



Northeast Modern Language Association

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Poet Carl Dennis reading at the Opening Reception

The President's Letter

Listening to the poetry readings at the opening reception of the 2008 NeMMLA convention in Buffalo, I found myself thinking how the light-filled space in which we were standing reflected my feelings about NeMMLA. NeMMLA is a space, to use Matthew Arnold's term, of "sweetness and light" for me. One of our initiatives for the 40th Anniversary convention in Boston in 2009 has been to invite all Past Presidents and former Executive Directors to the convention, and suggest that they propose a panel, and some of them will be attending! In their responses, I keep hearing that NeMMLA has meant a great deal to them. I am delighted and honored to be writing this message as the current President, with my commitment to ensure that NeMMLA remains a stimulating, responsive and welcoming space for its membership.

Planning for the 40th Anniversary Convention, Thursday, February 26 to Sunday, March 1, has been underway for some time. The call for panel proposals resulted in a record number of excellent submissions. NeMMLA's members have produced challenging and diverse panels that reflect the scholarship and interests of our profession. The Board has continued to support professional development panels, such as the one sponsored by the Graduate Caucus, and a session with publishers that would cover moving from thesis/manuscript to book. In addition to the Past Presidents/Executive Directors' panel proposals, we put forward several Board-sponsored panels for underrepresented areas.

The call for papers for pre-approved panels is included in this newsletter and posted on the NeMMLA website. Please submit proposals for papers, and encourage your colleagues to do so, too, for this very special convention in Boston marking 40 years of NeMMLA's vibrancy.



We are delighted to have Boston University as our host institution. NeMLA's membership has always included BU faculty and graduate students and we are very pleased not only to have the support of the university but the active involvement of several departments at BU including English, Modern Languages and Comparative Literature, Romance Studies, and the School of General Studies, Division of Humanities.

We are also grateful to Harvard's Departments of English and American Literature and Language, Germanic Languages and Literatures, and Romance Languages and Literatures for their financial support.



Several exciting events are already in place. **Professor John Stauffer** will be the keynote speaker on Friday night. We are very happy to have him back. Some of you may remember him from the very well-received American Protest Literature panel, organized by Zoe Trodd, at the 2005 Cambridge convention. Professor Stauffer is Chair of the History of American Civilization and Professor of English and African American Studies at Harvard. He has written and lectured widely on slavery and abolition, social protest and photography, and is the author or editor of six books, including the multi-award winning *The Black Hearts of Men*. Published in 2002, *Black Hearts* was co-winner of the Frederick Douglass Book Prize for the best book on slavery, resistance, or abolition from the Gilder Lehrman Institute; the winner of the Avery O. Craven Award for the most original book on the coming of the Civil War, or the era of Reconstruction, from the Organization of American Historians; the winner of Magill's Literary Annual award for one of 200 "major examples of serious literature published

during the previous year;" and Second Place Winner of the Lincoln Prize, for the best book on Lincoln or the Civil War era from the Gettysburg Institute.

His recent work includes his co-edited volume of essays, *The Problem of Evil: Slavery, Freedom, and the Ambiguities of American Reform* (2007).

Two poets reading will be Maggie Dietz and Todd Hearon.



Maggie Dietz's poems have appeared in Poetry, Agni, Harvard Review, Salmagundi and elsewhere. In reviewing Dietz's first book of poetry, *Perennial Fall* (University of Chicago Press, 2006), the New York Times Book Review found her "lippy candor . . . invigorating" and commented: "it's a pleasure to be led through her world as she looks at familiar subjects with fresh eyes."



Todd Hearon's recent poems appear in AGNI, Poetry, Slate, Poetry London, The New Republic and Harvard Review. He's the recipient of a Dobie Paisano fellowship (University of Texas at Austin), a PEN New England "Discovery" Award (2007) and the 2007 Friends of Literature Prize from Poetry magazine.

NeMLA's graduate assistant for the 40th anniversary, Lisa Hinrichsen, is working with the Howard Gottlieb Archival Research Center at BU to arrange events of interest to NeMLA members during the convention, and we are continuing to investigate and plan the many rich possibilities for special events and activities that Boston offers.



Rita Bode at the Convention's closing Brunch

One of my last duties as First Vice-President, and chair of the Nominating Committee was to recommend, on behalf of the Executive, that Elizabeth Abele be offered a second term as Executive Director. I am very pleased to announce that the Board approved, and Elizabeth accepted, and we can rely on her continuing hard work, commitment, and energy for her second term: spring 2009 to spring 2012. Thank you, Elizabeth.

Thanks to everyone who contributed to NeMLA's dynamic 39th Annual Convention in Buffalo. In addition to strong attendance at the 240 regular sessions, NeMLA also tested new programs, such as seminar sessions, a graduate poster session, and noontime special events. It was a remarkable convention for both its scholarly and social exchanges.

Finally, thanks to you all, to the Board members and to the membership generally, for all your hard work, energy, and your thoughtful and stimulating scholarship. You make my association with NeMLA and my current position as the 2008-09 President a privilege and a joy. I look forward to seeing you in Boston.

Rita Bode
President, Northeast Modern Language Association
Trent University

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NeMLA Caucus Essay Awards

Criteria for all Caucus Essay Awards. Qualifying 2008 participants are invited to submit essays for the coming round of Caucus Paper Prizes. Submitted essays should be between 7,000 and 9,000 words (there is a 10,000 word limit, notes and works cited included). Unrevised paper presentations are not accepted and will be returned. The author's name, address, and academic affiliation should appear only on a separate cover sheet.

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

Deadline: December 15, 2008. For full information, visit the individual caucuses at: <http://www.nemla.org/about/caucuses/index.html>

Graduate Student Caucus Essay Prize. This prize will be awarded to an essay based on a paper presented at 2008 NeMLA convention in Buffalo by a graduate student (at the time of the convention). Please send submissions to Rachel Spear: rspear1@lsu.edu.
Deadline: December 15, 2008.

LGBTQ Caucus Essay Prize. This prize will be awarded to an essay based on a paper presented at 2008 NeMLA convention in Buffalo using LGBTQ-centered approaches (concentrating on LGBTQ characters or authors, using queer theory). Please send submissions to Donald Gagnon, gagnond@wcsu.edu, as attachments in MSWord or WordPerfect format.
Deadline: December 15, 2008.

Women's Caucus Best Essay in Women's Language and Literature Award. This prize is awarded to an essay based on a paper presented at 2008 NeMLA convention in Buffalo using women's-centered approaches (concentrating on women characters or women authors, using feminist analysis). The essay may not be submitted to another journal for the duration of the award's deliberation. Please send submissions to Susan Moynihan: sm246@buffalo.edu.
Deadline: January 18, 2008

2007 Caucus Paper Prize Winners

NeMLA Caucuses award a paper prize to essays developed from the annual convention. These awards were presented for papers presented at the 2007 Convention in Baltimore:

Women's Caucus Paper Prize.

Catherine Keyser
"Keeping Ironic Company: Mary McCarthy and the Smart Woman in Politics."

Graduate Student Caucus Paper Prize

Robert Azzarello
"Unnatural Predators: Queer Theory Meets Environmental Studies in Bram Stoker's Dracula"

GLBTQ Caucus Paper Prize

Wendy Pawlak
"The Lonely View from the Closet: Lesbianism in The Bostonians and the Inevitable Doom of Olive Chandler"

CAITY Caucus Paper Prize

(Contingent / Adjunct / Independent Scholar / Two-Year College)
 Aaron Ritzenberg, Yale University
"Holding on to the Sentimental in Winesburg, Ohio"

2008 Research Fellowships

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

The Board of Directors congratulates the 2008 NeMLA research fellows:

NeMLA / American Antiquarian Society:
 Lloyd Pratt, *"The Freedoms of a Stranger, 1830-1860"*

NeMLA / Newberry Library Fellowship
 Mary Beth Winn, SUNY Albany; "The Editions of Anthoine V  rard (1485-c.1512): Census and Study"

NeMLA Summer Fellowships:

Natalie Edwards, *Wagner College*
 Edwige Tamalet, *University of California-San Diego*
 Dana Renga, *Ohio State University*
 Jennifer Williamson, *University of North Carolina*
 Karen Skinazi, *University of Alberta*
 Kathleen La Penta, *Rutgers University*
 Ronan Crowley, *University at Buffalo*
 Ellen Carillo, *University of Pittsburgh*
 Carey Kasten, *Fordham University*

Christie Harner, *Northwestern University*
 Elizabeth Foley O'Connor, *Fordham University*
 Hernan Fontanet, *Rider University*

To apply for 2009 research fellowships, please check application information at: <http://www.nemla.org/awards/index.html>

Annual Book Award

The Northeast Modern Language Association solicits unpublished book-length manuscripts on American, British, and other modern-language literature and cultural studies for its annual book award, given for the best unpublished manuscript by a member of NeMLA. Manuscripts must include an overview of the proposed book (2-3 single-spaced pages), a survey of any competing books, and a brief explanation of the uniqueness of the proposed book. Manuscripts should be prepared for blind submission, with no personal references in the introduction, acknowledgments, title page, or table of contents. NeMLA will not consider unrevised dissertations for this award (i.e. those not revised as a book manuscript, as expected for submission to a press). Each award includes a \$750 cash prize and a recommendation for publication to Ohio University Press or Fairleigh Dickinson University Press.

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

For consideration, forward bound and disc copies of the manuscript and abstract by September 30, 2008 to Elizabeth Abele, Dept. of English, Nassau Community College, 1 Education Drive, Garden City, NY 11530.

Email any questions about the Award to Matt Lessig, lessigm@cortland.edu.

Board Openings for 2009

NeMLA's Nominating Committee seeks nominations for the Board positions listed below. The committee would greatly appreciate a response to this call that reflects the vibrant nature of our organization. If you know any possible candidates who you think might be interested in any of these positions, please consider nominating them (with their permission). Self-nominations are welcome. Please email the Chair of the committee, Barbara Mabee, the name(s) of those willing to stand as soon as possible but no later than June 25, 2008: mabee@oakland.edu.

Second Vice-President (preferably male)

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

American / British Director

(preference for American specialization)

Comparative Literatures Director

Popular Culture Director

(oversees convention media requests)

The language directors assume their positions for three year terms.

The nominees will be asked to provide a brief professional biography in narrative form, and a statement of purpose about why they would like to assume the position, what they see themselves bringing to the organization, how they envision the direction of NeMLA etc (max. 500 words combined). The statements of the approved nominees will be sent out with the ballot to NeMLA members electronically for voting in early fall 2008.

Other details that nominees might wish to know:

- These positions come into effect at midnight on the Saturday of the 2009 convention, to begin the 2009-10 term.
- Responsibilities for all Board members: two meetings a year; one in the fall (in New York or at the site of the upcoming convention) and one on the Thursday of the convention before the convention's official start.
- For these meetings, each Board member is required to write a report on the activities related to their particular positions.



Simona Wright, Italian Director, and Marco Cerocchi

Specific Responsibilities

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

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

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

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

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

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



NeMLA Members at Keynote Reception



Call for Papers
40th Anniversary Convention
February 26-March 1, 2009
Boston, MA

The NeMLA Board of Directors is pleased to offer this wide range and high quality of approved sessions for our 2009 Convention. Our local host Boston University is working with us to make the best of Boston available to you, in speaker, special programs and activities.

Please include the following information with your abstract: name, affiliation, email address, postal address, telephone number, and any A/V requirements (\$10 media handling fee). Deadlines for abstracts: September 15, 2008 (unless otherwise noted). You may submit an abstract to more than one session; however, for the convention, members may present on only ONE paper (panel or seminar), though they may participate in a panel and a roundtable or creative session.

Accepted participants should renew and register no later than Dec. 1, 2008 for the 2009 membership year or risk being dropped from the convention program.

American

See also under: British “Gothic Excess”; “Playing Games with the Sacred”; “Reading a Poem Aloud”; “Realism and the Supernatural in the 19th C.”; “Women and the City in Early 20th C. Literature”; French “Writing America in French”; Popular Culture “Lost” at NeMLA: Mapping TV’s Most Elusive Island”; “History, Memoir, and Comics”; “Leaps of Faith”; “The Writing Self”; “Those Who Do Not Study History”; Theory “Towards a True Avant-Garde Poetics”; Women’s Studies “American Suffrage Literature”; “Taking Stock of Women and Commodities”; “Transforming Spaces”; “Women Professing Modernism”

20th Century Soldier Narratives: The Intersection of Fiction and Non fiction. Marking the 40th Anniversary of Kurt Vonnegut’s Slaughterhouse-Five, this panel will consider the inherent quality of meta-fiction in 20th century soldier narratives, such as seen in the works of Vonnegut, Stephen E. Ambrose and Tim O’ Brien. Papers to be considered for inclusion should focus only on American soldier narratives (1st or 3rd person). Send 250 word-abstracts (MS word attachment) to Stacy Nistendirk, Bridgewater State College, snistendirk@bridgew.edu.

Activist Poetry / Poetic Activism. How have poets continually proven Auden’s claim that “poetry makes nothing happen” wrong? What happens when poetry and political activism intersect? The centrality of politics to spoken word and slam poetry-and their growing popularity-reminds us of the value of political poetry, despite critical claims otherwise. Please submit 250-500 word abstracts about the effects of poets’ activism or about political poetry to Kirsten Ortega at kortega@uccs.edu.

Activist, Feminist, and Writer: Examining the Legacy of Maria W. Stewart. This panel will examine the legacy of Maria W. Stewart as a feminist, social critic, and writer. We are seeking papers that focus on her works as literature (including evidence of her political and/or social activism) as part of the African American oral and written tradition. Please send inquiries or 250-500 word abstracts (MSWord attachments only) to Dr. Fran L. Lassiter, flassiter@netzero.net.

Affect and Technology: Connecting American at the Turn of the Century. America at the turn of the 20th century is an interesting place and time to examine the way technologies affected and mediated different scales of social relations, whether political, personal, or both. Like other technological forms, literature was instrumental in both representing and itself ‘affecting’ populations across dispersed geographies. Submissions might be focus on: the affects of social change; mass politics; connecting/wiring bodies, populations, and spaces like the frontier; electrifying populations and/or electric affects; communication; illumination; telepathy and telegraphs; affective social networks. Send 250 word abstracts to justinrogerscooper@gmail.com

American Antebellum Print Culture and the Aesthetics of Consumption. This panel considers the intersection between the socio-economic transformation of nineteenth-century United States into a consumer culture and corresponding trends in writing and reading. Does a new aesthetic emerge with wide-spread, “democratic” literacy? How does the booming market in newspapers, journals and magazines shape a mass readership? How might a mass readership shape the “literary” marketplace? What becomes of theoretical distinctions like “high/low,” “canonical/popular” if all writers are working under the aegis of this ‘new’ market-driven mode-of-production? Papers may address any genre or writer. 250-300 word abstracts to Dean Casale at dcasale@kean.edu.

American Trans-Nationalism in the Nineteenth Century: Germany and America. This panel seeks papers on the role of German writers on nineteenth century American literature and on ideas of an American national literary tradition. What kinds of access to intellectual resources did the study of German authors provide? How did the role of a potential language barrier reinforce or dilute the impact of German literature? How did American writers see Germany in relation to their own nation? Please send 300-500 word abstracts and brief biographical statements (via snail-mail or email) to Joy Bracewell, joyjohn@uga.edu, 254 Park Hall, Athens, Georgia, 30602-6205.

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

Art and Nineteenth-Century American Literature. This panel will investigate the intersection of visual art and nineteenth-century American literature. We are interested, not only in the ways visual art provide the source for thematic materials in nineteenth-century literature, but also how the techniques and styles of visual art serve as the basis for understanding the formal innovations in literary production of the period. Sean Kelly slintphaze@aol.com

Art, Ekphrasis and Religion in Contemporary Jewish American Literature. This panel seeks papers examining the relationship between art and religion in contemporary Jewish American fiction. Specifically, this panel would like to look at how authors such as Allegra Goodman, Jonathan Safran Foer, Michael Chabon and other, newer authors use art and ekphrasis-the verbal representation of a visual object- to negotiate the divide between the sacred and the secular. Please submit abstracts of no more than 250 words to Amanda R. Toronto at aqr8334@nyu.edu.

Connections and Community: Reinhabitory Principles in Bioregionalism and Literary Field Studies. Bioregionalism and literary field studies have revolutionized the investigation of connections between human beings and their environments in the study of literature. Taking into consideration the seminal work of environmental writers like Aldo Leopold, Gary Snyder, Jim Dodge and Corey Lee Lewis, papers are invited which analyze bioregional literature, though preference will be shown to those which demonstrate first-hand personal experience of specific locales. Please send 250 word abstracts and contact information via e-mail to: Chris Hall, Teaching Associate, Humboldt State University; cgh11@humboldt.edu

Cool Writings: Theorizing Coolness in Twentieth-Century Literature. This panel will seek to explore new directions in scholarship on the representations or manifestations of coolness in literary texts. It will eschew papers that concentrate solely on established “cool literature,” such as the Beat poetry, and it will also not be limited to American literature specifically. Instead, the panel will examine coolness as a global phenomenon by emphasizing theoretical or historical approaches to development of coolness as both an emotional stance and a certain kind of relationship to knowledge. Abstracts 250-500 words. Alex Moffett, amoffett@providence.edu.

Cribs: A Cultural History of the Twentieth-Century American Home. This panel will explore the twentieth-century American home in an interdisciplinary way, by illuminating the social and cultural aspects of domestic space as represented in writing, music, film, art, or television. Papers submitted should provide insight into the American home as a place where larger debates about race, class, gender, and sexuality rise to the surface. Participants might explore power, marginalization, and economics as they examine how humanities-based texts reveal a deeper insight into the complexity of American domestic culture. Submit 250-500 word abstracts to Sarah Holmes: sholmes@neit.edu.

Dynastic Modernisms. This panel investigates the explosion of multigenerational dynastic family narratives during the modernist period as a literary-historical phenomenon. Although more canonical arguments place the stylistic and thematic aesthetic concerns of modernist authors outside of the political sphere of contemporary culture, here we will investigate the artifacts of high modernism alongside texts by their low counterparts. Why did authors exploit family histories to represent changes in culture? Which audiences were dynastic texts meant to reach, and for what purposes? Mail abstracts to coats@virginia.edu

“Echo and Origin”: Critical Approaches to Native American Literature. This panel invites papers that examine theoretical perspectives in the analysis of Native American literature, particularly concerns of “origin and echo”—i.e., authorial intention as opposed to actual literary effect. Especially welcome are papers that consider the recent critical work of David Treuer, Janice Acoose, Lisa Brooks, Craig Womack, and Robert Warrior. Please send abstracts of 250 words to: Ashley C. Hall at ashleycorwynhall@hotmail.com.

“The Face that Moves in My Mirror”: Turning Rage Inside Out in American Literature and Culture. How and why have American writers staged hateful voices? What progressive readings and empathetic leaps become possible when writers turn rage inside out? What challenges do scholars and students face to read between or across lines of difference and prejudice? Papers on the work of Patricia Smith, Anna Deavere Smith, Eudora Welty, Gwendolyn Brooks, Haki Madhubuti and other Black Arts and Jewish writers particularly welcome. Susan Gilmore: gilmores@ccsu.edu

The Art of Deception in Vladimir Nabokov’s Ada. Vladimir Nabokov’s novel *Ada* involves authorial deception on multiple levels. Nabokov believed that the job of the author was not to portray reality, but to create it, and that is what both he and his protagonist, Van Veen, do in *Ada*. Papers discussing the author’s role in the relationship between art and reality in *Ada* will be considered. Please send submissions (as MSWord attachments) to Sarah Kingston, sarahesani-slo@aol.com.

Asian American Literature: the Voice of Southeast Asian Diaspora. This panel will discuss the voice of Southeast Asian diaspora in North America and various sociopolitical issues they encounter. Please send an abstract of 500 words as well as a brief bio in a single file to Dr. Brian Guan-rong Chen at grc0930@yahoo.com. (Note: Only PDF and MS Word .doc files, not docx.)

The “Breaking of Style” in Postmodern Poetry . In this panel, papers will consider how Helen Vendler’s phrase the “breaking of style” applies to postmodern poetry. Papers can extend beyond her original terms to explore how postmodern poets play with language, break from tradition, and, in a larger sense, represent postmodernism in poetry, perhaps even extending into the twenty-first century and new breaks with the tradition, new styles in form. Please send 500 word abstracts to Lisa Perdigo at lperdiga@fit.edu or Department of Humanities and Communication, Florida Institute of Technology, 150 W. University Blvd., Melbourne, FL 32901-6975.

Capturing Conflict: Reconciling the Mimetic and the Aesthetic in Multimedia Representations of the Civil War. Papers sought that examine the relationship between the mimetic and the aesthetic in representations of the Civil War across various media. Potential topics might address the relationship between any popular media including photography, poetry, fiction, serial publications, or songs. Papers could address conventions of representation in multiple media, responses of contemporary audiences to representations of the war in various formats, technological influences on authors or audiences of the period, or other topics involving media and aesthetics during the war. Email 300 to 500 word abstracts to Michael Cadwallader at cadwallader@unc.edu.

Central Europe in Recent Jewish American Fiction Past President Session. The purpose of this panel is to examine fictions by recent (post Philip Roth) Jewish American writers who have written about Central Europe. These representations of Central Europe have taken two forms: an effort to reimagine the lost life (mostly of the shtetl) in the pre World War II era, or to represent life present day Central Europe. Send abstracts to Matthew Wilson: mtw1@psu.edu.

Changing Images of the Businessman in Literature. We will be looking at the image of the businessman (or woman) to see how those images have changed throughout time and literature. Some important questions that may be asked are why do we trust different types of businessmen? What are the different types of businessmen? Why is the image of the businessman not flattering? When did that perspective change? Christa Mahalik: Christa.Mahalik@Quinnipiac.edu

The Child and the New Republic Past President Session. Papers are invited that explore roots of the nation in childhood, youth, and kinship. From Winthrop forward, writers have viewed the commonwealth as family and the family as commonwealth. They have also imagined the nation as child, full of youthful promise and energy. Writers as different as Franklin and Rowson advanced agendas of children as they worked for critical literacy and informed citizenship. The child also has metaphorical value for an infant nation wrestling with new divisions of political power domestically and internationally. 250-500 word abstracts to Carol Singley, singley@camden.rutgers.edu.

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From Suicide to Sublimation: Boston Poets 1950-2000.

The purpose of this panel is to examine critical and aesthetic issues surrounding poets writing in and around Boston from 1950 to 2000. An examination of the major movements or schools present in Boston during that time period including Confessionalism, Neo-Formalism, The Dark Room Collective and Language Poetry will be considered in terms of the academy, the cannon, identity, the critical dialectic, linguistics and poetics. Participants are encouraged to address a variety of poets in their discussions. Please send abstracts to Christopher Bock, Lesley University; cbock@lesley.edu

Ghostly Men in Asian American Women's Narratives.

In the production and consumption of Asian American literary texts, the formula of mother-daughter relations have been immensely popular, while making Asian/American male figures ghostly. This panel explores the political significance of the conjuration of these male figures in Asian American women writers' texts. Do Asian American women writers simply describe male figures as a source of oppression and violence? How do women writers describe the relation between father and daughter or brother and sister? What is the cultural and political significance of the alternative bond? Please send 250-500 word abstracts to Yasuko Kase (ykase@buffalo.edu).

Heidegger in America. This panel seeks 1-2 page proposals relating Heidegger's thought to American literature or American literary studies. One might perform a Heideggerian reading of a particular text or author, analyze the direct influence exerted by Heidegger on a literary work (e.g., Danielewski's *House of Leaves*), or perform an analysis of the significance of Heidegger within literary studies itself. Any paper relating Heidegger to American literature or American literary studies is welcome; papers reflecting on the institutional or political significance of Heidegger within the academy are particularly welcome. Adam Johns, University of Pittsburgh. jajst34@pitt.edu

Historical Memory in American Protest Literature.

This panel examines historical memory in American protest movements and their literature. For many years, scholars have argued that activists and protest writers reject history to embrace a series of fresh starts. But recent scholarship has begun to debunk prevailing assumptions that radical movements and their protest literature lack historical memory. The panel will expand upon this new conversation by debating the politics of memory and the presence of a palpable past in protest literature, whether the literature of abolitionism, women's rights, the labor movement, anti-lynching, civil rights, Black Power, and more. Send abstracts to Zoe Trodd, trodd@fas.harvard.edu

Historicizing Memory / Remembering History. This panel seeks to investigate the relationship between history and memory in modern and contemporary American literature. Theoretical and cross-disciplinary work will be particularly welcomed, as will work focusing on how particular literary modes of representing history and/or memory serve to construct or deconstruct national and communal allegiances and identifications. Abstracts of 500 words should be emailed to Lisa Hinrichsen at lhinrich@bu.edu (before Aug. 1) and lhinrich@gmail.com (after Aug. 1). Questions or queries are welcomed before the deadline.

The History of the Book and Early American Literature Sponsored by the American Antiquarian Society. Few fields have featured more detailed studies of the production, distribution, and reading of literary texts than that of early American literature. We are seeking papers that either apply book history approaches to particular works of early American literature, or that examine the field more broadly in order to evaluate the impact of the history of the book on how works of early American literature are read, studied, and valued. Please send abstracts in the body of an email message to Paul Erickson, at perickson@mwa.org

In Stitches: Violence and American Humor. Our cultural discourse on humor is filled with metaphors—dying with laughter, punch lines, a joke that “kills”—that link laughter and violence. The history of American humor has repeatedly literalized these metaphors in a variety of forms, from slapstick to comic gore. This panel seeks submissions that interrogate the links between violence and laughter in American literature and culture in order to assess what the combination of these two seemingly opposed discourses suggests about American national identity. Email submissions to Ryan Wepler, Brandeis University: rmwepler@brandeis.edu

Jewish American Literature: Identity and Generations.

This panel explores the trajectories, shifts and breaks between authors and in texts as Jewish American writers confront issues of identity, including, for example, the past, national, gender, sexual, religious, international identities and epistemological tensions. Possible topics include being a Jewish American writer in a time of increasing assimilation and multiculturalism. Are current authors influenced by earlier literature? How does a work explore being Orthodox and gay, or a female and a rabbi, or secular? mentzer@ccsu.edu

Julia Alvarez and Junot Diaz: Contemporary Dominican American Writers. In 2007, Julia Alvarez and Junot Diaz published new works

to popular and critical acclaim; Alvarez delved into investigative nonfiction with *Once Upon a Quinceañera* and Diaz's first novel, *The Wondrous Life of Oscar Wao*, was awarded the Pulitzer Prize this April. This panel will explore the works of these two Dominican American writers in conversation. Abstracts that address any text by either author are welcome; of special interest are abstracts that engage with both authors and/or the reception of their work. Please send 300-500 word abstracts to Jessica W. Cantiello, wells128@gmail.com.

Literature and Design in Twentieth-Century America.

Edith Wharton's *The Decoration of Houses* from 1897, a primer on interior design, shapes American design taste to this very day. This panel will focus on the legacy of Wharton: what are the connections between narrative fiction and architectural compositions including interior design, modern furniture, technological devices, other elements of domestic material culture, and even landscape design? How do aspects of modern and postmodern design shape the fabrics of fiction in twentieth century America? Send 300-500 word abstracts and brief bios to Julia Faisst, faisst@fas.harvard.edu.

The Literature of 9/11. This session will explore the literature of 9/11, primarily in an American context, focusing on specific works and also on larger thematic or formal trends. Proposals that examine specific authors or that encompass a comparative analysis are welcome, as are proposals that take a wider view to include other media, such as art, theater, or an American Studies approach. While this session primarily addresses writers in the American context, papers on international writers will also be considered. Please send a 500-word abstract and a brief bio to Justine Dymond: justinedymond@gmail.com.

Literature of the United States in a Global Context. This panel seeks to examine some of the issues American literature faces in a global context: How is American literature viewed by non-Americans, in both the past and present? For example, how might reading novels by Hawthorne and Southworth, Douglass and Mitchell, suggest different views of the US to non-Americans? How have cultural situations, either past or present, produced different understandings of individual texts for non-Americans? In what ways has American literature participated in cultural production outside the US? Email abstracts of 350-500 words (including affiliation and contact info) to Martha Sledge, msledge@mmm.edu

Lolita at 50. Marking the 50th anniversary of the first American publication of Vladimir Nabokov's masterpiece, *Lolita* and its unabated cultural importance, this panel seeks to offer a selection of contemporary approaches to the novel. Papers engaging the most tenacious strands of *Lolita* criticism are certainly welcome (censorship/obscenity debates, *Lolita* as a pop fusion of “highbrow” and “lowbrow,” the novel as the “Great American” whatever), but eclectic and original submissions on any aspect of *Lolita* are strongly encouraged. Please send abstracts of 250-500 words to Justin St.Clair, University of South Alabama <jmstclair@jaguar1.usouthal.edu>.

Love and Marriage in Howells's Fiction. This panel invites submissions on the treatment of love and marriage in the fiction of William Dean Howells. Proposals may deal with one or more works and may focus on a topic as it is relevant to the treatment of love and marriage, such as race, gender, sexuality, psychology, manners, social class, social codes and conventions, romanticism, and sentimentality. Please send 300-500 word abstracts to Elsa Nettel, College of



Johanna Wagner and Donald Gagnon at the registration table

William and Mary, exnett@wm.edu or to 211 Indian Springs Road, Williamsburg, VA 23185.

Lydia Maria Child: Overlooked Heroine of Social

Reform. From her abolitionist writings to the founding of the first children's literature magazine in the United State, Lydia Maria Child dedicated her considerable talents to advocating equality and justice. Child's texts use concepts of racism and passing to subvert the notion that skin color alone should be used to measure the worth of another human being. This panel seeks to explore Child's messages and help them emerge from the shadows of the fathers of the American Literary Renaissance, because they helped shape the American literary landscape and the American identity. Amber Vayo: avayo@worcester.edu

Making Race in Modern America. Characterized by economic and political upheaval, massive demographic movements, an expanding American empire, competing definitions of race, and nativist fears of mongrelization, the early decades of the twentieth century represent a critical period in the history of American racial formations. This panel invites papers that examine how literary, popular, filmic, or other visual texts participate in developments in American racial discourse during the period between the World Wars. Please send one-page abstracts to Matt Lessig, SUNY Cortland, lessigm@cortland.edu

Melville and Whitman: Barbaric Bards of the Nineteenth Century. Works by Herman Melville and Walt Whitman dominate the literary landscape of the United States in the nineteenth century, but little or no critical work has been done tracing the thematic and textual linkages between these two authors. This panel invites papers that ask how Whitman's enormous “barbaric yawp” may originate in Melville's earlier, “mortal, barbaric smack of the lip” by investigating specific connections between the early novels of Melville (especially *Typee*, *Omoo*, *Mardi*, *Moby-Dick*, and *Pierre*) and Whitman's *Leaves of Grass*. Please submit your 250 word proposals by Sept. 1, to Zach Hutchins, The University of North Carolina-Chapel Hill: moremun@yahoo.com.

Methods of Literary Ecology in American Literature: The Constitution of Place. This session invites studies of American literature of any period that highlight authorial and/or scholarly methods of doing literary ecology through a focus on place. Papers that consider means of representing environments and places as inextricable from economic, social, and cultural factors of human habitation are especially welcomed. Send abstracts to Karen Waldron, College of the Atlantic at waldron@coa.edu.

Milton in America. This panel solicits presentations dealing with the influence and reception of the English poet John Milton in the United States. Papers may treat of Milton's influence on particular individuals, such as Phillis Wheatley, Herman Melville, Malcolm X, and Jamaica Kincaid. Papers may likewise deal with the American reception of the poet in relation to broader themes: freedom of the press, transcendentalism, Hollywood, the ivory tower. Send one-page abstracts to Wm Moeck: moeckw@ncc.edu

Modernism and Madness. Papers are invited that discuss the affinities between madness and modernist literature and further extend the discussion to the nature of the modernist text as “literature,” or manifestation of madness. E-mail abstracts to Dr. Nephie Christodoulides, Department of English Studies, University of Cyprus at nephie@cypnet.com.cy. Please include a short bio, academic affiliation and contact information.

Money and Economic Exchange in the American Theatre. The theatrical performance is at once the most “real” of the arts and the most radically deceptive - qualities that have made it a uniquely suited medium for exploring the subject of money, itself a locus of anxieties concerning “hard” and “soft” value, presence and absence, the real and the symbolic. This panel will explore the subjects of money and economic exchange in American theatre. Please send 250-500-word abstract (in body of e-mail) to Jon Dietrick of Babson College at jdietrick@babson.edu

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

New Approaches to Phillis Wheatley Board-Sponsored. This panel invites papers on any aspect of the works of Phillis Wheatley. Especially welcome are those papers that analyze her work in relation to Boston, but any and all approaches are welcome. Please send 250-500 word proposals to Jason Haslam: Jason.Haslam@dal.ca

New Uses for Representative Men? 150 Years of Emerson's “Representatives.” How might we reconsider Emerson's “Representative Men” after 150 years? Papers might address the quality of the Emersonian

Representative, the conditions of Emerson's composition of these lectures / essays, or propose a new Representative Man (or Woman!) to add to Emerson's pantheon. Abstracts due by Sept 15, 2008 to Dr Bill Scalia at bsclia@stmarys.edu.

The New Woman: Art & Politics. This session will examine the intersection of politics in the creation of art by and about the New Woman during the Progressive Era. Papers are invited examining the limits and imperatives of this popular concept and ideal that was hotly debated in the press and various forms of art. We are especially interested in exploring how race, class, and economics may have inflected that discussion and cultural production. Please send inquiries and abstracts (limit 500 words) to Carol DeBoer-Langworthy, CDBL@Brown.edu.

Nineteenth Century Native American Literature. This panel calls for papers that explore the works of nineteenth-century Native writers such as William Apess, John Rollin Ridge, Jane Johnston Schoolcraft, Sarah Wineshemucca, George Copway and others. We will consider the many ways in which these authors actively sought to reinscribe Native presence into the literary and historical archive of the nineteenth century. Send abstracts of 250-500 words to Drew Lopenzina, Sam Houston State University: aj1011@shsu.edu

Not Toeing the Hearing Line: Constructions of Deafness in American Culture. This panel will expand upon Christopher Krentz's “writing deafness: The Hearing Line in Nineteenth-Century American Literature” (2007). Papers will discuss early literary works by deaf and hearing writers, but also explore other, extra-textual cultural representations of deafness to the present day. Papers may address such questions such as: how have Americans used deafness to define both what it is to be deaf, and what it is to be hearing, in the past and now? How do cultural artifacts represent and misrepresent what it is to be deaf/not deaf? Please send 250-500 word abstracts to Pam Kincheloe at pjknge@rit.edu.

Off the Road: The Wayside in American Literature. This panel will examine what is just off the road, what happens on the waysides of American literature, and who or what gathers at the taverns, motels, farmhouses, barbeque joints, diners, gas stations, shacks, barns, fields, and ditches that line the road. How do these sites, their placement on the wayside, and their cultural, chronological, and geographical positions, appear as significant themes or images in American literature? Where do they work with the road, and where against it? What do they tell us that the road can't? Proposals (300-500 words) to Colin Clarke at clarkeco@sunysuffolk.edu.

Paul Bowles Reconsidered. The purpose of this panel is to reconsider the work of Paul Bowles from within and beyond the context of the American literary tradition. Papers on any aspect of his work are welcome, but I am especially interested in papers that examine his musical compositions, translations, as well as his problematic relationship with the Islamic world. Send Paper proposals by email to: Dr. Andrew Martino, Chair, Department of English; Southern New Hampshire University; a.martino@snhu.edu

The Poetry of Abolitionism and Print Culture in Boston Seminar. This panel invites scholars to submit papers on poetry by/about abolitionists W. L. Garrison, F. Douglass, John G. Whittier and W. E. Channing and other abolitionists in order to look back and explore the poetic continuities in Boston's abolitionist community. In exploring the relationships of abolitionists with the greater political issues that confronted them, we see poetry serving as an imbued literary venue between mainstream culture and the abolitionist community. Send one page abstract to: Nilgun Anadolu-Okur: anadolu@temple.edu

Post-Feminist American Masculinity: Backlash and New Frontiers Seminar. In describing the American male protagonist in pre-feminist literature and popular culture, critics from D.H. Lawrence to Leslie Fiedler and Marshall McLuhan have remarked on his violence and isolation. However, social, political and economic changes of the 1960s and 1970s have resulted in new ideals of American masculinity. This seminar invites essays that examines the masculinity as constructed in specific American novels or films produced since 1980. Send brief abstracts in body of email to Elizabeth Abele: AbeleE@ncc.edu

(Post)Colonial Readings of Native American Literature. Incorporating a post-colonial framework into Native American studies has been a topic among scholars for some time. In some ways, post-colonial theory articulates Native American subjectivity; yet because of Native Americans unique historical relationship to the United States, Native American literature also seems to problematize a post-colonial reading. This session welcomes papers that incorporate post-colonial theories to analyze fictional depictions in Native American literature. Please email submissions to Danica Sterud, Fordham University, at sterud@gmail.com

The Posthumous Writings of Richard Wright and Ralph Ellison. Past Executive Session. Several posthumous works by Richard Wright and Ralph Ellison have been published. Wright's *A Father's Law* and Ralph Ellison's *After the Shooting* in 2008; Wright's *Juneteenth* (posthumous novel) and *Flying Home* (collection of short stories), both edited by John Callahan, in the 90s. Papers or abstracts analyzing the posthumous works and their quality, or dealing with editorial problems, on either or both Wright's and Ellison's posthumous works are

welcome. Send proposals or papers to Josephine McQuail, Box 5053 TN Tech U Cookeville TN 38505

Potok's My Name is Asher Lev *Past President Session.* Parels are invited that address the complex issues, artistic, religious and cultural, in the core to core confrontation in Potok's My Name is Asher Lev. Contact: Daniel Walden, dxw8@psu.edu

A Reading by Poets Living in New England *Creative Session.* Poets living and writing in New England are invited to read their work that is specifically about New England. This may include poetry about the history, the geography, the traditions, the idiosyncrasies, etc. of the region, as well as poems about or addressing New England poets. Submit samples of your poetry for this creative session either as a word attachment to mary.bodwell@mcphs.edu, or in hard copy to Mary Buchinger Bodwell, Associate Professor of English and Communication Studies, Arts & Sciences, MCPHS, 179 Longwood Ave., Boston, MA 02115.

Reclaiming the Comic Book Canon. Comic books were once the near-exclusive domain of dedicated outsiders and fringe enthusiasts. Now, they are everywhere -- and being judged by almost everyone. Who holds the power now for anointing the greats? Has the medium gone irreversible corporate? Or does the Ivory Tower of Academia have more say than the local comic shop? Works largely identified as avant garde, such as Maus, Persepolis, Blankets, etc., are of particular interest here, as well as those serving as the basis for multimedia spectacles (e.g. Iron Man, Batman, Spider-Man, X-Men). A. David Lewis: adl@bu.edu

Revisiting (Re)Memory: Re-evaluating Trauma and Nostalgia in Contemporary Multiethnic Literature. The work of many contemporary authors strives to reconcile the difficult cultural and historic memories of the past with the complex identities and perceived amnesia of the present. This panel seeks investigations into the ways contemporary writers have conceived of and negotiated these multiple sites of memory, relating contemporary ethnic literature to current theories of memory, nostalgia, commemoration, memorialization, cultural memory and trauma studies. Send 250-500 word abstracts (MSWord) as email attachments to Shari Evans, University of Massachusetts Dartmouth (sevens@umassd.edu).

"Should I Stay or Should I Go?": Metaphors of Motion in Contemporary American Women's Poetry. Being able to move, and being constrained from moving, have always been important metaphors for female poets. Thus it comes as no surprise that motion is a recurring theme in women's poetry in the 20th and 21st centuries. This panel will examine how contemporary American women poets use metaphors of motion in their work and what that motion - or the lack of it - says about the lives of women as experienced within their poetry. Send proposals to Wendy Galgan at wgalgan@stfranciscollege.edu.

"The simple fact of having lasted": America's Poet-Elders. This session will explore the status and achievement of the generation of living American poets now in or fast approaching their eighties-Ashbery, Bly, Hall, Kinnell, Kizer, Kumin, Levine, Rich, Snodgrass, Wilbur, for example. What has lasting meant, for any of these poets, artistically? What are the challenges that have defined the achievement? What seems to have been handed on? Rather than career surveys, think instead of telling comparisons, apt juxtapositions-among poets, among poems-or of poems dealing explicitly with aging or retrospection. Proposals (300-500 wds) or inquiries to Bill Waddell at bwaddell@sjfc.edu.

Talking Back in Contemporary American Poetry. This panel considers the ways in which contemporary American poetry "talks back" to the world and ways that contemporary American poets engage with current political issues/events in an attempt to draw readers to individual and/or communal action. Papers may consider the work of an individual poet or compare several poets at once; commentaries by poets or about the state of contemporary poetics today; the role of the reader in creating meaning out of poetry that "act[s] as part of the world." Please send 500-word abstracts to Jen Riley, jen.riley@umassd.edu, as a Word document attachment.

"To the hungry soul every bitter thing is sweet': Food and Identity in Early American Travel Writing. To what extent do early American travel writers embrace--to quote Heidi Oberholzer Lee--a "hermeneutics of appetite"? Actuated by a Galenic theory of assimilation travel writers truly believed "you are what you eat": eating, they felt, altered the body's composition and the eater's identity. This panel welcomes papers examining fictive and non-fictive travel writings up to about 1830 that deal explicitly with questions of food and identity. Also welcome are papers linking food and identity to race, gender or class. Send abstracts to Tim Strode, Nassau Community College, strodet@ncc.edu.

Transatlantic Decadence. This panel will focus on transatlantic literature and visual culture of the "fin de siècle," and/or and the 19th-century work that set the stage for it. Discussions might explore and debate transatlantic conversations, exchanges, or intellectual and cultural networks that helped to produce and disseminate "decadence" as an aesthetic and literary category. Papers would focus

on nineteenth-century transatlantic literary exchanges between, say, Poe and the Pre-Raphaelites, Chopin and Maupassant, Wharton and Wilde. Emily Orlando, Fairfield University (eorlando@mail.fairfield.edu)

The Transnational of National(ist) Discourse in Asian/American Literature. When might national-even nationalist-discourse hold transnational dynamics? How are multiple national(ist) loyalties/histories "layered" in a transnational palimpsest? Do multiple national(ist) affinities always translate into transnationalism? The literature of Asian/America has long been marked by the perils of multiple national affiliations. How might the national(ist) rhetoric of one country be employed to express national(ist) sentiments for another? Proposals should assess Asian/American texts marked by the tensions of the national and transnational. Email 250-500 word abstracts to Susan Moynihan, sm246@buffalo.edu

Twentieth-century American War Narratives: Trauma and Representation Seminar. This panel seeks to expand the category of American "war literature" by considering texts that narrate the trauma of war and its aftermath rather than the violence of the conflict. What traces of violence does war leave on bodies and psyches, and how do authors make those traces visible in post-war narratives that represent the effects of war? What are the strengths and weaknesses of trauma theory as an interpretive lens for reading post-war texts by American authors? Please send 500 word abstracts, via email, to Trisha Brady, Dept. of English, SUNY at Buffalo, tbrady@buffalo.edu.

War and American Literature. Papers may address the response of individual writers, such as Freneau, Whitman, Dickinson, Crane, Bierce, Melville, Hemingway, and Dos Passos, to war, or they may address works that deal with the aftermath of war and the disillusionment that results. Papers may also focus on works, such as those by Stowe and Paine, that preceded war and possibly contributed to the country's unrest. Papers, overall, will demonstrate war's effect on society and how a particular writer deals with war, whether during the period that precedes it, during the actual war itself, or during the aftermath. Send proposals as Word documents to bjensen@gpc.edu

Wretched Refuge?: The Postmodern Immigrant Novel. Recent literary expressions of the postmodern immigrant experience reveal the limitations of realistic narrative to reflect, in the words of Junot Diaz, the "actual flows" of third world bodies in this universe. This panel will pose an inquiry into contemporary intersections of postmodernity, immigrant experiences in fiction, genre wanderings (fantasy, detective, and graphic novels, and degenerate or wretched riffs on the notion of "progress" in U.S. literature. Discussion of films or texts are welcome. Jessica Datema: jdatema@bergen.edu

Writing the Region: Readings from Writers Rooted in Place Creative Session. Creative writers writing in English, with work focused in a particular US locale, are invited to submit a sample of their work for this reading. Panelists will also discuss writing about place, influences on their work, and how the parochial might lead us to the universal. Contact: Jerry Wemple, Bloomsburg University of Pennsylvania. jwemple@bloomu.edu

British and Anglophone

See also under: American "Dynastic Modernisms"; "Milton in America"; "Modernism and Madness"; "The 'Breaking of Style' in Postmodern Poetry"; "Transatlantic Decadence"; Canadian "Writing on the (Eastern) Edge"; Comparative Literatures "Dulce et Decorum Est?"; Gay-Lesbian "Provisional Bliss"; Popular Culture "Fins-de-siecles"; Theory "New Psychological Approaches to Literature"; "Religion, the Secular, and Literary Studies"; Womens Studies "Modernist Mothers"; "Taking Stock of Women and Commodities"

At Home and Abroad: Hospitality and the 19th-Century British Subject. At the beginning of the 19th century, when it was common for European countries to assert hospitableness as a defining national characteristic, their proclamations were often accompanied by a violent countervailing impulse. This panel will explore hospitality (the dynamic encounter between host and stranger) from a wide variety of theoretical approaches and across a series of thresholds, personal, domestic, and international. Topics may include but are not limited to: itinerancy, homelessness, and empire; home visiting; welcoming the foreign other; nostalgic hospitality; industrialization and displacement. Please email 300-500 word abstracts to Cynthia_S.Williams@tufts.edu.

Body Building: Empire, Gender and Disability in Victorian Literature. Disabled bodies appear again and again in Victorian literature. This panel seeks to explore their political and cultural significance. Papers are welcomed that consider how disabled bodies inform questions of empire and nation building in the nineteenth century; their relationship to definitions of gender and sexuality; or their emotional or sensational value as literary artifacts. The panel ultimately hopes to question how disabled bodies challenge our understanding of

Victorian normality. 500-word proposals to Elizabeth.anderman@colorado.edu.

Celebrating Commonwealth Literature: 40 Years of the Booker Prize. Created to recognize the best English-language writing, the Booker Prize <www.themanbookerprize.com> has promoted the wider reading of Commonwealth fiction, from well-established authors (Peter Carey, Salman Rushdie, Nadine Gordimer, JM Coetzee) to first time novelists. This panel invites papers on Booker Prize novels, with a particular interest in the development of a Commonwealth community and the expansion of Anglophone literature. Send 350-500 word abstracts & short bios to Raji Singh Soni, 4rsr1@queensu.ca

A Clean Home is a Happy One: Victorian Depictions of Home Sanitation. This panel will address the common assumption that a clean home is reflective of a clean heart, moral fortitude and a strong family life. Possible paper topics include: household management guides; advertisements for cleaning products or methods; the lives of servants who were responsible for cleaning duties; sanitation reform; literary representations of cleaning or the lack thereof; the medical influence on disease-prevention through cleaning; the Victorian origins and/or rise of bureaucratic practices for domestic management. Please send abstracts to Leslie Graff at leslie.graff@gmail.com.

Colonial and Postcolonial Bildungsroman. This panel will consider papers that explore colonial and postcolonial novels of formation and/or development. The structure of the bildungsroman often suggests individual development as incorporated within and moving toward identification with a normative national community. I welcome panel submissions that expose the tensions inherent in this form of individual/nation building and consider the effects of Imperialism on the "coming of age" narrative. Please send paper abstracts to Sarah Gray at sluckey2@uiuc.edu

Comedy and Violence in the Fiction of Charles Dickens. This panel will examine the fiction--early, middle, and late--of Charles Dickens, and in particular, the relationship between violence and comedy in his novels. Given his interest in the Punch and Judy show and its presence as a recurrent image in his novels, it is not surprising that his novels are fascinated with the ways in which the comic is often disturbed by violence and by the ways in which violence is often closely associated with comedy or comic impulses. Robert Lougy <rxl1@psu.edu>

Constructions of English Renaissance Comedy *Past President Session.* Renaissance tragedy utilized distinct definitions derived from Aristotle's "Poetics," but classical authors did not offer such clear-cut definitions for comedy. This panel invites papers concerning comedy as a genre, its historical development, and construction. Potential topics include the relationship of comedies to their source texts; theories of comedy and tragicomedy as genres; the use of wit and rhetoric in comedy; materialist and economic accounts of drama (esp. city comedies); stage comedy; "translation" of Renaissance comedy for modern audiences. Please submit 250-500 word abstracts to Timothy Zajac (tzajac@english.umass.edu).

Contemporary British Masculinities. This session welcomes abstracts or completed essays on any topic related to the fictional depiction of contemporary British masculinity. Abstracts of 250-500 words including affiliation and contact info should be emailed to Theodore Miller at millertheodore@gmail.com.

Contemporary Scottish Fiction and Film. The issue of borders has been a particularly vexing matter and potent metaphor in Scotland but manifests itself in different ways in the devolutionary (1979-1997) and post-devolutionary periods. Send proposals (330-500 words) or completed papers on any aspect of this "Scottish borders" idea in contemporary Scottish fiction or film to Robert Morace (rmorace@daemen.edu) by 1 Sept. 2008.

Crime in Representation: Contemporary Literary Scandal. Today, literary technologies including "E-texts" and blogs blur the boundaries between author and reader; private and public; and text and context. In addition, such discursive shifts collude with cultural shifts that realign parameters of race, gender, sexuality, and class. Such shifts might be read in the recent preponderance of literary fraud/imposture. This panel invites papers commenting on such literary scandal as a reflection of changing poetics and cultural values. Send 500-1000 word abstracts to Erika Williams, Emerson College (erika_williams@emerson.edu).

Cultivating Sympathy: Embodiment in George Eliot's Realist Aesthetic. This panel will focus on the extent to which bodily practices inculcate cultural dispositions, particularly sympathy, in George Eliot's novels. We welcome body-centered approaches to Eliot's engagement with any of the many cultures of her day--from the physical and biological sciences across the spectrum to the visual and performing arts. Please send 250 word proposals to both Genie Babb (afgnb@uaa.alaska.edu) and Peter J. Capuano (capuano@virginia.edu).

Dangerous Pedagogy and Alternative Literacies in the 19th-Century English Novel. In 19th century England, novelists often wrote books about books, narratives about the rise of mass literacy and the dangerous varieties of education that often marginalized at-risk readers such as the working classes, women, and colonial learners. This panel will explore novelists' treatments

of dangerous pedagogical praxes, such as rote memorization, "payment by results," the catechistic method, oppressive conduct books and primers, and other educational tactics. In addition, we will scrutinize the alternative literacies in these novels which sought to read and expose the hegemony implicit in "book-learning," both inside and outside of educational institutions. Eric Lorentzen: elorentz@umw.edu

Disabling Texts/Enabling Culture. Disability is everywhere, permeating any number of texts and academic criticisms, but what does disability do? This panel invites proposals and full papers exploring the textual use of disability as it critiques, and constructs, the culture in which it is cast. Please send abstracts to kmonteith@aol.com or kmonteith@lagcc.cuny.edu

Doris Lessing: Begging for Books *Past President Session.* Looking back over Lessing's entire career, after the Nobel Prize, how do we now assess her contribution? How has her individual talent redefined the anglophone tradition? What relations exist between Lessing and world literatures? Her Nobel Prize lecture evaluates the future of world literature with considerable pessimism, yet concludes optimistically: "I think it is that girl, and the women who were talking about books and an education when they had not eaten for three days, that may yet define us." Lessing re-centers literary history on the African woman as subject. Send papers to Judith L. Johnston <johnston@rider.edu>.

Food for Thought: Literary Impact of Food on British Culture, Gender, and Ethnicity. This session provides an opportunity to analyze the role food has played and continues to play in British literature, film, theater, visual arts and/or other aspects of British culture. This session is particularly interested the role food plays in texts in constructing gender and ethnicity. Please send e-mail or snail mail panel paper abstracts with your name, affiliation, address, phone number and e-mail address to: Annette Magid <a_magid@yahoo.com> OR mail to: Professor Annette M. Magid, Erie Community College, English Department, 4041 Southwestern Boulevard, Orchard Park, NY 14127.

G. K. Chesterton: The Man Who is Today. This panel invites papers exploring any aspect of Chesterton's works, as well as those discussing his influential predecessors and/or his inspirational influence on his literary descendants. Please send abstracts to Jill Kriegel at jill1227@bellsouth.net.

Gothic Excess. The Gothic is a genre frequently associated with the idea of "excess," but the idea of excess is under-explored and under-theorized in scholarship on the Gothic. This panel will explore Gothic excess in all of its permutations, exploring excess in relationship to language, form, audience, narrative, genre, etc. The question this panel will hope to answer is, what exactly is 'Gothic excess' and what does it accomplish? British and American Gothic texts from across all time periods will be considered. Submit abstracts to claudia.stumpf@tufts.edu.

Jane Austen and the Contemporary World. While Jane Austen's novels have always commanded a devoted following, recent allusions and adaptations have captivated a much wider group of readers and viewers. This panel seeks to explore the contemporary popularity of Jane Austen's life and works as they are translated into popular culture through print, film and other media. Ideally, papers will examine Austen's work as well as contemporary references, allusions, and adaptations while seeking to answer the questions: "why Jane Austen? Why now?" Email 300-500 word abstracts to Pat Elliott at patricia.elliott@regiscollege.edu

Kings and Kingship in Medieval Literature. This panel invites papers dealing with any aspect of kingship in medieval literature, including the representation of kingly power, the limits of royal authority, the development of legendary kings, kingship and masculinity, the succession of kings and/or the rhetoric surrounding kingship. Erin Mullaly: mullalee@lemoyne.edu

Laughing Matters: Gender and Humor in 20th-Century Literature. This panel will explore how twentieth-century texts, literary or theoretical, convey the relationship between gender and humor. How do gender norms help determine a text's invitation to laughter, and how does humor shape, preserve, and/or disrupt these concepts of gender identity? Might there be a categorical alliance between the queer and the comic? How has humor functioned as a gendered liability or advantage in modern canon-making? Please send 300-word abstracts, along with a brief scholarly bio or CV, to Lauryl Tucker at ltucker@ithaca.edu.

The Medieval English Anchoritic Tradition. The topics of anchoritic literature, spirituality, and mysticism have become very popular in discussions of the Middle Ages, particularly with respect to English figures and texts. This session will focus on texts that were produced by anchorites or for them during the Middle Ages. Susannah Chewning: chewning@ncc.edu

Modernism, Artifacts, and the Collected Identity. This panel explores the spatial practice of collection and exhibition in Modernist literature. Of particular interest are papers that consider how identity is mapped through and among material objects. Papers that consider artifacts and collections in twentieth century texts of any narrative form are welcome. Submit abstracts of 250-500 words to Shayna Skarf at sskarf@brandeis.edu.

Neither a Borrower nor a Lender Be: Debtors and Creditors in Literature. This panel invites papers on the experiences of debtors and creditors in English or American literature from any period. Topics to consider include the shame and anxiety of the hopelessly indebted, the relationship between borrowers and lenders, and debt as an instigator of rash and destructive actions. Also welcome are papers that use the literary experience of debt to reflect upon our modern debt crisis. Daniel Salerno: dansalerno@gmail.com

New Directions in Eighteenth-Century Studies. What new insights, approaches, and modes can be proposed for the 21st-century study of 18th-century literature? What influences, technologies, and/or interdisciplinary conversations (with science, visual arts, history, etc.) are shaping the future of the field? Papers are invited on any subject that addresses new directions for eighteenth-century studies. Please submit a 250-word proposal with name and affiliation to Cecilia Feilla (cfeilla@mmm.edu)

New Studies in Early Modern Book History. This panel will explore confluences between the material and social lives of early modern books and book culture. Paper proposals are invited on a number of book history issues, including authorship and collaboration, readership and reception, printing, publication, the book trade (new and used), binding, paper, ink, importation, translation, censorship, the Stationers' Company, political/religious control of printing, illustration, manuscript culture, provenance,

New Views of A Vindication of the Rights of Woman: The Rhetoric of Mary Wollstonecraft *Seminar.* Mary Wollstonecraft's increasing presence in academic teaching and scholarship, as well as on the best seller lists, calls for ongoing reassessments of *A Vindication of the Rights of Woman*. Wollstonecraft's best-known text has often been analyzed in terms of a gripping biographical narrative, which has limited analyses of the work as it emerges in a particular political and linguistic context. This panel invites studies of the religious, political, social or literary critical rhetoric appearing in this work and in closely related texts. Please contact Fiore Sireci: SireciF@newschool.edu

Pining for Nature: Representations of Nature in Early Modern Texts. Often at the center of new movements in theory and criticism, early modern texts have the capacity to re-energize eco-critical approaches to literature; the reverse is likewise true of eco-criticism's potential to stimulate fresh readings of early modern literature. We are seeking papers which treat the ethics and politics of representing nature in early modern texts, particularly those building on the work of critics such as Robert N. Watson, Anne McClintock, and Sylvia Bowerbank. Please submit abstracts to Elizabeth Gruber at egruber@lhup.edu and Jennifer Forsyth at forsyth@kutztown.edu.

Playing Games with the Sacred: Post-secular Perspectives in Postmodernist Fiction. The concept of the post-secular has received increasing critical attention in the recent years, pointing towards a desire to reexamine categories traditionally associated with religious discourse in the context of a post-religious culture. While most contemporary novelists reject theological orthodoxy, many return to religious tradition in search of ontological models and narrative paradigms. This panel proposes to map the theoretical frameworks and textual manifestations of the intersection between postmodernist fiction and the emerging post-secular sensibility. Please send abstracts to Magdalena Maczynska, mmaczynska@mmm.edu

The Presence of Absence: Coming to Terms with the Holocaust in Contemporary European Literature. This panel seeks to explore the different ways in which writers in contemporary Europe address, directly or indirectly the paradox, the impossible necessity, the necessary impossibility to witness, to talk and write about the Holocaust. Please send abstracts to Gregor Thuswaldner (gregor.thuswaldner@gordon.edu) or Emmanuelle Vanborre (emmanuelle.vanborre@gordon.edu)

Portrayals of the Poor: Dickens to Danticat *Past President Session.* The intention of this panel (as well as papers within it) is to consider writers in the larger Atlantic and Caribbean cultures over the last three centuries. The focus is on writers with an agenda of sympathy with poor folks and working classes with whom the writer seems to in some sense identify and on behalf of whom to attempt to avoid, or counteract, objectification. Genres choices include imaginative works that attempt to pull the severely disfranchised, marginalized, even demonized into an arena of meaningful social awareness and public discourse. Annette Benert: annettebenert@yahoo.com

Reading a Poem Aloud. To read a poem aloud is to make myriad decisions about how to vocalize the text of the poem. As Dickinson said, "a Pen has so many inflections and a Voice but one." This panel seeks papers that identify and analyze specific ways in which the text of a poem (preferably by a well-known author) presents different options for oral delivery. Panelists will also distribute the text of the poem as a hand-out and demonstrate through reading the poem aloud how at each step the voice chooses one of several textual options. Please send abstract in body of email to <debrasan@massart.edu>.

Reading Genre in the Works of Philip Pullman. Over the past two decades Philip Pullman has emerged as a leading writer of fiction for children and young adults, a success fostered in part by his experimentation with multiple genres: high fantasy, epic, fairy tale, detective fiction, even Victorian penny dreadfuls. Paper proposals are invited for a panel exploring the role of genre in any aspect of Pullman's work. Please submit 250-500 word abstracts to Shelley King at kings@queensu.ca.

Realism and the Supernatural in the Nineteenth Century. This panel solicits papers on British and American nineteenth-century literature that problematize the realism/supernaturalism dichotomy. How is realism not just inflected and subverted but also perhaps constituted by the supernatural, paranormal, and occult? Where and when, how and why do "realism" and "supernaturalism" cease to be useful or valid designations? What theoretical frameworks might one use to reconceptualize the relationship between supernaturalism and realism? Submit 250-500 word abstracts to Srdjan Smajic at srdjan.smajic@furman.edu

Romantic Education. The Romantic literary vision of teaching, of education, so often informed by an impulse to reform, sought not only to redress social ills but also to shape minds, young and not-so-young alike. Paper proposals are invited on topics that explore how various texts published between roughly 1760 and 1825 employed strategies aimed at reform. Of particular interest are papers that examine the ways in which the private and/or familial sphere became implicated in the public sphere as a result of pursuing social or political reform. Email 500-500 word abstracts to Scott Krawczyk at scott.krawczyk@usma.edu

Samuel Beckett and His Legacy *Board-Sponsored.* Celebrating the 40th Anniversary of his Nobel Prize for Literature, this panel invites abstracts on any aspect of the works and influence of Samuel Beckett. Send abstracts in body of email to nemlasupport@gmail.com, with "Beckett" in subject line.

Sexual Betrayal in Shakespeare's Major Tragedies. In Troilus and Cressida, Thersites says that the whole story of the Trojan war is just about a "cuckold and a whore," with Troilus's betrayal by Cressida mirroring the betrayal of Menelaus by Helen. This theme of sexual betrayal likewise extends beyond Troilus to Shakespeare's other tragedies. This panel welcome papers exploring sexual betrayal in Shakespearean tragedy; all approaches welcome. Send 200+ abstract & vita via eMail to Dr.Ted Price, English Dept., Montclair State U, Upper Montclair, NJ 07043: pricet@mail.montclair.edu

Shakespeare, Language and Translation: An Inquiry into National Identity in the Global Context. This panel will explore Shakespeare and language as a means to examine national identity and the ways that translation can play a role in both its destabilization and creation. Paper proposals are welcome on case studies of translation, production, imitation or reception of Shakespeare worldwide, as well as on the impact of these phenomena on the interpretation of Shakespeare's texts. The panel can abstracts to Marie Blackman: marie.blackman@comcast.net

Social Justice, Religion, and Violence in the Works of William Blake. This panel will explore issues of social justice and religion as they intersect with violence in Blake's writings. Topics might include Blake's attitudes towards revolutionary violence as a means of achieving social justice, social injustice as violence, or the relationship between Blake's apocalyptic religious vision and violence. Ultimately, panel presentations should leave us with a better understanding of Blake's perception of violence, and what he may have to say to our own violent age. Submit 250-500 word abstracts (MS Word attachment) to Laura E. Rutland at rutland001@gannon.edu.

The Works and Influence of Christopher Ricks. This panel invites papers on any aspect of Christopher Ricks's literary criticism, editorial work or practice, or professional influence. Please e-mail abstracts of fewer than 500 words to Eileen Abrahams at eileen.abrahams@gmail.com and Yaser Amad at yamad@mail.utexas.edu.

Victorian Fathering. The role of father changed considerably during the Victorian period, due to the growing separation of fathers from their homes for work, the dominance of the cult of motherhood, the erosion of God the father through theories of evolution, and changing understandings of the masculine ideal. Papers on this topic could analyze changing fathering attitudes, depictions and practices in the novels, poetry, conduct books, journal articles and art of the Victorian period. Connections to current fathering practices are welcome. 250 word abstract to Natalie McKnight, njmck@bu.edu.

Victorians and Their Relation to the Unconscious. Though often called realists, the Victorians didn't lack for theories of sleep, dreams, hypnosis, mesmerism, hysteria, memory, fantasy, and other unconscious phenomena. This panel invites papers that reflect on the Victorians' insights into the unconscious and its influence on artistic expression. Especially welcome are papers that take into account questions of representation. Possible topics include: the role of dreams in literature; the role of fantasy in visual representation; histories of the unconscious; representations of the body and fetishism or symptom in literature, art, or nonfic-

tion; the role of jokes, laughter, or group psychology; the uncanny. Alexander Bove: aabove@buffalo.edu

Victorians Down Under. This panel explores the relationship between Victorian English literature and the Australian context that it struggled to portray. Why was it easier to fictionalize the journey to or from the colony; how did novels figure the "unknowability" of colonial life? What English mores, literary tropes, or social structures could not be contained within an "Australian" setting? Finally, how did nineteenth-century Australian authors—often writing for an English audience—reconfigure the problem of narrating colonial space? Send 250-500 word proposals to Christie Harner [c-harner@northwestern.edu].

The Victorians in the New Millennium. Nearly twenty years after A.S. Byatt's *Possession* won the Booker Prize, and Gertrude Himmelfarb theorized the appeal of Margaret Thatcher's "Victorian values," the Victorian Era continues to exert a strange fascination on the British and American publics. The panel invites papers exploring this continued attraction: has the cultural resonance of the Victorian Era changed since the 1990s, and if so, how? Papers welcome on any contemporary manifestation of the Victorian (literature, film, design, gardening). Please email 250-500 word abstracts to Dana Shiller at dshiller@washjeff.edu.

The Uses and Legacies of Harold Bloom. This panel invites papers that return to some of Harold Bloom's most influential and original work—especially from *The Anxiety of Influence* to *Agon*—to consider the places he may occupy in contemporary literary criticism. What remains alive or inspiring in his writing? What is dead? What can we continue to learn from him? What today is worth recalling or revising in his work? What can we make of Bloom's relations to other thinkers or concepts (e.g., Rorty, Romanticism, Modernism, moral philosophy, religion, pedagogy, etc.)? Christopher Jackson: cnj8w@virginia.edu

We Love the '80s: Nostalgia and Empire in Contemporary British Culture. Using a cultural studies lens, this panel is interested in exploring the dialectical role literature and popular culture played in (re) establishing Britain's imperialist identity in a post-imperial climate. Rather than face the consequences of Margaret Thatcher's Conservative policies, the British culture industry chose to look back to periods of colonial domination, power, and prestige. This panel will examine this convergence of nostalgia, empire, and media to analyze how the contemporary British culture industry sought to (re) articulate British identity through the period's literature and popular culture. Ann McClellan: akmcclellan@plymouth.edu

Where Do We Go from Here? Brontë Studies in the Twenty-First Century. "How little know we what we are/How less what we may be!" Reflecting on the nature of potential, Anne Brontë had little chance in this 1841 diary paper of predicting the Brontës' literary impact. But is there more potential? This panel seeks papers that find "newness" in traditional ideas or traditional ideas in new places in both better and lesser known Brontë writings. How does one reenvision the Brontës' works, their inspirations or their legacies? What new theoretical interpretations broaden or restructure our understanding of their literary connections? Email 250-500 word abstracts to Kristin.Levness@ncc.edu.

Women and the City in Early Twentieth Century Literature. This panel will explore the literature of women's relationship to and experiences in the city during the early Twentieth Century up to World War II. Papers dealing with female flânerie and/or commodity culture are particularly desirable. Although papers focused on British, Irish, and Anglophone texts are preferred, consideration will also be given to analyses covering American novels and short stories. Please send a brief abstract to lizfoley@gmail.com.

Women Producers and the Politics of the Aesthetic in the Interwar Period. This panel will examine how women filmmakers, journalists, and writers engage aesthetic contexts—the avant-garde, high modernism, mass culture, popular culture, and folk culture—as sites of cultural politics in the 1920s and 1930s. Papers might consider the influence of war on the formal strategies and language of women producers; women producers negotiating multiple genres and media as sites of cultural politics in their work; theorizations of class, location, and race as they intersect with gender; and the elaboration of communities of women producers in the interwar period. Please submit one page abstracts to Laurel Harris at laurel_e_harris@yahoo.com.

Wordsworth, Pedagogy, and Social Justice. Papers sought that address relationships between Wordsworth's poetry, social responsibility, and teaching. How do we teach elements of poetry in terms of aesthetics, and also promote a poetics of social and economic justice? Do poetry and social responsibility lie in separate, but related spheres? What kinds of assignments can help students reconcile the gap between literary history and our own contemporary social problems? Lolly Ockerstrom: lolly.ockerstrom@park.edu



Poet Pete Ramos reading at Opening Reception

Canadian

See also under: British "Celebrating Commonwealth Literature"; French "Canadian and Quebec Literature"

Beyond Green Gables 2008 marks the 100th anniversary of the publication of Anne of Green Gables. Anne is currently the focus of much attention, but Montgomery's works number many more. This panel seeks critical papers on other works by Montgomery, including her *Journals*; all critical approaches are welcome. Topics might include the presentation of Anne in subsequent books; comparative studies to American and British literature; non-series works, among others. Proposals should indicate awareness of Montgomery scholarship. Please send queries and 1-2 pages abstracts to Rita Bode (email: rbode@trentu.ca)

Canadian Literature and the International Literary Prize Market . Why have Canadian literary texts received an increasing number of international literary awards recently? Do these texts share particular features in common (plots, themes, conventions) that tell us why they have enjoyed such popular success outside Canada? What does their success say about the expectations or preconceptions of Canada that international readers bring to bear on Canadian texts? Is Canada's international reputation as a "multicultural" nation a determining factor here, or does Canadian literature's international appeal rest more strictly with "traditional" representations of regional idylls such as L.M. Montgomery's *Anne of Green Gables*? Andrea Cabajsky <andrea.cabajsky@umoncton.ca>

Literatures of Montreal. In anticipation of the 41st NeMLA convention, which will be held next year in Montreal, this panel seeks to explore the unique literary voice of one of North America's most vibrant cities and UNESCO's 2005 World Book Capital. We will explore the varying voices of its multilingual and multicultural communities and ask how the city's literatures reflect its history of conflicts, challenge, and concord. Papers can be in either English or French. Send 200 word proposals to Kelly MacPhail, Université de Montréal, kelly.macphail(at)umontreal.ca

Writing on the (Eastern) Edge: Atlantic Canadian Literature. This panel will examine the evolving culture and identity of Atlantic Canada as it is presented and questioned by contemporary literature from that region. Proposals are invited that focus on literary treatments of Atlantic Canadian history, the perpetuation or deconstruction of nostalgic narratives, or the reaction to perceived notions of pastoral "quaintness" by authors striving to portray more modern, urban and ethnically diverse versions of Atlantic Canada. As one of the goals of this panel is to prove the existence of various Atlantic Canadian literatures and identities, a broad spectrum of proposals is desired. Please send 500-word proposals to: Paul Chafe <paulchafe@sympatico.ca>

Caribbean

See also under: American “Julia Alvarez and Junot Diaz”; Italian “Il giallo italiano dal secondo dopoguerra ai giorni nostri”

Caribbean Poetry : Tradition and Innovation Roundtable. Caribbean poetry is an exciting and diverse field of excellently achieved work, both oral and scribal. This panel addresses what we mean by the term “Caribbean poetry”, its relation to various other poetic traditions, and its unique contribution to world poetry. Elaine Savory: savorye@newschool.edu

Frantz Fanon Past President Session. This panel will investigate the legacy and influence of the iconic postcolonial thinker and writer Frantz Fanon on contemporary authors and critics. How does Fanon’s status as an icon of postcolonial studies speak to our era of globalization? Carine Mardorossian: cmardoro@buffalo.edu

Laughter’s Reason: The Comic in Caribbean Literatures Seminar. Maryse Conde once described irony “as a kind of ruse that allows the reader to laugh at himself or a situation that he could not otherwise accept.” This seminar will explore humor in Caribbean literatures, and, in particular, the function of the comic as a mode of knowledge or “socially embedded philosophizing” (Critchley). Participants may wish to consider topics such as: humor as theory and theories of humor; humor and opacity; reception; the comic and the body. Please email abstracts of 250-500 words to Nicole Simek at simeknj@whitman.edu.

Comparative Literatures

See also under: American “Activist Poetry / Poetic Activism”; “Changing Images of the Businessman in Literature”; “Paul Bowles Reconsidered”; “The Literature of 9/11”; “Wretched Refugee?”; British “Colonial and Postcolonial Bildungsroman”; “Doris Lessing”; “Shakespeare, Language and Translation”; Canadian “Literatures of Montreal”; Caribbean “Frantz Fanon”; Film “Genre Trouble”; French “Masculinities in Recent Francophone Literature”; “Pascal’s Pensées”; Gay-Lesbian “Sexology, Emancipation and Literature”; German “Modernist Animals”; “Literary Translation in Praxis”; “Lost (and found) in Translation”; Italian “Beyond the Commedia”; “Italian Futurism at One Hundred”; “Italian Literature and Translation”; “Literary Futurism 2009”; “Nature in Italian Literature and Cinema”; “Primo Levi as Writer”; “Table Talk”; “Image of America in Italian Culture”; “Travel Literature”; “Pedagogy” Thinking Outside the Box”; Popular Culture “The Future of Text and Image”; “Professional “Why Literature Matters”; Spanish “Cultural Encounters in Cervantes’ Don Quixote”; “Early Hispanic Culture in New York City”; “Monstruos y monstruosidades”; Theory “Alternative Ethics”; “Imagination, the Commons, and Enclosures”; “Intersections between Orality and Postcolonial Theory”; “Literary Modernism and Modern Art”; Womens Studies “Global Perspectives on Women and Myth”; “The Power of Marginal Spaces”; “The Novels of Elif Safak”; “Works of New African Writers”

Body Traffic: Contained Mobility and (Trans)Migrations in Cinema and Literature. The goal of this panel is to examine the ways in which post-2000 literary and cinematic texts contemplate the dislocations of individuals from North to South and East to West. What are the cultural consequences of illegal and legal body trafficking in the new globalized marketplace? Do certain literary and cinematic texts foreground the blurring of legitimate and corrupted or openly exploitive forms of labor? Submissions may consider any of these questions in regard to portrayals of identities that are redefined or created by the restrictive or partially regulated movement of migrant labor. Alexander Mihailovic: cllzm@hofstra.edu

The City as a Space of Exile. The session will examine texts that present the city as a space of exile, be it Paris as viewed by Polish World War II exiles or by Latin American writers seeking refuge from the horrors of dictatorships or New York as seen by immigrants. The text can be fiction, poetry, song, essay or letters and personal accounts of the encounters with a city - a place of exile. The text, however, has to reveal a city whose design is not limited to a mere geographical reference and whose function is not confined to a static setting. Electronic submissions to: Agnieszka Gutthy - agutthy@selu.edu

Commerce in Colonial Literatures: Avarice or Opportunity?. Throughout history, colonialism has been inexorably linked to the economics of politics and to the politics of economics. In literature, this mercantilism manifests as a greed which is typically either celebrated or censured by colonial authors. This cross-disciplinary panel welcomes papers in English on the presence of commerce, trade, treasure, and avarice in colonial literatures of the Americas. Please send 500 word abstracts via e-mail to Dr. Sara Lehman, Fordham University; E-mail: slehman@fordham.edu

Comparative Literature: Pedagogy and Curriculum Building. Comparative literature is an evolving field. How have the recent

developments in the field affected our pedagogy? How do our pedagogical choices (content of courses, models of teaching, curriculum building) reflect our understanding of the field? Is there a “transnational”, “transatlantic”, or “comparative” pedagogy, distinctive from the pedagogy involved in teaching national literatures? We encourage submissions about curriculum building, comparative pedagogy, and experiences with team teaching. Please send abstracts to Belén Atienza, Clark University. batienza@clarku.edu

The Continuing Challenges of Negritude. This panel reconsiders Negritude as an expression of a radical modernist poetics and an enduring relevant call for liberation from (post)colonial intellectual constraints and political hegemonies. Please send abstracts on any issue of Negritude poetics and politics, in Africa and/or the Caribbean, and beyond, to Prof. Christopher Winks, Queens College/CUNY, christopher.winks@qc.cuny.edu.

Crazy Women: Healing Post-Trauma. The aim of this panel is to further examine the connections among gender and writing and healing-post-trauma. Papers offer insight in attempts to better understand the possibilities and limitations as well as affirmations and contradictions of female authors transforming their traumatic experiences to text. Rachel Spear: rspear1@lsu.edu

Dulce et Decorum Est?: Twentieth Century War Poetry. Dulce Et Decorum Est?: This panel examines the history and relevance of the poetry of war, inviting considerations of well-known and lesser-known poets of WWI, reflections on the evolution and differences of war poetry across the different theaters of war, and observations on the continued relevance of war poetry for our own own time. Andrew Mulvania: amulvania@washjeff.edu

Dylan, Cohen, Young: North American Song as International Literature. This panel will consider the international literary nature of Bob Dylan, Leonard Cohen and Neil Young. The panel will explore their work’s inherently international elements (e.g., songs that evoke multinational settings or imagery or musical influences) as well as the diverse aspects of its global reception. The panel will consider also the larger question of whether Dylan, Cohen and Young offer in the aggregate a literature of globalization. Papers welcome on one or more of the artists. Please send abstracts of 250 words to Adam Lifshay at AML58@georgetown.edu between Sept. 1-10.

The Epistolary Novel in World Literature. This session will explore the “correspondences” in the development of epistolary novels in different linguistic and cultural traditions. Epistolary fiction has been redefining the complex relationships between fiction and verisimilitude from Roman times to today’s e-pistolaries or novels written as a series of email messages. Comparative papers are especially welcome. Please submit 150-word abstract to Chiara Frenquellucci, Harvard University, cfrenq@fas.harvard.edu

The Ethics of Translation Roundtable. In a conference largely devoted to languages and culture, translation plays a fundamental, though often invisible, part. The goal of this roundtable is to emphasize the importance of translation in the dissemination of culture, and to discuss the ethics that must necessarily accompany its practice. Topics may include, but not be limited to, the relationship of translation to censorship, post-colonialism, gender, and politics. E-mail 250-word abstracts for the roundtable discussion by Sept. 15 to Marella Feltrin-Morris, Ithaca College, mfeltrinmorris@ithaca.edu

Günter Grass and Salman Rushdie: Comparative Perspectives. This panel seeks to engage comparative perspectives on authors and public intellectual figures Günter Grass and Salman Rushdie. How does their work represent world history and the universal vis-à-vis individual experience and the particular? What narrative techniques do they employ to construct the anti/-hero’s subjectivity, identity and consciousness, and how are they linked to narratives of national identity and history? How are time and space constructed? What literary traditions and innovations inform their work? 1-page abstracts to Maria Grewe, Columbia University (msg52@columbia.edu).

Narrating Multiple Modernities. This panel will explore the concept of “alternative” or “multiple” modernities without retracing the relations between modernity and the Shoah or the Sublime. Papers responding to contemporary debates on modernity (Habermas, Giddens, Jameson, etc) are particularly welcome. Topics include, among others, modernity and globalization, allegories of the modern, historical time and modernist tropes, colonialism and postcoloniality. Abstracts of 500 words, including affiliation and contact information, should be emailed to David D. Kim at ddkim@fas.harvard.edu.

Original Poetry Creative Session. Submissions welcome for a creative session in which NeMLA members will read their own original poetry. Each poet will have 10-15 minutes to read her/his work. Please send a sample of 4-5 poems to Adam Lifshay at AML58@georgetown.edu between Sept.1-10.

Pathology and Modernity: Medical Discourse and its Fictions. This panel will explore the role of medical discourse in shaping literary modernity. All literary genres and linguistic backgrounds from the nineteenth and

but are also represented by prominent authors (Lessing, DeLillo, McCarthy, Eggers). They feature too in recent political discourse, as ecological concerns and financial “meltdowns” drive a perception that global leaders lack solutions to a range of crises which stand to face disparate communities with common strategic and ethical challenges. Papers will explore the presence and significance of these narratives; send 250-word abstracts to Cornelius Collins: corneliuscollins@rocketmail.com.

Transnational Modernism. This panel seeks papers exploring how modernist writers re-imagine issues of the nation and national identity via transnational models. Is a modernist aesthetic fundamentally opposed to the modern nation-state? Or does modernism, in its search for narratives and symbols of origin and renewal, contribute to its development? Is transgression a necessary element of modernity? How do narratives of suppressed minorities call attention to the deficiencies of the modern state? Send inquiries or abstracts (as MS Word attachments) to Daniel Shea, Mount Saint Mary College: shea@msmc.edu.

Women Writing Trauma Seminar. This session examines how historical trauma is made present in women’s writing as a way to signify women’s experiences of modernity and postmodernity. How might the historical traumas of the 20th and 21st centuries provide a way of understanding women’s experiences across national and cultural borders? This seminar invites articles in process that focus on how women authors represent trauma in all genres of world literature. Please send abstracts to Jamie Carr, jcarr@niagara.edu, via MS word e-mail attachments. Papers will be circulated before the conference.

Writing the Adventure: The Rhetoric of Peril in Travel. Literature Travel and the dangers of adventure go hand in hand, and yet very few scholars have thus far drawn a connection between travel writing and the rhetoric of peril as a fundamental trope of adventure stories and travel literature. This interdisciplinary panel solicits contributions to investigate how the rhetoric of peril has been employed stylistically in both fictional and non-fictional travel writing, and how it has ultimately impacted travel historically, politically, and culturally. Please send proposals of 200-300 words and a brief CV (approx. 100 words) to Ulrike Brisson, ubrisson@wpi.edu.

Composition

See also under: Pedagogy “Assessing Writing in English Programs”; “The “Person” in the 21st Century”; “The Big Idea”; Theory “Writing on the Inside”

Creative Stories for “Beloved Community”: Teaching/Learning in Writing Classrooms Creative Session. Seeking to move beyond binaries of lore/theory, this creative roundtable encourages presenters to submit theorized stories of composition practice. Imaginative presentations, including performance, multimedia, multilingual, and collaborative work are invited concerning any dimension of Basic Writing, ESL, and First-Year Composition for non-traditional and/or first-generation college students. Building on bell hooks’ idea of “beloved community” the session advocates for students considered most at-risk for successful college matriculation. Susan Bernstein <susan.naomi@gmail.com>

Gertrude Stein and Composition. Recent developments in composition studies, in particular the focus on students as the site of meaning constitution in the classroom, suggest the usefulness of innovative literature as privileged classroom texts. Gertrude Stein’s explicit reflections on grammar, syntax and composition suggest the usefulness of her writing, theoretical and literary, in particular. This panel will explore uses of Stein’s writing and thinking in the ongoing process of remaking composition studies and pedagogy. Adam Katz: adam.katz@quinnipiac.edu

The Idea of the Composition: Digitizing Writing Instruction. When we ask students to compose or to make a composition, what do they hear? For them, the study of English composition is not effectively what instructors think it is. Students suggest that composition is more visual than what is traditionally expected by instructors. In short, they identify themselves more closely with iconic and digital interfaces than textual referends. It may be that it is instructors’ perceptions and notions of what composing means that needs to be challenged. This panel will explore new sequences for teaching academic writing that avail of new media and potential digital discourses. Ethna Dempsey Lay: engedl@hofstra.edu

Philosophy as Advanced Composition. Wittgenstein’s post-Tractatus rethinking of philosophy in terms of grammar offers a new perspective on composition studies. If meaning is governed by tacit rules of language that are changing and open-ended, then philosophy might be resituated within composition. This panel invites papers that model the composition of philosophical texts, discuss the pedagogical implications of teaching philosophy as advanced composition, or in some way reconsider composition as “one of the heirs of the subject we used to call philosophy” (Blue & Brown Books). 250-word abstracts to justin.hays@quinnipiac.edu



Rick Santos, writer M. NourbeSe Philip, and Carine Mardorsian, Past President, at Women’s Caucus and CAITY Caucus event

twentieth centuries will be considered, especially examining the relationship between European medical theories and the literatures of Europe and Europe’s former colonies (Latin America, Africa, and Asia). This panel will discuss how the clinical and the literary intersect to forge modernity? How do medical and scientific theories impact literary aesthetics? Does a relationship exist between medical pathology and literary modernity? Please send 250- 500 words abstract to charlotte.rogers@yale.edu and mmimran@princeton.edu

Representing the 21st Century City Critics. (Huysen, Alter, Lehan, among others) have argued that literary experimentation is central to the modernist project of representing the city. At the turn of the twenty-first century, the tensions that drove modernist texts-class disparities, global exchange and communication, and chance encounters-have only exponentially increased. How are contemporary literary and artistic interpretations of the city reinventing this familiar modernist trope? International examples and multimedia projects are especially encouraged. Send abstracts to Martha Kuhlman: mkuhlman@bryant.edu

(Re) Theorizing Revolution: Radical Culture in the Contemporary Period. What does it mean to be a “committed artist” in the contemporary period? What are the global aesthetic and political movements that attempt to move beyond the “flexibility” of postmodernity? This panel will focus on the enduring necessity of historical materialism in literary and cultural criticism and the possibility of rethinking collective responses to globalization, the “new” imperialism, and the neoliberal agenda. John Maerhofer: jmaer@aol.com

Speaking Our Stories: Cross-Cultural Orality. This panel invites papers on all aspects of orality and its connection to culture. Your analysis need not be cross-cultural in itself. Dimensions of orality explored may include, but are not limited to oral storytelling; literary uses of oral voice/structure/aesthetics; connections/tensions between orality, print, visuality, and/or musicality; oral texts in postcolonial contexts; oral history in/through narrative; community as defined through oral narrative and its offshoots. 500-word abstract and 2 pg CV to Trinna S. Frever, dr_frever@yahoo.com by Sept 10.

The Sublime Today. From the Peri Hyposos of Longinus through formulations by Burke, Kant, Hegel, de Man, Lyotard, Nancy, Jameson, Badiou, and others, where do we stand today in relation to this ancient aesthetic category? Is the sublime a “cultural dominant” in a postmodern mediascape of simulation and simulacra or rather an aesthetic “event,” in Lyotard’s sense? What are some other ways to consider the relevance of the sublime in a post-9/11 world? Proposals considering any aspect of the history, theory, and politics of the sublime as well as examples from literature, art, and popular culture are welcome, as are comparative approaches. 300-word abstracts to Gillian Pierce, Boston University, gpierce@bu.edu.

The Survivor Story in Contemporary Literature. and Culture Emerging across national literatures, often thematizing transnational migration, contemporary survivor stories are “bottom-up” narratives of globalization’s afflicted subjects. They flourish in popular subgenres, including film and television,

Service Learning: Connecting Composition and Community *Board-Sponsored.* Most service learning composition courses follow one of three models: 1) writing about the community: service to an established organization or cause followed by a reflective writing assignment; 2) writing for/with the community: completing writing tasks that assist an established organization or cause; and 3) writing in the community: shared inquiry into, and identification of, community issues. This session invites abstracts that analyze aspects of these various models. Please submit abstracts to Grace Wetzel at wetzelg@mailbox.sc.edu.

Film

See also under: British “Contemporary Scottish Fiction and Film”; “Sexual Betrayal in Shakespeare”; Comparative Literatures “Body Traffic: Contained Mobility and (Trans)Migrations in Cinema and Literature since 2000; French “The Cinemas from the Maghreb”; “Urban Paris”; German “Jewish-German Dialogue Reconsidered”; “Remembering the Past”; Italian “Fellini the Filmmaker”; From Paper to Screen”; “Mediterraneismi nel cinema italiano; “Past and Present on the Screen”; Popular Culture “Biographical Spectacle”; “Cheering for the Bad Guy”; “Graphic Narrative”; “Pop Psych”; “Yesterday, Today, and Tomorrow Are All One”; Spanish “Behind the Spanish Lens”; “Projections of Peronism”; “Reconstructing The Classics”; Womens Studies “Postfeminism and the Future(s)”; World Literatures “Visual Culture and Performativity”

City Scene: Boston and Film. Boston has been the setting for many successful films (Good Will Hunting, Gone Baby Gone, The Boston Strangler) and television series (“Boston Legal,” “Cheers,” “Spenser for Hire,” “St. Elsewhere,” “Crossing Jordan”). This panel examines how Boston and its rich history and culture are represented in film, television and video. Papers are welcome on any filmic aspect of Boston, from the idealistic cradle of liberty in Glory to the corrupt rats’ nest of The Departed. Send abstracts and a brief CV to Emily Hegarty at Emily.Hegarty@ncc.edu

Film, Flanerie, Phantasmagoria. Film, flanerie and phantasmagoria are three key aspects of modern metropolitan visuality identified by Walter Benjamin. This interdisciplinary panel invites contributions which explore this thematic complex in terms of: theoretical reflections; readings of particular films / literary texts; and, works by current practitioners. Graeme Gilloch: gglloch@lancaster.ac.uk

Films of Terrorism. Papers are invited that examine the concept of the term “terrorism” and the diverse and contradictory depictions of its enactment in films from around the globe, throughout film history, and across cinematic genres. How has the mediation of the notion of terrorism in film intertwined itself with representations of nationalism, identity, gender and hegemony? This panel investigates the cultural, historical and social moments that created these films, and the differing contexts within which the terminology of terrorism enters into filmic language and is delivered to movie audiences. Abstracts of 250-500 words should be emailed to Rebecca Fine Romanow at rromanow@mail.uri.edu.

Genre Trouble: The Role of Genre in 20th and 21st Century Film and Fiction. Most works of popular film and fiction are heavily invested in notions of genre, and depend on their target audience’s understanding of generic conventions which provide a set of rules and expectations for a given work. This panel seeks to engage twentieth and twenty-first century works of fiction and film that manipulate generic conventions and distinctions. Papers will draw into question the motivations behind such genre bending and look at the effects it has on the viewer or reader. Comparative papers welcome. Send 250-500 word abstracts to Allison Rittmayer at arittmay@bucknell.edu.

International Cinema in the 21st Century. This panel invites proposals that engage problems of regional cinema, globalization, digital media, as well as contemporary issues concerning production, distribution, and exhibition. Please contact Hunter Vaughan at hunter.vaughan@gmail.com

More than Adaptation. This panel seeks to raise and address questions of the perspectives that we as scholars of modern language can bring to the study and teaching of film and also address the ways that leaving our discipline open to the ideas of those in the media, film, and visual aesthetics fields provides vibrancy and challenges that strengthen and engage us. It is not intended as a venue for papers whose primary focus on the analysis of specific texts or individuals. I solicit papers from scholars working to theoretically bridge and mediate between the written, spoken, and viewed words, languages, and narrative. Stephen Swanson: scs23@psu.edu

French and Francophone

See also under: British “Samuel Beckett and His Legacy”; Comparative Literatures “The Continuing Challenges of Negritude”; German “Location and Dislocation of Swiss Literature”

French (in) America: Then and Now. On the occasion of the 400th anniversary of Quebec, it is particularly appropriate to reflect on the contribution of the French presence in North America. This panel will focus on Quebec and Canadian literature in French, including poetry, fiction and theatre. Papers on historical texts or on those dealing with migration or displacement in the North American context are particularly encouraged. Jane Koustas: jkoustas@brocku.ca

The Cinemas from the Maghreb *Past President Session.* “La toile de fond des films doit être réaliste; elle doit correspondre à un vécu vrai...il faut être juste dans la description d’une société.”-Nouri Bouzid. This session will explore the significance of “social reality” in the cinemas of the Maghreb, addressing such questions as: Arab women’s life experiences; social reality as a door wide open onto the other; urgency to learn about the Arab realities, at a time when the images of Arab men and women are socially and politically manipulated. Celine Philibert: philibcg@potdam.edu

Contemporary Women’s Writing in French: Feminist Responses to the Literary Canon. This panel will explore various facets of French and Francophone women’s writing in the 20th and 21st centuries. Some possible themes to consider: the intersections between feminism and women’s writing; the repudiation of feminist philosophy in women’s writing; the role of the autobiographical in the content, reception, and history of women’s writing; women writers and the canon; and new directions and trends in the twenty-first century. Please send 250-300 word abstracts to Professor Chelsea Ray at chelsea.d.ray@maine.edu.

Crime and Violence in 18th Century French Literature *Board-Sponsored.* Papers are invited on any aspect of crime and violence in novels of the 18th century. Send 250-word abstracts to natalie.edwards@wagner.edu

Europe at the Turn of the 19th Century: Universal or National? Nowadays, Europe seems to head towards an agreement of universalism in the social, cultural and political field. A same type of re-thinking identities mark the turn of the nineteenth century, making the people of that era question the extent to which their countries can be seen in a universal or in a national light. Referring to the many historical accounts and representations by people who associated themselves with the modernity of their century, this panel will question the significance of “politics” for France, Germany and, beyond these nations, Europe. Please send one-page abstracts both to Martina G. Lücke (martina.luke@uconn.edu) and Barbara van Feggelen (b.vanfeggelen@uconn.edu).



Nilgun Anadolu-Okur welcomes NeMLA members to Turkish Coffee-Hour

What We Wish We Had Known: Early Career Advice from Seasoned French Faculty *Roundtable.* This session will provide practical advice to recent French Ph.D.s and others at the beginning of their careers. The panelists will address such issues as what skills are needed (business as well as literary prowess), what alternative routes exist that can provide great satisfaction, and finally how to balance it all, still live a balanced life and achieve tenure. Eva Nicole Meyer: meyern@uwgb.edu

Reconfiguring Boundaries: Shaping the Self in 20th Century French and Francophone Literature. How do bodily states, influenced as they are by mental states, figure into definitions of self and other, inside and outside, native or foreign? How are boundaries drawn between a social body and its outcasts? How does the physical self adapt to external (or internal) change? This panel seeks papers that examine fictional selves in all their complex figurations: as gendered selves, aesthetic selves, melancholy selves, as well as diseased bodies, disfigured bodies, aging bodies, innocent bodies, or bodies at war with themselves. Send 250-word abstracts to opreanu@fas.harvard.edu.

Rethinking the French Major: What Undergraduate Curriculum for the 21st Century? *Roundtable.* In light of the MLA’s recent guidelines on the undergraduate major in languages, it is timely to reassess the learning goals, the content and the philosophy behind our undergraduate curricula. If the MLA now recommends that our students should become “educated speakers who have deep translingual and transcultural competence”, how should we change our programs to achieve this? What should the goals of our curricula be, what courses of study (on campus and beyond) should we be developing, and how should we be adapting our classroom teaching? Natalie Edwards <natalie.edwards@wagner.edu>

Scénographie des cinq sens dans le texte Romanesque. Scénographie des cinq sens dans le texte romanesque : les communications s’intéresseront aux distributions sociales, génériques, physiologiques, politiques et historiques de la sensorialité mises en scène dans le texte romanesque. Comment le roman déploie-t-il, par exemple, les sens de la socialité (typiquement la vue et l’ouïe, liées à l’exercice du langage) contre ceux de la survie (le goût, l’odorat, le toucher) ? Prière d’achever un résumé (250-500 mots, in French or English), avant le 1er octobre 2008 à jfricher@ucalgary.ca.

Seditious Fairy Tales of 17th Century France. This panel will explore the seditious aspects of the 17th Century contes de fées. How did writers such as Perrault, d’Aulnoy, l’Héritier and others embed social and political critique in their tales, and how did they challenge the norms of gender and sexuality of the time? Send 250-word abstracts to Bertrand Landry bertrandlandry@yahoo.com.

Sex and Gender in Medieval French Literature *Board-Sponsored.* This panel will explore representations of sex and gender in Medieval texts, including such topics as same-sex love, the representation of women, sexuality, femininity and masculinity. Send 250-word abstracts to natalie.edwards@wagner.edu

Simone de Beauvoir, Mai 68 et la cause des femmes : les ambiguïtés de la littérature et du militantisme. En Mai 68, Simone de Beauvoir a 60 et vient de publier *La femme rompue*, une nouvelle que certains critiques, lecteurs et surtout lectrices ont alors mal comprise. En 1970, elle s’engage auprès du MLF pour le droit à l’avortement. Dans ce panel nous considérerons si Mai 68 a radicalisé l’engagement de Beauvoir pour la cause des femmes et produit des changements dans sa création littéraire. Les présentations peuvent être en anglais et en français. Contact: Maria-Luisa Ruiz maripos@juno.com

Teaching Reading and Program Development in French. How can we best teach reading in beginning, intermediate and advanced intermediate French classrooms? What methodologies work best to facilitate comprehension of texts and to prepare students to be successful in upper division courses? What role should literary texts play? This panel will present strategies for turning students into independent readers and, in the process, strengthening French programs. Papers (French preferred) should display a demonstrated real-world application to complement any theoretical discussion. 250-500 word abstract to T. Gerhard, gerhardt@cortland.edu

Urban Paris: Representations of the City in French and Francophone Texts. This panel considers how late twentieth and twenty-first century French and Francophone texts use urban space as a means through which to interpret and question France’s national identity organized along cultural, social, racial, political, and economic lines. How do such topics as war and the trauma of war, colonial and post-colonial history, and immigration intersect with literary, filmic, and artistic interpretations of the city of Paris? Discussion focal points may be organized through such aspects of the city as neighborhoods, geography, architecture, monuments, buildings, natural spaces, etc. Submit abstract proposals to Lisa Weiss (lisa.weiss@vanderbilt.edu).

Evil in Contemporary French Literature? Much of contemporary French literature seems to fall under the larger rubric of post-modern literature. If this is the case, where does this leave the question of evil, traditionally a dominant issue among French writers? Does the “post-modern era” in fact preclude the use of the concept, or does evil retain its currency in recent texts on human wickedness, terrorism, hyper-capitalism and the destruction of our natural environment? And does the Holocaust continue to serve as an “absolute” point of reference? Please email abstracts to Scott Powers at spowers@umw.edu.

Global Tensions and Regional Visions: Contemporary Conflicts in North African Literature. This panel seeks to examine the impact of 9/11 and subsequent conflicts in the Middle East on North African representations of global violence. Participants are encouraged to consider the aesthetic potential and ideological implications of North African representations of global violence alongside local cultural discourse. In so doing, this panel hopes to shed light on some of the contemporary challenges that North African Francophone literature faces in the changing geopolitical map of the world. Please send 250-500 word abstracts to Alexandra Gueydan, Swarthmore College at alexandra.gueydan@gmail.com

Lesbian Prometheus *Creative Session.* This panel proposes to explore modern gay and lesbian poetry in French. This includes poetry readings and papers that analyze such gay and lesbian poetry. Poetry that includes, and papers that study, poetry written in more than one language are particularly welcome. Please send a 200-word abstract to catelmj@potdam.edu

Maghrebian and Arab Woman Authors. This is panel on Arab and Maghrebian woman authors. It will explore their role, as well as their work’s themes, topics and the relationship between culture and taboos. It will give consideration to key issues including identity, religion (Islam), and freedom. David Delamatta: ddelematta@lfc.edu

Masculinities in Recent Francophone Literature: 1950-present. Literary representations of men in narratives of war, the quest for independence, and racial identity are as multifaceted as a nation’s interpretation of male roles in post-modern society. These narratives, which often center around institutions dominated by men, illustrate the importance of homosocial relationships in promoting men’s interests. This panel invites papers on any aspect of masculinities—such as labor, family, the military, migration, ethnicity, or sexuality—in recent Francophone literature. Please send one-page proposals to Edith Vandervoort (dobybear@earthlink.net).

Medicine in Literature. This panel will study the various ways in which medicine is present and perceived through its various representations in French Literature of different periods. Medicine is an area of enduring inquiry and indeed as a science, one of the greatest human achievements. Its role and importance have not been a constant throughout history. The medical advances, their impact and reception have greatly differed from period to period. This panel will therefore study medicine through the lenses of Literature, focusing on diverse periods and axes of examination. Abstracts should be addressed to Lison Baselis-Bitoun (lbaselis@fas.harvard.edu) and Philippa Kim (jpkim02@syr.edu).

Pascal’s Pensées and Literature. Is Pascal’s *Pensées* a literary text? The goal of this panel is to think about the essence of literature and the interpretations and appropriations of *Pensées* Comparative works between Pascal and other writers are also welcome (in French, English, or Spanish). Send abstracts (200-300 words) by email to Dr. Maria Cristina Campos Fuentes, DeSales University: camposcristina@hotmail.com

Pedagogical Strategies for Teaching French: Successful Courses and Strong Programs *Roundtable.* With an eye towards continuing the conversation started in Buffalo concerning program-building for French language instructors, this panel will focus on pedagogical strategies that are effective for the teaching of French, including technology, study abroad, web-based research projects, in-class communicative activities, and textbooks (as well as other materials) that instructors find particularly useful in the classroom. What have you found works best in your classroom? What particular challenges have you come across in creating successful and engaging French language courses? Please send 250-300 word abstracts to Professor Chelsea Ray at chelsea.d.ray@maine.edu.

Performing Artifice: Acts of Transgression in Decadent Literature. French fin de siècle writers often create characters who favor beauty over utility, death over life, artifice over nature. This panel will explore key personalities of decadent literature who resort to art, artifice, and performance to satisfy profligate desires. Dandies, courtesans, dancers, acrobats, assassins and machines are possible subjects of discussion. Please email abstracts to Adeline Soldin (adelinej@bu.edu) and/or Sandra Rogosic (sandyrog@bu.edu).

Women's Autobiography in French: Towards a Plural Self? This panel aims to interrogate the construction of self in narrative by female authors who write in French. In particular, it will examine the female self as a plural construct. Critics such as Françoise Lionnet, Nancy K. Miller and Susan Stanford Friedman have all suggested that plural, fragmentary subjectivity is one of the hallmarks of female-authored autobiographical writing. How do female authors construct the self plurally? How do they subvert traditional approaches to the self in narrative? How do factors such as race, class, postcolonialism impact upon the plural self? What is at stake in this form of writing? Natalie Edwards <natalie.edwards@wagner.edu>

Women's Travel Writing in the 19th and 20th Centuries. This panel will explore the autobiographical travel writing of Francophone women writers during the nineteenth and twentieth centuries. Papers will address how women travelers confronted and provoked issues related to gender, imperialism, orientalism, and cosmopolitanism. They will address issues such as differences between Anglophone and Francophone discourses of travel; desire for travel and why women travelers sought departure, exploration, and new geographies in the nineteenth and twentieth centuries; what new freedoms (and limitations) Francophone women discovered in the course of travel, and how notions of "home" and "away" are articulated in the autobiographical text. Margaret McColley: memcco@wm.edu

Writing America in French. North America's various francophone populations are often considered in isolation; the goal of this panel is to consider the linkages that connect them. Papers on any of North America's francophone traditions will be welcome, and those addressing New England's Franco-American tradition, especially so. Topics are not limited to the literary: discussions of musical traditions, historical self-fashionings, and other subjects are also solicited. Send abstracts and/or queries to Monika Giacoppe at Ramapo College: giacoppe@ramapo.edu.

Gay/Lesbian

See also under: French "Lesbian Prometheus"; Italian "Queer Presences"; "Queering Sicily"; Popular Culture "Sexuality in/and the 3d World"; Theory "Queer Ecocriticism and Theory"

Boston Marriages: "New Women" and Relationships from Henry James to David Mamet. Submissions are invited that engage literary, historical and cultural examples of the "Boston marriage" and how it has developed beyond its original social definitions and public perceptions, in literature, popular culture and politics. Please address inquiries and 250-word abstracts, in MSWord format, to: Dr. Donald P. Gagnon, Western Connecticut State University, donneng@aol.com

Deep Dish: Camp, Verbal Revenge, and the Art of the Literary Snap Queen. This proposed panel seeks papers that will analyze the "deep dish" of "literary snap queens" in American literature, drama, or cinema. Beyond merely calling attention to the verbal arts of literary snap queens, papers should analyze the degree to which style or camp aesthetics trump content and morality with respect to characters' personas or within a given literary or cinematic work more generally. Reginald Wilburn: Reginald.wilburn@unh.edu

Narratives of Passing in Gay, Lesbian, and Transgender Literature *Board-Sponsored.* While much critical work on passing has focused on constructions of racial identity, gay, lesbian, and transgender literature yields new contexts for the concept of passing as characters (and writers) perform at and play with heterosexual and normative identities. While papers should consider how passing is being defined and redefined from critical race studies to queer studies, they can focus on works of individual writers, constructions of writers' and/or characters' identities as well as larger trends in the field of gay, lesbian, and transgender literature. Lisa Perdiga: lperdiga@fit.edu

Provisional Bliss: Same Sex Relationships in Twentieth Century Literature. Is same sex desire a source of provisional bliss in Twentieth Century fiction? Papers investigating the fiction of Virginia Woolf, Henry James and Elizabeth Bowen are also very welcome. Please send an abstract of five hundred words or less to: Dr. Heather Levy English Dept. Western Connecticut State University, 181 White Street, Danbury, CT 06810 or levyh@wcsu.edu.

Rescue Me Not: Backward Premodern, Queer Negativities. This panel takes up Heather Love's recent call for a historiographic practice of backward feeling, one that insists on the negative affects of past queer subjects, and asks how far such a methodology may be extended beyond High Modernism to the "premodern" past. How do premodern subjects construct their negative affectivity, backwardness, and/or futurity? And how does one engage with premodern subjects, both real and fictive, who have refused to behave themselves as redeemable (queer) subjects for (queer) critics? 300-word abstracts to Wan-Chuan Kao (wkao@gc.cuny.edu)

Sexology, Emancipation and Literature. This panel will examine how sexological and emancipatory thought of the late nineteenth and early twentieth centuries interacted with the literature of the time. Proposals from a variety of literary traditions sought. Send abstracts to Robert Tobin (tobin@whitman.edu).

Teaching LGBT Literature in the 21st Century Classroom. This panel focuses on topics/issues related to the teaching and learning of LGBT culture and literature in the 21st century classroom. Please send abstracts to Rick J. Santos: santos@hood.edu

German

See also under: American "American Trans-Nationalism"; Comparative Literatures "Günter Grass and Salman Rushdie"; French "Europe at the turn of the 19th C."

Anna Seghers in Context *Past President Session.* Anna Seghers is arguably one of the most important women writers of the 20th centuries. During her life and beyond she was admired and despised. The contexts in which she has been seen and can be read are many. We invite new and varied perspectives on her work. Christian Zehl Romero <christiane.romero@tufts.edu>

Boundaries in Flux: Travel Literature in the Age of Globalization. The goal of this panel is to explore the various ways in which contemporary travel literature reflects the impact of globalization. One of the most striking features of globalization is the ever-increasing ease and speed with which people move across national, cultural and linguistic boundaries. What literary figures and forms emerge conveying the import of global travel? Do works of literature view global travel as promising hope or presenting a conundrum? How does literature envision a "life englobed"? What does the interconnectedness between societies and culture do to identity formation? Please send a one page abstract to Dagmar Jaeger, M.I.T. (djaeger@mit.edu).

Confrontations: German Music in Context. This panel will provide an opportunity to analyze German musical traditions within a cultural studies framework and welcomes submissions that explore German musical intertextuality as well as its instrumentalization in social, political, and psychological spheres of influence. Of particular interest are submissions dealing with the following topics: music as a site of generational conflict, ideological and emotional employment of music, technological innovation and its effect on music and cultural-aesthetic paradoxes found between music and lyrics. Please send 300 word abstracts (MSWord preferred) to panel chairs Evan Torner (etorner@german.umass.edu) and Juliette Brungs (jbrungs@german.umass.edu).

Das Tier im Mittelpunkt: Modernist Animals in Literature and the Arts. From Kafka and Musil to Uexkull and Heidegger, animals seem to occupy a central position in German (or German-language) modernism. The focus of this panel is the place of animals in the literature and culture of this period. In recent years the field of animal studies has emerged as a dynamic and vital component of philosophy and cultural studies; this panel should also seek to address the question of what role literary studies have to play in this broader framework. Comparative and/or interdisciplinary approaches are encouraged. Please send 250-500 word abstracts to kd2180@columbia.edu.

Dreams in their Scientific Appropriations during the 18th Century. This panel seeks papers that engage the various appropriations of the 'dream' in literary and popular texts of the 18th-century. Specifically we are interested in but not restricted to the relationship between -- scientific explorations of the dream phenomenon -- dreams as indicators of physical illness or mental foreboding -- dreams and their creative potential -- the dream phenomenon in the light of literary anthropology -- dreams and their perceived proximity to lunacy or somnambulism or -- comparative studies of the dream phenomenon. Nicole Calian <nic13@u.washington.edu>

E.T.A. Hoffmann in Berlin. Papers on- all aspects of Hoffmann and Berlin are welcome. Topics might include but are not limited to: Hoffmann's life in the city and legal career, Berlin as setting, the opera Undine, urban space, and so on. Please send 1-2 page abstracts to Len Cagle: cagle@lycoming.edu.

Forgiveness and Reconciliation: Reading Resolution in German Literature and Culture. With violent conflicts currently raging on many continents, war has become the central global concern. But is there room in the age of terror for forgiveness and reconciliation, and what, if anything, can literature and culture bring to this discussion? It has often been said that the history of Germany in the twentieth century is the history of war and violence, but is this true? This panel invites papers that explore German cultural expressions (literature, film, photography) as a means to gain insight into processes of forgiveness and reconciliation. Jill Scott: jill.scott@queensu.ca

Genre and Gender in 18th and 19th Century German Literature. Investigations into the nexus of genre and gender can provide new perspectives on notions of authorship, literary production and reception. Major genres (novel, drama, poetry) and minor genres (forewords, dedications, letters, diaries, unpublished/unfinished works) to be considered. Emphasis on German Romanticism but other periods welcome. Please e-mail abstract (250 words) to Astrid Weigert: weigerta@georgetown.edu

Humorous Strategies in Post-unification German Literature and Film. This session looks at humorous or satirical strategies in Eastern (or Western) German literature or film as a response to unification. Problems of alienation, dislocation, and identity reconstruction are often addressed within the medium of humor and its various forms, such as irony, parody, the picaresque, the grotesque, or the absurd. Invited are contributions that take a critical look at this particular mode of expression, which assists Eastern Germans to deal constructively with their past and present. 1-page abstracts to Barbara Mabee, Oakland University; mabee@oakland.edu

Jewish-German Dialogue Reconsidered. Jewish-German Dialogue Reconsidered This panel seeks to explore how German and Israeli literature and film present the Jewish-German relationship in the post-wall period. Papers should address the connections between the failure of the "German-Jewish symbiosis" of the nineteenth century and the revival of Jewish-German-Dialogues today. Please submit one page abstracts to Sabine von Mering at vonmering@brandeis.edu.

Literary Translation in Praxis *Creative Session.* This panel is presented in conjunction with the panel "Lost (and found) in Translation." While the latter focuses on scholarly and theoretical examinations of translation, the former will explore the praxis of translation. Panelists will read aloud from their current translation project and speak briefly about the project and the translation issues. Submissions are welcome from all languages into English, with preference given to German and Scandinavian texts. Send a brief biography and a one-page description to Maureen Gallagher, University of Massachusetts Amherst, mogallag@german.umass.edu.

The Location and Dislocation of Swiss Literature. This panel searches new topographies in the Swiss literary scene, as the hegemony of the traditional four language culture is challenged by a palette of ethnic minorities making their home in Switzerland. A central postulate in the age of hybridity is the creation of new spaces, frames, crevices but also a portrayal of double images in order deal with cultural differences. A new generation of immigrant authors write about their otherness fused with Swissness. On the other hand, many Swiss writers emigrate and expand notions of subjectivity and find identity by dislocation. Margrit Zinggeler: mzinggelle@emich.edu



Spanish Language Section Event and Reception "El Mundo Poético De Aurora Luque Ortiz." l-r: Monica Leoni, Enrique Ruiz Fornells, Aurora Luque Ortiz, Joan Cammarata

Lost (and Found) in Translation. This panel will explore diverse aspects of translation studies, including but not limited to translation as a means of transmitting cultural information, the strategies of domestication and foreignization, studies in reception, reputation and survival, translation in the two Germanies, the politics and ideology behind translation and translation choices, ethics and translation, and the intersections between translation and race, class and/or gender. Papers are welcome regarding translation either into or out of German or a closely related language in any time period. Please send one-page abstracts to Maureen Gallagher, University of Massachusetts Amherst, mogallag@german.umass.edu

Post-Feminism in German Literature. This panel is interested in papers that discuss the narratives by female authors who started writing after the heyday of German feminism in the seventies. Does Post-Feminism mean the end of feminism or a fresh start? The topic may be approached from various perspectives. Papers examine topics and narrative devices of literature written by women since the mid-eighties. Send abstract to Elke Nicolai, Hunter College: enicolai@hunter.cuny.edu

Remembering the Past: German History in Post-Wende Film and Literature. Unified Germany today can look back to a very disparate history of the 20th century. The East and West German states commemorated the Third Reich and the Holocaust in very different ways. East and West Germans had intrinsically different experiences during the Cold War and through the reunification of their two countries. If we go by theorists such as Pierre Nora, we might expect Germans' memory narratives to establish continuities and stable, coherent identities. This panel will explore how these histories are represented in the cultural memory, the films and literature of unified Germany. Kerstin Mueller: kerstin.mueller@connoll.edu

Text and Image in German Literature. In response to the 'iconic turn' in cultural studies this panel seeks to examine text-image relations as a textual phenomenon in literature: Why do texts invite an "intrusion" of images and how does a visual aesthetics contribute to a rethinking of subjectivity, nature, and language? How does literature interact with the sister arts in a shared history (and critique) of the cultural image? Contributions might explore actual media change (images in the text; montage, cartoons, photo essays) as well as description of artifacts (ekphrasis) and production of visual spaces in language. Send proposals to: Silke Brodersen, Harvard University, broders@post.harvard.edu

Tragedy and the Tragic. Around 1800 From Lessing and Gottsched to Kleist and even Hebbel, dramatists and drama theorists around 1800 engage with questions of physical violence, enlightenment morality, bourgeois subjectivity, and educational theatricality, often even questioning Enlightenment conceptions in radical ways. This panel explores the links between theoretical and practical changes in reflection on tragedy around 1800. Send 300-word abstracts in German or English and a one-paragraph biographical sketch to Jeff Champ-lin (jrc276@nyu.edu) and Pascale LaFountain (plafount@fas.harvard.edu).

When East Meets West: Representations of Germans & Eastern Europeans. This panel invites proposals that analyze literary and filmic representations of German and Eastern European relations from 1989 to the present. Topics may include, but are not limited to, discussions of Eastern European migration to Germany, the resurgence of Jewish culture within Germany, the sex trade in Eastern European women on the German market, the formulation of a neo-leftist identity, or the influence of German cultural traditions on Eastern European film and literature. Interdisciplinary proposals are especially welcome. Please send one-page abstracts (250-300 words max.) to Jill S. Smith, jsmith5@bowdoin.edu.

Women Writers and 'Culture is Politics'. Especially in times of war, exile, and totalitarianism, women have articulated innovative, critical, and incendiary political thoughts. However, even in a democratic culture the need for emancipatory writing may arise because of violence against certain individuals or groups. How have readers reacted to what might be considered an assault by words? How have women affected their society through the power of words? And how has 'culture is politics' revealed itself as gendered? Please e-mail one-page proposals to Sylvia Schmitz-Burgard (sschmitz@holycross.edu)

Youth in Contemporary Germany. This panel will consider the portrayal (including the self-portrayal) of urban youth in recent popular culture, films, TV series, music and textual productions. What values and preoccupations seem to drive the youths themselves, or their portrayal by others? What gender differences become apparent? What role do class and ethnicity play? What is the status of the street as a place of encounter? Helga Druxes: Hdruxes@williams.edu

Italian

See also under: German "Location and Dislocation of Swiss Literature"

1969-2009: Do you Remember Italy? Autunno Caldo, Piazza Fontana and Their Aftermath. This session will explore the political and cultural upheaval represented by the events of 1969 in Italy, from the massive worker and student strikes to the first "strage di stato", the bombing of Piazza Fontana on Dec. 12 1969. We invite analyses of literary, cinematic and more strictly political texts dealing with the context and the heritage of a crucial year in recent Italian history. Analyses of popular culture are also welcome. Send 300 words proposals to Giuseppina Mecchia, mecchia@pitt.edu.

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

Best New Practices in the Teaching of Italian: Language, Culture, and Technology. The goal of this panel is to present some of the most innovative methodologies available today in the teaching of Italian language and culture. Many of these methodologies make use of the new instructional technologies, but presentations on other approaches are also welcome. The panelists should exemplify those practices they have found in their experience to be the most useful and effective. Antonella Ansani: aansani@qcc.cuny.edu

Beyond the Commedia: Italian Theatre, Adaptations, and Opera Through the Centuries. The purpose of this panel is to investigate aspects of Italian theatre after the revolutionary impact of Commedia dell'Arte techniques, politics, and themes in comedy, tragedy, and opera through the centuries. Given the breadth of the topic, particular attention will be given to papers that explore the interplay between genres, adaptations, and the political relevance of the play(s)/author(s) considered. Comparative approaches are welcome. Please e-mail your 250-word abstract to Gloria Pastorino at: gpastor@fd.edu

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

Contemporary Italian Poetry. This panel will accept papers (in both Italian and English) that engage the works of poetry of new and old authors produced in the last 30 years, how they keep faithful to the past and how they dare to take a different direction; which are the main topics of these works. Please send abstract of your paper at: benassma@notes.udayton.edu or to mabenass@yahoo.com.

Dante and Medieval Literature. We invite paper submissions focused on the works of Dante Alighieri or other Italian authors from the Middle Ages. Papers can be in Italian or English, with a maximum length at presentation of 15-20 minutes. Send abstracts by e-mail to: jcozzarelli@ithaca.edu or by standard mail to: Julia Cozzarelli, 414 Muller Faculty Center, Ithaca College, Ithaca NY 14850. Abstract submission deadline: September 15, 2008. Panelists must be (or become) NEMLA members.

Does Truth Matter?: The Role of Intellectuals in Contemporary Italy *Roundtable.* This panel invites contributions that explore the connection between intellectuals and truth. In the light of books such as Saviano's Gomorra is it possible to re-establish the centrality of truth as a critical category without returning to the theologies (religious and secular) of the past? Can a revived category of truth allow us to elaborate an alternative to the rhetoric of "change," a rhetoric whose contents is by now patently a compulsive repetition of the same except worse? These are some of the questions we would like to investigate. All approaches are welcome. Eugenio Bolongaro: eugenio.bolongaro@mcgill.ca

Fellini the Filmmaker, the Painter and the Poet *Roundtable.* This session intends to celebrate the genius of Federico Fellini as a filmmaker and to see how his works live on not only in films but also in the literary text. Vincenzo Bolletino and Ted Price: Bolletinov@mail.montclair.edu

Frammenting the Self. Strategies of fragmentation of a coherent and cohesive self, evident in works ranging from Petrarch's sonnets through Svevo's meditations on memory, have allowed authors to challenge the

ways—political, existential, psychological, social, sexual—the self is constructed. This panel would welcome contributions that consider the ways in which authors, poets and directors have worked to dismantle conventional categories of the subject in order to propose an alternative configuration of self. Contributors might draw on a variety of methodologies (philosophical/theoretical, political, gender/sexuality, psychological/psychoanalytical, amongst others) in their papers. Deborah Amber-son: damberson@rl.ufl.edu

Food and Eating: Ecofeminist Perspectives in 19th-Century Italian and European Literature. This panel examines the role of food and eating in 19th-century Italian and European literature from an Ecofeminist perspective and asks how these motifs elide gender or species constructs. How do food paradigms reinforce or challenge the androcentric and anthropocentric thinking of dominant culture during industrialization and unification? Various theoretical approaches are welcome. Send one-page abstract via e-mail only by Sept. 15, 2008 to: delprinciped@mail.montclair.edu

From Communicative Skills to Critical Analysis: Teaching and Learning Italian Culture in Bridge-Level Courses. This panel invites colleagues to share their experiences in teaching content through authentic audiovisual and written materials in intermediate/advanced Italian language courses. Papers (in English or Italian) should focus on ways to engage students in the critical reading of literary and filmic texts. Contributions, both theoretical and descriptive, that stress linguistic ability, thematic relevance and critical analysis are welcome. Send one-page abstract via e-mail to: <patricia.disilvio@tufts.edu>.

From Paper to Screen and Vice Versa. This session invites contributions on the relationship between Italian literature and cinema. Welcomed topics include: cinematic adaptations of Italian literary works from any period, reciprocal influences between the two forms, and influences of cinematographic themes on literary works. Chair: Philip Balma, University of Connecticut; (pippobalma@gmail.com) Postal Address: Prof. Philip Balma; Modern and Classical Languages; University of Connecticut; 228 J.H. Arjona Bldg; Storrs, CT 06269

Giacomo Leopardi -- Literary Critic *Roundtable.* This session is looking for scholars who challenge the general dichotomy of Leopardi's value judgments on classical and modern art established by his critics, by studying his critical reflections on the literature of various historical periods, such as the difference between Greek and Roman classicism, trecentisti and cinquecentisti, the artistic imagination and linguistic power of major Italian authors (Dante, Ariosto, etc) with the objective of formulating some of his principles of artistic excellence and possibly relate them to contemporary theories of authorial intention and reader reception. Silvia Stoyanova: sstoyano@princeton.edu

Il giallo italiano dal secondo dopoguerra ai giorni nostril. Papers - in Italian or in English - on any aspect of Italian detective story are eligible. All theoretical perspectives are invited. Submit 250 word - abstracts via e-mail to Andrea Pera, University of Genoa, andrea.pera@hotmail.it



Graduate Assistants at Keynote Reception

Send abstract to Samuel Ghelli, York College, ghellisamuel@gmail.com.

Italian Women Writers and Autobiography. This panel welcomes papers dealing with theoretical issues or analyzing aspects and themes pertinent to the autobiographical genre (i.e. memory, identity, experience) in one or more Italian female authors, as well as works considered controversial because they are at the border between the autobiographical genre and fiction (i.e. "Cosima" by Grazia Deledda). Please send a 250-300 word proposal in Italian or English to Ioana Larco at: ilarco@indiana.edu.

Literary Futurism 2009: The Dead Are (Not) Always Right. In his "L'esperienza futurista," Giovanni Papini wrote against exaggerating our praise of dead writers, a passive affirmation of esteem that grows exponentially with every centennial anniversary: "The dead shouldn't always be right just because they can't defend themselves." Taking Papini's futuristically provocative statement as its point of departure, this panel seeks to explore the relevance and vitality of underrated futurist writing and its broader cultural legacy in the year of the centennial anniversary of the Italian avant-garde movement. All approaches are welcome. Please submit 250-500 word abstracts (in English or Italian) to Patrizio Ceccagnoli at pc2159@columbia.edu

Male in Progress: Re-defining Masculinities in Italian Studies. The purpose of this panel will be to investigate the evolution and the re-positioning of concepts of masculinities in Italian culture as articulated throughout the centuries. Renata Ventura; Dept. of Modern & Classical Languages; University of Connecticut; 337 Mansfield Way; U-1057; Storrs, CT 06269 (860) 486-9259; ventura.renato@gmail.com

The Medium in the Message: Literature in the Age of Television. This panel aims to address changes that Italian literature has incurred due to the rise of television as dominant media. More specifically, this session examines the new lexicon of literature of and about television, the new set of myths and new terms of experience and subjectivity that arise from it. Particular attention will be given to literature from the 1980s to the present. Rita Gagliano: ritagagliano_it@temple.edu

Mediterraneismi nel cinema italiano. At a time when Italy and other Western nations endure a dramatic process of re-negotiation of identity within a globalized and transnational world, regional entities and cultures become relevant frames of reference. The liquid space of the Mediterranean paradigm has emerged as a precious conceptual tool to re-examine the intellectual fluidity of the interactions among various cultures, begging for a reassessment of the copious Mediterranean imagery inherited from the Italian cultural tradition. This panel will investigate the evolution and the repositioning of the Mediterranean framework in Italian cinema. Send abstracts in English or Italian to: orsitto@uconn.edu or orsitto@gmail.com

Modern Italian Poetry. The panel on "Modern Italian Poetry" invites papers that examine the rich and deeply engaging work of Modern Italian Poets throughout the Twentieth-Century. Papers on Italian Contemporary Poetry are also welcome. laura.baffoni-licata@tufts.edu

Nature in Italian Literature and Cinema. The panel invites papers (in Italian and English) that explore the role of nature in the literary and cinematic works of European authors in the Nineteenth and Twentieth century. Papers should focus on the exploration of the philosophical implications that have sustained the representation of nature in modern European literature and cinema. Theoretical, comparative as well as literary investigations are welcome. Send proposals to: eoehipi@drew.edu.

Oral Narrative: Exploring Possibilities for the Italian Classroom. This panel is designed for instructors and curricula developers interested in exploring the possibilities of oral narrative in the language classroom at all levels (elementary, intermediate and advanced). Papers that discuss interviews, testimonies and memoirs as springboards for societal, cultural and historical discussion, as well as their use in the development of linguistic competence are especially welcomed. Please send a one-page abstract electronically to: Sabina Perrino (sper-rino@gwu.edu), Dept. of Romance, German, and Slavic Languages and Literatures, The George Washington University.

Parole al confine. This panel aims at investigating topics in modern Italian culture related to borderline experiences (i.e. exile, imprisonment, deportation, forced migration, social subalternity and exclusion) and the modes through which these experiences are expressed. Send an abstract of 250 words and a cover sheet with your name, affiliation, and contact information (phone number and email address) to monica_facchini@brown.edu.

Past and Present on the Screen: History and Society through the Images of the Italian Filmmakers. Retelling history through the written word is the usual format for interpreting events or understanding society, but what happens when motion pictures are put to the service of decoding them? Readers are transformed into spectators who are directly drawn into the events (re)

The Image of America in Italian Culture and Literature. This panel explores the many expressions of Italian views of America spanning the period of Columbus's diaries to yesterday's newspaper. These expressions can range the gamut of traditional literary forms; and can also include news accounts, political statements, advertising, pop music, comic books, and a myriad of contemporary forms. Please Email one-page abstracts to Paul Whitehill: littleox@optonline.net.

The Interplay of Italian Literature, Music, Theater and the Visual Arts. The panel welcomes papers that consider the interplay between two or more of the following: literature, music, theater and visual arts. Papers should contemplate how artistic theories and production, as witnessed by contemporary literature, express new trends within the Italian culture. Please e-mail a 300-word abstract to: cerocchi@lasalle.edu or mail it to: Marco Cerocchi; Department of Foreign Languages; La Salle University; 1900 W. Olney Ave.; Philadelphia, PA 19141

In the 30th Anniversary of Il Boccalone : Reflections on the Literary Work of Enrico Palandri. This panel proposes reflections on the works of Enrico Palandri and seeks analysis and discussion on the different aspects and quality of his literary work considering, but not limited to, the line that thematically and stylistically the writer has taken during his successful literary career. Please send a 250 word abstract to Enrico Minardi (eminardi@wisc.edu)

Italian Avant-Garde. What is an Italian Avant-Garde? And why do we need to speak about it nowadays? This panel probes the distinctive traits of this movement through time both with theoretical considerations and with studies reassessing the work of single representative figures. Please send abstracts (maximum 250 - 300 words) to psica@conncoll.edu

Italian Cities and Their Identities: Changes and Chances *Seminar.* This seminar documents the current status of the Italian communication in urban identity, exploring the transformation of Italian urban spaces using a multidisciplinary approach. The technological changes and the first migrations not only facilitated the growth of economic globalisation but also created new conditions for the social experience. This focused seminar of representative Italian cities and their urban history will emphasize memories and narratives on local architecture, food, music, monuments, social urban behaviors and knowledge, stereotypes and traditional issues. Italian urban space will be analyzed also in its suburban ethos and design. Abstracts to Sonia Massari: soniamassari@hotmail.com.

Italian Fantastic Fiction. This panel aims to investigate how modern and contemporary Italian authors have used the fantastic as a means to express collective and/or individual fears of the evils they see lurking in society. Contributions might address the gothic tale, 'il fantastico femminile,' surrealism, the bestial, the subversive nature of the fantastic, and the link between fantastic texts and politics. Papers that address theoretical approaches on the fantastic would be of great interest. Email abstracts (in Italian or English) to Amelia Moser, acm2131@columbia.edu or amelia.moser@gmail.com

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

Italian Literature: From The Twentieth Century Into The New Millennium. The panel invites papers dealing with the Italian literary production of the Twentieth century, including both major and minor authors and the literary movements that have shaped the Italian cultural and artistic scene. Particular attention will be given to proposals that discuss authors and movements from a philosophical or historical perspective, or that delve into the latest cultural debates in Italy, where many young and talented authors have recently emerged. Papers are welcomed in Italian and English. Please e-mail 250-word abstracts to Giovanni Migliara, galiba@hotmail.com

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

Italian Urban Landscape in the XX Century Italian Literature. Italian Urban Landscape in the XX Century Italian Literature: The panel wants to explore how the Italian urban space during the 20th century was represented on many pages of the writers and poets of the Italian panorama. The panel wants therefore to take into consideration the city as a geographic location, but also as a narrative space where the authors have had occasion to reflect on the great social, political and economic issues, and also on the mechanisms of their writing.

produced on the screen. Italian filmmakers have been major protagonists in the interpretation of history and society, offering their personal points of view. The panel seeks to investigate past and present in the light of cinema. Papers on films with a significant focus on history and society will be considered. Please send abstracts to Chiara De Santi, desanti@wisc.edu.

Postcolonial Italy. The last twenty years has seen the gradual development of writers from a variety of cultural backgrounds publishing in Italian. This panel asks for accounts of this phenomenon and its relationship with Italian views of Italy's own colonial past. Please contact Christopher Hogarth, Wagner College (christopher.hogarth@wagner.edu) with abstracts.

Primo Levi as Writer Roundtable. A reflection on the works of Primo Levi, this roundtable calls for papers on the manifold aspects of his production. Levi's importance cannot be overestimated as a survivor and witness of the Holocaust, but also as a literary author. Francesco Ciabattoni: francesco.ciabattoni@dal.ca

Queer Presences: Homosexuality, Homoeroticism and Homophobia in Italian Literature and Cinema. This panel invites papers on homosexuality, homoeroticism and homophobia in Italian literature and film. We especially encourage papers that investigate the unique dynamics of the intersection between issues of gender/sexuality and cultural production in the Italian context. Eugenio Bolongaro: eugenio.bolongaro@mcgill.ca

Queering Sicily. Sicily is often imagined as an island dominated by old world customs, by a patriarchal culture where traditional gender roles are cast in stone. This panel contests this stereotype, and seeks to explore the extent to which homosexuality is present in post-Unification Sicilian culture (or during the last 140 years). "Queering Sicily" is interested in an interdisciplinary or cultural studies approach and papers are welcome that focus on both fictional and historical figures. Email 250 word abstracts to Dana Renga (Renga.1@osu.edu).

Religion in Nineteenth and Twentieth Century Italian Literature. This session invites papers dealing with 19th and/or 20th century works with themes that touch upon religion or religious beliefs or religious spirit. Umberto Mariani: mariani@rci.rutgers.edu

Sensual and Intellectual Experiences: Food in Italian Literature and Visual Arts Roundtable. Discussion and analysis of the presence of food in Italian Literature and Visual Arts as reality and/or metaphor emphasizing the function of eating within ideological and mythological structures of modern society. Send 250 word abstract to daniela.antonucci@gmail.com

The Short Story or Novella in Italy from Boccaccio to the Present. The panel seeks to explore major and minor authors of short-stories and novellas in Italian Literature from Boccaccio to the present. Papers on any aspect of Italian short-story are eligible. All theoretical perspectives are invited. Submit 250 word - abstracts via e-mail to nicosia@eden.rutgers.edu

Tensione e conflitto nel Teatro Italiano. La sessione si propone di discutere tensioni, conflitti e segni di rottura messi a fuoco da dramaturghi, da singole opere o da movimenti d'avanguardia relazionati con il teatro italiano. A volte si tratta di segni di rottura palesi, altre volte mascherati o solo suggeriti, nei confronti della politica, società, lingua, modelli estetici, etc. Please send 250-word abstracts in English or Italian to annacafaro@hotmail.com

Travel Literature and the Pursuit of Discovery. The idea of discovery with travel is linked to the desire to experiment with unknown realities and broaden one's personal horizons of knowledge. This panel looks for papers that will address travel understood as discovery, both in the literal and figurative sense. Please send a 75-word abstract and a short Curriculum Vitae to giulia.guarnieri@bcc.cuny.edu by Sept. 7.

Vergangenheitsbewältigung Italian Style?. This panel will explore the question of Italy's relationship to its fascist past in an interdisciplinary fashion. Has there been a "Vergangenheitsbewältigung" in Italy, and if so, what are its contours and manifestations? Who is or is not participating? What does the lack of an equivalent Italian term mean? What role does the experience of other formerly fascist nations play? How does the notion of "italiani, brava gente" function? How can the discourse of memory, trauma, genocide and museum studies be "translated" into a specifically Italian context? Gabrielle Elissa Popoff: gep2002@columbia.edu

Vis Imaginativa: Theories of the Imagination in Italian Literature. What is the role of the imagination in the production and the reception of literature? How do novelists and essayists represent or theorize about the imagination? How is the imagination linked to the *raison d'être* of literature? How do the respective roles of the imagination and literature overlap? Can literature transform the imagination of the reader and, in turn, the society outside of the text? Is the imagination a key link between science and literature? This panel invites answers from every period and genre in Italian literature. Abstract (250 words) to

letizia.modena@villanova.edu

What the Children Are Telling Us: Their Stories on

Screen. Italian cinema depicts the many stages of a child's life involving his/his relationships with family, adults, peers and social institutions. This session intends to examine how Italian contemporary cinema envisions the child. Possible areas of interest might include: children's relationships within the family - childhood traumatic experiences - children and violence - children and problems of gender - missing children - child abuse - coming of age tales. Different critical approaches are welcome. Please send a 250/300 words abstract by email to Tania Convertini convertini@wisc.edu, Department of French and Italian, University of Wisconsin - Madison

Pedagogy

See also under: British "Dangerous Pedagogy and Alternative Literacies"; Comparative Literature "Pedagogy and Curriculum Building"; Composition "Philosophy as Advanced Composition"; "Idea of the Composition"; Film "More than Adaptation"; French "Pedagogical Strategies"; "Rethinking the French Major"; "Teaching Reading and Program Development"; Gay-Lesbian "Teaching LGBT Literature"; Italian "Best New Practices"; "From Communicative Skills to Critical Analysis"; "Oral Narrative"

Assessing Writing in English Programs: Theory Meets

Practice. Papers sought to explore the question of how English departments, with their expertise in text-creation and text-interpretation, can best use student texts to demonstrate student learning. The panel seeks to bring together discussions about how best to assess college student writing in English, from freshmen to senior English majors, to explore how what we do as assessors should be informed by what we profess as scholars of English literature and language. Email proposals (250 words) to Anne Doyle, Bridgewater State College (a5doyle@bridgew.edu).

The Big Idea Roundtable. This session will attempt to reconsider the place of ideas in the writing classroom with particular attention to such concepts as inspiration, vision, and modes of perception. Framed by two fundamental questions—Where do ideas come from?; and, How might we help our students to access them?—we will debate the relative merits of more radical methodologies, from role-playing and the development of writing personae to psychoanalysis and meditation. Dean Defino: ddefino@iona.edu

Inhabiting Worlds - Drama Pedagogy in Foreign Language Instruction.

Drama pedagogy uses techniques from theater practice to experience foreign languages cognitively, socially, kinesthetically, and empathically. Students engage with different worlds, move around in them and make their own impact on them. This panel seeks to investigate innovative scholarship and/or teaching at the intersection of drama/theater and language teaching and learning. Proposals of no more than 250 words should be sent electronically to Susanne Even, Germanic Studies, Indiana University, evens@indiana.edu. Please indicate any A/V requirements.

Innovative Approaches to Teaching Canonical Works.

Papers on strategies for teaching new or old "classics" or "canonical" works of English or American literature or world literature are invited. How do you stir interest in, make relevant, and revitalize these works for 21st century students? Do you use



Julie Olin-Ammentorp and Elsa Nettels at registration

popular culture, or sister arts like music, visual arts, or film? Activities, student projects? Innovative ways of introducing your own research on canonical works into the classroom are also welcome. Send abstracts only to Janet Wolf: Wolf@cortland.edu

Multimedia Modules: Doing Less with More. Panelists will present self-contained modules for the in-depth teaching of a single topic (cultural, political, scientific, business, sport or other). The module must contain at least three forms of multimedia, such as text, audio, images, and/or video, and require three hours minimum or three weeks maximum of class time. Materials should help students gain cultural knowledge while working on all four major skills. They must include guidelines and actual activities that instructors will be able to immediately incorporate into their own teaching. Please send one page abstracts to Brad Marshall (dbmarsh@gwu.edu).

The "Person" in the 21st Century: Personal/Writing in the Composition Classroom. As instructors, we have inherited a belief in the integral role of personal interest in successful writing, one that is often expressed in arguments for self-chosen topics and open assignments. Yet, this foundational assumption is complicated by the twenty-first century blurring of the personal and the public and may in fact rely on an under-developed definition of what "counts" as personal. This panel will investigate the ways in which our conventional conceptions of the personal in the composition classroom can and should be challenged and expanded. Heather Urbanski: hurban1@mac.com

Summer Reading for First Year Students Roundtable.

Many colleges assign a book for summer reading in hopes that it will 'set the tone' for the academic work students will be expected to accomplish, as well as provide a common basis for intellectual discussions among students and with faculty. How are books selected for summer reading? How is the assignment implemented and evaluated? Submit 250-500 word abstracts for this roundtable discussion either as a word attachment to marybodwell@mcphs.edu, or in hard copy to Mary Buchinger Bodwell, Associate Prof., Arts & Sciences, MCPHS, 179 Longwood Ave., Boston, MA 02115.

The Role of Music in Foreign Language Instruction. To what extent does music foster language acquisition? How do the most recent technological tools empower the role of music in FL teaching/learning? Some topics for consideration include: new experimental studies about the impact of music on language learning (any approach); music and technology in and outside the FL classroom; reports on specific projects integrating music/songs in basic language courses or in advanced content courses. Send 1-page proposal by deadline to Rita Pasqui, Foreign Languages Dept., The New School University 64 W 11th Street New York NY 10011. Email: PasquiR@newschool.edu

Teaching and Learning Literature: The (Im)Possibilities. Northrop Frye wrote that it is "impossible to learn literature": one learns about it in a certain way, but what one learns, transitively, is the criticism of literature. Similarly, the difficulty often felt in 'teaching literature' arises from the fact that it cannot be done: the criticism of literature is all that can be directly taught." This panel seeks to explore, extend, and complicate this observation. Papers on the difficulties associated with teaching and learning literature are invited, as are those on the difficulties assessing one's teaching and students' learning in literature courses. Send abstracts to Ellen Carillo, ecarillo@gmail.com

Teaching English to Non-Majors Roundtable. Most faculty, whether it be at a large University, a small liberal arts college, or a two-year college, have to deal with non-English majors in their classroom at some point in their careers. This roundtable discussion will focus on teaching both literature and composition in the general education classroom. What methods do you use to motivate students who feel that English "doesn't apply to their lives"? Abstracts should be sent to Julie Strongson at jstrongson@aacc.edu

Thinking Outside the Box: Interdisciplinary Approaches to Foreign Language Teaching Roundtable. This session will discuss pedagogical strategies to teaching foreign language in an interdisciplinary format. We are especially interested in hearing from faculty who could share experiences they have had with creating/teaching innovative, interdisciplinary assignments, courses, and/or programs. Contributions that discuss travel courses and/or service learning projects are also desired. Contributors will be encouraged to share their program materials, syllabi, websites, and assignments with participants. Katharine Harrington: Katharine.Harrington@maine.edu

Popular Culture

See also under: American "American Antebellum Print Culture"; "Art and Nineteenth-Century American Literature"; "Cribs" The American Home"; "In Stitches: Violence and American Humor"; "Literature and Design in 20thC. America"; "Lolita at 50"; "Not Toeing the Hearing Lin"; "Reclaiming the Comic Book Canon"; British "Body Building"; "Disabling Texts/Enabling Culture"; "G. K. Chesterton"; "Jane Austen and the Contemporary World"; "Reading Genre in

the Works of Philip Pullman"; "Victorian Fathering"; "We Love the '80s"; Canadian "International Literary Prize Market"; Comparative Literatures "Dylan, Cohen, Young"; "The Survivor Story"; Film "City Scene: Boston and Film"; "Film. Flanerie. Phantasmagoria"; "Films of Terrorism"; Gay-Lesbian "Boston Marriages"; "Camp, Verbal Revenge, and the Art of the Literary Snap Queen"; German "Confrontations: German Music in Context"; "Youth in Contemporary Germany"; "Italian Cities and their Identities"; Spanish "Song and Social Change"; Womens Studies "Global Women's Unauthorized Modes of Communication"

Biographical Spectacle: Theorizing Non-Literary Auto/Biography. As the influence of new media continues to expand, more and more people get news and information through non-literary channels. This panel seeks papers that explore non-literary types of auto/biography, including biopics (film), biodramas (theatre), fan magazines, reality television, and websites. How do these new sites of auto/biography function? How are they distinct from or similar to traditional biography? Preference will be given to proposals that attempt to theorize these forms rather than merely describing them. Lindsay Adamson Livingston, lindsaylivingston@hotmail.com

Cheering for the Bad Guy: The Rise of the Anti-hero in Popular Culture. From Sweeney Todd to Darth Vader, some of our culture's most iconic characters stem from our darkest vices. Why do we find ourselves rooting for the bad guy in literature and popular culture so frequently? What is it about these characters that appeals to us? What does our acceptance of these characters say about contemporary society as a whole, if anything? Submissions should focus on the answers to any or all of these questions. Raymond O'Meara: romeara@brookdalecc.edu

Death in Contemporary Life Writing. This panel will explore the subject of death in contemporary life writings such as autobiographies, memoirs, and creative nonfiction. Topics may include the metaphorical use of death in testimonies to trauma, the depiction of death in narratives of loss and grief, accounts of the dying process of the self or another or the role death plays in stories about the self. The panel's purpose will be to examine contemporary writers' conceptions of death, their struggle to describe a condition that is essentially unknowable, and their uses of death as a signifier for lived conditions. Georgia Kreiger: gkreiger@atlanticbb.net

Fins-de-siecles: Narrative Form in the Victorian and Postmodern Serial. Critics and fans defend the status of shows like "The Wire" and "The Sopranos" by calling them "the new Dickens." Obviously, the expansive form encourages readers to consider these forms as parallel, but what about the serial's status as a commodity? How is the behavior of Victorian and postmodern serial readers alike? Why have these famously "addictive" narratives taken hold of the popular imagination at these particular historical moments? Papers can address these questions through psychoanalytic, historical, or feminist perspectives. Please address a 250-word proposal to anne.moore@tufts.edu

The Future of Text and Image. This panel will address the relationships between text and image in general and invites submissions that specifically explore this relationship in literature. The topics of the panel include, but are not limited to: graphic novels; picture books; W.G. Sebald; comics; graffiti; theories and criticism of text and image relations (Lessing, Barthes, Rancière, W.J.T. Mitchell, and others); comparative studies of different illustrations of the same text; biographies and autobiographies; comparative study of illustrations and photography; fantasy and realism in text and image; visualizing the ineffable. Please send inquiries or 250-500 word abstracts (preferably MSWord or PDF attachments) to Ofra Amihay, oa333@nyu.edu

Graphic Narrative: Innovation & Adaptation. Graphic narrative finds itself at the nexus of literary and cinematic adaptation. A hybrid genre of art & text, it has shown great capacity for revising literary texts & has become a frequent source of adaptation, a testament to its influence on literary and popular culture. Focusing on either the adaptation of graphic narrative to film or literature to graphic form, papers may address the broader theoretical & pedagogical issues related to adaptation or analyze & evaluate specific adaptations. Interdisciplinary approaches are encouraged. Please email proposals to Dr. Jeffrey Gibson (gibsonje@wesley.edu).

Hispanic Poetic Artifacts, from 19th to 21st Century Roundtable. In this panel we will develop a common pattern to assist in reading non-conventional poetic structures exploring the fundamentals of the process of acquiring, interpreting, selecting, and organizing sensory information. There are hundreds of non conventional poetic structural examples that require consistent research work that I want to bring to the discussion regarding how they hack other structures to question the role of the author and the role of art aura. Hernán Fontanet <hfontanet@rider.edu>

History, Memoir, and Comics. "History, Memoir, and Comics" invites papers on recent graphic narratives. The panel seeks papers that investigate (1) why the comics form lends itself to the representation of tragic events; (2) the

strategies by which graphic narratives simultaneously invoke personal and public history; and/or (3) why studying the interaction of verbal and visual narratives matters, especially today. Please send abstracts to dpines@bu.edu.

Leaps of Faith: Mania Meets Modernity. This panel will interrogate the upsurge of the new(?) homicidal/suicidal religiosity in the West. Possible perspectives are political, sociological, activist, and philosophical. Approaches can cover the full range from critical analysis to prescriptions for political action. Stephen Gallagher steveg144@gmail.com

“Lost” at NeMLA: Mapping TV’s Most Elusive Island. One of the most remarkable television series in recent years has been ABC’s “Lost.” Beginning with an archetypal premise of castaways stranded on an island, the show has evolved into a complex network of obscure connections, esoteric mysteries, literary and pop cultural allusions, and baroque experiments in narrative temporality. The objective of this panel will be to contextualize the television show within diverse but complementary critical perspectives. Randy Laist, University of Connecticut. rlaist2000@yahoo.com.

The Modern Memoir: How to Successfully Write and Sell One’s Life Story. The memoir is more popular than ever with the major publishing houses buying more memoirs last year than debut novels. In this panel, we invite authors, agents, and editors to discuss the business and art of the memoir. This panel seeks to offer practical advice on how to write, shape, and sell a memoir to the top publishing houses. Please send abstracts to jttamm@ocean.edu with brief biography.

Neil Gaiman: Intertextuality and Influences. Fantasy fiction writer and graphic novelist Neil Gaiman blurs the border of reality through imaginative tales that transport us to strange and alluring lands. Yet embedded in the extraordinary are hints of the familiar. In what ways does Gaiman modernize old myths and narratives and to what end? How does internet culture influence his work? What other cultural texts, traditions, and conventions - both new and old - inform Gaiman’s short stories, novels, comics, graphic novels, and films? What does this generic heterogeneity signify and how can - and should - we classify these texts? Grace Wetzel: wetzelg@mailbox.sc.edu

Pop Psych: Psychotherapy In/And Popular Culture. This panel seeks papers that analyze the intersections of psychology, psychotherapy, and popular culture. Genres of interest include television, film, literature, and self-help books. Issues of consideration include, but are not limited to, representations of psychotherapy in popular culture, cultural perceptions of psychology and mental health, the media as an outlet for disseminating information about mental health, and similarities between narrative and psychoanalytic processes and forms. Please email 250-500 word abstracts to: Jennifer Bottinelli, Kutztown University, bottinell@kutztown.edu

S(t)imulated Realities. This panel will look at pop cultural simulations of the real. Topics to be covered could include reality television; living history museums; Disneyland; planned residential communities such as Celebration USA; Second Life, online gaming, and avatars; metafiction; and literary hoaxes. Is the “real” strengthened and reinscribed by the copy that acknowledges it, or is the “real” confounded by simulations which ultimately supplant reality with a kind of hyperreality? Abstracts by 9/15/98 to Dr. Robin DeRosa at rderosa@plymouth.edu.

Self-Writing: Genred Interventions Roundtable. This panel will examine self-representation in fiction (such as the “autobiographical novel”) as well as non-fiction. New issues in self-writing that arise with networking and “second life” websites, old but unresolved issues that have to do with “true” versus “fake” memoirs and personal versus disinterested postures in academic writing are some of the avenues of inquiry we will hopefully explore. Abstracts for this panel may cover a wide range of subjects to do with self-writing, from first person fictional “narratives” to first person “non-fictional” narratives, to third person narratives where the writer is manifestly present, because absent. Kiran Mascarenhas: kiranmascarenhas@gmail.com

Sexuality in/and the 3d World. From online comics to virtual worlds like Second Life to role-playing games, 3d art is increasingly infiltrating our culture and providing a virtual mirror to our culture. This panel seeks papers that examine the way sexualities (of all kinds) are configured, explored, critiqued, and affirmed in virtual worlds (e.g., 3d Art Communities, virtual worlds like Second Life and Red Light Center, video games, online comics and graphics, online slash fiction/fanzine sites, etc). 500 word abstracts or full papers by Sept. 15 to Andrew Schopp at schoppa@ncc.edu

Those Who Do Not Study History Are Doomed to Watch Repeats. This panel solicits papers on remakes of television shows such as “Battlestar Galactica,” “Queer as Folk”, and “The Bionic Woman.” What do these remakes say about the cultures that produce them? Are these shows indicative of any obsession with history? What are the intertextual implications of the narratives? What narrative techniques do the shows employ that differ from those of “original” series? Send 500 word proposals to Julie Flynn at wrtginstruktor@gmail.com

Women in Country Music: At Home on the Road. For decades, female country musicians have struggled with a dichotomy between “home” and “the road.” Though women in country music have traditionally been positioned in relation to the home, touring often takes them out of the domestic sphere. As a result, some female musicians struggle to maintain their domestic images, while others cast such expectations aside, singing about the need to leave the home. This panel seeks to examine how female country musicians address this omnipresent conflict between home and the road. Please send 250-300 word proposals to molly_brost@yahoo.com with “NeMLA country music panel” in the subject line.

The Writing Cure: Scripting the Self in Trauma Memoir. This panel seeks papers that consider how post-structuralist notions of a de-centered self might serve to critique (or be reconciled with) the “re-centering” psychotherapeutic work of the trauma memoirs so popular today. What narrative strategies has a particular writer employed or created in order to tell his or her story? How do authors negotiate the difficulty of representing a trauma, which by definition resists containment within language? What ideological functions do such narratives perform for the writer, or for the multiple audiences that read them? Paul Rosa: paul.rosa@ncc.edu

Yesterday, Today, and Tomorrow Are All One: Historical Conflation in Film and Television. This panel proposes to examine films or television series / episodes that synthesize multiple time periods within them to explore how modern popular culture complicates modern audiences’ perception of history, or perpetuates cultural stereotypes, or both. The films and television shows examined do not need to be current. Papers that explore any examples combining multiple historical periods without acknowledgement are welcome. Email submissions to Kathleen McDonald of Norwich University at km2807@yahoo.com.

Professional

See also under: Composition “Creative Stories for ‘Beloved Community’”; Popular Culture “Self-Writing”; “The Modern Memoir”

Archival Work and Scholarly Capita. The nature of archival work is currently being transformed by technology and by the exigencies of the competitive academic marketplace of the university and scholarly publishing industry. This panel seek papers interrogating the meaning of the archive and archival work in the context of the contemporary North American academy and its gauges of scholarly value. Please send 250-500 word abstracts to Mathew Martin (mmartin@brocku.ca) and Angela Mills (amills@brocku.ca).

Building Blocks of the Curriculum Vitae *Graduate Caucus Roundtable.* This session invites scholars to participate in a discussion of the various constituents of the curriculum vitae such as Teaching, Publications, Service, and Presentations. The scope of the roundtable is to introduce each of these blocks or sections and then discuss how they can be integrated into a strong CV. Graduate students and other audience members will have the opportunity to ask questions of interest, including how to tailor the CV to different positions. Please e-mail Johanna Rossi Wagner (jrwagner@rutgers.edu) for more info and to submit abstracts.

The Maternal Wall and Strategies of Resistance and Empowerment for Mothers in Academe *Roundtable.* This session will explore the various strategies, used by mothers as they encounter the maternal wall in academe. This research on motherhood in academia shows, as noted by Angela Simeone, that “marriage and family, while having a positive effect on the [academic] careers of men, has a negative effect on the progress of women’s careers”. Its emphasis on strategies, the roundtable seeks to develop workable tactics of resistance. Please send abstracts to Andrea O’Reilly (aoreilly@yorku.ca)

The Practice and Purposes of Book Reviewing *MLS Roundtable.* This roundtable will explore the art of literary and scholarly book reviewing and its practice in both the public and academic spheres. What are the implications of the decline of book review sections and the rise of literary blogs? Is the review form itself changing? Are scholarly book reviews increasingly insular reflections of academic politics? Who reads them? The Chair invites papers that consider reviewing in terms of both its craft and its social and cultural functions. Please send abstracts to Laurence Roth at roth@susqu.edu.

Why Literature Matters. Public scholars explore the ways that literature and literary study function in the world, opening a dialogue about the public work and value of literary study. This panel seeks to engage and extend that conversation by exploring theory and practice at the intersections of literary work and public life. Now that “everything is literary,” and that narrative studies have a place in nearly every other discipline, what is the distinctive value of literary tools? How might, or do, we use them to do meaningful work in the world? Please email proposals to Anna Sims Bartel, Ph.D., at abartel@bates.edu

Spanish

See also under: Caribbean “Cuban Revolutionary Literature”; Comparative Literatures “Commerce in Colonial Literatures”; Popular Culture “Hispanic Poetic Artifacts”

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

Censorship and Creativity in Hispanic Literature. This panel will focus on how Hispanic writers in the 19th, 20th, and 21st centuries have survived under dictatorships. What are the creative devices that they have used in order to have a public voice? Have they been able to maintain a critical distance or has either propaganda or censorship compromised their creativity? Jane H. Bethune: bethuncj@salve.edu

Contemporary Connections in Spanish and Latin American Theater. This panel invites papers that explore a range of contemporary themes including identity, race, gender, immigration, violence and popular culture in works by playwrights from Spain and Latin America. The panel seeks to compare the representation and reception of Hispanic theater on both sides of the Atlantic from a variety of interdisciplinary stances. Specific works from either Spain or Latin America will be considered for their distinction in written form and on stage through out the Spanish-speaking world. Send one-page abstract to Daria Cohen, Rider University: dcohen@rider.edu

Contemporary Trends in Latin American Narrative. 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 of their predecessors? Is Macondo finally running the risk of turning into “McCondo”? Vincenzo Bolletino: Bolletinov@mail.montclair.edu

Contemporary Women Artists and Social Movements in Spanish America. According to Jean Franco, “the tradition of women’s movements in Latin America has been to discuss feminism in relation to other social and political issues.” We invite papers that explore the presence of this “comprehensive” feminism in works of contemporary women artists from Spanish America. How does recent artistic production (literature, essay, film) reflect feminist movements within broader social actions? How do they overcome what Franco called “the solitary struggle of isolated women” of the past? . Ilka Kressner: ikressner@albany.edu

Cultural Encounters in Cervantes’ Don Quixote *Roundtable.* This panel will consider papers that investigate: the code of cultural relations and the social systems that stratify seventeenth-century Spain; the relationship between the Quixote and the historical and cultural paradigms of early modern Spain; the correlation between Cervantes’ discourse and its contemporary historical, political and social discourses. Please submit electronically a 500 word abstract/ paper, contact information, and a brief biographical statement to: jcammara@aol.com. Joan Cammarata, Modern Languages, Manhattan College, Riverdale, New York 10471.

Early Hispanic Culture in New York City. The panel discusses the writers, artists, and other cultural manifestations associated with any dimension of Hispanic culture in the city of New York from the late nineteenth century through the early 1960s. It explores New York’s long-standing role as an important center of cultural production in the Spanish-speaking world. Please send questions and 250-word abstracts to regina.galasso@gmail.com.

Federico García Lorca as Elegiac Poet. As perhaps Spain’s most famous elegiac poet, perhaps Federico García Lorca’s “Llanto por Ignacio Sánchez Mejías” has received the major portion of the critical attention devoted at the exclusion of other elegies of considerable, if not equal artistic quality, which run through Lorca’s lyrical and dramatic production. The purpose of this panel is to explore other elegies that Lorca produced in his unedited and published lyrical, dramatic and prose works. Salvatore Poeta: Salvatore.Poeta@Villanova.edu

Feminine Discourse in Early Modern Spain *Past President Session.* Representation of women in the literary discourse of sixteenth- and seventeenth-century Spain in writings by and about women: cultural, critical, and literary authority; appropriation and authenticity of discourse; social identity and

classification. Please submit electronically a 500 word abstract/paper, contact information, and a brief biographical statement to: jcammara@aol.com. Joan Cammarata, Modern Languages, Manhattan College, Riverdale, New York 10471.

History, Memory, and Cultural Discourse in Spain. This session seeks to make us think about the relationship of memory and politics in history and cultural discourses in Spain: How do individual and collective memories interact? How does memory relate to politics? How do collective and individual memories influence the present construction and legitimization of Spanish politics? What role do the Spanish right wing and left wing parties play in the construction of history, memory, and cultural discourse? How do nationalist movements participate in such a process? Is there any ethics of memory? Please send 250-500 word abstracts to Alfredo J. Sosa-Velasco: sosaveao@uc.edu.

Identity Interrupted: The Dislocations of Exile. This panel welcomes papers on the articulation of the exilic identity in contemporary Latin American literature. Papers may examine expressions of national, cultural, political, class, gender and racial identity among others. Please send abstracts to Adriana Rosman-Askot, arosman@tcnj.edu

Imaginarios colectivos: ciudad, sujetos y fronteras. This panel will examine the representation of urban spaces in contemporary Latin American fiction and the role that the cities play in the collective imaginary. Particular attention will be paid to the process of modernity as well as issues of immigration and border crossing in this literature. Contact: Prof. Elena M. Martinez, Baruch College (CUNY): Elena_Martinez@baruch.cuny.edu

The Legacy of Roque Dalton within Contemporary Central American Culture. This panel will explore the work of Salvadoran writer and revolutionary Roque Dalton (1935-1975) in an attempt to assess its place in current Central American culture and society. Papers may center on any aspect of Dalton’s varied output: poetry, testimonial narrative, prose fiction, political essays, cultural commentary. Stress should be placed on determining Dalton’s relevance in a Central America striving to find its way (politically, socially, economically) within the still unstable post-war period. James Iffland: iffland@bu.edu

Masculinidad y Machismo en la Narrativa Latinoamericana. This session encourages thinking critically about the concepts of masculinity, and machismo by reviewing a variety of ways of being manly throughout Latin America. Starting from the premise that national identity is predicated on notion on masculinity and femininity. It offers queer readings of canonical as well as unknown texts spanning from independence to the present. Ana Figueroa anita_beatriz@hotmail.com

Monstruos y monstruosidades: espacios alternativos en la literatura y las artes. Cada momento histórico creó sus monstruos y les atribuyó modelos interpretativos que posibilitó visualizarlos como una desviación a la norma establecida por el canon de turno. Lo monstruoso ha sido utilizado para identificar el caos, el desorden, al otro (la mujer, el indígena, el gay, el inmigrante). En los últimos años lo monstruoso ha motivado representaciones con alto contenido simbólico, entre otros, en la literatura y las artes visuales. Este interés nos invita la reflexión. Con el espíritu de crear un espacio multidisciplinario a diferentes aproximaciones proponemos esta sección. Adriana Spahr and Cristina Santos: spahra@macewan.ca

Projections of Peronism in Latin American Literature. This panel explore the prominense of peronism in the literary arena and offers the possibility to study the mythical status of Eva Peron (along with that of her husband) in all literary genders: narrativa, theatre, biography, autobiography, essay, historical discourse. Marcelo Coddou, Drew University: mccoddou@drew.edu

Reconstructing The Classics: Early-Modern Adaptations. For Contemporary Audiences This panel seeks papers that discuss, theorize and interrogate influences and adaptations of Spanish early-modern themes, works and characters to contemporary forms of literature and cinema. Subjects for discussion include, but are not limited to, theories and historical analysis of adaptation, reception, translation, intertextuality, and the particular issues concerning adaptations of women. Please, send inquiries or 250-500 word abstracts to Sonia Pérez-Villanueva, sperezvillanueva@gmail.com

Remembrance of Things Past: Memory as Convention in Contemporary Spanish Drama. This panel invites papers that analyze the use of memory and the act of remembering in twentieth- and twenty-first century Spanish theatre as conventions for coming to terms with, depicting, and/or narrating the uneasy and often conflicting social, political, ideological, and artistic evolution of contemporary Spain both on a national and a personal level. Send 250-word abstracts by email to John P. Gabriele at jgabriele@wooster.edu

Replaying the Past: Representing the Early Modern in Contemporary Spain. This panel welcomes papers that examine representations and/or reinterpretations of canonical early modern texts in the twentieth and twenty-first centuries in Spain. Papers might consider how and why the early

modern is appropriated at different moments of contemporary Spanish history and to what political and aesthetic ends. Send one-page abstracts in English or Spanish to: Carey Kasten, kasten@fordham.edu.

Song and Social Change. This panel will address the creation of song lyrics in the Iberian Peninsula, Latin America, England and the United States as poetic responses to themes of social injustice. Be they medieval troubadours, sambistas, or contemporary rappers, poet/musicians have spoken out against the specific social political conditions of their time and place. As a whole, the panel will attempt to represent some of the diversity of countries, poetic/musical styles, and issues concerned. Email abstract to Lauren Shaw at kibret@earthlink.net.

Twenty-First Century Spanish Theatre: Political Acts and Social Conscience. With the re-election of Socialist President Zapatero, Spain continues its transformation and construction of national identity as the first decade of the twenty-first century draws to a close. Immigration, economics, national and international terrorism, war, and increased women's rights are some of the themes that contemporary Spanish playwrights treat in their works. Topics may include social, cultural, or political issues reflected not only in plays of the twenty-first century, but also in late twentieth-century dramas whose content resonates within Spain's present conflicts and conversions. Candyce Leonard: leonaca@wfu.edu

Theory

See also under: American "Critical Approaches to Native American Literature"; "Affect and Technology"; "Connections and Community"; "Cool Writings"; "Heidegger in America"; "Historical Memory in American Protest Literature"; "Historicizing Memory"; "Money and Economic Exchange in the American Theatre"; "Twentieth-century American War Narratives"; British "Representations of Nature in Early Modern Texts"; "The Uses and Legacies of Harold Bloom"; "Victorians and Their Relation to the Unconscious"; Caribbean "The Comic in Caribbean Literatures"; Comparative Literatures "Speaking Our Stories"; Gay-Lesbian "Backward Premodern, Queer Negativities"; German "Dreams in their Scientific Appropriations"; "Text and Image in German Literature: Italian "The Role of Intellectuals in Contemporary Italy"; "Giacomo Leopardi-Literary Critic"; "Vergangenheitsbewältigung Italian Style"; Popular Culture "Death in Contemporary Life Writing"; "(S)imulated Realities"

Alternative Ethics Society for Critical Exchange Session. Abstracts for 20-minute papers examining the varieties, or proliferation, or possibility of ethics; perhaps considering a post-Darwinian view of the human, or culture or nature; perhaps a post-human, post-categorical, maybe Queer perspective; etc. Scott DeShong, spdes@conncoll.edu (preferred) or alternatively 742 Upper Maple Street, Danielson CT 06239

Do We Still Believe the Humanities Can Transform Students' Lives? *Roundtable.* This roundtable discussion will consider the question raised by such figures as Mark Edmundson, Arnold Weinstein and Anthony Kronman: have those in the humanities given up on treating issues of value, meaning and personal transformation, and if so, what then is the larger significance of study in the humanities? Panelists are asked to submit one-page proposals for this roundtable discussion. Christine Evans cevans@lesley.edu

Globalizing Ecocriticism Association of the Study of Literature and the Environment Session. Taking up the call of ecocritics who point out that the field needs to continue broadening its approach beyond localisms, this panel seeks papers that foreground the global (broadly conceived) as a productive site for ecocritical thinking. Potential topics might include: exploring linkages between postcolonial and ecocritical approaches, theorizing transnational ecocritisms, examining supranational environmental movements, interrogating discourses of global risk, thinking about diasporan ecological subjects, and probing the possibilities of global ecocriticism. Send 750-1000 word proposals to Nicole Merola: nmerola@risd.edu.

Imagination, the Commons, and Enclosures. This panel questions the role and the power of imagination in creating an aesthetic praxis that is also political. Could imagination, whether collective or individual, dare to repeat the attack of the historical avant-garde movements on social and aesthetic norms, let alone global political structures? We seek examinations on contemporary artistic and political endeavors, historical precedents, as well as theoretical exegeses of the related issues in contemporary critical theory. Please send 250 word abstracts to Irmak Ertuna: ertuna1@binghamton.edu.

Intersections between Orality and Postcolonial. Theory Papers are invited for a panel on "Intersections between Orality and Postcolonial Theory." How does postcolonial theory complicate thinking about orality? And how does orality complicate thinking about postcolonial theory? Papers on any aspect of orality as it relates to postcolonial theory: oral history, folklore, mythology, jokes, riddles, poetry slams, literacy studies, performance studies, second-language studies. Please send abstracts of 250-500 words and a brief bio to Pamela Hajji at

ogotemelli@yahoo.com.

Literary Modernism and Modern Art: Intersections of Creativity. In modernist literary studies, there are surprisingly few explorations of the relationship between literary modernism and modern art. This panel invites papers that consider the intersections between visual art and literary modernism, and the impact of modern art on the literary style, content, and politics of writers. Scholars might consider (but are certainly not limited to) works by Woolf, Joyce, Eliot, Hemingway, Stein, Pound, Cezanne, Picasso, Matisse, Kandinsky, and so on. Additionally, scholars are encouraged to explore the relationship between visual artistic movements such as Cubism, Fauvism, and Surrealism and corresponding literary experimentation. Inquiries or 250-500 word abstracts (and brief C.V.) to Jane Wood at jane.wood@park.edu.

New Psychological Approaches to Literature. This panel brings together cognitive psychology and literary criticism. How does emerging research in psychology illuminate our reading of literary texts, whether historical or contemporary; and, conversely, how does the historical study of psychology elucidate our understanding of contemporaneous literary production? We are also interested in papers that present original empirical findings about the psychological processes involved in reading and/or the effects of reading on beliefs and behavior. Email submissions to Mary-Catherine Harrison, University of Michigan: coho@umich.edu

Queer Ecocriticism and Theory Seminar. This panel will bring together scholars seeking to explore the productive conjunction between queer theory and ecocriticism. It will take seriously queer theorists' historical frustration with the naturalization of nature, but it will also take seriously ecocritics' call to figure the other-than-human world into our ethico-political theory and praxis. Please send 250-word abstracts to Robert Azzarello at razzarello@gc.cuny.edu

Religion, the Secular, and Literary Studies. Recent work by a variety of authors has challenged assumptions about secularization, and has called into question the binary opposition of secular and religious, as well as the "disenchantment" thesis—the idea that the whole world would become progressively more secular as globalization and western education spread their reach. This panel seeks to explore the implications these recent reevaluations of secularization have for literary studies. Send 250-500 word abstracts to Sean Dempey, Boston University, sadem@bu.edu.

Towards a True Avant-Garde Poetics. This panel seeks to investigate poetry which adheres to Peter Burger's conception of the avant-garde: work which "demand[s] that art becomes practical once again," inviting readers to actively create work in response to and imitation of it, making poetry a part of their everyday lives. Proposals exploring the work of specific poets, forms (the haiku or sestina, for example), venues (blogs, listservs) and pedagogies are all welcome, as are papers which argue for authors or works not conventionally thought of as avant-garde who fit Burger's ideology. Please send abstracts of 250-500 words with contact information to Michael S. Hennessey, hennessey.michael@gmail.com.

Writing on the Inside: Explorations of Official Prose. Given that the bulk of all writing that takes place in the world is in the form of a bureaucratic memo or report, the comparative lack of in-depth studies on such writing is striking. This panel will seek to explore the bureaucratic document as a "text." Papers might address a particular document; the genre of bureaucratic writing in relation to other writing; or the problem of studying bureaucratic writing within literature departments. Email 250-word abstracts to Hannah Gurman: hrg2005@columbia.edu

Women's Studies

See also under: American "Turning Rage Inside Out in American Literature and Culture"; "Metaphors of Motion in Contemporary American Women's Poetry"; "Ghostly Men in Asian American Women's Narratives"; "Lydia Maria Child"; "The New Woman: Art & Politics"; British "Victorian Depictions of Home Sanitation"; "Gender and Humor in 20th-Century Literature"; "The Rhetoric of Mary Wollstonecraft: 'The Medieval English Anchoritic Tradition'"; "Women Producers and the Politics of the Aesthetic in the Interwar Period"; Comparative Literatures "Crazy Women: Healing Post-Trauma"; "Women Writing Trauma"; French "Contemporary Women's Writing in French"; "Maghrebian and Arab Woman Authors"; "Simone de Beauvoir, Mai 68 et la cause des femmes"; "Women's Autobiography in French"; "Women's Travel Writing in the 19th and 20th Centuries"; Gay-Lesbian "Narratives of Passing in Gay, Lesbian, and Transgender Literature"; German "Women Writers and 'Culture is Politics'"; Italian "Food and Eating: Ecofeminist Perspectives"; Popular Culture "Women in Country Music: At Home on the Road"; Spanish-Portuguese "Contemporary Women Artists and Social Movements in Spanish America"; "Feminine Discourse in Early Modern Spain"; "The Dislocations of Exile"; "Masculinidad y Machismo en la Narrativa Latinoamericana"

'In Word or Deed': Global Women's Unauthorized Modes of Communication. Women across cultures and eras have expressed their inner journeys through words, performance, and art. Under public scrutiny, unauthorized messages were enclosed in "womanly arts" and conversations that cloaked the outrageous. Of particular interest here is how women's subversive challenges to authority via the masculine-identified roles of activism have relied on and combined with the acceptable construction of the "feminine." Papers may examine: literary characters; letter-writing and journals; tableaux vivant, dance, and pageants; "sewing circles," quilting and embroidery; gossip and women's judgments; public activists. 250-word abstracts by 9/15: Ellen Dolgin, Dominican College. ellen.dolgin@dc.edu

American Suffrage Literature: Fostering a Field. Though British suffrage literature has been recognized as a field of study for almost thirty years, American suffrage literature is only now garnering attention as warranting focused scholarly engagement. This panel seeks papers treating any aspect of American suffrage literature and print culture, welcoming submissions on particular authors or works, as well as wider-ranging analyses. Please send 250-500 word abstracts to Angela Mills (amills@brocku.ca).

Global Perspectives on Women and Myth. This session seeks papers and proposals in the following categories: 1) illumination of our knowledge of women's roles in world myths; 2) investigation of the uses to which myths have been put by feminist theorists; or 3) theorizing that defines or explicates our understanding of the relationship between women and patriarchal society. Hard copies: Prof. Dolores DeLuise/BMCC-CUNY/Dept of English/199 Chambers Street/NY, NY 10007; email (preferred): DeLuiseNY@gmail.com

The Motherhood Memoir: Context and Creation Roundtable. The motherhood memoir is experiencing a growth not just in volumes, but also in quality and variety of experiences discussed. What universals are present in motherhood memoirs? What societal critiques and suggestions are provided? This roundtable will privilege work that seeks to discuss and contextualize motherhood memoirs beside our participants' own experiences of mothering, academic life, and writing. Autotheoretical works are encouraged, as are works that seek to meaningfully compare contemporary motherhood memoirs with those written in other eras, or works which thematically explore a grouping of memoirs. Send abstracts to Nicole Willey: nwilley@kent.edu.

Modernist Mothers. If Victorian fiction is largely characterized by the absent mother, what can we say about Modernist mothers? This panel will interrogate the status and spirit of mothers in Modernist fiction. Please send a 250 to 500 word abstract to Meghan Gilbert-Hickey, Texas A&M University: mgilbert-hickey@tamu.edu.

The Power of Marginal Spaces in the Works of Carmen Martín Gaité Roundtable. Seeking papers for a roundtable on the theme of marginal spaces in the works of Carmen Martín Gaité. How does marginality empower or debilitate? How does it figure in Martín Gaité's ideas about history and feminism, aesthetics and politics? How does it link her to a feminist canon from which she has been mostly excluded? How can Martín Gaité's works be repositioned within the Women's Studies canon, graduate and undergraduate? Range of critical/theoretical approaches welcome. Send abstracts (500 words) for 15 minute papers to Elizabeth.Huergo@montgomerycollege.edu.

Postfeminism and the Future(s) of Feminist Film and Media Studies. This panel seeks to address the advent of postfeminist theory in film and media studies. We welcome papers about all aspects of postfeminist theory in film and media studies (cinema, television, visual art, gaming, blogging, popular culture studies, new media studies, performance studies, etc) as well as literature. We are especially interested in papers that engage the feminist/postfeminist debate and attempt to bridge that divide. Marcelline Block: mblock@princeton.edu

Taking Stock of Women and Commodities in British and American Literature. The Shorter Oxford English Dictionary defines commodity as "a thing of use or value; spec. a thing that is an object of trade..." This panel will provide an opportunity for us to examine the ways in which some literary texts portray women as commodities and others portray women using commodities to gain economic autonomy. The panelists should incorporate selected "social problem" texts (poetry and/or fiction) that present examples of gender oppression, identity conflict, and systemic disenfranchisement of women based on their gender. Please send 500 word abstracts to Sophie Lavin, blavin@optonline.net

Transforming Spaces: The Manipulation of Public and Private Spaces in 19th c. Women's Literature Many nineteenth-century domestic theories contend that women controlled society, but such theories also assert that women wielded power indirectly. By alleging that women influenced society obliquely, domestic ideologies reiterated rather than questioned the separate spheres. Many women writers, however, used domesticity to question their own second-class status. Such writers manipulate public and private spaces into sites

of resistance by resisting the limitations of domesticity. They also revise domesticity and transform public and private spaces. Send abstracts to Miranda Green-Barteet, Texas A&M University: mgrgreen-barteet@tamu.edu.

Women Professing Modernism. The traditional account of Anglo-American modernism trumpets its masculinism and impersonality. How do modernist women writers attempt to prove their intellectual and professional validity, and what strategies do they employ to live up to, mock, or refuse these (self-)definitions? Focuses of papers could include the use of irony and word play; women in the Harlem Renaissance; literary allusion and authority; middlebrow modernism, and the subcultures of publishing. Please E-mail paper proposals to Catherine Keyser (keyserc@mailbox.sc.edu).

World Literatures

See also under: American "Native American Literature"; "Nineteenth Century Native American Literature"

Russian Poetry: Text and Context. This panel welcomes submissions on a wide range of topics in Russian poetry. We will consider all time periods, but prefer the nineteenth century and later. The focus of the paper should be the context of the poetic text ((literary, political, artistic, etc. contexts). We welcome a variety of approaches, including interdisciplinary interpretations. Please send abstracts (after July 9th) to: Francoise Rosset, frosset@wheatonma.edu.

Transcending Boundaries: The Novels of Elif Safak Seminar. Turkish author Elif Safak's exuberant novels transcend boundaries. Though her writing is unmistakably Turkish and much influenced by Sufism, Safak refuses to be confined within the boundaries of a single language, culture, or even faith tradition. This panel invites papers that examine how Safak enriches her novels—especially *The Flea Palace* and *The Bastard of Istanbul*—by skillfully interweaving a plurality of voices and discourses. Please send (via email) a 250 word abstract, contact information, and a short CV as Word attachments to: Michael McGaha, mmcgaha@pomona.edu.

Visual Culture and Performativity: Studies on Asian Cinema. The relationship between visual culture and performativity could provide crucial insights into the ethical nature of human endurance in diverse settings. This panel will include papers that examine several works of Asian cinema in order to show how various ethical positions demonstrate the relationship between cultural texts and performativity. Abstracts of 300-500 words should be sent by email to maochen@skidmore.edu

Works of New African Writers. This panel will explore the literary contributions of new African writers. African writers born since independence are approaching their texts differently, some in non-traditional ways. In what ways are new African writers updating African classics? Send 250-word proposals (preferably by e-mail) to: Dr. Walter Collins; University of South Carolina Lancaster; 476 Hubbard Drive; Lancaster, SC 29720; collinsw@sc.edu



Presenters at session on Queer Theatre: Reginald Wilburn, Myra Salcedo, Christa Mahalik

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NeMLA News

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To post additional information or corrections, please contact the webmasters: nemlaweb@gmail.com

Northeast Modern Language Association
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Key Dates for 2008

August 31:

Manuscript deadline for NeMLA Book Prize

September 15:

Abstracts to session chairs (unless otherwise noted)

October 1:

Completed Panel forms for 2009 convention to Executive Director (note A/V requests) Acceptance or rejection letters sent by chairs for all abstracts.

December 1:

Payment Deadline for membership, registration, and media handling fee

December 15:

Submission deadline for the 2008 NeMLA Caucus Essay Awards. See p. 3 for details.

Upcoming NEMLA Conventions:

2009: Feb. 26-March 1; Boston, Massachusetts

2010: April 7-11; Montreal, Quebec



Northeast Modern Language Association

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