

SANMLA 87

IN CONCERT:
LITERATURE
AND THE
OTHER ARTS

87th Annual Conference
November 13–15, 2015

Sheraton Imperial
Hotel and Convention Center
Durham, North Carolina

2015 AWARD WINNERS

SAMLA STUDIES AWARD

Nathaniel Cadle, Florida International University
*The Mediating Nation: Late American Realism,
Globalization, and the Progressive State*

The University of North Carolina Press

SAMLA GRADUATE STUDENT ESSAY AWARD

Derrick King, University of Florida
*Narrative, Temporality, and Neutralization
in Sarah Orne Jewett's Queer Utopias*

Presented in Theories of Realism and Naturalism
Chair: Myrto Drizou, Valdosta State University

SAR ESSAY PRIZE

Emily R. Rutter, Ball State University
*"the story of being": Revising the Posthumous Legacy
of Huddie Ledbetter in Tyehimba Jess's leadbelly*

Honorable Mention:

Lisa K. Perdigao, Florida Institute of Technology
"coming undone": Entering Jorie Graham's Poststructuralist Poetics

GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT

Danielle Fuentes Morgan, Cornell University

Honorable Mentions:

Emma Cooper, University of Guelph
Sarah Lucena, University of Georgia



Please join us for the awards presentation during the SAMLA Presidential Awards Luncheon on Saturday at 11:30 AM in the Imperial Ballroom.

samla

South Atlantic Modern Language Association

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**SAMLA WOULD LIKE TO THANK
GEORGIA STATE UNIVERSITY FOR 21 YEARS OF
SUPPORT AND COLLABORATION**



**SAMLA IS GRATEFUL FOR THE HARD WORK AND CONTRIBUTIONS OF THE 2015 INTERNS,
GRADUATE RESEARCH ASSISTANTS, SOUTH ATLANTIC REVIEW STAFF, AND VOLUNTEERS**



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Belle Wang

Special thanks to all the volunteers not listed in the program.

SAMLA PROGRAM EDITORIAL TEAM

Paul Donnelly, Program Editor
Matthew Sansbury, Layout and Design Editor
Jennifer Castle, Assistant Editor
Randall Harrell, Editorial Associate
Robbie Manfredi, Editorial Associate
Paige Sullivan, Editorial Associate

WELCOME TO SAMLA 87

Dear SAMLA Members and Conference Guests,

It is my great pleasure to welcome you to SAMLA 87 *In Concert: Literature and the Other Arts*. This year's SAMLA conference once again returns to the Sheraton Imperial Hotel and Convention Center in Durham, North Carolina. The planning of a conference such as this is a complicated and challenging endeavor requiring the dedication, commitment, and hard work of a great many individuals – chairs, panelists, scholars, SAMLA committee members and staff.



One and all they have come together to create a conference that, like its special multidisciplinary focus, is “rich and strange” in every good way. I believe you will not only enjoy every minute of it, you will leave it energized and exhilarated.

This program is your conference kaleidoscope – twist it, turn it, shake, rattle, and roll it, until you find your special alignment of events that will inspire, provoke, amaze, and enlighten. Our remarkable plenary sessions will provide both the anchor and the engine for your conference experience.

This year we step outside the box a bit for the Creative Plenary session with a collaborative presentation by poet Wyn Cooper and his musical partner novelist Madison Smartt Bell. In addition to “Fun,” the poem that developed into Sheryl Crow’s “All I Wanna Do,” Wyn Cooper has published four books of poetry. Award winning novelist Madison Smartt Bell is perhaps best known for his novel trilogy on the Haitian revolution. Their musical collaboration has produced two albums, *Forty Words for Fear* (2003) and *Postcards Out of the Blue* (2008). Their Creative Plenary Session will be held Saturday from 5:00–6:00 p.m. in Empire Ballrooms A–C.

The Critical Plenary session will feature renowned historian, folklorist, and former Chair of the National Endowment for the Humanities William R. Ferris. He will discuss his most recent multi-media anthology, *The Storied South: Voices of Writers and Artists* on Friday from 5:15–6:15 p.m. in Empire Ballrooms A–C. A book signing will follow immediately after.

We are also very pleased to welcome acclaimed North Carolina novelist Wiley Cash, author of *A Land More Kind than Home* and *This Dark Road to Mercy*, as our Featured Speaker on Saturday from 1:30–3:00 p.m. in Empire E.

This year's conference program is brimming with traditional favorites like the *MUSIC OF POETRY/POETRY OF MUSIC* session Saturday at 8:30 p.m. which this year features Creative Plenary guests Cooper and Bell and special guests, plus a very special tribute to this year's SAMLA Honorary Member and long-time *genius loci* of the Music & Poetry session H. R. "Stoney" Stoneback. The Open Mic Readings will return at 8:30 Friday evening; we will also offer a special undergraduate version Friday from 6:30–8:00 as part of SAMLA's undergraduate outreach effort this year.

Special events include a Saturday night reception with light hors d'oeuvres and a cash bar open to all conference participants, featuring *Sour Vanilla: Photographs Inspired by Flannery O'Connor's "The Partridge Festival,"* created by Aaron Canipe and Dan Train. Our Professional Development Workshops will be offered from noon to 1:30 p.m., instead of at the crack of dawn, on Friday and feature sessions to inspire, encourage, and provide some practical guidance targeted to undergraduate, graduate, non-English and early career scholars. These are just a few of the treasures in store for you as you peruse this year's program.

Our Exhibitors play a large and important role in bringing variety and vibrancy to SAMLA every year. To them I extend my thanks, and urge you to spend time at each of their displays in the Imperial Pre-Function Lobby.

Finally, I would like to offer my sincere thanks and extend my appreciation, as well as my admiration, to our energetic and newly minted SAMLA staff, including executive director Elizabeth West, associate director Paul Donnelly, and *South Atlantic Review* editor Barton Palmer. Elizabeth has inspired us this year with her quiet authority and knowledgeable leadership; Paul has, on a daily basis, corralled many different herds of cats with grace, diplomacy, and wit; and Barton has simply astonished us with his energy and professionalism, bringing *SAR* online and very nearly up to date. These are heady, challenging, and sometimes difficult times for an academic organization like SAMLA, but I have every confidence in this new staff. Under their capable oversight, SAMLA is evolving effectively and efficiently in all the right and necessary ways, while remaining true to its traditions.

It has been a signal and unexpected pleasure to find myself back on the SAMLA Executive Committee these past couple of years, this time as an officer. I am humbled and honored to be among such company, and to serve such a fine and worthy organization. I am genuinely excited by the prospect of SAMLA's future.

All best,

Jim Clark
President, SAMLA

SOUTH ATLANTIC MODERN LANGUAGE ASSOCIATION ANNUAL CONFERENCE INFORMATION

A BRIEF HISTORY OF SAMPLA

In 1928, a delegation from the North Carolina Modern Language Association proposed the formation of a regional Modern Language Association for individuals in the southeastern states. In response, delegates from regional universities met at the Henry Grady Hotel in Atlanta, Georgia, on December 28, 1928, to form the South Atlantic Modern Language Association. SAMPLA became formally affiliated with MLA in 1956.

Initially, the organization included members from North Carolina, South Carolina, Georgia, and Florida. From 1932 to 1968, SAMPLA expanded its membership to welcome universities and scholars from Alabama, Tennessee, Kentucky, Virginia, West Virginia, Maryland, and the District of Columbia. Within forty years, SAMPLA grew from an organization representing four states to one including ten states and the District of Columbia.

The list of member states was officially abandoned in 1996 when the Constitution and Bylaws were amended to lift the state affiliation requirement. SAMPLA now welcomes members from throughout the United States and around the world. Many universities in the Southeast have graciously hosted the SAMPLA business offices throughout its eighty-seven-year history. Since 1995, SAMPLA has been housed at Georgia State University in Atlanta, Georgia.

ABOUT *SOUTH ATLANTIC REVIEW*

Since its founding in 1935 as the newsletter for SAMPLA, *South Atlantic Review* has become an academic journal committed to publishing research in modern languages and literatures, as well as in associated fields such as film, cultural studies, and rhetoric and composition.

The journal welcomes submissions of essays, of between 6,500 and 8,000 words, that are accessible and of broad interest to its diverse readership across a number of disciplines. R. Barton Palmer is the current editor, and the journal's offices are now located at Clemson University. Submissions may be e-mailed directly to the managing editor of *SAR*, Christina Cook, at SouthAtlanticReview@clemson.edu. *SAR* also welcomes proposals for special issues and special focus sections. Additional information regarding

submission requirements and book reviews can be found on our website at <http://samla.memberclicks.net/sar>.

SAMLA MEMBERSHIP

SAMLA is an organization of teachers, scholars, and graduate students dedicated to the advancement of teaching as well as literary and linguistic scholarship in the modern languages. Annual membership is required for attendance at the conference and provides a subscription to South Atlantic Review. The membership term runs from October 1st to September 30th. Membership information and forms are available on the SAMLA website at <http://samla.memberclicks.net/membership-information>. Communication about membership and the forms should be sent to samla@gsu.edu.

ABOUT THE CONFERENCE

The 2015 event marks the 87th SAMLA Conference. Over the years, the annual conference has been held in Alabama, Florida, Georgia, Kentucky, Maryland, North Carolina, Tennessee, Virginia, and Washington, D.C. With the exception of 1942, 1943, and 1944, the association has convened annually. During those three years, the membership agreed by mail ballot not to meet due to the crisis of World War II.

SAMLA 87 will begin at 8:30 AM Friday, November 13, 2015, and continue until 1:30 pm on Sunday, November 15, 2015. All events will take place at the Sheraton Imperial Hotel and Convention Center, located at 3700 Emperor Blvd. Durham, NC 27703. The telephone number for the hotel is (919) 941-5050. A map of the conference center floor plan is included in the conference program, as well as a list of area restaurants.

CONFERENCE REGISTRATION

SAMLA membership is required of all presenters, and payment of the registration fee is also required for session attendance. SAMLA requires all conference attendees to check in and receive a nametag prior to attending sessions. Nametags are issued to attendees once membership and registration are confirmed to be in order and must be worn throughout the conference as evidence of proper registration. Individuals unsure about the status of their membership and registration should see a SAMLA representative in the Empire Pre-function area. Membership and registration fees are accepted at the check-in desk throughout the conference.



SAMLA MEETINGS AND RECEPTIONS

FRIDAY

2015 Presidential Welcome Reception
8:00 PM, Imperial V-VII

Open Mic Session
8:30 PM, Imperial IV

SATURDAY

SAMLA Business Meeting
7:30 AM, Crystal Coast

Presidential Address, Awards Ceremony, and Luncheon
11:30 AM, Imperial III-VII

Saturday Night Reception
8:00 PM, Imperial V-VII

Music of Poetry / Poetry of Music
8:30 PM, Imperial IV

SUNDAY

Professional Development Session
The CV: Is This Really You?
8:00 AM, Empire A-C

Closing Session and Luncheon
A Conversation with Gillian Leslie, Edinburgh University Press
12:00 PM, Imperial III-VII

TAXI

Taxi service from the airport is available for approximately \$25–32 each way.

SUNDAY CHECKOUT – SHERATON IMPERIAL HOTEL AND CONVENTION CENTER

Checkout time at the conference hotel is 12:00 PM. SAMLA 87 ends at 1:30 PM on Sunday. We have made special arrangements with the conference hotel staff to store your belongings until you leave the conference. When you check out on Sunday, November 15th, please ask the concierge to store your luggage so that you may attend the closing session, “A Conversation with Gillian Leslie, Edinburgh University Press.”

SMOKING

Sheraton Imperial Hotel and Convention Center is a non-smoking hotel. Designated smoking areas can be found outside main doors and entrances.

RESTAURANTS

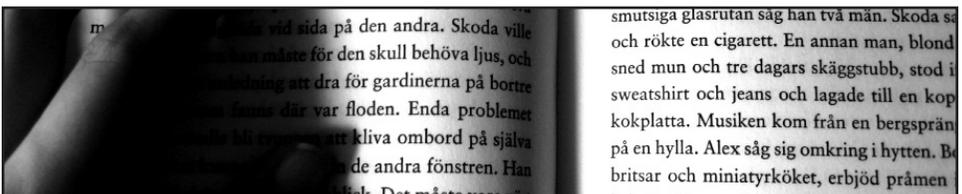
The Sheraton Imperial Hotel and Convention Center hosts two eateries—Seasons Restaurant, and The Café & Market. Seasons is a farm-to-table restaurant that utilizes fresh ingredients from local, seasonal and organic food providers. They are open for breakfast, lunch, and dinner. The Café & Market offers light fare, including a wide assortment of pastries and muffins. A list of area restaurants within shuttle distance of the hotel is included in this program.

LOST AND FOUND

At the SAMLA check-in table, there will be a lost and found collection. At the end of the conference, unclaimed items will be left at hotel registration.

ASSISTANCE DURING THE CONFERENCE

If you need assistance during the conference, please go to the check-in table in the Empire Pre-function Area. A SAMLA representative will gladly assist you.



FUTURE CONFERENCES

SAMLA 88 CONFERENCE

November 4–6, 2016

Hyatt Regency Jacksonville Riverfront
Jacksonville, FL**SAMLA 89 CONFERENCE**

November 3–5, 2017

Westin Peachtree Plaza
Atlanta, GA**SAMLA 90 CONFERENCE**

November 2–4, 2018

Sheraton Birmingham
Birmingham, Alabama**SAMLA 91 CONFERENCE**

November 8–10, 2019

Westin Peachtree Plaza
Atlanta, Georgia**2016 CALL FOR PAPERS**

The call for papers form will be available on the SAMLA website <http://samla.memberclicks.net> on December 1, 2015.

SAMLA CONTACT INFORMATION

SAMLA

Department of English, Georgia State University

38 Peachtree Center Avenue

Langdale Hall, Suite 941

Atlanta, Georgia 30303

(404) 413–5817

samla@gsu.edu

RESTAURANTS AND DINING

IN-HOTEL DINING

NAME	CONTACT	PHONE	Hours	Price	Distance
Seasons	4700 Emperor Blvd. Durham, NC 27703	(919) 941- 5050	SUN-SAT: 6:30-11AM (Breakfast) 11AM-2PM (Lunch) 5-10:30PM (Dinner)	\$\$	----
The Café & Market	4700 Emperor Blvd. Durham, NC 27703	(919) 941- 5050	SUN-SAT: 6AM-10PM	\$	----

*** Room service is available from 6:30 AM until 11:00 PM

Restaurants within walking/shuttle distance of
Sheraton Imperial Hotel and Convention Center

Average cost per person for meal including one drink, tax, and tip	
\$	Thrifty: under \$10
\$\$	Reasonable: \$11-30
\$\$\$	Upscale: \$31-60

LOCAL DINING

Name	Contact	Phone	Hours	Price	Distance
Chelsea Café (Soups, Sandwiches)	1007 Slater Rd # 190, Durham, NC 27703	(919) 474- 8647	MON-FRI: 7AM-2PM SAT-SUN: Closed	\$	0.2 miles
Mez Contemporary Mexican	5410 Page Rd #8 Durham, NC 27703	(919) 941- 1630	MON-THURS: 11AM-9:30PM FRI: 11AM-10PM SAT & SUN: 5-10PM	\$\$	0.5 miles

Page Road Grill (American)	5416 Page Rd Durham, NC 27703	(919) 908- 8900	MON-FRI: 11AM-9:30PM SAT: 5-9:30PM SUN: Closed	\$—\$\$	0.6 miles
Jimmy John's (Sandwiches)	5410 Page Rd Durham, NC 27703	(919) 941- 7827	SUN-SAT: 11AM-9PM	\$	0.6 miles
Randy's Pizza	5311 S Miami Blvd Durham, NC 27703	(919) 941- 7755	MON-SAT: 10:30AM-8PM SUN: Closed	\$	0.7 miles
Tropical Smoothie Café (Salads, Sandwiches)	5311 S Miami Blvd #F Durham, NC 27703	(919) 474- 2233	MON-SAT: 7AM-9PM SUN: 11AM-7PM	\$	0.7 miles
Cilantro Mediterranean Grill	5400 S Miami Blvd #102, Durham, NC 27703	(919) 472- 2424	MON-FRI: 11AM-8PM SAT: 11AM-7PM SUN: Closed	\$\$	0.8 miles
Curry Point Express (Indian)	5400 S Miami Blvd #100 Durham, NC 27703	(919) 474- 7447	MON-SAT: 11AM-9:30PM SUN: 11:30AM-9PM	\$\$	0.8 miles (walking) 1.4 miles (driving)
McDonald's	5507 South Miami Blvd Durham, NC 27703	(919) 474- 8809	MON-SAT: Open 24 hours SUN: Closed	\$	0.8 miles

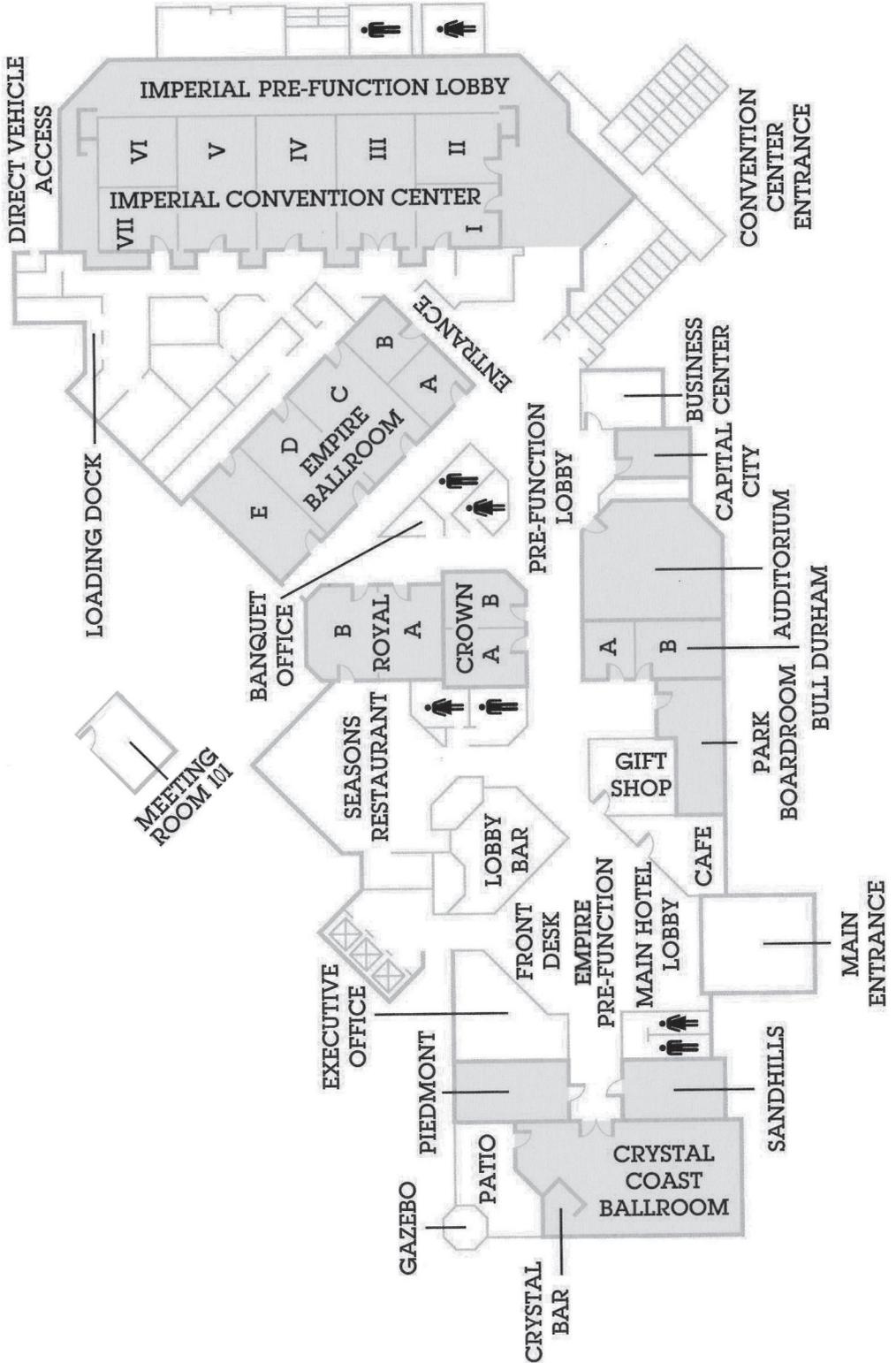


Bojangles' Famous Chicken 'n Biscuits	5425 S Miami Blvd Durham, NC 27703	(919) 941- 5620	SUN-THURS: 5:30AM-11PM FRI & SAT: 5:30AM-12AM	\$	0.9 miles
Baba Ghannouj Mediterranean Bistro	105 W North Carolina 54 Durham, NC 27713	(919) 484- 0505	MON-FRI: 11AM-9PM SAT: 12-9PM SUN: 12-8PM	\$\$	0.9 miles
Rookie's Sports Park (American, Sports bar)	4911 Central Park Dr, Durham, NC 27703	(919) 474- 8833	MON-FRI: 11AM-12AM SAT & SUN: 12-10PM	\$--\$\$	1.2 miles
Jake's Wayback Burgers	4104 Surles Ct #2 Durham, NC 27703	(919) 474- 9922	MON-FRI: 10:30AM-9PM SUN: 11AM-8PM	\$	1.4 miles
Bruegger's Bagels (Soup, Salads, Sandwiches)	4104 Surles Ct #1 Durham, NC 27703	(919) 941- 6306	MON-FRI: 6:30AM-4PM SAT & SUN: 7AM-3PM	\$	1.4 miles
Fortune Asian Bistro (Chinese, Japanese, Thai)	1000 Lower Shiloh Way #106 Morrisville, NC 27560	(919) 991- 9918	MON-THURS: 11AM-10PM FRI & SAT: 11AM-11PM SUN: 5-10PM	\$\$	1.8 miles



Terayakin' (Japanese)	10970 Chapel Hill Rd #112 Morrisville, NC 27560	(919) 443- 2279	MON-FRI: 11AM-3PM, 5-8PM SAT: 12-8PM SUN: Closed	\$\$	2.7 miles
Sai Krishna Bhavan (Vegetarian Indian)	10970 Chapel Hill Rd #108 Morrisville, NC 27560	(919) 481- 0910	MON-FRI: 11:30AM- 2:30PM, 5-9:30PM SAT & SUN: 11:30AM-9PM	\$\$	2.7 miles
Texas Steakhouse & Saloon	948 Airport Blvd Morrisville, NC 27560	(919) 468- 7194	SUN-THURS: 11AM-10PM FRI & SAT: 11AM-11PM	\$\$	2.8 miles
Smokey's BBQ Shack	10800 Chapel Hill Rd, Morrisville, NC 27560	(919) 469- 1724	MON-WED: 11AM-2PM THUR-FRI: 11AM-7:30PM SAT: 11-7PM SUN: Closed	\$	2.8 miles
Capital City Chop House (Seafood, Steak House)	151 Airgate Drive, Morrisville, NC 27560	(919) 484- 7721	MON-SAT: 11:30AM-10PM SAT: 4:30-10PM SUN: Closed	\$\$\$	3.2 miles
Babymoon Café (Italian)	100 Jerusalem Dr #106 Morrisville, NC 27560	(919) 465- 9006	MON-SAT: 11AM-10PM SUN: Closed	\$\$- \$\$\$	3.4 miles
Pho 9N9 Vietnamese	2945 S Miami Blvd #102 Durham, NC 27703	(919) 544- 4496	MON-SAT: 10AM-9PM SUN: Closed	\$	3.8 miles

SHERATON IMPERIAL HOTEL AND CONVENTION CENTER



SAMLA 87 WELCOMES UNDERGRADUATE PARTICIPANTS

UNDERGRADUATES ARE WELCOME TO ATTEND ANY SESSION
BUT THE FOLLOWING FRIDAY SESSIONS WERE DEVELOPED
WITH UNDERGRADUATES IN MIND:

FRIDAY, NOVEMBER 13, 2015

NOON TO 1:30 PM

SAMLA 87: PROFESSIONAL DEVELOPMENT SERIES
What *Can't* You Do with an English Major

Presenters:

Michael Brantley, North Carolina Wesleyan College
Michael Fukuchi, Barton College
Donna Kain, East Carolina University

IMPERIAL I

1:45–3:15 PM

03-22 THE VALUE OF THE M.A. IN ENGLISH AT GEORGIA STATE UNIVERSITY

Chair: Chris Kocela, Georgia State University
Dan Abitz, Emma Baughman, Owen Cantrell
Jennifer Carter, Paige Sullivan, Donna Wroble

CROWN B

3:30–5:00 PM

04-08 YOUR ENGLISH DEGREE AND THE WORLD OF WORK

Association of Departments of English (ADE)

Chair: David Laurence, Modern Language Association

IMPERIAL I

6:30–8:00 PM

05-02 UNDERGRADUATE OPEN MIC

Chair: Jocelyn Heath, Georgia State University

AUDITORIUM

8:00–9:00 PM

PRESIDENTIAL RECEPTION & POSTER SESSION

IMPERIAL V–VII

HIGHLIGHTED SESSIONS

**03-10 THE TRANSFER OF TRANSFER PROJECT:
RESEARCHING THE EFFICACY OF TEACHING FOR TRANSFER (TFT)
IN FOUR COURSES AND ON FOUR CAMPUSES**

CCCC

Empire E

Chair: Kara Taczak, University of Denver

03-14 CELEBRATING 25 YEARS OF THE NORTH CAROLINA LITERARY REVIEW

Imperial IV

Chair: Margaret Bauer, East Carolina University

**04-01 HIGHLIGHTING NEW PRACTICES AND THEORIES OF COMPOSING:
ASSEMBLAGE COMPOSING, RHETORICAL COORDINATION,
AND MATERIAL COMPOSING KNOWLEDGE**

Empire E

Chair: Kathleen Blake Yancey, Florida State University

06-10 AFTERLIFE IN THE AFRICAN DIASPORA: A SEMINAR/WORKSHOP

Empire E

Chair: Mae G. Henderson, The University of North Carolina at Chapel Hill, Emerita

Co-Chair: Gene Melton II, North Carolina State University

**09-01 MARTIN LUTHER KING, SELMA, CIVIL RIGHTS,
AND LESSONS FOR THE 21ST CENTURY**

Empire E

Chair: Trudier Harris, The University of Alabama, Tuscaloosa

09-13 THE NEW WAVE: NORTH CAROLINA POETRY IN 2015

Imperial V

Chair: John Hopenthaler, East Carolina University

10-01 SCHOLARSHIP IN HONOR OF H. R. STONEBACK

Empire A–C

Chair: Joseph M. Flora, The University of North Carolina at Chapel Hill

PROFESSIONAL DEVELOPMENT SERIES

FRIDAY, NOVEMBER 13, 2015**NOON TO 1:30 PM****THE MARKET****Crown A**

Susan Canty Quinlan, University of Georgia
Katherine Weiss, East Tennessee State University

THE WORLD LANGUAGES MARKET**Crown B**

Silvia Giovanardi Byer, Park University
Michael Rice, Middle Tennessee State University
Bärbel Such, Ohio University

WHAT CAN'T YOU DO WITH AN ENGLISH MAJOR**Imperial I**

Michael Brantley, North Carolina Wesleyan College
Michael Fukuchi, Barton College
Donna Kain, East Carolina University

REVISING THE SEMINAR PAPER FOR JOURNAL SUBMISSION**Imperial II**

R. Barton Palmer, Clemson University

THE CONFERENCE PRESENTATION**Royal A**

Bryan Giemza, The University of North Carolina at Chapel Hill
Allen Josephs, University of West Florida
Scott Yarbrough, Charleston Southern University

TENURE: MOVING FROM ASSISTANT TO ASSOCIATE**Royal B**

Jim Clark, Barton College
Thomas Alan Holmes, East Tennessee State University
Christina McDonald, Virginia Military Institute
Liza Wieland, East Carolina University

SUNDAY, NOVEMBER 15, 2015
8:00–8:30 AM

THE CV: IS THIS REALLY YOU?

Empire A–C

Ruth Sánchez Imizcoz, Sewanee: The University of the South

8:30–11:30 AM

CV WORKSHOP

Empire A–C

By Prior Appointment



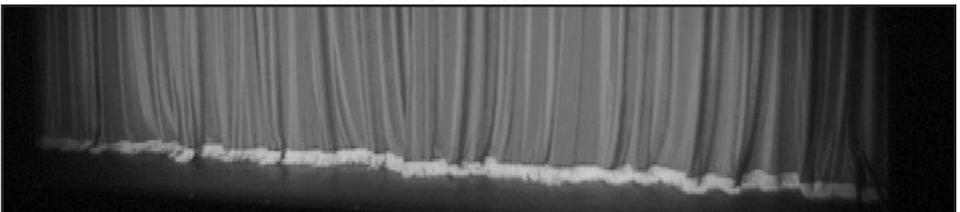
SAMLA SPONSORED EVENTS**CRITICAL PLENARY*****THE STORIED SOUTH: VISITS WITH WRITERS AND ARTISTS*****WILLIAM FERRIS****EMPIRE A–C****5:15–6:15 PM*****The Storied South***

BOOK SIGNING IMMEDIATELY FOLLOWS

COURTESY OF THE REGULATOR BOOKSHOP

EMPIRE PRE-FUNCTION LOBBY**6:15–6:45 PM**

PRESIDENTIAL RECEPTION & POSTER SESSION**IMPERIAL V–VII****8:00–9:00 PM**

OPEN MIC**HOSTED BY THOMAS ALAN HOLMES****IMPERIAL IV****8:30–10:00 PM**



SAMLA BUSINESS MEETING

**CRYSTAL COAST
7:30–8:00 AM**

PRESIDENTIAL AWARDS LUNCHEON

**TICKETED EVENT
RSVP REQUIRED**

**IMPERIAL III-VII
11:30 AM–1:15 PM**

08-01 FEATURED SPEAKER

**WILEY CASH
*RE-WRITING HISTORY:
FICTIONALIZING THE LORAY MILL STRIKE OF 1929***

**EMPIRE E
1:30–3:00 PM**

CREATIVE PLENARY

***ANYTHING GOES: A CONVERSATION ON COLLABORATION*
WYN COOPER & MADISON SMARTT BELL**

**EMPIRE A–C
5:00–6:00 PM**

SATURDAY EVENTS

SATURDAY NIGHT RECEPTION *CASH BAR*

FEATURING

SOUR VANILLA: PHOTOGRAPHS INSPIRED BY
FLANNERY O'CONNOR'S "THE PARTRIDGE FESTIVAL"
CREATED BY AARON CANIPE AND DAN TRAIN
WITH SUPPORT FROM THE DUKE INITIATIVES IN
THEOLOGY AND ART PROGRAM

IMPERIAL V–VII
8:00–9:00 PM

MUSIC OF POETRY / POETRY OF MUSIC **HOSTED BY JIM CLARK**

FEATURING

WYN COOPER & MADISON SMARTT BELL
&
A SALUTE TO H. R. "STONEY" STONEBACK

IMPERIAL IV
8:30–10:30 PM





PROFESSIONAL DEVELOPMENT SESSION

THE CV: IS THIS REALLY YOU

RUTH SÁNCHEZ IMIZCOZ

**EMPIRE A–C
8:00–8:30 AM**

CV WORKSHOP
BY PRIOR APPOINTMENT

**EMPIRE A–C
8:30–11:30 AM**

CLOSING LUNCHEON
TICKETED EVENT
RSVP REQUIRED

DEVELOPING YOUR BOOK PROJECT

GILLIAN LESLIE

SENIOR ACQUISITIONS EDITOR
EDINBURGH UNIVERSITY PRESS

CHAIR: R. BARTON PALMER, CLEMSON UNIVERSITY

FOUNDING AND GENERAL EDITOR OF BOOK SERIES AT ROUTLEDGE PUBLISHING,
AS WELL AS EDINBURGH, FLORIDA, AND GEORGIA UNIVERSITY PRESSES

**IMPERIAL III–VII
12:00–1:30 PM**





ROUNDTABLE SESSIONS

**05-15 ADVICE FROM THE FRONT LINES:
A JOB MARKET ROUNDTABLE DISCUSSION**

*Emerging Scholars Organization (ESO), an affiliate of The Society for the
Study of Southern Literature*

Sandhills

Chair: Matthew Dischinger, Louisiana State University

**08-10 EL ÁMBITO CREADOR DE ANA MERINO, MUJER CHAMÁN:
SESIÓN HOMENAJE A LA ESCRITORA Y SU OBRA**

Spanish Contemporary Writers

Empire C

Chair: Francisco Peñas-Bermejo, University of Dayton

**08-11 "DANGEROUSLY CLOSE TO ONE ANOTHER":
STANDING AT THE INTERSECTION OF MUSIC & POETRY WITH WYN COOPER**

Empire D

Chair: Andrea Rogers, Georgia State University





09-02 HEMINGWAY & SAMLA: THEN & NOW

Hemingway Society

Imperial IV

Chair: Matthew Nickel, Misericordia University

10-02 NAVIGATING ISLAM:

VOICES OF MUSLIM WOMEN IN THE AMERICAN SOUTH

Auditorium

Chair: Elizabeth West, Georgia State University

**10-12 RE-ENVISIONING INTERDISCIPLINARY WOMEN'S STUDIES:
A ROUNDTABLE DISCUSSION**

Women's Studies A

Piedmont

Chair: Amy K. King, Johannes Gutenberg University, Mainz

11-12 VISIONS OF MOTHERHOOD

Imperial VII

Chair: Loic Bourdeau, University of Louisiana at Lafayette





SAMLA PAST PRESIDENTS' PROGRAMMING

KATHLEEN BLAKE YANCEY, 2013
FLORIDA STATE UNIVERSITY

**03-10 THE TRANSFER OF TRANSFER PROJECT:
 RESEARCHING THE EFFICACY OF TEACHING FOR TRANSFER (TFT)
 IN FOUR COURSES AND ON FOUR CAMPUSES**

FRIDAY 1:45–3:15 PM

Empire E

The View from 30,000 Feet: The Current Moment in Transfer Research in Rhetoric and
 Composition Studies

**Chair: 04-01 HIGHLIGHTING NEW PRACTICES AND THEORIES OF COMPOSING:
 ASSEMBLAGE COMPOSING, RHETORICAL COORDINATION,
 AND MATERIAL COMPOSING KNOWLEDGE**

FRIDAY 3:30–5:00 PM

Empire E

Assemblage as Compositional Theory and Practice

CHARLES B. MOORE, 2012
GARDNER-WEBB UNIVERSITY

Chair: 07-17 SPANISH III (COLONIAL SPANISH AMERICAN LITERATURE) A

SATURDAY 9:45–11:15 AM

Royal B

Chair: 08-08 SPANISH III (COLONIAL SPANISH AMERICAN LITERATURE) B

SATURDAY 1:30–3:00 PM

Empire A

Poder colonial y poesía colaborativa novohispana:
 el *Túmulo imperial* de Francisco Cervantes y Salazar

ALLEN JOSEPHS, 2008
UNIVERSITY OF WEST FLORIDA

Secretary: 08-14 HEMINGWAY AND RELIGION
SATURDAY 1:30–3:00 PM
Piedmont

09-02 HEMINGWAY & SAMLA: THEN & NOW
SATURDAY 3:15–4:45 PM
Imperial IV
Hemingway and the Circumvention of the MLA

10-01 SCHOLARSHIP IN HONOR OF H.R. STONEBACK
SATURDAY 6:15–7:45 PM
Empire A–C
Stoney and H. R. Stoneback

JOHN FENSTERMAKER, 2005
FLORIDA STATE UNIVERSITY

Chair: 04-18 FROM AMONG GREAT BOOKS OF THE AMERICAN LITERARY TRADITION, 1850-1975: FEMALE PRESENCE(S): PROTAGONISTS, HEROES, VILLAINS, "OTHERS" . . .
FRIDAY 3:30–5:00 PM
Royal B

09-02 HEMINGWAY & SAMLA: THEN & NOW
SATURDAY 3:15–4:45 PM
Imperial IV
SAMLA's Hemingway – It's the writing, Stupid!: "The ethics of writing are fairly simple but fairly confusing to the public."

JOSEPH M. FLORA, 1999
THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

09-02 HEMINGWAY & SAMLA: THEN & NOW
SATURDAY 3:15–4:45 PM
Imperial IV
Growing Up with SAMLA and Hemingway

Chair: 10-01 SCHOLARSHIP IN HONOR OF H. R. STONEBACK
SATURDAY 6:15–7:45 PM
Empire A–C

SAMLA WELCOMES AND THANKS 2015 CONFERENCE EXHIBITORS

Anaphora Literary Press
 Bedford St. Martin's Press
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 The Edwin Mellen Press
 Intellect Press
 Lexington Books
 McFarland
 North Carolina Literary Review
 Penguin Random House
 Scholar's Choice
 University of North Carolina Press
 Valapraíso Ediciones

*Join us for Coffee with the Exhibitors
 Friday, November 13
 11:45 AM to 1:15 PM*

* * * * *

EXHIBITOR HOURS

Friday November 13th
 9:45 AM to 8:00 PM

Saturday November 14th
 8:00 AM to 6:00 PM

Sunday, November 15th
 8:30 AM to noon

* * * * *

SAMLA DISPLAY TABLES

Harper Fund Tote Bag Sales
 Regional Publications
 Member Book Display
 Undergraduate Publications

PROFILES OF OFFICERS AND SPEAKERS



2015 SAML A PRESIDENT

Jim Clark

Barton College

Dr. Jim Clark is Professor of English at Barton College where he serves as Dean of the School of Humanities. Clark currently holds the Elizabeth H. Jordan Chair of Southern Literature and was the 2003 Jefferson-Pilot Faculty Member of the Year. He was the North Carolina Poetry Society's Gilbert-Chappell Distinguished Poet for Eastern North Carolina for 2006 and 2007. Clark is an active member of the South Atlantic Modern Language Association and served as a Member-at-Large of the SAML A Executive Committee from 2006 to 2009. He is Editor of *Crucible* and has been a member of the editorial board of the *North Carolina Literary Review*. Clark's publications include two books of poems, *Dancing on Canaan's Ruins and Handiwork* and *Notions: A Jim Clark Miscellany*. He edited *Fable in the Blood: The Selected Poems of Byron Herbert Reece*. His poems, stories, and essays have appeared in *The Georgia Review*, *Prairie Schooner*, *Southern Poetry Review*, *Mississippi Quarterly*, *Denver Quarterly*, *The Greensboro Review*, and many others.



2015 SAML A VICE-PRESIDENT

Ruth Sánchez Imizcoz

Sewanee: The University of the South

A native of Valencia, Spain, **Professor Ruth Sánchez Imizcoz** spends most of her time between Spain and Sewanee (The University of the South), where she has been teaching since 1995. At Sewanee she teaches all levels of Spanish and her advanced classes are either on the Renaissance-Baroque Period or 20th–21st Century Peninsular literature. She got a *Licenciatura* from Spain in History and Geography (1982) and Ph.D. from the University of Kentucky (1994). She was an elected faculty member to the Board of Trustees of The University of the South, and she was Chair of the Spanish department from 2004–2014. Her scholarly work deals with the 17th-Century Spanish Drama, mostly with the *entremeses* (one-act plays) and with the works of Agustín Moreto in Spanish and in translation. She is the author of the book *El teatro menor en la España del siglo XVII: La contribución de Agustín Moreto* and has written several scholarly articles that deal with race in 17th-Century drama, the influence of Don Quijote in British literature, and the presence of women in the 17th-Century drama. She was the Foreign Languages Book Review Editor of *SAR* from 2004–2014, and at the same time she reviews books for *Comedia Performance*. She has been a member of SAML A since 1992, where she has presented papers and chaired sessions. She has also presented papers in Spain, Mexico, and Argentina.

CREATIVE PLENARY

Wyn Cooper & Madison Smartt Bell

In addition to “Fun,” the poem that developed into Sheryl Crow’s “All I Wanna Do,”

Wyn Cooper has published four books of poetry, written lyrics for the musical collaboration Bell & Cooper, and worked as a teacher and editor.



Award-winning novelist Madison Smartt Bell’s artistic endeavors include his novel trilogy on the Haitian revolution and

his vocals on the two albums by Bell & Cooper, *Forty Words for Fear* (2003) and *Postcards Out of the Blue* (2008).

Joint creative plenary speakers Wyn Cooper and Madison Smartt Bell have collaborated musically for more than a decade, resulting in the albums *Forty Words for Fear* (2003) and *Postcards Out of the Blue* (2008). **Cooper**, a poet and lyricist whose poem “Fun” was transformed into Sheryl Crow’s breakout hit “All I Wanna Do” (1993), has published four collections and a chapbook, most recently *Chaos is the New Calm* (2010). His poems from *Postcards from the Interior* (2005), served as the basis for Bell and Cooper’s second album. He has taught at University of Utah and Bennington College, among other institutions, and presently works as an editor. **Bell**, a novelist and the duo’s vocalist, has published thirteen novels including his most recent, *The Color of Night* (2011). His trilogy about the revolution in Haiti includes the National Book Award finalist *All Souls Rising* (1995), and his 1991 novel *Doctor Sleep* was adapted into the movie *Close Your Eyes*. A recipient of the Strauss Living Award from the American Academy of Arts and Letters, Bell has taught for more than 30 years in the Creative Writing Program at Goucher College.

Born and raised in Tennessee, Bell has lived in New York and in London and now lives in Baltimore, Maryland. A graduate of Princeton University (A. B. 1979) and Hollins College (M.A. 1981), he has taught in various creative writing programs, including the Iowa Writers’ Workshop and the Johns Hopkins University Writing Seminars. Since 1984 he has taught at Goucher College, along with his wife, the poet Elizabeth Spires. Bell has been a member of the Fellowship of Southern Writers since 2003. At present he is working to complete *The Witch of Matongé*, a novel as indescribable as the Golux’s hat.

Cooper’s fourth book of poems, *Chaos is the New Calm*, was published by BOA Editions in 2010. His poems appear in 25 anthologies of contemporary poetry and more than 100 magazines, including *Poetry*, *The Southern Review*, and *Slate*. He has taught at Bennington and Marlboro Colleges, the University of Massachusetts/Amherst, the Frost Place, and at the University of Utah. He has written songs with Sheryl Crow, David Broza, Jody Redhage, and David Baerwald. Songs from his two CDs with Madison Smartt Bell can be heard on six television shows. He lives in Vermont and recently worked for the Harriet Monroe Poetry Institute, a think tank run by the Poetry Foundation in Chicago. He currently works as a freelance editor of poetry, fiction, and non-fiction. www.wyncooper.com

CRITICAL PLENARY

William Ferris



A notable figure in Southern studies, **William Ferris'** scholarly work combines history, literature, music, and folklore. His 2013 anthology *The Storied South: Voices of Writers and Artists* documents in multiple media some of the iconic figures of the American South, including Eudora Welty, Alice Walker, and Pete Seeger. He has co-edited several editions of the *Encyclopedia of Southern Culture* and authored several books about blues music,

Blues From the Delta (first ed. 1970) and *Give My Poor Heart Ease: Voices of the Mississippi Blues* (2009). Ferris served as Chairman for the National Endowment for the Humanities for nearly two decades. Prior to his current appointment at The University of North Carolina at Chapel Hill, Ferris taught at the University of Mississippi, where he founded and directed the Center for the Study of Southern Culture. At UNC, Ferris serves as a professor of history and folklore, while also serving as associate director at the Center for the Study of the American South.

FEATURED SPEAKER

Wiley Cash



Native North Carolina novelist **Wiley Cash** is the author of *A Land More Kind than Home* (2012) and *This Dark Road to Mercy* (2013), both of which are delivered from a triad of narrative perspective(s), and both of which have appeared on *The New York Times* bestseller list. Cash has also authored a number of short stories published in *Crab Orchard Review*,

Roanoke Review, and *The Carolina Quarterly*, as well as critical essays concentrating on Southern Literature, appearing in *American Literary Realism*, *The South Carolina Review*, and elsewhere. His debut novel, *A Land More Kind than Home*, described in *Richmond Times-Dispatch* as reading "as if Cormac McCarthy decided to rewrite Harper Lee's *To Kill a Mockingbird*," earned Cash the Southern Independent Bookseller Alliance's Book Award for Fiction of the Year (2012), as well as the John Creasey New Blood Dagger Award from the U.K.'s Crime Writer's Association. *This Dark Road to Mercy*, Cash's second national bestseller, was selected as an Indie Next Pick, an SIBA Okra Pick, a LibraryReads February Selection, and an Amazon Book of the Month. Cash currently teaches in the Low-Residency M.F.A. Program in Fiction and Nonfiction at South New Hampshire University.

SOCIAL MEDIA AND TWEETING INFORMATION



Participants will have the opportunity to share their thoughts and engage with others via the hashtag #samla87. We encourage panel attendees to participate in these insightful conversations in virtual space.

Social media offers interactive and dynamic ways to experience SAMLA 87. Please use your computer, tablet, or mobile device to engage in the dialogue. SAMLA is a knowledge-building, knowledge-sharing space, and we are curious to explore how social media can further enrich this experience.

TWEETING TIPS

1. For every Tweet, we ask that participants add #samla87 when Tweeting about a particular session.
2. We encourage participants to keep their Tweets to 120 characters, making it possible for others to re-Tweet or add a comment as well.
3. When re-Tweeting someone's Tweet, add a comment in order to add value to the original Tweet and the Tweeter.
4. Include #samla87 in your replies to other members to keep the conversation going!
5. Follow or find panel conversations by including hashtags in the search bar.

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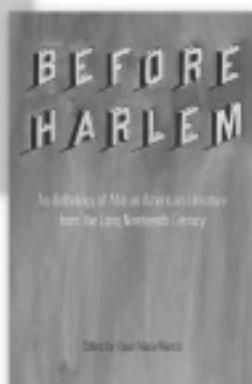
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Tom Toremans and Tamara Gosta, Consulting Editors

James Thomson's The Seasons, Textuality, and Print Culture

Sandro Jung, Consulting Editor

Rethinking Jesus: The Christ Metaphor in Contemporary Narratives

Andrew Ng, Consulting Editor

Reading with Kristeva: Philosophy, Literature, Psychoanalysis, and

Twentieth-Century Women Writers

Rossitsa Artemis, Consulting Editor

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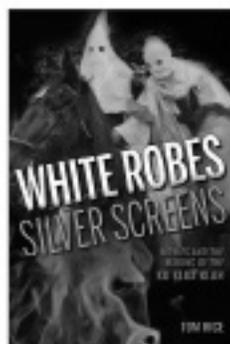
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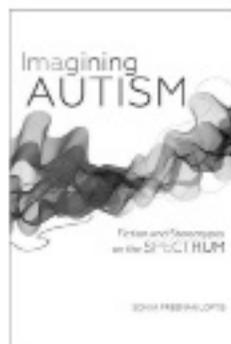
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White Robes, Silver Screens
Movies and the Making
of the Ku Klux Klan
Tom Rice



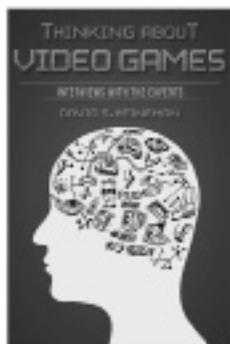
Sex Radical Cinema
Carol Siegel



Imagining Autism
Fiction and Stereotypes
on the Spectrum
Sonya Freeman Lottis



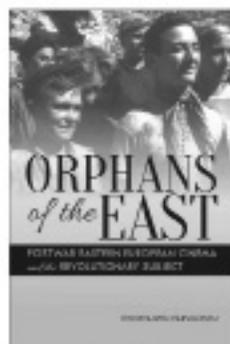
**When Europe Was
a Prison Camp**
Father and Son Memoirs,
1940-1942
Otto Schrag and
Peter Schrag



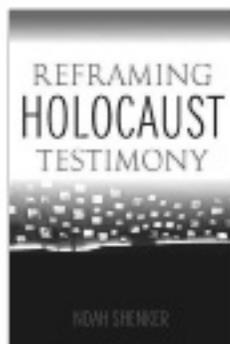
**Thinking about
Video Games**
Interviews with the Experts
David S. Heimeman



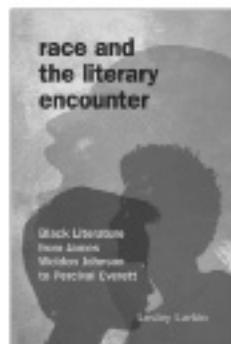
The Pearl of Dari
Poetry and Personhood
among Young Afghans
in Iran
Zuzanna Olszewska



Orphans of the East
Postwar Eastern European Cinema
and the Revolutionary Subject
Constantin Panulescu



**Reframing
Holocaust Testimony**
Noah Shinker



**Race and the
Literary Encounter**
Black Literature from
James Weldon Johnson
to Percival Everett
Lesley Larkin



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South Atlantic Modern Language Association

87th Annual Conference Schedule

FRIDAY, NOVEMBER 13, 2015

FRIDAY

(01) FRIDAY 8:30AM – 10:00AM

01-01 LAPSED CATHOLICS IN AMERICAN FICTION

Bull Durham A

Chair: Jordan Carson, Baylor University (Jordan_Carson@baylor.edu)

Co-Chair: Ryan Womack, Baylor University (Ryan_Womack@baylor.edu)

- Prophetic Drama in *The Border Trilogy*
Jay Beavers, Baylor University (Jay_Beavers@baylor.edu)
- “God don’t lie... and these are His words... He speaks in stones and trees, the bones of things”: Cormac McCarthy and the Iconographic Palimpsest
Quinn Tooman, University of North Carolina at Wilmington (toomanq@uncw.edu)
- Cormac McCarthy and the Absence of Grace
Ryan Womack, Baylor University (Ryan_Womack@baylor.edu)
- Don DeLillo’s American Religion
Jordan Carson, Baylor University (Jordan_Carson@baylor.edu)

01-02 ORCHESTRATING AGENCY: IN WHAT WAYS IS OUR PEDAGOGY EVOLVING?

Critical Thinking in the Rhet/Comp Classroom

Bull Durham B

Chair: Kathleen Bell, University of Central Florida (Kathleen.Bell@ucf.edu)

Co-Chair: Steffen Guenzel, University of Central Florida (Steffen.Guenzel@ucf.edu)

- Inside the Positioned Voice
Lois Markham, Florida Keys Community College (lois.markham@fkcc.edu)
- Student Publications as Sites for Learning about and Testing Rhetorical Agency
Deborah Weaver, University of Central Florida (Deborah.Weaver@ucf.edu)
Emily Proulx, University of Central Florida (Emily.Proulx@ucf.edu)
Matthew Bryan, University of Central Florida (Matthew.Bryan@ucf.edu)
- Transitioning from the Writer as Individual Subject to Networked Agency in Professional Writing
Steffen Guenzel, University of Central Florida (steffen.guenzel@ucf.edu)

01-03 "TO MAKE YOU HEAR, TO MAKE YOU FEEL... TO MAKE YOU SEE"**Joseph Conrad Society of America**

Crown A

Chair: David Mulry, College of Coastal Georgia (dmulry@ccga.edu)Co-Chair: Joseph Lease, Wesleyan College (jlease@wesleyancollege.edu)

- In Other Words/Without Words: Gain and Loss in Graphic Novel Versions of Joseph Conrad's *The Secret Agent* and *Heart of Darkness*
Chris Cairney, Middle Georgia State University (christopher.cairney@mga.edu)
- Whose Man?: Joseph Conrad's *Lord Jim* and John Le Carré's *The Spy Who Came In From the Cold*
Sean R. Hoare, Marymount University (roxansean@aol.com)
Presented by Karen V. Waters, Marymount University (kwaters@marymount.edu)
- "The hard, hazy shell of discomfort": *Heart of Darkness* and Graham Greene's *A Burnt-Out Case*
William Atkinson, Appalachian State University (atkinsoncw@appstate.edu)

01-04 MODERN DRAMA A**Modern Drama**

Crown B

Chair: Scott Proudfit, Elon University (sproudfit@elon.edu)

- Lynn Nottage's *Ruined: A Vagina Monologues* for the 21st Century?
Martha Greene Eads, Eastern Mennonite University (martha.eads@emu.edu)
- Whispering Together in the Dark: Rereading Samuel Beckett through Harold Pinter
Aaron Botwick, The Graduate Center, CUNY (abotwick@gradcenter.cuny.edu)

01-05 ADAPTING THE CLASSICS**Association of Adaptation Studies A**

Crystal Coast

Chair: Glenn Jellenik, University of Central Arkansas (gjellenik@uca.edu)

- A Pre-History of Adaptation: Dryden's Restoration *Tempest*
Glenn Jellenik, University of Central Arkansas (gjellenik@uca.edu)
- Shakespeare in Bollywood: The Object of Desire in *Maqbool* and *Omkara*
Rashmila Maiti, University of Arkansas, Fayetteville (rmaiti@uark.edu)

01-06 SHIFTING BOUNDARIES IN CHILDREN'S AND YOUTH CULTURE B

Empire A

Chair: Danielle Bienvenue Bray, University of Georgia (dbray@uga.edu)

- Whitewashed Tombs, Whitewashed Practice: New Orleans Voodoo in Contemporary YA Fantasy
Danielle Bienvenue Bray, University of Georgia (dbray@uga.edu)
- Once Upon a Time of Strife: Making Sense of Post-Apocalyptic Fairy Tales
Jill Coste, University of Florida (jill.coste@gmail.com)
- Wendy and Hedonism: Analyzing Jouissance in J. M. Barrie's *Peter and Wendy* and P. J. Hogan's *Peter Pan*
Shauna Maragh, University of South Florida (smaragh@mail.usf.edu)

01-07 CAN THE ARTS SAVE THE EARTH?: SEA AND SEAFARER***Association for the Study of Literature and the Environment (ASLE) A***

Empire B

Chair: Rebecca Godwin, Barton College (rlgodwin@barton.edu)Co-Chair: Kelly C. Walter Carney, Methodist University (kwaltercarney@methodist.edu)

- Language, Nature, and the Other: Conrad's Avant-Garde Sublime in *Typhoon*
Jana Giles, University of Louisiana at Monroe (giles@ulm.edu)
- Mastering the Sea, Mastering the Self: Olaudah Equiano's *Interesting Narrative*
Kelly C. Walter Carney, Methodist University (kwaltercarney@methodist.edu)
- Cultural Impressionism, Visual Art, Scientific Naturalism, and the Sea in Joseph Conrad
Cameron Dodworth, Methodist University (cdodworth@methodist.edu)

01-08 SPECULATIVE FICTION A

Empire C

Chair: Lisa Wenger Bro, Middle Georgia State University (lisa.bro@mga.edu)Co-Chair: Mary Ann Gareis, Middle Georgia State University (mary.gareis@mga.edu)Secretary: Rhonda Crombie, Middle Georgia State University (rhonda.crombie@mga.edu)

- Reenvisioning Loki Laufeyson: Shapeshifting Norse God or Tragic Shakespearean Character?
Rhonda Crombie, Middle Georgia State University (rhonda.crombie@mga.edu)
- Unsavory Saviors: The Hero Becomes the Monster in Contemporary Horror
Mary Ann Gareis, Middle Georgia State University (mary.gareis@mga.edu)
- Strange at Last: Queerness, Otherness and Normalcy in *Welcome to Night Vale*
Jaquelin Elliott, University of Florida (jpaigee@ufl.edu)

01-09 DIÁLOGO ECFRÁSTICO: LITERATURA Y PINTURA

Empire D

Chair: Clinia Saffi, Presbyterian College (cmsaffi@presby.edu)

- Repainting the Canvas: Reinaldo Arenas's Ekphrastic Dialogue with Dangerous Portraits
Angela Willis, Davidson College (anwillis@davidson.edu)
- "Uno de los más extraños espectáculos del mundo": Sulpicia and Medusa in Cervantes' *Persiles*
Sharon Knight, Presbyterian College (seknight@presby.edu)
- The Invisible World
Anessa Pettis, Presbyterian College (ampettis@presby.edu)
Lal Tan, Presbyterian College (lktan@presby.edu)
- "Poesía pintada. Tempus Fugit: A 'conversation' between painting and poetry."
Clinia M. Saffi, Presbyterian College (cmsaffi@presby.edu)

01-10 THE RHETORIC OF REMIX CULTURE

Empire E

Chair: Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)Co-Chair: Jennifer Carter, Georgia State University (blaesmondlicht@gmail.com)

- Guerilla Remediation: For Fans By Fans
Traci-Anne Canada, Clark Atlanta University (tmcanada89@gmail.com)
- The Case of the Shifting Identities: Considering Nancy Drew's Authorship and the Queering of Bess and George
Jennifer Carter, Georgia State University (blaesmondlicht@gmail.com)

- Remediation as Concept and Technique: Helping Students Learn to Approach Unfamiliar Texts
Megan Keaton, Florida State University (mkeaton@fsu.edu)
- Remixing *The Wonderful Wizard of Oz*: Intertextuality and Authorship from *The Wizard of Oz* to *Wicked*
Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)

01-11 THE ART OF THE ARCHIVE/ART IN THE ARCHIVES A

Imperial I

Chair: Lori Howard, Georgia State University (LNHoward@gsu.edu)

- William Leighton's Devotional Miscellany Online
Kevin Chovanec, The University of North Carolina at Chapel Hill (chovanec@email.unc.edu)
- Archival Reciprocity: How Researchers Can Lend a Hand
Toby Coley, University of Mary Hardin-Baylor (TColey@umhb.edu)
- Narrating Settler Belonging Before and After Cherokee Removal: Confronting the Archives in William Gilmore Simms' "The Two Camps"
Jason Cooke, The University of North Carolina at Greensboro (jscooke@uncg.edu)
- Women's Clubs and the Study of Literature: What the Archives Reveal
Lara Smith-Sitton, Kennesaw State University (lsmith11@kennesaw.edu)

01-12 THE BODY REVEALED: ART, ARTIFICE, AND SPECTACLE IN THE EARLY MODERN PERIOD

Imperial II

Chair: Ani Govjian, The University of North Carolina at Chapel Hill (agovjian@live.unc.edu)

Co-Chair: Katharine Landers, The University of North Carolina at Chapel Hill (katheliz@live.unc.edu)

Secretary: Michael Clark, The University of North Carolina at Chapel Hill (mjclark@live.unc.edu)

- The Stuff of Poison in *The Duchess of Malfi* and *The Revenger's Tragedy*
Ani Govjian, The University of North Carolina at Chapel Hill (agovjian@live.unc.edu)
- Vesalius' *De Humani Corporis Fabrica*: The Intersection of Art and Medicine in Renaissance Anatomy
Michael Clark, The University of North Carolina at Chapel Hill (mjclark@live.unc.edu)
- The Gendering of Blood in Phlebotomy Pamphlets and *Titus Andronicus*
Mary Learner, The University of North Carolina at Chapel Hill (mlearner@live.unc.edu)
- The Closeted Body: Dressing the Hermaphrodite in Cavendish's *The Convent of Pleasure*
Katharine Landers, The University of North Carolina at Chapel Hill (katheliz@live.unc.edu)

01-13 COMPARATIVE LITERATURE & INTERMEDIA

Comparative Literature A

Imperial VI

Chair: Jaime Cruz-Ortiz, Kennesaw State University (jcruzort@kennesaw.edu)

- The Epic Battle of the Ages: Atsumori (*Tales of the Heike*) v. Hector (*Iliad*)
Michael Fukuchi, Barton College (mfukuchi@barton.edu)
- A Comparative Revisit to Balzac's "Le Chef d'œuvre inconnu": Psychological Exploration of Multiple Adaptations
Eve Hershberger, University of Florida (eveh347@aol.com)
- American Racism in a Global Field: An Investigation of Multiple Media Forms
Jap-Nanak Makkar, The University of Virginia (jkm5ar@virginia.edu)

01-14 PICTURING CHILDHOOD IN AMERICAN LITERATURE AND CULTURE***Graduate Students' Forum in English***

Imperial VII

Chair: Laura Hakala, Shawnee State University (Lhakala@shawnee.edu)Secretary: Kelly Batchelder, Southern Illinois University Carbondale (kbatchelder@siu.edu)

- Reading Resistance in Child-Produced Narratives: Differing Visions of Capitalism in an Antebellum American Children's Periodical
Christopher Douglas, Southern Illinois University Carbondale (cdouglas@siu.edu)
- The Family Vacation to the Seashore: Liminality and the Destabilization of Traditional Social Boundaries
Olivia Bushardt, University of Southern Mississippi (Olivia.bushardt@eagles.usm.edu)
- "Picking Up Strength": Voice, Affect, and Girlhood Performances of Strength in *Their Eyes Were Watching God*
Jenise Hudson, Florida State University (jsh07g@my.fsu.edu)
- "Flipping the Script": ABC's *Fresh Off the Boat* and the Black Masculinity Remix
E. Gale Greenlee, The University of North Carolina at Chapel Hill (egreenlee@email.unc.edu)

01-15 THE SPIRITUALITY OF AFRICAN AMERICAN LITERATURE

Piedmont

Chair: Darren Elzie, University of Memphis (djelzie@memphis.edu)

- Nommo: African Spirituality of the Word
Darren Elzie, The University of Memphis (djelzie@memphis.edu)
- W.E.B. Du Bois, the Harlem Renaissance, and the Black Lynched Christ
Kevin Pyon, The University of North Carolina at Chapel Hill (pyonkw@live.unc.edu)
- The God in Me: A Brief History of Black Nationalist Religious Rhetoric
Armondo Collins, The University of North Carolina at Greensboro (arcolli2@uncg.edu)

01-16 RESONANCE AND RELEVANCE IN HARMONY: TEACHING WRITING WITH POETRY, PAINTING, and FILM

Room 101

Chair: Donna Nalley, South University Online (dnalley@southuniversity.edu)

- Confronting Art: The Potential of Ekphrastic Poetry in the Online Classroom
John Breedlove, South University Online (jbreedlove@southuniversity.edu)
- The Impossibility of the World Lit Survey: Teaching *Macbeth* with *Throne of Blood*
Chad May, South University Online (ctmay@southuniversity.edu)
- Using the Sonnet to Structure Student Essays
Todd Starkweather, South University (tstarkweather@southuniversity.edu)

01-17 IDENTITIES IN TRANSIT IN CONTEMPORARY BRAZILIAN LITERATURE***Luso-Afro-Brazilian Studies A***

Royal A

Chair: Cecília Rodrigues, University of Georgia (ceciliar@uga.edu)Co-Chair: Katherine Ostrom, Emory University (katherine.ostrom@emory.edu)

- Emilie e o baú misterioso: identidade e memória em Relato de um certo oriente
Rebeca Coelho, University of Georgia (rcoelho2@uga.edu)
- O trânsito como destino: a experiência do deslocamento em *Algum lugar*, de Paloma Vidal
Sarah Lucena, University of Georgia (slucena@uga.edu)

- Home Is Usually Where the Heart Is: Constructions of Identity and Home in *Samba Dreamers* by Kathleen de Azevedo
Jennifer Erin Irish, Florida State University (jei12@my.fsu.edu)

01-18 DRAWING OUTSIDE THE LINES: FRANCOPHONE WOMEN WRITERS AND THE VISUAL OR PERFORMING ARTS A

Women in French

Royal B

Chair: Amy Reid, New College of Florida (reid@ncf.edu)

- Je danse, je danse: Colette, entre littérature et arts vivants
Katerine Gagnon, Chercheuse indépendante et performeuse
(katerine.gagnon@gmail.com)
- Painting For Her Life: The Independence of the Female Artist in George Sand's *Elle et Lui* and Anne Brontë's *The Tenant of Wildfell Hall*
Emma Cooper, University of Guelph (ecoop05@uoguelph.ca)
- The Strange Creolization of Jim Crow: Blackface Minstrelsy in Louisiana
Francophone Women's Literature
Mary Greenwood, The University of North Carolina at Chapel Hill
(mgreenwo@email.unc.edu)

01-19 SOME SEEK IN ART: EMILY DICKINSON AND INSPIRATION

Emily Dickinson International Society

Auditorium

Chair: Trisha Kannan, Santa Fe College (tk1139@gmail.com)

- Why Poetry Matters
Trisha Kannan, Santa Fe College (tk1139@gmail.com)
- The Power of Empathy: A Heroic Tale Inspired by Emily Dickinson
Adrienne Gower, University of Florida (adrienne.reeves@gmail.com)
- "[If] to Mourn, Were Gay": A Video on Recollecting and Forgetting
Gabe Mayora, University of Florida (rgabe86@gmail.com)
Timothy Robinson, University of Florida (tmth.robinson@gmail.com)

(02) FRIDAY 10:15AM – 11:45AM

02-01 POPULAR CULTURE AND FILM

Auditorium

Chair: Ashley Dycus, The University of West Georgia (adycus@westga.edu)

Secretary: Sarah Hendricks, The University of West Georgia (shendric@westga.edu)

- "The Perverted Palette": Poe's Philosophical and Aesthetic Ideas Adapted in Bryan Fuller's *Hannibal*
Lucas Chance, The University of West Georgia (lchance1@my.westga.edu)
- Classic Literature Reimagined for Modern Audiences
Traci-Anne Canada, Clark Atlanta University (tmcanada89@gmail.com)
- "Big Things Have Small Beginnings": Early American Captivity Narratives and Space Exploration as Parallel Investigations of Identity and Humanity
Sarah Hendricks, The University of West Georgia (shendric@westga.edu)

02-02 REPRESENTATIONS OF GENDER IN CONTEMPORARY BRAZIL***Luso-Afro-Brazilian Studies C***

Royal A

Chair: Cecília Rodrigues, University of Georgia (ceciliar@uga.edu)Co-Chair: Katherine Ostrom, Emory University (katherine.ostrom@emory.edu)

- The Female Body and Survival: Regaining Power Over Life
Agnieszka Gabor, University of Massachusetts Amherst (agabor@umass.edu)
- In Search of Gender and Agency in Luiz Alfredo Garcia-Roza's *Berenice procura*
Katherine Ostrom, Emory University (katherine.ostrom@emory.edu)
- Mãe Preta, Mulata, Mulher: Reality TV and the "Question of the Black Woman" in Brazil
Doris W. Gilliam, Allen University (dmg06c2my.fsu.edu)
- No Man's Island: Afro-Brazilian Women and the Corporeality of Domination
Claudia Maria Fernandes Corrêa, Federal University of Rondonia, Brazil
(claucorre@terra.com.br)

02-03 BLUES, JAZZ, AND THE AFRICAN AMERICAN LITERARY CANON A***African American Literature***

Bull Durham A

Chair: Ren Denton, East Georgia State College (gdenton@ega.edu)

- The Black within Blues
Tajanae Barnes, North Carolina A&T State University (tajanaelb@gmail.com)
- The Beauty of the Minstrel's Lyre: Discarded Talent and the Politics of Ragtime in James Weldon Johnson's *The Autobiography of an Ex-Colored Man*
Julia Charles, Auburn University (juliascharles@auburn.edu)
- Blues and Trauma: Langston Hughes's Blues Poetry about Emmett Till
Richard Rankin Russell, Baylor University (Richard_Russell@baylor.edu)

02-04 DRAWING OUTSIDE THE LINES: FRANCOPHONE WOMEN WRITERS AND THE VISUAL OR PERFORMING ARTS B***Women in French***

Royal B

Chair: Amy Reid, New College of Florida (reid@ncf.edu)

- Living With(in) Madness in the works of Abba Farhoud
Olivia Choplin, Elon University (ochoplin@elon.edu)
- The Rhythm of Lies chez Marie Ndiaye
Angela Ritter, The University of North Carolina at Chapel Hill
(alpeters@email.unc.edu)
- The Boundaries of Individual and Collective Consciousness in the Works of Hélène Cixous
Anna Bernard-Hoverstad, The University of North Carolina at Chapel Hill
(ahoverst@email.unc.edu)
- What Have You Done for the Garden Entrusted to You?: (In)visibility in Véronique Tadjo's Written and Painted Narratives
Susan Frenchik, Washington and Jefferson College (susanfrenchik@yahoo.com)

02-05 THE PATH TO PUBLICATION: AMERICAN WRITERS AND THEIR PROFESSIONAL NETWORKS

Bull Durham B

Chair: Summar Sparks, Bentley University (ssparks@bentley.edu)

- 'Vent'rous Afric in her Great Design': Phillis Wheatley's Transatlantic Public Sphere
Andrew Pisano, The University of North Carolina at Greensboro (ampisano@uncg.edu)
- 19th-Century Frenemies: The Fraught Relationship of N.P. Willis and Edgar Allan Poe
Summar Sparks, Bentley University (ssparks@bentley.edu)
- The Wind Beneath the Cuckoo's Wings: Fiedler, Cowley, and the Making of an American Classic
CJ Bartunek, Piedmont College (cjbartunek@gmail.com)
- Alice Walker and Robert Allen: Lovers and Co-Publishers of Wild Trees Press
Anna Faktorovich, Anaphora Literary Press (director@anaphoraliterary.com)

02-06 EUDORA WELTY AND INTERTEXTUALITY***Eudora Welty Society***

Sandhills

Chair: Susan Wood, The University of Mississippi (swood1@go.olemiss.edu)

- Sew To Speak: Quilting as a De-Marginalizing Tool in the Works of Eudora Welty and Alice Walker
Ebony Lumumba, Tougaloo College (ebonylumumba@gmail.com)
- The Way a Society Speaks: Welty's "Where is the Voice Coming From?" and the Consequences of a Misguided Stand
Will Murray, The University of Alabama (wpmurray@crimson.ua.edu)
- "Whose music was it": Unaccountable Art and Uncontainable Sex in Eudora Welty's "June Recital" and Hughes' "Home"
Kevin Murphy, Middle Tennessee State University (kevin.murphy@mtsu.edu)
Donnie McMahan, Tennessee State University (dlimcmahand@gmail.com)

02-07 ITALIAN I (MIEVIAL AND RENAISSANCE LITERATURE)***Italian I***

Crown A

Chair: Melinda Cro, Kansas State University (macro@ksu.edu)

- Surfing the Middle Ages: How to Create a Website for Educational Purposes
Giovanni Spani, College of the Holy Cross (gspani@holycross.edu)
- Feminizing the Pastoral: Maddalena Campiglia's *Flori*
Melinda Cro, Kansas State University (macro@ksu.edu)

02-08 MODERN DRAMA B***Modern Drama***

Crown B

Chair: Scott Proudfit, Elon University (sproudfit@elon.edu)

- Reopening the Door: Comedy and Stereotypes in *An Octoroon*
Dwight Tanner, The University of North Carolina at Chapel Hill
(dtanner@live.unc.edu)
- "Jean and Johnna sit at the kid's table": The Palliative Metaphor of the Noble Savage in Tracy Letts' *August: Osage County*
Ivan Rodden, Christopher Newport University (ivan.roddeviv@cnu.edu)

- Tennessee Williams and Painting
Henry I. Schvey, Washington University of St. Louis (hischvey@wustl.edu)

02-09 ADAPTATION AND GENRE***Association of Adaptation Studies B***

Crystal Coast

Chair: Matthew Carlson, High Point University (mcarlson@highpoint.edu)

- “What You Got Ain’t Nothing New”: Reading *No Country for Old Men* as an Anti-Western Film
Taylor Bowman, Auburn University (tdb0016@tigermail.auburn.edu)
- The Gospel of John (Watson): Sherlock’s Passion Narrative
Matthew Carlson, High Point University (mcarlson@highpoint.edu)
- She’s Only Seventeen: Statutory Rape in *Buffy the Vampire Slayer* and the Evolving Vampire of Modern Text and Television
Jamie Watson, The University of North Carolina at Greensboro (jlwatso5@uncg.edu)

02-10 SHIFTING BOUNDARIES IN CHILDREN’S AND YOUTH CULTURE A

Empire A

Chair: Timothy Shary, Independent Scholar (tshary17@gmail.com)

- The “Loss” of Violence in Juvenile Delinquency Depictions Since Columbine
Timothy Shary, Independent Scholar (tshary17@gmail.com)
- Over Their Heads?: Adult Issues and Child Viewers of *Shrek*
A. Waller Hastings, West Liberty University (wallerhastings@yahoo.com)
- Just Kidding: The Children’s Films of Wes Anderson, Spike Jonze, and Martin Scorsese
Peter C. Kunze, The University of Texas at Austin (pkunze@utexas.edu)

02-11 CAN THE ARTS SAVE THE EARTH?: ENVIRONMENTS, REAL AND IMAGINED***Association for the Study of Literature and the Environment (ASLE) B***

Empire B

Chair: Rebecca Godwin, Barton College (rlgodwin@barton.edu)Co-Chair: Kelly C. Walter Carney, Methodist University (kwaltercarney@methodist.edu)

- The Power of Magical Forests through the Photography of Ellie Davies and into 20th-Century Middle Grade Fiction
Ashley Hogan, Meredith College (hogana@meredith.edu)
Anna Panszczyk, Boston University (annapan@bu.edu)
- *Ectopia* Revisited in Image: The Imagined (and Enacted) Peril and Promise of Portland
Hill Taylor, Oregon Health and Science University (taylorhi@ohsu.edu)
- Can Science Fiction Save the Earth?
Kaitlyn Willy, University of North Texas (kwilly2007@gmail.com)

02-12 SPECULATIVE FICTION B

Empire C

Chair: Lisa Wenger Bro, Middle Georgia State University (lisa.bro@mga.edu)Co-Chair: Mary Ann Gareis, Middle Georgia State University (mary.gareis@mga.edu)Secretary: Rhonda Crombie, Middle Georgia State University (rhonda.crombie@mga.edu)

- *Black Widow*, *Mad Max*, and *Penny Dreadful*: Understanding the Dynamic of the Closeted Feminist
Lucy Bell, Middle Georgia State University (margaret.bell@mga.edu)

- Season of the Witch: Reclaiming the Sacred Feminine
Tracie Provost, Middle Georgia State University (tracie.provost@mga.edu)
- Could it Happen Here?: The Performance of Margaret Atwood's *The Handmaid's Tale*
Thomas Cassidy, South Carolina State University (Tcassidy@scsu.edu)
- Where are the Normal Women? De/Over-Sexualizing the Woman Warrior of Fiction and Film
Lisa Wenger Bro, Middle Georgia State University (lisa.bro@mga.edu)

02-13 SPANISH MOSS AND ALLIGATORS: SOUTHERN SWAMPS IN THE LITERARY AND POPULAR IMAGINARY A

Society for the Study of Southern Literature (SSSL)

Empire D

Chair: Kirstin Squint, High Point University (ksquint@highpoint.edu)

Secretary: Stephanie Rountree, Georgia State University (sroutree3@gsu.edu)

- The Slave in the Swamp Revisited
Tynes Cowan, Birmingham-Southern College (tcowan@bsc.edu)
- Swamps of Darkness, Swamps of Light
Karey Perkins, University of South Carolina – Beaufort (kareyperkins@gmail.com)
- Horrors of the Swamp: Reassessing Enslaved Bodies in *Swamp Thing*
Jay Ingrao, University of Texas at Dallas (jay.ingrao@utdallas.edu)
- The Swampy Boundaries of "Otherness" in *American Horror Story: Freak Show*
Cameron Williams, University of North Georgia (cameron.williams@ung.edu)

02-14 THE CHANGING FACE OF COMPOSITION OF 21ST CENTURY COMPOSITION

Rhetoric and Composition

Empire E

Chair: Deborah Coxwell-Teague, Florida State University (dteague@fsu.edu)

- From First-Year Composition to College Composition: A University Program Reinvents Itself
Deborah Coxwell-Teague, Florida State University (dteague@fsu.edu)
- Back to the Future: Peter Elbow, Discourse Theory, and 21st Century Composition Instruction
Ron Lunsford, University of North Carolina at Charlotte (rflunsfo@unc.edu)
- Composing Self in a Surveillance Culture: Reminiscences and Notes on Teaching Personal Branding in College Writing Courses
Alexandria Lockett, Spelman College (alexandrialockett@gmail.com)
- Teaching Post-SB 1720
Steve Brahle, Palm Beach State College (brahleks@palmbeachstate.edu)

02-15 THE ART OF THE ARCHIVE/ART IN THE ARCHIVES B

Imperial I

Chair: Lori Howard, Georgia State University (LNHoward@gsu.edu)

- "All relate to Art": The William Blake Archive and its Web of Relations
Joe Fletcher, The University of North Carolina at Chapel Hill (jafletch@email.unc.edu)
Michael Fox, The University of North Carolina at Chapel Hill (mrfox@live.unc.edu)
- Digital Archiving, Technology, and ePortfolios
Sarah Carl, Old Dominion University (sbech001@odu.edu)

- The heART of the LAM: Cultural Heritage Preservation with 3D Technology
Emily Brooks, University of Florida (emily081390@ufl.edu)
- Ephemera in the Archive: Picturing Ellen Terry as Katharine of Aragon at the Folger Library
Deneen Senasi, Mercer University (Senasi_DM@Mercer.edu)

02-16 PRINT CULTURE AND THE ARTS A***Society for the History of Authorship, Reading, and Publishing (SHARP)***

Imperial II

Chair: Melissa Makala, University of South Carolina (me.makala@gmail.com)

- Actor-Network Theory and Literary Production in Medieval and Early Modern England
Catherine Lee, University of British Columbia (catherinejwlee@gmail.com)
- Text in Three Dimensions: What Can a Church Tell Us about Books?
Matthew Davis, The University of Tennessee, Knoxville
(matthew@matthewedavis.net)
- Print Culture and Artistic Self-Fashioning in Early Modern Spain
Lisandra Estevez, Winston-Salem State University (estevezl@wssu.edu)
- Quill, Graver, and Porte Crayon Bound: Penmanship Instruction and Spiritual Literacy in German Pennsylvania, ca. 1683-1855
Alexander Ames, University of Delaware (alames@udel.edu)

02-17 BECKETT'S BODIES: AFFECT, DISABILITY, PERFORMANCE A***The Samuel Beckett Society***

Imperial III

Chair: Michelle Rada, Brown University (michelle_rada@brown.edu)

- Beckett, Parkinson's Disease, and the Palsy of Performance
Elizabeth Barry, University of Warwick (E.C.Barry@warwick.ac.uk)
- Staging the Paratactic Body in Beckett's Theater
Barry Spence, University of Massachusetts Amherst (bspence@complit.umass.edu)
- "Let us watch her move": The Implications of Beckettian Control Over the Actor's Body
Hannah Simpson, Boston University (simpsonh@bu.edu)

02-18 SPECTACLE OF THE SELF, SPECTACLE OF THE CITY

Imperial V

Chair: Marylaura Papalas, East Carolina University (papalasm@ecu.edu)Co-Chair: Kelly Comfort, Georgia Institute of Technology (kcomfort@gatech.edu)

- Fashion Flâneuse: Apparel and Street Peril
Marylaura Papalas, East Carolina University (papalasm@ecu.edu)
- Julián del Casal: Chronicling Cuba as French Flâneur
Kelly Comfort, Georgia Institute of Technology (kcomfort@gatech.edu)
- Not the Flow, but the Moment
Edward Aiken, Syracuse University (eaiken@syr.edu)

02-19 NEW NARRATIVES OF 9/11: CONSPIRACY, TERROR, AND CHANGE***New Narratives of 9/11: Conspiracy, Terror, and Change***

Imperial VI

Chair: Levin Arnsperger, Emory University (larnspe@emory.edu)

Co-Chair: Brian Chappell, The Catholic University of America (brian.e.chappell@gmail.com)

- 9/11, the War in Iraq, and Divided Identity in Inaam Kachachi's "The American Granddaughter"
Waleed Abed Hussein Al-Bazoon, University of Basra, Iraq (waleedhussein56@yahoo.com)
- The Trauma of War and Terrorism: Iraq and the Blurred Lines between Life and Death in Sinan Antoon's "The Corpse Washer"
Zahraa Habeeb, Missouri State University (zahraa389@live.missouristate.edu)
- Portraits of Grief: Tom Clark's "The Pilots" and Depictions of the 9/11 Terrorists
Levin Arnsperger, Emory University (larnspe@emory.edu)

02-20 MODERNISM AND JAZZ

Imperial VII

Chair: Joseph Pizza, Belmont Abbey College (josephpizza@bac.edu)

- Philip Larkin and Literary Form in the Jazz Tradition
Al Benthall, Belmont Abbey College (albenthall@bac.edu)
- Afro Blues: Examining the Jazz Aesthetic in Black Women's Prose
Tiffany Adams, Belmont Abbey College (tiffanyadams@bac.edu)
- Moment's Notice: Jazz and the Poetry of Nathaniel Mackey
Joseph Pizza, Belmont Abbey College (josephpizza@bac.edu)

02-21 CARSON MCCULLERS CENTER FOR WRITERS AND MUSICIANS / CARSON MCCULLERS SOCIETY BUSINESS MEETING

Park

Chair: Casey Kayser, University of Arkansas (ckayser@uark.edu)

02-22 COLLABORATION & BETRAYAL

Piedmont

Chair: Tyler Williams, State University of New York at Buffalo (tmw26@buffalo.edu)

Co-Chair: Namita Goswami, Indiana State University (Namita.Goswami@indstate.edu)

- What it Means to Choose the Constitution: Anglo-American Conditions of Choice Across the Long Nineteenth Century & the Politics of Change
Kelvin Black, Hunter College, CUNY (kbl@hunter.cuny.edu)
- Postcolonialism and Climate Change: Reimagining the Post
Namita Goswami, Indiana State University (Namita.Goswami@indstate.edu)
- Teaching Betrayal
Carolyn Laubender, Duke University (carolyn.laubender@duke.edu)
- James Baldwin and the Writer's Vocation
Tyler Williams, State University of New York at Buffalo (tmw26@buffalo.edu)

02-23 NEW CONNECTIONS FOR SCOTTISH STUDIES

Room 101

Chair: Tim Hayes, Chowan University (hayest@chowan.edu)

- The Art of Alexander McCall Smith's Scottish Tapestries
Joseph Schaub, Virginia Commonwealth University (jschaub@vcu.edu)
- Ossian, Waverley, and the Napoleonic Imagination
Renee Buesking, University of Georgia (rbuesking@uga.edu)

- He Who Has Eyes Let Him See: Masquerade and Mission Work in R.M. Ballantyne's Pacific Adventure Fiction
Jennifer Fuller, Idaho State University (fulljen3@isu.edu)

COFFEE WITH THE EXHIBITORS

11:45 AM–1:15 PM

IMPERIAL PRE-FUNCTION LOBBY**PROFESSIONAL DEVELOPMENT SERIES**

12:00PM – 1:30PM

A-01 THE MARKET**Crown A**

Susan Canty Quinlan, University of Georgia

Katherine Weiss, East Tennessee State University

A-02 THE WORLD LANGUAGES MARKET**Crown B**

Silvia Giovanardi Byer, Park University

Michael Rice, Middle Tennessee State University

Bärbel Such, Ohio University

A-03 WHAT CAN'T YOU DO WITH AN ENGLISH MAJOR**Imperial I**

Michael Brantley, North Carolina Wesleyan College

Michael Fukuchi, Barton College

Donna Kain, East Carolina University

A-04 REVISING THE SEMINAR PAPER FOR JOURNAL SUBMISSION**Imperial II**

R. Barton Palmer, Clemson University

A-05 THE CONFERENCE PRESENTATION**Royal A**

Bryan Giemza, The University of North Carolina at Chapel Hill

Allen Josephs, University of West Florida

Scott Yarbrough, Charleston Southern University

A-06 TENURE: MOVING FROM ASSISTANT TO ASSOCIATE**Royal B**

Jim Clark, Barton College

Thomas Alan Holmes, East Tennessee State University

Christina McDonald, Virginia Military Institute

Liza Wieland, East Carolina University

FRIDAY

(03) FRIDAY 1:45PM – 3:15PM

FRIDAY

03-01 REPRESENTATIONS OF THE CREATIVE PROCESS ON FILM

Auditorium

Chair: Sean Dugan, Mercy College (sdugan@mercy.edu)Secretary: Myrna Santos, English Made Easy (ESLCare@aol.com)

- Prospero and Caliban in the Meadowlands
Mustafa Sakarya, Mercy College (msakarya@mercy.edu)
- “I told my story better”: The Writer Character in Film Noir
Marlisa Santos, Nova Southeastern University (santosm@nova.edu)
- Romancing the Grim
Isabel Grayson, Mercy College (igrayson@mercy.edu)
- Stone Imagining Creativity: *The Agony and the Ecstasy*
Sean Dugan, Mercy College (sdugan@mercy.edu)

03-02 TEXTUAL LIBERATION: FEMINIST WRITING AT THE FIN-DE-SIÈCLE A

Bull Durham A

Chair: Elena Shabliy, Tulane University (eshabliy@tulane.edu)

- Moderate Feminism in the Fin-de-Siècle Fiction of Susan Glaspell and Eliza Orzeszkowa
Constance J. Ostrowski, Schenectady County Community College
(constance.j.ostrowski@gmail.com)
- Renovating Conventions: Women and Language in Wharton’s *Decoration of Houses*
and “Autres Temps”
Scott Shumaker, Northern Arizona University (sms838@nau.edu)
- “Look at this little chin of mine”: Gender Politics and Colonialism in Olive Schreiner’s
The Story of an African Farm
Amanda M. Capelli, University of Louisiana at Lafayette (axc7464@louisiana.edu)
- “I Suffer in Silence”: Gendered “Otherness” and the Trope of the New Woman in
Richard Marsh’s *The Beetle*
Sarah Young, Old Dominion University (sryoung@odu.edu)

03-03 BLUES, JAZZ, AND THE AFRICAN AMERICAN LITERARY CANON B***African American Literature***

Bull Durham B

Chair: Ren Denton, East Georgia State College (gdenton@ega.edu)

- Playing in The Street: Ann Petry’s Narrative Defiance of Urban Geography
Stewart Habig, The University of Tulsa (stewart.habig@gmail.com)
- A Complicated Anger: Reconstructing the Wild Woman in Toni Morrison’s *Jazz*
Patricia Lespinasse, Binghamton University (plespina@binghamton.edu)
- Ancestry Blues: Sterling D. Plumpp’s *Blues: The Story Always Untold* as Cultural Genealogy
Corey Taylor, Rose-Hulman Institute of Technology (taylor13@rose-hulman.edu)
- “Phony Infinitude of the Self”: Terrance Hayes’s Textualized Blues Monologues
Caleb Agnew, University of Virginia (cpa9fd@virginia.edu)

03-04 CONTEMPORARY SPANISH AMERICAN LITERATURE AND POPULAR CULTURE***Contemporary Spanish American Literature and Popular Culture***

Crown A

Chair: Elena Lahr-Vivaz, Rutgers University, Newark (EL431@rutgers.edu)

Co-Chair: Romano Sánchez-Domínguez, Imperial Valley College

(romano.sanchez-domin@imperial.edu)

- Del Palenque y para... *The New York Times*: Reading Poetry Blogs and Race in the Cuban Archipelago
Elena Lahr-Vivaz, Rutgers University, Newark (EL431@rutgers.edu)
- El efecto de la inmigración en la niñez en “Cajas de cartón” y “La jaula de oro”
Romano Sánchez-Domínguez, Imperial Valley College
(romano.sanchez-domin@imperial.edu)
- Masculinity, Desire, and Iconography in *Libertador* (2013)
Elisabeth L. Austin, Virginia Polytechnic Institute and State University (elaustin@vt.edu)
- Comparaciones y contrastes de la vida de aquí y la de allá plasmados en *La frontera de cristal* de Carlos Fuentes
Jose Cortes-Caballero, Georgia Perimeter College (jose.cortes@gpc.edu)

03-05 ADAPTATIONS VS. NOVELS***Association of Adaptation Studies C***

Crystal Coast

Chair: Laura Broom, The University of North Carolina at Chapel Hill (ljbroom@email.unc.edu)

- Failure on the Page, Success on the Screen: The Alternate Endings of *The African Queen*
Laura Broom, The University of North Carolina at Chapel Hill (ljbroom@email.unc.edu)
- The Intratexts of Film Adaptation
Jack Boozer, Georgia State University (jboozer@gsu.edu)
- Media and Deliverance in Novel and Film
Ben Murphy, The University of North Carolina at Chapel Hill (bmurphy2@live.unc.edu)

03-06 SIGNPOSTS OF A SEMIOTIC: WALKER PERCY’S PEIRCEAN ANTHROPOLOGY FOR A POST-POSTMODERN WORLD

Empire A

Chair: Karey Perkins, University of South Carolina Beaufort (kareyperkins@gmail.com)

- A Quick Overview of Semeiotic in Peirce and Percy
Kenneth Laine Ketner, Institute for Studies in Pragmaticism, Texas Tech University
(kenneth.ketner@ttu.edu)
- A Semiotic Anthropology
Scott Cunningham, Institute for Studies in Pragmaticism, Texas Tech University
(scott.cunningham@ttu.edu)
- Walker Percy and the Semiotic Heart of Madness
Rhonda McDonnell, Scottsdale Community College (rhonda_mcdonnell@msn.com)
- Walker Percy: Modernist, Postmodernist, or Post-postmodernist?
Karey Perkins, University of South Carolina Beaufort (kareyperkins@gmail.com)

03-07 HUMOR IN SOCIAL MEDIA***American Humor Studies Association***

Empire B

Chair: Joseph Alvarez, Retired (jalvarez@carolina.rr.com)

- The Year of the Pun: Facebook, Puns, and the Social Humor of Social Media
John Bird, Winthrop University (birdj@winthrop.edu)
- Meme Girls: Exploring the Second Life of *Mean Girls* on Tumblr
Christen Hammock, American Constitution Society for Law & Policy
(cehammock@gmail.com)
- Profane and Sarcastic Humor in Facebook “Photos”
Joseph Alvarez, Retired (jalvarez@carolina.rr.com)

03-08 SPECULATIVE FICTION C

Empire C

Chair: Lisa Wenger Bro, Middle Georgia State University (lisa.bro@mga.edu)Co-Chair: Mary Ann Gareis, Middle Georgia State University (mary.gareis@mga.edu)Secretary: Rhonda Crombie, Middle Georgia State University (rhonda.crombie@mga.edu)

- Neil Gaiman’s Guide to the Magic of Parenting
Shane Trayers, Middle Georgia State University (shane.trayers@mga.edu)
- Birthing Compliance: Dystopian Forecasts of Cyborgian Citizens
Valerie Anne Surret, West Virginia University (vsurret@mix.wvu.edu)
- Remembering the Future: Metempsychosis in *Cloud Atlas* and *The Bone Clocks*
Moira Marquis, The University of North Carolina at Chapel Hill
(mbradfor@live.unc.edu)
- “A Many-Hooked Lure”: Indiscriminate Nostalgia in Kevin Barry’s *City of Bohane*
Gregory Dekter, New York University (gd890@nyu.edu)

03-09 PERFORMING GENDER: CULTURAL IDEALS, EXPECTATIONS, AND REPRESENTATIONS OF GENDER IN AMERICAN AND BRITISH CULTURE A

Empire D

Chair: Loretta Clayton, Middle Georgia State University (loretta.clayton@gmail.com)

- Flirtatious Forms: Functionalism and the Sartorial Surface from Freud to Joyce
Michelle Rada, Brown University (michelle_rada@brown.edu)
- Seduction at the Ballet: Léon Bakst, the Ballet Russes, and Costuming the New Ballet Body
Felicia J. Ruff, Wagner College (fruff@wagner.edu)
- Skeletal Contexts: Elsa Schiaparelli and the Study of Stance
AJ Burgin, University of Washington (aburgin@u.washington.edu)
- Androgynous Shapes and Modernist Designs: Coco Chanel, Elizabeth Hawes, and the Visible Shaping of Modern Femininity
Loretta Clayton, Middle Georgia State University (loretta.clayton@gmail.com)

03-10 THE TRANSFER OF TRANSFER PROJECT: RESEARCHING THE EFFICACY OF TEACHING FOR TRANSFER (TFT) IN FOUR COURSES AND ON FOUR CAMPUSES

CCCC

Empire E

Chair: Kara Taczak, University of Denver (ketaczak@gmail.com)

- Teaching for Transfer in First-year Writing
Kara Taczak, University of Denver (ketaczak@gmail.com)
- Supporting Students' Transfer of Writing Knowledge and Practice through Visual Mapping
Erin Workman, Florida State University (workman.erin@gmail.com)
- Rhetorical Concepts and Technical Writing: Adapting a Transfer-based Curricular Model to a Content-Specific Writing Course
Liane Robertson, William Paterson University (robertsonl10@wpunj.edu)
- Transfer and Professional Writing: Adapting TFT to New Curricular Sites
Matt Davis, University of Massachusetts Boston (mattgdavis@gmail.com)
- The View from 30,000 Feet: The Current Moment in Transfer Research in Rhetoric and Composition Studies
Kathleen Blake Yancey, Florida State University (kyancey@fsu.edu)

FRIDAY

03-11 IN CONCERT: LITERATURE AND THE OTHER ARTS IN SPANISH LITERATURE
Spanish I (Peninsular: Renaissance to 1700)

Imperial I

Chair: Linda Marie Sariego, Neumann University (sariegol@neumann.edu)

- A Pictorial Journey through *La Diana* de Jorge de Montemayor
Bruno Damiani, The Catholic University of America (damiani@cua.edu)
- Exemplarity and Exhortation in *Práctica de las virtudes*
Ricardo Huamán, The University of North Carolina at Chapel Hill
(huaman@email.unc.edu)
- De hito en hito: estructuras imponentes en la novela pastoril de Montemayor
Linda Marie Sariego, Neumann University (sariegol@neumann.edu)

03-12 ADAPTING CHILDREN'S AND YOUNG ADULT LITERATURE B

Imperial II

Chair: James M. Curtis, University of Southern Mississippi (james.curtis@eagles.usm.edu)

- "The Most Dangerous Game": *The Hunger Games* and Child-Hate
James M. Curtis, University of Southern Mississippi (james.curtis@eagles.usm.edu)
- Interpellating the Young Adult: Gender Construction and the Performance of Masculinity in S.E. Hinton's *The Outsiders* and Its 1983 Film Adaptation
Samuel Horstmann, University of North Carolina Wilmington (swh5628@uncw.edu)
- The Adaptation is(n't) Rising: Susan Cooper's *The Dark is Rising* and the Failure of The Seeker
Jeffrey Bruinsma, University of North Carolina Wilmington (jgb3087@uncw.edu)

03-13 COMMEMORATING CLAUDIA EMERSON***College English Association***

Piedmont

Chair: Lynne M. Simpson, Presbyterian College (lsimpson@presby.edu)

- Silent Lighting: The Pressures of Silence in Claudia Emerson's Poetry
James Davis May, Young Harris College (jdmay@yhc.edu)
- Bred in Captivity: Claudia Emerson's *Figure Studies*
Grace Aldridge Foster, Georgetown University (gaf49@georgetown.edu)
- Claudia Emerson: *The Southern Review* Poems
John David Harding, Saint Leo University (John.Harding@saintleo.edu)

03-14 CELEBRATING 25 YEARS OF THE NORTH CAROLINA LITERARY REVIEW

Imperial IV

Chair: Margaret Bauer, East Carolina University (BauerM@ecu.edu)

- The Power of Effective Design in the Literary Landscape: *NCLR*, North Carolina's Best-Kept Secret Revealed
Dana Ezzell Gay, Meredith College (danagay27@gmail.com)

03-15 CONTEMPORARY LITERATURE & POPULAR MUSIC

Imperial V

Chair: Mary McCampbell, Lee University (mmcccampbell@leeuniversity.edu)

- Attenuating Absence: Lyrical Intermediality in the Fiction of Bret Easton Ellis
William Magrino, Rutgers University (wmagrino@rci.rutgers.edu)
- Roddy Doyle's *The Commitments* and After: Postmodern Style in History
Jeffrey Roessner, Mercyhurst University (jroessner@mercyhurst.edu)
- Jonathan Franzen, Bright Eyes, and the Role of Sincerity in Contemporary Culture
Alexander Moran, University of Birmingham (77alexmoran@gmail.com)
- "Soft in the Center": New Irony & Old Sincerity in the Music of Sufjan Stevens, The Mountain Goats, and The Hold Steady
Mary McCampbell, Lee University (mmcccampbell@leeuniversity.edu)

03-16 THE UNCANNY FEMININE IN LITERATURE AND CULTURE

Imperial VI

Chair: Jacqueline Foertsch, University of North Texas (jacqueline.foertsch@unt.edu)

- Theory of Mind and Mind Eaters: The Appeal of Jane Austen and *Pride and Prejudice and Zombies*
Kathryn Duncan, Saint Leo University (kathryn.duncan@saintleo.edu)
- Dancing between Adoration and Abjection: Carmencita Dauset's Exquisitely Repulsive Skirt Dance and 1880/90s Audience Confusion
Carol Ann Moon, Saint Leo University (carol.moon@saintleo.edu)
- "There was a Miss Dunn...and someone named Terry": Monstrous Female Sexuality in Judith Rossner's *Looking for Mr. Goodbar*
Jacqueline Foertsch, University of North Texas (jacqueline.foertsch@unt.edu)

03-17 APPALACHIAN LITERATURE AND THE ARTS***Appalachian Literature***

Imperial VII

Chair: Meredith McCarroll, Bowdoin College (mmccarro@bowdoin.edu)

- Appalachian Gothic: O'Conner Got Nothin' On Us
Jeff Grieneisen, State College of Florida (grienej@scf.edu)
- The Haunting and the Hallelujah: Locating the Regional, Lyrical Voice in Michael Chitwood's Appalachian Poetry
Paula Hayes, Strayer University (paula.hayes@strayer.edu)
- The Ink of Poetry and Tattoos: A Love Union Between Art & Community
Forrest Yerman, Appalachian State University (yermanfg@email.appstate.edu)
- Lincoln Memorial University and the Making of Jesse Stuart
Nicole Drewitz-Crockett, Emory and Henry College (ncrockett@ehc.edu)

03-18 VOICES: ORCHESTRATION, DISSONANCE, AND DOUBLE DISCOURSES IN MULTIETHNIC LITERATURE***MELUS (Society for the Study of the Multi-Ethnic Literature of the United States) A***

Imperial III

Chair: Gema Ortega, Dominican University (gortega@dom.edu)

- "My skin is black upon me": Toni Morrison's *A Mercy* and the Question of a Female Job
Cheryl Emerson, University of Buffalo, The State University of New York (cherylem@buffalo.edu)
- Intersections and Dividing Lines within the Self in the Poetry of Swearinggen-Steadwell and Olzmann
Tim Cook, Independent Scholar (tcook@dom.edu)
- "Fifty Years of Our Whole Voice": The Influence of the Younger Artists of the Harlem Renaissance on Asian American Literature
Joni Johnson Williams, Atlanta Technical College (jjlw3of3@gmail.com)

03-19 DARWINIAN LITERARY THEORY***Darwinian Literary Theory***

Room 101

Chair: Charles Duncan, Clark-Atlanta University (cduncan@cau.edu)Secretary: Robert Funk, Hillsborough Community College (rfunk2@hccfl.edu)

- Revenge and Survival: Horacio Quiroga, Evolution and Ethics
Todd Garth, United States Naval Academy (garth@usna.edu)
- Sister Wives: Incest and the Westmarck Effect in *Mansfield Park*, *Frankenstein*, and *The Eustace Diamonds*
Mark Doyle, Marion Military Institute (mduoye@marionmilitary.edu)
- Snake Detection Theory and Keats's "Lamia"
Robert Funk, Hillsborough Community College (rfunk2@hccfl.edu)

03-20 GAY AND LESBIAN STUDIES A***Gay and Lesbian Studies***

Royal A

Chair: Benjamin Hudson, University of Georgia (arebours@uga.edu)

- A Few Untidy Lives: Dilettantism as an Heuristic for Same-Sex Desire in Victorian Letters
Benjamin Hudson, University of Georgia (arebours@uga.edu)
- British Wagnerism as the Other Art in Oscar Wilde's *The Picture of Dorian Gray*
Yujin Jang, Yonsei Graduate School, Korea (josephine16@naver.com)
- The Queer Cyber Hacker: Transgender Game Design as Resistance
Joshua King, Georgia Institute of Technology (quarling@gmail.com)

03-21 BLACK SYMPHONIES / BLACK CONSCIOUSNESS

Royal B

Chair: Allison Curseen, Baruch College, CUNY (ascurseen@gmail.com)Co-Chair: Seulghee Lee, Williams College (seulghee.lee@gmail.com)

- "Look and You Can Hear It": Sonic Vision in Gloria Naylor's *Bailey's Café*
Maleda Belilgne, University of Maryland, Baltimore County
(mbelilgne@gmail.com)
- Prank Calls: Play and the Performance of the Dependent Object in *Our Nig*
Allison Curseen, Baruch College, CUNY (ascurseen@gmail.com)
- Black Optimism | Life Sounds
Seulghee Lee, Williams College (seulghee.lee@gmail.com)
- Otherwise Broken
Ashon Crawley, University of California, Riverside (ashon.crawley@gmail.com)

03-22 THE VALUE OF THE M.A. IN ENGLISH AT GEORGIA STATE UNIVERSITY

Crown B

Chair: Chris Kocela, Georgia State University (ckocela@gsu.edu)Dan Abitz, Georgia State University (dabitz1@gsu.edu)Emma Baughman, Georgia State University (emmabaughman@gmail.com)Owen Cantrell, Georgia State University / University of North Georgia – Gainesville (owencantrell@gmail.com)Jennifer Carter, Georgia State University (jcarter54@student.gsu.edu)Paige Sullivan, Georgia State University (bsullivan12@student.gsu.edu)Donna Wroble, Georgia State University (dwroble1@student.gsu.edu)

(04) FRIDAY 3:30PM – 5:00PM

FRIDAY

**04-01 HIGHLIGHTING NEW PRACTICES AND THEORIES OF COMPOSING:
ASSEMBLAGE COMPOSING, RHETORICAL COORDINATION, AND
MATERIAL COMPOSING KNOWLEDGE**

Empire E

Chair: Kathleen Blake Yancey, Florida State University (kyancey@fsu.edu)

- Assemblage as Compositional Theory and Practice
Kathleen Blake Yancey, Florida State University (kyancey@fsu.edu)
- Composition as Rhetorical Coordination: Accounting For Transience and Mobility
Stacey Pigg, North Carolina State University (staceypigg@gmail.com)
- Material Matters: The Role of Materiality in Transfer Across Media
Bret Zawilski, Appalachian State University (zawilskibj@appstate.edu)

04-02 SEVERO SARDUY, IMAGE, AND MEDIA*Hispanic Studies, Latin American Studies, Visual Culture, Film Studies*

Auditorium

Chair: Marta Nunez Pouzols, The University of North Carolina at Chapel Hill
(nunezm@email.unc.edu)

- Fire in Castille: The Image, Catholicism, and Freedom in Franco's Spain
Laura Jaramillo, Duke University (laurajmillo@gmail.com)
- Daniel Gonzalez and Barbara Brändli's Photographs of Mannequins: Imagining Motion Through the Still Image
Marta Nunez Pouzols, The University of North Carolina at Chapel Hill
(nunezm@email.unc.edu)
- Sarduy's Letters on Philosophy, Painting, and Psychoanalysis
Rachel Price, Princeton University (racheleeprice@gmail.com)
- *Fotografías*: Aesthetics of Difference and Pre-diasporic Identity in "Canonical" U.S. Latina/o Texts
Jennifer Colón, William Jewell College (dra_j@hotmail.com)

**04-03 FROM THE HARLEM RENAISSANCE AND BEYOND: MAPPING GENDERED AND
RACIAL IDENTITIES**

Bull Durham B

Chair: Tara T. Green, The University of North Carolina at Greensboro (ttgreen@uncg.edu)

- Routes of the Renaissance: Anne Spencer's Moving Geography
Noelle Morrisette, The University of North Carolina at Greensboro (namorris@uncg.edu)
- Passing: Assessing Alice Dunbar-Nelson and Rachel Dolezal
Tara T. Green, The University of North Carolina at Greensboro (ttgreen@uncg.edu)
- Transgendered Discourses: Gender, Voice, and Power during the Harlem Renaissance
Sheila Smith McKoy, North Carolina State University (ssmckoy@ncsu.edu)

04-04 Spanish II-A (Peninsular: 1700 to Present)

Crown A

Chair: Yunsuk Chae, Middle Georgia State University (yunsuk.chae@mga.edu)Secretary: Patricia Orozco Watrel, University of Mary Washington (morozco@umw.edu)

- Un cronotopo fantástico en *Tormento* (1884) de Galdós: otra “historia septentrional”
Patricia Orozco Watrel, University of Mary Washington (morozco@umw.edu)
- The Purple Gladiola’s Return: Ana Rossetti, Blanca Andreu, and the Embodied Discourse of Female Sexuality
Robert Simon, Kennesaw State University (rsimon5@kennesaw.edu)
- Reflexiones sobre *La mujer de piedra* de Bécquer, y la paradoja de realismo y de irrealidad
Eugene B. Hastings, Morehead State University (e.hastings@moreheadstate.edu)

04-05 BECKETT’S BODIES: AFFECT, DISABILITY, PERFORMANCE B***The Samuel Beckett Society***

Crown B

Chair: Michelle Rada, Brown University (michelle_rada@brown.edu)

- “There are many ways in which the thing I’m trying in vain to say may be tried in vain to be said”: Sensing the Body in Samuel Beckett’s Theatre of Affect
Charlotta P. Einarsson, Stockholm University (lotta@scoproduction.se)
- Form and Life, Form as Life: Samuel Beckett’s *All Strange Away* and Gilles Deleuze’s *Pure Immanence*
Yan (Amy) Tang, University of Victoria (yantang@uvic.ca)
- “I see it feelingly”: Traces of Shakespeare’s Gloucester in the Haptic Aesthetic of Beckett’s Late Plays
Benjamin Clary, Emory University (bclary@emory.edu)
- Disruption: Beckett as Concept in the Work of Stan Douglas
Marisa C. Sánchez, University of British Columbia, Vancouver (marisacsanchez@gmail.com)

04-06 CHAPTERS FROM ADAPTATION HISTORY***Association of Adaptation Studies D***

Crystal Coast

Chair: Thomas Leitch, University of Delaware (tleitch@udel.edu)

- Hollywood Discovers the Novel
Thomas Leitch, University of Delaware (tleitch@udel.edu)
- “Peau d’âne”: Adapting a 17th-Century Fairy Tale via Contemporary Media
Amy Martin, Graduate Center, CUNY (amartin1@gradcenter.cuny.edu)
- Rodgers and Hammerstein vs. Darryl F. Zanuck and Walter Lang: The Struggle to Adapt *The King and I*
Scott Stoddart, John Jay College, CUNY (sstddart@jjay.cuny.edu)
- *Chosen*: A Collaborative Documentary with Cloistered Nuns
Abbie Reese, Independent Scholar (areese@uchicago.edu)

04-07 PERFORMING GENDER: CULTURAL IDEALS, EXPECTATIONS, AND REPRESENTATIONS OF GENDER IN AMERICAN AND BRITISH CULTURE B

Empire D

Chair: Loretta Clayton, Middle Georgia State University (loretta.clayton@gmail.com)

- Fashioning True Womanhood in Nineteenth-Century American Dime Novels
Monica Urban, University of Miami (m.urban1@umiami.edu)
- The Discourse of the Career Woman Style in American Films: From Submissive Femininity to Selfish Power
Cecilia Mouat, North Carolina State University (mouatc@ncsu.edu)
- Redefining “Strong Women” in Hollywood: Challenging Gendered Stereotypes in *Still Alice* and *Wild*
Chantel Langlinais Carlson, Texas Christian University (c.a.langlinais@tcu.edu)
- “It Looks Like Queens Threw Up”: Beauty as Social Construction on *Ugly Betty*
Ashli L. Dykes, University of Arkansas at Hope-Texarkana (ashli.dykes@uacch.edu)

04-08 YOUR ENGLISH DEGREE AND THE WORLD OF WORK

Association of Departments of English (ADE)

Imperial I

Chair: David Laurence, Modern Language Association (dlaurence@mmla.org)

04-09 ADAPTING CHILDREN’S AND YOUNG ADULT LITERATURE A

Imperial II

Chair: Peter C. Kunze, University of Texas at Austin (pkunze@utexas.edu)

- Viewing Class en Masse: Adapting Hans Christian Andersen’s “The Snow Queen” in Disney’s *Frozen* and *Once Upon a Time*
Amber Hodge, University of Mississippi (ahodge@go.olemiss.edu)
- Count Olaf as Comedian or Vile Felonious Devil?: The Lack of Danger and Narrative Weight in *Lemony Snicket’s A Series of Unfortunate Events*
Dana Calhoun, University of North Carolina Wilmington (dlc1414@uncw.edu)
- Creating a Fantastic Reality: An Exploration of Alfonso Cuarón’s *Harry Potter and the Prisoner of Azkaban* as Adaptation and Fantasy Film
Melissa M. Stone, University of North Carolina Wilmington (mms4333@uncw.edu)

04-10 CLAUDIA EMERSON: IN MEMORIAM

College English Association

Imperial III

Chair: Lynne M. Simpson, Presbyterian College (lsimpson@presby.edu)

- The Elegiac Emerson
Lynne M. Simpson, Presbyterian College (lsimpson@presby.edu)
- Claudia’s Last Class
Melissa Johnson, Virginia Commonwealth University (mcjohnson@vcu.edu)
- “The body’s own account”: Disease, Disability, Death, and the Argument for Life in the Poetry of Claudia Emerson
Chris Foss, University of Mary Washington (cfoss@umw.edu)

04-11 25 YEARS OF AFFRILACHIAN RESISTANCE: BLACK CULTURAL PRODUCTION IN THE APPALACHIAN REGION

Imperial IV

Roundtable

Chair: Shauna Morgan Kirlew, Howard University (shauna.kirlew@howard.edu)

Co-Chair: Zanice Bond, Tuskegee University (zbond@mytu.tuskegee.edu)

- Beyond Geography: A Decade of *Pluck!* And Affrilachian Writing as Cultural Space
Bianca Spriggs, University of Kentucky (biancalynne@gmail.com)
- Examining Black Indian Identity in Frank X Walker's *Buffalo Dance: The Journey of York* and *When Winter Come: The Ascension of York*
Zanice Bond, Tuskegee University (zbond@mytu.tuskegee.edu)
- "Going Up" with the Affrilachian Poets: Birthing Poetry in Intimate Spaces
Forrest Yerman, Appalachian State University (yermanfg@email.appstate.edu)
- From the Widow to the Assassin: Truth and Reconciliation in Frank X Walker's *Turn Me Loose: The Unghosting of Medgar Evers*
Kristine Yohe, Northern Kentucky University (yohe@nku.edu)
- The Work of the Word: Scholar of Affrilachia Responds to a Scholar of Black Appalachia
Michelle S. Hite, Spelman College (mhite@spelman.edu)

04-12 PERFORMANCE AND LOSS

American Lyricists

Imperial V

Chair: Thomas Alan Holmes, East Tennessee State University (holmest@mail.etsu.edu)

- "Guantanamo": A Song of Consciousness and Fight Exalting the Voice of the Rural Man
Karily Garcia Cruz, University of Texas at Arlington (karily.garcia@mavs.uta.edu)
- "Hang Your Head and Cry": A Re-Examination of Western North Carolina Murder Ballads
Madison Helman, Campbell University (mahelman0807@gmail.com)
- "Which Side Are You On?": An Evolution of Appalachian Protest Songs
Andi Stout, West Virginia University (astout2@mix.wvu.edu)
- Tom Petty's South
Thomas Alan Holmes, East Tennessee State University (holmest@mail.etsu.edu)

04-13 EXECUTIVE COUNCIL BUSINESS MEETING

Emerging Scholars Organization (ESO), an affiliate of The Society for the Study of Southern Literature

Imperial VI

Chair: Stephanie Rountree, Georgia State University (sroundtree3@gsu.edu),

Zackary Vernon, Appalachian State University (zackaryvernon@gmail.com)

Monica Miller, Georgia Institute of Technology (monica.miller@lmc.gatech.edu)

Matthew Dischinger, Louisiana State University (mdisch1@lsu.edu)

Kelly Vines, Louisiana State University (kvines3@tigers.lsu.edu)

04-14 RESHAPING HISTORY THROUGH NARRATIVE AND PERFORMANCE***Native American Literature***

Imperial VII

Chair: Rebecca Stephens, East Tennessee State University (stephensrj@etsu.edu)

- Anticipating the Past: Timelessness and Liminality in Silko's *Ceremony*
Tabitha Lowery, West Virginia University (talowery@mix.wvu.edu)
- Concrete and Steel: The Role of Metanarrative in Silko's Eco-critique
John Corum, Southern Illinois University (john.corum946@topper.wku.edu)
- Native Narratives, Subaltern Spaces: Blake Hausman's *Riding the Trail of Tears*
Ashley Barnett, Old Dominion University (apala003@odu.edu)
- Indigenous Voices Against Thingification: Seeking Performativity in the Literatures of Indigenous New England
Paul Rowe, University of New Hampshire (pr2002@wildcats.unh.edu)

04-15 THE LEGACY OF PERFORMANCE: ORAL STORYTELLING AND MUSIC IN MINORITY, POSTCOLONIAL, AND IMMIGRANT LITERATURES***MELUS (Society for the Study of the Multi-Ethnic Literature of the United States) C***

Piedmont

Chair: April Kilinski, Johnson University (akilinski@johnsonu.edu)

- Ishmael Reed's *Mumbo Jumbo*: Saving African Somebodiness and African Art Forms
Ren Denton, East Georgia State College Statesboro (g Denton@ega.edu)
- Re-Dreaming Dreams: The Power of Lyrical Narrative and Music in Arundhati Roy's *The God of Small Things*
Beth Miller, East Tennessee State University (millerbk@goldmail.etsu.edu)
- "De truf er de matter": Charles Chesnutt's Dialect of Resistance in "Uncle Julius"
Anna Nelson, Southern Methodist University (annan@smu.edu)

04-16 MARCEL PROUST AND THE ARTS

Room 101

Chair: Pascal Ifri, Washington University in St. Louis (paifri@wustl.edu)

- Proust's Manuscripts, John Ruskin, and Architecture in the *Recherche*
Diane Leonard, University of North Carolina (sesame@email.unc.edu)
- Proust nomothète: réflexions sur l'art de nommer
Sara Fadabini, Rutgers University/University of Paris VIII (sarafadabini@hotmail.it)
- L'Art de la guerre dans la *Recherche*: un concept esthétique et narratif
Bianca Romaniuc-Boularand, Stanford University (biancast@stanford.edu)
- Proust et les Arts: de *Contre Sainte-Beuve* à la *Recherche*
Pascal Ifri, Washington University in St. Louis (paifri@wustl.edu)

04-17 VOICES FROM CONTEMPORARY AFRICA AND ASIA***International Detective Fiction***

Royal A

Chair: Patricia Worrall, University of North Georgia (patricia.worrall@ung.edu)

- Students' Cultural Identities through the Lens of Asian Detective Fiction
Harriett Allison, University of North Georgia (harriett.allison@ung.edu)
- Negotiating Cultures: Graeme Kent's Sergeant Ben Kella
Patricia Worrall, University of North Georgia (patricia.worrall@ung.edu)

04-18 FROM AMONG GREAT BOOKS OF THE AMERICAN LITERARY TRADITION, 1850-1975: FEMALE PRESENCE(S): PROTAGONISTS, HEROES, VILLAINS, "OTHERS" ...

Re-Inventing Great Books for the 21st Century

Royal B

Chair: John Fenstermaker, Florida State University (jfenstermaker@fsu.edu)

Secretary: Nancy Hargrove, Mississippi State University (hargroven@bellsouth.net)

- Edith Wharton and the Silent Woman
Jane F. Thrailkill, The University of North Carolina at Chapel Hill (tkill@unc.edu)
- William Faulkner's Temple Drake: *Femme Fatale* or *Femme Moderne*?
Scott D. Yarbrough, Charleston Southern University (syarbrou@csuniv.edu)
- Is Monstrosity in the Eye of the Beholder? The Question of Kathy as Evil in John Steinbeck's *East of Eden*
Jennifer Ho, The University of North Carolina at Chapel Hill (jho@email.unc.edu)
- The Redo: Getting Lucy Right in *Their Eyes Were Watching God*
Elizabeth J. West, Georgia State University (ewest@gsu.edu)

04-19 WALKER PERCY SOCIETY

Sandhills

Chair: Benjamin Alexander, Franciscan University of Steubenville (balexander@franciscan.edu)

- Before Descartes & After Percy: The Origins of Modernity
Robert Schaefer, University of West Georgia (rschaefer@westga.edu)
- Walker Percy's *Love in the Ruins* and Mikhail Bulgakov's *The Master and Margarita*
Katherine Abernathy, University of Mobile (kabernathy@umobile.edu)
- Percy and the Emptiness of Ideological Labels
Leslie Marsh, University of British Columbia (Canada) (lesliemarsh@gmail.com)

CRITICAL PLENARY

THE STORIED SOUTH: VISITS WITH WRITERS AND ARTISTS

WILLIAM FERRIS

EMPIRE A-C

5:15PM – 6:15PM

The Storied South,

BOOK SIGNING IMMEDIATELY FOLLOWS

EMPIRE PRE-FUNCTION LOBBY

COURTESY OF THE REGULATOR BOOKSHOP

6:15–6:45 PM

(05) FRIDAY 6:30PM – 8:00PM**05-01 CONSUMING CULTURE IN VICTORIAN AND EDWARDIAN LITERATURE A**

Empire D

Chair: Dan Abitz, Georgia State University (dabitz1@gsu.edu)

- Beautiful Corruption: Reading Emerging Celebrity Culture in Oscar Wilde's Fairytales
Chelsea Klein, Wake Forest University (kleic10@wfu.edu)
- The Consumption of Visual Culture in George Moore's *Confessions of a Young Man*
Robert C. Petersen, Middle Tennessee State University (rpeterse@mtsu.edu)
- Borrowing from Life: Reading and Re-Imaginings in Amy Levy's *The Romance of a Shop*
Naomi Salmon, University of Wisconsin, Madison (nsalmon@wisc.edu)

FRIDAY

05-02 UNDERGRADUATE OPEN MIC

Auditorium

Chair: Jocelyn Heath, Georgia State University (jheath5@gsu.edu)**05-03 JOYCE AND PORNOGRAPHY*****International James Joyce Foundation***

Bull Durham A

Chair: Ethan King, Boston University (eeeking@bu.edu)Co-Chair: Storm Pilloff, University of Wisconsin-Milwaukee (spilloff@uwm.edu)

- Joyce's Blooming and the Woman Who Watered His Flower
Storm Pilloff, University of Wisconsin-Milwaukee (spilloff@uwm.edu)
- Masochistic Hermeneutics: An Experimental Reading of *Finnegans Wake*
Cameron Barrows, St. John's College, Santa Fe (i_cam@icloud.com)
- Critical Climaxes: Sexual/Textual Performance in the "dark sexsmelling theatre" of *Circe*
Ethan King, Boston University (eeeking@bu.edu)

05-04 THE WORKS OF LANGSTON HUGHES: LITERATURE AND THE OTHER ARTS

Bull Durham B

Chair: Tara T. Green, The University of North Carolina at Greensboro (ttgreen@uncg.edu)

- The Origins of Martin Luther King's First Dreams: Langston Hughes's "Dream Deferred" and "I Dream a World"
W. Jason Miller, North Carolina State University (Jason_miller@ncsu.edu)
- Looking at the World through the Lens of a Poet: Langston Hughes and Photography
Shima Jalal Kamali, University of Sussex (sj243@sussex.ac.uk)
- Engaging Ideological Constraints: Langston Hughes Between Film and Text in the Soviet Union and the U.S.
Letitia I. Guran, North Carolina A&T State University (lguran@ncat.edu)

05-05 IN CONCERT: LITERATURE AND THE OTHER ARTS B***Spanish II (Peninsular: 1700 to Present)***

Crown A

Chair: Yunsuk Chae, Middle Georgia State University (yunsuk.chae@mga.edu)Secretary: Patricia Orozco Watrel, University of Mary Washington (morozco@umw.edu)

- La sátira de la modernidad: Literatura y prensa gráfica en el contexto de la Primera República
F. Javier Fernández Urenda, Longwood University (fernandezurendafj@longwood.edu)
- Crisis en las pantallas: Costumbrismo y crítica social en el cine español actual
Luis Alvarez-Castro, University of Florida (lacastro@ufl.edu)
- Un mundo en descomposición: Ángeles Caso, Robert Capa y los vacíos de la contienda
Javier Sánchez, Stockton University (Javier.Sanchez@stockton.edu)
- La búsqueda de identidad de Santiago Biralbo en un contexto de film noir en la novela El invierno en Lisboa de Antonio Muñoz Molina
Nancy A. Norris, Western Carolina University (nanorris1@juno.com)

05-06 EVEN NEWER DIRECTIONS FOR BLACK FEMINIST CRITICISM***Literary Criticism Discussion Circle***

Crown B

Chair: Kameelah Martin, Savannah State University (kameelah.martin@outlook.com)

- “Old skin, ‘kin ‘kin, You na know me, You na know me”: Soucouyant Folklore as Black Women’s Diasporic Narratives in Caribbean-Canadian Literatures
Stephanie Hankinson, University of Washington (skh216@u.washington.edu)
- Black Feminist Existentialism
Jawana Little, North Carolina A&T University (southerland.j@gmail.com)

05-07 MODERN GOTHIC FICTION

Crystal Coast

Chair: Amanda Boone, Georgia Perimeter College (mary.boone@gpc.edu)

- The Everyday Gothic in the Contemporary French Novel
Michelle Lanchart, New York University (ml2831@nyu.edu)
- “I will not put a name to what has no name”: The Suspension of Genre in Shirley Jackson’s *The Haunting of Hill House*
Steven Bellomy, Richard Bland College (bellomy@mailbox.sc.edu)
- Embracing the Eccentric
Amanda Boone, Georgia Perimeter College (mary.boone@gpc.edu)

05-08 TEACHING TRANSFER: INTERDISCIPLINARY PARTNERSHIPS, DIGITAL VENUES AND ACTIVISM

Empire E

Chair: Kathryn Douglas, Fairleigh Dickinson University (douglas@fdu.edu)

- Teaching Transfer: Interdisciplinary Partnerships, Digital Venues and Activism
Kathryn Douglas, Fairleigh Dickinson University (douglas@fdu.edu)
- Teaching as a Community: Service Learning in the Writing Classroom
Jaclyn Harte, Fairleigh Dickinson University (hartej@mail.montclair.edu)
- Double Agents: Subversive Multimodal Composition and Collaborative Text Making in FYW
Henry Margenau, Montclair State University (margenauh@mail.montclair.edu)

- Visual Journalism: When Words and Art Collide, Writers and Designers Collaborate to Harness the Unexpected
Janet O'Neill, Fairleigh Dickinson University (janet_oneil@fdu.edu)

05-09 NEW DIRECTIONS IN AFRICANA LITERATURE A

Imperial I

Chair: Shauna Morgan Kirlew, Howard University (shauna.kirlew@howard.edu)

- Unsettling the City: A Post-Urban Poetic in the Literature of New African Diaspora
Marta Gierczyk, University of Miami (mdg60@miami.edu)
- Migration and the Bildungsroman: Fatou Diome's Novels and the Re-Mapping of Africana Identity in Europe
Rosemary Haskell, Elon University (haskell@elon.edu)
- Redefining Blackness and Identity in Transnational Spaces of the 21st Century
Rose Sackeyfio, Winston Salem State University (sackeyfior@wssu.edu)
- Magical Realism as Aesthetics of Necessity in the Postcolonial African Novel
Moussa Issifou, North Carolina A&T State University (missifou@ncat.edu)

05-10 TRANSFORMING TEXT AND IMAGES IN OVID'S *METAMORPHOSES*

Imperial II

Chair: Katherine Calvin, The University of North Carolina at Chapel Hill (kcalvin@live.unc.edu)

Co-Chair: Mary Learner, The University of North Carolina at Chapel Hill (mlearner@live.unc.edu)

- Framing Ovid in the Renaissance: Moral Transformations and Gender Anxiety
Katherine Calvin, The University of North Carolina at Chapel Hill (kcalvin@live.unc.edu)
- A Voice for Itylus: Exploring Horror through Images of Ovid's Story of Philomela
Morgan Souza, The University of North Carolina at Chapel Hill (msouza@live.unc.edu)
- Le plaisir qu'on prend par la vue: Echo, Women's Gazing, and the Origins of Art
Joshua M. Smith, The University of North Carolina at Chapel Hill (smit4758@live.unc.edu)
- Gulliver's Metamorphosis: Otherness, Greek Myth, and the Satiric Stance in *Gulliver's Travels*
Kimberly Farris Narewski, The University of North Carolina at Chapel Hill (kpfarris@unc.edu)
- Framing Ovid in the Renaissance: Moral Transformations and Gender Anxiety
Mary Learner, The University of North Carolina at Chapel Hill (mlearner@live.unc.edu)

05-11 CREATIVE NONFICTION

Creative Nonfiction

Imperial III

Chair: Christine Ristaino, Emory University (cristai@emory.edu)

Secretary: Bryn Chancellor, University of North Carolina at Charlotte (bchancel@uncc.edu)

- Birth
Jim Minick, Georgia Regents University (jminick@radford.edu)
- The Front Step
Bryn Chancellor, University of North Carolina at Charlotte
(bchancellor@montevallo.edu)
- The Little Girl Is Me
Christine Ristaino, Emory University (cristai@emory.edu)

05-12 CHILDREN'S LITERATURE AND (TRANS/INTER)MEDIAL TEXTS***Children's Literature***

Room 101

Chair: Karly Marie Grice, The Ohio State University (grice.17@osu.edu)

- Creating the "Future Children of the Movement": Stylistic Deviations as Strategic Employment of the Synthetic in *March*
Karly Marie Grice, The Ohio State University (kgrice@alumni.clemson.edu)
- Borrowing Back: The Influence of Fanfictional Structures on *Fangirl*
Niall Nance-Carroll, Illinois State University (ncnance@ilstu.edu)
- Illustrations, Doodles, and Other Extras: Enhancing the Epistolary Novel's Experience in Young Adult Literature
K.M. Clemens, Appalachian State University (kc.clemens7@gmail.com)

05-13 MCCULLERS AND THE ARTS***Carson McCullers Center for Writers and Musicians / Carson McCullers Society***

Royal A

Chair: Casey Kayser, University of Arkansas (ckayser@uark.edu)

- Personal Vision vs. Popular Mind: Carson McCullers' Visual Representation and Media Adaptation
Lin Bin, Xiamen University (christine_lin@126.com)
- From Adaptation to Influence: Carson McCullers on the Stage
Casey Kayser, University of Arkansas (ckayser@uark.edu)
- "To change her at last into a calculable woman": Eros, Agape, and Philia in *The Ballad of the Sad Café* and *Their Eyes Were Watching God*
Lindsay Vreeland, Northern Illinois University (lvreeland1@niu.edu)

05-14 REVISITING SOR JUANA AND HER CONTEMPORARIES: A 21ST CENTURY PERSPECTIVE***Grupo de Estudios sobre la Mujer en España y las Américas (GEMELA)***

Royal B

Chair: Rosa Perelmuter, The University of North Carolina at Chapel Hill (rpperelm@email.unc.edu)

- Sor Juana and her Foremothers: Four Spanish Nuns in the Philippines
Sara E. Owens, College of Charleston (owensS@cofc.edu)
- I'm Dreaming of Sor Juana: Imagining "la Décima Musa"
Rosa Perelmuter, The University of North Carolina at Chapel Hill (rpperelm@email.unc.edu)
- Auditory Paradigms and Hearing in Sor Juana's Canon
Sarah Finley, Christopher Newport University (sarah.finley@cnu.edu)

**05-15 ADVICE FROM THE FRONT LINES: A JOB MARKET ROUNDTABLE DISCUSSION
*Emerging Scholars Organization (ESO), an affiliate of The Society for the Study of Southern Literature***

Sandhills

Roundtable

Chair: Matthew Dischinger, Louisiana State University (mdisch1@lsu.edu)Kirstin Squint, High Point University (kirstin.squint@gmail.com)Zackary Vernon, Appalachian State University (zackaryvernon@gmail.com)Patrick Horn, The Center for the Study of the American South
(pathorn@email.unc.edu)Seth Kotch, The University of North Carolina at Chapel Hill (sethkotch@unc.edu)

2015 PRESIDENTIAL RECEPTION**IMPERIAL V-VII
8:00PM – 9:00PM****INTERSECTIONS OF TEXT, IMAGE, AND RESEARCH
VISUAL REPRESENTATION OF SCHOLARLY WORK**

Chair: Paul Donnelly, Georgia State University

1. Illuminating Book Culture through Renaissance Art: The BASIRA Project's Digital Humanities Database
Barbara Williams Ellertson (basirabew@gmail.com), BASIRA Project (Books as Symbols in Renaissance Art)
Janet K. Seiz (basirajks@gmail.com), BASIRA Project, Vance Granville Community College
2. The Kuckuckswalzer meets Blitzkrieg: Reconstructing Diverging Narratives in Film
Eileen Jakeway (ejakeway@unc.edu), University of North Carolina at Charlotte
3. The Art of Medicine with the Art of Literature
Lori Douglas (lorikdouglas@yahoo.com), Texas A&M-Commerce
4. Gautier's Egyptian Women at the Ballet
Tessa Nunn (tessa.nunn@duke.edu), Duke University
5. Fernán Caballero en Puerto Rico muestra paleográfica
Maria A. Lorenzo-Alonso (mlorenzo@uncfsu.edu), Fayetteville State University
6. An Archetypal Study on Male, Female, and Transgender Mythology in Chinese Literature: Journey of Flower as a Case
Belle Xiaobo Wang (bwang8@student.gsu.edu), Georgia State University
7. Visual Interpretations and Fine Bindings of Balzac's *Le Chef d'oeuvre inconnu*
Eve A. Hershberger (eveh347@aol.com), University of Florida
Lynn G. George (LGeorge72231@aol.com), South University
8. Everything I Teach about Writing Can Be Learned by Riding Splash Mountain
Matt Forsythe (mforsythe@rollins.edu), Rollins College
9. Urban Landscapes in Pérez Galdós's "La novela en el tranvía": Madrid's Tram as a Portal between Reality and Fiction
Karen Ochoa (karen.m.ochoa@gmail.com), University of Central Florida

FRIDAY

10. Hysterical Imagination and the Beautiful Soul
Dafne Sanchez (dgsanche@uncg.edu), The University of North Carolina at Greensboro
11. Trapped in the Original Gender: The Homosexual Triangle in *A Picture of Dorian Gray*
Joe Wilson (Joe.Wilson2@Johnsonu.edu), Johnson University
12. Using the Lilly Ledbetter Fair Pay Act to Teach Gender Equity
Joanne Gates (jgates@jsu.edu), Jacksonville State University

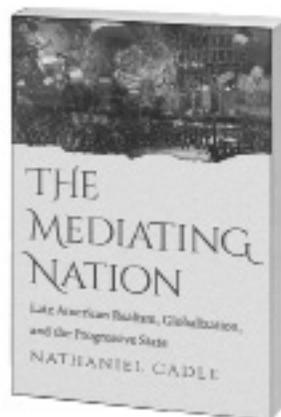
IMPERIAL V-VII
8:00PM – 9:00PM

OPEN MIC
HOSTED BY THOMAS ALAN HOLMES

IMPERIAL IV
8:30PM – 10:00PM



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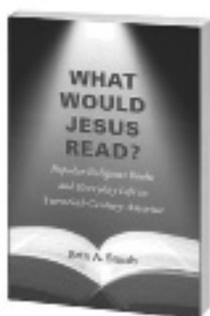
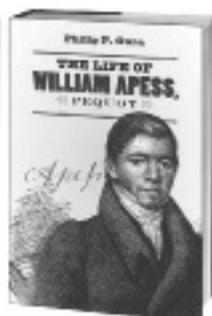
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New Voices

2016 NEW VOICES CONFERENCE “CONNECTIONS: THE THREADS, ROOTS, AND PATHWAYS THAT BIND US”

The New Voices Planning Committee is proud to announce that we are now accepting proposals for the 2016 New Voices Conference. This year’s annual conference will be held February 4-6, 2016, at Georgia State University in Atlanta, Georgia, and will feature papers, panels, workshops, creative writing readings, and a poster session.

The 2016 theme for this conference, “Connections,” invites you to think about moments in English studies where connections emerge within a text, concept, or field of study.



We invite proposals from creative writing, literary studies, and rhetoric & composition, as well as concentrations from other disciplines, cultures, and histories.

Possible topics include, but are not limited to:

- How do connections influence literature and culture?
- How do views of connections change from different cultural perspectives?
- How do we utilize connections to improve the world around us?

By November 1st, 2015, please submit an abstract of 200-300 words and contact information to the New Voices Planning Committee via our online form (<http://goo.gl/forms/9PrzT6iWza>). Presenters will be notified via e-mail regarding their submission status on or before December 30, 2015.

The Music of Poetry / Poetry of Music Session salutes
Founding Member and Genius Loci H. R. "Stoney" Stoneback
on being named SAMLA's 2015 Honorary Member.



MUSIC OF POETRY / POETRY OF MUSIC
HOSTED BY JIM CLARK

IMPERIAL IV
8:30–10:30 PM

**EMERGING SCHOLARS ORGANIZATION:
AN AFFILIATE OF THE SOCIETY FOR
THE STUDY OF SOUTHERN LITERATURE**

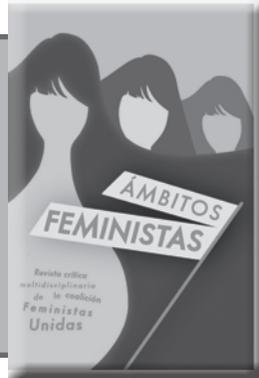


ESO's SAMLA CONFERENCE SCHEDULE

04-13 – EXECUTIVE COUNCIL MEETING
(OPEN TO ALL INTERESTED IN ESO)

05-15 – ADVICE FROM THE FRONT LINES:
A JOB MARKET ROUNDTABLE DISCUSSION

SATURDAY, 8:00 PM – SOUTHERNIST HAPPY HOUR
(CASH BAR) AT ROOKIE'S SPORTS PARK
(TRANSPORT VIA HOTEL SHUTTLE)



ÁMBITOS FEMINISTAS JOURNAL

VOLUME 6 – FALL 2016

CALL FOR PAPERS

The editors of *Ámbitos Feministas*, a multidisciplinary journal of criticism pertinent to current feminist issues in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic and Latino Studies, invite unpublished critical essays in English, Spanish, and Portuguese on literature, film, art, plastic arts, music, gender studies, history, etc., relating to contemporary Hispanic/Luso/Latina women writers and artists. Original unpublished creative work (short stories, poetry) is also encouraged. The accepted papers will appear in the next annual fall volume.

EDITORIAL GUIDELINES FOR SUBMISSIONS

Manuscripts should be between 17–25 double-spaced pages in length, including all notes, as well as the Works Cited. They should be formatted using Times New Roman Size 12 and 1-inch margins. For review purposes, originals should contain no reference to the author. Include a one page cover letter with author's information: name, rank, academic affiliation, email, postal address, essay's title, and a brief bio (8–10 lines) with latest publications. Essays need to conform to the most recent versions of the *MLA Style Manual and Guide for Scholarly Publishing* and the *MLA Handbook for Writers of Research Papers*. The endnotes will be numerically superscripted in the text and the numbers referenced in the endnotes section. Automatically inserted endnotes should be converted to normal text in the final document. A current membership to the Feministas Unidas, Inc. coalition (<http://feministas-unidas.org>) is required of all authors at the time of submission and must be kept until the end of the process.

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SAMLA BUSINESS MEETING

CRYSTAL COAST
7:30AM – 8:00AM

(06) SATURDAY 8:00AM – 9:30AM

06-01 WHO'S IN CHARGE HERE? STUDIES IN FILM AUTHORSHIP

Auditorium

Chair: Julie Grossman, Le Moyne College (grossmjj@lemoyne.edu)

- “Darling, Mother Has a Problem”: The Unique Authorship of Ida Lupino as Film and Television Director
Julie Grossman, Le Moyne College (grossmjj@lemoyne.edu)
- Storytellers from the Golden Age: Cristian Mungiu, the Romanian New Wave, and Collective Authorship
Carrie Messenger, Shepherd University (cmesseng@shepherd.edu)
- Gendered Authority and Pleasure in Romantic Auteurism and Feminist Theories of Authorship
Daniel Singleton, University of Rochester (dsingle7@gmail.com)

06-02 HYBRID NETWORKS: LITERATURE AND SCIENCE IN EARLY MODERN ENGLAND

Bull Durham A

Chair: Katherine Walker, The University of North Carolina at Chapel Hill
(walkerkn@email.unc.edu)

- Studying “Negromancy”: Racial Epistemology and Seventeenth-Century Poetics
Meghan Daly Costa, Northwestern University (meghan.daly@u.northwestern.edu)
- Describing Colonial America: Literature and Science in William Wood’s *New England’s Prospect*
Li-Ru Lu, National Sun Yat-sen University (lulilu@faculty.nsysu.edu.tw)
- Reading Enlightenment Science and Nature in Mary Shelley’s *Frankenstein*
Vittoria Rubino, St. John’s University (vsrubino@gmail.com)

06-03 TRAUMATIC TRANSACTIONS

Bull Durham B

Chair: Jane F. Thrailkill, The University of North Carolina at Chapel Hill (tkill@unc.edu)

- 21st-century Poetic Transactions: A New Reading of Economics and Psychoanalysis
Ann Keniston, University of Nevada, Reno (keniston@unr.edu)
- Freedom Song: Traumatic Allegories in DuBois’s *Black Reconstruction in America*
Jeanne Follansbee, Yale University (jeanne.follansbee@gmail.com)
- Trauma vs. Satisfaction in the Short Story Sequel
Jane F. Thrailkill, The University of North Carolina at Chapel Hill (tkill@unc.edu)

**06-04 FILM, THEATER, AND MUSIC IN 19TH AND 20TH CENTURY FRENCH AND
FRANCOPHONE LITERATURE**

French III (19th and 20th Centuries) A

Crown A

Chair: Rachel Paparone, Ithaca College (rachelpaparone@gmail.com)

Secretary: Tanya Mushinsky, Oklahoma State University (tanyamushinsky08@gmail.com)

- After Realism: Contemporary Algerian Literature and Film
Corbin Treacy, Florida State University (ctreacy@fsu.edu)
- Musical Devices in Three of the “Ariettes oubliées” by Verlaine, and What Makes
“Il pleure dans mon cœur” in Particular Very Suitable for being Set to Music
Tanya Mushinsky, Oklahoma State University (tanyamushinsky08@gmail.com)
- From Literature to Film: Nabil Ayouch’s Adaptation of Mahi Benbine’s *Les étoiles
de Sidi Moumen*
Zakaria Fatih, University of Maryland, Baltimore County (mogador@umbc.edu)
- La corrélation de l’art et du réel dans la production théâtrale de Guillaume
Oyono-Mbia et René Philombe
Martine Boumtje, Southern Arkansas University (meboumtje@saumag.edu)

06-05 NEW APPROACHES TO T. S. ELIOT

T. S. Eliot Society

Crown B

Chair: Anthony Cuda, The University of North Carolina at Greensboro (ajcuda@uncg.edu)

- John “Muddleton Moral” becomes “My Dear John”: Eliot, Middleton Murry, and a New
Reading of the Classicist / Romanticist Debate
Craig Woelfel, Flagler College (CWoelfel@flagler.edu)
- Eliot and the Cinema
Joseph Sgammato, SUNY/Westchester Community College
(joseph.sgammato@sunywcc.edu)
- DADA in *The Waste Land*
Patrick Eichholz, The University of North Carolina at Chapel Hill (eichholz@live.unc.edu)

**06-06 WRITING (OF) WOMEN’S BODIES: WHARTON AND EARLY TWENTIETH-
CENTURY FEMINISM**

Edith Wharton Society

Empire A

Chair: Monica Miller, Georgia Institute of Technology (monica.miller@lmc.gatech.edu)

- Wharton and Early 20th-Century Feminism
Meg Menon, Dartmouth College (Meghan.Menon.GR@Dartmouth.edu)
- Genealogies of Resistance: A Daughter’s Response to Eugenic Maternity in Edith
Wharton’s *The Children*
Jerrica Jordan, Southern Illinois University (jerrica.ryan@siu.edu)
- Undressing Undine Spragg: In *Camilla*, Elizabeth Robins Re-writes the Trans-
Atlantic Divorcée as a Feminist who Renounces a Second Marriage Proposal
Joanne E. Gates, Jacksonville State University (jgates@jsu.edu)
- “Summer and Others”: Edith Wharton’s Representations of Reproduction
Monica Miller, Georgia Institute of Technology (monica.miller@lmc.gatech.edu)

06-07 WOMEN TROUBLING, TROUBLING WOMEN: THE PROBLEM OF WOMEN IN CONTEMPORARY AMERICAN LITERATURE

Empire B

Chair: Jennifer Ho, The University of North Carolina at Chapel Hill (jho@email.unc.edu)

- Cool/Fatale: *Gone Girl*, Noir, and Gender Roles
Kenneth Lota, The University of North Carolina at Chapel Hill (lota@live.unc.edu)
- Thinged Existence: Objecthood, Selfhood, and the Black Woman in Trethewey's *Native Guard* and *Thrall*
Sarah George-Waterfield, The University of North Carolina at Chapel Hill (georgese@live.unc.edu)
- Detaining the Queer Chicana Mother: (De) (Con)fining Notions of Family in Cherríe Moraga's *Waiting in the Wings* and *The Hungry Woman*
Mark Collins, The University of North Carolina at Chapel Hill (markc@live.unc.edu)
- A Chaos Narrative: A Female Refugee's Plight in Lan Cao's *The Lotus and the Storm*
Jeff Gibbons, The University of North Carolina at Chapel Hill (jefftg76@hotmail.com)

06-08 SUSTAINING THE AVANT-GARDE IN LITERATURE AND THE OTHER ARTS

Empire C

Chair: Jessica Morton, University of North Carolina at Charlotte

(jessiraemorton@gmail.com)Co-Chair: CJ Bartunek, University of Georgia (cjbartunek@gmail.com)

- The End of the Avant-garde: Challenges for Aesthetic Theory and Practice in the 21st Century
Brian Valentyn, Auburn University (bcv0004@auburn.edu)
- Blood and Guts in Queer Poetics: Acker, Pasolini, and a Theorem for Inversion
Matthew Landis, Stockton University (matthewlandis221@gmail.com)

06-09 LITERATURES OF THE AFRICAN DIASPORA AND THE OTHER ARTS**MELUS (Society for the Study of the Multi-Ethnic Literature of the United States) B**

Empire D

Chair: Maia Butler, University of Louisiana at Lafayette (maia@louisiana.edu)

- Visual Art, Inheritance, and Perspective in Zadie Smith's *On Beauty* and Michelle Cliff's *Free Enterprise*
Nancy Comorau, Ohio Wesleyan University (nacomora@owu.edu)
- Jook Joints and the Devil's Music: Blues' Influence in Alice Walker's *The Color Purple*
Chelsea Adams, Weber State University (chelseaadams1@weber.edu)
- AfroFuturism, Gullah Culture, and Models of Resistance
Corrie Claiborne, Morehouse College (cclaiborne@morehouse.edu)
- "You know how I feel": Terrance Hayes's Blues Poetry and the Contested Legacy of Amiri Baraka
Emily Rutter, Ball State University (erutter@oberlin.edu)

06-10 AFTERLIFE IN THE AFRICAN DIASPORA: A SEMINAR/WORKSHOP

Empire E

Chair: Mae G. Henderson, The University of North Carolina at Chapel Hill, Emerita
(hendersm@email.unc.edu)

Co-Chair: Gene Melton II, North Carolina State University (hgmelton@ncsu.edu)

- Ancestral Afterlives in Derek Walcott's *Omeros*
Daniel Benyoussky, Baylor University (daniel_benyoussky@baylor.edu)
- Racing with Marcus Garvey: Historicity in Lamar's "HiiiPower"
Tyler Bunzey, Liberty University (tbunzey@liberty.edu)
- "Identity is Open-Ended": The Re-Articulation of Historical Passing in the 21st Century
Danielle Fuentes Morgan, Cornell University (daf265@cornell.edu)
- A Poetics of Loss in Ralph Lemon's *Come Home Charley Patton*
Kajsa K. Henry-Seabrooks, University of Massachusetts Amherst
(kajsaahenry@gmail.com)
- Not-Quite Human: Biopolitics and the Competing Strategies for "Seeing" the Raped Black Female in "The Case of Recy Taylor, 1944" and *Native Son* by Richard Wright
Maya Hislop, University of Virginia (msh3dc@virginia.edu)
- Beyond Resurrecting Bad N*ggers, Dark Villains, and Hooded Thugs: Walking with the Ghosts that Ain't Gone
McKinley E. Melton, Gettysburg College (mmelton@gettysburg.edu)
- "Den ah who she Sammy dead": Afterlife, Diaspora, and Metempsychosis in Erna Brodber's *Louisiana*
N.A. Pierce, The University of North Carolina at Greensboro (napierce@uncg.edu)
- Blackness in/as Afterlife: Performing Death, Desire, and Imagination (or) The (Un) Holy Trinity
Kashif Powell, Northwestern University (kashif.powell@gmail.com)
- The Sonic Afterlives of Hester's Scream: The Reverberating Aesthetic of Black Female Pain in the Black Nationalist Imagination
Meina Yates-Richard, Rice University (mfy1@rice.edu)

06-11 GAY AND LESBIAN STUDIES B***Gay and Lesbian Studies***

Imperial I

Chair: Benjamin Hudson, University of Georgia (arebours@uga.edu)

- The Two Antonios: Adapting Shakespeare's Queerness on Screen
Horacio Sierra, Bowie State University (hsierra@bowiestate.edu)
- "The Annoyance of Being Called on to Write this Narrative": Invalidism and Noncompliance in *The Woman in White*
Derek Bedenbaugh, University of South Carolina (bedenbdv@email.sc.edu)

06-12 POSTCOLONIAL INTERTEXTUALITY**Comparative Literature C**

Imperial II

Chair: Jaime Cruz-Ortiz, Kennesaw State University (jcruzort@kennesaw.edu)

- Killing Conrad's Ghost: Nahda-Era Intertextuality in Tayeb Salih's *Season of Migration to the North*
William Tolbert, North Carolina State University (wftolber@gmail.com)
- Keatsian Dream Structure in *The Satanic Verses*
Jessica Hall, East Tennessee State University (halljm@goldmail.etsu.edu)
- Talking Across Texts: Trauma, Narrative, and Forms of Mediation
Elizabeth Walker, University of Virginia (ecw5mn@virginia.edu)
- Vulnerable Bodies, Ailing Identities: Corporeality and Diaspora in Ramanujan and Kapil
Ashley Mellon, Wake Forest University (mellaf14@wfu.edu)

06-13 LITERATURE IN CONTACT WITH OTHER NARRATIVE EXPRESSIONS: GRAPHIC NOVELS, FILM, AND TELEVISION

Imperial III

Chair: Hugo Pascual Bordon, University of South Carolina (hjp@email.sc.edu)

- Intersectionality in *Mansfield Park* and *Downton Abbey*
Benjamin Garcia Egea, University of South Carolina (bg1@email.sc.edu)
- Memory as a Presage: Re-reading Ramón J. Sender's *El lugar de un hombre* (1939)
Jinmei Chen, University of South Carolina (chen282@email.sc.edu)
- Youth Facing Reality: The First Works of Juan García Hortelano and Jordi Grau
Hugo Pascual Bordon, University of South Carolina (hjp@email.sc.edu)
- Resistance and Sacrifice in Bio-Politic Dystopias of the Cold War Era: *El Eternauta II* and *V For Vendetta*
Juan David Cruz, University of South Carolina (cruzjd@email.sc.edu)
- Queer Kaibiles: Counterinsurgent Masculinities and the Sinthomosexual in the Narconovelas of Rubem Fonseca and Élmer Mendoza
David Hancock, University of South Carolina (hancocdw@mailbox.sc.edu)

06-14 FOOD STUDIES

Imperial IV

Chair: Marta Hess, Georgia State University (mhess@gsu.edu)

- Painting Grotesque Surabundance: Still Life in Zola's *The Belly of Paris*
Sophie Weeks, Morehouse College (Sophie.Weeks@morehouse.edu)
- In Praise of Food: Food as Context and Catalyst for Renewal and Change
Rita Colanzi, Immaculata University (RColanzi@Immaculata.edu)
- *Lancaster Entertains* and *Tasty Tidbits*: Constructing Ethos in Community Cookbooks
Marta Hess, Georgia State University (mhess@gsu.edu)

06-15 19TH AND 20TH CENTURY ARTISTIC VISIONS IN A TWO YEAR COLLEGE***English in the Two-Year College***

Imperial V

Chair: Rick Bombard, Georgia Highlands College (rbombard@highlands.edu)

- Accounting for Tastes: Identity and Appetite in Lewis Carroll's *Alice In Wonderland*
Jessica Lindberg, Georgia Highlands College (jlindberg@highlands.edu)
- Tramping Through the Arts: Mark Twain on Paint and Stone
Rick Bombard, Georgia Highlands College (rbombard@highlands.edu)

06-16 PRINT CULTURE AND THE ARTS B***Society for the History of Authorship, Reading, and Publishing (SHARP)***

Imperial VI

Chair: Melissa Makala, University of South Carolina (me.makala@gmail.com)

- The Normal Literature of Empire: Calcutta Newspapers and the Emergence of Anglo-Indian Poetry
James Mulholland, North Carolina State University (mulholland@ncsu.edu)
- Raúl Martínez: Book Illustration in Times of Revolution
David Fernández, University of Toronto, Canada (david.fernandez@utoronto.ca)
- Ossian and the North: The Bagpipe and the Romantic Imagination
Vivien Williams, University of Glasgow (Vivien.Williams@glasgow.ac.uk)
- From the Page to the Stage: Reinterpreting 16th and 17th-Century English Broadside Ballads for 21st-Century Performance
Bianca Hall, Old Dominion University (hallbianca@gmail.com)

06-17 IN CONCERT: LITERATURE AND THE OTHER ARTS C***Spanish II (Peninsular: 1700 to Present)***

Imperial VII

Chair: Yunsuk Chae, Middle Georgia State University (yunsuk.chae@mga.edu)Secretary: Patricia Orozco Watrel, University of Mary Washington (morozco@umw.edu)

- Granada, Havana, Moscow: Lorca's Musical Geography and the Question of Spanish Modernity
José Luis Venegas, Wake Forest University (venegajl@wfu.edu)
- A Poetics of Art: The Painter's Gaze in the Novels of Pardo Bazán, Pérez Galdós and Blasco Ibáñez
Lisa Nalbone, University of Central Florida (Lisa.Nalbone@ucf.edu)
- Concierto para la memoria: Paco Ibáñez y la poesía cantada en Argelès-sur-Mer
Isabel Gómez Sobrino, East Tennessee State University (gomezsobrino@mail.etsu.edu)
- The Poetry and Music of Cantabria in Gerardo Diego (1896-1987): Transformation, Abstraction, and the Avant-Garde
Renée M. Silverman, Florida International University (silvermr@fiu.edu)

06-18 REFLECTIONS ON SPACE, MEMORY, AND THE MATERIALITY OF LITERATURE***Luso-Afro-Brazilian Studies B***

Piedmont

Chair: Cecília Rodrigues, University of Georgia (ceciliar@uga.edu)Co-Chair: Katherine Ostrom, Emory University (katherine.ostrom@emory.edu)

- The Poetic Work Beyond the Text: João Cabral de Melo Neto's Handmade Experiences in Literature
Priscila Monteiro, University of Coimbra (priscilaommoreira@gmail.com)
- De ilhas, deus e vidas consentidas n'A Terra Permitida de Daniel de Sá Antonio M.A. Igrejas, Wellesley College / Massachusetts Institute of Technology (aigrejas@wellesley.edu)
- E Deus Teve Medo de Ser Homem: memória, dor e música em Daniel de Sá Susana Antunes, University of Massachusetts Amherst (susana@spanport.umass.edu)

06-19 OF MARRIAGES AND DISCIPLINES: CELEBRATING THE FRUITS OF THE INTERDISCIPLINARY NATURE OF MEDIEVAL STUDIES

SEMA (Southeastern Medieval Association)

Room 101

Chair: Allison Gulley, Appalachian State University (gulleyea@appstate.edu)

- Illustration as Interpretation: Dante's Inferno in the Humanities Classroom
Dean Swinford, Fayetteville State University (dswinfor@uncfsu.edu)
- "So What Myths Are We Going To Bust Today?": Reconciling Popular Culture with Academia in the Introduction to Medieval Studies Classroom
Josephine Koster, Winthrop University (kosterj@winthrop.edu)
- The Teller and The Tale: Postmodern micro-narratives and the Old French *Chansons de Toile*
Karen Taylor, Morehead State University (k.taylor@moreheadstate.edu)

06-20 BEYOND THE WORD: TEXTUAL IMAGES AND IMAGINATION IN AMERICAN LITERATURE OF THE LATE 18TH THROUGH 19TH CENTURIES

American Literature (Pre-1900)

Royal A

Chair: Benjamin Crawford, The University of Alabama (bcrawford@crimson.ua.edu)

- "The Sunday-school books exaggerated it a little": Illustrations in *The Innocents Abroad* as Twain's System of Reduction
Joshua Boyd, Trevecca Nazarene University (Joshua_Boyd@baylor.edu)
- "My thunderbolt has eyes to see": Nature and Manifest Destiny in Emerson's "Boston Hymn"
Benjamin Crawford, University of Alabama (bcrawford@crimson.ua.edu)
- From Bierstadt to Swift: Vagabond Aesthetics in the Landscape of Mark Twain's *Roughing It*
Caitlin Hudgins, Temple University (tub73317@temple.edu)

06-21 SAMUEL BECKETT AMONG THE OTHER ARTS

Samuel Beckett Society

Royal B

Chair: James Martell, Lyon College (james.martell@lyon.edu)

- "Of all things a face appeared": Face-Reading and the Painted Face in Samuel Beckett's *That Time*
Joshua Powell, University of Exeter (jp529@exeter.ac.uk)
- Samuel Beckett's Technological Epiphanies: From the Printed Page to the Three-Dimensional Audio-Visual Construct.
Luz María Sánchez, Universidad Autónoma Metropolitana Unidad Lerma (l.sanchez@correo.ler.uam.mx)

- Voicing the Unnameable: Samuel Beckett and Luciano Berio
María Fernanda Negrete, University at Buffalo, The State University of New York
(fnegrete@buffalo.edu)
- “Nothing is ever unseen”: Imagining the Evanescent with Beckett and William
Kentridge (stables2@tcd.ie)
Wayne Stables, University of Cape Town (stablesw@tck.ie)

06-22 LITERATURE AND THE ARTS: A SCANDINAVIAN PERSPECTIVE***Scandinavian***

Sandhills

Chair: Tom Conner, St. Norbert College (tom.conner@snc.edu)Secretary: Jay Lutz, Oglethorpe University (jlutz@oglethorpe.edu)

- Mysticism’s Role in Kierkegaard’s Critique of Hans Christian Andersen
Matthew Brake, George Mason University (matthew.brake84@gmail.com)
- “Always Winter, Never Christmas”: Fimbulvetr, Geomythology, and
Modern Fantasy
Timothy J. Burbery, Marshall University (burbery@marshall.edu)
- “The night was cold and of the longer variety”: Digital Epiphany in *Year Walk*
Joshua Hussey, Georgia Institute of Technology (joshua.hussey@lmc.gatech.edu)
- “I would advise him to read it, and if he has read it, to read it again”:
Gyllembourg’s *Two Ages* and Kierkegaard’s *A Literary Review* Reconsidered
Troy Wellington Smith, University of California, Berkeley (twsmith@berkeley.edu)
- Writing “Away”: Knut Hamsun’s Recollections of Travels Overseas
Tom Conner, St. Norbert College (tom.conner@snc.edu)

(07) SATURDAY 9:45AM – 11:15AM**07-01 THE HOLOCAUST IN LITERATURE AND FILM**

Auditorium

Chair: Bärbel Such, Ohio University (such@ohio.edu)Secretary: Michael Rice, Middle Tennessee State University (Michael.Rice@mtsu.edu)

- The Art of Trauma in The Age of Reproduction: Two Contemporary
Holocaust Narratives
Lisa Mulman, Salem State University (lmulman@salemstate.edu)
- Confronting the Past and Moving Forward: Germany, Israel, and the Holocaust in
Eytan Fox’s *Walk on Water*
Michael Rice, Middle Tennessee State University (Michael.Rice@mtsu.edu)
- A Comedy of Errors: Wolfgang Murnberger’s *My Best Enemy*
Bärbel Such, Ohio University (such@ohio.edu)

07-02 NABOKOV ON POLITICS***International Vladimir Nabokov Society***

Bull Durham A

Chair: Benjamin Mangrum, Davidson College (bmangrum@email.unc.edu)

- “Blessed Madness” and the Logic of Suffering in *Bend Sinister*
Zoran Kuzmanovich, Davidson College (zokuzmanovich@davidson.edu)

- *Lolita* and Politics
Patrick Eichholz, The University of North Carolina at Chapel Hill (eichholz@live.unc.edu)
- The Nabokovs and the Cold War: International and Academic Politics in Prnin
Jason Markell, Tulane University (jmarkell@tulane.edu)

07-03 HAWTHORNE'S NATIONAL AND TRANSNATIONAL ARTISTIC VISION***Nathaniel Hawthorne Society***

Bull Durham B

Chair: Steven Petersheim, Indiana University East (spetersh@iue.edu)

- Hawthorne, the Artist, and the Beautiful in Freshman Composition
Deborah Manson, Georgia Perimeter College (Deborah.Manson@gpc.edu)
- "I am a Citizen of Somewhere Else": Anglo-American Identity and Present Absence in *The Scarlet Letter*
Tabitha Lowerly, West Virginia University (talowery@mix.wvu.edu)
- "Just at One Sometimes": Art and Nature in *The Marble Faun*
Steven Petersheim, Indiana University East (spetersh@iue.edu)

07-04 REFRAMING AND DEFAMING PORTRAITS IN FIN-DE-SIÈCLE LITERARY AND CRITICAL DISCOURSE***French III (19th and 20th Centuries) B***

Crown A

Chair: Alexandra Slave, University of Oregon (slave@uoregon.edu)Co-Chair: Elizabeth Cogan, University of Oregon (ecogan@uoregon.edu)

- The Fabulous Sarah Bernhardt
Evelyn Gould, University of Oregon (evgould@uoregon.edu)
- Family Portraits as Identity Markers in George Sand and Barbey d'Aurevilly
Alexandra Slave, University of Oregon (slave@uoregon.edu)
- Sketching the Unimaginable: Flaubert's "portrait" of the God of the Jews in *La Tentation de Saint Antoine*
Elizabeth Cogan, University of Oregon (ecogan@uoregon.edu)

07-05 D. H. LAWRENCE: THE ART OF LIVING THROUGH THE ARTS***D. H. Lawrence Society of North America***

Crown B

Chair: Katherine Miller, Texas A & M University-Kingsville (mkaattoy@gmail.com)

- D. H. Lawrence's Invitation to the Dance
Earl Ingersoll, State University of New York at Brockport (eingerso@brockport.edu)
- "The Insidious Mastery of Song": D. H. Lawrence, Music, and Modernism,
Susan Reid, University of Northampton, United Kingdom (sue@niallc.co.uk)
- *Lady Chatterley's Lover's* Visual Dimension
Stefania Michelucci, University of Genoa, Italy (Stefania.Michelucci@unige.it)

07-06 SLAVIC LITERATURE

Crystal Coast

Chair: Karen Rosneck, University of Wisconsin-Madison (Karen.Rosneck@wisc.edu)Secretary: Marya Zeigler, U.S. Department of Defense (mazeigl@hotmail.com)

- The Journey of Mikhail Bulgakov's *Ivan Vasilievich* from Play to Film
Marya Zeigler, U.S. Department of Defense (mazeigl@hotmail.com)

- Heroic Virtue in Solzhenitsyn's "Matryona's Home"
Darin Cozzens, Surry Community College (cozzensd@surry.edu)
- Khvoshchinskaia's *Ursa Major* and Chernyshevskii's *What Is to Be Done?*
Karen Rosneck, University of Wisconsin-Madison (Karen.Rosneck@wisc.edu)

07-07 JOHN DOS PASSOS AND THE OTHER ARTS

John Dos Passos Society

Empire A

Chair: Fredrik Tydal, University of Virginia (mt2hh@virginia.edu)

- "[A]s they grew so very": George Grosz, German Expressionism, and Dos Passos' Satirical Vision
Kirk Swenson, Georgia Perimeter College (kirk.swenson@gpc.edu)
- Montage: The Style of Urban Transit in *Manhattan Transfer*
Meredith Will, University of South Carolina (mwill@email.sc.edu)
- Dos Passos's Only Film Adaptation: The 1953 TV Production of *The Big Money*
Fredrik Tydal, University of Virginia (mt2hh@virginia.edu)

07-08 POET-ARTIST COLLABORATION

Empire B

Chair: Anne Keefe, University of North Texas (anne.keefe@unt.edu)

- Written for a Picture: The Collaborations of Algernon Charles Swinburne and Frederick Sandys
Joanna Karlgaard, Baltimore Museum of Art (jkarlgaard@artbma.org)
- A Breakdown of Communication in "Annonciation" by Aimé Césaire and Wifredo Lam
Emma Monroy, The University of North Carolina at Chapel Hill (emonroy@live.unc.edu)
- "I know what unsettles this country can also unsettle me": Terrance Hayes, Jacob Lawrence, and the Great Migration Today
Jeremy Reed, The University of Tennessee, Knoxville (jreed1490@gmail.com)
- Concordance: Phenomenology of the Poet-Artist Collaboration
Anne Keefe, University of North Texas (anne.keefe@unt.edu)

07-09 ELIZABETH MADOX ROBERTS: PROSPECT & RETROSPECT

Elizabeth Madox Roberts Society

Empire C

Chair: Amanda M. Capelli, University of Louisiana-Lafayette (acapelli1984@gmail.com)

Secretary: James Stamant, Independent Scholar (stamantjames@gmail.com)

- Elizabeth Madox Roberts and the Feminine Sense of Self: An Analysis of the Ethic of Care in Roberts' Oeuvre and a Discussion of Her Works as Predictive of Contemporary Feminist Theory
Eleanor Hough, State University of New York at New Paltz
(hough.eleanor@gmail.com)
- Genesis and Gender in "The Sacrifice of the Maidens"
Maia Painter, Independent Scholar (hunkypunk4@gmail.com)
- Reconciliation with Modernity: Elizabeth Madox Roberts' *Under the Tree* and the Poetry of Robert Frost
Emily Halbing, Independent Scholar (ehalbing@gmail.com)
- History and Myth, Legend and Legacy: The Pioneers and Daniel Boone in Elizabeth Madox Roberts' *The Great Meadow*
Marc Cioffi, State University of New York at New Paltz (mdgcioffi@gmail.com)

07-10 TECHNOLOGY, WEB 2.0 AND 3.0 TO ENHANCE LANGUAGE LEARNING

Empire D

Chair: Silvia Giovanardi Byer, Park University (silvia.byer@park.edu)

- Literature in Action
Ioana Larco, University of Kentucky (ioana.larco@uky.edu)
- Technology in the Modern Language Classroom: Online and Face to Face
Silvia Giovanardi Byer, Park University (silvia.byer@park.edu)
- Using Tools in Classrooms—Twine, HTML, CSS, and JavaScript
Daniel Cox, Old Dominion University (dcoxx011@odu.edu)
- Project ICON: Language and Culture in Real Time
Magda Silva, Duke University (mbsilva@duke.edu)

07-11 JAMES BALDWIN AND THE PERFORMANCE OF RACE, GENDER, AND IDENTITY IN THE ARTS

Empire E

Chair: Hope Jackson, North Carolina A&T State University (jacksonw@ncat.edu)

- “People find it very difficult to act on what they know”: James Baldwin’s Pragmatist Racial Politics in *The Fire Next Time*
Courtney Ferriter, Auburn University (cdf0006@tigermail.auburn.edu)
- Unpacking Notions of Citizenship through James Baldwin’s *Another Country*
Hope Jackson, North Carolina A&T State University (jacksonw@ncat.edu)
- “A fixed star... an unmoveable pillar”: Love, Fear, Religion, and Black (Male) Bodies in *The Fire Next Time*
Karla Evangeline Frye, Independent Scholar (kevangelineasante@gmail.com)

07-12 EKPHRISIS: ART AS LITERARY DEVICE

Imperial I

Chair: Donna Gessell, University of North Georgia (Donna.Gessell@ung.edu)

- Ekphrasis in Donna Tartt’s *The Goldfinch*
Tanya Bennett, University of North Georgia (Tanya.Bennett@ung.edu)
- The Sea of Flames: Anthony Doerr’s Use of Ekphrasis
Donna Gessell, University of North Georgia (Donna.Gessell@ung.edu)
- Ekphrastic Projects in Shakespeare’s Sonnets
Kathryn Hinds, University of North Georgia (Kathryn.Hinds@ung.edu)

07-13 WRITING AND ARTS OF ENGAGEMENT IN AFRICAN AND AFRICAN DIASPORA CULTURAL PRODUCTION***College Language Association***

Imperial II

Chair: Shauna Morgan Kirlew, Howard University (Shauna.kirlew@howard.edu)

- Theology, Scripturalization, and the Vision of Charles W. Chesnut
Darren Elzie, The University of Memphis (djelzie@memphis.edu)
- To Heed a Higher Calling: James Baldwin and a Tradition of Irreligiously Spiritual Artistry
McKinley E. Melton, Gettysburg College (mmelton@gettysburg.edu)
- Ben Diogaye Beye, Senegalese Filmmaker and Author
Jay Lutz, Oglethorpe University (jlutz@oglethorpe.edu)
- 21st-century Diasporan Arts in Concert: Writers and Visual Artists Marking an African Renaissance
Shauna Morgan Kirlew, Howard University (Shauna.kirlew@howard.edu)

07-14 A STAGE OF ONE'S OWN: PERFORMANCE AND RHETORIC IN PLAYS BY AMERICAN WOMEN***Women's Rhetoric***

Piedmont

Chair: Elizabeth G. Allen, University of Memphis (egallen@memphis.edu)

- How "The Young Blood Hungers": Accessing the Revolutionary Rhetoric in Marita Bonner's Harlem Renaissance Drama
Rachel L. Smith, The University of Memphis (rlsmith5@memphis.edu)
- "At Africa's Expense, as Always": Les Blancs and Lorraine Hansberry's Revolutionary Theatre
Elizabeth G. Allen, The University of Memphis (egallen@memphis.edu)

07-15 STRANGERS, NEIGHBORS, AND MONSTERS IN MEDIEVAL LITERATURE***Medieval Literature***

Room 101

Chair: Gabriel Ford, Davidson College (gaford@davidson.edu)

- Cultural Convergence and Ptolemaic Learning in the Old English *Boethius*
Jesse A. McDowell, North Carolina State University (jamcdow2@ncsu.edu)
- "Plus de cent feiz l'acole e baise": Sodomy, Bestiality, and Hospitality in "Bisclavret"
Adam J. Dexter, Tulane University (adexter@tulane.edu)
- Chaucerian Pity and an Ethics of Alterity
Jessica Hines, Duke University (jessica.hines@duke.edu)

07-16 HISPANIC/LATINO POSTFEMINIST BIOPICS, MEDIA REPRESENTATIONS, AND ADAPTATIONS***Feministas Unidas***

Royal A

Chair: Magdalena Maiz-Peña, Davidson College (mapena@davidson.edu)

- Digital Portraits: Apropiaciones impropias de Yasumasa Morimura
Luis H. Peña, Davidson College (lupena@davidson.edu)
- Puerto-Rican Women and Irene Vilar's *Impossible Motherhood*
Zully Amaya, The University of North Carolina at Chapel Hill
(zamaya@live.unc.edu)
- Representations of the Virgin in *Nuestra Señora de la noche*: Puerto Rico's Founding Whore
Jennifer Formwalt, Independent Researcher (jennifer.formwalt@gmail.com)
- Instalaciones-Intervenciones: Culto, cultura y género de Amalia Mesa-Bains
Magdalena Maiz-Peña, Davidson College (mapena@davidson.edu)

07-17 SPANISH III (COLONIAL SPANISH AMERICAN LITERATURE) A***Spanish III (Colonial Spanish American Literature)***

Royal B

Chair: Charles B. Moore, Gardner-Webb University (cmoore@gardner-webb.edu)

- Todas no fueron más que mujeres doctas, tenidas y celebradas: Sor Juana Inés de la Cruz Through the Lenses of First and Second-Wave Feminism
Gregory A. Clemons, Mars Hill University (gclemons@mhu.edu)
- Making Sense of Medicine: Genre Theory, Language and the Literary Tradition in 16th-Century New Spain
Millie Gimmel, The University of Tennessee, Knoxville (mgimmel@utk.edu)

- Fray Francisco Pareja, Fray Gregorio de Movilla, and the Emergence of Indigenous Literacy in Spanish Florida
Eric Vaccarella, University of Montevallo (vaccarella@montevallo.edu)

07-18 CARNIVALIZATION AND THE CARNIVALESQUE

Georgia and Carolinas College English Association

Sandhills

Chair: Lee Jones, Georgia Perimeter College (lee.jones@gpc.edu)

Co-Chair: Alyse Jones, Georgia Perimeter College (alyse.jones@gpc.edu)

- The Carnivalization of the Political Public Sphere: Elizabeth Inchbald’s *Nature and Art*
Alisa Bè, University of Miami (alisa.be@gmail.com)
- Family Guy’s Offensiveness: Teaching Inappropriate Affect through Comedy
Hallie Bell, University of Wyoming (hbelle3@uwyo.edu)
- Transidentity in Geoffrey of Monmouth’s *Vita Merlini*
Kristen Carella, Assumption College (kristen.carella@gmail.com)
- The Carnivalesque World of Ignatius Reilly in *A Confederacy of Dunces*
Lee and Alyse Jones, Georgia Perimeter College (lee.jones@gpc.edu)

PRESIDENTIAL AWARDS LUNCHEON
TICKETED EVENT
RSVP REQUIRED

IMPERIAL III-VII
11:30AM – 1:15PM

SATURDAY

(08) SATURDAY 1:30PM – 3:00PM

08-01 FEATURED SPEAKER

RE-WRITING HISTORY: FICTIONALIZING
THE LORAY MILL STRIKE OF 1929
WILEY CASH

EMPIRE E

08-02 PERFORMANCE ON FILM

Film Studies Group

Auditorium

Chair: Erin Lee Mock, The University of West Georgia (emock@westga.edu)

- Performance and Theatricality in Two Films by Carlos Saura
Lynn Purkey, The University of Tennessee at Chattanooga (Lynn-Purkey@utc.edu)
- Visual/Textual: Performing Psyche in Gus Van Sant’s *Gerry*
Richard Hajarizadeh, Binghamton University (rhajari1@binghamton.edu)
- Shirley Temple, Child Performance, and “Wee Willie Winkie”
Chad Newsom, Savannah College of Art and Design (crnewsom@gmail.com)

08-03 LITERARY MONSTERS

Bull Durham A

Chair: Tracie Provost, Middle Georgia State University (tracie.provost@mga.edu)Co-Chair: Crystal O'Leary-Davidson, Middle Georgia State University
(crystal.odavidson@mga.edu)Secretary: Lisa Wenger Bro, Middle Georgia State University (lisa.bro@mga.edu)

- "Every age embraces the vampire it needs": Black Women Writers, Black Female Vampires
Kendra Parker, Hope College (parker@hope.edu)
- Watch and Wield Power: The Immortal Patriarch in Cole Haddon's *Dracula*
Genie Bryan, Georgia Southwestern State University (eugenia.bryan@gsw.edu)
- Monsters and Murder: Monsters as Detectives
Kelly Saderholm, Independent Scholar (ksaderholm@gmail.com)
- That Time of the Month: The Female Werewolf in Film
Crystal O'Leary-Davidson, Middle Georgia State University
(crystal.odavidson@mga.edu)

08-04 WRITING (OF) WOMEN'S BODIES: THE CONTESTED NATURE OF CONTEMPORARY CORPOREALITIES**Women's Studies B**

Bull Durham B

Chair: Kelly Vines, Louisiana State University (kvines3@tigers.lsu.edu)

- "So you're not a woman-acting man, you're a man-acting woman": *The Last Report on the Miracles at Little No Horse*
Maria Orban, Fayetteville State University (morban@uncfsu.edu)
- Translating the New *Ms. Marvel*: Iconicity, Body Ideals, and Muslim Superheroes
Mahwash Shoaib, Central Piedmont Community College
(mahwashshoaib@hotmail.com)
- Volatile Bodies in Toni Morrison's *Paradise*
David E. Magill, Longwood University (magillde@longwood.edu)
- Bodies and the Production of Text in the work of J. M. Coetzee and Jeannette Winterson
Caitlin Chapman-Rambo, Northeast State Community College
(cechapmanrambo@northeaststate.edu)

08-05 VICTORIAN LITERATURE AND CHILDHOOD

Crown A

Chair: Doreen Thierauf, The University of North Carolina at Chapel Hill (thierauf@unc.edu)

- Familial Relations and Childhood: The Child's Impossible Role in Mary Shelley's *The Last Man*
Carlie Wetzel, The University of North Carolina at Chapel Hill (cnwetzel@live.unc.edu)
- Singing It High, Singing It Low: Christina Rossetti's Mixed Notes in *Sing-Song*
Robin Colby, Meredith College (colbyr@meredith.edu)
- Confronting the Authorial "I" in the Stephen Family Juvenilia
April Munroe, The University of North Carolina at Chapel Hill (aamunroe@email.unc.edu)
- "Acting Her Charades": Children Performing Expectations in James's *Turn of the Screw*
Adam McCune, The University of North Carolina at Chapel Hill
(afmccune@email.unc.edu)

08-06 "A HOUSE IS NOT A HOME" - TEACHING ENGLISH THROUGH THE ARTS

Crown B

Chair: Myrna Santos, Nova Southeastern University (eslcare@aol.com)Secretary: Sean Dugan, Mercy College (SDugan@mercy.edu)

- Making Language Connections through the Arts: Creating a "Mini Gallery"
Mary L. Cavaoli, Palm Beach County Schools (marycavarts@gmail.com),
- Teaching Language and Culture with Art: Fusing the Verbal and the Visual
Ben P. Robertson, Troy University (bprobertson@troy.edu)
- Leveling Language Barriers Using Images in Broadcast and Media Presentations
Ron Rizzi, Independent Scholar (RonRizzi@att.net)
- The Significant Impact of Enacting Scenarios in Language Acquisition
Myrna Santos, Nova Southeastern University (eslcare@aol.com)

08-07 ADAPTATION THEORY***Association of Adaptation Studies E***

Crystal Coast

Chair: Kate Newell, Savannah College of Art and Design (knewell@scad.edu)

- Once More with Feeling: Language-Based Playwrights and Affect
John Patrick Bray, University of Georgia (johnpatrickbray@gmail.com)
- The Anatomy of Hindsight: The Flashback as a Form of Adaptation in Shonda Rhimes' *Grey's Anatomy*
Sarah Davis, Appalachian State University (diviss1@appstate.edu)
- Ekphrasis, Mimicry, and Adaptation in Gary Wolf's *Who Censored Roger Rabbit?*
Kate Newell, Savannah College of Art and Design (knewell@scad.edu)

08-08 SPANISH III (COLONIAL SPANISH AMERICAN LITERATURE) B***Spanish III (Colonial Spanish American Literature)***

Empire A

Chair: Charles B. Moore, Gardner-Webb University (cmoore@gardner-webb.edu)

- Poder colonial y poesía colaborativa novohispana: el *Túmulo imperial* de Francisco Cervantes y Salazar
Charles B. Moore, Gardner-Webb University (cmoore@gardner-webb.edu)
- Charting a New Course: Cartography and the Reconfiguration of Empire in Cabeza de Vaca's *Relación*
Kathryn Mayers, Wake Forest University (mayerskm@wfu.edu)
- Towards a New Atlantic Studies: Baconian Methodology and Convergent Knowledge in Llano Zapata's *Memorias histórico, físicas* (Lima/Madrid 1758)
Margaret Ewalt, Wake Forest University (ewaltmr@wfu.edu)

08-09 AMERICAN ASSOCIATION FOR ITALIAN STUDIES (AAIS)***American Association for Italian Studies (AAIS)***

Empire B

Chair: Christine Ristaino, Emory University (cristai@emory.edu)

- An Italian Recipe for Sustainable Language Acquisition: the Slow Food Movement, Italian Language, and Critical Thinking Skills for L2 Students
Simona Muratore, Emory University (smurato@emory.edu)
- Using Reggio Emilia Pedagogy in the College Classroom
Christine Ristaino, Emory University (cristai@emory.edu)

08-10 EL ÁMBITO CREADOR DE ANA MERINO, MUJER CHAMÁN: SESIÓN HOMENAJE A LA ESCRITORA Y SU OBRA

Spanish Contemporary Writers

Empire C

Roundtable

Chair: Francisco Peñas-Bermejo, University of Dayton (fpenasbermejo1@udayton.edu)

Co-Chair: Josefa Álvarez, Le Moyne College (alvarej@lemoyne.edu)

Respondant: Ana Merino

- La poesía de Ana Merino, un crisol de voces de mujer
Josefa Álvarez, Le Moyne College (alvarej@lemoyne.edu)
- Serpiente y selvas en la poesía de Ana Merino
Francisco Peñas-Bermejo, University of Dayton
(fpenasbermejo1@udayton.edu)

08-11 “DANGEROUSLY CLOSE TO ONE ANOTHER”: STANDING AT THE INTERSECTION OF MUSIC & POETRY WITH WYN COOPER

Empire D

Roundtable

Chair: Andrea Rogers, Georgia State University (arogers34@gsu.edu)

- The Lyric as Tradition in the Words and Verse of Wyn Cooper
Peter Ramos, Buffalo State College (ramospj@buffalostate.edu)
- Transgressive Possibility in the Poems and Lyrics of Wyn Cooper
Marty Williams, Valdosta State University (mlwillia@valdosta.edu)
- Meta-Noir and the Duende: A Post-Contemporary Consideration of the Music and Poetry of Wyn Cooper
Bob Bradley, Tennessee State University (govchal@gmail.com)
- Meta-Noir and the Duende: A Post-Contemporary Consideration of the Music and Poetry of Wyn Cooper
Luke Powers, Tennessee State University (lpowers@tnstate.edu)
- “A happy couple enters a bar / dangerously close to one another”: How Sheryl Crow Does and Does Not Destroy Wyn Cooper’s Poetry
Zachary Rearick, Georgia State University (zrearick1@gsu.edu)

08-12 NINETEENTH- AND TWENTIETH-CENTURY LATIN AMERICAN LITERATURE A

Imperial I

Chair: Rudyard Alcocer, University of Tennessee (ralcocer@utk.edu)

Co-Chair: Isabel Brown, University of South Alabama (ibrown@southalabama.edu)

- Musical Documentation of “canciones populares”; Popular Songs in Franz Boas/ John Alden Mason’s “Porto Rican Folk-Lore” (1918)
Rafael Ocasio, Agnes Scott College (rocasio@agnesscott.edu)
- Inheriting Chains: Lighting Effects in Humberto Solás’s *Cecilia*
Haley Osborn, University of Tennessee (hosborn@vols.utk.edu)
- The Living Dead of the Silent Screen: Horacio Quiroga’s Film Reviews
Todd Garth, United States Naval Academy (garth@usna.edu)

08-13 MUSIC, TEXTS, & BODIES***Comparative Literature B***

Imperial II

Chair: Jaime Cruz-Ortiz, Kennesaw State University (jcruzort@kennesaw.edu)

- Art for Narration's Sake: The Functionality of Musical Elements in Literature
Cara Losier Chanoine, Indiana University of Pennsylvania
(carachanoine@gmail.com)
- "So you're keen on music. I know nothing about it myself": The Morality of Music and the Power of Choice in Mid to Late 20th-Century Speculative Fiction
Corinne Andersen, William Peace University (Candersen@peace.edu)
- Ghetto Liminal: The Monstrous as Metaphor in Nuyorican Hip Hop
Jaime Cruz-Ortiz, Kennesaw State University (jcruzort@kennesaw.edu)

08-14 HEMINGWAY AND RELIGION***The Hemingway Society***

Piedmont

Chair: Matthew Nickel, Misericordia University (mattcnickel@gmail.com)Secretary: Allen Josephs, University of West Florida (allenjosephs@ymail.com)

- Hemingway's Restless Soul
Steve Florczyk, Longwood University (sflorczyk@msn.com)
- Ernest and Mother Mary: Mary Pfeiffer and Hemingway's Formation of Catholic Identity
Adam Long, Arkansas State University / Hemingway-Pfeiffer Museum
(adamlong@astate.edu)
- Anselmo as Ernest Hemingway's Ideal Christian
Stan Szczesny, University of Dallas (sszczesny@gw.edu)
- Having "loved much": Hemingway & Baudelaire
Matthew Nickel, Misericordia University (mattcnickel@gmail.com)

08-15 ANIMALS, LOVE, AND GEMSTONES: USING THE ARTS TO READ EARLY MEDIEVAL TEXTS***English I (Medieval)***

Room 101

Chair: Rachel Scoggins, Georgia State University (vscoaggins2@student.gsu.edu)Secretary: Dan Marshall, Georgia State University (dmarshall7@gsu.edu)

- Emblematic Evolution: Depictions of Animals in Medieval Bestiaries and Early Heraldry
Dan Marshall, Georgia State University (dmarshall7@gsu.edu)
- Song and Image in Two 12th-Century Insular Story Collections
Gabriel Ford, Davidson College (gaford@davidson.edu)
- Medieval Arts of Love: Ovidian Intimacy and Christian Love in *The Letters of Abelard and Heloise*
Katharine Henry, The University of North Carolina at Chapel Hill
(kathenry@live.unc.edu)
- Connotations of Jasper in "Pearl"
Peter Steffensen, Georgia State University (psteffensen1@student.gsu.edu)

08-16 NEW APPROACHES TO FLANNERY O'CONNOR***Flannery O'Connor Society***

Royal A

Chair: Marshall Bruce Gentry, Georgia College (bruce.gentry@gcsu.edu)Secretary: Daniel Train, Duke University (daniel.train@duke.edu)

- Theological Anthropology, Rowan Williams, and O'Connor's "Parker's Back"
Tyler Womack, Duke University (tyler.womack@duke.edu)
- The Southern Novel of Spectacle without Spectacle: *Wise Blood* at the Movies
Caleb A. Milligan, University of Florida (camilligan@ufl.edu)
- "Study it and git your fill": Gluttonous and Destructive Voyeurism in O'Connor's
"The Lame Shall Enter First"
Paul E. Blom, Independent Scholar / Blom Writing Services
(paulewardblom@gmail.com)
- Polyphony in Karin Coonrod's Adaptation of O'Connor's "Everything That Rises
Must Converge"
Daniel Train, Duke University (daniel.train@duke.edu)

08-17 NEW DIRECTIONS IN AFRICANA LITERATURE B

Royal B

Chair: McKinley E. Melton, Gettysburg College (mmelton@gettysburg.edu)

- "Tongue[s] Like Coiling Pythons": The Politics and Art of Jayne Cortez
Allia Matta, CUNY / LaGuardia Community College (amatta@lagcc.cuny.edu)
- Race, History, and the Cultural Re-Mapping of America in the Poetry of Frank X
Walker
Shauna Morgan Kirlew, Howard University (shauna.kirlew@howard.edu)
- We Have a Right to Be Angry
Amanda Johnston, Black Poets Speak Out (amejohnston@gmail.com)

08-18 EARLY MODERN CATHOLIC STUDIES

Sandhills

Chair: Benjamin Alexander, Franciscan University of Steubenville (bbaben@aol.com)

- Francis for France: Defining Catholic Virtue in Thénau's Triumph of Fortitude
Lidia Radi, University of Richmond (lradi@richmond.edu)
- Configuring Jonathan Swift's Irish Identity in the Wake of his Anti-Catholic
Rhetoric
Kelly Batchelder, Southern Illinois University Carbondale (kbatchelder@siu.edu)
- "Counter, Original, Spare, Strange": Hopkins' Poetic Apologetics
Nicole Coonradt, Hillsdale College (nicole.coonradt@gmail.com)

(09) SATURDAY 3:15PM – 4:45PM**09-01 MARTIN LUTHER KING, SELMA, CIVIL RIGHTS, AND LESSONS FOR THE 21ST CENTURY**

Empire E

Chair: Trudier Harris, The University of Alabama, Tuscaloosa (48raven@comcast.net)

- In “The Buzzard’s Roost” No More: Desegregating Moviegoing in Durham, North Carolina
Jennifer Larson, The University of North Carolina at Chapel Hill (jl Larson@email.unc.edu)
- Soon and Very Soon: Charles Johnson, Alice Walker and MLK’s Dream
Jeffrey Leak, University of North Carolina at Charlotte (jleak@unc.edu)
- Martin Luther King Jr.’s Greensboro, NC Legacy: The International Civil Rights Museum
Sally Ann H. Ferguson, The University of North Carolina at Greensboro (shfergus@uncg.edu)
- Get Off the Bus: Selma, Matthew Shepard, and the Ideal(ized) Civil Rights Hero
Keith Clark, George Mason University (kclark1@gmu.edu)
- *The Mountaintop*: Katori Hall’s Assessment of MLK’s Relevance for the 21st Century
Trudier Harris, The University of Alabama, Tuscaloosa (48raven@comcast.net)

SATURDAY

09-02 HEMINGWAY & SAMLA: THEN & NOW***Hemingway Society***

Imperial IV

Roundtable

Chair: Matthew Nickel, Misericordia University (mattcnickel@gmail.com)

- Growing Up with SAMLA and Hemingway
Joseph M. Flora, The University of North Carolina at Chapel Hill (jflora@email.unc.edu)
- SAMLA’s Hemingway - It’s the writing, Stupid!: “The ethics of writing are fairly simple but fairly confusing to the public.”
John Fenstermaker, Florida State University (jfenstermaker@fsu.edu)
- Hemingway and the Circumvention of the MLA
Allen Josephs, University of West Florida (allenjosephs@ymail.com)
- “Plus ça change, plus c’est la même chose?” - Hemingway: Retrospect and Prospect
H. R. Stoneback, State University of New York at New Paltz (hrs714@gmail.com)

09-03 NEOLIBERALISM IN FILM AND LITERATURE

Auditorium

Chair: Michael Blouin, Milligan College (MJBlouin@milligan.edu)

- Data Processing in the Neoliberal Novel
Russell Coldicutt, University of Sydney, Australia (rcol2541@uni.sydney.edu.au)
- Neoliberalism and the Erotic in Paul Martínez Pompa's *My Kill Adore Him*
Rebecca Garonzik, The University of North Carolina at Chapel Hill
(rgaronzi@email.unc.edu)
- Becker Avec Sade
Chase Gregory, Duke University (chase.gregory@duke.edu)
- Hollywood Cinema Between the "Volcker Shock" and "Black Monday": High Finance, Deregulation, Studio Conglomeration, and Home Video Distribution from 1981-1987
Alden Wood, University of California, Irvine (aldenw@uci.edu)

**09-04 LITERATURE AND THE OTHER ARTS IN THE GERMAN STUDIES CLASSROOM:
INTERDISCIPLINARY PEDAGOGY AND THE CURRICULUM*****American Association of Teachers of German (AATG)***

Bull Durham A

Chair: Sabine Smith, Kennesaw State University (ssmith2@kennesaw.edu)

- Curricular Reform and Language Identity in the Foreign Language Classroom
Eileen Jakeway, University of North Carolina at Charlotte (ejakeway@uncc.edu)
- Learning By Doing: German Language in the Business World
Angela Jakeway, University of North Carolina at Charlotte (ajakeway@att.net)
- Let's Act Out: Drama Pedagogy in German Studies Courses
Sabine Smith, Kennesaw State University (ssmith2@kennesaw.edu)
- On Contemporary Afro-German Autobiography: Hans Massaquoi's *Neger, Neger, Schornsteinfeger*, Ika Hügel-Marshall's *Daheim Unterwegs. Ein deutsches Leben*, and Theodor Michael's *Deutsch Sein und Schwarz Dazu*
Reginald A. Bess, Independent Scholar (reginald_a_bess@hotmail.com)

**09-05 WOMEN'S PERSPECTIVES AND REPRESENTATIONS IN SPANISH AND LATIN
AMERICAN LITERATURE*****Women Writers of Spain and Latin America***

Bull Durham B

Chair: Elizabeth Grassmann, McLennan Community College (egrassmann@crimson.ua.edu)

- Marriage, Space, Nation: Framing the Female in Emilia Pardo Bazán's Fiction
Jessica Shade Venegas, Wake Forest University (shadejl@wfu.edu)
- Women, Identity, and Rebellion in *Los misterios del Plata* by Juana Manso
Elizabeth Grassmann, McLennan Community College (egrassmann@crimson.ua.edu)
- Ghosts and Memory in *Peregrinaciones de una alma triste*
Thomas Matthew Watson, The University of Alabama (tmwatson@crimson.ua.edu)
- Rescued Voices from Oblivion in *La Voz Dormida* by Dulce Chacón
Estefanía Tocado, Georgetown University (et287@georgetown.edu)

09-06 WOMEN AND NATURE IN LITERATURE AND THE ARTS

Crown A

Chair: Kathleen Anderson, Palm Beach Atlantic University (kanderson67@hotmail.com)

- Describing Nineteenth-Century Cooperstown: The Conservation Ethic and Environmental Sustainability in Susan Cooper's Literary Natural Histories
Li-Ru Lu, National Sun Yat-sen University (luliru@faculty.nsysu.edu.tw)
- Reinventing Eden: Female Poets Reclaiming Myth and Nature
Jocelyn Heath, Georgia State University (jheath5@gsu.edu)
- Paradise Lost and Gained in Elizabeth Gaskell's *North and South*
Rebecca Ethridge, Palm Beach Atlantic University (rebeccaLethridge@gmail.com)
- Women and Trees: An Ecofeminist Literary History
Kathleen Anderson, Palm Beach Atlantic University (kanderson67@hotmail.com)

09-07 ITALIAN II (1600-PRESENT)

Italian II (1600-present)

Crown B

Chair: Federica Santini, Kennesaw State University (fsantini@kennesaw.edu)

- Pier Paolo Pasolini's Drawings for "La Terra vista dalla Luna"
Claudia Romanelli, The University of Alabama (cromanelli@ua.edu)
- Il paesaggio sonoro: lo spazio antropo-musicale di Crêuza de mă
Nicholas Albanese, Texas Christian University (n.albanese@tcu.edu.)
- 'Relitti' and 'sopravvivenze': Myth, History, and Rituals in the Works of Ernesto De Martino and Pier Paolo Pasolini
Massimiliano Cirulli, The University of North Carolina at Chapel Hill
(cirulli@email.unc.edu)

09-08 COMPOSING LITERARY COMPOSITION

Composition & Rhetoric

Empire D

Chair: Hilarie Ashton, Graduate Center, CUNY (hashton@gradcenter.cuny.edu)

- Romantic Underlinings: Using a Shared History of a Romantic Ideology to Teach FYC
Kristen Ruccio, (kruccio1@gsu.edu)
- The Source: Berthoff and Invention as *the* Essential Commonplace for Literature and Writing
Paige Arrington, (parrington2@gsu.edu)
- Composing Through Literature
Hilarie Ashton, Graduate Center, CUNY (hashton@gradcenter.cuny.edu)

09-09 NINETEENTH- AND TWENTIETH-CENTURY LATIN AMERICAN LITERATURE B

Imperial I

Chair: Rudyard Alcocer, The University of Tennessee, Knoxville (ralcocer@utk.edu)

Secretary: Isabel Brown, University of South Alabama (ibrown@southalabama.edu)

- Fathers and Sons in Mario Vargas Llosa's *El héroe discreto*
Liliana Wendorff, Queens University of Charlotte (wendorffl@queens.edu)
Dustin Saunders, Queens University of Charlotte (dustin.saunders@queens.edu)
- Children, Imagination, and Play: Moving Beyond the "Post-War" in Salvadoran
Claudia Hernández's *Causas naturales*
Greg C. Severyn, The University of North Carolina at Chapel Hill
(gseveryn@email.unc.edu)
- Foretelling or Foreseeing?: *Chronicle of a Death Foretold* and its Adaptation to Film
Rudyard Alcocer, The University of Tennessee, Knoxville (ralcocer@utk.edu)

09-10 MULTIMEDIA FAULKNER***The William Faulkner Society***

Imperial II

Chair: Harper Strom, Georgia State University (hstrom@gsu.edu)Co-Chair: Ulf Kirchdorfer, Darton State College (ulf.kirchdorfer@darton.edu)

- “Terrible and Beautiful Mutations”: Surrogate Cinematic Realities in Faulkner’s “Dry September”
Adam Hebert, University of Pittsburgh (ach76@pitt.edu)
- From Nijinsky to Faulkner: The Transformation of a Faun
Carol Andrews, Armstrong State University (carol.andrews@armstrong.edu)
- “Trying to [make] a ‘talky’”: James Franco’s Cinematic Adaptation of *As I Lay Dying*
Thomas Johnson, Independent Scholar (02johnson@cardinalmail.cua.edu)
- Henri Bergson, Homer Barron, and the Cartoon in William Faulkner’s “A Rose for Emily”
Ulf Kirchdorfer, Darton State College (ulf.kirchdorfer@darton.edu)

09-11 CREATIVE WRITERS DISCUSS THEIR ADAPTATIONS FOR STAGE OR SCREEN

Imperial III

Chair: Renee Schatteman, Georgia State University (schatteman@gsu.edu)Rita Anderson, Independent Scholar (rita@rita-anderson.com)Liza Wieland, East Carolina University (wielandl@ecu.edu)**09-12 THE NEW WAVE: NORTH CAROLINA POETRY IN 2015**

Imperial V

Chair: John Hoppenthaler, East Carolina University (hoppenthalerj@ecu.edu)John Hoppenthaler, East Carolina University (hoppenthalerj@ecu.edu)Matthew Olzmann, Warren Wilson College (matthewolzmann@gmail.com)Elizabeth Lindsey Rogers, George Mason University
(Elizabeth.lindsey.rogers@gmail.com)Amber Flora Thomas, East Carolina University (thomasam@ecu.edu)Rhett Iseman Trull, Cave Wall Press (rhettreep@aol.com)**09-13 SOUTHERN FOLKLORE & THE ARTS WITH VIDEO AND LIVE MUSIC*****Folklore***

Crystal Coast

Chair: Cece Conway, Appalachian State University (conwayec@email.unc.edu)

- Building the Mythical Father of Bluegrass, Bill Monroe, Through a New Community Constructed by the Festival and Historical Re-Shaping Practices of Carlton Haney and Raph Rinzler
Jordan Laney, Virginia Polytechnic Institute and State University (jlaney@vt.edu)
- “Say Old Man Do You Save Seeds”: Fiddle Tunes and Seed Saving in the NC Mountains
William E. Ritter, Appalachian State University (william.e.ritter@gmail.com)
- Hoedowns, Reels, and Frolics: Roots and Branches of Southern Appalachian Dance
Phil Jamison, Warren Wilson College / Swannanoa Gathering
(pjamison@warren-willson.edu)

- Folklorist Alan Lomax in Scotland and the Upland South
Cece Conway, Appalachian State University (conwayec@email.unc.edu)

09-14 COLLABORATIVE INITIATIVES AND PARTNERSHIPS

Carolinas Writing Program Administrators

Imperial VII

Chair: Tracy Ann Morse, East Carolina University (morset@ecu.edu)

- There's Something Happening Here: The Inner Workings of a Partnership between the First-Year Writing Program and the School of Education to Provide Writing Enrichment to High School Juniors in the Community
Paula Patch, Elon University (ppatch@elon.edu)
- There's Something Happening Here: The Inner Workings of a Partnership between the First-Year Writing Program and the School of Education to Provide Writing Enrichment to High School Juniors in the Community
Greg Hlavaty, Elon University (ghlavaty@elon.edu)
- Reshaping the English Major: A Joint Project for Writing and Literature Faculty
Collie Fulford, North Carolina Central University (cfulfor1@nccu.edu)
Kathryn Wymer, North Carolina Central University (kwymer@nccu.edu)

09-15 THE LITERARY HEIRS OF JAMES DICKEY

James Dickey Society

Piedmont

Chair: Mark Roberts, Reinhardt University (MAR@reinhardt.edu)

Secretary: Donna Coffey, Reinhardt University (DLC@reinhardt.edu)

- What We Talk About When We Talk About James Dickey: Juiciness and Lawlessness and Fearlessness and Expansiveness and a Weird Kind of Testosterone-Poisoned Yes but Nevertheless Wildly Imaginative Freedom from Righteousness
Adrian Blevins, Colby College (adrian.blevins@colby.edu)
- The Animal Experience: Dickey's Influence on Clabough's Novella, *The Whale's Song*, a Re-telling of *Moby-Dick* from the Whale's Perspective
Casey Clabough, Independent Scholar (c.clabough@yahoo.com)
- James Dickey's Incantatory Poetics and the Influence of His Early Poems on William Wright's Recent Work: A Brief Discussion and Reading
William Wright, Independent Scholar (vercimer@hotmail.com)
- Wreckage and Resurrection in the Work of James Dickey
Edison Jennings, Independent Scholar (edisonmarshalljennings@gmail.com)

09-16 VICTORIAN LITERATURE AND SCIENCE

Sandhills

Chair: Doreen Thierauf, The University of North Carolina at Chapel Hill (thierauf@unc.edu)

- *Bleak House* and Victorian Eschatology: "Preservation in Destruction"
James McAdams, Lehigh University (jtm211@lehigh.edu)
- Evolutionary Imagination from Pathology to Morbidity: Obesity in Dickens' Novels and Victorian Medical Writings
Chung-jen Chen, National Taiwan University (cjchentw@ntu.edu.tw)
- "The Horrible Nondescript": Degeneration, Hybridity, and the Anxiety of Miscegenation in *The Island of Dr. Moreau*
Kristen Davis, West Virginia University (kdavis31@mix.wvu.edu)

- Unnatural Selection in Bram Stoker's *Dracula*
Ian McArthur, Brigham Young University (ianmcarthur@gmail.com)

09-17 LITERARY AND CRITICAL THEORY IN CONCERT WITH EARLY MODERN TEXTS AND PRINT CULTURE

Southeast Renaissance Conference

Room 101

Chair: Dan Mills, Kennesaw State University (engsdm74@gmail.com)

Secretary: Katherine Walker, The University of North Carolina at Chapel Hill
(walkerkn@email.unc.edu)

- What a Dream Was Here: An Ontological Approach to Love and Magic in Shakespeare's *A Midsummer Night's Dream*
Brittany Rebarchik, Brigham Young University (b.rebarchik@gmail.com)
- Performative Theologies: *Hamlet*, Speech-Act Theory, and Confession
Cortney Wilmering, University of Oklahoma (cortney.wilmering@ou.edu)
- Carl Schmitt and Shakespeare on Religion and the Secular State
Olga Valbuena, Wake Forest University (valbueol@wfu.edu)

09-18 LABOR, ART, & POLITICS IN AMERICAN LITERATURE AND CULTURE A

Royal A

Chair: Owen Cantrell, Georgia State University (owencantrell@gmail.com)

- John Handcox: Communist Songster Raised in the American Delta
Brennah Hutchison, Arkansas State University (brennah.hutchison@astate.edu)
- "Quit your woman's blabbin'": Revolutionizing the Invisibility of Women's Labor in Tillie Olsen's *Yonnondio: From the Thirties*
Stephanie Derisi, University of South Florida (sderisi@mail.usf.edu)
- Recalling the Cosmic Economy in Sandburg's *Cornhuskers*
Sam Horrocks, West Virginia University (sahorrocks@mix.wvu.edu)

09-19 TEACHING ACROSS LANGUAGES AND DISCIPLINES

American Association of Teachers of Spanish and Portuguese (AATSP)

Royal B

Chair: Katherine Ostrom, Emory University (kostrom@emory.edu)

- Poetic Text as Cultural Text: The Use of Poetry in Portuguese Language Courses at Kennesaw State University
Robert Simon, Kennesaw State University (rsimon5@kennesaw.edu)
- Greening the Spanish Classroom
Lisa Dillman, Emory University (ldillma@emory.edu)
- Using Video Conferencing for a Beginning Language Class
Michael Schinasi, East Carolina University (schinasim@ecu.edu)
- Reading the Brazilian Crime Novel: A Different Approach
Patrícia Infantino, University of Florida (pinfantino0908@ufl.edu)

09-20 ENGLISH III (RESTORATION AND EIGHTEENTH-CENTURY BRITISH)

English III (Restoration and Eighteenth-Century British)

Sandhills

Chair: Brian McCrea, Flagler College (bmccrea@flagler.edu)

- Bawdy Anxiety: Libertine Language and Manly Failing
Andrew P. Williams, North Carolina Central University (awilliam@nccu.edu)
- Moving from Performance to Prose: What Eyes Convey in *Oroonoko*
Adrienne Miles, Southeastern Baptist Theological Seminary (amiles@sebts.edu)
- Samuel Richardson and Religion
E. Derek Taylor, Longwood University (taylor@d@longwood.edu)

CREATIVE PLENARY

ANYTHING GOES: A CONVERSATION ON COLLABORATION **WYN COOPER & MADISON SMARTT BELL**

EMPIRE A-C
5:00PM – 6:00PM

(10) SATURDAY 6:15PM – 7:45PM

SATURDAY

10-01 SCHOLARSHIP IN HONOR OF H. R. STONEBACK

Empire A-C

Chair: Joseph M. Flora, The University of North Carolina at Chapel Hill
(jflora@email.unc.edu)

- Stoney and H. R. Stoneback
Allen Josephs, University of West Florida (allenjosephs@ymail.com)
- Reading Hemingway In Our Time: Hemingway Scholarship Then and Now
Linda Patterson Miller, Penn State Abingdon (lp2@psu.edu)
- The Poet Who Keeps Life's Savor
Bryan Giemza, The University of North Carolina at Chapel Hill (bryan@unc.edu)
- "Where love in its laughing guises...": H. R. Stoneback and his Scholarship in the 21st Century
Evan Hulick, State University of New York at New Paltz
(n02013504@hawkmail.newpaltz.edu)
- Comments
H.R. Stoneback, State University of New York at New Paltz
(stonebah@newpaltz.edu)

10-02 NAVIGATING ISLAM: VOICES OF MUSLIM WOMEN IN THE AMERICAN SOUTH Roundtable

Auditorium

Chair: Elizabeth J. West, Georgia State University (ewest@gsu.edu)
Maha Marouan, Pennsylvania State University (Mzm24@psu.edu)
Ashley McNeil, Georgia State University (amcneil3@gsu.edu)
Carolyn Jones Medine, University of Georgia (medine@uga.edu)
Erica Still, Wake Forest University (stillel@wfu.edu)

10-03 MAYA LITERATURE OR MAYA TS'ÍIB: OTHERS' ARTS AS LITERATURE

Bull Durham A

Chair: Paul Worley, Western Carolina University (pmworley@wcu.edu)Co-Chair: Tiffany Creegan Miller, Clemson University (tiffan4@clemson.edu)Discussant: Emilio del Valle Escalante, The University of North Carolina at Chapel Hill (edellvall@email.unc.edu)

- When Words Are Ts'íib But Tsiíib Isn't Always Words: Reading the Art of Maya Ts'íib as Literature
Paul Worley, Western Carolina University (pmworley@wcu.edu)
- Telling, Writing and Healing in Ana Patricia Martínez Huchim's *Contrayerba*
Ana Irene Ugarte, Duke University (aiu@duke.edu)
- Painting Qatinamit (Our Town): Destabilizing Maya-ness in the Poetry and Images in the Murals of San Juan Comalapa, Guatemala
Tiffany Creegan Miller, Clemson University (tiffan4@clemson.edu)

10-04 MARK TWAIN AND THE OTHER ARTS***The Mark Twain Circle of America***

Bull Durham B

Chair: James Hewitson, University of Tennessee (jhewitso@utk.edu)

- Mark Twain's "Instructions in Art"
Mary Eden, Louisa County Middle School (edenmj@lcps.k12.va.us)
- "Sham grandeurs, sham gauds, and sham chivalries": Mark Twain's Progressive Aesthetics
James Hewitson, University of Tennessee (jhewitso@utk.edu)
- The Lie is Eternal: A Novelist's Take on Portraying Twain in Fiction
Max McCoy, Emporia State University (mmccoy2@emporia.edu)

10-05 THE KAFKAESQUE IN GERMAN LITERATURE, FILM, AND CULTURE***German III (1933-present)***

Crown A

Chair: Claire Scott, The Carolina-Duke Graduate Program in German Studies

(claire.scott@duke.edu)

- Scratching Your "I"s Out: Violence and Subjectivity in Franz Kafka and Ilse Aichinger
Claire Scott, The Carolina-Duke Graduate Program in German Studies (claire.scott@duke.edu)
- Kafka as Detective Novelist?: The Italian Case, from Carlo Emilio Gadda to Paola Capriolo
Saskia Ziolkowski, Duke University (sez6@duke.edu)
- Kafka at Sea: The Biographical and Bibliographical Kafkaesque in Peter Henisch's *Vom Wunsch, Indianer zu werden*
Robert Lemon, University of Oklahoma (rlemon@ou.edu)
- The Kafkaesque in Films, Comic Books, and Animations
Damianos Grammatikopoulos, Rutgers University (damiangr@scarletmail.rutgers.edu)

10-06 ENGAGEMENT THROUGH THE ARTS***Teaching Languages and Literature***

Crown B

Chair: Deborah Manson, Georgia Perimeter College (Deborah.Manson@gpc.edu)

- “Reading” Music in Literature and Composition Courses
Valerie Dotson, Georgia Perimeter College (Valerie.Dotson@gpc.edu)
- A Meticulous Eye: Art and Critical Analysis
Gregg Heitschmidt, Surry Community College (heitschmidtg@surry.edu)
- Watching Before Writing: Integrating Visual and Verbal Literacies in the Composition Classroom
Charles Fox, Georgia Perimeter College (Charles.Fox@gpc.edu)
- Classroom Drama: How (and Why) to Bring Theatre to Your Students
Shellie Welch, Georgia Perimeter College (Shellie.Welch@gpc.edu)

10-07 CROSS-CULTURAL ADAPTATION***Association of Adaptation Studies F***

Crystal Coast

Chair: Naghmeh Rezaie, University of Delaware (naghmeh@udel.edu)

- A Digital Moment for Cross-Cultural Adaptation Studies
Naghmeh Rezaie, University of Delaware (naghmeh@udel.edu)
- (Dis)Connections: From Québec to Europe in the Film *Pleure pas, Germaine* (2000)
Antoinette Williams-Tutt, Graduate Center, CUNY (awilliams2@gradcenter.cuny.edu)

10-08 GENERAL ADMISSION ONLY: STRATEGIES IN LITERATURE AND THE OTHER ARTS FOR EDU(TAINING) THE TWO-YEAR COLLEGE ENGLISH STUDENT***English in the Two-Year College***

Empire D

Chair: Reginald Abbott, Georgia Perimeter College (Emory.Abbott@gpc.edu)Secretary: Hank Eidson, Georgia Perimeter College (Rodger.Eidson@gpc.edu)

- The Lessons of *Luther*: Identifying and Questioning Stereotypes with Neil Cross
Hank Eidson, Georgia Perimeter College (Rodger.Eidson@gpc.edu)
- Where Are We Going, Where Have We Been?: Intertextuality and Student Engagement in Literature Survey Courses
Sara Smith, Pensacola State College (ssmith@pensacolastate.edu)
- Creative Connections: Fostering Creative Responses to Literature in the Two-Year College Classroom
Kathryn Crowther, Georgia Perimeter College (Kathryn.Crowther@gpc.edu)
- Creating Coherence and Cultivating Consciousness: Using Literature to Promote Student Success
Deanna Ramirez, Georgia Perimeter College (Deanna.Clark@gpc.edu)

10-09 BLACK LITERARY START UPS: NEGOTIATING SPACE WITH NO POWER

Empire E

Chair: Roger Bonair-Agard, Co-founder and Artistic Director of LouderARTS NYC, Creative Writing Instructor at Free Write Jail Arts and Literacy Program Chicago (rogerbonair@gmail.com)

- Black Content, Black Skill, Intellectual Property and Industry
Bro. Hoke Glover, Bowie State University / Free Black Space
(hokeglover@yahoo.com)
- The Spectrum of Us: Tackling Diversity in Small Press Publishing
Crystal Simone Smith, Greensboro College / Backbone Press
(crystal73@rocketmail.com)
- The New Literary Negro: Rebuilding the Blueprint of the Contemporary Black Literary Space
Monifa Lemons, Columbia College / The Watering Hole (twhpoetry@gmail.com)
Candace Wiley, Clemson University / The Watering Hole (twhpoetry@gmail.com)

10-10 PRINT CULTURE AND THE ARTS C***Society for the History of Authorship, Reading, and Publishing (SHARP)***

Imperial I

Chair: Melissa Makala, University of South Carolina (me.makala@gmail.com)

- "I began to think of myself as a printed object": Faulkner, Photography, and Authorship
Sarah Harsh, Emory University (sharsh@emory.edu)
- On Personhood and Portraiture in Clarence Major's *Emergency Exit*
Aaron Colton, University of Virginia (agc3bs@virginia.edu)
- Artifacts and the Archive in S.: The Influence of Graphic Design and Printing in Contemporary Fiction
Michael Griffin II, Georgia Institute of Technology (michael.griffin@lmc.gatech.edu)

10-11 POLYPHONIC ENSEMBLE: A TRIO OF IDENTITY EXPLORATION

Imperial II

Chair: Dorothee Mertz-Weigel, Armstrong State University (dorothee.mertz-weigel@armstrong.edu)

- Trio performance: "Un Canadien Errant"
Dorothee Mertz-Weigel, Jane Rago, & Christy Mroczek, Armstrong State University
- Fundamentals of Identity Quest
Dorothee Mertz-Weigel, Armstrong State University (dorothee.mertz-weigel@armstrong.edu)
- To Go West: Travelogues, Nationality, and the Dissonance of Self
Jane Rago, Armstrong State University (jane.rago@armstrong.edu)
- Fact or Fiction: Representation of Self through Online Travel Writing
Christy Mroczek, Armstrong State University (christy.mroczek@armstrong.edu)

10-12 FROM THE PAGE TO THE STAGE: AUTHORIAL ADAPTATION FROM FICTION TO DRAMA

Imperial III

Chair: Renee Schatteman, Georgia State University (schatteman@gsu.edu)

Respondant: R. Barton Palmer, Clemson University (ppalmer@clemson.edu)

- Call Me Paul: The Long, Hot Summer of Paul Green and Richard Wright
Margaret Bauer, East Carolina University (bauerm@ecu.edu)

- Giovanni Verga's *Cavalleria Rusticana*: Italian Realism from Novella, to Play, to Opera (1880-1890)
Michela Ronzani, University of North Carolina School of the Arts
(ronzanim@uncsa.edu)
- Sindiwe Magona's Stage Adaptation of *Mother to Mother*: The Conflicted Mother/The Troubled Nation
Renee Schatteman, Georgia State University (schatteman@gsu.edu)

10-13 RE-ENVISIONING INTERDISCIPLINARY WOMEN'S STUDIES: A ROUNDTABLE DISCUSSION

Women's Studies A

Piedmont

Roundtable

- Chair: Amy K. King, Johannes Gutenberg University, Mainz (amykatherineking@gmail.com)
 Susan Canty Quinlan, University of Georgia (susieq@uga.edu)
 Kameelah Martin, Savannah State University (martink@savannahstate.edu)
 Amy Reid, New College of Florida (reid@ncf.edu)
 Kristin Allukian, Georgia Institute of Technology (kristin.allukian@lmc.gatech.edu)
 Kathleen Anderson, Palm Beach Atlantic University (kanderson67@hotmail.com)

10-14 ROMANTICISM AND THE ARTS

Keats-Shelley Association of America

Room 101

Chair: Ben P. Robertson, Troy University (bprobertson@troy.edu)

- The Cult of Keats: Visualizing the Poet and Poetry
Emily Dolive, The University of North Carolina at Greensboro (ejdolive@uncg.edu)
- Her "whole soul was ear": The Music of Mary Shelley's *The Last Man*
Zachary Tooman, University of North Carolina at Wilmington (toomanz@uncw.edu)
- Image, Epigraph, and the Contest of Art: The Peritext of Keats's *Poems* (1817)
Martin McNamee, Meredith College (mcnameem@meredith.edu)

10-15 20TH-CENTURY AUTHORS AND THEIR OTHER ART

Royal A

Chair: Jules Hojnowski, Cornell University (jah11@cornell.edu)

- Melodicity, Memorability, and Musical Leitmotif in Gertrude Stein's *Three Lives*
Kelly Neal, Georgia State University (kneal10@gsu.edu)
- Flannery O'Connor as Cartoonist
Marshall Bruce Gentry, Georgia College & State University (bruce.gentry@gcsu.edu)
- Words Unclothed: The Politics and Poetics of Women's Textile Labor in the Work of Kishwar Naheed
Hella Cohen, St. Catherine University (hellabloom@gmail.com)
- The Spirituality of Yeats and Toomer
Matthew Phillips, The University of North Carolina at Greensboro (mmphill2@uncg.edu)
- Nancy and the Cohesive Dispersal of Selfhood in Seriality
Jessica Stark, Duke University (jessica.quick@duke.edu)

SATURDAY

10-16 21ST CENTURY MODERNISMS***New Mediums of Modernism A***

Royal B

Chair: Scott Ortolano, Florida SouthWestern State College (SOrtolano@fsw.edu)

- Playing Along: *Valiant Hearts: The Great War* and Video Game Modernism
Scott Ortolano, Florida SouthWestern State College (SOrtolano@fsw.edu)
- Considering Modernism and its Presence in the Television Show *Mad Men*
Tom Bevilacqua, Florida State University (thb11b@my.fsu.edu)
- Queering the Modernist Archive in Alison Bechdel's *Fun Home*
Maite Urcaregui, University of Colorado at Boulder (Maite.Urcaregui@Colorado.edu)

10-17 ROBERT PENN WARREN CIRCLE***Robert Penn Warren Circle***

Sandhills

Chair: Victor Strandberg, Duke University (vhs@duke.edu)

- "I'll Write!": New Journalist Aesthetics in Robert Penn Warren's "The Cave"
Sam Bednarchik, The University of North Carolina at Chapel Hill
(bednarc2@live.unc.edu)
- A Concert of Synesthetic Metaphors in Robert Penn Warren's Last Poems
Lesla C. Shaul, The University of West Alabama (lcc@uwa.edu)
- The Fixer: Robert Penn Warren's Interventions in History
Victor Strandberg, Duke University (vhs@duke.edu)

SATURDAY NIGHT RECEPTION

CASH BAR

FEATURING

**SOUR VANILLA: PHOTOGRAPHS INSPIRED BY
FLANNERY O'CONNOR'S "THE PARTRIDGE FESTIVAL"
CREATED BY AARON CANIPE AND DAN TRAIN
WITH SUPPORT FROM THE DUKE INITIATIVES IN
THEOLOGY AND ART PROGRAM**

IMPERIAL V-VII

8:00PM – 9:00PM

MUSIC OF POETRY / POETRY OF MUSIC

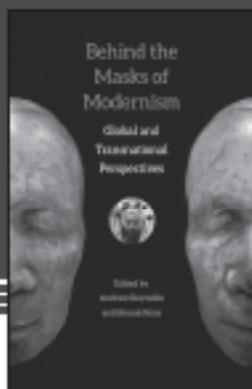
HOSTED BY JIM CLARK

FEATURING**WYN COOPER & MADISON SMARTT BELL****&****A SALUTE TO H.R. "STONEY" STONEBACK**

IMPERIAL IV

8:30PM – 10:30PM

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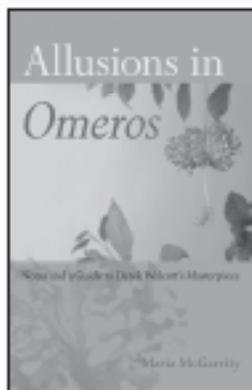
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BLACK LEGACIES

Race and the European Middle Ages

LYNN T. BAILEY



Allusions in *Omeros*

Notes and a Guide to Derek Walcott's Masterpiece

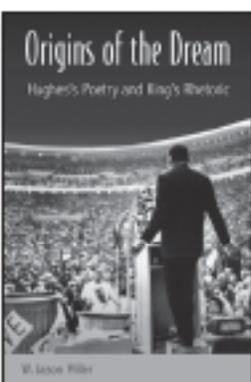
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IMPOSSIBLE RETURNS

NARRATIVES
OF THE CUBAN
DIASPORA

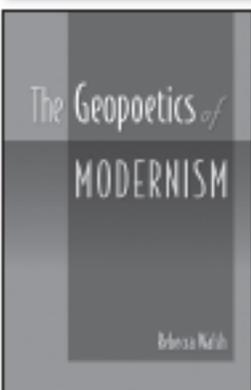
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Origins of the Dream

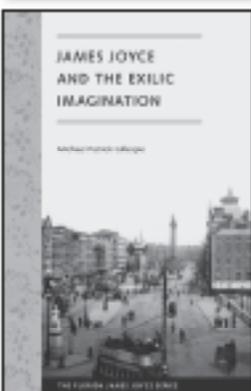
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CV WORKSHOP

BY PRIOR APPOINTMENT

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8:30AM – 11:30AM**

(11) SUNDAY 8:30AM – 10:00AM

11-01 SHARED POLITICS: POLITICAL ADAPTATIONS, APPROPRIATIONS, AND INFLUENCES

Auditorium

Chair: Phillip Zapkin, West Virginia University (pzapkin@mix.wvu.edu)

- Of Second Acts and African American Lives: F. Scott Fitzgerald, David Simon, and the Struggle against Lockdown
Walter Bosse, Brescia University (walter.bosse@brescia.edu)
- Guardian Angels: Proslavery Protocols in Children's Adaptations of *Uncle Tom's Cabin*
Laura Hakala, Shawnee State University (Lhakala@shawnee.edu)
- Distrustful Art: Imagining a Polyphonic Common in Peter Carey's *Jack Maggs*
Phillip Zapkin, West Virginia University (pzapkin@mix.wvu.edu)

11-02 MUSIC AND MUSES IN THE POETRY AND FICTION OF ELIZABETH MADOX ROBERTS

Elizabeth Madox Roberts Society

Bull Durham A

Chair: Gregg Neikirk, Westfield State University (gneikirk@westfield.ma.edu)

Secretary: Jessica Nickel, Misericordia University (jesmackenzie@hotmail.com)

- "They grew and they grew to the old church top" in *The Cave* in *The Time of Man*
Evan Hulick, SUNY New Paltz (ehulick@hawkmil.newpaltz.edu)
- Philosophy as Muse: Berkeleyism in Coleridge and Roberts
Adam Neikirk, Westfield State University (adamneikirk@gmail.com)
- "Our Singing Country": The Music of Elizabeth Madox Roberts' "Conversations Beside a Stream"
Christopher Paolini, SUNY New Paltz (n01377349@hawkmil.newpaltz.edu)

- “Songs have been sung in America”: Tracing the Folk Songs in Elizabeth Madox Roberts’ “Conversation Beside a Stream”
Daniel J. Pizappi, SUNY New Paltz (DPizappi@hawkmail.newpaltz.edu)

11-03 CONSUMING CULTURE IN VICTORIAN AND EDWARDIAN LITERATURE B

Bull Durham B

Chair: Dan Abitz, Georgia State University (dabitz1@gsu.edu)

- Food, Eating, and Consumption in H.G. Wells’ *The War of the Worlds*
Dan Abitz, Georgia State University (dabitz1@gsu.edu)
- The Confluence of Poetic and Artistic Contraries in William Blake’s Fomentation of a Liberative Revolution
Heather Heckman-McKenna, Simmons College
(heather.heckman-mckenna@simmons.edu)

11-04 L’IMAGE ET L’IMAGINAIRE

French II (Seventeenth and Eighteenth Centuries)

Crown A

Chair: Laura Nelson, Middle Tennessee State University (Laura.Nelson@mtsu.edu)

- Art and Reception: The Function of Ekphrastic Galleries in *L’Astrée* of Honoré d’Urfé
Melinda Cro, Kansas State University (macro@ksu.edu)
- La construction et la chute d’une réputation: le cas de la Marquise de Merteuil dans *Les Liaisons Dangereuses* de Laclous et *Dangerous Liaisons* de Stephen Frears
Martha Moreno, The University of North Carolina at Chapel Hill
(Marthaml@live.unc.edu)

11-05 FAIRY TALE SENSIBILITIES AND THEIR SUSTAINABILITY A

Crown B

Chair: Kathy Whitaker, East Georgia State College (whitaker@ega.edu)

- “A truth that likes to be seen in hiding:” Fairy Tales’ Grim Deaths and Light Plays in Anne Carson’s *Nox* (2010) and Hector Abad’s *Memory Betrayals* (2009)
Gustavo Llarull, Cornell University (gl284@cornell.edu)
- “Who is Nibbling at my House?” Greed and Gluttony Reimagined in Contemporary Artistic Representations of the Gingerbread House
Brennan Thomas, St. Francis University (Bthomas@francis.edu)
- Top 40 as Folk Dissemination: How Fairy Tale Allusions Code Emotions in Popular Music
Susan Wood, The University of Mississippi (swood1@go.olemiss.edu)
- Black to the Future: Ishmael Reed’s Literary Liberation of the African American Via the Fantasy of Time Travel
Gee Joyner, University of Memphis (geejoyner@gmail.com)

11-06 YOU CALL THAT AN ADAPTATION?

Association of Adaptation Studies G

Crystal Coast

Chair: William Mooney, Fashion Institute of Technology, State University of New York
(william_mooney@fitnyc.edu)

- *The Medium* as Opera Noir
Kristopher Mecholsky, Louisiana State University (kmecho1@lsu.edu)

- 8-Bit Adaptations
Kyle Meikle, University of Delaware (kmeikle@udel.edu)
- Theatre and Theatricality in *All About Eve* (1950) and *Clouds of Sils Maria* (2014)
William Mooney, Fashion Institute of Technology, SUNY
(william_mooney@fitnyc.edu)

11-07 POETS PANEL: SAMLA POETS READ AND CELEBRATE EKPHRASIS

Empire E

Chair: Chelsea Rathburn, Young Harris College (ctrathburn@yhc.edu)

- Furious Mothers & Other Monsters: Considering Delacroix's Medusa
Chelsea Rathburn, Young Harris College (ctrathburn@yhc.edu)
- "She's Looking at Me, the Dear Creature": Oscar Rejlander's Photographs of Emotion and Charles Darwin's *Expression*
Laura Beasley, University of West Georgia (lbeasley@westga.edu)
- Words as Image: Visual Composition Strategies in the Endearments
Anna Lena Phillips Bell, University of North Carolina at Wilmington
(phillipsal@uncw.edu)
- A Marriage of Imaginations
Valeria Nieman, North Carolina A&T State University (vgnieman@ncat.edu)

11-08 NINETEENTH-CENTURY REPRODUCTIONS AND PATTERNS

Imperial I

Chair: Rae Yan, The University of North Carolina at Chapel Hill (rxyan@unc.edu)Co-Chair: Christina Lee, The University of North Carolina at Chapel Hill
(leecccl@live.unc.edu)

- Cultural and Literary Reproduction in the Johnstone Family Miscellanea
Rachael Isom, The University of North Carolina at Chapel Hill
(risom@live.unc.edu)
- Art or Reproduction?: Still-Life Painting and Charlotte Perkins Gilman's "The Yellow Wallpaper"
Christina Lee, The University of North Carolina at Chapel Hill
(leecccl@live.unc.edu)
- Chinese Patterns in George Meredith's *The Egoist*
Rae Yan, The University of North Carolina at Chapel Hill (rxyan@unc.edu)
- Wallace Stevens, *Harmonium*, and the American Reed Organ
Peter Miller, University of Virginia (pnm7cs@virginia.edu)

11-09 POETRY AND/AS VISUAL SPACE, VISUAL ART

Imperial II

Chair: William Waddell, St. John Fisher College (bwaddell@sjfc.edu)

- Dodging the Buildup of Erasure: Visual Strategies in Claudia Rankine's *Citizen*
William Waddell, St. John Fisher College (bwaddell@sjfc.edu)
- Time Transfixed: Janet McLean's *Lines of Vision* and the Permanent Collection
Lisa Perdigao, Florida Institute of Technology (lperdigao@fit.edu)
- The Visual Spaces of Tan Lin's Poetry as Wallpaper
Kirsten Ortega, University of Colorado, Colorado Springs (kortega@uccs.edu)
- Newsfeed Bricolage: Interweb Gurlisque and the Limits of Lyric Reading
Barbara Fischer, Boston Review (bkfischer@yahoo.com)

11-10 GENDERED PRODUCTIONS: FEMINIST QUE(E)RIES IN THEATER, FILM, AND TELEVISION***Feminist Literature and Theory***

Imperial V

Chair: Stephanie Rountree, Georgia State University (SRountree3@gsu.edu)Secretary: Ashley Dycus, University of West Georgia (adycus@westga.edu)

- Forever Hold Your Peace: A Feminist Approach to Sound in *We Need to Talk About Kevin*
Ashleigh Bowers, Savannah College of Art and Design
(abower25@student.scad.edu)
- Combating Gender and Race: Michonne's Rejections and Renegotiations of Gender and Racial Expectations in AMC's *The Walking Dead*
Ashley Dycus, University of West Georgia (adycus@westga.edu)
- Sex with Cyborgs: The Female Voice, Virtual Embodiment, and Aurally-Interpellated Corporeality in Spike Jonze's *Her* (2013)
Stella Soojin Kim, Wake Forest University (kimss@wfu.edu)

11-11 THE NOVEL, TYPOGRAPHY, AND GRAPHIC DESIGN

Imperial VI

Chair: Michael Griffin II, Georgia Institute of Technology (michael.griffin@lmc.gatech.edu)

- Reading Books by Their Covers: Dos Passos's *U.S.A.*, Design Features, and Histories of Literary Reception
Ethan Reed, University of Virginia (ecr6nd@virginia.edu)
- Book Covers, Material Print Culture, and the Paratextual Framing of Literature
David Scott Diffrient, Colorado State University (Scott.Diffrient@colostate.edu)
- The Graphic Interface of Aubrey Beardsley's *The Story of Venus and Tannhäuser*
Gabriel Lovatt, Georgia Institute of Technology (gabriel.lovatt@lmc.gatech.edu)
- A Novel on Film: *The Invention of Hugo Cabret*
Sara Oswald, University of North Carolina at Pembroke (sara.oswald@uncp.edu)

11-12 VISIONS OF MOTHERHOOD

Imperial VII

Roundtable

Chair: Loic Bourdeau, University of Louisiana at Lafayette (loic.bourdeau@icloud.com)

- Visions of Motherland: Street Art as a New Cosmogony in Réunion Island
Magali Compan, College of William and Mary (mxcompan@wm.edu)
- Understanding Charlotte Delbo's Narrative Form(s) Through Representations of Motherhood
Virginia Osborn, Florida State University (vosborn@fsu.edu)
- Getting Graphic with the Silences of the Past: Motherland and Exile in Jung's *Couleur de peau: miel*
Aurélié Chevant, Harvard University (achevant@fas.harvard.edu)
- Beyond Maternity: Pregnancy, Motherhood, and Mothering in Assia Djebar's *Les Nuits de Strasbourg*
Julia Praud, United States Military Academy (Julia.Praud@usma.edu)
- "Mommy" vs Québec: Reflections on Current Politics of Motherhood
Loic Bourdeau, University of Louisiana at Lafayette (loic.bourdeau@icloud.com)

11-13 MARX AND THE ARTS B**Marxist Literary Group**

Piedmont

Chair: Emma Baughman, Georgia State University (emmacbaughman@gmail.com)

- Uncle Marx in the Ivory Tower: Marxist Pedagogy and Praxis within FYC
Stephen Turner, Arkansas State University (stephen.turner@smail.astate.edu)
- What's Left?: Cold War Literary Marxism and the Making of an African-American Avante Garde
Konstantina Karageorgos, University of Michigan (kkarageo@umich.edu)
- A Monster's Ears
Nick Huber, Duke University (nah25@duke.edu)

11-14 ARTISTIC REPRESENTATION IN EARLY MODERN ENGLAND**English II (1500 to 1600) A**

Room 101

Chair: Donna Wroble, Georgia State University (dwroble1@student.gsu.edu)

- Pestle as Potentiality: Examining Chivalric Opportunity in Francis Beaumont's *Knight of the Burning Pestle*
Alex Muller, Wake Forest University (mullaj14@wfu.edu)
- Articulating "India": Civic Pageantry and Early Modern London
Utsa Mukherjee, Indian Institute of Technology (utsamukherjee1@gmail.com)
- "In the cause of Gods truth": The Voice in the Margins of Anne Dowriche's *The French Historie*
Rachel M. Roberts, Baylor University (Rachel_Roberts@baylor.edu)

11-15 20TH CENTURY RECONCEPTIONS OF MODERNISM**New Mediums of Modernism B**

Royal A

Chair: Scott Ortolano, Florida SouthWestern State College (SOrtolano@fsw.edu)

- Helene Johnson's Poetry of Christian Conflict
Eleanor Wakefield, University of Oregon (ewakefie@uoregon.edu)
- Modernism without Wires: Radio and John Dos Passos' *USA Trilogy*
Adam Nemmers, Texas Christian University (nemmers.adam@gmail.com)
- To Finnegain: Joyce's Reawakening in Mary Ellen Bute's *Passages from Finnegans Wake*
Blake Stricklin, Florida State University (rbs12b@my.fsu.edu)

11-16 THE WORKS OF MIGUEL DE CERVANTES: DON QUIXOTE IN XXTH CENTURY THEATER & FILM**Cervantes Society of America A**

Royal B

Chair: Ignacio Lopez-Aleman, The University of North Carolina at Greensboro (i_lopez@uncg.edu)Co-Chair: Rosa Maria Stoops, University of Montevallo (stoopsrm@montevallo.edu)Secretary: Carmela Mattza, Louisiana State University (cmattza@lsu.edu)

- Mikhail Bulgakov's *Don Quixote*: Reclaiming the Artist for the Collective
Scott Pollard, Christopher Newport University (spollard@cnu.edu)
- *Don Quixote* Re-accentuated: Kozintsev's (1957) and Pabst (1933)
Slav N. Gratchev, Marshall University (gratchev@marshall.edu)

11-17 CHARLES CHESNUTT AND VERNACULAR CULTURE***Charles W. Chesnutt Association***

Sandhills

Chair: Darren Elzie, University of Memphis (djelzie@memphis.edu)

- Charles W. Chesnutt and the Triple Paradox
Donald Shaffer, Mississippi State University (DShaffer@english.msstate.edu)
- Charles W. Chesnutt as Playwright: Exploring Race in White Life Drama
Elizabeth G. Allen, University of Memphis (egallen@memphis.edu)
- Conjuring the Folk: The Vernacular Legacy of Charles Chesnutt's *The Conjure Woman*
Kameelah Martin, Savannah State University (martink@savannahstate.edu)

(12) SUNDAY 10:15AM – 11:45AM**12-01 FROM THE PAGE TO THE ITALIAN SCREEN**

Auditorium

Chair: Saskia Ziolkowski, Duke University (sez6@duke.edu)Co-Chair: Rebecca Bauman, Fashion Institute of Technology, State University of New York (rebecca_bauman@fitnyc.edu)

- Adapting Rome's 'Liberation': Alfred Hayes' *All Thy Conquests* and Roberto Rossellini's *Paisa*
Marisa Escolar, The University of North Carolina at Chapel Hill (marisa.escolar@gmail.com)
- From the Illustrative Image to the Pictorial Image: Notes on the History of the Relation Between Cinema and Literature
Pietro Bianchi, Duke University (pietro.bianchi@duke.edu)
- Pasolini's "Cannibal Manifesto"
Matteo Gilebbi, Duke University (matteo.gilebbi@duke.edu)
- Gendered Transformations in *Gomorra* from Book to Film to TV
Rebecca Bauman, Fashion Institute of Technology, State University of New York (rebecca_bauman@fitnyc.edu)

12-02 MEDICAL ARTS IN EIGHTEENTH- AND NINETEENTH-CENTURY GERMANY

Bull Durham A

Chair: Elizabeth Schreiber-Byers, Ball State University (beth.byers@gmail.com)

- Healing Narratives: Medicine and Arts in the Long Eighteenth Century
Susanne Gomoluch, The University of North Carolina at Greensboro (s_gomolu@uncg.edu)
- Infection and Excess: Christoph Wilhelm Hufeland's *Makrobiotik* and the Health Risks of Sentimental Melodrama
Tayler Kent, Colby College (kent.tayler@gmail.com)
- Literature and Psychology: Ernst von Wildenbruch's *Brunhilde* and the Sadistic Women of Krafft-Ebing's *Psychopathia Sexualis*
Elizabeth Schreiber-Byers, Ball State University (beth.byers@gmail.com)

12-03 EARLY MODERN INVERSIONS***English II (1500-1600) B***

Crown A

Chair: Matt Carter, The University of North Carolina at Greensboro

[\(mccarte2@uncg.edu\)](mailto:mccarte2@uncg.edu)

- Why Did Sidney Care about Print?
Neal Buck, The University of North Carolina at Greensboro (nebuck@uncg.edu)
- Play Boys: The Cross-Dressed Theatre and Early Modern Labor Practices
Jessica Schiermeister, Independent Scholar (schiermeisterj@gmail.com)
- “Lady, Shall I Lie in Your Lap?": Hierarchy, Desire and Touch in *Hamlet* and 1
Henry IV
Alex Macconochie, Boston University (aamaccon@bu.edu)
- “The God of Knowledge Nothing Gave in Vaine”: Puritanism and Gender Equity
in the Works of Rachel Speght
Elizabeth Davis, Wake Forest University (davie214@wfu.edu)

12-04 FAIRY TALE SENSIBILITIES AND THEIR SUSTAINABILITY B

Crown B

Chair: Kathy Whitaker, East Georgia State College (whitaker@ega.edu)

- Grotesque Femininities and Fairy Tale Mythologies in Bill Willingham’s
Fables Series
Sarah E. Camp, Old Dominion University (scamp@odu.edu)
- Seeing Red: Periodical Dissemination of Perrault’s “Little Red Riding Hood”
Kelli Wilhelm, West Virginia University (kdwilhelm@mix.wvu.edu)
- *The Faerie Queene*: A Meta-Fairytale
Padmini Sukumaran, St. John’s University (padmini.sukumaran@gmail.com)

12-05 ADAPTATION TODAY AND TOMORROW***Association of Adaptation Studies H***

Crystal Coast

Chair: Laura Pattillo, St. Joseph’s University (lpattill@sju.edu)

- Adaptation as “Post-Racial” Vehicle: The Ideology Behind Oprah Winfrey’s Harpo
Production of *Their Eyes Were Watching God*
Melissa Clairjeune, Brooklyn College, CUNY (melissaclairjeune@gmail.com)
- “No One is King. That’s Like Winning the Lottery”: WASP Aspirations and West
Coast Legacies in James Franco’s and Gia Coppola’s *Palo Alto*
Jerod Hollyfield, Western Kentucky University (jerod.hollyfield@wku.edu)
- *Fun Home*, from the Page to the Stage to a Restaging: The Journey from Alison
Bechdel’s Graphic Memoir to the Tony-Winning Broadway Musical
Laura Pattillo, St. Joseph’s University (lpattill@sju.edu)

**12-06 SPANISH MOSS AND ALLIGATORS: SOUTHERN SWAMPS IN THE LITERARY AND
POPULAR IMAGINARY B*****Society for the Study of Southern Literature (SSSL)***

Empire E

Chair: Kirstin Squint, High Point University (ksquint@highpoint.edu)Secretary: Stephanie Rountree, Georgia State University (sroutree3@gsu.edu)

- Lost in the Big, Bad Swamp: Traumatic Space and ‘Dignified Response’ in *The
Conjure Stories* and *Swamplandia!*

Emelia Abbe, University of Michigan (emeliabb@umich.edu)

- Alligators and Indian Chiefs: Performance and Authenticity in Karen Russell's *Swamplandia!*
Keely Byars-Nichols, University of Mount Olive (byars.nichols@gmail.com)

12-07 A TWICE TOLD TALE: TROUBLING AFRICAN AMERICAN LITERATURE AND THE OTHER ARTS

Imperial I

Chair: Robert Randolph, Jr., North Carolina A&T State University (rerstandol@ncat.edu)

- "Who Invited You Anyway": Another "Look" at Audience Interpretation Through Black Film Analysis
Hope Jackson, North Carolina A&T State University (jacksonw@ncat.edu)
- "beneath the swiftness of the hot tempo there was a slower tempo and a cave and I entered it": Jazz, Invisibility, and Time Travel in Ralph Ellison's *Invisible Man*
Jonathan Ball, East Tennessee State University (zjcb50@goldmail.etsu.edu)
- "How the Past Comes Back": Black Pedagogical Temporalities and Chronotoping in the Poetics of Natasha Trethewey
Robert Randolph, Jr., North Carolina A&T State University (rerstandol@ncat.edu)
- Too Cool for A.D.H.D: How Black Literature Writes Hip Hop
Kashian Scrivens, North Carolina A&T State University (kascrive@aggies.ncat.edu)
- The Blacker the Berry: Remixes, Ruptures, and the Poetics of Kendrick Lamar
William Boone, Winston-Salem State University (boonewi@wssu.edu)

12-08 MARX AND THE ARTS A

Marxist Literary Group

Imperial II

Chair: Emma Baughman, Georgia State University (emmacbaughman@gmail.com)

- The Commodification of Misery: Frank McCourt's *Angela's Ashes* and the Ideological Reproduction of Emotional Capitalism
John Coleman, Carleton University (johncoleman3@carleton.ca)
- The Work of Art in the Age of the Superhero
Mitch Murray, University of Florida (m.murray@ufl.edu)

12-09 INTRICACIES OF AMERICAN POETRY AND PROSE: NATHANIEL HAWTHORNE, WALT WHITMAN, AND ELIZABETH BISHOP

Piedmont

Chair: Mostafa Jalal, Georgia State University (mjalal1@gsu.edu)

- Art and American Poetics: Connections and References to Other Arts Found in Whitman's Poetry
Mostafa Jalal, Georgia State University (mjalal1@gsu.edu)
- Temptation in Nathaniel Hawthorne's "Young Goodman Brown"
Sara Harwood, Georgia State University (gharwood3@gsu.edu)
- Darwin and the Epiphany of Self: Three Poems from Elizabeth Bishop's *Geography III*
Brian Heston, Georgia State University (patrick2574@gmail.com)

12-10 BEYOND THE TRADITIONAL TEXT: DECIPHERING MULTIMEDIA, HYPERTEXT AND GRAPHIC NARRATIVE

Room 101

Chair: Astrid Billat, Meredith College (billata@meredith.edu)

- Diversidad del acto de lectura en “La ley del amor” de Laura Esquivel Debora Maldonado-DeOliveira, Meredith College (DeOliveirad@meredith.edu)
- Juan Montaña, cimarrón de Letras
Javier Pabon, St Augustine’s University (jepabon@st-aug.edu)
- Varios niveles de lectura en “Fantomas contra los vampiros multinacionales” de Julio Cortázar
Astrid Billat, Meredith College (billata@meredith.edu)

12-11 LABOR, ART, & POLITICS IN AMERICAN LITERATURE AND CULTURE B

Royal A

Chair: Owen Cantrell, Georgia State University (owencantrell@gmail.com)

- The Public Stage: The Working Class in Theatrical Representations and the Fear of America’s Declining Public Sphere
Wesley Bishop, Purdue University (bishopw@purdue.edu)
- “You won’t have your names”: Politics, Poetics, and Naming the Dead in Woody Guthrie’s “Plane Wreck At Los Gatos (Deportee)”
Edward A. Shannon, Ramapo College of New Jersey (eshannon@ramapo.edu)
- From Field to Table: Contextualizing Race and Labor in Imagery in America’s Fruit-lands
Shana Klein, Baird Society Resident Scholar at the Smithsonian National Museum of American History (shana.klein@gmail.com)

12-12 THE WORKS OF MIGUEL DE CERVANTES: DON QUIXOTE IN XXTH CENTURY NARRATIVE & GRAPHICS***Cervantes Society of America B***

Royal B

Chair: Ignacio Lopez-Aleman, The University of North Carolina at Greensboro (i_lopez@uncg.edu)Co-Chair: Rosa Maria Stoops, University of Montevallo (stoopsrm@montevallo.edu)Secretary: Carmela Mattza, Louisiana State University (cmattza@lsu.edu)

- *Amélie* as Homage to Cervantes
Jonathan Wade, Meredith College (wadejon@meredith.edu)
- *Don Quixote* and the Chivalric Ideal in Classics Illustrated Comics (1941-1971)
Ricardo Castells, Florida International University (castells@fiu.edu)

12-13 PASSING(S): A NATION IN TRANSITION

Sandhills

Chair: Vera Foley, The University of North Carolina at Chapel Hill (vfoley@email.unc.edu)

- Passing the Spirit: Transit and Transgression Among Black Women in Antebellum America
Brenna Casey, Duke University (bcase13@gmail.com)
- Amber Gods and Fallen Goddesses: The Products of Harriet Prescott Spofford’s Middle Passage
Vera Foley, The University of North Carolina at Chapel Hill (vfoley@email.unc.edu)

- A Glass Menagerie: The Late 19th-Century Zoo as a Public Domestic Space
Leslie McAbee, The University of North Carolina at Chapel Hill
(lmcabee@live.unc.edu)
- Passing Germs: Imagining Interconnectedness through Microbes
Kym Weed-Buzinski, The University of North Carolina at Chapel Hill
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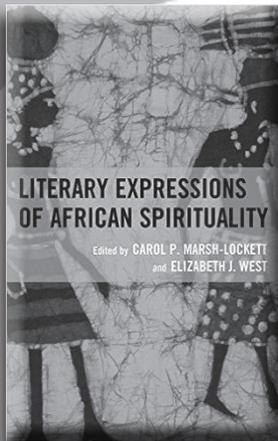
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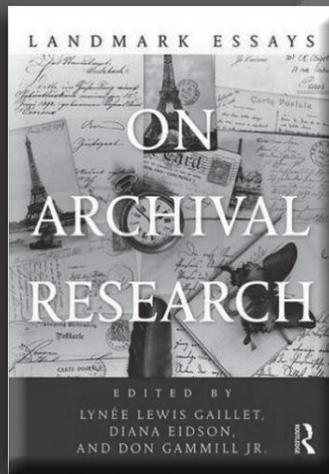
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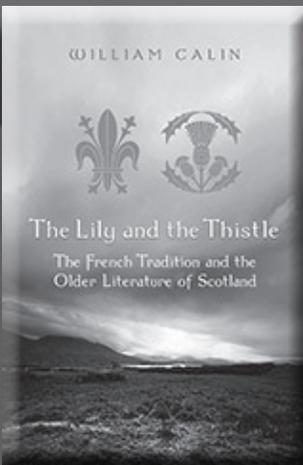
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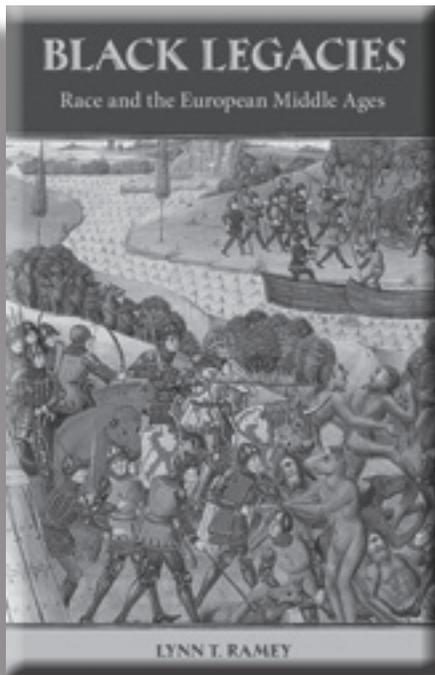
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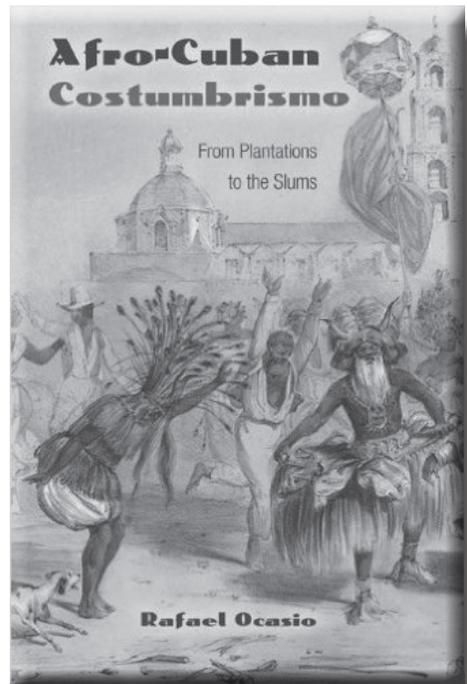
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MLA 2016: *Re-Presenting Twain*

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EWR Vol. 7 (2015) features a Welty interview by Patrick Samway, S.J. (Walker Percy biographer); essays by Rebecca L. Harrison, Alison Graham-Bertolini, and Susan Wood; reviews of recent books by Sarah Gilbreath Ford, Rebecca Mark, Pearl Amelia McHaney, and Sally Wolff.

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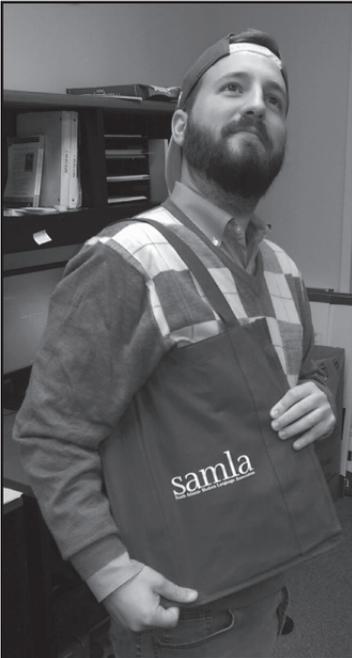
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To honor the spirit, memory and legacy of the late Virginia Spencer Carr, the Executive Committee of the South Atlantic Modern Language Association (SAMLA) has established the Virginia Spencer Carr Primary Source Research Award. The award will support primary source research, whether interviews, library or site visits, ethnographic research, or any other literary scholarship engaging primary sources.

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SESSION AND EVENT INDEX

RELATED TO CONFERENCE THEME

20th-Century Authors and Their Other Art **10-15**

25 Years of Affrilachian Resistance: Black Cultural Production in the Appalachian Region **04-11**

A Twice Told Tale: Troubling African American Literature and the Other Arts **12-07**

Adapting Children's and Young Adult Literature A **04-09**

Adapting Children's and Young Adult Literature B **03-12**

African American Literature

Blues, Jazz, and the African American Literary Canon A **02-03**

African American Literature

Blues, Jazz, and the African American Literary Canon B **03-03**

American Association for Italian Studies (AAIS) **08-09**

American Association of Teachers of German (AATG)

Literature and the Other Arts in the German Studies Classroom:
Interdisciplinary Pedagogy and the Curriculum **09-04**

American Literature (Pre-1900)

Beyond the Word: Textual Images and Imagination in American Literature of
the Late 18th through 19th Centuries **06-20**

American Lyricists

Performance and Loss **04-12**

The Art of the Archive/Art in the Archives A **01-11**

The Art of the Archive/Art in the Archives B **02-15**

Association for the Study of Literature and the Environment (ASLE) B

Can the Arts Save the Earth?: Environments, Real and Imagined **02-11**

Association of Adaptation Studies A

Adapting the Classics **01-05**

Association of Adaptation Studies B

Adaptation and Genre **02-09**

Association of Adaptation Studies C

Adaptations vs. Novels **03-05**

Association of Adaptation Studies D

Chapters from Adaptation History **04-06**

Association of Adaptation Studies E

Adaptation Theory **08-07**

Association of Adaptation Studies F

Cross-Cultural Adaptation **10-07**

Association of Adaptation Studies G

You Call That an Adaptation? **11-06**

Association of Adaptation Studies H

Adaptation Today and Tomorrow **12-05**

Beyond the Traditional Text: Deciphering Multimedia, Hypertext and Graphic
Narrative **12-10**

Black Symphonies / Black Consciousness **03-21**

The Body Revealed: Art, Artifice, and Spectacle in the Early Modern Period **01-12**

- Carson McCullers Center for Writers and Musicians / Carson McCullers Society
McCullers and the Arts **05-13**
- Celebrating 25 Years of the North Carolina Literary Review **03-14**
- Cervantes Society of America A
The Works of Miguel de Cervantes: Don Quixote in XXth Century Theater & Film **11-16**
- Cervantes Society of America B
The Works of Miguel de Cervantes: Don Quixote in XXth Century Narrative & Graphics **12-12**
- Charles W. Chesnutt Association
Charles Chesnutt and Vernacular Culture **11-17**
- Children's Literature
Children's Literature and (Trans/Inter)medial Texts **05-12**
- Collaboration & Betrayal **02-22**
- College Language Association
Writing and Arts of Engagement in African and African Diaspora Cultural Production **07-13**
- Comparative Literature A
Comparative Literature & Intermedia **01-13**
- Comparative Literature B
Music, Texts, & Bodies **08-13**
- Comparative Literature C
Postcolonial Intertextuality **06-12**
- Composition & Rhetoric
Composing Literary Composition **09-08**
- Consuming Culture in Victorian and Edwardian Literature A **05-01**
- Consuming Culture in Victorian and Edwardian Literature B **11-03**
- Contemporary Literature & Popular Music **03-15**
- Contemporary Spanish American Literature and Popular Culture **03-04**
- Creative Nonfiction **05-11**
- Creative Writers Discuss Their Adaptations for Stage or Screen **09-11**
- Critical Thinking in the Rhet/Comp Classroom
Orchestrating Agency: In What Ways is Our Pedagogy Evolving? **01-02**
- "Dangerously Close to One Another": Standing at the Intersection of Music & Poetry with Wyn Cooper **08-11**
- D. H. Lawrence Society of North America
D. H. Lawrence: The Art of Living Through the Arts **07-05**
- Diálogo Ecrástico: Literatura y Pintura **01-09**
- Early Modern Catholic Studies **08-18**
- Ekphrasis: Art as Literary Device **07-12**
- Elizabeth Madox Roberts Society
Elizabeth Madox Roberts: Prospect & Retrospect **07-09**
- Elizabeth Madox Roberts Society
Music and Muses in the Poetry and Fiction of Elizabeth Madox Roberts **11-02**
- Emily Dickinson International Society
Some Seek in Art: Emily Dickinson and Inspiration **01-19**
- English I (Medieval)
Animals, Love, and Gemstones: Using the Arts to Read Early Medieval Texts **08-15**

- English II (1500 to 1600) A
Artistic Representation in Early Modern England **11-14**
- English II (1500-1600) B
Early Modern Inversions **12-03**
- English III (Restoration and Eighteenth-Century British) **09-20**
- English in the Two-Year College
19th and 20th Century Artistic Visions in a Two Year College **06-15**
- English in the Two-Year College
General Admission Only: Strategies in Literature and the Other Arts for Edu(taining) the Two-Year College English Student **10-08**
- Eudora Welty Society
Eudora Welty and Intertextuality **02-06**
- Fairy Tale Sensibilities and Their Sustainability A **11-05**
- Fairy Tale Sensibilities and Their Sustainability B **12-04**
- Feminist Literature and Theory
Gendered Productions: Feminist Que(e)ries in Theater, Film, and Television **11-10**
- Feministas Unidas
Hispanic/Latino Postfeminist Biopics, Media Representations, and Adaptations **07-16**
- Film Studies Group
Performance on Film **08-02**
- Food Studies **06-14**
- French II (Seventeenth and Eighteenth Centuries)
L'image et l'imaginaire **11-04**
- French III (19th and 20th Centuries) A
Film, Theater, and Music in 19th and 20th Century French and Francophone Literature **06-04**
- French III (19th and 20th Centuries) B
Reframing and Defaming Portraits in Fin-de-Siècle Literary and Critical Discourse **07-04**
- From the Harlem Renaissance and Beyond: Mapping Gendered and Racial Identities **04-03**
- From the Page to the Italian Screen **12-01**
- From the Page to the Stage: Authorial Adaptation from Fiction to Drama **10-12**
- Gay and Lesbian Studies A **03-20**
- Georgia and Carolinas College English Association
Carnivalization and the Carnavalesque **07-18**
- Graduate Students' Forum in English
Picturing Childhood in American Literature and Culture **01-14**
- Grupo de Estudios sobre la Mujer en España y las Américas (GEMELA)
Revisiting Sor Juana and Her Contemporaries: A 21st Century Perspective **05-14**
- Hispanic Studies, Latin American Studies, Visual Culture, Film Studies
Severo Sarduy, Image, and Media **04-02**
- The Holocaust in Literature and Film **07-01**
- "A House is not a Home" - Teaching English through the Arts **08-06**
- Hybrid Networks: Literature and Science in Early Modern England **06-02**

- International James Joyce Foundation
 Joyce and Pornography **05-03**
- Intricacies of American Poetry and Prose: Nathaniel Hawthorne, Walt Whitman,
 and Elizabeth Bishop **12-09**
- Italian I (Medieval and Renaissance Literature) **02-07**
- Italian II (1600-present) **09-07**
- James Baldwin and the Performance of Race, Gender, and Identity in the Arts **07-11**
- James Dickey Society
 The Literary Heirs of James Dickey **09-15**
- John Dos Passos Society
 John Dos Passos and the Other Arts **07-07**
- Joseph Conrad Society of America
 "To Make you Hear, To Make You Feel . . . To Make you See" **01-03**
- Keats-Shelley Association of America
 Romanticism and the Arts **10-14**
- Labor, Art, & Politics in American Literature and Culture A **09-18**
- Labor, Art, & Politics in American Literature and Culture B **12-11**
- Literary Monsters **08-03**
- Literature in Contact with Other Narrative Expressions: Graphic Novels, Film, and
 Television **06-13**
- Luso-Afro-Brazilian Studies B
 Reflections on Space, Memory, and the Materiality of Literature **06-18**
- Luso-Afro-Brazilian Studies C
 Representations of Gender in Contemporary Brazil **02-02**
- Marcel Proust and the Arts **04-16**
- The Mark Twain Circle of America
 Mark Twain and the Other Arts **10-04**
- Marxist Literary Group
 Marx and the Arts A **12-08**
- Marxist Literary Group
 Marx and the Arts B **11-13**
- Maya Literature or Maya Ts'ib: Others' Arts as Literature **10-03**
- Medical Arts in Eighteenth- and Nineteenth-Century Germany **12-02**
- MELUS (Society for the Study of the Multi-Ethnic Literature of the United States) A
 Voices: Orchestration, Dissonance, and Double Discourses in Multiethnic
 Literature **03-18**
- MELUS (Society for the Study of the Multi-Ethnic Literature of the United States) B
 Literatures of the African Diaspora and the Other Arts **06-09**
- MELUS (Society for the Study of the Multi-Ethnic Literature of the United States) C
 The Legacy of Performance: Oral Storytelling and Music in Minority,
 Postcolonial, and Immigrant Literatures **04-15**
- Modern Drama A **01-04**
- Modern Drama B **02-08**
- Modernism and Jazz **02-20**
- Nathaniel Hawthorne Society
 Hawthorne's National and Transnational Artistic Vision **07-03**
- Native American Literature
 Reshaping History Through Narrative and Performance **04-14**

- Navigating Islam: Voices of Muslim Women in the American South **10-02**
- Neoliberalism in Film and Literature **09-03**
- New Connections for Scottish Studies **02-23**
- New Directions in Africana Literature A **05-09**
- New Directions in Africana Literature B **08-17**
- New Mediums of Modernism A
21st Century Modernisms **10-16**
- New Mediums of Modernism B
20th Century Reconceptions **11-15**
- Nineteenth- and Twentieth-Century Latin American Literature A **08-12**
- Nineteenth- and Twentieth-Century Latin American Literature B **09-09**
- Nineteenth-Century Reproductions and Patterns **11-08**
- The Novel, Typography, and Graphic Design **11-11**
- Passing(s): A Nation in Transition **12-13**
- Performing Gender: Cultural Ideals, Expectations, and Representations of
Gender in American and British Culture A **03-09**
- Performing Gender: Cultural Ideals, Expectations, and Representations of
Gender in American and British Culture B **04-07**
- Poet-Artist Collaboration **07-08**
- Poetry and/as Visual Space, Visual Art **11-09**
- Poets Panel: SAMPLA Poets Read and Celebrate Ekphrasis **11-07**
- Polyphonic Ensemble: A Trio of Identity Exploration **10-11**
- Popular Culture and Film **02-01**
- Representations of the Creative Process on Film **03-01**
- Resonance and Relevance in Harmony: Teaching Writing with Poetry, Painting,
and Film **01-16**
- Robert Penn Warren Circle
Robert Penn Warren Circle **10-17**
- The Samuel Beckett Society
Samuel Beckett Among the Other Arts **06-21**
- The Samuel Beckett Society
Beckett's Bodies: Affect, Disability, Performance A **02-17**
- The Samuel Beckett Society
Beckett's Bodies: Affect, Disability, Performance B **04-05**
- Scandinavian Literature and the Arts: A Scandinavian Perspective **06-22**
- SEMA (Southeastern Medieval Association)
Of Marriages and Disciplines: Celebrating the Fruits of the Interdisciplinary
Nature of Medieval Studies **06-19**
- Shared Politics: Political Adaptations, Appropriations, and Influences **11-01**
- Shifting Boundaries in Children's and Youth Culture A **02-10**
- Shifting Boundaries in Children's and Youth Culture B **01-06**
- Signposts of a Semiotic: Walker Percy's Peircean Anthropology for a Post-
postmodern World **03-06**
- Society for the History of Authorship, Reading, and Publishing (SHARP)
Print Culture and the Arts A **02-16**
- Society for the History of Authorship, Reading, and Publishing (SHARP)
Print Culture and the Arts B **06-16**

- Society for the History of Authorship, Reading, and Publishing (SHARP)
Print Culture and the Arts C **10-10**
- Society for the Study of Southern Literature (SSSL)
Spanish Moss and Alligators: Southern Swamps in the Literary and Popular
Imaginary A **02-13**
- Society for the Study of Southern Literature (SSSL)
Spanish Moss and Alligators: Southern Swamps in the Literary and Popular
Imaginary B **12-06**
- Southeast Renaissance Conference
Literary and Critical Theory In Concert with Early Modern Texts and Print
Culture **09-17**
- Spanish I (Peninsular: Renaissance to 1700)
In Concert: Literature and the Other Arts in Spanish Literature **03-11**
- Spanish II (Peninsular: 1700 to Present)
In Concert: Literature and the Other Arts B **05-05**
- Spanish II (Peninsular: 1700 to Present)
In Concert: Literature and the Other Arts C **06-17**
- Spanish III (Colonial Spanish American Literature) A **07-17**
- Spanish III (Colonial Spanish American Literature) B **08-08**
- Spectacle of the Self, Spectacle of the City **02-18**
- Speculative Fiction A **01-08**
- Speculative Fiction B **02-12**
- Speculative Fiction C **03-08**
- The Spirituality of African American Literature **01-15**
- Sustaining the Avant-Garde in Literature and the Other Arts **06-08**
- T. S. Eliot Society
New Approaches to T. S. Eliot **06-05**
- Teaching Languages and Literature Engagement Through the Arts **10-06**
- Technology, Web 2.0 and 3.0 to Enhance Language Learning **07-10**
- Textual Liberation: Feminist Writing at the Fin-de-Siècle A **03-02**
- Transforming Text and Images in Ovid's *Metamorphoses* **05-10**
- Traumatic Transactions **06-03**
- Undergraduate Open Mic **05-02**
- Visions of Motherhood **11-12**
- Walker Percy Society **04-19**
- The William Faulkner Society
Multimedia Faulkner **09-10**
- Who's in Charge Here? Studies in Film Authorship **06-01**
- Women and Nature in Literature and the Arts **09-06**
- Women in French Drawing Outside the Lines: Francophone Women Writers and
the Visual or Performing Arts A **01-18**
- Women in French Drawing Outside the Lines: Francophone Women Writers and
the Visual or Performing Arts B **02-04**
- Women Writers of Spain and Latin America
Women's Perspectives and Representations in Spanish and Latin American
Literature **09-05**
- Women's Rhetoric
A Stage of One's Own: Performance and Rhetoric in Plays by American
Women **07-14**

Women's Studies A

Re-Envisioning Interdisciplinary Women's Studies: A Roundtable Discussion **10-13**

Women's Studies B

Writing (of) Women's Bodies: The Contested Nature of Contemporary Corporealities **08-04**

The Works of Langston Hughes: Literature and the Other Arts **05-04**

AFFILIATED GROUPS

American Association for Italian Studies (AAIS) **08-09**

American Association of Teachers of German (AATG)

Literature and the Other Arts in the German Studies Classroom:
Interdisciplinary Pedagogy and the Curriculum **09-04**

American Association of Teachers of Spanish and Portuguese (AATSP)

Teaching Across Languages and Disciplines **09-19**

American Humor Studies Association

Humor in Social Media **03-07**

Association for the Study of Literature and the Environment (ASLE) A

Can the Arts Save the Earth?: Sea and Seafarer **01-07**

Association for the Study of Literature and the Environment (ASLE) B

Can the Arts Save the Earth?: Environments, Real and Imagined **02-11**

Association of Adaptation Studies A

Adapting the Classics **01-05**

Association of Adaptation Studies B

Adaptation and Genre **02-09**

Association of Adaptation Studies C

Adaptations vs. Novels **03-05**

Association of Adaptation Studies D

Chapters from Adaptation History **04-06**

Association of Adaptation Studies E

Adaptation Theory **08-07**

Association of Adaptation Studies F

Cross-Cultural Adaptation **10-07**

Association of Adaptation Studies G

You Call That an Adaptation? **11-06**

Association of Adaptation Studies H

Adaptation Today and Tomorrow **12-05**

Carolinas Writing Program Administrators

Collaborative Initiatives and Partnerships **09-14**

Carson McCullers Center for Writers and Musicians / Carson McCullers Society

Business Meeting **02-21**

CCCC

The Transfer of Transfer Project: Researching the Efficacy of Teaching for
Transfer (TFT) in Four Courses and on Four Campuses **03-10**

Cervantes Society of America A

The Works of Miguel de Cervantes: Don Quixote in XXth Century Theater &
Film **11-16**

Cervantes Society of America B

The Works of Miguel de Cervantes: Don Quixote in XXth Century Narrative &
Graphics **12-12**

- Charles W. Chesnutt Association
 Charles Chesnutt and Vernacular Culture **11-17**
- College English Association
 Claudia Emerson: In Memoriam **04-10**
- College English Association
 Commemorating Claudia Emerson **03-13**
- College Language Association
 Writing and Arts of Engagement in African and African Diaspora Cultural Production **07-13**
- Edith Wharton Society
 Writing (of) Women's Bodies: Wharton and Early Twentieth-Century Feminism **06-06**
- Elizabeth Madox Roberts Society
 Elizabeth Madox Roberts: Prospect & Retrospect **07-09**
- Emerging Scholars Organization (ESO), an affiliate of The Society for the Study of Southern Literature
 Executive Council Business Meeting **04-13**
- Emerging Scholars Organization (ESO), an affiliate of The Society for the Study of Southern Literature
 Advice from the Front Lines: A Job Market Roundtable Discussion **05-15**
- Emily Dickinson International Society
 Some Seek in Art: Emily Dickinson and Inspiration **01-19**
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 Eudora Welty and Intertextuality **02-06**
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 Revisiting Sor Juana and Her Contemporaries: A 21st Century Perspective **05-14**
- The Hemingway Society
 Hemingway and Religion **08-14**
- The Hemingway Society
 Hemingway & SAMLA: Then & Now **09-02**
- International James Joyce Foundation
 Joyce and Pornography **05-03**
- International Vladimir Nabokov Society
 Nabokov on Politics **07-02**
- James Dickey Society
 The Literary Heirs of James Dickey **09-15**
- John Dos Passos Society
 John Dos Passos and the Other Arts **07-07**
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 "To Make you Hear, To Make You Feel . . . To Make you See" **01-03**
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 Romanticism and the Arts **10-14**
- The Mark Twain Circle of America

- Mark Twain and the Other Arts **10-04**
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Marx and the Arts A **12-08**
- Marxist Literary Group
Marx and the Arts B **11-13**
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Literature **03-18**
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Literatures of the African Diaspora and the Other Arts **06-09**
- MELUS (Society for the Study of the Multi-Ethnic Literature of the United States) C
The Legacy of Performance: Oral Storytelling and Music in Minority,
Postcolonial, and Immigrant Literatures **04-15**
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Hawthorne's National and Transnational Artistic Vision **07-03**
- Robert Penn Warren Circle
Robert Penn Warren Circle **10-17**
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Samuel Beckett Among the Other Arts **06-21**
- The Samuel Beckett Society
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Nature of Medieval Studies **06-19**
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Print Culture and the Arts A **02-16**
- Society for the History of Authorship, Reading, and Publishing (SHARP)
Print Culture and the Arts B **06-16**
- Society for the History of Authorship, Reading, and Publishing (SHARP)
Print Culture and the Arts C **10-10**
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Spanish Moss and Alligators: Southern Swamps in the Literary and Popular
Imaginary A **02-13**
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Imaginary B **12-06**
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Culture **09-17**
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New Approaches to T. S. Eliot **06-05**
- The William Faulkner Society
Multimedia Faulkner **09-10**
- The Works of Langston Hughes: Literature and the Other Arts **05-04**
- Women in French
Drawing Outside the Lines: Francophone Women Writers and the Visual or
Performing Arts A **01-18**

Women in French

Drawing Outside the Lines: Francophone Women Writers and the Visual or Performing Arts B **02-04**

Women's Studies B

Writing (of) Women's Bodies: The Contested Nature of Contemporary Corporealities **08-04**

REGULAR SESSIONS

20th-Century Authors and Their Other Art **10-15**

African American Literature

Blues, Jazz, and the African American Literary Canon A **02-03**

African American Literature

Blues, Jazz, and the African American Literary Canon B **03-03**

American Literature (Pre-1900)

Beyond the Word: Textual Images and Imagination in American Literature of the Late 18th through 19th Centuries **06-20**

American Lyricists

Performance and Loss **04-12**

Black Literary Start Ups: Negotiating Space with No Power **10-09**

Carson McCullers Center for Writers and Musicians / Carson McCullers Society
McCullers and the Arts **05-13**

Children's Literature

Children's Literature and (Trans/Inter)medial Texts **05-12**

Composition & Rhetoric

Composing Literary Composition **09-08**

Contemporary Spanish American Literature and Popular Culture

Contemporary Spanish American Literature and Popular Culture **03-04**

Creative Nonfiction **05-11**

Critical Thinking in the Rhet/Comp Classroom

Orchestrating Agency: In What Ways is Our Pedagogy Evolving? **01-02**

D. H. Lawrence Society of North America

D. H. Lawrence: The Art of Living Through the Arts **07-05**

Darwinian Literary Theory

Darwinian Literary Theory **03-19**

Early Modern Catholic Studies **08-18**

Elizabeth Madox Roberts Society

Music and Muses in the Poetry and Fiction of Elizabeth Madox Roberts **11-02**

English I (Medieval)

Animals, Love, and Gemstones: Using the Arts to Read Early Medieval Texts **08-15**

English II (1500 to 1600) A

Artistic Representation in Early Modern England **11-14**

English II (1500-1600) B

Early Modern Inversions **12-03**

English III (Restoration and Eighteenth-Century British) **09-20**

English in the Two-Year College

19th and 20th Century Artistic Visions in a Two Year College **06-15**

English in the Two-Year College

General Admission Only: Strategies in Literature and the Other Arts for Edu(taining) the Two-Year College English Student **10-08**

- Fairy Tale Sensibilities and Their Sustainability A **11-05**
 Fairy Tale Sensibilities and Their Sustainability B **12-04**
 Film Studies Group
 Performance on Film **08-02**
 Flannery O'Connor Society
 New Approaches to Flannery O'Connor **08-16**
 Folklore
 Southern Folklore & the Arts with Video and LIVE MUSIC **09-13**
 Food Studies **06-14**
 French II (Seventeenth and Eighteenth Centuries)
 L'image et l'imaginaire **11-04**
 French III (19th and 20th Centuries) A
 Film, Theater, and Music in 19th and 20th Century French and Francophone
 Literature **06-04**
 French III (19th and 20th Centuries) B
 Reframing and Defaming Portraits in Fin-de-Siècle Literary and Critical
 Discourse **07-04**
 From the Harlem Renaissance and Beyond: Mapping Gendered and Racial
 Identities **04-03**
 Gay and Lesbian Studies A **03-20**
 Gay and Lesbian Studies B **06-11**
 German III (1933-present)
 The Kafkaesque in German Literature, Film, and Culture **10-05**
 Graduate Students' Forum in English
 Picturing Childhood in American Literature and Culture **01-14**
 The Holocaust in Literature and Film **07-01**
 International Detective Fiction
 Voices from Contemporary Africa and Asia **04-17**
 Italian I (Medieval and Renaissance Literature) **02-07**
 Italian II (1600-present) **09-07**
 James Baldwin and the Performance of Race, Gender, and Identity in the Arts **07-11**
 Literary Criticism Discussion Circle
 Even Newer Directions for Black Feminist Criticism **05-06**
 Luso-Afro-Brazilian Studies A
 Identities in Transit in Contemporary Brazilian Literature **01-17**
 Luso-Afro-Brazilian Studies B
 Reflections on Space, Memory, and the Materiality of Literature **06-18**
 Luso-Afro-Brazilian Studies C
 Representations of Gender in Contemporary Brazil **02-02**
 Medieval Literature
 Strangers, Neighbors, and Monsters in Medieval Literature **07-15**
 Modern Drama A **01-04**
 Modern Drama B **02-08**
 Native American Literature
 Reshaping History Through Narrative and Performance **04-14**
 New Narratives of 9/11: Conspiracy, Terror, and Change
 New Narratives of 9/11: Conspiracy, Terror, and Change **02-19**
 Nineteenth-Century Reproductions and Patterns **11-08**
 Poets Panel: SAMPLA Poets Read and Celebrate Ekphrasis **11-07**

Polyphonic Ensemble: A Trio of Identity Exploration **10-11**

Popular Culture and Film **02-01**

Re-Inventing Great Books for the 21st Century From Among Great Books of the American Literary Tradition, 1850-1975: Female Presence(s): Protagonists, Heroes, Villains, "Others" ... **04-18**

Rhetoric and Composition

The Changing Face of Composition of 21st Century Composition **02-14**

Scandinavian Literature and the Arts: A Scandinavian Perspective **06-22**

Slavic Literature **07-06**

Spanish Contemporary Writers

El ámbito creador de ana merino, mujer chamán: Sesión Homenaje a la Escritora y su Obra **08-10**

Spanish I (Peninsular: Renaissance to 1700)

In Concert: Literature and the Other Arts in Spanish Literature **03-11**

Spanish II (Peninsular: 1700 to Present)

In Concert: Literature and the Other Arts A **04-04**

Spanish II (Peninsular: 1700 to Present)

In Concert: Literature and the Other Arts B **05-05**

Spanish II (Peninsular: 1700 to Present)

In Concert: Literature and the Other Arts C **06-17**

Spanish III (Colonial Spanish American Literature) A **07-17**

Spanish III (Colonial Spanish American Literature) B **08-08**

Teaching Languages and Literature Engagement Through the Arts **10-06**

Walker Percy Society **04-19**

Who's in Charge Here? Studies in Film Authorship **06-01**

Women Writers of Spain and Latin America

Women's Perspectives and Representations in Spanish and Latin American Literature **09-05**

Women's Rhetoric

A Stage of One's Own: Performance and Rhetoric in Plays by American Women **07-14**

Women's Studies A

Re-Envisioning Interdisciplinary Women's Studies: A Roundtable Discussion **10-13**

SPECIAL SESSIONS

25 Years of Affrilachian Resistance: Black Cultural Production in the Appalachian Region **04-11**

A Twice Told Tale: Troubling African American Literature and the Other Arts **12-07**

Adapting Children's and Young Adult Literature A **04-09**

Adapting Children's and Young Adult Literature B **03-12**

Afterlife in the African Diaspora: A Seminar/Workshop **06-10**

Appalachian Literature Appalachian Literature and the Arts **03-17**

The Art of the Archive/Art in the Archives A **01-11**

The Art of the Archive/Art in the Archives B **02-15**

Beyond the Traditional Text: Deciphering Multimedia, Hypertext and Graphic Narrative. **12-10**

Black Symphonies / Black Consciousness **03-21**

- The Body Revealed: Art, Artifice, and Spectacle in the Early Modern Period **01-12**
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 Collaboration & Betrayal **02-22**
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 Comparative Literature & Intermedia **01-13**
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 Comparative Literature C
 Postcolonial Intertextuality **06-12**
 Consuming Culture in Victorian and Edwardian Literature A **05-01**
 Consuming Culture in Victorian and Edwardian Literature B **11-03**
 Contemporary Literature & Popular Music **03-15**
 Creative Writers Discuss Their Adaptations for Stage or Screen **09-11**
 “Dangerously Close to One Another”: Standing at the Intersection of Music &
 Poetry with Wyn Cooper **08-11**
 Diálogo Ecrástico: Literatura y Pintura **01-09**
 Ekphrasis: Art as Literary Device **07-12**
 Feminist Literature and Theory
 Gendered Productions: Feminist Que(e)ries in Theater, Film, and Television **11-10**
 From the Page to the Italian Screen **12-01**
 From the Page to the Stage: Authorial Adaptation from Fiction to Drama **10-12**
 Highlighting New Practices and Theories of Composing: Assemblage Composing,
 Rhetorical Coordination, and Material Composing Knowledge **04-01**
 Hispanic Studies, Latin American Studies, Visual Culture, Film Studies
 Severo Sarduy, Image, and Media **04-02**
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SAML A 88 – GENERAL GUIDELINES AND CONSIDERATIONS FOR CHAIRS

The 2016 Conference Special Focus is *Utopia/Dystopia: Whose Paradise Is It?*. Session proposals are welcome on this or any topic of scholarly interest to the SAML A community. Members who wish to chair a Special Session may submit a Call for Papers/Special Session Proposal form indicating their session title, chosen topic, and CFP language (if applicable). Chairs of Regular Sessions or Affiliated Groups may also submit the same CFP form indicating either a specific topic or an “Open Topic” allowing the submission of paper proposals on any subject related to the regular session or affiliated group (i.e. Colonial Spanish Literature, Charles W. Chesnutt Association, etc.).

TIMELINE OF 2016 CHAIR RESPONSIBILITIES

November 2015 to April 2016: Chairs of Regular Sessions and Affiliated Groups are selected in one of four ways:

- a) Those who serve as Secretary in 2015 will become Chair of the 2016 session.
- b) If the session does not have a Secretary in 2015, attendees of the 2016 session will elect a Chair for 2016.
- c) If a Chair seat is vacant at the beginning of the 2016 conference year, SAML A will post a call for volunteers in the CFP list. All Chairs of Regular Sessions and Affiliated Groups must be approved by SAML A. Additionally, approval by the Affiliated Group is also required for Chairs wishing to oversee those sessions.
- d) SAML A members who would like to propose a Special Session may select the Chair(s) at their discretion.

December 2015 to April 2016: SAML A Chairs begin their service by submitting a “Call for Papers / Special Session Proposal” form online at saml a.memberclicks.net. This form requires:

- a) Name of Session (applicable for Regular Sessions and Affiliated Groups)
- b) Title of Session (required for all Special Sessions, optional for Regular Sessions or Affiliated Groups)
- c) Contact information for Chair(s)
- d) Contact information for Secretary (if applicable)
- e) Call for Paper language **-or-** brief summary of completed session if the panel is pre-formed
- f) Details for panel applicants: requested abstract length, submission deadline, any special requests for submissions (i.e. brief bios, CVs, document format, etc.)

January to May 2016: SAML A Program Committee approval of CFPs and Special Sessions:

- a) Regular Sessions and Affiliated Groups with approved Chairs automatically receive CFP approval from the SAML A Program Committee.
- b) Special Sessions are reviewed by the Program Committee and require approval before the CFP is published. The SAML A office will notify all Special Session Chairs when their sessions are approved.

February to June 2016: Chairs receive abstract submissions from potential Panelists, select a complete panel, and notify Panelists of their acceptance. Please keep in mind the following guidelines when selecting Panelists:

- a) Sessions run 90-minutes long.
- b) Traditional panels require 3-4 participants; roundtable discussions can have up to 5-7 participants.
- c) **A member may only serve in one panel for any given year.** Members may seek SAMLA approval to serve in additional panels by contacting our office at samla@gsu.edu. The Program Committee may approve the request to serve in additional panels *as long as the nature of service in each panel differs significantly*. This may include, but is not limited to: serving as both Chair and Panelist in one's own panel; serving as Chair in one session and Panelist in another session; serving as Panelist both in a traditional panel and on a roundtable discussion. A member's service as Secretary on any given panel does not count toward the one-panel limit.

By June 10, 2016: Session Chairs have two important tasks required by this date:

- a) Submit the "Session Information Form" on the SAMLA website: samla.memberclicks.net. For this form, you will need to include the following:
 - (1) Full name of participant as he/she would like it listed in the program
 - (2) Participant's university affiliation
 - (3) Participant's email address
 - (4) Full title of participant's paper
 - (5) Any A/V requirements (visual and/or audio)
 - (6) **Abstract from each panelist. (This is a new requirement for 2016. Abstracts will be posted with member only access on the SAMLA website.)**
- b) Chair ***must*** process his/her SAMLA Membership through the current conference year (2016-2017) – *Final Program Committee approval is contingent upon Chairs processing their membership by this date. Failure to process membership by June 10, 2016 will place your session at risk for cancellation.*

August 15, 2016: The SAMLA office will publish the first online draft of the 2016 Conference Schedule. Once this schedule is posted online, the SAMLA staff will email all Chairs, Secretaries, and Panelists requesting that they preview their information to allow for necessary corrections. Please notify the SAMLA office of any corrections at: samla@gsu.edu.

Before August 31, 2016: Session Chairs should communicate directly with participants to ensure that they process their SAMLA Membership through the current year (2016-2016) by this date. *Participants who have not processed their membership by August 31, 2016 will be removed from the conference program.*

November 2-4, 2016 at SAMLA 87: Chairs should be sure to pick up their Chair Packets at the SAMLA Check-in Desk. When officiating the session Chairs should remember to:

- a) Welcome attendees to the panel
- b) Circulate the provided Attendance Sheet

- c) Remind attendees of SAMLA 88, November 4-6, 2016 in Jacksonville, FL
- d) Select a Chair (if necessary) and Secretary for 2016
- e) Introduce panelists
- f) Monitor paper-reading time (15-20 minutes for tradition panel, less for roundtable discussion)
- g) Moderate Question & Answer period at the end (15-minutes for traditional panel, more for roundtable discussion)
- h) Return Attendance Sheet according to the instructions in your Chair Packet

PANEL FORMATS

Roundtable or Discussion Panel – The chair selects a topic and a panel of expert scholars who will discuss it. Each panelist will make a few brief introductory remarks and a moderator will oversee discussion between the panelists and audience. This session is an effective way to collaboratively explore a topic with multiple voices. This option is useful for presentations centered on a single speaker or film.

Working Paper – Authors and audience members discuss papers in progress to evaluate strengths, weaknesses, and opportunities. In this format, papers should be forwarded in advance to the session chair and other participants. Copies will be posted on the SAMLA website. Additional copies should be available during the session. This format is effective for scholars who are advancing theories to work with other scholars.

Seminar/Workshop – One to two leaders outline the session topic, purpose, and itinerary. Pre-designated participants may also contribute. The majority of the session should be centered on participant interaction around a given topic. Handouts for attendees are helpful to focus the session's discussion.

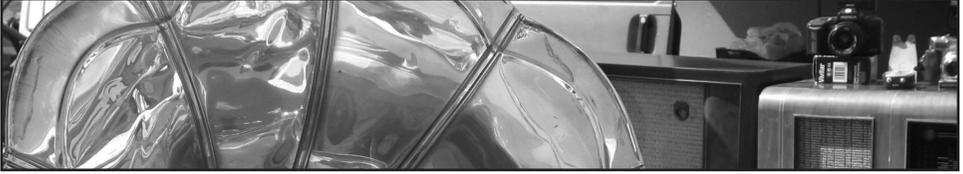
Traditional Presentation – Three or four presenters deliver their papers to an audience (15- or 20-minute presentations). The session chair begins with presenter introductions and ends with a 15-minute Q&A session. In addition, regular or affiliated group sessions typically set aside five minutes for administrative discussion regarding plans for the next year's session.

CALL FOR PAPERS/SPECIAL SESSION PROPOSAL DEADLINES

February 12th – CFP submission deadline for inclusion **both** in the *SAMPLA News* (annual newsletter) and on the SAMLA website

May 6th – CFP deadline for listing on SAMLA website **only**

June 10th – Session detail information: session title, paper titles, AV requests, and participant information due to SAMLA office



EXECUTIVE COMMITTEE MEMBERS

James Clark, President
Barton College

Ruth Sánchez Imizcoz, 1st Vice President
Sewanee: The University of the South

Scott Yarbrough, 2nd Vice President
Charleston Southern University

Lynn Ramey, Past President
Vanderbilt University

Giovanna Summerfield, 2015
Auburn University

Katherine Weiss, 2015
East Tennessee State University

Tara Powell, 2016
University of South Carolina at Columbia

Susan Canty Quinlan, 2016
University of Georgia

Christina Russell McDonald, 2017
Virginia Military Institute

Sabine Smith, 2017
Kennesaw State University

Barton Palmer, Editor – *South Atlantic Review*
Clemson University

Elizabeth West, Executive Director
Georgia State University





FINANCE COMMITTEE

Ruth Sánchez Imizcoz, Chair (2015)

Sewanee: The University of the South

Kathleen Bell (2017)

University of Central Florida

Liane Robertson (2017)

William Paterson University

Giovanna Summerfield (2015)

Auburn University

GRADUATE STUDENT ESSAY AWARD COMMITTEE

Jennifer Colón, Chair (2015)

William Jewell College

Andrea Stover (2016)

Belmont University

Deborah Coxwell-Teague (2017)

Florida State University

Steve Spence (2018)

Clayton State University

Thomas Alan Holmes (2019)

East Tennessee State University

GEORGE MILLS HARPER

GRADUATE STUDENT TRAVEL FUND COMMITTEE

Scott Yarbrough, Chair (2015)

Charleston Southern University

David Brauer (2015)

University of North Georgia

Kara Taczak (2016)

University of Denver

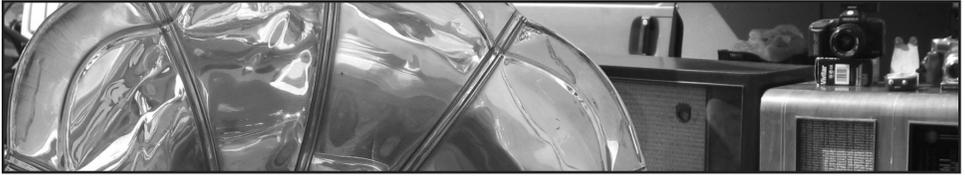
Belinda Wheeler (2017)

Clafin University

Xin Liu (2015) (2014 Grant Recipient)

The University of North Carolina at Chapel Hill





HONORARY MEMBERS COMMITTEE

Joseph M. Flora, Chair (2015)

The University of North Carolina at Chapel Hill

Mark Osteen (2016)

Loyola University Maryland

Erika Lindemann (2017)

The University of North Carolina at Chapel Hill

Charles Duncan (2018)

Clark Atlanta University

Lara Smith-Sitton (2019)

Kennesaw State University

NOMINATING COMMITTEE

Lynn Ramey, Chair (2015)

Vanderbilt University

Lisa Nalbone (2015)

University of Central Florida

Martine Boumtje (2016)

Southern Arkansas University

Mae Miller Claxton (2017)

Western Carolina University

PROGRAM COMMITTEE

Rafael Ocasio, Chair (2015)

Agnes Scott College

León Chang Shik (2016)

Clafin University

Kristie Fleckenstein (2017)

Florida State University

Theresa McBreen (2018)

Middle Tennessee State University

Robert Simon (2019)

Kennesaw State University





SAMLA STUDIES AWARD COMMITTEE

Christina McDonald, Chair (2015)

Virginia Military Institute

Martin Griffin (2016)

University of Tennessee, Knoxville

Adam Wood (2017)

Salisbury University

Rebecca Godwin (2018)

Barton College

SAR PRIZE SELECTION COMMITTEE

Julia Cary Nerad, Chair (2015)

Morgan State University

Laura Barberan Reinares (2016)

Bronx Community College, The City University of New York

Renée Silverman (2017)

Florida International University

David McGill (2018)

Longwood University



SAMPLA 87 BUSINESS MEETING AGENDA

SATURDAY—7:30 AM TO 8:00 AM
Crystal Coast

I. Call to Order, Welcome, and Executive Committee Report

Jim Clark, President
Barton College

II. SAMPLA Conference and Operations Report

Elizabeth J. West, Executive Director
Georgia State University
Paul Donnelly, Associate Director
Georgia State University

III. SAMPLA Financial Report

Ruth Sánchez Imizcoz, First Vice President
Sewanee: The University of the South

IV. South Atlantic Review Report

R. Barton Palmer, Editor
Clemson University
David Coombs, Book Review Editor
Clemson University
Christina Cook, Managing Editor
Clemson University

V. Ratification of By-Laws Amendments

Jim Clark, President
Barton College

V. Ratification of Honorary Member Selection

Joe Flora, Chair, Honorary Member Committee
The University of North Carolina at Chapel Hill

VI. Election of New Executive Committee Members

Jim Clark, President
Barton College

VI. New Business

VII. Adjournment

BYLAWS AMENDMENT

The Membership is being asked to approve changes to the Association Bylaws recommended by the Executive Committee. Those changes are:

Bylaw V. FINANCE COMMITTEE

Add two elements to the charge of the finance committee. Add **“review budget and finance reports in advance of Executive Committee meetings and make recommendations to the Executive Committee and”** to the current section 2, and add a new section 3: **The Finance Committee will research and recommend income generating opportunities for the association.** The Executive Committee feels that the association would benefit from a second level of financial and budgetary review and a focus on income and fundraising.

Bylaw VI.3 PROGRAM COMMITTEE

Delete the current section 3 and replace it with: **The Program Committee shall publish appropriate conference guidelines in the program distributed for the Annual Meeting.** This removes reference to an anachronistic document title and removes the implicit requirement that the distribution be in print form.

Bylaw VII. GROUP EXECUTIVE COMMITTEES

Delete this section in its entirety as it does not reflect current practice. All sections following will be renumbered.

Bylaw X. 4 AMENDMENTS

Remove the term “mail ballot” wherever it appears to allow for electronic voting by the membership.

* * * * *

MEMBERS PRESENT ARE ASKED TO APPROVE THE FOLLOWING REVISED BYLAWS:

PROPOSED REVISIONS TO THE BYLAWS OF THE
SOUTH ATLANTIC MODERN LANGUAGE ASSOCIATION
(*PROPOSED DELETIONS APPEAR IN STRIKETHROUGH TEXT.*
*PROPOSED ADDITIONS APPEAR IN **BOLD.***)

BYLAWS

- I. MEMBERSHIP
1. Voting Membership. Members shall pay dues as determined by the Executive Committee and will receive the official publication of the Association, the *South Atlantic Review*.
 2. Non-Voting Membership.
 - a. Honorary Membership. Honorary Members of the Association may be elected at the annual Business Meeting upon recommendation of the Executive Committee.
 - b. Institutional Membership. Institutional membership shall be available for a fee determined by the Executive Committee. Institutional Members shall be listed in the *South Atlantic Review*, shall receive a subscription to the *South Atlantic Review*, and shall be extended other privileges of membership as determined by the Executive Committee.

- c. Library subscriptions to the *South Atlantic Review* shall be available at a rate determined by the Executive Committee.

II. EXECUTIVE COMMITTEE AND OFFICERS

1. The Executive Committee. The Executive Committee shall administer the affairs of the Association. The Executive Director shall report on its activities at the annual Business Meeting, where its policies and actions shall be subject to review by the membership. A majority shall constitute a quorum of the Executive Committee. All decisions of the Executive Committee shall be by a simple majority of voting members present. A tie vote shall be construed as a failure to pass the measure proposed.
2. The President. The President is the chief executive officer of the Association and, in consultation with the Executive Director, shall act on behalf of the Executive Committee in the administration of the Association. The President chairs the meetings of the Executive Committee and the annual Business Meeting. The President plans the SAMLA General Session for the Annual Meeting.
3. The First Vice President. The First Vice President shall serve as chair of the Finance Committee and shall assist the President in any matters assigned by the President. If necessary, the First Vice President shall assume the duties and responsibilities of the President.
4. The Second Vice President. The Second Vice President shall assist the President in any matters assigned by the President. If necessary, the Second Vice President shall assume the duties and responsibilities of the First Vice President.
5. The Past President. The Past President shall serve as chair of the Nominating Committee and shall assist the President in any matters assigned by the President.
6. The Executive Director. The Executive Director shall be responsible for managing the daily activities of the Association in accordance with the decisions and policies of the Executive Committee and the President. In consultation with the President, the Executive Director may approve or solicit proposals for a number of one-time-only sessions for each Annual Meeting. The Executive Director shall keep records of the Association and manage the collection and disbursement of funds. The Executive Director shall report on the membership and finances of the Association at the Annual Meeting and in the *South Atlantic Review*.
7. The Editor. The Editor shall insure the regular publication of the *South Atlantic Review*. The Editor may be assisted by an Editorial Staff, whose composition shall be subject to review and approval by the Executive Committee.

III. ANNUAL MEETING

1. At the Annual Meeting a Business Meeting shall be convened for a report on and review of the actions of the Executive Committee and the other Committees of the Association and for the transaction of other business as provided for in the Constitution and Bylaws.
2. Voting shall be in accordance with Section I of these Bylaws, each person holding a voting membership having one vote.

IV. NOMINATING COMMITTEE

1. The Nominating Committee shall consist of the Past President and three members, one member being appointed each year by the President for a three-year term. The Past President shall chair the Committee without a vote. Vacancies in the committee other than those brought about by the regular retirement of a member shall be filled by the Executive Committee.
2. The Nominating Committee shall present for election by majority vote at the annual Business Meeting nominees for a new Second Vice President and for two new members of the Executive Committee. The names and brief *vitae* of the nominees shall be published in the printed program for the annual meeting.
3. The Nominating Committee shall select a slate which provides as broad a representation of the membership as possible. A single institution may not be represented by more than one person at any one time among the elected officers and elected members of the Executive Committee.
4. Elected officers and elected members of the Executive Committee are not eligible for re-election to their previous position until at least five years after the completion of their terms.
5. Additional nominations may be made from the floor at the Business Meeting in the form of a petition signed by fifty members in good standing, the submission of a brief *vitae*, and a statement from such nominees indicating their willingness to serve if elected. All additional nominations must follow the requirements set forth in the Constitution and these Bylaws. If action at the Business Meeting provides additional nominees for a vacancy, the names and brief *vitae* of all nominees for the position shall be submitted to the membership for election by mail ballot within two weeks of the Annual Meeting.

V. FINANCE COMMITTEE

1. The Finance Committee shall consist of four members: the First Vice President; two members elected by the Executive Committee for a term of five years; and the fourth a member of the Executive Committee, appointed by the President for a term of one year.
2. The Finance Committee shall **review budget and finance reports in advance of Executive Committee meetings and make recommendations to the Executive Committee and**, in accordance with the decisions and policies of the Executive Committee and the President, maintain and manage the investment funds of the Association.
3. **The Finance Committee will research and recommend income generating opportunities for the association.¹**

VI. PROGRAM COMMITTEE

1. The Program Committee shall be composed of five members, one appointed each year by the President for a term of five years. The senior member of the Program Committee serves as chair.
2. The Program Committee shall act as an advisory body for group officers and as a clearinghouse for proposals involving the organization of the Annual Meeting.

3. ~~The Program Committee shall publish the Application Procedures and Guidelines for New Permanent Groups, Special Sessions, and Affiliated Groups in the printed program for the annual meeting. The Program Committee shall publish appropriate conference guidelines in the program distributed for the Annual Meeting.²~~
All decisions of the Program Committee are subject to review and approval by the Executive Committee.

VII. ~~GROUP EXECUTIVE COMMITTEES~~

1. ~~Each permanent Group of the Association shall be administered by an Executive Committee of five members with terms of five years, a new member being elected each year at the annual meeting by a majority vote of those present at the session of the Group.~~
2. ~~The first term member of the Executive Committee shall serve as Secretary and be responsible for maintaining the records of the Group and in assisting the Program Chair.~~
3. ~~The second year member of the Executive Committee shall serve as Program Chair and be responsible for arranging the activities of the Group at the annual meeting.~~
4. ~~The fifth year member of the Executive Committee shall serve as Chair of Nominations and be responsible for presenting a nominee for election at the Executive Committee. Any member present at the session of the Group may offer additional nominees from the floor.³~~

VII. OTHER COMMITTEES

1. The Executive Committee shall establish and appoint other Committees as required.
2. The actions of these Committees shall be subject to review and approval by the Executive Committee.

VIII. RESOLUTIONS

1. The Executive Committee may propose resolutions, to be adopted by a majority vote of those members in good standing present at the annual Business Meeting.
2. The Executive Committee shall receive resolutions submitted by members of the Association. All resolutions must bear the signatures of at least twenty-five members in good standing and be received by the SAMPLA office at least thirty days in advance of the Annual Meeting.
3. The Executive Committee shall determine if a resolution so submitted shall be presented for adoption at the annual Business Meeting.
4. A member proposing to the Executive Committee a resolution not submitted for adoption at the annual Business Meeting may request that the resolution be offered at the Business Meeting. The majority vote of the members in good standing present shall determine whether a proposed resolution so offered shall be submitted for adoption to the full membership by mail ballot. The assent of the majority of the members in good standing voting by mail ballot shall be necessary for the adoption of a resolution so presented.

5. No resolution may be proposed and no amendments to resolutions or substitute resolutions may be moved on the floor of the Business Meeting.

IX. AMENDMENTS

1. The Executive Committee may propose amendments to the Bylaws to be ratified by the majority vote of members in good standing present at the annual Business Meeting.
2. The Executive Committee shall receive proposed amendments submitted by members of the Association. All proposed amendments must bear the signatures of at least twenty-five members in good standing and be received by the SAML A Office at least thirty days in advance of the Annual Meeting.
3. The Executive Committee shall determine if a proposed amendment so submitted shall be presented for adoption at the Business Meeting.
4. A member proposing to the Executive Committee an amendment not submitted for ratification at the annual Business Meeting may request that the amendment be offered at the Business Meeting. The majority vote of the members in good standing present shall determine whether a proposed amendment so offered shall be submitted for ratification to the full membership by mail ballot. The assent of the majority of the members in good standing voting by mail ballot shall be necessary for the ratification of the amendment so presented.⁴
5. No amendments may be proposed and no amendments to amendments or substitute amendments may be moved on the floor of the Business Meeting.

RATIONALE:

¹ **Bylaw V. Finance Committee**

Adds a budget review and report to the Executive Committee and recommending income generating opportunities to the Finance Committee's charge. The Executive Committee feels that the association would benefit from a second level of financial and budgetary review and a focus on income and fundraising.

² **Bylaw VI.3 Program Committee**

Removes reference to an anachronistic document title and removes the implicit requirement that the distribution be in print form.

³ **Bylaw VII. Group Executive Committees**

Removes this section in its entirety as SAML A, as currently constituted, has no permanent groups and so the text does not reflect current practice.

All sections following are renumbered.

⁴ **Bylaw X.4 Amendments**

Removes the term "mail ballot" to allow for electronic voting by the membership.

HONORARY MEMBER SELECTION



H. R. Stoneback (PhD Vanderbilt 1970) is Distinguished Professor of English of the State University of New York, where he has taught at SUNY-New Paltz since 1969. He has been Visiting Professor at the University of Paris, Senior Fulbright Professor at Peking University (Beijing, China), and Saint-John Perse Fellow of the French-American Foundation in Aix-en-Provence. As author or editor, he has published 35 books, roughly half literary criticism, and half books of his poetry. His much-praised *Reading Hemingway's The Sun Also Rises* (2007) was placed on the short list of recommended critical studies for the national *Agrégation Examination* in France.

Recent work includes the co-edited *Imagism: Essays on Its Initiation, Impact and Influence* (2013) and the co-edited *Affirming the Gold Thread: Aldington, Hemingway, Pound & Imagism in Torcello and Venice* (2014). He has authored more than 200 essays, including major work on William Faulkner, Ernest Hemingway, Elizabeth Madox Roberts, Robert Penn Warren. Stoneback's award-winning poetry has been published in scores of journals in the U.S. and abroad and translated into Chinese, French, Irish, Italian, Provençal and other languages.

He has served as an officer of numerous literary and cultural organizations in the U.S. and France. From 2011-2013 he served on the executive board and as Vice-President of the South Atlantic Modern Language Association. He is a founder and Vice-President of the International Aldington Society and a founder and Honorary President of the Elizabeth Madox Roberts Society. In 2014 he was elected to serve (2014-2017) as President of the Hemingway Foundation & Society. Among his numerous honors and awards, he especially cherishes his 2013 gubernatorial commission as a Kentucky Colonel—and wonders what benefits (such as certain legendary products of Kentucky) accompany his colonel's commission.

Now in his **sixth decade** with SAMLA, he has presented dozens of papers at the yearly meetings. In 2008 he was the Annual Critical Plenary Speaker at the convention in Louisville; at the same meeting, an "Honoring H. R. Stoneback" session featured tributes to his work by 17 scholars and writers (later published in *Knowledge Carried to the Heart: A Festschrift for H. R. Stoneback*, ed. Matthew Nickel, 2010). In recent years, he has been a presenter and performer in most of the SAMLA featured special sessions on "Music and Poetry." Since the 1970s he has led about 50 of his graduate students to SAMLA, where they have presented more than 100 papers. In sum, Stoneback notes, "My SAMLA connection has been the longest and happiest professional affiliation in a long career."

2015 SAMLA EXECUTIVE COMMITTEE NOMINEES

SECOND VICE PRESIDENT

Rafael Ocasio (Ph.D., Latin American Literatures, University of Kentucky, 1987) is Charles A. Dana Professor of Spanish at Agnes Scott College, Decatur-Atlanta, Georgia. He is the author of *Cuba's Political and Sexual Outlaw* (University Press of Florida, 2003), *Latin American Culture and Literature* (Greenwood Press, 2004), *The Making of a Gay Activist* (University Press of Florida, 2007), and *Afro-Cuban Costumbrismo: From Plantations to the Slums* (University Press of Florida, 2012). Most recently, he has contributed "Queering the Cuban Exile: Reinaldo Arenas's Memoirs as a Sexual Outlaw" to *Dictatorships in the Hispanic World: Transatlantic and Transnational Perspectives* (Fairleigh Dickinson University Press, 2013). He is currently working on a book manuscript: "Franz Boas in Puerto Rico: Retention and Reinvention of Puerto Rican Folklore," an edited, critical anthology of oral folklore documented by that reputable anthropologist in Puerto Rico in 1915. He teaches courses on Latin American literature and film and Spanish-language courses.



EXECUTIVE COMMITTEE

Silvia Giovanardi Byer is Associate Professor of Modern Languages at Park University. She serves as Program Coordinator of the Modern Language program and she is Faculty Fellow of the Honors Academy. Her research interests include Italian Renaissance literature, language acquisition and technology integration. Her numerous publications include books, articles and papers presented at several conferences including SAMLA. Among the various academic contributions, she has been part of Mary Hays' *Female Biography Project* and currently she has been invited to collaborate in a project to develop humanities courses creating sustained change in practices of engaged and active learning through a grant funded by the Teagle Foundation, partners in the consortium are Park University along with three other institutions (University of Kansas, Rockhurst University and Elon University). Her more recent endeavor is co-editing a volume on Female Identity in the humanities. Byer experienced living in three different and yet similar cultures: Argentina – Italy and the US. She incorporates these three different perspectives in her classes thus bringing a unique perspective to the discussions. She primarily teaches Spanish culture, language and literature courses and when the opportunity presents – she teaches Italian and French. She is actively involved with SAMLA as she served on the Harper Fund Committee (2011-2014). To complement her academic responsibilities at Park University, Byer is the Chair and organizer of the annual Italian Film Festival in Kansas City. Byer received her Ph. D. from UNC Chapel Hill and was the recipient of the 2011 Park University Distinguished Humanities Professor award.



Chris Cairney is an associate professor at Middle Georgia State University, where he serves as Assistant Chair of English. A graduate of the University of Missouri, Dr. Cairney has an interest in travel, folklore, and cultural studies and has taught at universities in Turkey, Lebanon, Ecuador, and South Korea. He currently teaches courses in Romantic and Victorian Literature and Critical Theory. He has published one book, *Clans and Families of Ireland and Scotland, an Ethnography of the Gael* (1999), and has published articles on Byron, Conrad, Joyce, Orwell, Irish literature, Scottish literature, and the Gothic novel.





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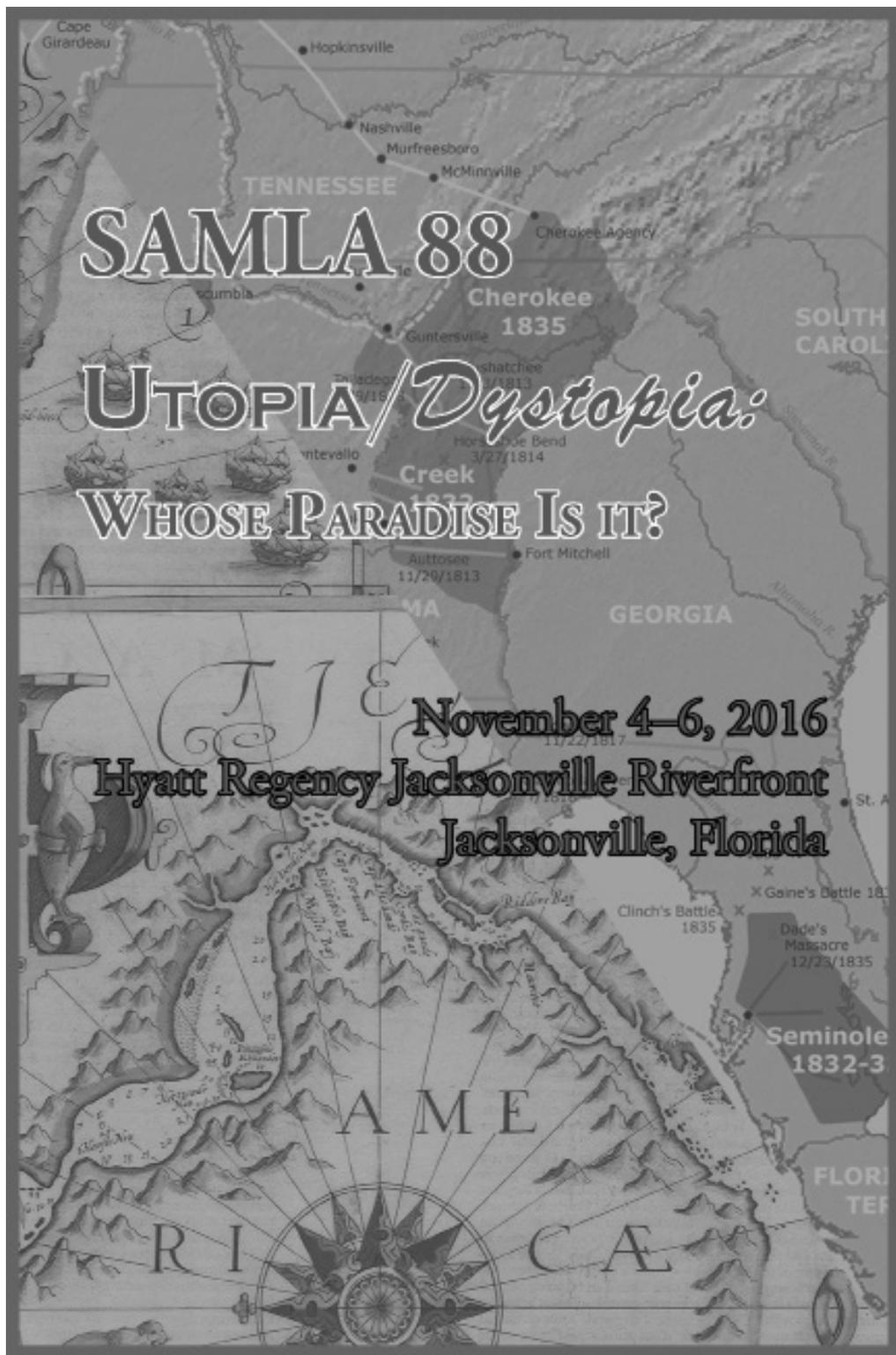
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