

# N e M L A News

**Northeast Modern Language Association**

June 2004

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**2004-005**

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## **Report from the Executive Director:**

Due to the efforts of Scott Stoddart, Executive Director 1999-2003, NEMLA Board members, and myself, NEMLA appears to be in financial recovery. NEMLA has had to make efforts to curb spending, especially for the annual convention, in order to make up for a disastrous year post September 11, 2001, which had repercussions for our following 2002 convention in Toronto, Canada. It has taken 2 years for NEMLA to recover from deficits incurred at that convention, caused by a drop off in attendance rates as a direct result of the terrorist attacks in New York city and Washington, D.C., as well as exorbitant media equipment charges (still a problem for NEMLA, see NEMLA President Tokarczyk's remarks herein, p.2). The NEMLA Board approved increases in membership and conference registration fees at the 2003 Board meeting — though for those registering for the 2004 convention membership rates remained the same as in 2003 — bringing NEMLA's fees more in line with similar organizations in the U.S., and helping to restore financial solvency.

NEMLA's 35<sup>th</sup> annual convention in Pittsburgh was an economic success, as well as a successful networking opportunity, allowing for individual member's professional development in formal and informal settings. For the first time, NEMLA sponsored a pre-convention reception which took place in the Andy Warhol museum Thursday night. On Friday, our keynote speaker, Gustavo Pérez Firmat, proved charismatic and provocative, and the lavish setting of the Omni William Penn's Grand Ballroom was a treat for the keynote reception.

We also had a very stimulating conference program, thanks to the hard work and dedication of many people, including panel chairs and Caucus chairs, particularly those of the Gay/Lesbian Caucus, Women's Caucus and the Graduate Student Caucus. The Graduate Student Caucus was extremely active this year, accurately representing the high number of graduate students who participate in NEMLA (NEMLA is the only regional Modern Language Association that actively recruits graduate student participation).

Our Local Arrangement Co-Chairs, Henry Veggian and Richard Purcell and their fellow English grad students from the University of Pittsburgh English Department worked indefatigably on planning and staffing the convention, and made many helpful suggestions for events. Their work included laying the groundwork for the gala opening reception at the Andy Warhol museum.

The various educational institutions in Pittsburgh were also most generous in their willingness to help make NEMLA's 35<sup>th</sup> Annual Convention a success: Professor David Bartholomae of the University of Pittsburgh's English Department agreed to act as liaison in establishing the "Cathedral of Learning" as our host institution and I am extremely grateful to him. The Department of German, chaired by Clark Muenzer of the University of Pittsburgh, sponsored the Germanist reception Saturday evening.

The international participation in NEMLA conventions is remarkable generally, but especially so this year: Irene Portmann, from the Education/Cultural Section of the Consulate General of Switzerland, and Gabriela Eigensatz, Swiss Cultural Attaché, arranged the reading with Swiss author Hugo Loetscher. The Spanish Ministry sponsored a special panel with poets Luis Muñoz and Joan Margarit. I firmly believe that this cultural interchange is an important step in the hope for world peace. After the convention, in view of the terrorist bombings in Madrid in March 2004, I, as Executive Director of NEMLA, expressed our

condolences to and solidarity with the Spanish Government.

The threat of terrorism will continue to affect our annual convention; see the headnote before the Proposed Panel listings herein (p. 3) for a summary of observations on possible travel guidelines and restrictions for foreign visitors hoping to attend the convention in Boston.

NEMLA membership numbers are steady: we have over 300 new members for 2004-5, and over 1100 current and recently lapsed member names in our data base. Please be sure to check your address label on this newsletter to make sure that your membership is current; if you are listed as a 2003 instead of 2004-5 member this will be the last issue of the newsletter you will receive unless you renew your membership now.

*Modern Language Studies* is now under the editorship of Dr. Laurence Roth of Susquehanna University, and also receiving the benefit of sponsorship from Susquehanna thanks to the efforts of past NEMLA president Laura Niesen deAbruna., Dean of Arts, Humanities and Communications at Susquehanna. The journal is rapidly catching up its publication backlog, with Vol. 32 recently out, and Vol. 33 just about ready for mailing. The current issue, Vol. 33 (2004) will be the first under Dr. Roth's editorship, and the Board has been quite impressed by the prepublication mockups we have seen, and by innovations in content that have been planned.

NEMLA Board members and I are already working to plan the 2005 convention, to be held in Cambridge, Mass., March 30-April 2, 2005. We are trying to learn from past problems, including the high media equipment charges, while thinking how to increase attendance at individual panels and roundtables, and the keynote address and reception, and how best to attract members of the local community to the NEMLA convention, both members of the general public and the academic community.

Anyone who would like to volunteer to help with ideas or on site work in planning the 1995 convention is welcome to contact me and/or NEMLA Board members. President Michelle Tokarczyk will preside over the event. Through her efforts we have already received a commitment from Boston University to be local sponsor. We hope to see you in Cambridge in 2005!

—*Josephine A. McQuail*, Executive Director

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## USE OF MEDIA EQUIPMENT AT THE NEMLA CONVENTION

One of the thornier issues facing us as we plan for the 2005 Convention in Boston is AV equipment rental. Hotels charge very high rates for rentals and often prohibit presenters from bringing in equipment from the outside. The cost of AV rentals at the 2002 Convention in Toronto put a serious strain on NEMLA's finances, and as a result, the Executive Board reluctantly agreed not to make AV rentals available for the 2003 Convention. I say "reluctantly" because NEMLA wants to encourage innovative presentations rather than the dry paper reading that many of us associate with conventions. So the Board tried a new policy for the 2004 Convention: panel chairs were asked to indicate which panelists wanted to use media equipment, and to specify what equipment, on their completed panel forms. NEMLA arranged for AV rentals, but stipulated that a \$25 deposit must be made by each panelist requesting media equipment; NEMLA could not subsidize AV costs. This \$25 was a **DEPOSIT**, and panel chairs and panelists were told that the costs could be significantly more. The charges could not be finally determined until all orders were in, and the Convention Services Coordinator did not inform Executive Director McQuail of the final charges until shortly before the convention. In fact, total charges for a VCR averaged just under \$100, even after we endeavored to keep costs low by assigning those panels which wished to use the same equipment to the same room, thus splitting the cost of the equipment (charged by the hotel Media Services Department on a per room and per day basis) between several panels. Most participants paid their media fees, but some panelists, apparently shocked by the high costs of the final bill when presented with them at the convention, refused to pay the media charges. If they do not pay, NEMLA will have to foot the bill, which we really cannot afford to do. Charges for the Proxima computer projectors were so high that virtually all requests were cancelled, but unfortunately not in time to avoid NEMLA being charged for the use of this equipment, to the tune of several hundred dollars.

At this point, the NEMLA Board is undecided about whether to coordinate media equipment through the hotel in Cambridge. The rancor caused among NEMLA members by the high cost of the media—which NEMLA only coordinates and does not price—as well as the fact that NEMLA has consistently been stuck paying for media requested by panelists or panel chairs, inclines us to want to stay out of the fray. At this point, directions to panel chairs state that panelists may be responsible for not only the cost, but for **providing** their own media equipment, though NEMLA would like to be informed of media requests. —

—*President Michelle Tokarczyk* and

—*Josephine McQuail*, Executive Director

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## 2005 Convention

The 2005 NEMLA Convention will be held in **Cambridge, Massachusetts, March 31-April 2**. Panelists must be members of NEMLA or join by November 15, 2004 as well as registering for the convention; current members must rejoin for the 2005-06 year and register in order to participate in the convention. Unless noted otherwise in the individual call for papers, all session proposals will be due to the chair by **Sept. 15, 2004**. Please note that according to NEMLA bylaws, members may present at only ONE panel, though members may participate in a panel *and* a Roundtable or other alternate session, such as a Creative Writing Session. If submissions are made to multiple panels, this should be kept in mind, and proposed participants should let panel chairs know of their choice of one panel over another as soon as possible in the event that multiple submissions are made.

Paper proposers from outside the U.S. should begin to investigate possible visa requirements to ensure that they will be able to attend the NEMLA convention in the event their paper is accepted for the panel. Restrictions on visas and foreign visitors to the U.S. have already begun and are likely to become more stringent. The March-April 2004 issue of *Academe, Bulletin of the American Association of University Professors* (90:2; 3-4) recommends that foreign conference participants be issued an invitation letter and to register large meetings with the U.S. State Department, something panel chairs may need to be reminded of. Even so, delays in visa processing may occur.

## CALLS FOR PAPERS

## American

**Staged Siblings in 20th Century American Theater.** This theater panel will focus on the characterization of siblings [e.g. Laura/Tom in William's *The Glass Menagerie*; Biff/Happy in Miller's *Death of a Salesman*]. Papers should be related to the development of relationships in realistic drama. Various literary theories welcome. Annette Magid, Erie Community College, 19 Rockford Place, Williamsville, NY 14221; (716) 851-1763 <a\_magid@yahoo.com>

**Collectivity, Bodies and the Affect of Communism.** The panel 'Collectivity, Bodies and the Affect of Communism' seeks submissions that address cultural production 'from below', specifically dealing with an engagement with Negri and Spinoza's 'multitudes', or with the consequences their thought has for cultural studies more generally. We will deal with the ways production, consumption and distribution of culture and literature become indistinguishable and collapse into one another, and also its changing relation to capital and surplus value. Papers and submissions should be sent to Todd Emerson Bowers via email at <toddebowers@yahoo.com>

**Journeys of Transformation in Literature.** Throughout the centuries, literature has traced transformations in mind, body, and spirit. These transformations may be triggered by dreams and inward journeys, provoking a deeper understanding of oneself. However, these journeys may also turn obsessive and destructive, causing social disruption. Submit abstracts in all genres of American and British literature. E-mail or mail abstracts to, Donna Bontatibus, Middlesex Community College, Humanities, 188 Training Hill Road, Middletown, CT 06457

<DBONTATIBUS@MXCC.COMMNET.EDU>

**Assimilation and Subversion in Early American Literature.** Examinations of early "American" texts that both reinscribe and resist the status quo. How do non-dominant subjects such as slaves, Native Americans, and women writers characterize their acceptance of oppression and how do they refigure and resist that oppression in their "assimilationist" writing? Abstracts via email to Dr. Robin DeRosa at <rderosa@plymouth.edu>

**Redefining the Boundaries of the Human in Nineteenth Century America.** The United States, since its inception, predicated its legitimacy as a new nation on an equalized definition of humanity. In the 1850s and 1860s, however, the boundaries of

the human were challenged by national divisions on the slavery issue, a vocal women's suffrage movement, rapid industrialization, and new spiritual movements that sought to close the gap between the human and the divine. Any papers wishing to address the changing boundaries of the human in American literature of the time period should send abstracts to Robert Oscar Lopez, 420 Armitage Hall, Rutgers University at Camden, Camden, NJ, 08102.

**No Place Like Home: The Domestic Action Novel**

While the vision of the protagonist of the American novel has been characterized as a loner, only comfortable on the fringes of society, this vision of American literature ignores novels of the 19<sup>th</sup> and 20<sup>th</sup> century that chronicle conflict and destruction within the community and/or the home—resulting in newly defined communities and families that are more genuine and vibrant. Please send abstracts in the email body. Elizabeth Abele, SUNY Nassau Community College <abelee@ncc.edu>

**Nineteenth-Century America on the Couch: Psychoanalytical Theory and Antebellum Literature and Culture.** Can literary, cultural, and/or historical critics use the late nineteenth-century discourse of psychoanalysis to understand the anxieties, desires, and practices of Americans living almost a century before the birth of Freud? While still an unresolved question, critics nonetheless continue to offer psychoanalytic explanations for the literary and cultural productions of antebellum America. This panel seeks papers that deploy psychoanalytic theory to understand the culture and literature of antebellum America, also welcoming studies that examine the constraints and/or possibilities of this theoretical approach to historical and cultural inquiry. Lisa Vetere, Lehigh University, #35 Drown Hall, Lehigh University, Bethlehem, PA 18018; (610) 758-3356 (office); (610) 691-9982 (home); (610) 758-6616 (fax); <lmv2@lehigh.edu>

**Literary Studies of Americans Abroad: Culture Shock and Cultural Self-Definition.** Americans sense of national identity has been shaped by an experience of a national history, but also by articulation and reflection upon that experience through encounters with other cultures and cultural paradigms. Native and naturalized American writers such as Hawthorne, James, Twain, Hemingway, Fitzgerald, Wharton, Pico Iyer, Diane Johnson, Adam Gopnik, Bharati Mukherjee, and Lisa See among others have explored the questions of cultural self-definition and articulation through the experience of cultural difference encountered through travels abroad. This panel will examine the persistence and prominence of this theme in past and contemporary fictional and



nonfictional works and consider paradigms of identity formation and the cultural dialogues present in the representation of individual experiences. Marilyn Rye, Fairleigh Dickinson University, Office of the Provost M-MS1-01, 285 Madison Ave., Madison, NJ 07904 (973) 443-8343; (973) 443-8087; <mrye@fd.edu> See also **Unjustly Cast Into Shadow: Women Writers and Their Great Male Connections** listed under **Women's Studies**.

**Literature and Irreversibility.** This panel will investigate the experience of not being able to go back. Presentations should seek to characterize and analyze the experience of irreversibility, the experience of looking backward at an inaccessibly receding event or ideal, whether an articulation of perfection, a past event that begs for (an impossible) revision, a decision that, from hindsight, might have been different, or any other recognition of irrevocability or irretrievability. Cultural studies, theoretical, and literary approaches are invited. Proposals of no more than one page for 15- to 20-minute presentations should be emailed to Ben Schreier at <formstone@mindspring.com>

**Autobiography, Fiction, and Ethnic Identity.** The blending of fiction with autobiographical "truth" is typically seen as a distinctive feature of postmodern ethnic autobiographies such as Maxine Hong Kingston's *The Woman Warrior* and Audre Lorde's *Zami*. Yet recent scholarship has shown that earlier ethnic autobiographies contain elements of fiction as well. This panel will explore whether this phenomenon has more to do with postmodernity or the genre of ethnic autobiography. I am looking for papers that examine nineteenth- and early twentieth-century ethnic autobiographies through the lens of fiction as well as papers that examine contemporary "fictionalized" autobiographies within an extended tradition of ethnic life-writing. Special consideration will be given to papers focusing on ethnic women's memoirs and/or the ways that ethnicity intersects with gender and sexuality in the genre of the fictionalized autobiography. Please e-mail short abstract and c.v. (or bio) to Lori Harrison-Kahan at <lhk@sas.upenn.edu>

**New Directions in Cormac McCarthy's *Blood Meridian*.** This panel would explore new directions in the scholarship of Cormac McCarthy's dark masterpiece, *Blood Meridian*, addressing how new approaches in critical theory, new literary contextualizations, or new historical scholarship provide fresh insight into this work. All critical approaches are welcome. Please e-mail abstracts to James J. Donahue at <jadonahu@flash.net> for consideration.

**Religious Discourse and Cultural Renewal in Contemporary Latino Fiction.** Much contemporary literary criticism on Latino/a literature has focused on the bilingual and bicultural nature of Latino identity, history and cultural production. But just as the multiplicity of cultures and languages has shaped Latino identity and history, so too has religion. This panel hopes to examine religious discourse in contemporary Latino/a fiction in order to better understand how religion creates, mediates or changes Latino culture and identity. Please submit 300 word abstracts via email to Bridget Kevane at <umlbk@montana.edu>

**American Protest Literature.** This panel examines the rich tradition of protest literature in the United States from the American Revolution to the rise of Hip Hop and globalization. It seeks to explore how various modes of protest, during moments like Abolition, Civil Rights, Women's Rights, Vietnam or the Depression, for example, function as aesthetic, performative, rhetorical, and ideological texts within their cultural context. It defines "protest literature" broadly, and so panelists might discuss photographs, speeches, music, film, pamphlets, essays, novels, short stories and poetry; for example utopian novels, "muck-raking" and

documentary, socialist realism, the Declaration of Independence, and writers like Paine, Garrison, Stowe, Thoreau, Whitman, Douglass, Bellamy, Ida Wells Garnet, Gilman, Goldman, McKay, Hughes, Debs, Steinbeck, Wright, Ellison, Baldwin, Lorde, Friedan, Ehrenreich, and beyond. What is protest literature? Are certain literary forms better equipped for protest than others? What is the power of words to effect change? What are the historical links between modes of protest and meanings of literature? This panel explores America as a protest nation, and protest literature as the most American of forms. Please email papers to Zoe Trodd at trodd@fas.harvard.edu

**Nationalism, Ethnicities, and the Historical Romance.** This panel proposes to reevaluate the role of ethnic characters in the construction of national and transatlantic identity through the American historical romance. By examining novels on both sides of Baym's "Waverly divide," our panel will challenge the prevailing paradigm of the historical romance dictated by the success of Cooper and Scott. We welcome papers on the following topics as related to the historical romance: representations of the "other"; constructions of authorship; transnationalism and postcolonialism; women's history; republican motherhood; didacticism and/or models of pedagogy; melodramas of beset manhood; revolutions; citizenship; and republicanism. Please send 250-500 word proposals to Jennifer Desiderio <desiderio.3@osu.edu>

**Rhetorics of Place in Literature: Issues in the Field Roundtable.** Presentations sought that address contemporary discussions about a rhetorics of place; in particular, this roundtable will discuss how writers today examine the influence of place upon individual and/or communal identities and how such influences translate into efforts to protect the environment. Papers drawing upon ecocriticism and ecofeminism encouraged. This roundtable will be especially intended for graduate students in the field. 4-5 presenters will be selected. Their papers will then be posted on a website that will be password protected (my campus will provide this service). The selected presenters, as well as myself and other faculty respondents who would also present works in progress, would read the papers prior to the panel session. Then, the panel session would be composed of brief presentations (overviews of the articles) that provides a sense of the major issues regarding the growing discussions regarding a rhetorics of place that emerges in all of our respective works. These brief presentations will be followed by questions from the faculty respondents, with the graduate students having questions prepared as well. In this way, presenters can gain something practical from the experience, such as practice for oral comps and dissertation defenses and questions that will help them build their conference presentations into articles to send out for review (the faculty members would also provide written feedback to the presenters). Abstracts of 250 words to Jen Riley <j1riley@umassd.edu>

**Transatlantic Crossings: Victorian Writers and Their American Counterparts.** This panel seeks proposals or completed papers on both well known and lesser known literary connections between Victorian writers and their American counterparts of the 19th and early 20th centuries. For example, where in American writing, do we detect the presence of Jane Eyre? David Copperfield? Or Hester Prynne in Victorian literature? Rita Bode; call for address: 416-489-6104; email submissions in body of email preferred: <rbode@trentu.ca>

**The Poetry and Prose of Mary Oliver.** Sponsored by the Association for the Study of Literature and Environment (ASLE). Since the publication of her Pulitzer Prize winning collection of poetry *American Primitive* in 1983, Oliver has become among the most recognized and popular poets of her generation. Presentations on the early poems, the development of Oliver's voice as a poet,

and her statements about poetry and poetics through the reflective prose of *Winter Hours* (1999) and, more recently, *Long Life* (2004). 500 word abstracts. Queries welcome. Mark C. Long, Department of English, Keene State College, 229 Main Street, Keene, NH 03435-1402; <mlong@keene.edu>

**Boston in the Abolitionist Literature.** Scholarly papers which address and discuss the historical contribution of Boston's abolitionist authors/poets/editors to the cause of emancipation, women's suffrage, cause of freedom and liberty are welcome. Nilgun Anadolu-Okur, Temple University FAX: 610-325-3208; e-mail: [anadolu@temple.edu](mailto:anadolu@temple.edu)

**New Voices in African American Fiction.** Submissions invited on works by recently published African American authors or recent works by established African American writers. Successful papers will discuss works published around or after 1990. Both critical and pedagogical approaches welcome. Papers may consider a variety of topics and issues including (but not limited to) the following: contributions of a particular work or author to the African American literary tradition; departures from African American literary traditions; collaboration of emerging writers; comparative approaches to recent African American fiction; recent African American fiction in the college classroom; recent African American fiction in courses other than African American literature; interdisciplinary approaches to recent African American fiction; teaching strategies for recent works; incorporation of established works with new ones; other pedagogical concerns; the role of romance fiction in recent African American literature; popular reading groups and recent African American fiction. Dr. Eva Tettenborn, Dept. of English, R. 501 A, New York Institute of Technology, 1855 Broadway, New York, NY 10023-7692 or via email to <nemla05@cfp.tettenborn.org> Please do not send attachments. See also **Black, White, and Red on Green, White, and Orange: Racial and Colonial Discourses in Irish and American Minority Literatures** listed under **English/British**.

### Comparative Literature

See also **Literature and Irreversibility** listed under **American**.

**Dirty/Pretty/Thing: Human Trafficking in Film, Fiction, and Public Discourse.** We encourage presentations concerning traffic in persons, drawing on a range of approaches, perspectives, and texts. Examples from a range of national literatures, mainstream and independent films, contemporary and/or historic discourse are welcome. *Devil's Highway*, *Spartan*, *Libya4Ever*; *Dirty Pretty Things*; race, class, gender dimensions; portrayal of victims and traffickers, coyotes and migrants; "employers"; "clients"; Theoretical/narrative intersections with human rights discourse; immigration and national security; nativism, migrants and "aliens"; imperial fantasy and sexual exotics; travel narratives, moral panic, captivity narratives, myths of "white slavery"; historic dimensions and the discourse of slavery. Please send papers/detailed proposals to Stephanie Athey, Assoc. Prof. Interdisciplinary Studies, Lasell College <sathey@lasell.edu> and <azyxx@aol.com>

**Reading Trauma.** This panel seeks papers that examine the complex relationship of literature and the literary disciplines to trauma studies, and particularly those that speculate about the relationship between literary study and psychoanalytic theories in new and unexpected ways. D. Stringer, English Dept., James Madison University, 800 S Main St, MSC 1801, Harrisonburg, VA 22807; (540) 568-6170 OR -3759 [office]; (540) 574-3042 (personal);

Email: <stringdr@jmu.edu>

**Encounters of French and German Women.** This panel seeks to explore the cultural, artistic, and political encounters of French and German women through the centuries. The organizers invite papers exploring either a period (French Revolution, Franco-Prussian War, etc.), a movement (Romanticism, Junges Deutschland) or a person (Marie Antoinette, Madame de Stael, etc.) under the aspect of a particular female gaze at the other. Presentations may explore theories of nationhood, the cosmopolitan aspect of French fashion, and mutual influences in the visual arts, music, and the theater. An investigation of personal contacts between French and German women is particularly encouraged. E-mail submissions preferred ([baumgartner@uncg.edu](mailto:baumgartner@uncg.edu)). Snail mail to Karin Baumgartner, Department of German, Russian, and Japanese, University of Greensboro, PO Box 26170, Greensboro, NC 27402

**'The Waning of History', 'the Return of the Repressed': Cultural Paradigms and Historical Memory.** Does 'the real' of history escape us in our virtual worlds, as critics such as Baudrillard and Jameson claim, or do our virtual worlds reproduce what they repress, namely 'the real' in a distorted, but retrievable form, as Freudian thinkers would tend to think? We are looking for contributions exploring literary or filmic works that negotiate the relationship between history and historical memory, addressing the creation of virtual worlds and the manipulation of cultural production, its successes and backlashes, the relationship of immaterial and material culture, or investigating alternative concepts of how cultural production translates historical experience into the present. Please send abstracts to Evelyn Preuss, Yale University; <[evelyn.preuss@yale.edu](mailto:evelyn.preuss@yale.edu)>

**Gay-Lesbian, Popular Culture The Performance of Asian America.** The performance of "Asian America," as with all ethnicized—both racially and sexually—groups, has been historically fraught with problems of representation. Early U.S. films and novels, beginning around the turn of the last century, were integral to the constitution of the Asian American racialized body. The self-ratifying, stereotypical images projected onto the screen and written on the page continue to determine how the Asian American body is projected—and performed—in popular consciousness. In what ways do more contemporary performances of Asian American-ness reproduce, repeat, or renounce the stereotypes of this heterogeneous cultural and political affiliation? I seek papers that attempt to get at the problematics of representation, especially those that locate the experiential performance of Asian America within the body. Victor Mendoza, UC Berkeley, (through Dec 04): 311 W. University Ave #201, Champaign, IL 61820; Permanent: 9963 Mangos Dr., San Ramon, CA 94583; e-mail <[victor\\_m@berkeley.edu](mailto:victor_m@berkeley.edu)>

**Literature and the New War.** How does the international literature respond to the war in Iraq and the global war on terrorism? How do the well known writers of various nationalities react to the controversial conflict? This panel invites literary scholars of all languages to present their findings and analyses. If there is enough interest, the panel may be a roundtable. Margrit Zinggeler, Eastern Michigan University, Dept. of Foreign Languages and Bilingual Studies, Eastern Michigan University, 219 Alexander, Ypsilanti, MI 48197; ph. (734) 487-0130; May-Aug. 6709 E.Shadow Lk.Dr., Lino Lakes, MN 55014; ph.(651) 426-9582 <[Margrit.Zinggeler@emich.edu](mailto:Margrit.Zinggeler@emich.edu)>

**Literary Representations of Queer Heterosexuality.** As Tristan Taormino notes, "dialogue and diversity within the LGBT community has ushered in a new identity: the Queer Heterosexual." This panel seeks papers on Queer Heterosexuality in literature from

any period. Especially welcome are papers on Victorian, modernist, and post-modernist texts by authors such as Swinburne, Wilde, Stoker, Joyce, Hemingway, Acker, Gaitskill, and any others. Send abstracts of 250 words (or so) to: <richard.fantina@fiu.edu>

**Literature and Space.** Content and purpose of the session: The purpose of this session is to examine the many ways in which the use of space in literature is specific to this artistic medium, or has properties in common with other artistic media such as cinema, theatre, opera, painting and so forth. To examine the way the depiction of space in literature may be different from or have properties in common with the physical, mathematical, anthropological, geographical, sociological, psychological examinations of space among many others. To provide an occasion for an interdisciplinary examination of space in which historians and scientists would also be welcome. Presenters are invited to send copies of proposals to both the proposer: Mark Epstein, Princeton University, Department of Comparative Literature, Princeton NJ 08544; Home: 486 Parkway Ave, Ewing NJ 08618; Ph./Fax: (609) 882-7219; e-mail <m.epstein@att.net> and to the panel chair: Prof. Arielle Saiber, Department of Romance Languages, Bowdoin College; ph. (207)725-3354; e-mail: <asaiber@bowdoin.edu>

**Cowboys in Africa: Images of the West in African Literatures.** Whether it be John Wayne's cowboy, Arnold Schwarzenegger's *Terminator*, or the Viagra salesman, virile visual and filmic images of the West populate African literary landscapes. In this panel, we will examine the place of these global/Western/gendered scripts in contemporary literary production from Africa. Please submit abstracts to Katarzyna Pieprzak at <kpieprza@williams.edu>

**Under Western Eyes: Post-Modern Perceptions of Eastern Europe.** What is the cultural status of the "other" Europe in the overlapping eras of the collapse of the East bloc, the Balkan and Chechen wars, and the post-9/11 "War on Terror"? To what extent does the idea of a Europe only recently touched by economic globalism serve as an ethical foil for the individualistic codes of the United States and Western Europe? Are such perceptions and cultural associations in themselves illusions? Papers may draw on travelogues, journalistic accounts and historiographical writing as well as fiction and poetry, and discuss writers from both sides of the "torn" Iron Curtain. Send abstracts of no more than one page to Alexander Mihailovic <clazm@hofstra.edu>

**The Shift of (the) Capital: the Mirage of the Global City in Contemporary Fiction.** As the importance of actual urban centers wanes, memories and imaginary projections of the city begin to circulate with greater urgency in world literature. Theoretical questions to be considered include: With the spread of highly mobile transnational communities and the disappearance of industrial workers as a constituted class has the global city become a thing of the past? In which ways does the city function as a museum? In which ways does urban commercial space function as a liberatory engine for the organization of gender? Helga Druex, Williams College, 14 Fairview St., Bennington, VT 05201, ph. (802)447-7002, Fax: (413) 597-3028 Email: <hdruex@williams.edu> See **Exile and the Narrative Imagination** listed under "French."

**Sexual Horror in the Gothic: Anxious Representations of the Sexual Other.** The Gothic is marked by an anxious encounter with otherness, typically represented in supernatural terms. The papers in this panel will consider moments in which Gothic fear is relocated onto the figure of the sexualized Other, the Other who replaces the supernatural ghost or grotesque monster as the code for mystery and danger, becoming, ultimately, as horrifying, threatening and unknowable as the typical supernatural Gothic manifestation. Papers that consider canonic instances of this

anxiety — the horrifyingly male Antonio in Lewis's *The Monk* and Montoni in Radcliffe's *The Mysteries of Udolpho*; the horrifyingly female Bertha in Brontë's *Jane Eyre*; the ambiguous figures of Dracula and of Jekyll and Hyde who suggest an anxious response to the figure of the homosexual — are welcomed. Papers that consider lesser known moments of sexual horror in the Gothic mode are also sought. Please send 500 word abstract to: Ruth Bienstock Anolik, Villanova University <rnanolik@aol.com>

**Discipline and Punish: Dystopian Literature on Film.** In light of the events of the 20th century, which saw terms such as genocide and totalitarianism become part of the common language, the portrayal of social and political structures predicated on vicious and dehumanizing ideologies has become one of the defining characteristics of recent literature. The purpose of this session is to examine dystopian literary works and their screen adaptations both comparatively and with respect to the cultural and historical milieu in which they were created. Submit outlines as well as 300-500 word abstracts of papers by email to <gordonreynolds@ferris.edu> Gordon Reynolds, Ferris State University, 820 Campus Dr, ASC 3080, Ferris State University, Big Rapids, MI 49307-2225

## Composition

### High School Students in College Composition and Literature Courses: The Impact of Dual-Enrollment Programs.

High School Students in College Composition and Literature Courses: The Impact of Dual-Enrollment Programs. This increasingly popular national trend affects both the nature and "composition" of college composition and literature courses. Papers both pro and con are welcome. Send a 150-word abstract and vita by August 15, 2004, to Dr. Mary Lazar, Kent State University, Tuscarawas Campus via email. School: <mlazar@tusc.kent.edu> Home: <marylazar33@hotmail.com>

**Teaching Creative Non-Fiction.** While many books have been published on short story and poetry writing, the emerging field of creative non-fiction has received less attention. Indeed, the term "creative non-fiction" itself is still contested, and definitions vary considerably. This panel will offer some practical suggestions for teaching creative non-fiction: including memoir and autobiography, personal and reflective essays, biography, travel writing, nature writing, "literary journalism," etc. Please submit a 1-2 page abstract, including description of teaching technique and explanation of why this assignment is effective. Send to Prof. Diana Archibald, English Dept., UMass Lowell, 61 Wilder St., Suite 3, Lowell, MA 01854 OR <Diana\_Archibald@uml.edu> Creative Writing See also **Teaching Creative Non-Fiction** listed under **Composition**.

**Politics and Poetry—Creative Writing** Plan to participate in the NEMLA creative poetry panel. Share your political [education and/or government]views through poetry. Any style poetry is welcome. Contact Annette Magid at a\_magid@yahoo.com

## English/British

See also **Literature and Irreversibility** and **Journeys of Transformation in Literature** listed under **American**.

**Scottish Fiction of the 1990s.** The session chair invites papers on any aspect of Scottish fiction of the 1990s. Studies of individual works and writers are welcome, as are papers which deal with this fiction by region or that concern broader issues, such as sexual politics and sexual preference, questions of gender and/or genre,



the relation between this fiction and Scottish myth and/or history (including recent history, e.g., the referendums of 1979 and 1997), the economics of contemporary Scottish fiction, the relationship between contemporary Scottish and contemporary 'British' fiction. Especially welcome are papers which deal with the intertextual nature of this seemingly 'minor literature,' including ones involving adaptation for stage, screen and/or television. Send papers or abstracts by 1 September to Robert Morace, [rmorace@daemen.edu](mailto:rmorace@daemen.edu). See also **Rhetorics of Place in Literature: Issues in the Field. (Roundtable)** listed under American.

**The Self-made Woman: Competing Modes of Self-fashioning in the Victorian Novel.** Seeking papers investigating the intersections between gender and self-determination by analyzing the tensions between competing means for shaping personal representation and asserting a self in the novels of Victorian women writers. Proposals may include analyses of different forms of self-making such as narrative, clothing, performance, disguise and economic forms of agency, as well as the role of gender in the options and outcomes for female characters. Queries and 250 word proposals to Elizabeth Bleicher, Department of English, University of Southern California. Email submissions preferred: [<bleicher@usc.edu>](mailto:bleicher@usc.edu)

**War and Anglo-American Fiction from 1945.** Conflict and the formal description of 'war' have dominated various strands of Anglo-American Fiction since 1945, and this aesthetic focus is intriguing considering the ongoing recurrence of conflict in these two Anglophone cultures. How is war manifested in such texts? This panel considers the aesthetic and theoretical readings of representations of conflict, and of the contested notions of the heroic and the classical residuum articulated in representations of warfare. This fusion of fiction and war is arguably very central in understanding a significant part of our literary culture; this panel considers the dynamics of the aesthetic-exegetical processes involved in reading these themes and realities. Dr. Philip Tew, University of Central England <[tewp@ukf.net](mailto:tewp@ukf.net)>

**The Postcolonial Body.** This panel will examine the ways in which corporeality and the functions, expressions, and uses of the body become tropes for the Postcolonial condition in literature, film and cultural productions. Emphasis will be given to not only the external, visible, body, but also to the depictions of the body's acts and utterances, and the sexual, digestive, and excremental performances of the internal organs themselves. This panel will explore works from both Postcolonial nations and the diaspora, focusing on reenactments of colonial history on the body, as well as corporeal expressions of resistance to neo-colonizing hegemonies. Contact: Rebecca Fine Romanow at [<rromanow@mail.uri.edu>](mailto:rromanow@mail.uri.edu)

**19th-Century Crime/Detective Fiction.** This panel is intended to provide an opportunity for scholars to share new ideas and research in crime and detective fiction of the 19th-c., largely accepted as the era in which the "official" origins of the detective genre emerged. Papers are welcome on any work/topic that is related to the genre, whether it addresses sensation fiction, crime fiction, detective fiction proper, or anything in-between. Please submit 500-1000 word proposals to Vicki Lynch via email at [<vlynch1@binghamton.edu>](mailto:vlynch1@binghamton.edu)

**Women Writing War: Views of History and Warfare in the 20th Century British Novel.** This panel will examine how British women novelists in the 20th century, ranging from Virginia Woolf and Rebecca West to Pat Barker and Penelope Lively, have appropriated the topic of war, writing about the two World wars, and how they have depicted the traumas of war and the effects on fighting men. How do these narratives rewrite history and redefine

masculinity? How do these authors, modern, modernist or postmodern, question epic notions of warfare and heroism? The panel seeks to examine women writers' notions of gender and historiography in the 20th Century British novel in relation to war and its aftermath. Please send a 300-500 word abstract of your proposed paper as a Word doc attachment to [logotheti@acgmail.gr](mailto:logotheti@acgmail.gr) (mention NEMLA 2005 in the subject line), or mail it to Anastasia Logotheti, Dept of English, Deree College, The American College of Greece, Gravas 6, 153 41 Aghia Paraskevi, Greece. Whether you e-mail or s-mail your proposal, please submit by August 31, 2004.

**North African Epistemologies in a Global Context.** Panel seeks to discuss the impact of the discourse of globalism on North African literary and cultural representations. Papers should engage the reaction/answer of North African authors to the pressing demands of globalism. Please send abstracts via e-mail to: Salah Moukhli, Ph.D., California State University San Marcos [<smoukhli@csusm.edu>](mailto:smoukhli@csusm.edu)

See also **Transatlantic Crossings: Victorian Writers and Their American Counterparts** listed under **American Literature**. See also **Literature and Irreversibility** listed under American.

**Black, White, and Red on Green, White, and Orange: Racial and Colonial Discourses in Irish and American Minority Literatures.** This panel seeks papers on literary representations of and/or sympathies (or antipathies) between the Irish and American racial minorities within racial and colonial discourses of the nineteenth and twentieth centuries. Especially welcome are new approaches to analysis of racial and colonial discourses and their convergence. Topics may include but are not limited to transatlantic political influences and collaborations, Irish(-American) representations of American minorities, American representations of the Irish(-Americans), Irish(-American) representations of the Irish(-Americans) and American minorities, American minority representations of American minorities and the Irish(-Americans), similar challenges to colonialism and oppression (including stereotype reversals), racial and cultural hybridity between Irish(-Americans) and American minorities, and literary offerings of alternative discourses to address differences between the Irish(-Americans), American minorities, and their political adversaries. Please send 250-300 word abstracts to Sebastian T. Bach via e-mail at [<nakedlun@bu.edu>](mailto:nakedlun@bu.edu) (preferred) or via mail at Boston University English Department, 236 Bay State Road, Boston, MA, 02215.

**William Blake's Time of Fracture: Engagements with The Four Zoas.** This panel invites papers on any aspect of William Blake's *The Four Zoas*. Panel abstracts should be 1-2 pages and can be sent to Wayne C. Ripley at [<rply@mail.rochester.edu>](mailto:rply@mail.rochester.edu)

**Closing the Book: The Sense of an Ending in Contemporary British Fiction.** The panel explores recent British novels struggling to sort out the ends of things: relationships, empire, wars, individual lives – and books. Questions include the following: to what extent do contemporary writers aim for or subvert a sense of closure? How has the postmodern attraction to the ambiguous or multiple ending fared? What effect have such endings had on the way we imagine history? Please send submissions, in the body of the e-mail, to Jeffrey Roessner, Mercyhurst College [<jroessner@mercyhurst.edu>](mailto:jroessner@mercyhurst.edu)

**Literary Empathy.** Over the past twenty years, empathy has emerged as a central category in the interdisciplinary analysis of intersubjective relationships, or relationships between self and other. Empathy—the ability to imagine oneself in another's place and so understand or "share" her cognitive, affective, and volitional states—is critical, research has shown, to our ability to understand and interact with other people. Current research on empathy and the arts, however, is far behind other disciplines. This panel

proposes to fill this critical gap with papers that examine and/or utilize empathy as a literary or artistic category. Papers can develop generalized models of literary empathy or analyze the operation of empathy in particular texts. Underlying the discussion will be the query, how do we define “literary empathy” and how is it useful to the field of literary criticism? Papers from a wide range of genres and/or periods are welcome. Please submit one-page proposals by email to Mary-Catherine Harrison <coho@umich.edu>

**Romantic Self-Reflections.** This panel invites meditations on the issue of self-reflexivity in the so-called Romantic period and especially encourages proposals that also provide a way of thinking about how that issue marks Romantic literary criticism as well, particularly in the wake of New Historicism(s). James Chandler’s *England in 1819* and Paul Hamilton’s *Metaromanticism* are two self-conscious examples. Please send 500-word abstracts to Emily Rohrbach (Boston University) at <rohrbach@bu.edu>

See also **Sexual Horror in the Gothic: Anxious Representations of the Sexual Other** listed under **Comparative Literature**.

**Victorian Landscape Descriptions.** The NEMLA Victorian Landscape Descriptions panel invites paper/presentation abstracts that discuss landscape descriptions of the Victorian period, fictional or actual, in prose or verse. Paper/presentations should address one or more of the period’s cultural issues and concerns: art/aesthetics, ethics, exploration, psychology, religion, science, social and/or political theory. The panel holds to Simon Schama’s view that landscapes—as opposed to actual places—are cultural before they are natural. Please send paper/presentation abstract to Bill Mistichell at the following email address: <wxm3@psu.edu> or snail mail: Bill Mistichelli, English Department, Penn State Abington, 1600 Woodland Road, Abington, PA 19001

**Mary Renault: One Hundred Years.** In order to celebrate the centennial of Renault’s birth, this session encourages scholarship on any of her literary contributions. Various perspectives could be taken including Renault as an historical novelist, a lesbian writer, a South African opponent of censorship and oppression to writers, and a major contributor to homosexual and gender studies. Snail mail is appreciated. Michael T. Duni, University of Connecticut, 1561 Ratley Road; West Suffield, Connecticut 06093 <MTJTSD@aol.com>

## Film

See also **Identity and Alterity in Contemporary Spanish Theater and Film** and **Latin American/Latino Cinema and Literature** under **Spanish/Portuguese**.

**Crossing Borders in Recent European Cinema.** Panelists are invited to submit a 250-word abstract for papers that explore the different forms in which the limits of a stable, traditional and homogeneous European identity are being transgressed/affirmed/transformed in the latest European film. Papers dealing with a variety of social issues such as but not limited to (il)legal immigration, multiculturalism, multilingual/multiethnic conflicts are welcome. Send abstract to Marjorie Salvodon at <msalvodo@suffolk.edu> or Sandra Barriaes at <sbarrial@suffolk.edu>

**George Cukor: The Collaborative Auteur.** In his many interviews, George Cukor fought two labels: the first, placed on him by the media, that he was a “woman’s director”; the second, placed on him by the Cahier du Cinema crowd, that he was an “auteur”. Instead, Cukor read the process of producing filmic narrative as a collaborative effort. This panel seeks to explore Cukor’s 50-year

directing career as collaborative effort; readings of one film or a series of films from a variety of theoretical methods — feminist, generic, Marxist, queer — that privilege this notion that Cukor believed in so strongly are welcome. Scott F. Stoddard, Marymount Manhattan College, Center for Academic Advancement, 262 Nugent, Marymount Manhattan College, 221 East 71st Street, New York, NY 10021; ph. (212) 774-4821 Fax (212) 774-4839 <sstoddard@mmm.edu>

**Cultures of Technology and Violence.** The technological apparatus of violence suffuses even the most mundane aspects of quotidian reality. The association between violence and technology antedates the military-industrial complex, the atomic age, and even the industrial revolution. This panel is intended as a forum for discussing various representations of violence and technology in literature, film, television and/or popular culture. Preference will be given to cross disciplinary approaches or papers discussing work from more than one time period. E-mail submissions, please. Lisa DeTora, Independent Scholar <lisadetora@hotmail.com>

**Pedro Almodóvar: The Recent Films.** A consideration of Pedro Almodóvar’s recent films, beginning with “Todo sobre mi madre.” This panel will examine constants in Almodóvar’s art of filmmaking, referring to earlier films, as well as considering the evolution in his art toward a more profound and sensitive examination of human emotions and relationships. Accessibility permitting, his newest film “La mala educación” may also be considered and placed in the context of his work for the screen. Peter Podol, 923 Metz Avenue, State College, PA 16801; email: home-[Pjpodol@aol.com](mailto:Pjpodol@aol.com); work—<ppodol@lhup.edu>

**History and Memory in Spanish Narrative and Film: The 19th Century to the Present Day.** Papers should discuss how Spanish authors and film makers from the 19<sup>th</sup> Century to the present day have discussed memory in their narratives and films and to what ends. Papers with pedagogical underpinnings are especially appreciated. Maria DiFrancesco (Ithaca College) 509 Lake Street, Apt. E5, Ithaca, NY 14850

## Gay/Lesbian

See also **Queer Theory, Religion, and the Culture Wars** listed under **Theory**.

See also **Gay-Lesbian, Popular Culture The Performance of Asian America** listed under **American**.

See also **Literary Representations of Queer Heterosexuality** listed under **Comparative Literature**.

**The Cultural Studies Closet: Examining the Impact of Vito Russo’s *The Celluloid Closet*.** This panel, with Vito Russo’s pioneering work *The Celluloid Closet* as its starting point, aims not only to continue Russo’s examination of the role of cinema in creating the gay/lesbian/bisexual/transgendered subject in the America of the late twentieth-century and the early twenty-first-century, but it also seeks to examine Russo’s impact on the academic fields that comprise Cultural Studies. In an age that has seen numerous advances in the gay/lesbian/bisexual/transgender rights movement, as well as increased visibility in media representations, is Russo’s *The Celluloid Closet* still relevant as a working model for cultural evaluation, or has it become a historical document? E-mail a 300–400 word abstract with a short C.V. to Damion Clark at <damionrc@earthlink.net> by September 10, 2004.

**French Lesbian Writers (1980-Present).** Papers treating any aspect of writing by French lesbian authors from 1980-present will be considered. Papers may be in French or in English. Please send abstracts only via email to Stephanie Schechner at



<sas0004@mail.widener.edu>

**Queering Modernism.** This panel invites panelists to consider the connections between modernism and queer history. More specifically, it encourages panelists to consider the impact of gay & lesbian studies and queer theory on our understanding of modernist literature and culture. Questions that this panel seeks to answer include: To what extent does homoerotic desire inform modernist art and literature? How might we reconceptualize a “modernist canon” to acknowledge the contributions of gay and lesbian writers? How can we engage queer theory in a re-reading of canonical modernist texts and authors or assumptions about modernist aesthetics? Abstracts should be sent to Peter Naccarato via e-mail at <pnaccarato@mmm.edu>

### French

See also **Encounters of French and German Women** listed under **Comparative Literature**.

See also **French Lesbian Writers (1980-Present)** under Gay-Lesbian.

**Fashion and Social Subversion in Nineteenth-Century France.** This panel considers the rise of fashion in and as a cultural discourse expressing both social conformity and social subversion. In nineteenth-century France, fashion functioned as a discourse through which social groups asserted identification and yet it functioned equally potently as a discourse of subversion through marginal figures such as the courtesan and the dandy. Our inquiry into the role of French fashion in the turbulent nineteenth century will include discussions of consumerism, social climbing, women in the marketplace and the emergence of the fashion icon. Susan Hiner and Lise Schreier, Vassar College, Box 147 Vassar College; 124 Raymond Avenue; Poughkeepsie, NY 12604 email: suhiner@vassar.edu; lischreier@vassar.edu

**Moving Up, Moving Out: Displacement, Assimilation, and Shame in French and Francophone Literatures.** Moving Up, Moving Out: Displacement, Assimilation, and Shame in French and Francophone Literatures.” This panel welcomes papers in French or in English exploring representations of shame as a result of social and/or cultural migrations, in literary texts from any period or genre. Please submit electronically a 300-word abstract to Annik Doquire Kerszberg, Lock Haven University of Pennsylvania, at <akerszbe@lhup.edu>

**Passions et Poétiques du désir. Roundtable.** In this panel, we are looking for papers on narratives by women writers from the French speaking world, addressing the dialectics and poetics of love, passion and sexual desire. Dr. Noelle Carruggi, New School U/Ethical Culture Fieldston School, 605 East 14th Street, 8G, New York, NY 10009 (use email address to contact me during the summer) <noelle\_carruggi@yahoo.com> phone and fax: (212) 842 4891

**Legacies and Legends of the Cursed Poet.** Verlaine’s designation of the “poète maudit” over a century ago continues to hold popular sway. How does a scarred life or a thwarted career become emblematic of a Promethean view of poetry, damaging the one who touches the fire of the gods? Proposals should address the legacy of specific “poètes maudits” or manifestations of the concept within French and Francophone literatures. Submit 250-500 word abstracts by e-mail (pasted or in Microsoft Word attachment) to Kara Rabbitt <rabbittk@wpunj.edu> Exile and the Narrative Imagination. The session will examine texts by any exiled writer from any country, dealing with the literary representations of exile. Send abstracts to Dr. Agnieszka Gutthy,

Southeastern Louisiana University, <agutthy@selu.edu>

**Francophone Women Writers: Love and Madness.** Love “amour passion” can be the cause of madness or a cure for madness. This panel will analyze the search for love and psychological balance along with the search for self-definition as portrayed by writers from France, Quebec, the Caribbean, North Africa and Sub Saharan Africa. Debra Popkin, Baruch College CUNY, 434 Warwick Ave., Teaneck, NJ 07666-2926; ph. (201) 837-5738; Fax 201-833-0944. Email submissions preferred: <DebraP26@aol.com>

### German

See also **Encounters of French and German Women** listed under **Comparative Literature**.

**Manifestations of Decadence in German Literature of the 20th- and 21st-Centuries.** This interdisciplinary panel will focus on manifestations of decadence, both theoretical and aesthetic, in German-speaking literature of the 20th- and 21st-centuries. Comparative submissions involving other literatures, art forms, architecture, film, and music are welcome. Cynthia Chalupa, West Virginia University, Department of Foreign Languages, PO Box 6298, Morgantown, WV 26506 <cynthia.chalupa@mail.wvu.edu>

**Travel in Post-Unification German Literature after Unification.** The session will focus on travel as a way of exploring transformation processes, identity formation, and border crossings of various kinds in post-unification German literature. Confrontations with lines of division and stereotypes may be discussed from a theoretical, political, socio-historical, or interpersonal point of view against the backdrop of political developments in Germany, the European Union, and America. Send abstracts to Barbara Mabee, snail mail at Oakland University, Dept. of Mod. Langs. and Lits., Rochester, MI 48309., e-mail <mabee@oakland.edu> fax (248) 370-4208

**Die Moderne and all of its Discontents: German Literature and Culture at the Fin de Siècle.** Papers are sought, which examine an aspect or aspects of the Fin-de-siècle’s multi-faceted and sometimes contradictory culture, with particular emphasis on discontentment or disillusionment as expressed in literary works or other contemporary cultural texts. Thomas L. Buckley, St. Joseph’s University, Dept. of Foreign Langs. & Lits., Saint Joseph’s University, 5600 City Ave., Philadelphia, PA 19131; ph. (610) 660-1859; Fax (610) 660-2160 <buckley@sju.edu>

**Irony and Humor in Swiss German Literature.** Abstracts/papers that explore and interpret Irony and Humor in texts by German-speaking authors who hail from or reside in Switzerland are most welcome. Submissions may be sent via snail mail or e-mail to the following address: Prof. Richard R. Ruppel, Department of Foreign Languages, 490 Collins Classroom Center, University of Wisconsin-Stevens Point, Stevens Point, WI 54481; Fax: (715) 346-4215; Tel. (715) 346-4410 <ruruppel@uwsp.edu>

**Cultural Change in German: Diasporic—Translingual—Transnational Aesthetics?** This panel invites your reflections on issues of production, distribution, reception, and the pedagogical uses of diasporic, translingual, transnational German-language cultural products.

In search of a new global literature, of a perhaps translingual and transnational literature, can there be a specifically “German” contribution? Is the emergence of translingual literatures in American writing on the border-land (Spanish/English) finding correlatives in hybrid or diaspora culture in German-language communities? Can we identify a translingual or transnational

aesthetics of production or reception? How are notions of “nativity” or “non-native” challenged? How do mixed inter- and intraethnic and mixed inter- and intralingual affiliations shift the meanings of terms like “home” “belonging” “identity” “local” and “global”? Whom, what, how, and why do we research and teach on those issues in our German Studies and German Literature courses? Please e-mail your proposal by Sept. 15, 2004 to Dr. Erika Berroth, Associate Professor of German, Southwestern University <berrothe@southwestern.edu>

### Italian

**La comicità nella narrativa italiana moderna.** Throughout the 20th Century we have witnessed the formalization of important theories regarding laughter (recall among others Bergson and Freud, Pirandello and Bachtin, Propp and Eco) and the choice on the part of numerous authors of adopting humor as a means of expressing their opinions, often in periods of difficulty. At times, humor has been used to circumvent political, ideological, and religious censorship, to point out the incongruities and hypocrisy of certain mechanisms of mainstream culture and to foster new and creative ways of expression. This session intends to explore the relationship between the various comic forms (satire, irony, etc.) and the different possible re-readings of history and the values of society represented in it (from the paradoxical taste of Campanile to the mocking one of Fo), as an educational tool for the renewal of the modern Italian cultural conscience. Dr. Daniela De Pau, Drexel University, 229 North 33rd Street Philadelphia, PA 191044; ph. (215) 386 3602; fax (215) 895 6775 danieladepau@hotmail.com

**Italian Women's Studies.** This session on Italian Women's Studies welcomes papers on any aspects of Italian women's textual production across the centuries. Approaches may include, but are not limited to, historical, literary, or theoretical perspectives. Please send your papers to Tommasina Gabriele at tgabriel@wheatonma.edu

**Beyond Margins: Third Millennium Italian Women Writers.** Consolidating a trend already inaugurated in the nineties, the new millennium literary scene in Italy sees a boom of novels written by a new generation of women writers. This panel invites a further investigation of the reasons beyond such escalation, as well as more circumscribed studies relative to specific texts and authors. Also comparative approaches are welcomed. This panel aims at exploring a part of Italian contemporary literature that is considered “marginal” and is therefore often unknown. The richness and potentialities of such works and writers open the lane to innovative developments for Italian literature, which, more than other literary scenes — i.e. the anglophone and francophone ones — up to this time has been more traditional. Please send proposed paper titles and abstracts of about 150 words to Simona Barello, New York University - Università Popolare Roma <simona.barello@nyu.edu>

**Italian Culture.** Papers (in Italian or English) should focus on the influence of the Italian cultural identity. Proposals for courses on Italian culture or interdisciplinary approaches to the subject are welcome. Emanuele Occhipinti, Drew University, Dept. of French and Italian, Drew University, Madison, NJ 07940, Email: <eocchipi@smith.edu>

**Religion in Twentieth Century Italian Literature.** Papers dealing with authors or works in twentieth century Italian literature that develop religious themes or reveal, more or less openly, a fundamentally religious outlook. Professor Umberto C. Mariani, 376 Zion Rd., Hillsborough NJ 08844-2512; Department of Italian, Rutgers University, 84 College Ave., New Brunswick NJ 08901; ph.

(home) (908) 369-5141; (w) (732) 932-7536; (fax) (732) 932-1686; e-mail <mariani@rci.rutgers.edu>

**The Latest Poets and Novelists.** This panel is meant to encourage the dissemination of information and discussion about the most recent literary production in Italy, and other Italoophone areas of the world. The work of authors, writing in Italian, who are recent immigrants to Italy, or of emigrants residing abroad is also welcome. Mark Epstein, 486 Parkway Ave., Ewing, NJ 08618 (home); ph./fax (609) 882-7219; Dept. of Comparative Literature, Princeton University, Princeton NJ 08544. **E-mail submission preferred:** <m.epstein@att.net>

**Italian Cinema: Past and present.** Exploration of the works of past and/or present Italian film directors in order to understand the continuity of a unique form of art which is very sensitive to Italy's social and political concerns. Daniela Bisello Antonucci, Princeton University <dantonuc@princeton.edu> 80 Fairfax Court, Madison, NJ 07940; ph. (973) 765-9054; Fax (973) 765-0574

**After Tondelli: Bodies, Genders, and Knowledges in Italian Fiction after 1990.** This panel seeks contributions that explore some of the new authors and trends that have emerged on the Italian literary scene since the 1990s. We are particularly interested in papers dealing with the representation of the body; narrative explorations of gender; the cognitive dimension of fiction; and the interaction between the local and the global. We are also looking for papers which consider the role of Pier Vittorio Tondelli (his novels, essays and editorial initiatives such as the Under 25 project) in promoting and providing a cultural space for this new literary experiences. Eugenio Bolongaro, Department of Italian Studies, McGill University, 688 Sherbrooke St. West, Montreal, QC H3A 3R1; Ph: (514) 398-3953 Fax: (514) 398-1748. **Proposals by e-mail if possible.** <eugenio.bolongaro@mcgill.ca>

**Italian Literature from Renaissance to Baroque**  
Those interested in any aspect of Italian literature from the Renaissance through Baroque periods are encouraged to submit abstracts for 15-20 minute papers to the address below. For e-mail submissions: <jcozzarelli@ithaca.edu>; otherwise, send to: Julia Cozzarelli, Department of Modern Languages and Literatures, Ithaca College, Ithaca, NY 14850.

**La natura come religione e filosofia nel Leopardi.** Il ritorno alla natura come guida dell'uomo verso un nuovo mondo riscoperto pensa senza lo scontro del passato greco-latino.. Benche' il Leopardi sia ancora legato al passato greco-latino nelle immagini utilizzate, si sente in lui il bisogno di fare della natura una nuova filosofia e una nuova religione. Papers should show how these concepts are demonstrate in Leopardi's work. Papers can be in Italian or English. Letizia Sutera <suteral@wpunj.edu> 37 Corabelle Ave, Lodi, NJ 07644

### Pedagogy

See also **High School Students in College Composition and Literature Courses: The Impact of Dual-Enrollment Programs** listed under **Composition**.

See also **Teaching Creative Non-Fiction** listed under **Composition**.

**Two-Year Caucus Roundtable: Pedagogy Plagiarism and the Profession. Roundtable.** Plagiarism has always been a problem in the academy but the use of the internet has complicated the issue. This panel proposes to focus on the dilemma, the detection and its possible solutions. Dan Schultz, Cayuga Community College, 197 Franklin Street, Auburn, New York 13021 schultz@cayuga-cc.edu

**Adjunct Activists or Activist Adjuncts: 'And Every Humor Hath His Adjunct Pleasure' Roundtable.** This roundtable

discussion invites participants who represent diverse viewpoints on adjunct faculty in the profession. In spite of over two decades of guidelines of good practices issued by AAUP, MLA, AFT, the statements are either ignored or unread. How to work with activist adjuncts who seek to create a healthier workplace for themselves, the students, their full-time colleagues, and the institution? How do adjuncts and administrators communicate effectively the issues and concerns represented by both sides? Send 250-500 word abstracts to Kandace Lombart <klombart@earthlink.net> ; or mail to: 41 Harwood Drive, Amherst, NY 14226 by 9/15/04.

**Ecocriticism and the Practice of Reading. Roundtable.**

Sponsored by the Association for the Study of Literature and Environment (ASLE). This session invites papers that explore and reflect upon reading-oriented theory and practical applications in composition and literary studies.

What is the relationship between reading and ecological thinking? How does the practice of critical reading enrich the study of social and biological interrelationships? 500 word abstracts by 15 September to Mark C. Long at Mark C. Long, Department of English, Keene State College, 229 Main Street, Keene, NH 03435-1402; mlong@keene.edu

**Tools of the Trade: Creative Writing Exercises Outside the Classroom.** This pedagogical session continues last year's panel discussion of the merits of creative writing exercises for both young and more established writers. The focus this time is on solitary, at-home exercises and the steps necessary to move from exercise to artwork. Those interested in participating should submit a pedagogical statement on writing exercises beyond the classroom as well as a sample writing exercise to: Dr. Beth Martinelli at <beth.martinelli@email.stvincent.edu>

**Spanish/Portuguese**

**Baroque Festivals in Spain and Latin America: From Recreation to Re-creation.** Festivals on both sides of the Atlantic took place in encoded spaces as richly layered in symbols and emblems as the ceremonial dress that these celebrations commanded. The variety of spectacles performed in these festive spaces, from parades and masques to bullfights and mock battles, involved and affected the attendants in different ways. This panel aims to explore Baroque recreation in Spain and Latin America as a carefully constructed activity that not only promoted physical and spiritual rejuvenation but also produced other enduring effects on those who attended the "fiesta". It also endeavors to study festivals by way of their re-creations, i.e. by examining the texts that reproduced, or created anew, these celebrations for its attendant readers. Please send submissions in English or Spanish to <Joanne\_Kedzierski@brown.edu>

**Self and Society in 20th Century Spanish Poetry.** The 20th Century, a period of profound changes in Spain also witnessed a rich output of poetic discourses unparalleled since Spanish Golden Age. Whereas some poets recoiled into their inner experience, others projected themselves in several ways toward their social environment. This panel welcomes papers which might encompass one or several gradations of these dynamics. Oneida M. Sánchez, Borough of Manhattan Community College; ODISIL2@aol.com

**Identity and Alterity in Contemporary Spanish Theater and Film.** Issues of the construction of identity abound in contemporary social and humanistic studies. In particular, the dynamics of relationship between the "self" in opposition to the other which can now be seen as "from" or "against" the position of the "other". This panel will explore the social implications of this

dynamics in the films of present-day Spain. Anita L. Johnson, Associate Professor of Spanish, Department of Romance Languages and Literatures, Colgate University, Hamilton, New York 13346; <ajohnson@mail.colgate.edu>

**Latin American/Latino Cinema and Literature.** Cinematic and literary strategies by film directors and writers in their representation of cultural, social, political and gender issues. Thematic and/or theoretical approaches will be considered for the discussion of intertextuality in the adaptation of Latin American/Latino literature to film. Ludmila Kapschutschenko-Schmitt, Rider University, Lawrenceville, NJ 08648 <Schmitt@rider.edu>

**The New Historical Novel in Latin America.** This panel will examine new historical novels from different Latin American countries, paying special attention to issues pertaining to the fictionalization of history, metafiction, and self-reflexivity. These three issues are crucial in highlighting the properties of language and its impact on de-emphasizing the narration of facts and "great" historical events in favor of leading the reader to experience the social and human motives that led historical agents—often unknown—to think, feel, and act in the way that they did. Please email papers to Beatriz Urraca (Widener University) <pagespan@comcast.net>

**Is "Gen X" it? Redefining Contemporary Spanish Literature.** How does the term "Generación X" adequately or inadequately define young Spanish writers? What other trends can be identified in Spanish literature of the late 20th and early 21st centuries? Email one page abstracts in Spanish or English to Kathryn Everly : <keverly@syr.edu>

**Text, Performance, and Representation in Contemporary Spanish Theater.** Jean Alter's seminal works on semiotics and the theater (1981, 1991) continue to foster scholarship on the complex nature of modern theater with its essential tension between text and performance. Regardless of whether in individual works this tension privileges text or performance (and reception), there is a self-reflexivity that characterizes much of contemporary Spanish theater today. By exploring the concept of modern theatricality and expanding the definition of metadrama to include intentional intertextuality and the multi-dimensionality of adaptation, we can gain a fuller appreciation of ways in which theater conventions continue to be challenged and redefined. Abstracts of 250-words to Dr. Barbara F. Buedel, Associate Professor of Spanish, Lycoming College, Dept. of Foreign Languages and Literatures, Box 2, Williamsport, PA 17701 although e-mail submission is preferred <buedel@lycoming.edu> Attachment must be a Word document.

**Narratives of Displacement: Mobile Identities in Hispanic Literature.** In the last twenty years theories of space and the body have been very prominent in literary and cultural studies, especially in the analysis of construction of identities, and more specifically those situated in the margins and borderlines. This panel will explore the relationship between body and space and the construction of mobile and plural identities that, in turn, redefine the limits of those spaces. Papers addressing these issues in Hispanic literature from either side of the Atlantic or from a Transatlantic perspective will be considered. Send one page abstract to M. Edurne Portela at mep8@lehigh.edu Organizer: M. Edurne Portela, Lehigh University, Department of Modern Languages and Literature, 9 West Packer Avenue, Bethlehem, PA 18015-3162

**The "Crack Generation" in Contemporary Latin American Literature.** The session intends to bring to light the rupture between the "Crack Generation" and the generation of the so-called "Boom." Is there a complete break with Latin American writers, such as Garcia Marquez, et al? Has this "Crack Generation" really abandoned the post-colonial and historical preoccupations?



Has Macondo finally turned into "McCondo?" Dr. Vincenzo Bollettino, Spanish-Italian Department, Montclair State University, Upper Montclair, New Jersey 07043.

### Film

**Revising Horror—Remaking George Romero's Dawn of the Dead.** George Romero's *Dawn of the Dead* sustained a radical "make-over" in 2004. Though Romero's commentary on consumer-culture seems nearly lost, Synder does provide his audience with much "food for thought." This panel strives to examine the social-commentary of these "same but different" films. Erica Joan Dymond, RR#3 Box 51, Dalton PA 18414 <ejd3@lehigh.edu>

**Film: Fashionable Film & the Endless Cutting Edge.** Barbara Stanwyck's infamous ankle in *Double Indemnity*, Beatle boots and "mop-tops" in a *Hard Days' Night* and *Help*, disco clothes and dancing in *Saturday Night Fever*, Annie Hall's Chaplinesque outfits, the ubiquitous "shades" and black leather jackets in *The Matrix* all signify profound cultural shifts and readjustments. With this broad focus in mind, this panel invites a variety of critical papers that address this notion of "the fashionable" in modern and postmodern film. Panelists are asked to closely examine one "cutting edge" film and discuss what edges are specifically being cut or a series of films that track a specific "edge" over a period of time, perhaps across the life-cycle of a specific genre. Please contact Dr. Anthony D. Hughes at <ahughes@hilbert.edu>

**Forms of Ethnographic Spectacle and the Status of Truth in Docudrama and Documentary.**

This panel invites proposals exploring the intersections between the genre of ethnographic film, (Flaherty, Rouch) and a genre we have styled for the moment as "ethnographic docudrama" (*Zulu*, *Black Hawk Down*). We are particularly interested in papers that discuss the use of a performative rhetoric in the construction of identity, race, and truth. How does docudrama unsettle documentary claims to truth? How is the notion of bearing witness embedded in both genres? What ideologies inform these genres? We also invite papers that explore independent examples of ethnographic docudrama or ethnographic film, providing a basis for a comparison of these genres in the discussion following the presentation. Send 500 word proposal or completed paper to Denise O'Malley, Massachusetts College of Art, Critical Studies Department, T-533, 621 Huntington Ave, Boston, MA 02115; <domalley@massart.edu>

### Popular Culture

See also **Dirty/Pretty/Thing: Human Trafficking in Film, Fiction, and Public Discourse** listed under **Film**.

**Left or Right? Ideologies in Horror Fiction.** This panel explores the extent to which horror fictions (in literature and film) perform an 'ideological' function. Presenters are invited to consider the possibility that horror 'inherently' challenges dominant norms, as well as the possibility that it performs an essentially conservative function. Papers may also address particular works of horror, or they may consider the techniques that authors/directors use to achieve an ideological effect. Papers or abstracts should be submitted by email to <elric\_ps@yahoo.com> Submissions may also be sent to: Elric M. Kline, 1551 Maple St., Bethlehem, PA 18017

**The X-Files and Literature.** In the 1990s *The X-Files* challenged, albeit frequently tongue in cheek, conventional perceptions about reality in television and in life. It also resonated and rewrote perceptions about literature, often in an equally tongue in cheek and

unsettled mode. This session will present essays that explore *The X-Files'* revision and adaptation of literature and literary conventions, literary works or forms that anticipate the major traits that make *The X-Files* what it is, and the program's reflexive influence on other forms of literature or 20/21st-century adaptations of literature. Sharon R. Yang, Worcester State College, 55 Elmwood St., Auburn, MA 01501; ph. (508) 753-1070 <syang@worcester.edu> See also **Encounters of French and German Women** listed under **Comparative Literature**.

### Theory

**Theorizing Disability. Sponsored by the Society for Critical Exchange.** Papers that consider the study of or analyze discourses surrounding ability and disability, involving disciplinary frameworks across the humanities as well as other fields. Presentations may engage any relevant theory, including critique of the theoretical underpinnings of the study of disability and/or the notion of ability. Abstracts to Scott DeShong, <spdes@conncoll.edu> or alternatively Quinebaug Valley Community College, 742 Upper Maple St., Danielson, CT 06239.

**New Vocabularies in Adaptation.** Possible subjects include: Traditional or "classical"; adaptive exchanges such as Literature and Drama, Opera, Ballet, or Music; More modern translations such as ones between Literature and Films or Television. Finally, the rise of New Media Studies provides the opportunity to discuss the relationships between Literature and Video games, DVD interfaces, Hypertext adaptations, Online database adaptations, Digital Art, and even Toy crossovers. Please submit your 250-500 word abstract to: Mark Rowell Wallin, University of Waterloo, 200 University Ave. W., Waterloo ON Canada N2L 3G1, 519-888-4567 ext. 2705 [mpwallin@artsmail.uwaterloo.ca](mailto:mpwallin@artsmail.uwaterloo.ca)

**Queer Theory, Religion, and the Culture Wars.** As an outgrowth of discussion at the 2003 American Literature Association's Queer Theory Symposium (Cancun, Dec. 2003), this panel is proposed to elicit papers dealing with films and/or literary works that respond to issues of Queer Identity, the debate about Marriage and other civil liberties, and/or the ongoing issues associated with "the Culture Wars." Dr. Tramble T. Turner, Penn State Abington, 1600 Woodland Rd., Abington, PA 19001; ph. (215) 881-7532 (office); (215) 881-7333 (fax); <TTT3@PSU.EDU>

### Women's Studies

See also **Encounters of French and German Women** listed under **Comparative Literature**.

See also **Francophone Women Writers: Love and Madness** listed under French.

See also **Rhetorics of Place in Literature: Issues in the Field.** (Roundtable) listed under **American**.

**The Female Author/ The Female Character In Contemporary Women's Fiction.** Oneida M. Sánchez <Odisil2@aol.com>

**Women Writing Race in the 1950s and 1960s.** United States culture often selectively remembers the Civil Rights movement by its men. This panel seeks papers that explore the ways women were writing about race in general and/or the Civil Rights movement specifically in the 1950s and 1960s. Papers may focus on various media, including novels, poetry, drama, journalism, film, short stories, etc. Especially welcome are papers on the work of non-canonical and/or minority women. Please send one-page abstract in text (no attachments) to: [juliecarynerad@racescholar.net](mailto:juliecarynerad@racescholar.net)

Julie Cary Nerad, Ph.D., Morgan State University, Department of English and Language Arts, Baltimore, MD 21251.

**Empowerment of Exploitation.** Third world theater: how do female playwrights in countries such as India, South America, South Africa and Asia combat colonialism? Is theirs a post-colonial theater? Playwrights such as Suzan Lori-Parks and Maria Irene Fornes, American playwrights, craft dramas that combat the colonial images of women? How do their counterparts compare? Sharon M. Brubaker, Drexel University, Temple University 2049 Locust Street Apt. 9, Philadelphia, PA 19103; (215) 895-6781 (W); (267) 251-5999 (Cell) <[brubaksm@drexel.edu](mailto:brubaksm@drexel.edu)>

**Unjustly Cast Into Shadow: Women Writers and Their 'Great' Male Connections.** Recovering women writers who are connected in some way to a 'great' male often proves problematic, since the majority of readily available information about the woman writer comes from sources focused on the 'great' male. Oftentimes this one-sided view aids in the perpetuation of literary myths surrounding the woman writer's importance and/or the nature of her relationship with the 'great' male. This panel aims to explore the creation of these literary myths, to question their validity, and to place the woman writer within a traditionally male literary history by looking at her influence upon the 'great' male. Send questions and/or paper proposals to Rebecca McLaughlin <[rmclaugh@binghamton.edu](mailto:rmclaugh@binghamton.edu)>



#### Graduate Student Caucus Darcie Rives

The Caucus sponsored two panels on non-academic job possibilities for graduate students at the 2004 convention. The Caucus has selected Lisa Perdigao's paper, "Dismembered Muse: Seamus Heaney's 'The Golden Bough,' 'The Cure At Troy,' and 'Mycenae Lookout'," as the winner of the Graduate Caucus Paper Prize, to be published in *Modern Language Studies*.

Any paper presented by a graduate student at the 2004 Convention may be expanded and submitted for consideration for the 2005 paper prize



#### Women's Caucus Report Ruth B. Anolik

NEMLA Women's Caucus Best Essay in Women's Language and Literature Award, **Call for Papers:** Submissions are requested for 2005 Women's Caucus Best Essay in Women's Language and Literature Award, to be given for a 20-25 page essay, based on a paper presented at 2004 NEMLA, dealing with women's issues. First prize: \$75; Runner up: \$50

The winning essay will be published in *Modern Language Studies*. The essay may not be submitted to another journal for the duration of the award's deliberation. Deadline **12/18/04**; winner will be announced at NEMLA 2005. Send paper to: Maria DeVasconcelos; 78 Bank Street #23; New York, NY 10014  
2004 Women's Caucus Awards

**Winner:** Beth Capo. "Can This Marriage Be Saved?: Birth Control and Marriage in Modern American Literature"

**Runner-up:** Elizabeth Abele. "The Open Range: Jane Smiley Reclaims the Feminine Western Tradition"

#### LGBT Caucus

Michael Schiavi

The LGBT Caucus is very excited to be revitalizing its presence at the Boston Convention (31 March-2 April 2005). We strongly encourage all NEMLA members to consider submitting paper proposals to any of the following LGBT-related panels, all of which are listed in the June Newsletter:

—"Queer Theory, Religion, and Culture Wars"  
(Tramble Turner, Chair)

—"Queering Modernism" (Peter Naccarato, Chair)

—"The Cultural Studies Closet: Examining the Impact of Vito Russo's THE

CELLULOID CLOSET" (Damion Clark, Chair)

—"George Cukor: The Collaborative Auteur"  
(Scott Stoddart, Chair)

—"Literary Representations of Queer Heterosexuality" (Richard Fantina, Chair)

Anyone giving an LGBT-themed presentation at the 2005 Convention is invited to submit her or his talk, expanded into article length and format, for consideration in the 2005 LGBT Best Essay contest. The winner of this contest will receive a \$100 cash award, and her or his article will be published in *Modern Language Studies*, NEMLA's refereed journal. Article submissions will be due by **December 15**.

We would also like to begin planning social activities relevant to the LGBT community while NEMLA is in the Boston area. Anyone able to provide suggestions on the Boston "scene" should please contact me <[MSchiavi@nyit.edu](mailto:MSchiavi@nyit.edu)> as soon as possible.



#### NEMLA Summer Fellowship Committee Report

Neil Hultgren and David Thiele are the 2004 recipients of NEMLA's Summer Fellowship Awards. Congratulations to them both!

Neil is a doctoral candidate at the University of Virginia. His proposal for the fellowship grows out of his dissertation, "Melodrama, Desire, and the Spoils of Late Nineteenth-Century British Imperialism," in which he examines the role of melodrama in British fiction, 1857-1905, as an expression of the "racial tensions, sexual desires, and economic motives" involved in British imperialism. The fellowship is enabling him to access two collections at the British Library in London: some of Wilkie Collins' original melodramas in manuscript form, and significant contextual documents in the archival materials of the India Office.

David Thiele is revising his doctoral dissertation, completed at Boston College in 2003, into a book manuscript. His project, "Vulgarians at the Gate: Status, Culture, and Adult Education in Mid-Victorian Literature," brings theories of class and status, and the social history of Victorian institutions for adult working-class education to his readings of the works of Gaskell, Jewsbury, Dickens and

Ruskin. He is using the fellowship towards a research trip that includes archival materials in Manchester, Lancaster, Sheffield and London.

This year's committee requests NEMLA members to let their colleagues, graduate students and departments know about the summer fellowship awards. Applications are usually due in Jan/Feb. Details of the application process can be found on the NEMLA website and the exact deadline for the 2005 application will be posted in the fall.



#### ELECTIONS TO THE BOARD OF DIRECTORS

Following the convention in Pittsburgh, candidates were located and reviewed for vacant positions on the NEMLA Board of Directors. The following candidates were approved. For the single candidates, we ask the membership to indicate approval. Please use the ballot below **OR** copy the ballot and send by e-mail to <eabele88@att.net> by July 15. Send to Michelle Tokarczyk by post if you choose at the address below.

#### Candidate for Second Vice President

Carine Mardorossian, Ph.D., English; Affiliation: State University of New York at Buffalo

**Brief Biography:** Professor Carine Mardorossian is an assistant professor of English at the State University of New York at Buffalo where she teaches and specializes in postcolonial and feminist studies. For the past four years, she has also held the position of Director of Placement and has helped recent Ph.D.s prepare for the job market. She is currently serving as the NEMLA representative to the national Women's Caucus of MLA. Her articles have appeared in *Signs*, *College Literature*, *Callaloo*, *Hypatia*, and the *Journal of Caribbean Literatures*. Her book *Migrant Rewritings: Reading Postcolonialism Through Caribbean Women Writers* will be published by the University of Virginia Press in summer 2005.

**Goals:** I would be eager and willing to serve as the second vice president of NEMLA. I have been attending the convention religiously for the last five years because I have found it consistently and intellectually stimulating, well attended and run. I have served as the elected NEMLA Representative to the MLA National Women's Caucus and am interested in becoming even more involved with the various aspects of the organization. If I become second vice president, I will actively support the president in carrying out her charge and the mission of the organization; I will assist her as needed with regards to the conference plans and keynote speaker; I will work to increase the awareness and knowledge of NEMLA in order to better serve the organization and will help gather grassroots information to determine its future direction.

#### Candidate for French Studies Director

Noëlle Carruggi; Ph.D. French; Affiliation, New School University, New York

**Brief Biography:** Noëlle Carruggi is a graduate of New York University where she earned her PhD in French Literature. Her dissertation on Marguerite Duras was directed by Dr. Eugene Nicole, a proustian scholar and a novelist. Dr. Carruggi's book *Marguerite Duras, une expérience intérieure*, Peter Lang, 1995, was acknowledged in international scholarly reviews (*Etudes littéraires*, *Bulletin de la Société Marguerite Duras*, *Romanische Forschungen*) as a major contribution in Durasian studies. Her postgraduate research has been centered on women writers from France and the Caribbean and she has published several articles on Duras, Condé, Schwarz-Bart, and Agnant in *Francographies* the scholarly review of the *Société des Professeurs Français et Francophones d'Amérique* of which she is a member. She is also a member of the American Association of Teachers of French, and of the North Eastern Modern Language Association. She is the past President of NEMLA's Women's Caucus. For the last three years. As former Vice-President, she organized and chaired the panel "Caribbean Women Writers" and the special event "Dramatic Readings of Creative Work by Women" at the 2002 Convention. For the 2003 Convention, she chaired the panel "Passion amoureuse et poétique du désir" and invited the New York poet, Dr. Carmen Valle, as a guest speaker for the Women's Caucus. Dr. Carruggi teaches French Language and literature at the New School University, in New York.

**Goals:** Dr. Carruggi will continue to work to invigorate the French division of NEMLA.

#### Candidate for German Studies Director

Helga Druxes; Ph.D. Comparative Literature; Affiliation: Williams College

**Brief Biography:** Throughout her career as a Germanist with advanced degrees in Comparative Literature, Helga Druxes has worked in her scholarship and teaching at positioning the study of German language, literature and culture in broader, comparative contexts. At Williams, she teaches all levels of language and literature, and her interests are in contemporary prose fiction, feminist and postcolonial approaches to literature.

**Goals:** If elected to the Board of Directors as the representative for German, I would work at recruiting scholars in German from the Northeast and beyond (including internationally) to present papers at the conference and to get involved in this regional MLA organization. I would extend the initiatives begun by Neil Donahue and Barbara Mabee. My greatest efforts would go into organizing conference panels on timely issues, including pedagogical innovations, such as computer use in the foreign language classroom. As a comparatist originally trained in German, French and British literatures, I have become increasingly interested in including non-Western literatures (Arabic and Southeast Asian) in my comparative courses and would reach out to include greater representation of these literatures at NEMLA conferences.



**BALLOT**

From:

\_\_\_\_\_ name

\_\_\_\_\_ street address

\_\_\_\_\_ city, state or province, zip code

\_\_\_\_\_ phone (optional)

\_\_\_\_\_ e-mail (optional)

I certify that I am a current (2004-5) NEMLA member with all voting privileges (only current NEMLA members may vote) and have not already voted by e-mail

\_\_\_\_\_ signature

**Candidate for Second Vice President**

\_\_\_\_\_ I endorse Carine Mardorossian

**Candidate for French Studies Director**

\_\_\_\_\_ I endorse Noëlle Carruggi

**Candidate for German Studies Director**

\_\_\_\_\_ I endorse Helga Druexes

Mail ballot to Michelle Tokarczyk, 130 West 16 St., #61, New York, NY 10011-6258 by **July 15, 2004** or send by e-mail to address above by the same deadline.

**2005 MEMBERSHIP YEAR**

**(membership runs from March 1-Feb. 28; those wishing to attend the 36<sup>th</sup> annual convention in Cambridge, Mass. in 2005 will have to rejoin for 2005-6 and register )**

**Please check membership category:**

(please add \$5 for mailings **OUTSIDE the U.S. for postage**) \_\_\_\_\_ \$5

Full-Time Faculty \_\_\_\_\_ \$75 membership fee

Part-Time Faculty \_\_\_\_\_ \$35 membership fee

Student/Independent Scholar \_\_\_\_\_ \$35 membership fee

Retired \_\_\_\_\_ \$35 membership fee

Joint \_\_\_\_\_ \$120 membership fee

Department \_\_\_\_\_ \$70 membership fee

**Total enclosed** \$\_\_\_\_\_ (NEMLA cannot take credit cards; make checks or money orders in U.S. dollars out to NEMLA) (keep a copy for your records or use your cancelled check as your receipt if possible)

last name \_\_\_\_\_ first name \_\_\_\_\_ middle initial \_\_\_\_\_

Mailing address (we prefer your home address to ensure prompt mailings) street \_\_\_\_\_;

city \_\_\_\_\_ state or province \_\_\_\_\_

country \_\_\_\_\_ ; Academic address:

institution \_\_\_\_\_ ; department \_\_\_\_\_

street \_\_\_\_\_ city \_\_\_\_\_

state or province \_\_\_\_\_ ; e-mail address \_\_\_\_\_

\_\_\_\_\_ phone: \_\_\_\_\_

fax \_\_\_\_\_

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

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

21: Others (please list):

Send to: Prof. Josephine McQuail, Executive Director; Department of English/NEMLA Box 5053; Tennessee Technological University; Cookeville TN 38505

# NeMLA News

## NeMLA Membership

Membership entitles members to: the next NEMLA newsletter, the remaining issues of *Modern Language Studies* for the membership year depending on the time one joins. Institutional memberships are not the same as those for individual members. Current NEMLA members have the privileges of proposing panels for upcoming conferences and applying for NEMLA grants, as well as voting in open elections. Note: effective Dec. 2004, the membership year shall begin on 1 December 2004 and shall end on 30 Nov. 2005.



## NeMLA News

### Northeast Modern Language Association

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, please contact the webmasters, Elizabeth Abele <[eabele88@att.net](mailto:eabele88@att.net)> or Jason Haslam <[jason.haslam@sympatico.ca](mailto:jason.haslam@sympatico.ca)>.

## Northeast Modern Language Association

Josephine McQuail, Executive Director  
Box 5053  
Tennessee Technological University  
Cookeville, TN 38505

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June 2004

## Key Dates

**July 15:** Ballots for Board Vacancies due via mail or e-mail  
September 15: Postmarked papers or abstracts to session chairs (unless otherwise noted)

**Oct. 1:** Deadline for: \* Completed Panel forms for 2005 convention to Executive Director (note A/V requests).

\* Acceptance or rejection letters sent by chairs for all abstracts.

Program Committee and Board meets this month.

**Oct. 31:** deadline for Manuscripts for NEMLA Book Prize

**Nov. 15:** Prospective panelists should join for 2005 membership year

**Nov. 30:** All renewing NEMLA members should rejoin by this date NEW NEMLA Policy, beginning with the NEXT membership year, membership runs from Dec. 1 2004-Nov. 30 2005

**Dec. 1:** Membership renewals after this date will be sur-charged \$10.00

**Dec. 15:** Papers for 2005 Gay and Lesbian Caucus Prize due to chair

\* Papers for 2005 Graduate Student Caucus Prize due to chair

**Dec. 18:** Papers for the 2004 Women's Caucus Essay Prize due 2005

**March 1:** cut off date for reservations at the Cambridge Hyatt-Regency at convention rates

**March 31-Apr. 3:** 36th Annual NEMLA convention, Cambridge, Mass.

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