please email 250-500 word abstracts and contact information as attachments (MS Word) to Ludmila Kapschutschenko Schmitt, Rider University: schmitt@rider.edu.

**(Re)viewing Time and Space in the Latin American City** Conflicts that pertain to race, sexuality and politics often surface when time and space intersect in public and private domains in the city. This panel welcomes papers that examine contemporary texts that reveal the complexity of urban spaces in Latin America. Please send a 250-word abstract in Spanish or English to Diana Rodriguez Quevedo: d.rodriguez@utoronto.ca.

**Se habla español allí: Hispanophone Literature Outside Latin America and Spain** This panel will feature a range of papers on Spanish-language literature produced anywhere outside Latin America and Spain: Equatorial Guinea, the Philippines, North America, Europe north of the Pyrenees, etc. All analytical approaches and genres are welcome, as is work with any bilingual text. Please email abstracts of 250-300 words to Adam Lifshay: AML58@georgetown.edu.

**The Sense of Space: Rural and Urban Intersections in Iberia and Latin America** The panel proposes to explore the function of physical space and articulations of local culture in an increasingly globalized world. The particular approach of the panel will be to undue the urban/rural binary, by suggesting that urban and rural spaces all are points on a grid in a globalized system. The panel will further consider urban/rural interrelatedness as revealing of the patterns of power that are drawn across the landscape. Contributions should privilege spatial practices over historical processes. Papers addressing any area of Latin America or the Iberian Peninsula will be considered. Email abstracts to Colleen Culleton: culleton@buffalo.edu.

**Senses and Counter-Senses in Theatre** The purpose of this panel is to explore how sight and hearing articulate a sense in Theatre. What is the epistemological function of an audience and a group of spectators? In other words, how is a sense in Theatre constructed out of sound and silence, image and absence. By the same token, we propose to map the various intricacies of voice and gaze. We welcome all 250-word abstracts in MSword Spanish, Portuguese or English to ramiro.armasaustria@utoronto.ca.

**Song and Social Change** This panel will address the creation of song lyrics in the Iberian Peninsula and Latin America as poetic responses to the injustices suffered under repressive political regimes in the two regions during the past century. Be it nueva canción, nueva trova, rock, or salsa, musicians of the past century have spoken out against the harm of specific social political conditions in their countries. As a whole, the panel will represent some of the diversity of countries and poetic/musical styles concerned. Email abstracts to Lauren Shaw: shaw@msmc.edu.

**Testimonio: The Poetics of Solidarity** Board-Sponsored. This session hopes to address the proliferation of mediated and unmediated testimonial writing as a postmodern phenomenon and seeks to explore the poetics of solidarity, the voice of the "voiceless". Please send a 500 word abstract / completed paper with brief biographical statement electronically to Dr. Monica Leoni: mleoni@watarts.uwaterloo.ca.

**Writing on the Wall, Pictures on the Page: Word-and-Image Intersections in Hispanic and Latino Culture** The panel will feature verbal-visual approaches to Latin American, Spanish, and U. S. Latino literature and visual culture of any period. All perspectives and formats are welcome, including creative performances, lesser-studied topics/periods, and pedagogy. Email cover letter/message and 200-word abstracts (in English or Spanish) to Catharine Wall, Claremont McKenna College: cwall@cmc.edu.

## Theory

*See also under: American:* "From the Country to the City: Literary Ecology in American Realism and Naturalism," "Old Postmodernists

and New Realists: American Contemporary Novel after 1990," "Race and Literature in the United States," "Representing Trauma: American Redemption Stories and Lost Cause Narratives," "Time in U.S. Literature and Culture"; **British:** "Contemporary British Masculinities," "Medieval Space," "More than Decoration: Domestic Objects in the Victorian Novel," "The Neighbor in Literature," "Visionary Poetics and British Romanticism"; **Comparative Literature:** "The Answering Word": Poetry and Bakhtinian Theory," "'If the Lion Could Speak, This Is What He Would Say': Literary and Anthropomorphism," "Reading Virtues and Vices in 18th Century Literature," "Ruined Endings and Exit Strategies in Narrative Literature," "Speaking in Borrowed Tongues: An Investigation of Appropriative Literature"; **Film:** "Orphic Cinema"; **Gay-Lesbian:** "Queer Nature"; **German:** "Neue Bürgerlichkeit: Wertediskussion und soziale Ängste in Gegenwartstexten"; **Italian:** "Culture, Meaning, Truth: The Role of Intellectuals in Contemporary Italy"; **Pedagogy:** "Interdisciplinary Challenges in the Teaching of Literature and Environment"; **Popular Culture:** "Fan Fiction as Narrative Exegesis," "The 'Unmastered Past': (Auto)biography, Critical Theory and the Frankfurt School"

**Critical Nostalgia** This panel seeks to explore literature and theory engaged with questions of nostalgia and to explore how (and if) nostalgia plays a role in critical thinking about time, space and place. Can nostalgia be a critical tool that can help us critique present problems and ways of being? In what way(s) does nostalgia reveal how memory works? Has recent criticism itself been nostalgic? Send paper proposals to Lisa Hinrichsen via email at lhinrich@bu.edu.

**Documentary Fact vs. Fiction: Memoir, the Testimonio, and the Testimonial Novel** Documentary fiction is a genre that has grown to encompass various forms, such as memoir, the testimonio and the testimonial novel. These newly evolving genres blur the boundary between fact and fiction, simultaneously documenting historical events while also being a literary narrative. How important is factual accuracy in documentary fiction? Should writers be able to sacrifice a record of real events to artistic concerns or is the documentary aspect of paramount importance? Please send abstracts of approximately 250 words to Kimberly Eaton at kimberlyanneaton@yahoo.com via MS word email attachments.

**Ecocriticism and/as Interdisciplinarity** At the end of "The Hitchhiker's Guide to Ecocriticism" Ursula Heise reminds readers that "[e]cological issues are situated at a complex intersection of politics, economy, technology, and culture." As a field, ecocriticism continues to grow in directions that seek to diagnose, account for, and analyze the inherently interdisciplinary nature of environmental issues and their representations. This panel seeks papers that consider the ways in which ecocriticism and interdisciplinarity productively intertwine. This panel is co-sponsored by the Association of the Study of Literature and the Environment. Proposals should be 500-750 words. Send to Nicole Merola: nmerola@risd.edu.

**Ethical Criticism After Barthes** While ethics and literature have long enjoyed a complementary relation, critics have recently attempted to think of the relation between ethics and literature differently, to take up an ethical approach that would recognize the specificity or "singularity of literature," to borrow Derek Attridge's formulation. This panel seeks papers that explore the possibility of ethical criticism after Barthes, an approaches that foregrounds pleasure in the act of reading without, however, making such textual pleasure (jouissance) devoid of ethical concern. Abstracts (250 words) can be sent to zallouz@whitman.edu.

**Fascination and the History of Affect** Papers that investigate fascination from a variety of critical perspectives and in relation to an array of modern objects are welcome. Investigations of fascination as cultural experience and those considering fascination and epistemology are especially encouraged. Send c.v. and an abstract of approximately 250 words to Larry Shillock: Lshillock@wilson.edu.

**Interrogating the Natural** Sponsored by the Society for Critical Exchange. Papers concerned with nature or the natural as posited, articulated, assumed, critiqued, attacked, rescused, etc. in literary, critical, philosophical, political, or other discourses. Abstracts for 20-minute presentations to Scott DeShong, spdes@conncoll.edu

(preferred) or alternatively Quinebaug Valley Community College, 742 Upper Maple St., Danielson CT 06239.

**Living Form/Textual Form** This panel seeks to pursue the relation of the conceptual and the experiential, that is to say, of language and life, by interrogating the term “form,” which we habitually apply to each category. What is the relation between a life form and a textual form? Is there any consistency or connection between these two uses of “form”? Abstracts of 300 words and questions to Dorian Stuber: dstuber@haverford.edu.

**Political Rhetoric: Discourses of Liberal, Radical, and Deliberative Democracy** In the aftermath of the cold war, democracy emerges as the dominant form of governance. Three democratic orientations—liberal, radical, and deliberative democracy—dominate popular political debates and academic discussions. Each calls forth its own logic, appeals, audience, and set of tropes. Papers should use one of these broad orientations to analyze the rhetorical aspects of a popular, political, literary or academic text. 250-300 word abstracts via email attachment (MS Word) to Arabella Lyon: alyon@buffalo.edu.

**Speaking the Story: Orality and Fiction** This panel invites papers on all aspects of orality in fiction. Any national/cultural framework is welcome, though attention to cultural context as well as theoretical framework is encouraged. Dimensions of orality explored may include, but are not limited to, literary uses of oral voice, structure, and inset story; formal aesthetics; orality and print in postcolonial contexts; oral history in/through fiction; hearing and reading in the public/private spheres; and fictional representations of oral storytelling tradition. 500 word abstract and CV to Trinna Frever tfrever@umich.edu by Sept 10.

## Women’s Studies

*See also under:* **American:** “Claiming Space in Edith Wharton’s Novels,” “Doctors, Patients, and Medical Treatments in Nineteenth-Century American Women’s Writing,” “Ecofeminism in American Literature,” “Fictions of Female Adolescence: 1880-1930,” “H.D., Beyond Imagism,” “The Many Masks of Louisa May Alcott,” “Scientific Influences on Women’s Religious Movements,” “Spaces of Subjectivity: Geography, Gender, and Identity in 20th Century American Women’s Fiction,” “Twentieth Century Avante-Garde Women Writers”; **British:** “Bridging the Generational Divide: Early Victorian Feminism,” “Reconsidering Early Modern Women’s Chastity, Silence, and Obedience”; **Caribbean:** “Caribbean Literature and Gender: Issues in Criticism and Theory in the New Century,” “Difficult Subjects: Caribbean Women Writers on Power and Abuse”; **Comparative Literatures:** “Eighteenth-Century Epistolary Forms,” “Prescribing Gender in Medicine and Narrative”; **French:** “Women and War in Seventeenth and Eighteenth-Century French Literature”; **Gay/Lesbian:** “From the Lesbian Continuum”; **Italian:** “Italian Feminism and Women’s Writings”; **Popular Culture:** “Performing Authenticity: Women, Country Music, and Media”; **Professional:** “‘An Office of One’s Own’: Motherhood and Academic Labor”; **Spanish-Portuguese:** “Fashioning Feminine Identity in Early Modern Spain”

**Defining, Appreciating, and Critiquing “Mommy Lit”** Roundtable. This roundtable will explore the many forms and genres of Mommy Lit, as we struggle to define, appreciate, and critique this body of work. For our purposes, please choose texts according to your own definition of Mommy Lit; readings in a wide variety of genres and forms are encouraged. We welcome proposals that consider these works in the realm of: cultural and consumer impact; marginalization or visibility of women’s voices; feminist mothering; role of fathers; academic critique as credibility, desirability of title “Mommy Lit”; etc. Email 250 word abstract to nwillley@kent.edu.

**The Ethics of Power: Feminism in the Composition Classroom** Feminist discussions often define power not only as a means of domination but also as a resource for choice. This panel aims to investigate feminist theory and practice within composition and rhetoric, exploring the ways in which feminist discourse adapts and/or supports discussions on the discourses of power in ethics, argument and civics. Individual papers on these areas are invited, including: feminist rhetorics; feminist approaches to maintaining voice and agency; first-year writing and feminism; practical and ethical implications of feminist argument and personal narrative;

feminist research; gendered writing. Send abstracts to Christy Wenger, Lehigh University, christy.wenger@lehigh.edu via MS Word attachments.

**From Monstrous Eve to Black Madonna: Religion and the Search in Literature by Women** Throughout history, women writers have been incorporating the language and icons of religion, often as representative of otherness and/or the notion of a physical voyage or spiritual journey. Papers are invited that explore topics of religiosity, otherness, and journey in papers are invited that explore concepts of religiosity, otherness, and journey. Please send inquiries and 250-500 word abstracts to Allyson Hyland: ahyland@quincycollge.edu or to ahyland@verizon.net.

**Ghosts in the Looking Glass: The Women We Carry** How do iconographic figures become “texts” in our individual as well as collective consciousness? In forging our own identities, how aware are we that literary and historical figures are with us as we gaze in the mirror? The panel will examine literary texts and film images of women and mirrors, and focus on the proliferation of women searching looking glasses for who they wish to be. 250-word abstracts via email attachment to Dr. Ellen Dolgin, Dominican College of Blauvelt: ellen.dolgin@dc.edu.

**New Territories: the Tradition of Women Writing in the Early Atlantic World** This panel seeks papers on women writing during the ongoing venture by continents bordering the Atlantic Ocean of contact, interchange, and migration (both voluntary and forced). Papers can examine 17th- and early 18th-century women’s writing of various genres—diaries, captivity narratives, poems, political tracts, letters, plays. How did women contribute to and critique some of the preoccupations of the Atlantic world: empire, expansion, freedom, slavery, adventure, trade? Please email an abstract of 300 words and a CV to Kristina Lucenko: klucenko@buffalo.edu.

**Poetic Justice: Radical Women and the Language of Community** How do women write about—and write towards—political and artistic community? Taking a cue from the “disloyal” career of Adrienne Rich, this panel looks back on the history of how radical women writers and thinkers have used language to interrogate, reinforce, or stimulate political action. The panel is open to scholars of the 20th and the 19th century literary traditions, as we work to learn from women’s self-conscious use of language as a political tool. Susannah Bartlow, SUNY—Buffalo: sbartlow@buffalo.edu.

**Revisiting Asian American Women’s “Articulate Silences”** In her 1993 book, *Articulate Silences*, King-kok Cheung analyzes constructions of docility, acquiescence, and inscrutability, and argues that Asian American women writers turn the assumption regarding silence on its head. This panel revisits this influential argument: What are the literary forms that silence takes? Are feminist coalitional politics enabled or limited by complicating voice? Are forms of silence traced to differences among Asian American women? (those marked by diaspora? by refugee trauma? by postcolonial legacies?). Please email 250-500 word abstracts to the chair: Susan Moynihan, SUNY—Buffalo: sm246@buffalo.edu.

**Woolf and War** This panel invites papers that consider the relationship between Virginia Woolf’s writing and modern warfare. Papers might look at the ways in which war presents itself in the fiction and/or memoir; papers might want to consider the implications of Woolf’s writing on current situations where war is still being waged. Jane Wood, Park University: jane.wood@park.edu.

## World Literatures

*See also under:* **French:** “North African Francophone Theater: An Ignored Plea for Freedom”

**Home and Away: Strolling In and Around Orhan Pamuk’s Literary Landscapes** The panel invites papers which address Pamuk characters’ disparate sense of longing, or belonging, their intensified sense of loss in passage of time - as they vainly attempt to gather pieces and fragments which once belonged to the whole itself. Please send a one page abstract to anadolu@temple.edu.

## 2007 Research Fellowships

The Northeast Modern Language Association supports research in the modern languages through three research fellowship programs: Summer Fellowships; the NeMLA/American Antiquarian Society Fellowship; and the NeMLA/Newberry Library Fellowship. The Board of Directors congratulates the 2007 NeMLA research fellows:

### NeMLA Summer Fellowships

**Cécile Alduy**, Stanford University: “Collecting Body Parts: A Critical Edition and Interpretative Study of the *Blasons anatomiques du corps féminin* (1536-1554)”

**Daniela Bartalesi-Graf**, Tufts University: Book project in progress: *Invito alla lettura del “Cristo si è fermato A Eboli” di Carlo Levi: un villaggio del sud dal 1935 ai giorni nostri* (Trans: *An Invitation to Read “Christ Stopped at Eboli” by Carlo Levi: a Southern Italian Village from 1935 to the Present*)

**Anna Cafaro**, Boston College: “Improvisation in 20<sup>th</sup> Century Theater: the ‘Theater of Investigation’ in Italy and Spain”

**Amy Hubbell**, Kansas State University: “Reconstructing the Past: The Pieds-Noirs 45 Years after Algerian Independence”

**Adam Lifshey**, Georgetown University: “Philippine Literature in Spanish and the ‘American’ Literary Tradition”

### NeMLA/American Antiquarian Society

**Peter P. Reed**, Florida State University: “Captivating Performances: Staging Atlantic Underclasses, 1777-1852”

### NeMLA/Newberry Library Fellowship

**Janie Cole**, Villa I Tatti, Harvard University: “Poetry and Music in Early Baroque Italy: the Case of Giovan Battista Strozzi il Giovane”

To apply for 2008 fellowships, please visit <http://www.nemla.org/awards/index.html>.

## Annual Book Award

The Northeast Modern Language Association solicits unpublished book-length manuscripts on American, British, and other modern-language literature and cultural studies for its annual book award, given for the best unpublished manuscript by a member of NeMLA. **To be eligible, the manuscript must be complete and not under consideration by any other press.**

Manuscripts must include an overview of the proposed book (2-3 single-spaced pages), a survey of any competing books, and a brief explanation of the uniqueness of the proposed book. Manuscripts should be prepared for blind submission, with no personal references in the introduction, acknowledgments, title page, or table of contents. NeMLA will not consider unrevised dissertations for this award (i.e. those not revised as a book manuscript, as expected for submission to a press). Each award includes a \$500 cash prize and a recommendation for publication to Ohio University Press or Fairleigh Dickinson University Press.

Normally two manuscripts are selected for prizes, one in English and one in one of the other modern languages, but the NeMLA book committee may choose not to make one award or both in a year if it feels the manuscripts are not worthy of publication. The winners will be announced at the annual business meeting held during the spring convention.

For consideration, forward bound and disc copies of the manuscript and abstract by August 31, 2007 to Elizabeth Abele, Dept. of English, Nassau Community College, 1 Education Drive, Garden City, NY 11530.

Email any questions concerning the award to [Northeast.MLA@gmail.com](mailto:Northeast.MLA@gmail.com).



*Buffalo at night*



## Key Dates

### Aug. 31:

—Manuscript deadline for NeMLA Book Prize  
NeMLA Book Prize

—Deadline for Board nominations

**Sept. 15:** Postmarked papers or abstracts to session chairs (unless otherwise noted)

### Oct. 1:

—Completed Panel forms for 2008 convention to Executive Director (with A/V requests)

—Acceptance or rejection letters sent by chairs for all abstracts.

### Nov. 30:

—Payment deadline for membership, registration and media handling fee

### Dec. 15:

—Submission deadline for Graduate Caucus Essay Prize and Gay/Lesbian Caucus Prize.

### Jan. 18:

—Submission deadline for Women's Caucus Essay Prize

## Exciting Activities for NeMLA 2008 Buffalo, New York

Reservations for each activity are required. Thank you.

### Thursday, April 10, 2008 Afternoon

UB Rare Book Room—Capen Hall SUNY Buffalo

### Saturday, April 12, 2008 Evening

Niagara Falls [to see lights and Minolta Tower]

### Sunday, April 13, 2008 Afternoon

Architectural Walking Tour;

Buffalo Erie County Public Library Twain Room with lecture by UB Professor Neil Schmitz

## Thanks to Our Sponsors

### 2008 Conference Sponsors

Erie Community College / SUNY Buffalo

### Administrative Sponsor

SUNY Nassau Community College

### Modern Language Studies Sponsor

Susquehanna University

## NeMLA News

Editor: Nowell Marshall, University of California, Riverside

This newsletter is produced twice annually for members of NeMLA. Updated news and information is available at the NeMLA website [www.nemla.org](http://www.nemla.org). To post additional information or corrections, please contact the webmasters:  
**[nemlaweb@gmail.com](mailto:nemlaweb@gmail.com)**.

## Northeast Modern Language Association

Elizabeth Abele, Executive Director  
Nassau Community College  
1 Education Drive  
Garden City, NY 11530  
RETURN SERVICE REQUESTED

Non-Profit Org.  
U.S. Postage  
PAID  
Garden City, NY  
11530  
Permit #329