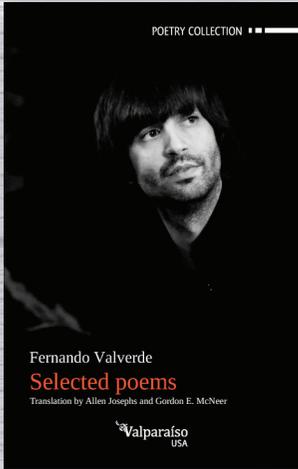


SAMLA 89

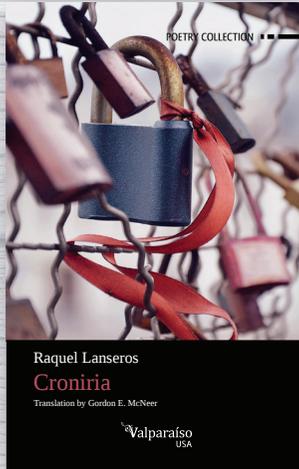
HIGH ART/LOW ART: BORDERS AND
BOUNDARIES IN POPULAR CULTURE

NOVEMBER 3-5, 2017
WESTIN PEACHTREE PLAZA
ATLANTA, GEORGIA



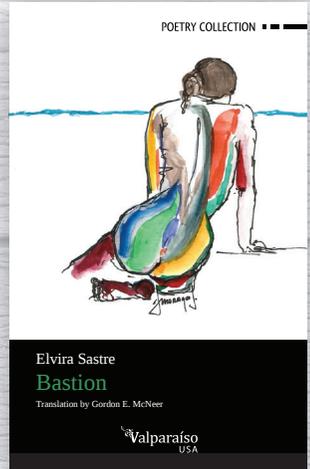
*An essential poet
for understanding
contemporary lyric poetry*

\$14.95 soft cover
978-0-9909241-6-6



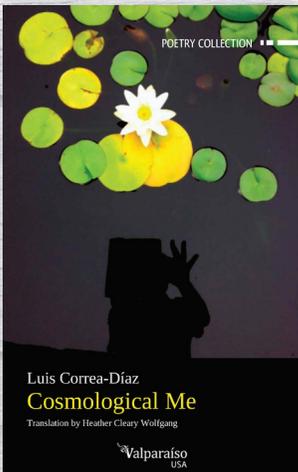
*An intense and intimate
treatise on love from the
classics to the Rolling Stones*

\$14.95 soft cover
978-0-9909241-1-1



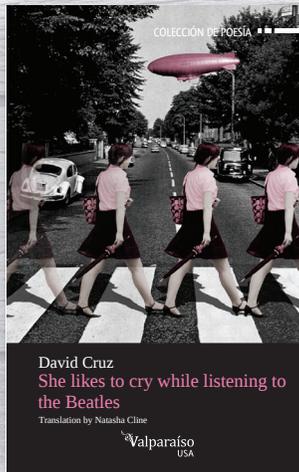
*A tragic comedy of
young love lost and
an old soul found*

\$14.95 soft cover
978-0-9909241-2-8



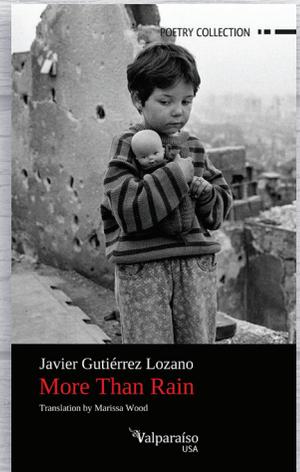
*Poetry that taps into the
cosmos in post-human age*

\$14.95 soft cover
978-0-9909241-9-7



*Cruz offers everyone a side
B while shedding new light
on old heartache*

\$14.95 soft cover
978-0-9909241-4-2



*A personal testimony to the
wars in the Balkans with
love as the only solution*

\$14.95 soft cover
978-0-9988982-1-6

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South Atlantic Modern Language Association

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**SAMLA WOULD LIKE TO THANK
GEORGIA STATE UNIVERSITY FOR 23 YEARS OF
SUPPORT AND COLLABORATION**



SOUTH ATLANTIC MODERN LANGUAGE ASSOCIATION STAFF

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Dan Abitz—Associate Director

Shana Latimer—Operations Associate

Dionne Clark—Conference Manager

Drew Wright—Assistant Conference Manager

Donna Pennington—Membership Manager

Paul Carroll—Assistant Membership Manager

Matthew Sansbury—Production and Design Manager

SOUTH ATLANTIC REVIEW STAFF

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Marta Hess—Associate Editor

Daniel Marshall—Reviews Editor

Michael Rice—Foreign Language Reviews Editor

Theresa McBreen—Foreign Language Review Assistant

Ann McCullough—Foreign Language Review Assistant

M. Allison Wise—Managing Editor

SAMLA 89 CONFERENCE VOLUNTEERS

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Maria Sol Echarren

Gabriela Escobar

Jeniffer Fernández Hernández

Marelys García

Tony Grieco

Zachary Hole

Joshua Jackson

Yeshey Pelzom

Bradley Peppers

Joshua Privett

Génesis Portillo

David St. John

Special thanks to all the volunteers not listed in the program

PROGRAM COVER ATTRIBUTION

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Warhol Exhibition by Tom Rolfe (CC BY-SA 2.0)

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WELCOME FROM THE PRESIDENT

Dear SAMLA Members and Conference Guests,

I'm very pleased to welcome you to SAMLA 89. The conference is back in the association's home base of Atlanta, Georgia, and I'm gratified to report that the offerings for this 89th Conference are robust, diverse, and engaging.

The conference theme of *High Art/Low Art: Borders and Boundaries in Popular Culture* has especially elicited a strong response from younger scholars, as demonstrated by the twenty-three undergraduate forums (representing more than eighty undergraduate scholars) on this year's schedule.

SAMLA has always been a generous association when it comes to mentoring upcoming generations of scholars and professors, and I'm proud to see this custom continued.



SAMLA 89 received over 180 responses to our General Call for papers and more than 160 of those papers have been placed in the program. SAMLA 89 offers over 260 panels, featuring 87 in the Modern Foreign Languages, fifty-one in studies of Gender and Sexuality, and forty-three in African and African-American studies. There are over twenty sessions on Rhetoric and Composition and sixteen on Creative Writing.

SAMLA proudly annually offers many awards for superlative works in a variety of forms. We offer awards for the best Graduate Student Essays, for the best articles in the *South Atlantic Review*, we offer the George Mills Harper Fund Graduate Student Travel Grants to worthy students; the SAMLA Studies book awards honors best full-length works by members. Additionally, SAMLA 89 will again feature awards in creative writing by graduate students. In 2017 the creative writing genre being awarded is poetry, to be followed by prose in 2018 and alternating between the genres in subsequent years.

This focus on fostering the talents of our young poets is perhaps particularly apt this year in that our plenary speaker is one of our nation's most important poets, Natasha Trethewey. Natasha Trethewey was appointed as US Poet Laureate from 2012-14 and is a Pulitzer Prize winner; among her countless accolades are fellowships awarded by the Guggenheim Foundation, the Rockefeller Foundation, and the National Endowment for the Arts. Ms. Trethewey is one of the great poets of our time and SAMLA is proud to have her as plenary speaker and to honor her as this year's Honorary Member. There is a special session on Ms. Trethewey's poetry on Saturday.

Ms. Trethewey will speak at the Plenary Banquet on Saturday, November 4th from 6:30 to 8:30 pm in the Peachtree Ballroom. There is no charge for the Plenary Banquet but tickets are required. Tickets will be available at Conference Registration as long as supplies last.

The Presidential Reception and Poster Session will be held from 8-9 pm on Friday, November 3rd, in Peachtree C. The SAMLA Open Mic, hosted this year by Thomas Alan Holmes, will follow immediately after from 9-10:30pm in Peachtree D. Conference participants will have the opportunity to mingle casually at a cash bar reception in The Overlook (6th floor) on Saturday from 8:30-1030 pm, immediately following the Plenary Banquet.

SAMLA 89 is again featuring Professional Workshops on such topics as issues facing members of marginalized communities in Academia and securing the elusive pre-completion contract for book project; these workshops will help, we hope, to encourage and provide some practical guidance for undergraduate, graduate, and early career scholars. This year, our Professional Development panels will be slotted in concurrent tracks with the rest of our panels.

As always, our exhibitors play a significant role in our conference each year. I hope that you will take the time to examine their displays on the 8th floor landing right outside the Peachtree Ballroom, and I would like to extend my thanks to them for their support and attendance.

Finally, I have been very lucky as 2017 President of the South Atlantic Modern Language Association to be blessed with the excellent work and support of Executive Director Dr. Elizabeth West; the countless hours worked by former Associate Director Paul Donnelly and his successor, workhorse Dan Abitz, and conference manager Dionne Clark; the continuing outstanding editorship of *The South Atlantic Review* by Barton Palmer and his team; an excellent past president and engaged and extraordinary Executive Committee; and a wonderful support staff of Georgia State Graduate Assistants. I trust that the work these people have put in will be justified by our excellent SAMLA 89 Conference.

Sincerely,

Scott D. Yarbrough, *Charleston Southern University*
2017 President, SAMLA

WELCOME FROM THE EXECUTIVE DIRECTOR

Dear SAMLA Members and Friends,

I am honored to welcome all to SAMLA's 89th annual conference. Those of us in the SAMLA office and on the Executive Committee have worked enthusiastically to ensure that you will find SAMLA 89 an energizing three days of sharing ideas, practices, and research, and of recognizing our members' outstanding achievements. As always, Atlanta promises to be a wonderful host location. The city continues to grow as a hub of intellectualism and entertainment, and its cultural and racial diversity is the foundation for the many social and cultural activities available to visitors. As a means of experiencing one of Atlanta's many scholarly and cultural institutions, we begin SAMLA 89 with a pre-conference event hosted by Auburn Avenue Research Library on African American Culture and History. With its newly renovated facility and its continuing distinction for promoting community as well as institutional scholarship, AARL seemed an ideal location to place SAMLA 's boots on the ground during our conference focused on "high culture/low culture." This Thursday evening event includes a performance by international scholar and performer Fabienne Kanor, accompanied by Atlanta based scholar and bassist Jacqueline



Pickett. We hope that this event will begin a pre-conference tradition that will offer early arrivers an opportunity to experience the conference and host city in new, creative ways.

Within this year's range of panels, our numbers remain strong in traditional literary studies topics and authors, and we continue to grow in areas of Rhetoric and Composition and Pedagogy, and we are establishing a solid field of panels focusing on language and literatures in the works of underrepresented populations and places, particularly African American Studies, Caribbean Studies, and Gender & Sexuality Studies.

We have also continued our outreach to undergraduate students, well aware of their significance to the futures of our disciplines. While we believe they gain much from attending panels and hearing from scholars and authors, we also are eager to provide them an opportunity to experience the kind of work and preparation central to scholarly research. In that regard, we are pleased with the increased number of Undergraduate Research Forum panels. I would like to extend a personal thank you to Professor Trudier Harris, renowned and senior scholar and active supporter of SAMPLA, as one of the many senior scholars who, by example, demonstrates the necessity of and the joy in mentorship of undergraduate students. I would also like to offer my sincerest thanks to *all* faculty and graduate students donating their time to chair or respond to these URF panels.

Reflecting on the contributions that have gone into what promises to be an exceptional conference, I extend a hearty thank you to SAMPLA President Scott Yarborough who has been an energetic and hands-on leader. His choice for this year's conference theme spawned great interest as evidenced by the very full conference program that you hold in your hand—or on your electronic device. The number of panels for SAMPLA 89 is up by more than 40 from SAMPLA 88. The number of ads in the program has increased from last year as well. Our featured speaker, Pulitzer Prize Winner and former Poet Laureate of the United States, Professor Natasha Trethewey, has also contributed to the excitement over this year's conference. It is especially wonderful to have Professor Trethewey as speaker in the year that we begin the first Creative Writing Poetry Award cycle.

I am pleased to report that under the editorship of Professor Barton Palmer, *SAR* continues an on-time publication record with issues that offer a diversity of works relevant and reflective of language and literary studies in our current moment. I especially enjoyed the recent issue, a moving personal and critical memorium to scholar and writer Judith Ortiz Cofer, guest edited by Lorraine López and Rafael Ocasio. The journal continues as an intellectual lifeline of our organization, and, as importantly, it is central to our fiscal health. I hope that you join me in thanking Barton Palmer for his vision and leadership and Clemson University for housing and supporting the journal's operations. I welcome aboard our new managing editor, M. Allison Wise, whose expertise and enthusiasm are evinced in *SAR 82.3*—her first production work with the journal.

I could continue with much good news about SAMPLA, but attention to newsletter space and reader indulgence remind me that I should conclude. I hope that you will indulge me a few more lines to once again offer my appreciation for an exceptional office staff. We miss Paul Donnelly who left us for the paradise of Hawaii, but our new Associate Director, Dan Abitz, hit the ground running this summer and has worked with bottomless energy and enthusiasm to organize the conference we will enjoy this year. Dionne Clark has

replaced Dan as Conference Manager, and in this regard I am convinced that SAMLA has good karma. She has brought the experience, energy, and commitment that we needed in the throes of conference preparation. Matthew Sansbury continues to manage and design our website and to create and produce our impressive conference program. To GSU English Department Chair, Dr. Lynée Lewis Gaillet, thank you for continuing to lead in the institution's support of SAMLA. Our staff interns, volunteers, and professionalization students are a product of leadership from the top, and they represent the exceptional talent, professionalism, and engagement of the department's student body.

While we gather in Atlanta this year for SAMLA 89, we should also keep in mind that many have been affected by turmoil and disasters from Mother Nature's wrath and perhaps more disturbingly, from human designed ill will. While I could point to events globally, those recent events occurring so near us demand acknowledgement. The hurricanes that devastated U.S. mainland areas and islands have saddened us as citizens, but for many among us these events have been felt from highly personal perspectives. For those with friends and family members attempting to survive the destruction left by these storms, I think it important to extend our sympathies and hopes for better days. For our border neighbors in Mexico who have endured loss and destruction through the September earthquake and aftershocks, I offer the same sentiments. As for the unrest and destruction wielded on citizens by fellow citizens, it is difficult to know what to wish. I do think, however, that the summer protest in Charlottesville, the shooting of a U.S. Senator, the ongoing castigation of a young professional athlete wanting to shed light on the country's tainted record of policing black communities, and today as I finish up this letter the news of the horrific shooting of attendees at a Las Vegas concert remind us that we are all part of a fortunate yet troubled place. But through our disciplines we can offer our students and ourselves a means of critical reflection and inquiry that has the potential to lead us to better mechanisms of coexistence—and if we are really lucky, perhaps we might even foster inroads to mutual respect and genuine unity.

Finally, thank you again for joining us in this exciting, intellectual experience that we call SAMLA.

Elizabeth J. West, *Georgia State University*
Executive Director SAMLA



Photo Credit: Warhol Exhibition by Tom Rolfe (CC BY-SA 2.0)

SOUTH ATLANTIC MODERN LANGUAGE ASSOCIATION AND ANNUAL CONFERENCE INFORMATION

A BRIEF HISTORY OF SAMLA

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. SAMLA became formally affiliated with MLA in 1956.

Initially, the organization included members from North Carolina, South Carolina, Georgia, and Florida. From 1932 to 1968, SAMLA expanded its membership to welcome universities and scholars from Alabama, Tennessee, Kentucky, Virginia, West Virginia, Maryland, and the District of Columbia. Within forty years, SAMLA 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. SAMLA now welcomes members from throughout the United States and around the world. Many universities in the Southeast have graciously hosted the SAMLA business offices throughout its eighty-seven-year history. Since 1995, SAMLA has been housed at Georgia State University in Atlanta, Georgia.

ABOUT SOUTH ATLANTIC REVIEW

Since its founding in 1935 as the newsletter for SAMLA, *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, 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* 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 <https://samla.memberclicks.net/sar>.



SAMLA MEMBERSHIP

SAMLA is an organization of teachers, scholars, and graduate and undergraduate 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 July 1 to June 30. Membership information and forms are available on the SAMLA website at <https://samla.memberclicks.net/membership-information>. Communication about membership and the forms should be sent to samla@gsu.edu.

ABOUT THE CONFERENCE

The 2017 event marks the 89th 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 89 will begin at 10:00 AM on Friday, November 3, 2017, and continue until 1:30 PM on Sunday, November 5, 2017. All events will take place at the Westin Peachtree Plaza, located at 210 Peachtree St NW, Atlanta, GA, 30303. The telephone number for the hotel is 404-659-1400. 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 Third Floor Foyer. Membership and registration fees are accepted at the check-in desk throughout the conference.





SAMLA 89 MEETINGS AND RECEPTIONS

THURSDAY

Pre-Conference Event, “The Flesh of History across Borders and Boundaries”
6:00 – 8:00 PM, AUBURN AVENUE RESEARCH LIBRARY
Reception to Follow

FRIDAY

Welcoming Plenary, Presidential Address, and Continental Breakfast
11:45 AM – 12:45 PM, PEACHTREE BALLROOM

Presidential Reception & Poster Session
8:00 – 9:00 PM, PEACHTREE C

Open Mic Session
8:30 – 10:00 PM, PEACHTREE D

SATURDAY

SAMLA Business Meeting
5:15 – 6:15 PM, AUGUSTA C

Plenary Banquet
6:30 – 8:30 PM, PEACHTREE BALLROOM

Reception (Cash Bar)
8:30 – 10:30 PM, THE OVERLOOK

SUNDAY

CV Workshop
8:30 – 10:00 AM, PEACHTREE BALLROOM

Closing Plenary, SAMLA Awards Ceremony, and Publishing Panel
12:00 – 1:30 PM, PEACHTREE BALLROOM



WELCOMING PLENARY AND SAMLA PRESIDENTIAL ADDRESS

The Welcoming Plenary features the SAMLA Presidential Address and includes a light continental breakfast. It will be held from 11:45 AM – 12:45 PM on Friday, November 3rd, in the Peachtree Ballroom.

PLENARY BANQUET AND PLENARY SPEAKER

The Plenary Banquet features our Plenary Speaker, Natasha Trethewey, and will be held from 6:30 – 8:30 PM on Saturday, November 4th, in the Peachtree Ballroom. The Plenary Banquet includes a seated dinner. There is no charge to attend the Plenary Banquet, but only 300 tickets will be available. Tickets will be distributed on Saturday at the conference registration desk at the Peachtree Landing (outside of the Peachtree Ballroom).

CLOSING PLENARY AND SAMLA AWARDS

The Closing Plenary will feature the SAMLA Awards, as well as a discussion of the question “What can SAMLA do to help me advance my professional career?” led by R. Barton Palmer (Clemson University), Founder and General Editor, *Palgrave Studies in Adaptation and Visual Culture*. The Closing Plenary will be held from 12:00 – 1:30 PM on Sunday, November 5, in the Peachtree Ballroom. Boxed lunches will be available for purchase.

SESSION PACKETS FOR CHAIRS

Chairs will receive a packet with information for their session at check-in. Please review these materials prior to your session. The packet includes the following materials: thank-you letter, session attendance sheet, chair guidelines, and details on next year’s SAMLA 90.

PARKING AND VALET SERVICE

The Westin Peachtree Plaza offers valet parking ONLY. The valet is located on the west side of the hotel, on the corner of Andrew Young International Blvd NW and Ted Turner Drive, at 185 Ted Turner Drive, Atlanta, GA, 30303. Rates for valet service are as follows: \$38.00 per night for overnight guests; \$25.00 for up to 4 hours; \$36.00 for 4 to 8 hours; and \$45.00 for 8 to 24 hours.

Self-parking options within walking distance to The Westin Peachtree Plaza include: 1) Parking Garage at 218 Andrew Young International Blvd NW; 2) Parking Lot at 166 Carnegie Way NW; and 3) Parking Garage at AmericasMart, Building 2, at 230 Spring St NW. Rates are as posted.

MARTA TRAIN SERVICE

Atlanta's transit system offers direct train service from Hartsfield-Jackson Airport to the Westin Peachtree Plaza. To take the train from the airport, follow signs from your gate to the domestic baggage claim area (either North or South Terminal). Once inside the station, you can use one of the electronic service kiosks or approach the service window to buy a reusable BreezeCard or a temporary paper ticket. Each rider must have his or her own card or ticket. Base fare is \$2.50 per trip; an unlimited one-day pass is \$9.00. A BreezeCard costs \$2.00 and a paper ticket costs \$1.00—in addition your fare.

After purchasing your fare, scan your card or ticket at the gate and board any train. All trains departing from the Airport travel Northbound through downtown Atlanta. To reach The Westin Peachtree Plaza, ride the train to PEACHTREE CENTER station. The Westin is easily accessible on foot from all station exits. If you have luggage with you, you may prefer to locate an elevator to reach the street. The Westin is easily recognizable once you are on the street—you should see a tall, round, skyscraper-sized building with “Westin” in large lettering near the top.

ATLANTA STREETCAR

The Atlanta Streetcar is a convenient way to get around downtown: One-way trip: \$1:00; One-day pass: \$3.00; Weekly pass: \$7.00. The streetcar hours for the weekend of the conference are as follows: Friday 6:00 – 1:00 AM, Saturday 8:30 – 1:00 AM, Sunday 9:00 AM – 11:00 PM.

Riding the streetcar can also get you discounts at some eateries in the area, including Bone Lick BBQ (327 Edgewood Ave, Atlanta, GA 30316), The Ellis Hotel (176 Peachtree Street NW, Atlanta, GA 30303), Dantanna's Downtown (One CNN Center, Suite 269, Atlanta, GA 30303), Condesa Coffee (145 Auburn Ave, Ste. A, Atlanta, GA 30303), Miss D's New Orleans Style Candy (209 Edgewood Ave, Atlanta, GA 30303). Just show your paper ticket at participating businesses.

TAXI AND RIDESHARE

Uber and Lyft are readily available throughout the Atlanta area. You'll need to install their apps on your phone to take advantage of these easy-to-use services. Several taxi services are available by phone, or a Westin employee can direct you to one. Here are just a few options: Atlanta VIP Taxi: 404-484-8027; Taxi Atlanta: 678-203-1658; Cascade Cab Co: 404-758-5521.



SUNDAY CHECKOUT AT THE WESTIN PEACHTREE PLAZA

Checkout time at the conference hotel is 12:00 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 5th, please ask the concierge to store your luggage so that you may attend the closing session.

HOTEL DINING OPTIONS

The Westin Peachtree Plaza offers high-quality dining at The Sun Dial Restaurant, Bar & View. There is also a Starbucks Coffee adjacent to the main desk in the hotel lobby.

SMOKING

Please don't.

LOST AND FOUND

There will be a lost and found collection at the SAMLA check-in table. 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 Third Floor Foyer. A SAMLA representative will gladly assist you.

2018 CALL FOR PAPERS

The call for papers form will be available on the SAMLA website, <https://samla.memberclicks.net>, on December 1st, 2017.



FUTURE CONFERENCES

SAMLA 90

November 2–4, 2018
 Sheraton Birmingham
 Birmingham, Alabama

SAMLA 91

November 8–10, 2019
 Westin Peachtree Plaza
 Atlanta, Georgia

SAMLA 92

November 13–15, 2020
 Hyatt Regency Jacksonville Riverfront
 Jacksonville, Florida

SAMLA OFFICE CONTACT INFORMATION

South Atlantic Modern Language Association
 Department of English
 Georgia State University
 25 Park Place, Suite #2425
 Atlanta, Georgia 30303
 (404) 413-5817
samla@gsu.edu

2017 AWARD WINNERS

UNDERGRADUATE ESSAY AWARD

Presented By Christina McDonald, *Virginia Military Institute*

Olivia Taylor, *Palm Beach Atlantic University*

“Virginia Woolf and the Quest for a Woman Writer’s Utopia”

Honorable Mention

Maher Basha, *Florida Institute of Technology*

“Forever Resilient: The Lacanian Promise of Restoration to Rape Survivors”

GRADUATE CREATIVE WRITING AWARD—POETRY

Presented by Tara Powell, *University of South Carolina at Columbia*

Chelsea Dingman, *University of South Florida*

GRADUATE STUDENT ESSAY AWARD

Presented by Deborah Coxwell-Teague, *Florida State University*

Michelle Sherwin, *Florida State University*

“The Evolution of Foucault’s Utopic Panopticon: Technology and the Creation of a Dystopia in *Big Brother*”

GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT

Presented by Deborah Coxwell-Teague, *Florida State University*

Danielle Gilman, *University of Georgia*

“‘The World’s Worst Failure’: Rebecca West and the New Republic”

Honorable Mention

Primavera Cuder, *Florida International University*

“Identidades silenciadas y auto-impuestas: mulatos y mestizos en las *Tradiciones de Ricardo Palma*” / “Silent and Self-Imposed Identities: Mulattoes and Mestizos in Ricardo Palmas’ *Tradiciones*”

2017 AWARD WINNERS

SAR ESSAY PRIZE

V.80

Presented by David Magill, *Longwood University*

Mark Osteen, *Loyola University Maryland*

“Alfred in Wonderland: Hitchcock through the Looking Glass”

Honorable Mention

Kamilla Elliott, *Lancaster University*

“Unfilmable Books”

HONORARY MEMBER

Natasha Trethewey, *Northwestern University*

SAMLA STUDIES AWARD

Presented by Adam Parkes, *University of Georgia*

Monograph

James Diedrick, *Agnes Scott College*

Mathilde Blind: Late Victorian Culture and the Woman of Letters

Edited Volume

Adam J. Goldwyn, *North Dakota State University*

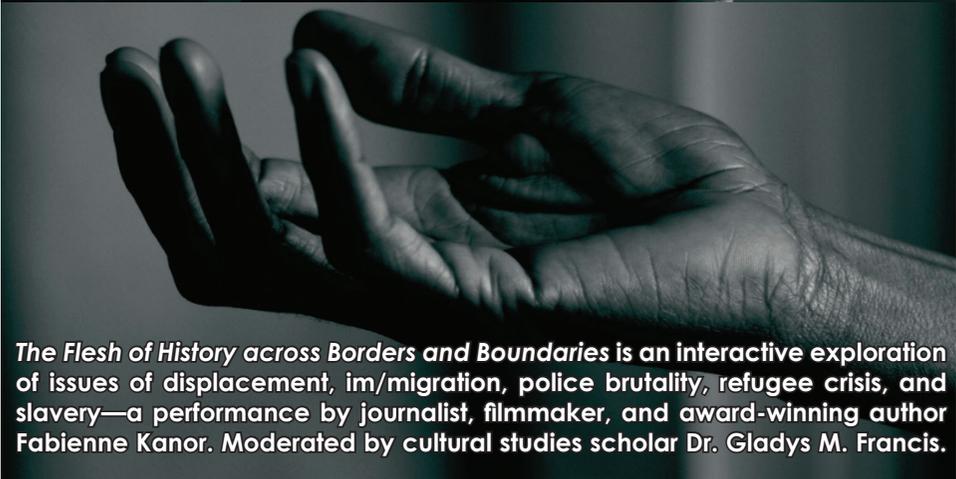
and

Renée Silverman, *Florida International University*

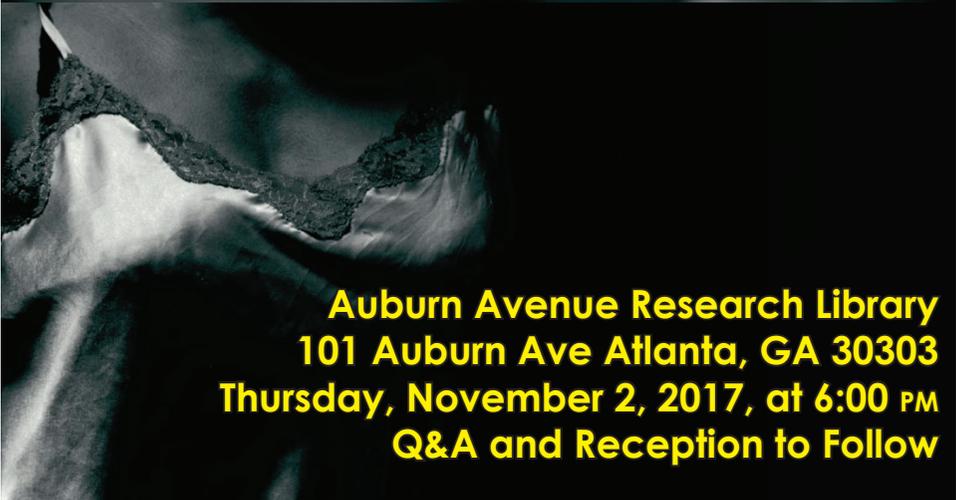
Mediterranean Modernisms

PRE-CONFERENCE EVENT

The Flesh of History across Borders and Boundaries



The Flesh of History across Borders and Boundaries is an interactive exploration of issues of displacement, im/migration, police brutality, refugee crisis, and slavery—a performance by journalist, filmmaker, and award-winning author Fabienne Kanor. Moderated by cultural studies scholar Dr. Gladys M. Francis.



**Auburn Avenue Research Library
101 Auburn Ave Atlanta, GA 30303
Thursday, November 2, 2017, at 6:00 PM
Q&A and Reception to Follow**

RESTAURANTS AND DINING

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

RESTAURANTS NEXT TO HOTEL

Name	Contact	Phone	Hours	Price	Distance
The Sun Dial Restaurant and Bar at the Westin	210 Peachtree St NW, Atlanta, GA 30303	(404) 659-1400	Sun-Sat: 11:30AM-2:30PM, 6:00-10:00PM	\$\$\$	In Hotel
AG at The Ritz-Carlton, Atlanta (Modern Steakhouse & Cocktails)	181 Peachtree St NE, Atlanta, GA 30303	(404) 221-6550	Mon-Thurs: 5:30-11PM Fri-Sun: 5:30PM-12AM	\$\$\$	Next to Hotel
Alma Cocina (Modern Mexican Cuisine)	191 Peachtree St NE, Atlanta, GA 30303	(404) 968-9662	Sun-Sat: 10:00AM-3:00PM, 5:00PM-10:00PM	\$\$	Next to Hotel
Amalfi Pizza	17 Andrew Young International Blvd NE, Atlanta, GA 30303	(470) 735-0544	Mon-Thurs, Sun: 11:00AM-10:00PM Fri-Sat: 11:00AM-11:00PM	\$-\$\$	Next to Hotel
Atlanta Braves All-Star Grill	200 Peachtree St NW, Atlanta, GA 30303	(404) 205-5257	Mon-Thurs: 11:00AM-11:00PM Fri-Sat: 11:00AM-12:00AM Sun: 11:00AM-10:00PM	\$\$	Next to Hotel
JP Atlanta (Fine Dining)	230 Peachtree St NW, Atlanta, GA 30303	(404) 523-4004	Sun-Sat: 6:30AM-10:00AM, 11:30AM-9:00PM	\$\$\$	Next to Hotel

Meehan's Public House Downtown (Irish Cuisine)	200 Peachtree St, Atlanta, GA 30303	(404) 214-9821	Mon-Fri: 11:00AM-2:00AM Sat: 11:00AM-3:00AM Sun: 11:00AM-12:00AM	\$\$	Next to Hotel
Pittypat's Porch (Southern Cuisine)	25 Andrew Young International Blvd, NW Atlanta, GA 30303	(404) 525-8228	Mon-Thurs, Sun: 5:00PM-9:00PM Fri-Sat: 5:00PM-10:00PM	\$\$\$	Next to Hotel
Ray's in the City (Upscale Seafood, Sushi, & Prime Cuts)	240 Peachtree St NW, Atlanta, GA 30303	(904) 762-4667	Mon-Thurs: 11:00AM-10:00PM Fri-Sun: 11:00AM-11:00PM	\$\$\$	Next to Hotel
Sweet Georgia's Juke Joint (Soul Food: Refined Takes on Classics)	200 Peachtree St NE, Atlanta, GA 30303	(404) 230-5853	Mon-Thurs: 4:00-10:00PM Fri-Sat: 4:00PM-12:00AM Sun: 11:00AM-10:00PM	\$\$	Next to Hotel

RESTAURANTS NEAR HOTEL

Name	Contact	Phone	Hours	Price	Distance
Aviva by Kameel (Mediterranean Cuisine & Juice Bar)	225 Peachtree St NE (Ste B-30), Peachtree Center Mall Atlanta, GA 30303	(404) 698-3600	Mon-Fri: 7:30AM-4:30PM Sat-Sun: closed	\$\$	0.1 miles
Benihana (Hibachi—Japanese Cuisine Grilled Tableside)	229 Peachtree St NE, Atlanta, GA 30303	(404) 522-9629	Daily: 11:00AM-9:30PM	\$\$\$	0.1 miles
Gus's World Famous Fried Chicken	231 West Peachtree St NW A-05, Atlanta, GA 30303	(404) 996-2837	Mon-Thurs, Sun: 11:00AM-9:00PM Fri-Sat: 11:00AM-11:00PM	\$\$	0.1 miles

<p>Terrace Bistro at The Ellis Hotel</p>	<p>176 Peachtree St NW, Atlanta, GA 30303</p>	<p>(678) 651-2770</p>	<p>Breakfast: Mon- Fri: 6:30AM - 10:30AM Sat-Sun: 7:00- 11:30AM</p> <p>Lunch: Mon- Fri: 11:30AM- 2:00PM Sat-Sun: 12:00- 2:00PM</p> <p>Dinner: Mon- Thurs, Sun: 5:30-10:00PM Fri-Sat: 5:30- 11:00PM</p>	<p>\$\$</p>	<p>0.1 miles</p>
<p>Truva (Turkish Cuisine)</p>	<p>60 Andrew Young International Blvd NE, Atlanta, GA 30303</p>	<p>(404) 577-8788</p>	<p>Lunch: Mon- Fri: 11:00AM- 2:30PM</p> <p>Dinner: Sun- Thurs: 4:00- 10:00PM Fri-Sat: 4:00- 11:00PM</p>	<p>\$\$</p>	<p>0.1 miles</p>
<p>Cuts Steakhouse</p>	<p>60 Andrew Young International Blvd NE, Atlanta, GA 30303</p>	<p>(404) 525-3399</p>	<p>Mon-Thurs, Sun: 11:00AM- 10:00PM Sat-Sun: 11:00AM- 11:00PM</p>	<p>\$\$\$</p>	<p>0.2 miles</p>
<p>The Food Shoppe (Creole Cuisine)</p>	<p>123 Luckie St NW, Atlanta, GA 30303</p>	<p>(404) 600-8443</p>	<p>Mon-Thurs: 8:30AM-5:00PM Fri: 8:30AM- 9:00PM Sat-Sun: 11:00AM- 6:00PM</p>	<p>\$</p>	<p>0.2 miles</p>
<p>Polaris (Upscale Southern Cuisine: Iconic Rotating Restaurant)</p>	<p>265 Peachtree St NE, Atlanta, GA 30303</p>	<p>(904) 224-0113</p>	<p>Mon-Fri: 11AM-2PM, 5PM-8PM Sat-Sun: Closed</p>	<p>\$</p>	<p>0.2 miles</p>



<p>Sway at Hyatt Regency Atlanta (Southern-accented American Cuisine)</p>	<p>265 Peachtree St NE, Atlanta, GA 30303</p>	<p>(404) 577-1234</p>	<p>Breakfast: Mon-Fri: 6:00-11:00AM, Sat-Sun: 6:00-11:30AM Lunch Daily: 11:00AM-2:00PM Dinner Nightly: 5:00-10:00PM</p>	<p>\$\$</p>	<p>0.2 miles</p>
<p>White Oak Kitchen & Cocktails (Southern-tinged New American Cuisine)</p>	<p>270 Peachtree St, Atlanta, GA 30303</p>	<p>(404) 524-7200</p>	<p>Mon-Fri: 11:30AM-10:30PM Sat-Sun: 4:00-10:30PM Bar open every night 'til 11:00PM</p>	<p>\$\$</p>	<p>0.2 miles</p>
<p>Sear (Seared Steaks & Seafood)</p>	<p>265 Peachtree Center Ave, Atlanta, GA 30303</p>	<p>(404) 586-6134</p>	<p>Breakfast: Daily: 6:30-11:00AM Brunch: Sat-Sun: 6:30AM-2PM Lunch Daily: 11:30AM-2:00PM Dinner Nightly: 5:30-10:00PM</p>	<p>\$\$</p>	<p>0.3 miles</p>





<p>Hungry Ghost (Thai & Vietnamese Fusion Cuisine)</p>	<p>345 Edgewood Ave SE, Atlanta, GA 30312</p>	<p>(470) 735-3677</p>	<p>Mon-Thurs: 5:00PM-1:00AM Fri-Sat: 5:00PM-4:00AM</p>	<p>\$\$</p>	<p>1.0 miles</p>
<p>Poor Calvin's (Thai Fusion with Southern Influences)</p>	<p>510 Piedmont Ave NE, Atlanta, GA 30308</p>	<p>(404) 254-4051</p>	<p>Mon-Thurs: 11:30AM-2:30PM, 5:00PM-10:00PM Fri-Sat: 11:30AM-3:00PM, 5:00-11:00PM Sun: 5:00-9:00PM</p>	<p>\$\$</p>	<p>1.0 miles</p>
<p>Babalú Tacos & Tapas</p>	<p>33 Peachtree Pl NE, Atlanta, GA 30309</p>	<p>(404) 900-9595</p>	<p>Mon-Thurs: 11:00AM-10:00PM Fri-Sat: 11:00AM-11:00PM Sun: 11:00AM-9:00PM</p>	<p>\$</p>	<p>1.5 miles</p>
<p>Upbeet (Health-conscious, Veg-heavy Grain Bowls, Toasts & Smoothies)</p>	<p>1071 Howell Mill Rd, Atlanta, GA 30318</p>	<p>(404) 347-1071</p>	<p>Mon-Sun: 9:00AM-9:00PM</p>	<p>\$\$</p>	<p>2.5 miles</p>



LOCAL CULTURE AND ENTERTAINMENT

Name	Contact	Phone	Hours	Distance
Agatha's: A Taste of Mystery	161 Peachtree Center Ave NE, Atlanta, GA 30303	(404) 584-2255	Call for Showtime	0.2 miles
Auburn Avenue Research Library on African American Culture and History	101 Auburn Ave NE, Atlanta, GA 30303	(404) 613-4001	Mon: 12:00-6:00PM Tues: 10:00AM-6:00PM Wed-Thurs: 12:00-8:00PM Fri: 12:00PM-6:00PM Sat: 10:00AM-6:00PM Sun: 2:00-6:00PM	0.5 miles
National Center for Civil and Human Rights	100 Ivan Allen Junior Blvd, Atlanta, GA 30313	(678) 999-8990	Mon-Sat: 10:00AM-5:00PM	0.6 miles
New American Shakespeare Tavern	499 Peachtree St NE, Atlanta, GA 30308	(404) 874-5299	Call for Showtime	0.8 miles
Atlanta Magic Theater	444 Highland Ave NE, Atlanta, GA 30312	(877) 624-4264	Call for Showtime	1.0 miles
Martin Luther King Jr. National Historic Site	450 Auburn Ave NE, Atlanta, GA 30312	(404) 331-5190	Mon-Sun: 9:00AM-5:00PM	1.1 miles

<p>Atlanta Contemporary Arts Center</p>	<p>535 Means St NW, Atlanta, GA 30318</p>	<p>(404) 688- 1970</p>	<p>Tues-Wed, Fri-Sat: 11:00AM-5:00PM Thurs: 11:00AM-8:00PM Sun: 12:00-4:00PM</p>	<p>1.7 miles</p>
<p>Margaret Mitchell House & Museum</p>	<p>979 Crescent Ave NE, Atlanta, GA 30309</p>	<p>(404) 249- 7015</p>	<p>Mon-Sat: 10:00AM-5:30PM Sun: 12:00-5:30PM</p>	<p>1.7 miles</p>
<p>Alliance Theatre</p>	<p>1280 Peachtree St NE, Atlanta, GA 30309</p>	<p>(404) 733- 4650</p>	<p>Call for Showtime</p>	<p>2.5 miles</p>
<p>Center for Puppetry Arts</p>	<p>1404 Spring St NW, Atlanta, GA 30309</p>	<p>(404) 873- 3391</p>	<p>Tues-Fri: 9:00AM-5:00PM Sat: 10:00AM-5:00PM Sun: 12:00-5:00PM</p>	<p>2.5 miles</p>
<p>The High Museum</p>	<p>1280 Peachtree St NE, Atlanta, GA 30309</p>	<p>(404) 733- 4400</p>	<p>Tues-Thurs, Sat: 10:00AM-5:00PM Fri: 10:00AM-9:00PM Sun: 12:00-5:00PM</p>	<p>2.5 miles</p>
<p>7 Stages Theatre</p>	<p>1105 Euclid Ave NE, Atlanta, GA 30307</p>	<p>(404) 523- 7647</p>	<p>Call for Showtime</p>	<p>2.6 miles</p>
<p>Museum of Design Atlanta (MODA)</p>	<p>1315 Peachtree St NE, Atlanta, GA 30309</p>	<p>(404) 979- 6455</p>	<p>Tues-Wed, Fri, Sun: 12:00-6:00PM Thurs: 12:00-8:00PM Sat: 10:00AM-6:00PM</p>	<p>2.7 miles</p>

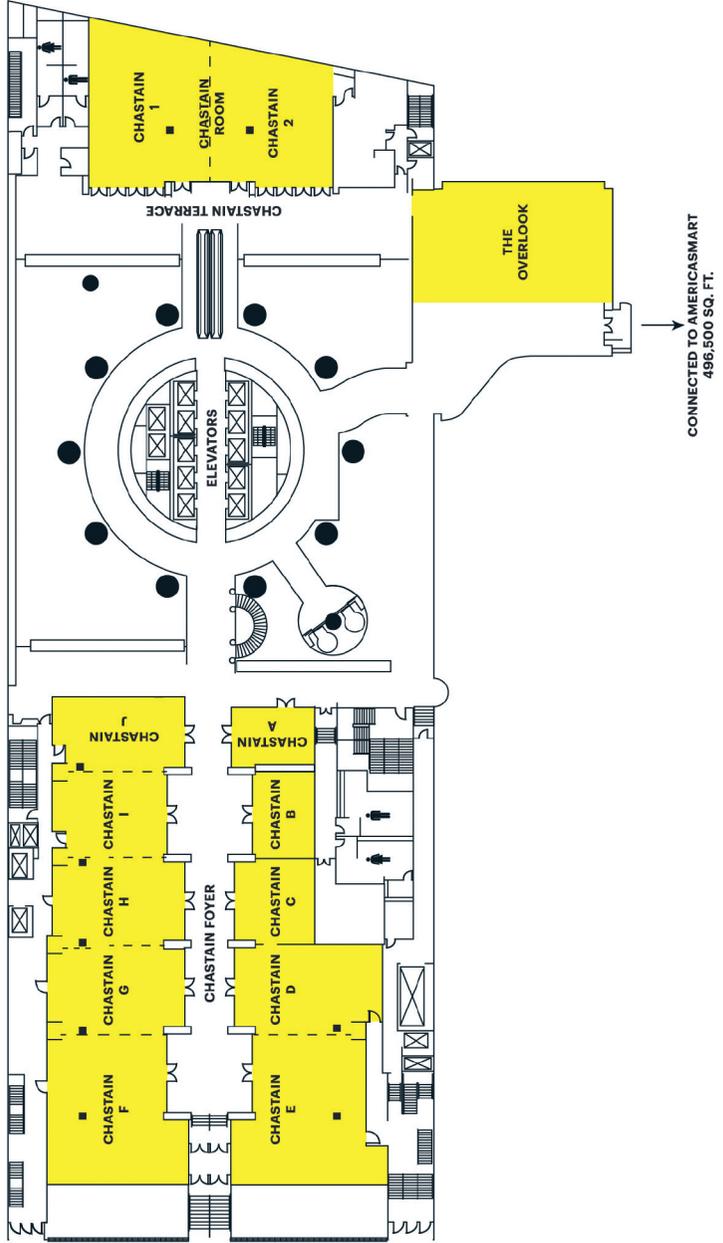


Grant Park	840 Cherokee Ave SE, Atlanta, GA 30315		Sun-Sat: 6:00AM-11:00PM	4.4 miles
Michael C. Carlos Museum	571 South Kilgo Cir NE, Atlanta, GA 30322	(404) 727-4282	Tues-Sat: 10:00AM-4:00PM Sun: 12:00-5:00PM	5.0 miles
September Gray Fine Art Gallery	75 Bennett St NW Suite 0-2, Atlanta, GA 30309	(404) 502-3775	Tues-Fri: 12:00-6:00PM Sat: 12:00-4:00PM	5.4 miles
Museum of Contemporary Art of Georgia	75 Bennett St NW, Atlanta, GA 30309	(404) 367-8700	Tues-Sat: 11:00AM-5:00PM	5.6 miles
Broadway in Atlanta	2970 Clairmont Rd #645, Atlanta, GA 30329	(404) 873-4300	Mon-Fri: 9:00AM-5:00PM	8.7 miles



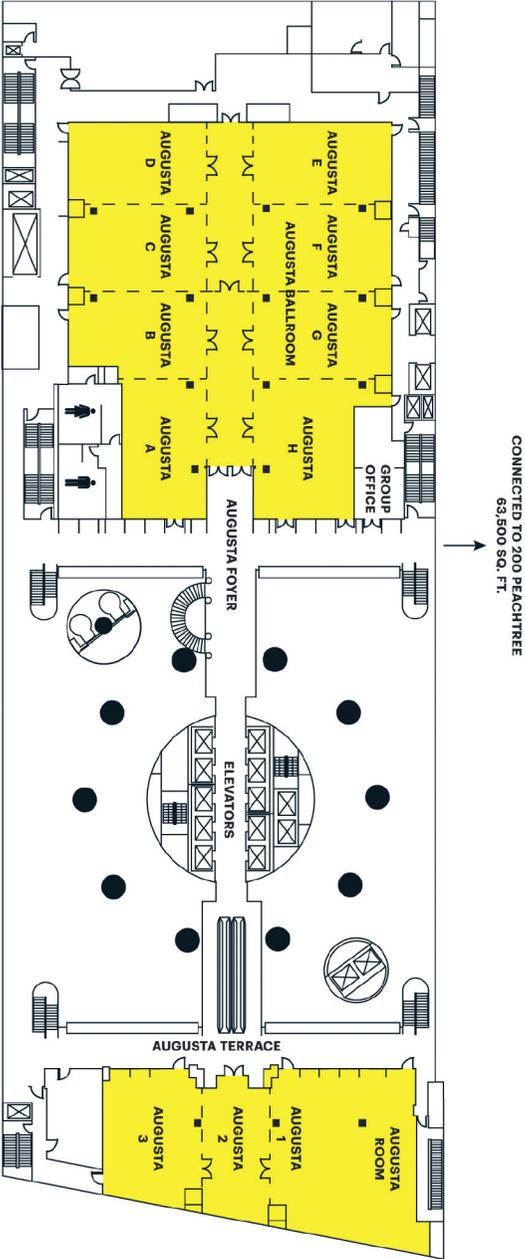
Chastain Level, Sixth Floor

MEETING SPACE



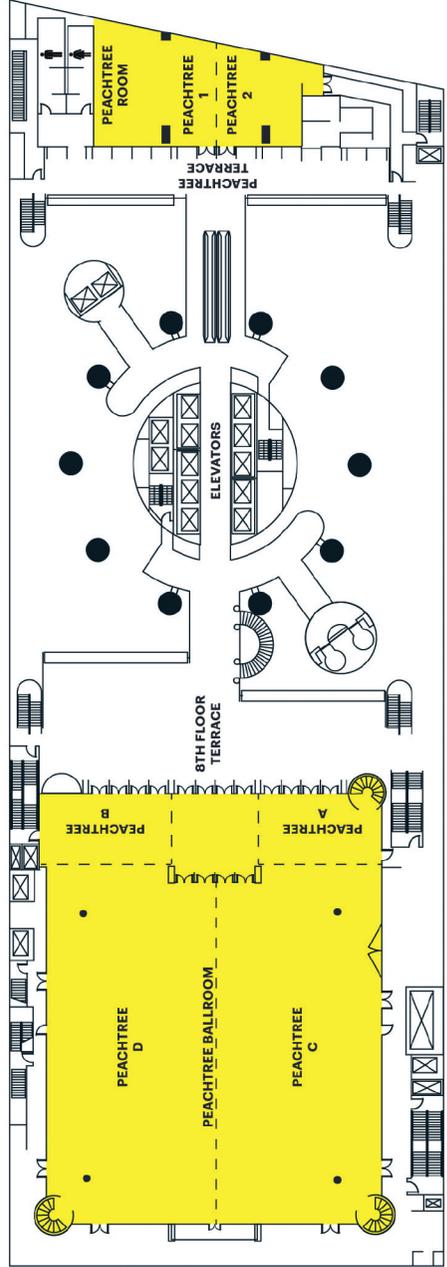
Augusta Level, Seventh Floor

MEETING SPACE



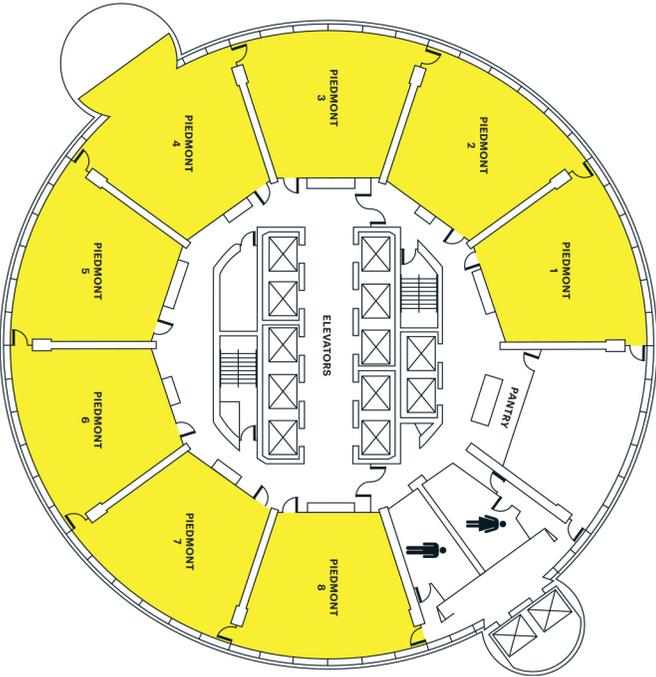
Peachtree Level, Eighth Floor

MEETING SPACE



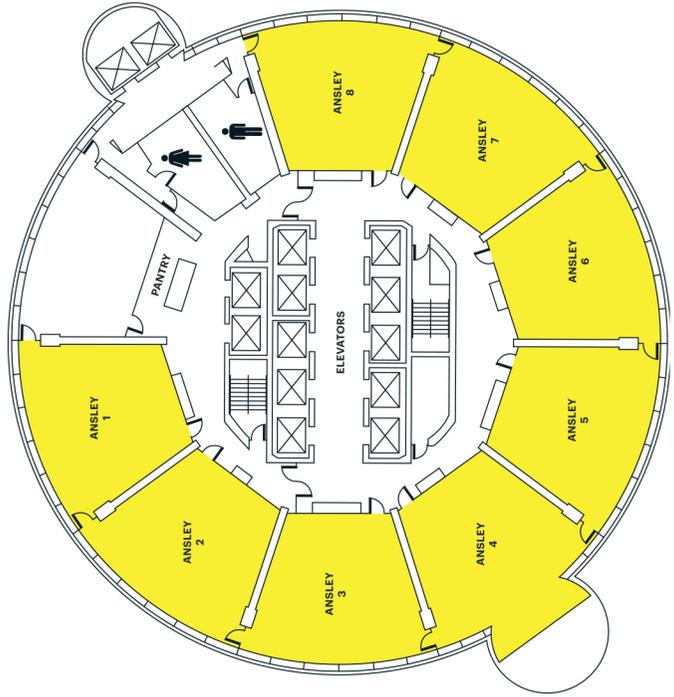
Piedmont Level, Twelfth Floor

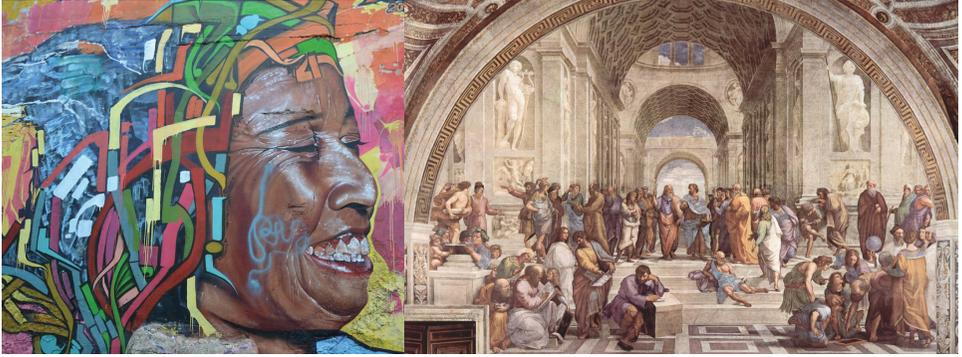
MEETING SPACE



Ansley Level, Fourteenth Floor

MEETING SPACE





PROFESSIONAL DEVELOPMENT SERIES

PEACHTREE BALLROOM

03-25 IN THE JOB MARKET: SOME PERSPECTIVES ON APPLYING FOR A JOB AT A COMMUNITY COLLEGE AND/OR A SENIOR COLLEGE

Chair: M. Laura Barberan-Reinares, *Bronx Community College*
Tara T. Green, *University of North Carolina at Greensboro*

04-25 PROBLEMS (AND SOLUTIONS) IN THE ACADEMY

Chair: Gladys Francis, *Georgia State University*
Rafael Ocasio, *Agnes Scott College*
Rachel Kolb, *Emory University*

06-25 SECURING A PRE-COMPLETION CONTRACT FOR YOUR BOOK

Chair: R. Barton Palmer, *Clemson University*

07-25 INTERCULTURAL COMPETENCE AND SOFT/LIFE SKILLS

Chair: Sabine H. Smith, *Kennesaw State University*

08-25 WHAT CAN'T YOU DO WITH A FOREIGN LANGUAGE DEGREE?

Chair: Ruth Sánchez-Imizcoz, *Sewanee: The University of the South*
Silvia Giovanardi Byer, *Park University*



SAMLA SPONSORED SESSIONS

FRIDAY EVENTS

OPENING PLENARY AND PRESIDENTIAL ADDRESS

SAMLA Executive Director Elizabeth J. West
Georgia State University

Guilty Pleasures:

Faulkner, McCarthy, and Pop Culture

SAMLA President Scott Yarbrough
Charleston Southern University

PEACHTREE BALLROOM

11:45 AM – 12:45 PM

A light continental breakfast will be served

PRESIDENTIAL RECEPTION & POSTER SESSION

PEACHTREE BALLROOM C

8:00–9:00 PM

Wine and Cheese Reception

OPEN MIC

Hosted by Thomas Alan Holmes

East Tennessee State University

PEACHTREE BALLROOM D

9:30–10:00 PM

SAMLA SPONSORED SESSIONS

SATURDAY EVENTS

SAMLA BUSINESS MEETING
AUGUSTA C
5:15–6:15 PM

PLENARY BANQUET

Plenary Speaker Natasha Trethewey
Northwestern University

Hosted by Scott Yarbrough
Charleston Southern University

PEACHTREE BALLROOM
6:30–8:30 PM

Advanced Tickets Required

CASH BAR RECEPTION

6TH FLOOR OVERLOOK
8:30–10:30 PM

SAMLA SPONSORED SESSIONS

SUNDAY EVENTS

CV WORKSHOP

By Prior Appointment

PEACHTREE BALLROOM

8:30–10:00 AM

CLOSING PLENARY AND SAMLA AWARD CEREMONY

Rafael Ocasio

Agnes Scott College

What Can SAMLA Do to Help Me Advance My Professional Career?

R. Barton Palmer

Clemson University

PEACHTREE BALLROOM

Noon – 1:30 PM

HIGHLIGHTED SESSIONS

WORKSHOPS

**05-10 Who is the “True” Schwarzfahrer? Making the Invisible-Visible:
The African German Diaspora**

AUGUSTA B

Chair: Janice D. M. Mitchell, *Gallaudet University*

**09-08 Reconceptualizing Grammar Instruction:
Teaching Grammar via the Guided Induction Approach**

ANSLEY 8

Chair: Lilia Coropceanu, *Emory University*

PLENARY SPEAKER AND SESSIONS

**Plenary Banquet
Saturday, November 4**

Hosted by Scott Yarbrough
Charleston Southern University

**Plenary Speaker Natasha Trethewey
*Northwestern University***

**PEACHTREE BALLROOM
6:30–8:30 PM**

Advanced Tickets Required

02-22 Perspectives on Natasha Trethewey

PIEDMONT 6

Chair: Harper Strom, *Georgia State University*

01-10 World Poetry in Translation

AUGUSTA B

Chair: Gordon E. McNeer, *University of North Georgia*

HIGHLIGHTED SESSIONS

Asian American Studies Sessions

08-10 Arts and Activism in Asian American Studies

AUGUSTA B

Chair: Ashley Cheyemi McNeil, *Georgia State University*

Co-Chair: Alex Howerton, *University of South Carolina*

08-17 Historical and Contemporary Transcultural World-Making A

PIEDMONT 1

Chair: Nithya Sivashankar, *The Ohio State University*

10-21 Historical and Contemporary Transcultural World-Making B

PIEDMONT 5

Chair: Nithya Sivashankar, *The Ohio State University*

11-08 The Characteristics, Pragmatics, and Learning of Chinese

ANSLEY 8

Chair: Jing Paul, *Agnes Scott College*

12-12 Translations as Literature

AUGUSTA D

Chair: Katherine Abernathy, *University of Mobile*

12-19 Asian Literature, Rhetoric, and Arts: Gender, Genre, and Other Aspects of High Art/Low Art

PIEDMONT 3

Roundtable

Chair: Xiaobo Belle Wang, *Oxford College of Emory University*

Co-Chair: Shannon I-Hsien Lee, *Georgia State University*

12-20 Politics and/of Genre in the Twenty-First Century

PIEDMONT 4

Chair: Elizabeth Weston, *University of Memphis Lambuth Campus*

PAST PRESIDENTS' SESSIONS

Ruth Sánchez-Imizcoz (2016)

Sewanee: The University of the South

**07-13 Community Engagement in Study Abroad Programs:
Opportunities, Assignments, and Research**

AUGUSTA E

Charles B. Moore (2012)

Gardner-Webb University

**Amigos y amantes: la poesía novohispana petrarquista de
Gutierre de Cetina**

09-12 Spanish III: Colonial Spanish American Literature

AUGUSTA D

Joan McRae (2010)

Middle Tennessee State University

**07-13 Community Engagement in Study Abroad Programs:
Opportunities, Assignments, and Research**

AUGUSTA E

PAST PRESIDENTS' SESSIONS

Allen Josephs (2008)
University of West Florida
Translating Uncertainty

03-05 Uncertainty Society
ANSLEY 5

John Fenstermaker (2005)
Florida State University
Ernest Writes, Ernest Is Written About

07-20 Hemingway's Periodical Presences:
Ernest Writes, Ernest Is Written About
Hemingway Society Session
PIEDMONT 4

Joseph Flora (1999)
The University of North Carolina at Chapel Hill
Panel Secretary

07-20 Hemingway's Periodical Presences:
Ernest Writes, Ernest Is Written About
Hemingway Society Session
PIEDMONT 4

ROUNDTABLE SESSIONS

**01-08 Kurt Vonnegut, Ten Years Later: A Conversation with Marc Leeds,
Author of The Vonnegut Encyclopedia**
Kurt Vonnegut Society
ANSLEY 8

01-09 Atlantans on Atlanta
Society for the Study of Southern Literature
AUGUSTA A
Chair: Erich Nunn, *Auburn University*

01-10 World Poetry in Translation
AUGUSTA B
Chair: Gordon E. McNeer, *University of North Georgia*

01-15 Methodology, Positionality, and Case Studies A
Archival Research
AUGUSTA G
Chair: Lynée Lewis Gaillet, *Georgia State University*

**02-02 Bearing the Weight of Identity: Bears, Trans-Masculinity, and
Tumblr in Youth Culture**
LGBT Studies A
ANSLEY 2
Chair: Horacio Sierra, *Bowie State University*

04-10 Speculative Souths
Society for the Study of Southern Literature
AUGUSTA B
Chair: Erich Nunn, *Auburn University*

05-17 Anxiety, Memory, and Desire in the Anglo-Irish Big House Novel
PIEDMONT 1
Chair: Jonathan Allison, *University of Kentucky*

ROUNDTABLE SESSIONS

**07-13 Community Engagement in Study Abroad Programs:
Opportunities, Assignments, and Research**

AUGUSTA E

Chair: Lara Smith-Sitton, *Kennesaw State University*

**09-17 Assume the Position: Academic Creative Writing Programs and
the Rhetoric of Literary Culture**

PIEDMONT 1

Chair: CJ Bartunek, *Piedmont College*

**09-24 The Gilded Age in the Twenty-First Century: Edith Wharton's
Continuing Relevance
Edith Wharton Society**

PIEDMONT 8

Chair: Mary Carney, *University of North Georgia*

11-12 Crossing Borders and Boundaries in our Nation's Prisons

AUGUSTA D

Chair: Belinda Wheeler, *Clayton University*

**12-11 Looking into Peace:
Building Visual Literacy into Peace Studies Curricula**

AUGUSTA C

Chair: Iraj Omidvar, *Kennesaw State University*

12-13 Multiculturalism, Identitarian Politics, and Teaching Alterity

AUGUSTA E

Chair: Corina-Mihaela Beleaua, *University of Georgia*

**12-19 Asian Literature, Rhetoric, and Arts: Gender, Genre, and Other
Aspects of High Art/Low Art**

PIEDMONT 3

Chair: Xiaobo Belle Wang, *Oxford College of Emory University*



PLENARY SPEAKER PROFILE

“Trethewey has a genuine gift for verse forms, and the depth of her engagement in language marks her as a true poet.” —Washington Post



Pulitzer Prize-winner Natasha Trethewey served two terms as the 19th Poet Laureate of the United States (2012-2014). In his citation, Librarian of Congress James Billington wrote, “Her poems dig beneath the surface of history—personal or communal, from childhood or from a century ago—to explore the human struggles that we all face.” Her most recent collection is *Thrall* (2012): exploring her own interracial and complicated roots she is inspired by everything from colonial paintings of mulattos and mestizos to the stories of people forgotten by history. Meditations on captivity, knowledge, and inheritance permeate *Thrall*, as she reflects on a series of small estrangements from her poet father and comes to an understanding of how, as father and daughter, they are

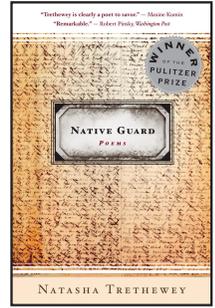
part of the ongoing history of race in America. Her other collections are *Native Guard* (Houghton Mifflin), for which she won the 2007 Pulitzer Prize; *Bellocq’s Ophelia* (Graywolf, 2002), which was named a Notable Book for 2003 by the American Library Association; and *Domestic Work* (Graywolf, 2000), which was selected by Rita Dove as the winner of the inaugural Cave Canem Poetry Prize for the best first book by an African American poet and won both the 2001 Mississippi Institute of Arts and Letters Book Prize and the 2001 Lillian Smith Award for Poetry. Trethewey is also the author of the prose book *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* (University of Georgia Press). A memoir is forthcoming in 2017.





THRALL (Poetry, 2012)

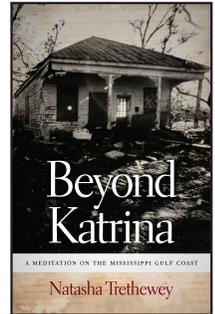
By unflinchingly charting the intersections of public and personal history, *Thrall* explores the historical, cultural, and social forces—across time and space—that determine the roles consigned to a mixed-race daughter and her white father. In a vivid series of poems about interracial marriage depicted in the Casta Paintings of Colonial Mexico, Trethewey investigates the philosophical assumptions that underpin Enlightenment notions of taxonomy and classification, exposing the way they encode ideas of race within our collective imagination. While tropes about captivity, bondage, inheritance, and enthrallment permeate the collection, Trethewey, by reflecting on a series of small estrangements from her poet father, comes to an understanding of how, as father and daughter, they are part of the ongoing history of race in America.



BEYOND KATRINA: A MEDITATION (Memoir, 2010)

“With *Bellocq’s Ophelia* and *Native Guard*, Natasha Trethewey demonstrated an uncanny and urgent empathy for overlooked but crucial persons and events in the American past. *Beyond Katrina* extends that nuanced vision and compassion into multiple dimensions of the past, present, and future of this immeasurable national tragedy. It is a great interpretive pleasure and a significant emotional experience to follow her as she sifts the personal, historical, political, and geographic modes of experience to reveal what hurricane Katrina has meant—and can and must mean—for the Gulf Coast and the nation as a whole.”

—Anthony Walton, author of *Mississippi: An American Journey*



NATIVE GUARD (Poetry, 2006)

Natasha Trethewey’s muscular, luminous poems explore the complex history of the American South that belongs to all Americans. The sequence forming the spine of the collection follows the *Native Guard*, one of the first black regiments mustered into service in the Civil War. In Trethewey’s hometown of Gulfport, Mississippi, a plaque honors Confederate POWs, but there is no memorial to these vanguard Union soldiers. *Native Guard* is both a pilgrimage and an elegy, as Trethewey skillfully employs a variety of poetic forms to create a lyrical monument to these forgotten voices. Interwoven are poems honoring Trethewey’s mother and recalling her fraught childhood in which her parents interracial marriage was still illegal in 1966 Mississippi. *Native Guard* is a haunting, beguiling narrative caught in the intersections of public and personal testament.





SAMLA WELCOMES AND THANKS 2017 CONFERENCE EXHIBITORS

CPA/UNIMA-USA

Don Quijote

McFarland Press

Mercer University Press

Routledge

The Scholar's Choice

University of Georgia Press

Valparaíso USA



samla

South Atlantic Modern Language Association

UNDERGRADUATE RESEARCH FORUM

(01) FRIDAY 10:00AM-11:30AM

UNDERGRADUATE
RESEARCH FORUM

01-07 GENDER AND RACE: BEYOND ART, ENTERTAINMENT, AND FASHION

Ansley 7

Chair: Kendra Parker, Hope College (parker@hope.edu)

Respondent: Emily Hall, University of North Carolina at Greensboro (emhall3@uncg.edu)

- ❖ Nia Stringfellow, Hope College (nia.stringfellow@hope.edu)
[The Man Who Wore Red: A Contextual Analysis of Chicago-Based Artwork](#)
- ❖ Nina Kay, Hope College (nina.kay@hope.edu)
[Contemporary Children's Media: \(Re\) Shaping the Way Future Generations Understand Gender](#)
- ❖ Curissa Sutherland-Smith, Hope College (curissa.sutherlands@hope.edu)
[From Church Hats to Head Wraps: Black Women's Fashion as Activism](#)

01-23 MUSIC AND LITERATURE: INTERROGATING THE HIGHS AND LOWS OF CREATIVE INTERPLAY

Piedmont 7

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

Respondent: Bernadette V. Russo, Texas Tech University (Bernadette.v.russo@ttu.edu)

- ❖ Brooke Boling, Johnson University (Brooke.boling@johnsonu.edu)
[Searching for Purpose: Silas House's *The Coal Tattoo*](#)
- ❖ Meghan Nelson, Johnson University (Meghan.Nelson@JohnsonU.edu)
["The World Waits Outside": James Baldwin's "Sonny's Blues"](#)
- ❖ Tanner Rutherford, Johnson University (Tanner.Rutherford@JohnsonU.edu)
[Music as Literature: Musical Arrangement Functioning as Poetic Device](#)

(02) FRIDAY 1:00PM-2:30PM

02-07 ANGOLA, MOZAMBIQUE, GUINEA, AND SAO TOME AND PRINCIPE: CULTURAL PRODUCTIONS AND POLITICS

Ansley 7

Chair: Ana Teixeira, Emory University (ana.teixeira@emory.edu)

- ❖ Paola Correia, Emory University (paola.correia@emory.edu)
[Desconstrução para Construção: O papel de Mayombe na desconstrução étnica para a construção nacional angolana](#)
- ❖ Daniel Reyes, Emory University (daniel.reyes@emory.edu)
[A Dominação de Terras Soberanas e o Verdadeiro Inimigo: A Posição de Amílcar Cabral Sobre o Imperialismo](#)

- ❖ Chris Batterman, Emory University (chris.batterman@emory.edu)
["Deixa passar o meu povo: " A Negritude e a Identidade Racial na Poesia São Tomense, Moçambicana e Angolana](#)
- ❖ Jacob Kasel, Emory University (jacob.kasel@emory.edu)
[Espaços dentro de Espaços: Luuanda de Vieira, Representação dos Musseques e a Rejeição do Colonialismo Português](#)

02-23 FROM PERSECUTED TO POWERFUL: THE LIBERATION OF FEMALE (AND MALE) LITERARY CHARACTERS

Piedmont 7

Chair: Leslie Bickford, Winthrop University (bickfordl@winthrop.edu)

Respondent: Rebecca Evans, Winston-Salem State University (evansrm@wssu.edu)

- ❖ Carson Pender, Winthrop University (penderc3@winthrop.edu)
["The Fruits Are to Ensue": Male Dominance and Female Desirability in *Othello*](#)
- ❖ Samantha Murdaugh, Winthrop University (murdaughs2@winthrop.edu)
[Influencing the Influencer: A Study of the Power Held by Seemingly Minor Characters and Their Author](#)
- ❖ Hayley Neiling, Winthrop University (neilingh2@winthrop.edu)
["The Heavenly Androgyny": Masculinity and the Gender Binary in *Slaughterhouse-Five*](#)
- ❖ Adam Caratenuto, Winthrop University (caratenutoa2@winthrop.edu)
[Hell Hath No Fury Like a Witch's Scorn: Mothers, Maternal Power, and the Outcome of the Battle of Hogwarts](#)

(03) FRIDAY 2:45PM-4:15PM

03-07 CULTURAL PRODUCTIONS FROM THE LUSOPHONE WORLD

Ansley 7

Chair: Ana Teixeira, Emory University (ana.teixeira@emory.edu)

Respondent: Robert Simon, Kennesaw State University (rsimon5@kennesaw.edu)

- ❖ Andrea Ochoa Lozano, Emory University (aochoa2@emory.edu)
[Moda, Vida, ou Género? Como as Mulheres são Retratadas nas Revistas durante o Regime Salazarista](#)
- ❖ Jose Cervantes, Emory University (jose.cervantes@emory.edu)
[Questões de Género na Obra de Mia Couto](#)
- ❖ Sana Hashim, Georgia Institute of Technology (sanahashim95@gmail.com)
[A integração dos muçulmanos na sociedade portuguesa](#)

03-23 MODERN MONSTERS AND MONSTROSITIES

Piedmont 7

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

Respondent: Bernadette V. Russo, Texas Tech University (Bernadette.v.russo@ttu.edu)

- ❖ John Parker Evans, The University of Alabama (jpevans1@crimson.ua.edu)
["What's a Man?": Modernity and Monstrosity in *The Outsider*](#)
- ❖ Annemarie Lisko, The University of Alabama (aelisko@crimson.ua.edu)
[The Familial Precedent for Victor Frankenstein's Overreach and Fall](#)
- ❖ Allyson Mancuso, The University of Alabama (armancuso@crimson.ua.edu)
[The Indeterminacy of Statutory Language: Why Legislation Fails Human Trafficking Victims](#)

(04) FRIDAY 4:30PM-6:00PM**04-07 SHADES OF THE ÜBERMENSCH: FROM GOTHIC ROMANTICISM TO NIETZSCHE AND CONRAD**

Ansley 7

Chair: Chris Cairney, Middle Georgia State University (christopher.cairney@mga.edu)

Respondent: Stephen Fuller, Middle Georgia State University (Stephen.fuller@mga.edu)

- ❖ Ryan Baker, University of Wisconsin River Falls (ryan.baker@myuwrf.edu)
[Colonial Egoism: The Philosophy of Max Stirner in *Lord Jim* and *Heart of Darkness*](#)
- ❖ Hope Fuqua, Middle Georgia State University (hope.fuqua@mga.edu)
[Faustian and Promethean Allusion in *Frankenstein*](#)
- ❖ Samantha Morgan, Middle Georgia State University (samantha.floyd1@mga.edu)
[Architectural Othering in *The Hunchback of Notre Dame*](#)

04-23 GENDER AND MODERNIZATION IN NINETEENTH- AND TWENTIETH-CENTURY SPAIN

Piedmont 7

Chair: Dorota Heneghan, Louisiana State University (dheneg1@lsu.edu)

Respondent: Kimberly Beasley, Jacksonville University (kbeasle@ju.edu)

- ❖ Phoebe Fortenberry, Louisiana State University (pforte2@lsu.edu)
[Woman's Role in Society: A Choice or Pre-Destination? The Literary Portraits of Women in Emilia Pardo Bazán's *La dama joven* and *El Áncora*](#)
- ❖ Jorge Abadin, Louisiana State University (jorgemabadin@gmail.com)
[Gender and Modernization in Galdós' *Tristana* and *El abuelo*](#)
- ❖ Alex Thomas, Louisiana State University (alexwthomas97@gmail.com)
[Crossing the Boundary: Women and Marriage in Carmen de Burgos' *La mujer fría* and *La rampa*](#)

(05) FRIDAY 6:15PM-7:45PM**05-07 REDEFINING, REEXAMINING, AND RESITUATING THE HIGHS FROM THE LOWS IN POP CULTURE ADAPTATIONS**

Ansley 7

Chair: Sarah Davis, Appalachian State University (daviss1@appstate.edu)

Respondent: Miriam Mansur, Federal University of Minas Gerais – Brasil

(miriammansur2@gmail.com)

- ❖ Shea McCullough, Appalachian State University (mcculloughss@appstate.edu)
[YouTube's Shakespeare: The Highs and Lows of Pop Culture Adaptations](#)
- ❖ Patrick Kirk, Appalachian State University (kirkpd@appstate.edu)
[Scott Pilgrim vs. the Adaptation](#)
- ❖ Madelyn Kittle, Appalachian State University (kittlemm@appstate.edu)
[Young Adult Fiction Adapted to Film: *Harry Potter* and *The Hunger Games Now in Color*](#)

05-23 COLONIAL MEDICINE AND EMPIRE IN THE IBERIAN WORLD

Piedmont 7

Chair: Karen Stolley, Emory University (kstolle@emory.edu)

Respondent: Rafael Ocasio, Agnes Scott College (rocasio@agnesscott.edu)

- ❖ Killian Glenn, Emory University (killian.raven.glenn@emory.edu)
[Los remedios caseros del siglo XXI: un librito](#)
- ❖ Clarisa Hernandez, Emory University Rollins School of Public Health (clarisa.isabel.hernandez@emory.edu)
[México, D.F. durante los siglos XVI-XXI: El desarrollo de un imperio consumidor y sus desafíos con el agua](#)
- ❖ Jacob Kasel, Emory University (jacob.kasel@emory.edu)
[Espacios médicos: la raza y el conocimiento medico en el Perú y Brasil colonial](#)
- ❖ Thomas Partin, Emory University School of Medicine (tpartin@emory.edu)
[La medicina y la historia: el debate sobre el origen de la sífilis](#)
- ❖ Bennett Shaw, Emory University (bennett.shaw@emory.edu)
Contagio, cuarentena, poder y resistencia: los síntomas del racismo en la medicina colonial
- ❖ Jessica MacWilliams, Emory University (jessica.macwilliams@emory.edu)
La educación médica: como las universidades coloniales fundaron la base de la educación médica moderna

(06) SATURDAY 8:30AM-10:00AM**06-07 IDENTITY AND REPRESENTATION IN TWENTY-FIRST CENTURY****POPULAR CULTURE**

Ansley 7

Chair: Debbie Lelekis, Florida Institute of Technology (dlelekis@fit.edu)

Respondent: Jacqueline Chia, York University (jqln.chia@yahoo.ca)

- ❖ Brynna Gregg, Columbia College, SC (brynna.gregg@my.columbiasc.edu)
A Blog of One's Own
- ❖ Miles Iton, New College of Florida (miles.iton14@ncf.edu)
[Audience, Entrainment and the Musicality of Hip-Hop Composition](#)
- ❖ Hannah Jackson, Winthrop University (jacksonh8@mailbox.winthrop.edu)
[Kamala Khan: Her Struggles with Her Identity and the Impact She Makes on the Ms. Marvel World](#)
- ❖ Allison Carter, Troy University (acarter141607@troy.edu)
Intertwining Prescriptive and Descriptive Grammar

06-23 AGAINST TRADITION: LIVING AND READING BLACK CULTURE AND LITERATURE B

Piedmont 7

Chair: Dionne M. Clark, Georgia State University (dclark50@gsu.edu)

Respondent: Rebecca Kumar, Morehouse College (rebecca.kumar@morehouse.edu)

- ❖ Carrington Davis, Winston-Salem State University (cdavis215@rams.wssu.edu)
[From Conspicuous Consumption to Economic Empowerment](#)
- ❖ Vashti Jenkins-Taylor, Florida Agricultural and Mechanical University (vashti1.taylor@famu.edu)
[Chewing Gum: Black Female Role Models in Progress](#)
- ❖ Micah Byrd, Winston-Salem State University (mbyrd113@rams.wssu.edu)
[Out of the Stigma: Escaping to a Better Narrative](#)
- ❖ Breanna Brunswick, The College at Southeastern Baptist Theological Seminary (bnicolem3@gmail.com)
[Femininity Under the Shadow of Masculinity](#)

(07) SATURDAY 10:15AM-11:45AM**07-07 AGAINST TRADITION: LIVING AND READING BLACK CULTURE AND LITERATURE A**

Ansley 7

Chair: Dionne M. Clark, Georgia State University (dclark50@gsu.edu)

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

- ❖ Mercedes Lubbers, Wichita State University (mercedeslubbers@gmail.com)
[The Divided Walcott: An Afro-Caribbean Author](#)
- ❖ Sadie Wyant, Southern Wesleyan University (sadiewyant@mail.swu.edu)
[Determining the Nature of Negative Perceptions of Black English and its Speakers](#)
- ❖ Natalie Bohin, University of South Florida (ncbohin@mail.usf.edu)
[The "Harum Scarum" Literary Style: How Eliza Potter Infiltrates the Subconscious Mind in A Hairdresser's Experience in High Life](#)

07-23 SPIRIT AND METAPHYSICS IN NINETEENTH AND TWENTIETH CENTURY LITERATURE

Piedmont 7

Chair: Drew Wright, Georgia State University (dwright26@gsu.edu)

Respondent: Jerod Hollyfield, Western Kentucky University (jerod.hollyfield@wku.edu)

- ❖ Emma Stanley, Piedmont College (estanley0715@lions.Piedmont.edu)
[Dialectic Divergence: Walt Whitman's Journey to Structural Selfhood](#)
- ❖ Heaven Stone, University of North Georgia (hlston3741@ung.edu)
["Somehow, something always happens just before things get to the very worst": Frances Hodgson Burnett's Religious Beliefs as Seen in *The Secret Garden* and *A Little Princess*](#)
- ❖ Alyssa Gill, University of Georgia (agg14300@uga.edu)
[The Poems of Leonard Cohen through the Existentialism of Martin Buber](#)
- ❖ Anna Goebel, University of Georgia (amg83829@uga.edu)
[Goethe's Exploration of Interpersonal Interactions](#)

(08) SATURDAY 12:00PM-1:30PM**08-07 BLURRED LINES: READING BETWEEN REPRESENTATION**

Ansley 7

Chair: Carol Bailey, Westfield State University (cbailey@westfield.ma.edu)

Co-Chair: Shirley Wong, Westfield State University (swong@westfield.ma.edu)

Respondent: Rachel Dean-Ruzicka, Georgia Institute of Technology (Rachel.dean-ruzicka@lmc.gatech.edu)

- ❖ Erin Slayton, Westfield State University (eslayton5916@westfield.ma.edu)
[Visibility & Representation: Get the Picture?](#)
- ❖ Jane Kungu, Westfield State University (jkungu5879@westfield.ma.edu)
[In Moonlight, Black Boys Are Themselves: Reimagining Black Male Sexuality and Media Representations of Black Men](#)
- ❖ Marie Kelland, Westfield State University (mkelland8934@westfield.ma.edu)
[Lemonade and the Blurred Divisions between High and Low Art](#)
- ❖ Kristin Brouillette, Westfield State University (kbrouillette7528@westfield.ma.edu)
[Race and Gender in Art: The Impact of Representation on Youth](#)

08-23 EXCAVATING THE WASTE LAND

Piedmont 7

Chair: Hugh Davis, Piedmont College (hdavis@Piedmont.edu)

Respondent: Christine Anlicker, Georgia State University (canlicker1@gsu.edu)

- ❖ Natalie Freel, Piedmont College (nfreel0831@lions.Piedmont.edu)
[St. Narcissus and the Breakdown of Communication in *The Waste Land*](#)
- ❖ Susannah Terrell, Piedmont College (sterrell0608@lions.Piedmont.edu)
[Ekphrasis and the Tragic Female in *The Waste Land*](#)
- ❖ Lanae Ramos, Piedmont College (lramos0628@lions.Piedmont.edu)
[T. S. Eliot: *The Artist in Love with His Art*](#)
- ❖ Emily Pierce, Piedmont College (epierce0127@lions.Piedmont.edu)
[The Sybil's Role in *The Waste Land*](#)

(09) SATURDAY 1:45PM-3:15PM**09-07 DON'T CHANGE THE CHANNEL/STATION!: CRITICAL READINGS OF AMERICAN POP NARRATIVES**

Ansley 7

Chair: Reshmi Hebbar, Oglethorpe University (rhebbar@oglethorpe.edu)

Respondent: Rebecca Evans, Winston-Salem State University (evansrm@wssu.edu)

- ❖ Rachel Klika, Oglethorpe University (rklika@oglethorpe.edu)
[Evolving Mores of Female Sexuality: *Chopin's Awakening Through Broad City*](#)
- ❖ Orion Ruffin-Green, Oglethorpe University (oruffingreen@oglethorpe.edu)
["Everybody Knows It": *Nina Simone and Sixties Soul Songs*](#)
- ❖ Kellen Flatt, Oglethorpe University (kmflatt@gmail.com)
[The Increasing Acceptance of the Alternative](#)
- ❖ Katherine Carey, Oglethorpe University (kcarey423@gmail.com)
[From *Swordplay* to *Wordplay*: *Women Warriors and Weapons of Wit*](#)
- ❖ Evan Drew, Oglethorpe University (epdrew67@gmail.com)
"And Now There's No Chain": Punk and Dada as forms of Commodity Negation

09-23 BOUNDED AND BOUNDLESS: GENDER AND SEXUALITY IN NINETEENTH- AND TWENTIETH-CENTURY LITERATURE

Piedmont 7

Chair: Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)

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

- ❖ Diana Lizotte, Marymount University (del75374@marymount.edu)
[Jane Eyre's Double Consciousness](#)
- ❖ Allyson Bush, Queens University of Charlotte (busha@queens.edu)
[The Joys of Home: Control, Imprisonment, and Gender in *Gissing's The Odd Women*](#)
- ❖ Jaden Tennis, South Carolina Governor's School for Science and Mathematics (jtennis18@gssm.k12.sc.us)
[The Feminine Automobile: E. E. Cummings' "she being Brand" and Modern Gender Relations](#)
- ❖ Natalie Wallington, Johns Hopkins University (nwallin5@jhu.edu)
[How Truman Capote's Short Fiction Gives Voice To Marginalized Groups](#)
- ❖ Hannah McDill, The College at Southeastern (hannahe.walton@gmail.com)
[A Voice for Bertha Mason: An Analysis of Charlotte Perkins Gilman's "The Yellow Wallpaper" and Charlotte Bronte's *Jane Eyre*](#)

(10) SATURDAY 3:30PM-5:00PM**10-07 EXPLORING LITERATURE, LANGUAGE, AND CULTURE OF THE FRENCH AND ITALIAN SPEAKING WORLD**

Ansley 7

Chair: Angela Porcarelli, Emory University (angelap@emory.edu)

Lilia Coropceanu, Emory University (lcoropc@emory.edu)

Respondent: Giovanna Summerfield, Auburn University (summegi@auburn.edu)

- ❖ Miranda Jimmerson, Emory University (miranda.sophia.jimmerson@emory.edu)
[In the Absence of Photography](#)
- ❖ Maggie Wright, Emory University (maggie.wright2@emory.edu)
[Aestheticism and Symbolism: Italian and French Approaches to Decadence](#)
- ❖ Hayley Silverstein, Emory University (hayley.ann.silverstein@emory.edu)
[Témoigner malgré tout](#)
- ❖ Julia Skyhar, Emory University (julia.skyhar@emory.edu)
[Traduttore traditore: The Challenges of Translating Medieval and Early Modern Italian Literature](#)
- ❖ Nicholas Green, Emory University (nick.green@emory.edu)
[Pro Itu ed Reditu: A Proposed Qualitative Assessment of a Summer Studies Abroad program](#)

10-23 HAMILTON 101: ACADEMIC READINGS OF AN AMERICAN MUSICAL

Piedmont 7

Chair: Reshmi Hebbar, Oglethorpe University (rhebbar@oglethorpe.edu)

Respondent: Debbie Lelekis, Florida Institute of Technology (dlelekis@fit.edu)

- ❖ NaShea Kendrick, Oglethorpe University (nkendrick@oglethorpe.edu)
[Socrates and Hamilton: A Comparative Subversion Essay](#)
- ❖ Margaret Light, Oglethorpe University (milight@oglethorpe.edu)
[A Comparison of Subversion Between Sophocles' *Antigone* and Broadway's *Hamilton*](#)
- ❖ Jordan Chandler, Oglethorpe University (jchandler1@oglethorpe.edu)
[Battling Repressive Cultural Expectations With Defiance](#)
- ❖ Nichole Reid, Oglethorpe University (dreid@oglethorpe.edu)
[Sorrow Songs of the *Hamilton* Mixtape](#)
- ❖ Ryan Holtzen, Oglethorpe University (rholtzen@oglethorpe.edu)
[The Language of the Narrative as Expressed through the Musicality of *Hamilton*](#)

(11) SUNDAY 8:30AM-10:00AM**11-23 BORDERS AND BOUNDARIES OF THEOLOGY IN/AS ART**

Piedmont 7

Chair: Courtney Ferriter, Georgia Southern University (cferriter@gmail.com)

Respondent: Miriam Mansur, Federal University of Minas Gerais – Brasil (miriammansur2@gmail.com)

- ❖ Madison Linnihan, Troy University (mlinnihan@troy.edu)
[Agape Love In *Harry Potter*](#)
- ❖ Katharine Lech, The University of Georgia (kvl57411@uga.edu)
[A Case for a Gentler Passion: *Books of Hours* and Late Medieval Devotional Culture](#)

(12) SUNDAY 10:15AM-11:45AM**12-07 BLACK PLEASURE PRINCIPLES IN CONTEMPORARY AFRICAN AMERICAN FILM**

Ansley 7

Chair: Rebecca Kumar, Morehouse College (kumar.rebecca@gmail.com)

Co-Chair: Jordan Mulkey, Morehouse College (jordan.mulkey@mroehouse.edu)

Respondent: Kerstin Rudolph, Catawba College (krudolph16@catawba.edu)

- ❖ Jordan Mulkey, Morehouse College (Jordan.mulkey@morehouse.edu)
[No Way Out: Jordan Peele's *Get Out* and the Simulation of the Real](#)
- ❖ Paul Brister, Morehouse College (paul.brister@morehouse.edu)
[Madea's Shadow: Tyler Perry's Masculinist Disruption of For Colored Girls](#)
- ❖ Sha'Heed Brooks, Morehouse College (Shaheed.brooks@morehouse.edu)
["Who is you?": Gender Transgression and Black Postmodernism in *Moonlight*](#)

12-21 FORMS OF BLACK RELATIONALITY

Piedmont 5

Chair: Deanna Koretsky, Spelman College (dkoretsk@spelman.edu)

Respondent: Mahriana Rofheart, Georgia Gwinnett College (mrofheart@ggc.edu)

- ❖ Sydney Tunstall, Spelman College (stunsta@scmail.spelman.edu)
[A Most Precarious Position: Black Lesbians and Interracial Relationships](#)
- ❖ Achaia Moore, Spelman College (amoore56@scmail.spelman.edu)
[The Broken Black Family in Alice Walker's *The Third Life of Grange Copeland* and Richard Wright's *Native Son*](#)
- ❖ Kailah Covington, Spelman College (kcoving1@scmail.spelman.edu)
[Cycles of Subjugation: An Examination of Poverty an Familial Abuse in Alice Walker's *The Third Life of Grange Copeland* and Lorraine Hansberry's *A Raisin in the Sun*](#)

12-23 THINKING RHETORICALLY

Piedmont 7

Chair: Christina McDonald, Virginia Military Institute (mcdonaldcr@vmi.edu)

Respondent: Karen Stolle, Emory University (kstolle@emory.edu)

- ❖ Carter Johnson, Virginia Military Institute
A Symbolic Approach to Understanding Art
- ❖ Bennett Johnson, Virginia Military Institute
The Essential Rhetorics of Economics



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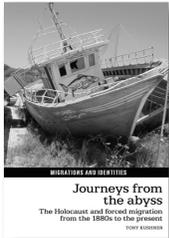
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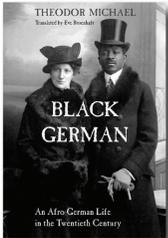
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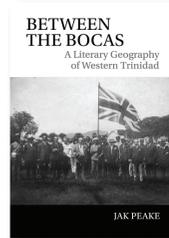
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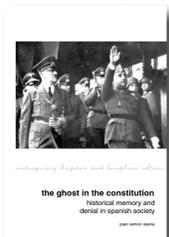
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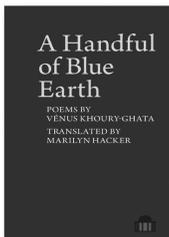
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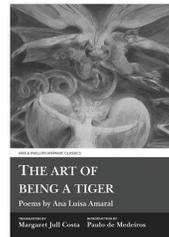
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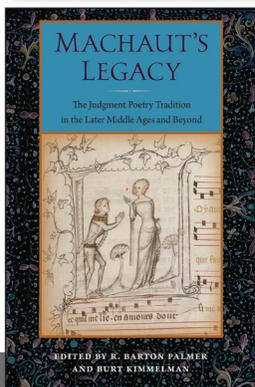
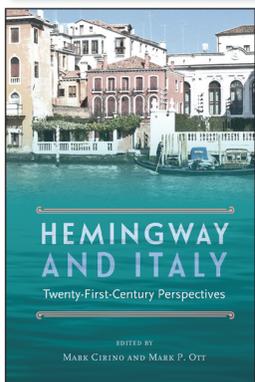
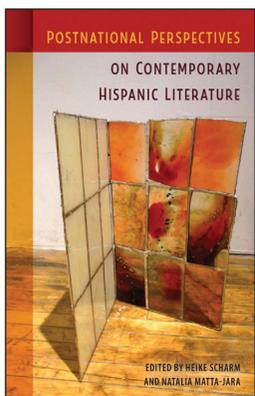
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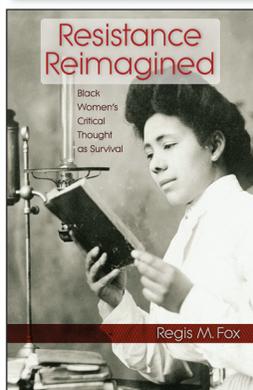
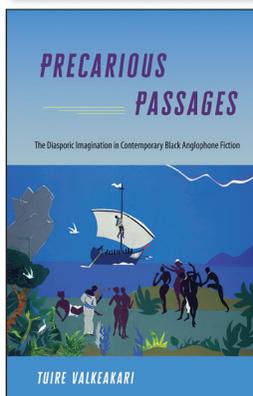
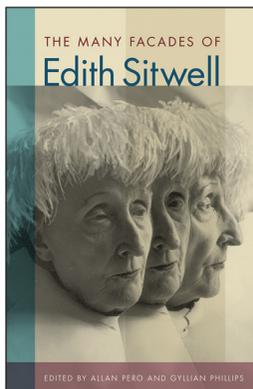
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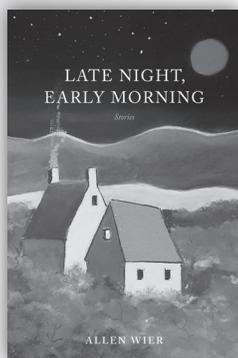
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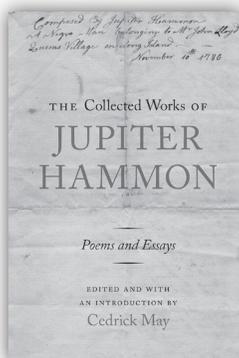
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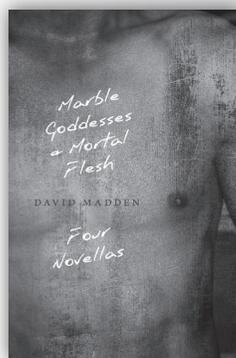
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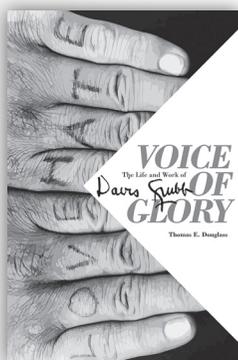
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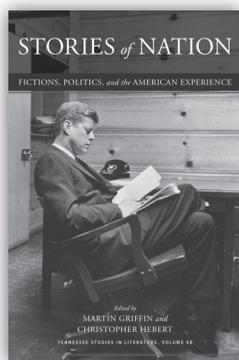
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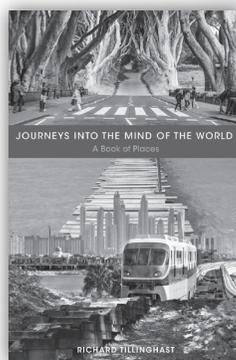
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South Atlantic Modern Language Association

89TH ANNUAL CONFERENCE SCHEDULE

(01) FRIDAY 10:00AM-11:30AM

01-01 AMERICAN ASSOCIATION OF TEACHERS OF GERMAN (AATG) A

Ansley 1

Chair: Angela Jakeway, University of North Carolina at Charlotte (ajakeway@unccl.edu)

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

- ❖ Angela Jakeway, University of North Carolina at Charlotte (ajakeway@unccl.edu)
[Using Music, Art and Comics in the German Classroom](#)
- ❖ Anabel Aliaga-Buchenau, University of North Carolina at Charlotte (aaliagab@unccl.edu)
[Teaching Grammar through Songs in the German Classroom](#)
- ❖ Sabine H. Smith, Kennesaw State University (ssmith2@kennesaw.edu)
[Hansel & Gretel in High & Low Culture: A Classic in the German Classroom](#)

01-02 THE HOLOCAUST IN LITERATURE AND FILM

Ansley 2

Chair: Bärbel Such, Ohio University (such@ohio.edu)

Secretary: Michael Rice, Middle Tennessee State University (mrice@mtsu.edu)

- ❖ Courtney Ferriter, Georgia Southern University (cferriter@gmail.com)
[Nathan Englander's Gray Zone: Post-Holocaust Moral Ideology in *What We Talk About When We Talk About Anne Frank*](#)
- ❖ Mitchell Lilly, Marshall University (lilly176@marshall.edu)
[Video Games, the Holocaust, and the Boundaries of Representation](#)
- ❖ Nadège Veldwachter, Purdue University (nveldwac@purdue.edu)
[How to Kill with Words: The 1937 Haitian Massacre and the Holocaust](#)
- ❖ Lucas Wilson, Florida Atlantic University (wilsonlf74@gmail.com)
[Through the Eyes of a Nazi: Narrator as Nazi Progeny and Postmemorial Negotiation in Martin Amis's *Time's Arrow*](#)

01-03 ECOPORN AND THE CULTURE INDUSTRY

Ansley 3

Chair: Emilie Mears, Florida State University (emears@fsu.edu)

Co-Chair: Paige Wallace, Florida State University (bpw14@my.fsu.edu)

- ❖ Robert Wells Addington, University of Alabama (rwaddington@ua.edu)
[Dan Barber's *Georgic Revival*](#)
- ❖ Margaret Mauk, Florida State University (msm15e@my.fsu.edu)
[Landscapes of the Soul: Irish Landscapes' Transformation from Sites of Resistance to Sites of Nostalgia in Michael Longley's Poems](#)
- ❖ Michaela Probst, Florida International University (mprobst006@fiu.edu)
[Greenwashing Folklore: Yōkai Tourism](#)

01-04 HIGH ART/LOW ART: BORDERS AND BOUNDARIES IN CONRAD'S FICTION**Joseph Conrad Society of America**

Ansley 4

Chair: Chris Cairney, Middle Georgia State University (christopher.cairney@mga.edu)Secretary: David Mulry, College of Coastal Georgia (dmulry@ccga.edu)

- ❖ Lissa Schneider-Rebozo, University of Wisconsin River Falls (elizabeth.schneider-rebozo@uwrf.edu)
[Romance, Truth, Lies: Conrad and Conradian Film Adaptations](#)
- ❖ David Mulry, College of Coastal Georgia (dmulry@ccga.edu)
["Evil-minded, Underhand, Savage": The Hidden Design in Joseph Conrad's "The Brute"](#)
- ❖ Chris Cairney, Middle Georgia State University (christopher.cairney@mga.edu)
[Marlow Watching: High Art, Low Art and Socio-Political Inversions in *Heart of Darkness*](#)

01-05 GENDER SOCIALIZATION IN AUTOBIOGRAPHY, DRAMA, AND FICTION

Ansley 5

Chair: Ashley Simmons, Bowie State University (apsimmons86@gmail.com)

- ❖ Rasha Alabdullah, Georgia State University (rasha.albayati@hotmail.com)
["Honor" in Somerset Maugham's Play *A Man of Honor*: Maugham as a Dramatist](#)
- ❖ Dennis B. Ledden, Pennsylvania State University - University Park (txrew44@aol.com)
[Wartime and Post-War Romantic Quests: Masculinity Construction and Inner Strength in F. Scott Fitzgerald's *The Great Gatsby*](#)
- ❖ Rachel Willis, Lynchburg College (willis.r@lynchburg.edu)
[Palahniuk's *Fight Club* and Revolutionary Masculinity: "No One Called it a Romance"](#)

01-06 MILTON A

Ansley 6

Chair: Matthew Dolloff, Georgia State University (mdolloff@gsu.edu)Co-Chair: Olin Bjork, University of Houston-Downtown (bjorko@uhd.edu)

- ❖ Stephen Dobranski, Georgia State University (sbdobranski@gsu.edu)
[Milton and Children's Lit](#)
- ❖ Nicholas Helms, University of Alabama (nrhelms@ua.edu)
["Though Sight Be Lost": Staging Milton's *Samson Agonistes*](#)
- ❖ Olin Bjork, University of Houston-Downtown (bjorko@uhd.edu)
[Woodcutting Against the Grain: Gustave Doré's *Paradise Lost*](#)

01-08 KURT VONNEGUT, TEN YEARS LATER: A CONVERSATION WITH MARC LEEDS, AUTHOR OF THE VONNEGUT ENCYCLOPEDIA**Kurt Vonnegut Society****Kurt Vonnegut Society**

Ansley 8

Roundtable

Chair: Josh Privett, Georgia State University (jprivett1@gsu.edu)

- ❖ Marc Leeds, Independent Scholar (mleeds88@mac.com)
[Kurt Vonnegut, Ten Years Later](#)

01-09 ATLANTANS ON ATLANTA**Society for the Study of Southern Literature**

Augusta A

Roundtable

Chair: Erich Nunn, Auburn University (etn0002@auburn.edu)[Atlantans on Atlanta](#)

- ❖ Regina Bradley, Kennesaw State University (rbradl14@kennesaw.edu)
- ❖ Trivius Caldwell, United States Military Academy (trivius.caldwell@usma.edu)

- ❖ Corey Reed, University of Memphis (mhcreed14@gmail.com)
- ❖ Gina Caison, Georgia State University (gcaison@gsu.edu)
- ❖ Susana Morris, Georgia Institute of Technology (susana@gatech.edu)
- ❖ Scott Heath, Georgia State University (rsheath@gsu.edu)

01-10 WORLD POETRY IN TRANSLATION

Augusta B

Roundtable

Chair: Gordon E. McNeer, University of North Georgia (gordon.mcneer@ung.edu)

- ❖ Gordon E. McNeer, University North Georgia (gordon.mcneer@ung.edu)
Benjamín Prado and Bob Dylan
- ❖ Nieves García Prados, Emory University (nievesgprados@hotmail.com)
Approaching a Translation of Natasha Trethewey's *Thrall*
- ❖ Marissa Wood, University of North Georgia (mrwood2015@ung.edu)
Approaching a Translation of Javier Gutiérrez Lozano's *No sólo llluvia*
- ❖ Natasha Cline, University of North Georgia (nechina96@yahoo.com)
Approaching a Translation of Roxana Méndez's *El cielo en la ventana*
- ❖ Alex Robbins, University of North Georgia (anrobb2028@ung.edu)
Approaching a Translation of Carlos Aldazabal's *Piedra al pecho*

01-11 SPIRITUALITY OF AFRICAN AMERICAN LITERATURE

Augusta C

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

- ❖ Michael Odom, Borough of Manhattan Community College (odomenglish@gmail.com)
[The Holy Plot: Evangelical Conflict and Resistance in Richard Wright's *Black Boy*](#)
- ❖ Michelle-Taylor Sherwin, University of Georgia (michellesherwin5@aol.com)
[The Mobility of the Mulatto Character in Charles W. Chesnutt's *Paul Marchand*](#)
- ❖ Hannah Menendez, Florida State University (hbm16@my.fsu.edu)
[Religious Rhetoric and the Subversive Theology of Harriet Jacobs and Frederick Douglass](#)
- ❖ Shirley Toland-Dix, Auburn University at Montgomery (drtoland@yahoo.com)
[Transcendence and Spiritual Love in Toni Morrison's *Paradise*](#)

01-12 FROM RUSSIA WITH LOVE AT 60: SERIOUS SPY NOVEL OR POPULAR ESCAPISM? A

Augusta D

Chair: Oliver Buckton, Florida Atlantic University (obuckton@fau.edu)

- ❖ Elyn Achtymichuk, University of Saskatchewan (Elyn.achtymichuk@gmail.com)
[What is Red Grant Reading? Connecting "Low Culture" and Villainy in Ian Fleming's *From Russia With Love*](#)
- ❖ Mark David Kaufman, Alvernia University (mark.kaufman@alvernia.edu)
[Death by Tolstoy: Ian Fleming, *From Russia with Love*, and the Cultural Cold War](#)
- ❖ Andy Wright, Independent Scholar (wright.andy006@gmail.com)
[From Russia with Love as a Faithful Line of Escapism](#)
- ❖ Matt Sherman, Independent Scholar (baconbond@gmail.com)
[Rather High Low Art: From Russia, with Love](#)

01-13 CREATIVE WRITING - FICTION**College English Association**

Augusta E

Reading

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

Secretary: Steve Brahle, Palm Beach State College (brahleks@palmbeachstate.edu)

- ❖ Thomas McConnell, University of South Carolina Upstate (TMCCONNELL@uscupstate.edu)
[The Wooden King: Writing a Historical Novel of World War Two](#)
- ❖ Candace Nadon, Fort Lewis College (candace.nadon@gmail.com)
[Southwest by South: A Reading from the Novel Returning](#)
- ❖ Steve Brahle, Palm Beach State College (brahleks@palmbeachstate.edu)
[Cock-Sure Jock](#)

01-14 SPANISH II-B (PENINSULAR: 1700 TO PRESENT)

Augusta F

Chair: Renée M. Silverman, Florida International University (silvermr@fiu.edu)

Secretary: Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)

- ❖ Patricia Orozco Watrel, University of Mary Washington (morozco@umw.edu)
[Misericordia, una estrategia de salida](#)
- ❖ Dorota Heneghan, Louisiana State University (dheneg1@lsu.edu)
[Crossing Borders and Boundaries: Love and Nation in Sofia Casanova's Como en la vida](#)
- ❖ Louis Bourne, Georgia College & State University (ouis.bourne@gcsu.edu)
[Paradojas del tiempo y del saber en El libro, tras la duna \(2002\) de Andrés Sánchez Robayna](#)

01-15 METHODOLOGY, POSITIONALITY, AND CASE STUDIES A**Archival Research**

Augusta G

Roundtable

Chair: Lynée Lewis Gaillet, Georgia State University (lgaillet@gsu.edu)

- ❖ Jessica Rose, Georgia State University (jrose18@gsu.edu)
American Song: Tracing the Roots of Authorship
- ❖ Paige Arrington, Georgia State University (parrington2@gsu.edu)
Montessori, the Progressives, and Me: The Researcher as Collaborator in the Digital Archives
- ❖ Elizabeth Topping, Georgia State University (etopping1@gsu.edu)
The Frontier Nursing Service: A Personal Journey to the Archives
- ❖ Emily Kimbell, Georgia State University (ekimbell1@gsu.edu)
College Temple: Constructing a History from Multiple Archives
- ❖ Mandy Ryan, University of Texas at Austin (mandyryan1214@gmail.com)
Finding Fanny: The Story of the Suppression of Women through ECT
- ❖ Dionne M. Clark, Georgia State University (dclark50@gsu.edu)
Call and Response: Reverend Fred L. Shuttlesworth and the Rhetoric of Change

01-16 TRAVERSING BORDERS AND BOUNDARIES IN VICTORIAN LITERATURE AND CULTURE

Augusta H

Chair: Laura Lee Beasley, University of West Georgia (lbeasley@westga.edu)

- ❖ Anthony T. Garcia, Old Dominion University (agarc016@odu.edu)
[Rhetorical Distinction between Elite and Populist Poetry in Victorian Periodical Reviews](#)
- ❖ Madison Elkins, Emory University (madison.elkins@emory.edu)
[The Eye/I in Villette: A Photographic Politics of Looking](#)

- ❖ Laura Lee Beasley, University of West Georgia (lbeasley@westga.edu)
[Emma Darwin's Faith: A Marriage of Science and Spirituality](#)
- ❖ Beth Carlin, University of North Carolina at Greensboro (eacarlin@uncg.edu)
[A "Course of Wholesome Discipline": Sadistic Surrogacy in *Jane Eyre*](#)

01-17 PUBLIC AND PRIVATE LIFE IN THE WORKS OF CHRISTOPHER MARLOWE

Piedmont 1

Chair: Carmine Di Biase, Jacksonville State University (cdibiase@jsu.edu)

- ❖ Helen Companion, Jacksonville State University (hcompanion@stu.jsu.edu)
["What Others Write": Roderigo Lopez and *The Jew of Malta*](#)
- ❖ Michael Mitchell, Jacksonville State University (mmitchell12@stu.jsu.edu)
[Gender, Sexuality, and Dionysus in *Edward II*: Homoerotic Threats to the Homosocial Power Structure](#)
- ❖ Lindsay Seagraves, Jacksonville State University (lashmore@stu.jsu.edu)
[Attachment to Home in *The Jew of Malta* and *Dido, Queen of Carthage*](#)

01-18 HUMOR IN AMERICA: HIGH ART, LOW ART

American Humor Studies Association

Piedmont 2

Chair: John Bird, Winthrop University (birdj@winthrop.edu)

- ❖ Autumn Lauzon, University of North Carolina at Pembroke (autumn.lauzon@uncp.edu)
[Calvinist Humor in *Mary Rowlandson*](#)
- ❖ Blake Leland, Georgia Institute of Technology (blake.leland@lmc.gatech.edu)
[Zip, Pow: *Krazy Kat*, G. Herriman's Pop-Modernist Masterpiece](#)
- ❖ John Lowe, University of Georgia (jwlowe@uga.edu)
[Riding the Big Easy Rollercoaster: High and Low Cultures in *A Confederacy of Dunces*](#)

01-19 IDENTITIES AND CULTURAL DIFFERENCE IN THE HISPANIC CARIBBEAN / IDENTIDADES Y DIFERENCIA CULTURAL EN EL CARIBE HISPANICO

Piedmont 3

Chair: José Gomariz, Florida State University (jgomariz@fsu.edu)

Secretary: Olga Romero, Florida State University (or13b@my.fsu.edu)

- ❖ Fernando Burgos, University of Memphis (fburgos@memphis.edu)
[Polivalencias culturales en la obra de Alejo Carpentier](#)
- ❖ Fatima Nogueira, University of Memphis (nogueira@memphis.edu)
[Identidad y multiplicidad cultural en la obra de Antonio Benítez Rojo](#)
- ❖ Stephanie Contreras, Florida State University (slc10e@my.fsu.edu)
[The Moonlight of Miami: Race in the Cuban Enclave](#)
- ❖ Olga Romero, Florida State University (or13b@my.fsu.edu)
[Invisibilización del sujeto femenino en los epistolarios de José Martí y Gaspar Betancourt Cisneros](#)
- ❖ José Gomariz, Florida State University (jgomariz@fsu.edu)
[Dudes, Anglophiles, and \(Post\)Colonial Relations in José Martí's *North American Chronicles*](#)

01-20 RE-THINKING GENERIC BOUNDARIES IN AFRICAN-AMERICAN LITERATURE

Piedmont 4

Chair: Elsa Charley, Brown University (elsa_charley@brown.edu)

- ❖ Elsa Charley, Brown University (elsa_charley@brown.edu)
[Sister Outsider/Outsider Within: Reassessing the Anthropological Writings of Zora Neale Hurston as a Feminist Black Atlantic Mode of Critique](#)
- ❖ Don Holmes, The University of North Carolina at Chapel Hill (don1910@live.unc.edu)
[Becoming Dispossessed in Phillis Wheatley's "On Being Brought From Africa to America"](#)

- ❖ Kimberly Beasley, Jacksonville University (kbeasley@ju.edu)
[Street Scene, an American Opera, as High Art/Low Art: Tenement Life, Musical Languages, and Other Blurred Boundaries.](#)

01-21 EXPERIENCING/EXPERIENCES OF THE BODY IN U.S. SOUTHERN LITERATURE

Piedmont 5

Chair: Joshua Masters, University of West Georgia (jmasters@westga.edu)

- ❖ Brittany J. Barron, Georgia College and State University (brittany.barron1@bobcats.gcsu.edu)
["The Season of Death": Foretelling Rape Culture in William Faulkner's Sanctuary](#)
- ❖ Joshua Masters, University of West Georgia (jmasters@westga.edu)
[Race, Iconography, and the Byzantine Christ in Flannery O'Connor's "Parker's Back"](#)

01-22 MEDIEVAL REIMAGININGS

English I (Medieval)

Piedmont 6

Chair: Rachel Scoggins, Georgia State University (vscoggins2@student.gsu.edu)

- ❖ Carol Parrish Jamison, Armstrong State University (carol.jamison@armstrong.edu)
["Old Tales Are Like Old Friends": Reimagining and Retelling in Westeros](#)
- ❖ Rebecca Flynn, Georgia Gwinnett College (flynnrebecca1@gmail.com)
[Cinematic and Cognitive Framing of the Medieval Female Body](#)
- ❖ Rachel Scoggins, Georgia State University (vscoggins2@student.gsu.edu)
Searching for the Pillar of Salt: Old English Reimaginings of Genesis

01-24 SCANDINAVIAN HIGH ART/LOW ART

Scandinavian Literature

Piedmont 8

Chair: Troy Wellington Smith, University of California, Berkeley (twsmith@berkeley.edu)

Secretary: Tom Conner, St. Norbert College (tom.conner@snc.edu)

- ❖ Matthew Brake, George Mason University (mbrake2@masonlive.gmu.edu)
[Kierkegaard and Captain America on the Crowd as Untruth](#)
- ❖ Troy Wellington Smith, University of California, Berkeley (twsmith@berkeley.edu)
[Kierkegaardian Nordic Noir](#)
- ❖ Bradley Hartsell, East Tennessee State University (hartsellb@etsu.edu)
[She Can "Stand the Rough Stuff": How Helene Tursten's Irene Huss Heightens Nordic Noir's Ethos](#)
- ❖ Jay Lutz, Oglethorpe University (jlutz@oglethorpe.edu)
[Liza Marklund's Journalist Annika Bengtson, Alfred Nobel, and Terrorism](#)



FRIDAY, NOVEMBER 3
11:45 AM – 12:45 PM
PEACHTREE BALLROOM

OPENING PLENARY AND PRESIDENTIAL ADDRESS

OPENING PLENARY

Chair: SAMLA Executive Director Elizabeth J. West, *Georgia State University*

PRESIDENTIAL ADDRESS

Guilty Pleasures: Faulkner, McCarthy, and Pop Culture

SAMPLA President Scott Yarbrough, *Charleston Southern University*

A light continental breakfast will be served

(02) FRIDAY 1:00PM-2:30PM

02-01 CITY AND CIVILIZATION: REPRESENTATIONS OF URBAN SPACES IN ITALIAN CULTURE A

Ansley 1

Chair: Andrea Scapolo, Kennesaw State University (andrea_scapolo@yahoo.com)

Co-Chair: Angela Porcarelli, Emory University (angelap@emory.edu)

- ❖ Annachiara Mariani, The University of Tennessee, Knoxville (amariani@utk.edu)
[Cityscapes and Landscapes in Sorrentino's Films](#)
- ❖ Torunn Haaland, Gonzaga University (haaland@gonzaga.edu)
[Where the sea does not Cleanse: Urban Nightmares and Gendered Revisions in Giuseppe Gaudino's Per amor vostro](#)
- ❖ Angela Porcarelli, Emory University (angelap@emory.edu)
[Perceptual Distortion of Physical and Mental Space in Antonio Manetti's La novella del Grasso legnaiuolo](#)
- ❖ April Weintritt, The University of North Carolina at Chapel Hill
 (adweintr@email.unc.edu)
[Encounters in Dramatic Space: Deliverymen on the Streets of Renaissance Florence](#)

02-02 BEARING THE WEIGHT OF IDENTITY: BEARS, TRANS-MASCULINITY, AND TUMBLR IN YOUTH CULTURE

LGBT Studies A

Ansley 2

Roundtable

Chair: Horacio Sierra, Bowie State University (hsierra@bowiestate.edu)

- ❖ Cortney McLeod, Gordon State College (cmcleod@gordonstate.edu)
[Tumblr and the Destruction of the Close in LGBTQ+ Youth Culture](#)
- ❖ Jaemon McLeod, Georgia College & State University
 (Jaemon.mcleod@bobcats.gcsu.edu)
[Fear and Shaming in the Trans-Masculine Youth Culture](#)
- ❖ Caesar Perkowski, Gordon State College (cperkowski@gordonstate.edu)
[To Bear or Not to Bear: Baby Steps into the Bear Community](#)

FRIDAY

02-04 POPULAR CULTURE AND THE ENVIRONMENT: TV AND FILM**Association for the Study of Literature and the Environment (ASLE)**

Ansley 4

Chair: Kelly Walter Carney, Methodist University (kwaltercarney@methodist.edu)

Secretary: Kaitlyn Willy, University of North Texas (kwilly2007@gmail.com)

- ❖ Darcy Mullen, University at Albany (dmullen@albany.edu)
[Green Porno! Sex Ed, Recipes, and Ecocritical Disasters](#)
- ❖ Orchid Tierney, University of Pennsylvania (orchid@sas.upenn.edu)
[The Necropastoral and the City](#)
- ❖ Brittany Paige Wallace, Florida State University (bpw14@my.fsu.edu)
[Netflix's Daredevil and the Discourse of Ecojustice](#)

02-05 REVISING BOUNDARIES IN THE CLASSROOM AND BEYOND

Ansley 5

Chair: Matt Paproth, Georgia Gwinnett College (mpaproth@ggc.edu)

- ❖ Matt Paproth, Georgia Gwinnett College (mpaproth@ggc.edu)
["Ineluctable Modality of the Visible": Reimagining Ulysses in the Twenty-First Century](#)
- ❖ Karen Golightly, Christian Brothers University (kgolight@cbu.edu)
[Tagging Politics: The Visual Rhetoric of Dublin Street Art](#)
- ❖ Jennifer Parrott, Clayton State University (jenniferparrott@clayton.edu)
[Teaching to Learn: Service Learning and First-Year Composition](#)
- ❖ Doris Bremm, Familienbildungsstätte, Bonn (dorisbremm@gmail.com)
[In Full View: Making Learning Public](#)

02-06 TRANSCENDING BORDERS AND BOUNDARIES THROUGH THE ACT OF WRITING**Women in French**

Ansley 6

Chair: Susan Crampton-Frenchik, Washington and Jefferson College (scrampton-frenchik@washjeff.edu)

- ❖ Rosemary Haskell, Elon University (haskell@elon.edu)
[Repelling Attacks on French Multiculturalism: Novelist Fatou Diome Turns to Politics & Polemic in "Marianne Porte Plainte"](#)
- ❖ Johanna Montlouis-Gabriel, University of Georgia (jjm63959@uga.edu)
[Consonances féminines: Échos transnationaux chez Maryse Condé et Assia Djebar](#)
- ❖ Ileana Chirila, University of New Hampshire (ileana.Chirila@unh.edu)
["Je suis humain et je le reste": de l'ethnolittérature au journalisme chez Anina Ciuciu](#)
- ❖ Virginia Osborn, Florida State University (vosborn@fsu.edu)
[Autobiographical Fiction in Nina Bouraoui and Marguerite Duras: Examining Identity Formation across Blurred and Ambiguous Spaces](#)

02-08 THE BOUNDARIES OF MIND + BODY: CULTIVATING EMBODIED INTELLIGENCE IN THE COMPOSITION CLASSROOM

Piedmont 8

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

- ❖ Meg Scott-Copses, College of Charleston (ScottCopsesM@cofc.edu)
[Choreographic Composition](#)
- ❖ Amy Hodges Hamilton, Belmont University (amy.hodgeshamilton@belmont.edu)
[Bodily Discourses in the Academy](#)
- ❖ Kyllikki Rytov, Florida State University (rytovkyll@gmail.com)
[Enacting Embodied Rhetoric](#)

02-09 FILM NARRATIVE AND AESTHETIC

Augusta A

Chair: Rebecca Flynn, Georgia Gwinnett College (rflynn1@gmail.com)

- ❖ Robby Nadler, University of Georgia (rnadler@uga.edu)
[The Kill Economy: How the Rise of Suicide-Kill Horror Films Anticipated Today's Economic Psychology](#)
- ❖ Laura Henning, University College London (uclehla@ucl.ac.uk)
[Full of Beauty and Illusions: High Art, Low Art, and Depictions of the American Dream in Harmony Korine's *Gummo* and *Julien Donkey-Boy*](#)
- ❖ Sandra Waters, University of Arkansas (sandywaters8@gmail.com)
[Surveillance in Recent American Horror Films](#)
- ❖ Mark Gagnon, United States Military Academy (mark.gagnon@usma.edu)
[Reeducating Anti-Nazi Resistance in G.W. Pabst's *It Happened on July 20th* and Falk Harnack's *The Plot to Assassinate Hitler*](#)

02-10 SPANISH-AMERICAN LITERATURE OF THE TWENTIETH AND TWENTY-FIRST CENTURIES

Augusta B

Chair: Adrienne Banko, University of South Carolina Aiken (adrienneb@usca.edu)

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

- ❖ Rudyard Alcocer, University of Tennessee, Knoxville (ralcocer@utk.edu)
[Based on a True Story? Reader Responses to Luisa Valenzuela's "Los mejor calzados"](#)
- ❖ Elena Lahr-Vivaz, Rutgers University-Newark (elahrvivaz431@gmail.com)
[Archipelagic Imaginings: Blogging on \(and beyond\) the Palenque](#)
- ❖ José María Mantero, Xavier University (mantero@xavier.edu)
[México y lo apocalíptico en los Poemas civiles de Gabriel Trujillo Muñoz](#)

02-11 MEMORY, ORALITY, AND SILENCE IN THE LITERATURE OF EDWIDGE DANTICAT
Edwidge Danticat Society B

Augusta C

Chair: Maia Butler, University of North Carolina at Wilmington (butlerm@uncw.edu)

- ❖ Norrell Edwards, University of Maryland, College Park (nedwards220@gmail.com)
[Resuscitating Haitian History through Fiction](#)
- ❖ Marilyn Jones, Cardinal Stritch University (mjones1@stritch.edu)
[An Afrorealist Reading of Edwidge Danticat's *Krik? Krak!*](#)
Andy Fentem, Georgia State University (dafentem@gmail.com)
[In Other Words: Voicing Voicelessness in Edwidge Danticat's *The Dew Breaker*](#)

02-12 THE ART OF NETFLIX A

Augusta D

Chair: Lisa Perdigao, Florida Institute of Technology (lperdiga@fit.edu)

- ❖ Ryan Pine, Georgia State University (rpine1@gsu.edu)
[Antisocial Media: The Dehumanizing Effects of Technology in Netflix's *Black Mirror*](#)
- ❖ Amit Gupta, Air War College (amit.gupta1856@gmail.com)
[Political and Social Themes in *The Defenders*](#)
- ❖ Allison Pinther, University of Central Florida (apinther@knights.ucf.edu)
["I Am Also a We": The Reimagined Sense of Self in *Sense8*](#)
- ❖ Kenneth Johnson, Florida State University (kennethl2.johnson@gmail.com)
["I love a good Netflix binge!": The Novel Structure of Netflix](#)

02-13 SCRIBBLING AMERICANS: APPROPRIATION AND SUBVERSION IN LITERARY ARTS HIGH AND LOW

Pre-1900 American Literature

Augusta E

Chair: Joshua Boyd, Trevecca Nazarene University (JTBoyd@trevecca.edu)

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

- ❖ Joshua Boyd, Trevecca Nazarene University (JTBoyd@trevecca.edu)
["\[T\]he enlightened Types": Critiquing American Identity in Herman Melville's First Travel Book](#)
- ❖ Benjamin Crawford, University of Alabama (bcrawford@crimson.ua.edu)
[Make Babel Great Again: Timothy Dwight's Vision for America](#)

02-14 ARTE POPULAR Y COSTUMBRISMO: REPRESENTACIONES EN EL SIGLO XIX PENINSULAR E HISPANOAMERICANO

Augusta F

Chair: Génesis Portillo, Florida International University (gport028@fiu.edu)

- ❖ Maida Watson, Florida International University (watsonm@fiu.edu)
[Viajes, bailes y romerías en el cuadro de costumbres latinoamericano del siglo XIX](#)
- ❖ Primavera Cuder, Florida International University (pcude001@fiu.edu)
[Identidades silenciadas y auto-impuestas: mulatos y mestizos en las Tradiciones de Ricardo Palma](#)
- ❖ Jeniffer Fernández Hernández, Florida International University (jfern527@fiu.edu)
[Presentación de la clase marginal o el otro en los cuadros de costumbres de José Vitoriano Betancourt y Daniel Mendoza](#)
- ❖ Marellys García, Florida International University (msalg004@fiu.edu)
[Las Setas de Emilia Pardo Bazán: La relación de la comida con la España del siglo XIX](#)
- ❖ María Sol Echarren, Florida International University (mecha007@fiu.edu)
[Examining Ekphrastic Art via Nineteenth-Century Colombian cuadro de costumbres](#)

02-15 PEDAGOGIES OF EMPATHY IN THE WRITING CLASS A

Critical Thinking in the Rhet-Comp Classroom

Augusta G

Chair: David Brauer, University of North Georgia (david.brauer@ung.edu)

Secretary: Steffen Guenzel, University of Central Florida (Steffen.Guenzel@ucf.edu)

- ❖ Brittney Byrom, Georgia State University (bbyrom1@gsu.edu)
[The Empathy Project: Fostering Empathy in the Composition Classroom](#)
- ❖ David Stubblefield, Southern Wesleyan University (dstubblefield@swu.edu)
[Empathy and Authority: Enemies or Friends?](#)
- ❖ Sarah Johnson, Old Dominion University (sjohn021@odu.edu)
[A Move towards Empathy: Identity-focused Reflection in the Rhet-Comp Classroom](#)
- ❖ David Brauer, University of North Georgia (david.brauer@ung.edu)
[More Than a Feeling: Empathy as Rhetorical and Critical Practice](#)

02-16 RE-THINKING BORDERS AND BOUNDARIES OF WORKING CLASS IDENTITIES IN LITERATURE FROM THE U.S. SOUTH

Augusta H

Chair: Rebecca Godwin, Barton College (rlgodwin@barton.edu)

- ❖ Jerod Hollyfield, Western Kentucky University (jerod.hollyfield@wku.edu)
[The Unassuming Auteur: Gender, Genre, and the Global South in the Films of Burt Reynolds](#)
- ❖ Heidi Siegrist, University of Virginia (hhh2jb@virginia.edu)
[You Know You're Pleased to See Us: Theatricality and Affect in God's Little Acre](#)
- ❖ Rebecca Godwin, Barton College (rlgodwin@barton.edu)
[Two Painters in Robert Morgan's Fiction: The Dynamo as \(Unfortunate\) Moral Force](#)

02-17 INVESTIGATING WOMEN'S IDENTITY AND AUTONOMY AMONGST SOCIETAL EXPECTATIONS

Feminist Literature and Theory

Piedmont 1

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

- ❖ Melissa Guadron, University of Albany (mbaguadron@gmail.com)
[Growing Roots: Exploitation, Consent, and Dehumanization in Han Kang's *The Vegetarian*](#)
- ❖ Wendy Whelan-Stewart, McNeese State University (wwhelanstewart@mcneese.edu)
[Alison Bechdel Ponders Breastfeeding](#)
- ❖ Sreerupa Sengupta, Auburn University (szs0171@auburn.edu)
["Tears and Sighs of a Depressed Soul": Taslima Nasrin, Feminine Consciousness, and Literary Merit Rectifying The Transgressive Female: Denial of Women's Autonomy in AMC's *The Walking Dead*](#)

02-18 POP SOUTHS A: RACE, CLASS, AND POLITICS IN THE TELEVISUAL SOUTH

Emerging Scholars Organization

Piedmont 2

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

- ❖ Will Murray, University of Alabama (wpmurray@crimson.ua.edu)
[Insider & Outsider: Andy Griffith and the Changing Role of Southerness in the National Imaginary](#)
- ❖ Candace Shadia Daymond, Florida State University (csd16b@my.fsu.edu)
[Life, Liberty, and Property: Power, Probation, and the Prison Industrial Complex in *Queen Sugar*](#)
- ❖ Sarah-Marie Horning, Texas Christian University (s.d.horning@tcu.edu)
["Choot 'Em Angry Swamp": Othering and Redeeming Commercial Fishing in *Swamp People*](#)

02-19 THE AUDEN GANG: POETRY OF THE THIRTIES AND AFTER

Piedmont 3

Chair: Jonathan Allison, University of Kentucky (jalliso@uky.edu)

- ❖ Julia White, St. Petersburg College (drwhite.edu@protonmail.com)
[Liberatory Spaces: Modernist Internationalism in the Interwar Era](#)
- ❖ Jonathan Allison, University of Kentucky (jalliso@uky.edu)
[Auden, MacNeice and Wartime](#)
- ❖ Sophie Weiner, University of Kentucky (sophie.weiner@uky.edu)
["One rational voice is dumb": W.H. Auden's Maps of Choice](#)

02-20 LITERARY AND PUBLIC RESPONSES TO THE TERRORISM OF RACISM

Piedmont 4

Chair: Christopher Allen Varlack, University of Maryland, Baltimore County (cvarlack@umbc.edu)

- ❖ Adrienne Chudzinski, Miami University (adriennechudzinski@gmail.com)
[Portrait of a Terrorist: Public Memories of Racial Terrorism](#)
- ❖ Jimmy Worthy II, Emory University (jworth2@emory.edu)
["To Be Thinking About a Thing Like That": Black Bodies as Sites of Terror and Resurrection in James Baldwin's "Going to Meet the Man"](#)
- ❖ Christopher Allen Varlack, University of Maryland, Baltimore County (cvarlack@umbc.edu)
["Life of Nigger Alleys": Black Folk \(Un\)Silencing in Jean Toomer's *Cane*](#)

02-21 BREAKING DOWN/BREAKING OUT OF THE BORDERS AND BOUNDARIES OF BODIES AND BLACKNESS

Piedmont 5

Chair: Dionne M. Clark, Georgia State University (dclark50@gsu.edu)

- ❖ Shelby Roberts, Virginia Tech (shelbyr@vt.edu)
["Some rare, exhausted, nearly doomed bird": The Formation of the Man in James Baldwin's *Giovanni's Room*](#)
- ❖ Alyssa Collins, University of Virginia (adc2dc@virginia.edu)
[Reading In Frame: Using Comics to Read the Legacy of Black Technological Embodiment](#)
- ❖ Kelsey Flint-Martin, University of South Carolina (kelseyfnf@email.sc.edu)
["Not American – not black – just me": Movement as Identity Resistance and Development in Toni Morrison's *Tar Baby*](#)

02-22 PERSPECTIVES ON NATASHA TRETHERWEY

Piedmont 6

Chair: Harper Strom, Georgia State University (hstrom@gsu.edu)

- ❖ Pearl McHaney, Georgia State University (pmchaney@gsu.edu)
[High Art/Low Art: Boundaries and Borders in Natasha Trethewey's Formal Poetry](#)
- ❖ Sidney Jones, The Ohio State University (jones.5016@buckeyemail.osu.edu)
[The Racialized Body as a Palimpsest in Natasha Trethewey's *Thrall*](#)
- ❖ Hannah Azar, Brigham Young University (raza.hannah@gmail.com)
[Biracial Synergism: Racial Spatial Stories in Natasha Trethewey's *Native Guard*](#)

02-24 INTER/INTRA: PROBLEMS OF SELF AND COMMUNITY IN CONTINENTAL LITERATURE

Piedmont 8

Chair: Petra M. Schweitzer, Shenandoah University (pschweit@su.edu)

- ❖ Wendy Combs, The University of North Carolina at Chapel Hill (combswn@live.unc.edu)
[All for One and One for All? How The Three Musketeers' Chivalry Transcends the Traditional Boundaries of French Literature](#)
- ❖ Catherine Gorman, Florida SouthWestern State College (cagorman5@gmail.com)
[The Artistic, Gothic Voice of Gaston Leroux's *Le Fantome de l'Opera*](#)
- ❖ Petra M. Schweitzer, Shenandoah University (pschweit@su.edu)
[The Chasm between Centuries](#)

(03) FRIDAY 2:45PM-4:15PM

03-01 EPISODIC FEMALE: THE FEMALE EXPERIENCE IN TELEVISION

Ansley 1

Chair: Renée M. Bailey, University of Southern Mississippi (renee.bailey@usm.edu)

- ❖ Susan H. Lassiter, Mississippi College (lassiter@mc.edu)
[An Assistant of Lesser Logic: Gender and the Convolution of Poe's Detective Fiction *Stratagem in Perry Mason, Remington Steele, Murder She Wrote, and Castle*](#)
- ❖ Emily Martin, University of Southern Mississippi (emily.c.martin@usm.edu)
[The People v. OJ Simpson's Marcia Clark: White Feminism and White Female Victimhood](#)
- ❖ Bryana Fern, University of Southern Mississippi (bryana.fern@usm.edu)
[Enterprise's T'Pol: Identity as a Multi-Faceted Battle of Surface Politics](#)
- ❖ Ashley Dycus, University of West Georgia (adycus@westga.edu)
[Rectifying The Transgressive Female: Denying Female Autonomy in AMC's *The Walking Dead*](#)

03-02 QUEERING POP CULTURE**LGBT Studies B**

Ansley 2

Chair: Horacio Sierra, Bowie State University (hsierra@bowiestate.edu)

- ❖ Laura Broom, The University of North Carolina at Chapel Hill (ljbroom@email.unc.edu)
[The Gay and Wondrous Life of Caleb Gallo: A YouTube Community](#)
- ❖ Heather Duerre Humann, Florida Gulf Coast University (duerr001@crimson.ua.edu)
[Gender and Detection in Mark SaFranko's The Suicide](#)
- ❖ Sika Odoom, Bowie State University (odooms0912@students.bowiestate.edu)
[Transcending Time: Themes of Queerness in Mad Max: Fury Road and O Pioneers!](#)

03-03 CITY AND CIVILIZATION: REPRESENTATIONS OF URBAN SPACES IN ITALIAN CULTURE B

Ansley 3

Chair: Angela Porcarelli, Emory University (angelap@emory.edu)

Co-Chair: Andrea Scapolo, Kennesaw State University (andrea_scapolo@yahoo.com)

- ❖ Danila Cannamela, University of San Thomas (danila.cannamela@stthomas.edu)
Achille Castaldo, Duke University (achille.castaldo@duke.edu)
[Andrea Piazienza's and Enrico Palandri's Generational Narratives and the Political Contradictions of the 1977 Movement in Bologna](#)
- ❖ Samantha Gillen, University of Pennsylvania (gillens@sas.upenn.edu)
["The world has never seen anything like it!": Space as Sensation in Paolo Volponi's Memoriale \(1962\)](#)
- ❖ Robert Risso, Clemson University (rrisso@clemson.edu)
[The Fall of Megalopolis: Italian Representations of Cities before, during, and after Collapse](#)
- ❖ Alessia Martini, The University of North Carolina at Chapel Hill (alessia@live.unc.edu)
[Mostruosa bellezza: New York's Vertical Landscape in Italian Travel Narrative of the 1920s-30s](#)

03-04 RHETORICS OF REMIX CULTURE A

Ansley 4

Chair: Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)

- ❖ Colleen Thorndike, University of Mississippi (cfthorn@olemiss.edu)
Gretchen Bunde, University of Mississippi (gtbunde@olemiss.edu)
["Let's Remix this Business": Remixing Texts in the Composition Classroom](#)
- ❖ Dan Martin, University of Central Florida (paul.martin@ucf.edu)
[Remediation, Digital Media, and Stabilizing Truth](#)
- ❖ Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)
[Transcending Boundaries in Popular Culture: Wonder Woman's Multimodal Transformation](#)
- ❖ Sara Oswald, University of North Carolina at Pembroke (sara.oswald@uncp.edu)
[Whose Photo Essay Is It, Anyway?: Blurring the Boundaries between High and Low Art in the Digital AGE](#)

03-05 UNCERTAINTY SOCIETY

Ansley 5

Chair: Gordon E. McNeer, University of North Georgia (gordon.mcneer@ung.edu)

- ❖ Fernando Valverde, Emory University (valverdefernando@hotmail.com)
La presencia de la historia en Poesía ante la incertidumbre: una perspectiva crítica y estética
- ❖ Allen Josephs, University of West Florida (allenjosephs@ymail.com)
Translating Uncertainty

- ❖ Pedro Larrea, Lynchburg College (larrydelavega@yahoo.es)
Traducir el llanto: Kevin Young y la tradición elegíaca en *Book of Hours / Libro de horas*
- ❖ Matías Miñambres, University of North Georgia (matias.perez-minambres@ung.edu)
El amor es “este puto milagro divino”: el discurso erótico de Elvira Sastre en Baluarte
- ❖ Ary Malaver, University of North Georgia (ary.malaver@ung.edu)
La (in)certidumbre de la brevedad en Cartucho de Nellie Campobello.
- ❖ Axel Presas, Emory University (axel.presas@emory.edu)
El universo poético de Charles Simic en la lengua española: la traducción de Nieves García Prados

03-06 BREAKING BOUNDARIES AND RACIAL BARRIERS THROUGH MUSIC

Ansley 6

Chair: Sonja Watson, University of Texas at Arlington (swatson1@uta.edu)

- ❖ Luisa Ossa, La Salle University (ossa@lasalle.edu)
[Transforming Colombian Salsa: Jairo Varela and Grupo Niche](#)
- ❖ Fernando Esquivel-Suarez, Spelman College (fesquive@spelman.edu)
[“Shameless”: Wiz Khalifa and the Pablo Escobar Controversy](#)
- ❖ Sonja Watson, The University of Texas at Arlington (swatson1@uta.edu)
[Breaking Boundaries and Racial Barriers through Panamanian reggae en español](#)

03-08 COMPOSITION AND PERFORMANCE IN MEDIEVAL LITERATURE ACROSS THE CONTINENT

Ansley 8

Chair: Karen Taylor, Morehead State University (k.taylor@moreheadstate.edu)

Co-Chair: James Terry, Oglethorpe University (jterry@oglethorpe.edu)

- ❖ Karen Taylor, Morehead State University (k.taylor@moreheadstate.edu)
The Medieval Blogosphere and the Old French Chansons de Toile
- ❖ James Terry, Oglethorpe University (jterry@oglethorpe.edu)
Perceiving Parisian Performance Culture through Subtilitas in the Thirteenth-century French Motet
- ❖ Hannah Trevino, University of West Florida (het1@students.uwf.edu)
[Edmund Spenser’s Idol Virgins](#)
- ❖ Casey Eriksen, Shenandoah University (ceriksen@su.edu)
[Early Authorial Interventions Surrounding the Poetry of Garcilaso de la Vega](#)

03-09 MONTEMAYOR’S PASTORAL REVISITED: THE ROLE OF NATURE IN *LA DIANA* Spanish I (Peninsular: Renaissance to 1700)

Augusta A

Chair: Louis Imperiale, University of Missouri-Kansas City (imperialel@umkc.edu)

Secretary: Antonio Rius, The Catholic University of America (rius@cua.edu)

- ❖ Linda Marie Sariego, Neumann University (SARIEGOL@neumann.edu)
[Art vindicates Nature in *La Diana* by Jorge de Montemayor](#)
- ❖ Bruno Damiani, The Catholic University of America (damiani@cua.edu)
[The Socio-historical Framework of *La Diana*](#)
- ❖ Louis Imperiale, University of Missouri-Kansas City (imperialel@umkc.edu)
[Notas musicales y notas escritas en *La Diana*](#)

03-10 AMERICAN ASSOCIATION OF TEACHERS OF GERMAN (AATG) B

Augusta B

Chair: Reginald Bess, South Carolina State University (reginald_a_bess@hotmail.com)

- ❖ Reginald Bess, South Carolina State University (reginald_a_bess@hotmail.com)
[Afro-German Literature: The Short Fiction of Sharon Dodua Otoo](#)

- ❖ Ines Arfaoui, Kennesaw State University (arfine2093@gmail.com)
[Watching Movies in the Foreign Language Classroom: More Than Just a Way to Keep Your Students Happy](#)
- ❖ Jules Hojnowski, Cornell University (jah11@cornell.edu)
[Mark Twain and Wagner](#)

03-11 HOMES, IDENTITIES, AND GEOGRAPHIES IN THE LITERATURE OF EDWIDGE DANTICAT

Edwidge Danticat Society A

Augusta C

Chair: Maia Butler, University of North Carolina Wilmington (butlerm@uncw.edu)

- ❖ Hannah Hjerpe-Schroeder, Emory University (hhjerpe@emory.edu)
["You are also held captive in this prism": Refracted Light and Diasporic Narrative Formation in Edwidge Danticat's *The Farming of Bones*](#)
- ❖ Alison Van Nyhuis, Fayetteville State University (avannyhu@uncfsu.edu)
[Storytelling in Caribbean Migration Literature: American Dreams and Nightmares in Edwidge Danticat's *Breath, Eyes, Memory*](#)
- ❖ Joyce White, Clark Atlanta University (joyce.white@students.cau.edu)
[Lòt Bó Dlo: The Other Side of the Water](#)
- ❖ Asmaa Mansour, The University of Texas at San Antonio (asmaa.mansour@utsa.edu)
[Can Narrating the Nation Reconcile Feminism/Mothering with Nationalism?: Danticat's *Breath, Eyes, Memory* and Abouzeid's "Year of the Elephant" as Case Studies](#)

03-12 IDENTITY, SOCIAL, AND SPATIAL BOUNDARIES IN KURT VONNEGUT'S FICTION

Kurt Vonnegut Society

Augusta D

Chair: Josh Privett, Georgia State University (jprivett1@gsu.edu)

- ❖ Steven Rosenstein, New York City College of Technology (sarosenstein@gmail.com)
[Rabo's Folly - Artistic Modes and Male Delusions in Kurt Vonnegut's *Bluebeard*](#)
- ❖ Danielle Walters, Charleston Southern University (DWalters@csuniv.edu)
[Destruction of Art in "Harrison Bergeron"](#)
- ❖ Zach Perdieu, University of Georgia (Zperdieu@uga.edu)
[Mapping Midland: Kurt Vonnegut and Small Town, USA](#)
- ❖ Steven Saunders, Georgia State University (ssaunders2@gsu.edu)
[Dehumanism: "Fortitude" and the Perils of a Transhuman Future](#)

03-13 D. H. LAWRENCE AND CULTURAL BOUNDARIES

D. H. Lawrence Society of North America

Augusta E

Chair: Adam Parkes, University of Georgia (aparkes@uga.edu)

- ❖ Shazia Nasir, Kent State University (snasir1@kent.edu)
[D. H. Lawrence's Ambivalent Stance on Imperialism in *Kangaroo*](#)
- ❖ Roderick Overaa, University of Tampa (ROVERAA@ut.edu)
[Sex, the Problem of Mind, and Indic Philosophy in the Works of D. H. Lawrence](#)
- ❖ Adam Parkes, University of Georgia (aparkes@uga.edu)
[Expatriation, Snobbery, and the Commonplace in *Aaron's Rod*](#)

03-14 SPANISH II-C (PENINSULAR: 1700 TO PRESENT)**Spanish II (Peninsular: 1700 to Present)**

Augusta F

Chair: Renée M. Silverman, Florida International University (silvermr@fiu.edu)

Secretary: Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)

- ❖ Adelheid Bethanny Sudibyo, University of Illinois at Urbana-Champaign (sudibyo3@illinois.edu)
["El comer bien o el comer mal": El consumismo, la gastronomía y clase en La desheredada y Los pazos de Ulloa](#)
- ❖ Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)
[Espejismo de perpetuidad: la biblioteca como cementerio en Las esquinas del aire](#)
- ❖ José Luis Venegas, Wake Forest University (venegajl@wfu.edu)
[Regionalism, Populism, and the Regime of 78: Andalusian Cultural Politics in the Twenty-First Century](#)
- ❖ Francisco Javier Fernández Urenda, Longwood University (fernandezurendafj@longwood.edu)
[La memoria \(re\)creada en El impostor \(2014\) de Javier Cercas](#)

03-15 PEDAGOGIES OF EMPATHY IN THE WRITING CLASS SESSION B**Critical Thinking in the Rhet-Comp Classroom**

Augusta G

Chair: David Brauer, University of North Georgia (david.brauer@ung.edu)

Secretary: Steffen Guenzel, University of Central Florida (Steffen.Guenzel@ucf.edu)

- ❖ Jay Marinan, Georgia Gwinnett College (jmarinan@ggc.edu)
[Analyzing Autistic Blogs as a Rhetorical Exercise: Suggestions for Effective Pedagogy](#)
- ❖ Jenny Bucksbarg, University of Mississippi (jabucksb@olemiss.edu)
[What's in a Name?: Facilitating Empathy through Visual Rhetoric and Reflective Writing](#)
- ❖ Allison Harl, Ferrum College (aharl@ferrum.edu)
[Information and Media Wars: Promoting Critical Thinking and Empathy in the First-Year Composition Classroom](#)
- ❖ Steffen Guenzel, University of Central Florida (Steffen.Guenzel@ucf.edu)
[Channeling Empathy Towards Advocacy in Student Compositions](#)

03-16 PEDAGOGY POTPOURRI

Augusta H

Chair: Lori Knox, Kennesaw State University (lknox9@kennesaw.edu)

- ❖ Leonard Owens III, Daytona State College / Western New Mexico University (leonard.owens@daytonastate.edu)
[And the Survey Says: How are Collegiate Writing Centers Addressing the Growth of Online Instruction?](#)
- ❖ Nathaniel Deyo, University of Florida (nathanieldeyo@gmail.com)
[Yet Another Example of the Porousness of Certain Borders: A Report On The Boundary Lines of "Good Prose"](#)
- ❖ David J. Shook, Georgia Institute of Technology (drshook@gatech.edu)
[Zombie-related Language-learning and Cultural Development: Ideas and Models for the Spanish Classroom](#)
- ❖ Lori Knox, Kennesaw State University (lknox9@kennesaw.edu)
[Singing a New Song in the French Classroom: The Pedagogic Harmony of Classical, Folk and Pop Music](#)

03-17 INTERDISCIPLINARY APPROACHES TO TEACHING CONTEMPORARY ITALIAN CULTURE

American Association of Teachers of Italian (AATI)

Piedmont 1

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

- ❖ Stephen Bartlett, Kennesaw State University (sbartlet@kennesaw.edu)
[From Rome to Risorgimento: Teaching American Students Italian History in the Modern World](#)
- ❖ Antonietta Di Pietro, Florida International University (Adipici@gmail.com)
[Spaces and Places: A Synesthetic Approach](#)
- ❖ Federica Santini, Kennesaw State University (fsantini@kennesaw.edu)
Gendering Culture: Teaching Italian Culture through Women's Art

03-18 FROM RUSSIA WITH LOVE AT 60: SERIOUS SPY NOVEL OR POPULAR ESCAPISM? B

Piedmont 2

Chair: Oliver Buckton, Florida Atlantic University (obuckton@fau.edu)

- ❖ Jennifer Martinsen, Newberry College (Jennifer.Martinsen@newberry.edu)
[Will the Real Rosa Klebb and Tatiana Romanova Please Stand Up?](#)
- ❖ Grant Hester, Florida Atlantic University (granthester@hotmail.com)
[A Complicated Bond: Examining Bond's Psyche as More Than a Misogynist in Ian Fleming's From Russia With Love](#)
- ❖ Oliver Buckton, Florida Atlantic University (obuckton@fau.edu)
["You're just a stuffed dummy": Grant, Fleming, and the "death" of James Bond in From Russia with Love](#)
- ❖ Yevgenya Strakovsky, Georgia Institute of Technology (yevgenya@stanford.edu)
[Behind Enemy Lines: The Conscience of Russian Spies in From Russia with Love and The Americans](#)

03-19 POP SOUTHS B: ROOTS, TRENDS, AND CONNECTIONS

Emerging Scholars Organization

Piedmont 3

Chair: Will Murray, University of Alabama (wpmurray@crimson.ua.edu)

- ❖ Anneliese Heinisch, University of Graz, Austria (anneliese.heinisch@edu.uni-graz.at)
[What is this thing called "New Southern Studies"? A Discussion of Recent Trends in Scholarly Research with\(out\) "the South"](#)
- ❖ Kimberly Hall, Wofford College (HallKA@wofford.edu)
[Photographic Pop: Looking at Appalachia and the Development of a New Visual Grammar of the South](#)
- ❖ Bridgette Gunnels, Oxford College of Emory University (bridgette.w.gunnels@emory.edu)
[This Feels Familiar: The "clusterfuck of sorrow" from Alabama to Havana](#)

03-20 CULTURE/NATURE: ART AND THE ENVIRONMENT

Association for the Study of Literature and the Environment (ASLE)

Piedmont 4

Chair: Kelly Walter Carney, Methodist University (kwaltercarney@methodist.edu)

Secretary: Kaitlyn Willy, University of North Texas (kwilly2007@gmail.com)

- ❖ Gregg W. Heitschmidt, Surry Community College (heitschmidtg@surry.edu)
[Insect Ontology: Maria Sybilla Merian's Entomological Art](#)
- ❖ Kieran Lyons, Louisiana State University (klyon11@lsu.edu)
["I Wonder if the Rats are Awake": Pests in Ben Okri's The Famished Road](#)

- ❖ Justin Paxson, Auburn University (jmp0068@tigermail.auburn.edu)
[Dust Heaps and the Thames as Ecomimesis in *Our Mutual Friend*](#)
- ❖ Fred Waage, East Tennessee State University (renwag@charter.net)
[Bioregionalism and the Rediscovery of America in 1950's Environmental Fiction](#)

03-21 FLÂNERIE IN LITERATURE & POPULAR CULTURE

Piedmont 5

Chair: Marylaura Papalas, East Carolina University (papalasm@ecu.edu)

- ❖ Marylaura Papalas, East Carolina University (papalasm@ecu.edu)
[Fashionable Flânerie: The Image of Walking Women in Interwar French-Vogue](#)
- ❖ Lynn Anderson, University of West Georgia (landerso@westga.edu)
[Flânerie as Tectonic Process in Réda's "Des fleurs des acacias"](#)
- ❖ Matthew Carlson, High Point University (mcarlson@highpoint.edu)
[Poe's Flâneurs and the Birth of Detective Fiction](#)
- ❖ Robert Peterson, Middle Tennessee State University (Robert.Petersen@mtsu.edu)
[A Portrait of the Flâneur as an Androgynous Male: George Moore's *Confessions of a Young Man* \(1888\)](#)

03-22 MYSTERY, MAYHEM, SUBVERSION, AND CRIMINALITY IN FAULKNER

The William Faulkner Society

Piedmont 6

Chair: Harper Strom, Georgia State University (hstrom@gsu.edu)

Co-Chair: Ulf Kirchdorfer, Albany State University (Ulf.Kirchdorfer@asurams.edu)

- ❖ Randall Wilhelm, Anderson University (rwillhelm@andersonuniversity.edu)
[Spare Parts?: Dreams, Illogic, and Surrealist Violence in Faulkner's "The Leg"](#)
- ❖ Austin Huffman, University of Central Florida (huffmanaj@Knights.ucf.edu)
[Drusilla Hawk's Performance of Gender in Faulkner's *The Unvanquished*](#)
- ❖ Ulf Kirchdorfer, Albany State University (Ulf.Kirchdorfer@asurams.edu)
["A Rose for Emily": The Case of the Missing Balls and Male Brains](#)

03-24 STEALING PAST THE WATCHFUL DRAGONS: YOUNG ADULT LITERATURE AND ALLEGORY

Southeast Conference on Christianity and Literature

Piedmont 8

Chair: Jonathan Sircy, Charleston Southern University (jsircy@csuniv.edu)

- ❖ Heather Hess, Covenant College (heather.hess@covenant.edu)
["A World All Her Own": Narnia as Secret Garden](#)
- ❖ Jeremy Larson, Baylor University (jeremylars@gmail.com)
[Allegory and Allegoresis in Contemporary YA Literary Fiction](#)
- ❖ Matt Bridges, Trinity School of Durham and Chapel Hill (mbridges@trinityschoolinc.org)
[OBJECTification, Allegory and *The Iremonger Trilogy*](#)

03-25 IN THE JOB MARKET: SOME PERSPECTIVES ON APPLYING FOR A JOB AT A COMMUNITY COLLEGE AND/OR A SENIOR COLLEGE

Professional Development Series A

Peachtree

Chair: M. Laura Barberan-Reinares, Bronx Community College (laubarberan@gmail.com)

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

(04) FRIDAY 4:30PM-6:00PM**04-01 HIGH ARTISTIC SPECULATION: TIME TRAVEL AND POPULAR CULTURE**

Ansley 1

Chair: Myrna J. Santos, Nova Southeastern University (ESLCARE@aol.com)

Secretary: Sean Dugan, Mercy College (sdugan@mercy.edu)

- ❖ Lisa K. Perdigao, Florida Institute of Technology (lperdiga@fit.edu)
["Memory of Tomorrow": Syfy's 12 Monkeys and the Future of Television](#)
- ❖ Rama Hamarneh, The University of Texas at Austin (rhamarneh@utexas.edu)
[The Space-Place Continuum: Humanization through Space and Place in *Showcase's Continuum*](#)
- ❖ Elisa Faison, The University of North Carolina at Chapel Hill (elfaison@live.unc.edu)
[A Tale for the Time Being: The Epistolary Present in the Anthropocene](#)
- ❖ Sydney Sian Walmsley, Charleston Southern University (swalmsle@g.cofc.edu)
[Relative Dimensions in Time: Representations of Time Theories in *Doctor Who*](#)

04-02 TRANSGENDER IDENTITIES: QUESTIONING BORDERS AND BINARIES B

Ansley 2

Chair: John Lamothe, Embry-Riddle Aeronautical University (john.lamothe@erau.edu)

- ❖ Tesla Cariani, Emory University (tesla.cariani@emory.edu)
[Satin Undies: Queer Temporality and Texture in Ed Wood's *Glen or Glenda*](#)
- ❖ Jim Shoopman, Embry-Riddle Aeronautical University (shoopf68@erau.edu)
[LGBT Rights and the Evangelica Mind: Framing a Conversation](#)
- ❖ John Lamothe, Embry-Riddle Aeronautical University (john.lamothe@erau.edu)
[Transgender in Sports: Is it an Unbreakable Boundary?](#)

04-03 CONFIGURAES DE GÉNERO NA LITERATURA CONTEMPORNEA BRASILEIRA: NEGOCIAES, DISPUTAS E TRANSGRESSES / CONFIGURATIONS OF GENDER IN CONTEMPORARY BRAZILIAN LITERATURE: NEGOTIATION, DISPUTE, AND TRANSGRESSION

Luso-Afro-Brazilian

Ansley 3

Chair: Robert Simon, Kennesaw State University (rsimon5@kennesaw.edu)

Moderator: Susan Cauty Quinlan, University of Georgia

- ❖ Angela Rodriguez Mooney, Tulane University (gemooney@gmail.com)
[Deslocamentos e percursos da memria em *Mar Azul*, de Paloma Vidal](#)
- ❖ Rebeca Coelho, University of Georgia (gemooney@gmail.com)
[Correio Feminino e a relevncia dos conselhos Clariceanos para telespectadoras do sculo](#)
- ❖ Aja Roberts, Tulane University (gemooney@gmail.com)
[Female Poets and the Counterculture: Reinventing the Brazilian Modern Woman](#)
- ❖ Karen de Melo, University of New Mexico (Kdemelo2@unm.edu)
[Race in the Works of Brazilian Cartoonists](#)

04-04 TOWARDS A MORE RADICAL READING: SEEING TWENTIETH-CENTURY U.S. TEXTS IN NEW WAYS

Ansley 4

Chair: Drew Wright, Georgia State University (dwright26@gsu.edu)

- ❖ Carlye Schock, Georgia State University (cschock2@student.gsu.edu)
["To be untangled from these mother's bones": Pregnant Bodies in 20th-Century American Discourse](#)
- ❖ Erik Kline, University of Alabama (erkline@crimson.ua.edu)
[Seeing God, Reading a Trip: Blakean Psychedelia and New Age Awakening in *Ram Dass's Be Here Now*](#)

- ❖ Drew Wright, Georgia State University (dwright26@gsu.edu)
["Can you read my hieroglyphics?": The Stammering Poetics of Anne Sexton's *The Awful Rowing Toward God*](#)
- ❖ Karey Perkins, University of South Carolina Beaufort (kareyperkins@gmail.com)
[ArithmeCrit: Reading by the Numbers](#)

04-05 THE ART OF HORROR: PARSING CRITICAL AND PUBLIC APPEAL

Pop Culture and Film

Ansley 5

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

- ❖ Jaquelin Elliott, University of Florida (jpaigee@ufl.edu)
["It's Beautiful": Wildean Aesthetics and the Poison of Influence in NBC's *Hannibal*](#)
- ❖ Jeneen Surrency, Florida A&M University (jeneen.surrency@famuc.edu)
["It's Alive, It's Alive": Homosexuality as Monstrous in James Whale's *Frankenstein*](#)
- ❖ Brandon West, Purdue University (westbc15@vt.edu)
[From Exploitation to Surrealism: How 1970's Horror Films Blur the Line Between High and Low Art](#)
- ❖ Francesco Pascuzzi, Rutgers University (ciski77@scarletmail.rutgers.edu)
[The Rural Horror: The Countryside as Heterotopia](#)

04-06 SLAVIC STUDIES

Ansley 6

Chair: Karen Rosneck, University of Wisconsin-Madison (Karen.Rosneck@wisc.edu)

Secretary: Marya Zeigler, U.S. Department of Defense (mazeigl@hotmail.com)

- ❖ Juliette Stapanian Apkarian, Emory University (russjsa@emory.edu)
[Testing the Bowstring: The Violins of Russia's Avantgarde](#)
- ❖ Marya Zeigler, U.S. Department of Defense (mazeigl@hotmail.com)
[Anton Chekhov's "Kashtanka": From Short Story to Cartoon](#)
- ❖ Karen Rosneck, University of Wisconsin-Madison (Karen.Rosneck@wisc.edu)
[The Value of "Auntie's Legacy"](#)

04-08 HISPANIC LITERATURES AND ARTS: BEYOND BOUNDARIES C

Ansley 8

Chair: Ignacio Rodeño Iturriaga, University of Alabama (ignacio.f.rodено@ua.edu)

- ❖ Jorge Munoz Oyagar, Auburn University (jorge@auburn.edu)
[Miguel de Unamuno y Will Ferrell: dos extranos companeros de cama](#)
- ❖ William Daniel Holcombe, Clemson University (wholcom@clemson.edu)
[Surrealism, Kitsch, and Salvador Dalí's *Don Quixote*](#)
- ❖ Stefania Licata, Converse College (licata.stefania@yahoo.it)
[Afro-Spaniard Art Amongst Borders](#)

04-09 SPECTACLES AND PERFORMANCES: VODOO AESTHETICS WITHIN LOW AND HIGH ART FORMS

The Society for the Study of the Multi-Ethnic Literature of the United States (MELUS) A

Augusta A

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

Co-Chair: Kameelah L. Martin, College of Charleston (martinkl2@cofc.edu)

- ❖ Brooke Hoffner, University of Tennessee, Knoxville (bhoffner@vols.utk.edu)
[Edna Pontellier's Water Awakening and African Divinity Lasirenn](#)
- ❖ Nicole Morris, Emory University (nicole.morris@emory.edu)
[Re-possession: Katherine Dunham's Vodou Aesthetics](#)
- ❖ April Conley Kilinski, Johnson University (AKilinski@johnsonu.edu)
[Vodou as Cultural Remembrance: Trauma and Hope in Edwidge Danticat's *Create Dangerously*](#)

04-10 SPECULATIVE SOUTHS**Society for the Study of Southern Literature**

Augusta B
Roundtable

Chair: Erich Nunn, Auburn University (etn0002@auburn.edu)

- ❖ Amy Clukey, University of Louisville (amy.clukey@louisville.edu)
[The Southern Reach and the Anthropocene](#)
- ❖ Brandon Haynes, Auburn University (bmh0036@auburn.edu)
[Southern Space and Identity in William Gibson's *Neuromancer* and *Count Zero*](#)
- ❖ Jenna Sciuto, Massachusetts College of Liberal Arts (J.Sciuto@mcla.edu)
[Time, Space, and Collective Experience in Gayle Jones's *Corregidora*](#)
- ❖ Joshua Jackson, Georgia State University (jjackson240@gsu.edu)
[Catastrophizing the Speculative South](#)
- ❖ Robert Azzarello, Southern University at New Orleans (razzarello@suno.edu)
[New Orleans in the Twenty-Second Century](#)
- ❖ Matthew Dischinger, Georgia Institute of Technology (matthew.dischinger@lmc.gatech.edu)
[Speculative Satire](#)

04-11 AFRICAN CINEMA TRANSGRESSING BORDERS AND BOUNDARIES

Augusta C

Chair: Leah Tolbert Lyons, Middle Tennessee State University (leah.lyons@mtsu.edu)

- ❖ Leah Tolbert Lyons, Middle Tennessee State University (leah.lyons@mtsu.edu)
[Moussa Sène Absa: Cinema for Social Change](#)
- ❖ Debbie Barnard, Tennessee Technological University (dbarnard@tntech.edu)
[The Battle for Tunisianité in Nouri Bouzid's *Making of*](#)
- ❖ Rachel R. Helms, Middle Tennessee State University (Rachel.helms@mtsu.edu)
[The Song and Dance of African Cinema](#)
- ❖ Patrick Ross Haines, Middle Tennessee State University (prh2r@mtmail.mtsu.edu)
[Manhood and Masculinity in Congolese Film](#)

04-12 HIGH ART AND LOW ART IN THE WORKS OF MARK TWAIN**Mark Twain Circle of America**

Augusta D

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

- ❖ Mary Eden, Louisa County Middle School (edenmj@lcps.k12.va.us)
[Mark Twain's Soliloquy](#)
- ❖ Robert Myers, Lock Haven University of Pennsylvania (RMyers3@lockhaven.edu)
["Craving Primitive Simplicity": *Huckleberry Finn* and Popular Camping Literature](#)

04-13 CENTERS AND BOUNDARIES IN *BEOWULF*

Augusta E

Chair: Edward Christie, Georgia State University (echristie@gsu.edu)

- ❖ Brian Cook, University of Mississippi (bcook1@go.olemiss.edu)
[Ice and Fire: Tropes of Memory in *Beowulf*](#)
- ❖ Mary Ann Barfield, Georgia State University (mbarfield@student.gsu.edu)
[De-centering the Danes: Revisiting Sacred Spaces in *Beowulf*](#)
- ❖ Zach Hole, Georgia State University (zhole1@student.gsu.edu)
[Beowulf: Draconic Evidence of a Christian Turning Point](#)
- ❖ Bradley Peppers, Georgia State University (bpeppers1@student.gsu.edu)
[The Limits of Heroism: *Beowulf* and the Pleasure Principle](#)

04-14 DESDE EXTRAMUROS: ESTÉTICA Y PROBLEMÁTICA SOCIAL EN EL CINE Y LA POESÍA PENINSULAR

Augusta F

Chair: Beatriz Muller-Marqués, Florida International University (bmull011@fiu.edu)

- ❖ Ramón Muñiz Sarmiento, Florida International University (rmuni014@fiu.edu)
Gabriel Celaya: vanguardia y rehumanización
- ❖ Ezequiel Moreno Escamilla, Florida International University (emore067@fiu.edu)
[En las fronteras del canon: claves de la tradición romancística en la poesía culta española](#)
- ❖ Anna Cepeda, Florida International University (acepe024@fiu.edu)
[Del altar al infierno: la violencia doméstica en *Solo mía* \(2001\) y *Te doy mis ojos* \(2003\)](#)
- ❖ Estaban Alfonso, Florida International University (ealfo023@fiu.edu)
[La representación de las nuevas identidades de género en *Todo sobre mi madre* de Pedro Almodóvar y *Viva de Paddy Breathnach*](#)

04-15 METHODOLOGY, POSITIONALITY, AND CASE STUDIES B

Archival Research

Augusta G

Chair: Lynée Lewis Gaillet, Georgia State University (lgaillet@gsu.edu)

- ❖ Lynée Lewis Gaillet, Georgia State University (lgaillet@gsu.edu)
[Researching the Digital Archives: Issues of Access and Collaboration](#)
- ❖ Candace Nadon, Fort Lewis College (candace.nadon@gmail.com)
[Stories from Stories: The Role of Archival Research in Fiction Writing](#)
- ❖ Rebecca E. Burnett, Georgia Institute of Technology
(rebecca.burnett@lmc.gatech.edu)
[The Rhetoric of Photo Archives](#)

04-16 WOMEN, FEMININITY, AND EMBODIMENT IN CARIBBEAN LITERATURE

Augusta H

Chair: Jessica Guzman, University of Southern Mississippi (jessica.guzman@usm.edu)

- ❖ Rita Mookerjee, Florida State University (rm15e@my.fsu.edu)
Spellbook for Gullah Girls: Ritual, Magic, and Metatextuality in Ntozake Shange's *Sassafrass, Cypress, and Indigo*
- ❖ Marsha Griggs, Grand Valley State University (griggsm@mail.gvsu.edu)
[Bertha Mason Finds a \(Limited\) Voice in *Wide Sargasso Sea*](#)
- ❖ Jessica Guzman, University of Southern Mississippi (jessica.guzman@usm.edu)
[More Symbol than Human: Representations of Women in Derek Walcott's *Omeros*](#)
- ❖ Marlo Starr, Emory University (marlo.starr@emory.edu)
[Uncharted Waters: Grace Nichols' Epic Evocations of the Sea](#)

04-17 MIGRATING CULTURAL BORDERS

Piedmont 1

Chair: Maria Orban, Fayetteville State University (morban@uncfsu.edu)

- ❖ Karen Bryant Hannel, Saint Leo University (Karen.hannel@saintleo.edu)
Eric Hannel, Union Institute & University (Karen.hannel@saintleo.edu)
[Manufacturing a "Savage" Lover: The Myth of Native American Men in Popular Literature](#)
- ❖ Megan Vallowe, University of Arkansas (megan.vallowe@gmail.com)
[Rape and Revenge: The Windigos of Louise Erdrich's *The Round House*](#)
- ❖ Kristin Girard, Georgia Military College (kgirard@gmc.edu)
[Windigo Lover, Windigo Mother: Maternal Loss and the Coming-of-Age Plot in Louise Erdrich's *The Antelope Wife*](#)
- ❖ Maria Orban, Fayetteville State University (morban@uncfsu.edu)
[Love and Marriage: The Dog Story - Appropriating the Myth](#)

04-18 EMILY DICKINSON AND POPULAR CULTURE**Emily Dickinson International Society**

Piedmont 2

Chair: Trisha Kanaan, Independent Scholar (tk1139@gmail.com)

- ❖ Emily Seelbinder, Queens University of Charlotte (seelbine@queens.edu)
“Repellant Settings - Best Gems”: Dickinson and the Crossed-Dressed I
- ❖ Greg Dunn, Queens University of Charlotte (dunn@queens.edu)
Emily Dickinson and the Monomyth of Joseph Campbell
- ❖ Trisha Kanaan, Independent Scholar (tk1139@gmail.com)
Emily Dickinson’s Inner Yogi

04-19 STUDIES IN THE WORKS AND LIFE OF TRUMAN CAPOTE**Truman Capote Literary Society**

Piedmont 3

Chair: Stuart Noel, Georgia State University (snoel1@gsu.edu)

- ❖ Sophia Leonard, Emory University (sophia.kane.leonard@emory.edu)
[Traces of the Theater in Truman Capote’s “Traffic West” and “Children on Their Birthdays”](#)
- ❖ Lana Whited, Ferrum College (lwhited@ferrum.edu)
[Reporting from Oklahoma: John Grisham’s *The Innocent Man* as Successor to Capote’s *In Cold Blood*](#)
- ❖ Andy Rogers, Georgia State University (arogers41@gsu.edu)
[Writing Under Occupation: How Isak Dinesen’s *Winter’s Tales* Influenced Truman Capote’s *Other Voices, Other Rooms* and Eugene Walter’s *The Byzantine Riddle*](#)

04-20 POPULAR CULTURE AND THE ENVIRONMENT: YOUTH CULTURE**Association for the Study of Literature and the Environment (ASLE)**

Piedmont 4

Chair: Kelly C. Walter Carney, Methodist University (kwaltercarney@methodist.edu)

Secretary: Kaitlyn Willy, University of North Texas (kwilly2007@gmail.com)

- ❖ Tina Hanlon, Ferrum College (thanlon@ferrum.edu)
[“It’s Just a Mountain”: Young Activists in Fiction Set in Appalachian Coal Country](#)
- ❖ Kelly C. Walter Carney, Methodist University (kwaltercarney@methodist.edu)
[“Leave No Trace”: Girl Scouts, Boy Scouts, and the Environment](#)
- ❖ Kaitlyn Willy, University of North Texas (kwilly2007@gmail.com)
[Pop Culture, The Environment, and the Oasis in Ernest Cline’s *Ready Player One*](#)

04-21 SAMPLA POETS A

Piedmont 5

Reading

Chair: James Davis May, Young Harris College (jdmay@yhc.edu)

- ❖ Tanya Grae, Florida State University (tanyagrae@gmail.com)
- ❖ Dominika Wrozynski, Manhattan College (dominika.wrozynski@manhattan.edu)
- ❖ Robert Pfeiffer, Clayton State University (robertpfeiffer@clayton.edu)
- ❖ Kristin Robertson, George Mason University (kristinr28@gmail.com)

04-22 POP SOUTHS C: REGIONAL, POLITICAL, AND LITERARY CONNECTIONS IN SOUTHERN POPULAR MUSIC

Emerging Scholars Organization

Piedmont 6

Chair: William Palmer, University of Mississippi (wpalmer@go.olemiss.edu)

- ❖ Horacio Sierra, Bowie State University (hsierra@bowiestate.edu)
[From Bro-Country to Bachata: Reassessing Country and Latin Music's Fringe Status](#)
- ❖ Chelsea Adams, University of Nevada, Las Vegas (chelsea.adams@unlv.edu)
[Managing White Guilt: Minstrelsy, Music, and James Agee](#)
- ❖ Laura Scovel, William Carey University (lscovel@wmcarey.edu)
[Gospel Music Writing in *Bastard Out of Carolina*](#)
- ❖ Kristin Teston, University of Mississippi (kteston@go.olemiss.edu)
[Get in Ruination: Southern Ruins as Resistance in Beyonce's *Lemonade*](#)

04-24 ROMANTICISM AND POPULAR CULTURE

Keats-Shelley Association of America

Piedmont 8

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

- ❖ Arif Camoglu, Northwestern University (arifcamoglu2014@u.northwestern.edu)
[The Ends of Self-Conscious Orientalism in Percy Bysshe Shelley](#)
- ❖ Jamie Watson, University of North Carolina at Greensboro (jlwatson5@uncg.edu)
[Robes of Rhetoric: Elizabeth's Navigation of Letter-Writing Discourses in *Mary Shelley's Frankenstein*](#)
- ❖ Tina Iemma, St. John's University (iemmat@stjohns.edu)
[Keats, Hazlitt, and Political Identity](#)

04-25 PROBLEMS (AND SOLUTIONS) IN THE ACADEMY

Professional Development Series B

Chair: Gladys Francis, Georgia State University (gfrancis5@gsu.edu)

Rafael Ocasio, Agnes Scott College (rocasio@agnesscott.edu)

Rachel Kolb, Emory University (Rachel.kolb@emory.edu)

Gillian Mozer, University of Miami (mozergm@gmail.com)

(05) FRIDAY 6:15PM-7:45PM

05-01 POPULAR HISPANIC CULTURE BEYOND BORDERS AND BOUNDARIES

Feministas Unidas

Ansley 1

Chair: Eugenia Charoni, Flagler College (echaroni@flagler.edu)

- ❖ Lori Celaya, University of Idaho (lori.celaya1@gmail.com)
[Bidirectional Shifts and Transformations in and Through US Latina Diasporic Narratives](#)
- ❖ Ericka Helena Parra, Valdosta State University (ehparra@valdosta.edu)
[Entre tatuajes y cicatrices se reconfigura un texto: El cuerpo en que nac de la mexicana Guadalupe Nettel](#)
- ❖ Eugenia Charoni, Flagler College (echaroni@flagler.edu)
[Relatos breves de un pasado pesado \(2013\): Memoria, educación y arte contra las consecuencias de la última dictadura cívico-militar argentina](#)

05-02 HIGH PROBLEMS, LOW ART? GENRE FICTION AND CLIMATE CHANGE

Ansley 2

Chair: Beth Miller, University of North Carolina at Greensboro (bkmille7@uncg.edu)

- ❖ Paul Piatkowski, University of North Carolina at Greensboro (pdpiatko@uncg.edu)
[Lack of Black: Why Colson Whitehead's *Zone One* Never Broke Ground like *Underground Railroad*](#)
- ❖ Derek Etnennsohn, Sewanee: The University of the South (dmettens@sewanee.edu)
["Our Translated World": Imagining the Unimaginable in Amitav Ghosh's Fiction](#)
- ❖ Beth Miller, University of North Carolina at Greensboro (bkmille7@uncg.edu)
[The Network Environments of Mohsin Hamid's *Exit West*](#)

05-03 FROM THE COLLECTIVE

Ansley 3

Chair: Amelia R. Manas, University of Pennsylvania (amelia1@sas.upenn.edu)

- ❖ Tyler Bunzey, The University of North Carolina at Chapel Hill (tbunzey@email.unc.edu)
[The Melodies of Mixed Race Identity: Finding Collectivity in the Music of Danzy Senna's *Caucasia*](#)
- ❖ Lava Asaad, Middle Tennessee State University (la3g@mtmail.mtsu.edu)
[Capturing the Refugee Body on the Move: Documentaries as a Medium of Representation](#)
- ❖ Christopher Baldwin, University of Pennsylvania (laiheuhsa@gmail.com)
[For the Memory of Future Times: The Revolt of the Valencian Germanies in Context](#)

05-04 SOUL-SEARCHING AFTER THE BILDUNGSROMAN: IDENTITY FORMATION NARRATIVES BETWEEN POPULAR CULTURE AND THE CANON

Ansley 4

Chair: Yevgenya Strakovsky, Georgia Institute of Technology (jenny.strakovsky@gmail.com)

- ❖ Patrick Osborne, Florida State University (posborne16@gmail.com)
["In this America, Happiness is Hard": Pursuing Love in the *Prozac Nation*](#)
- ❖ Gabriel Saxton-Ruiz, University of the Incarnate Word (saxtonru@uiwtx.edu)
[The Literary Selfie: Autofictional Writing from Peru](#)
- ❖ Matthew Robinson, University of Georgia (matthew.robinson27@uga.edu)
["There's no need to call me 'sir,' Professor": Gendered Play in the Nintendo Wii's *Harry Potter and the Half-Blood Prince*](#)
- ❖ Iona Wynter Parks, Oglethorpe University (iwynterparks@oglethorpe.edu)
[Writing Animals in Contemporary French Literature as a Way of Becoming](#)

05-05 VIOLENT DELIGHTS, VIOLENT ENDS: EXPLORING GENRE, SPACE, AND BODIES IN HBO'S *WESTWORLD*

Ansley 5

Chair: Rita Mookerjee, Florida State University (rm15e@my.fsu.edu)

Co-Chair: Molly Marotta, Florida State University (mem16h@my.fsu.edu)

- ❖ Emilie Mears, Florida State University (elm15b@my.fsu.edu)
[The Not-So-Wild West: Breaking the Natural-Artificial Binary in *Westworld*](#)
- ❖ Milt Moise, University of Florida (mmoise@ufl.edu)
["I-n-I re-member now": A Rastafari Reading of HBO's *Westworld*](#)
- ❖ Christopher Jensen, Florida State University (crj12@my.fsu.edu)
[Dissonance Theory: The Score of HBO's *Westworld*](#)
- ❖ Erin Lee Mock, University of West Georgia (emock@westga.edu)
["Just a formless guilt you will never atone for": *Westworld* and the Revision of the Outlaw in the Age of Technocapitalism](#)

05-06 LABOR, WORK, CLASS IN AMERICAN LITERATURE AND CULTURE

Ansley 6

Chair: Joseph Seale, University of Georgia (ljseale@uga.edu)

- ❖ Laura Fine, Meredith College (finelaur@meredith.edu)
[Gender and Class in the Country Noir Fiction of Bonnie Jo Campbell](#)
- ❖ Kevin Scott, Albany State University (kevin.scott@asurams.edu)
[The Problem of Class in a Super Universe](#)
- ❖ Srimayee Basu, University of Florida (sbasu@ufl.edu)
[Understanding the Utopian Socialism of George Lippard](#)

05-08 GRAPHIC NOVELS IN COMPOSITION AND LITERATURE SURVEY COURSES**Teaching Languages and Literature**

Ansley 8

Chair: Deborah Manson, Georgia State University (dmanson@gsu.edu)

Co-Chair: Shellie Sims Welch, Georgia State University (swelch8@gsu.edu)

- ❖ Amber Brooks, Georgia State University (abrooks57@gsu.edu)
[Preparing Students for Democratic Living, A Multimodal Approach: Using Graphic Novels to Explore Rhetoric and Human Rights in the Composition Classroom](#)
- ❖ Neeley Gossett, Georgia State University (ngossett1@gsu.edu)
[Empathy and The Graphic Novel](#)
- ❖ Deborah Manson, Georgia State University (dmanson@gsu.edu)
[Maus, Survival, and the American Literature Survey](#)
- ❖ Shellie Sims Welch, Georgia State University (swelch8@gsu.edu)
[The Magic of Teaching the Graphic Novel *Persepolis*](#)

05-09 SPECTACLES AND PERFORMANCES: VODOO AESTHETICS WITHIN LOW AND HIGH ART FORMS**The Society for the Study of the Multi-Ethnic Literature of the United States MELUS B**

Augusta A

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

Co-Chair: Kameelah L. Martin, College of Charleston (martinkl2@cofc.edu)

- ❖ Paula Hayes, University of Memphis (paulapoet1@gmail.com)
[From Voodoo, Miles Davis, and Jimi Hendrix: How Spiritualist African Traditions Infuse the Contemporary Poetics of Terrance Hayes](#)
- ❖ Jake Walters, Cornell University (jakewalters98@gmail.com)
[The Hollywood Racial Paradox in *I Walked with a Zombie*](#)
- ❖ Elizabeth Kalos-Kaplan, Tulane University (ekalos@tulane.edu)
[Magicians, Cannibals, and Zombies: The American Military and Haitian Voodoo](#)

05-10 WHO IS THE “TRUE” SCHWARZFAHRER? MAKING THE INVISIBLE-VISIBLE: THE AFRICAN GERMAN DIASPORA

Augusta B

Workshop

Chair: Janice D. M. Mitchell, Gallaudet University (jdmm6667@gmail.com)

Co-Chair: Carolyn R. Hodges, University of Tennessee, Knoxville (chodges@utk.edu)

- [Who is the “True” Schwarzfahrer? Making the Invisible-Visible: The African German Diaspora](#)
- ❖ Janice D. M. Mitchell, Gallaudet University (jdmm6667@gmail.com) &
- ❖ Carolyn R. Hodges, University of Tennessee, Knoxville (chodges@utk.edu)

05-11 IT WAS FIFTY YEARS AGO TODAY: REVISITING SGT. PEPPER**Society for Critical Exchange**

Augusta C

Chair: Mark Osteen, Loyola University Maryland (mosteen@loyola.edu)

- ❖ Matthew Schneider, High Point University (mschneid@highpoint.edu)
[Tangerine Trees and Marmalade Skies: Sgt. Pepper's and the Disney Technicolor Palette](#)
- ❖ Katie Kapurch, Texas State University (kk19@txstate.edu)
[Lovely Berets and Paisley-Cut Tops: Pepper, Prince, and Michael Jackson](#)
- ❖ Jon Marc Smith, Texas State University (js71@txstate.edu)
[Lovely Berets and Paisley-Cut Tops: Pepper, Prince, and Michael Jackson](#)
- ❖ Mark Osteen, Loyola University Maryland (mosteen@loyola.edu)
[Turning Us On: Artifice as Authenticity in Sgt. Pepper's Lonely Hearts Club Band](#)

05-12 THE ART OF NETFLIX B

Augusta D

Chair: Julie Brannon, Jacksonville University (jbranno@ju.edu)

- ❖ Laurie Norris, University of Georgia (lgn1013@uga.edu)
[Orange Is the New Black's Revolutionary Classical Aesthetics](#)
- ❖ Julie Brannon, Jacksonville University (jbranno@ju.edu)
[Upside Down: Stranger Things and Female Agency](#)
- ❖ Eileen Totter, University of North Carolina at Greensboro (emtotter@uncg.edu)
["I Can't Man Up: I'm A Girl": Arguing for Women Protagonists in Contemporary Animation](#)
- ❖ Kristen Galvin, Savannah College of Art and Design (kgalvin@scad.edu)
[Getting It On and Going Down: Depictions of Gender and Sexuality in The Get Down's Genesis of Hip-Hop](#)

05-13 DARWINIAN LITERARY CRITICISM

Augusta E

Chair: Charles Duncan, Clark Atlanta University (cduncan@cau.edu)

Secretary: Robert Funk, Hillsborough Community College (rfunk2@hccfl.edu)

- ❖ Suzanne Lynch, Hillsborough Community College (slynch@hccfl.edu)
White Man's Rape, Black Woman's Lust: Benefits and Costs of Survival Strategies in Richard Wright's "Long Black Song"
- ❖ Judith Saunders, Marist College (Judith.Saunders@marist.edu)
Mary Wilkins Freeman's "Louisa" and the Problem of Female Choice
- ❖ Robert Funk, Hillsborough Community College (rfunk2@hccfl.edu)
Landscape, the Reader, and the Eighteenth Century Gothic
- ❖ Charles Duncan, Clark Atlanta University (cduncan@cau.edu)
Ayn Rand's Utopian Vision in *Atlas Shrugged*: The Triumph of Social Darwinism, or Another Kind of Evolutionary Paradigm?

05-14 ELIZABETH MADOX ROBERTS**Elizabeth Madox Roberts Society**

Augusta F

Chair: Nicole Stamant, Agnes Scott College (nstamant@agnesscott.edu)

- ❖ Nicole Stamant, Agnes Scott College (nstamant@agnesscott.edu)
[The Rich Man, the Shoemaker, and Me: The Folktale Foundations for A Buried Treasure](#)
- ❖ James Stamant, Agnes Scott College (jstamant@agnesscott.edu)
["It's a pot of gold": Civil War and Depression-Era Distrust in A Buried Treasure](#)
- ❖ Emily Banks, Emory University (emily.a.banks@emory.edu)
["Witches and such like hags": Techous Sexuality and the Queer Uncanny in Elizabeth Madox Roberts's "The Scarecrow"](#)

05-15 THE LONG MEDIA CENTURY: AMERICAN LITERATURE AND TECHNOLOGY IN THE 1800S

Augusta G

Chair: Stefan Schöberlein, University of Iowa (stefan-schoeberlein@uiowa.edu)

- ❖ Blake Bronson-Bartlett, University of Iowa (blake-bronson-bartlett@uiowa.edu) [Pencils, Notebooks, and the Streets: American Romantic "Scenes of Writing" and their New Media Configurations](#)
- ❖ Rachel Kolb, Emory University (rachel.kolb@emory.edu) ["A Vibration of the Universal Lyre": Thoreau's Varied Soundscapes in Walden](#)
- ❖ Craig Carey, University of Southern Mississippi (Craig.Carey@usm.edu) [Paper Wars: Railroads, Telegraphy, and the Body Corporate, 1861/1896](#)
- ❖ Ivy Roberts, Virginia Commonwealth University (robertsi@mymail.vcu.edu) [Thomas Edison's Hypnotic Machine: Technology, Science Fiction, and "Progress"](#)

05-16 LITERARY MONSTERS A

Augusta H

Chair: Tracie Provost, Middle Georgia State University (tracie.provost@mga.edu)

- ❖ Nicole Salomone, Southern New Hampshire University (nicole.salomone@snhu.edu) [The Rise of the British Vampire](#)
- ❖ Lorena Sins, Dalton State College (lsins@daltonstate.edu) [The Meaning of the Monster in Emil Ferris's "My Favorite Thing is Monsters"](#)
- ❖ Karen Viars, Georgia Institute of Technology (karen.viars@library.gatech.edu) [Little Town Full of Little People: Exploring the Boundaries of Class in Disney's *Beauty and the Beast*](#)
- ❖ Tracie Provost, Middle Georgia State University (tracie.provost@mga.edu) [On the Soul: The Absence and Abundance of the Vampire Soul in Literature, Film, and Television](#)

05-17 ANXIETY, MEMORY AND DESIRE IN THE ANGLO-IRISH BIG HOUSE NOVEL

Piedmont 1

Roundtable

Chair: Jonathan Allison, University of Kentucky (jalliso@uky.edu)

- ❖ Kristina Varade, Borough of Manhattan Community College (kvarade@bmcc.cuny.edu) [Objects of Desire: Maria Edgeworth and Consumer Culture](#)
- ❖ Anna Bedsole, University of Kentucky (annastone@outlook.com) [The Anxiety of Inheritance: the Orphaned Heiress in Sheridan Le Fanu's *Uncle Silas*](#)
- ❖ Heather Corbally Bryant, Wellesley College (hbryant@wellesley.edu) [Writing To the End: A New Reading of Elizabeth Bowens Last Years](#)
- ❖ Sarah Harsh, Emory University (sarah.harsh@emory.edu) [Remembering the Great War in Elizabeth Bowen's *A World of Love*](#)
- ❖ Jill Brady Hampton, University of South Carolina Aiken (jillh@usc.edu) [Sporting Memory in Somerville and Ross's *R.M. Stories*](#)
- ❖ Jonathan Allison, University of Kentucky (jalliso@uky.edu) [Big House Fiction in the 1970s: J. G. Farrell's *Troubles* and Caroline Blackwood's *Great Granny Webster*](#)

05-18 "ANDANDO ENTREMEDIO": IDENTIDADES EN EL CENTRO Y LA PERIFERIA DE LA NUEVA NARRATIVA LATINOAMERICANA

Piedmont 2

Chair: Ramón Muñiz Sarmiento, Florida International University (rmuni014@fiu.edu)

- ❖ Beatriz Muller-Marqués, Florida International University (bmull011@fiu.edu) [Presencia ausente de las mujeres del Boom](#)
- ❖ Claudia Battistel, Florida International University (cbatt011@fiu.edu) [El inmigrante en la geografía imaginaria de *La frontera de cristal* de Carlos Fuentes](#)

- ❖ Gabriela Escobar Rodríguez, Florida International University (gesco016@fiu.edu) [Los pasos perdidos de Alejo Carpentier: Künstlerroman del artista latinoamericano moderno](#)
- ❖ Génesis Portillo, Florida International University (gport028@fiu.edu) [Androginia y \(de\)formación de las identidades masculinas en algunos cuentos de Andrés Caicedo y “Los cachorros” de Mario Vargas Llosa](#)
- ❖ Alberto Sosa Cabanas, Florida International University (asosa050@fiu.edu) [Otredad y ruina en los realismos hispanoamericanos: Alejo Carpentier, Gabriel García Márquez y Pedro Juan Gutiérrez](#)

05-19 HIGH ART, LOW ART, AND HIGH/LOW CULTURES IN THE US SOUTH

Piedmont 3

Chair: Eloise A. Whisenhunt, Young Harris College (eawhisenhunt@yhc.edu)

- ❖ Eloise A. Whisenhunt, Young Harris College (eawhisenhunt@yhc.edu) [“So Haply Formed on Pork and Pone”: Poet and Novelist Eugene Walter’s American Cooking Southern Style and Its Influence](#)
- ❖ Jill Fennell, University of Tennessee, Knoxville (jfennel3@vols.utk.edu) [The Perverse Pleasure of White Nationalism: A Reading of Thomas Dixon’s The Clansman](#)
- ❖ Robert Donahoo, Sam Houston State University (eng_rxd@shsu.edu) [Borderline Artists: Artist Figures in the Late Fiction of Flannery O’Connor](#)

05-20 EXPLORING QUEERNESS AND BORDERS IN/OF HIGH AND LOW ART

Piedmont 4

Chair: Olivier Le Blond, University of North Georgia (olivier.leblond@ung.edu)

- ❖ Willie Tolliver, Agnes Scott College (wtolliver@agnesscott.edu) [Coming Out Across Cultural Borders: Barry Jenkins’s Moonlight and Andre Techine’s Being Seventeen](#)
- ❖ Derrick King, University of Florida (dk987@ufl.edu) [High Modernism, Low Pulp, and the Boundaries of Queerness: Cold War Archives in The Cosmopolitans and A Thin Bright Line](#)
- ❖ Jennifer Hagen Forsberg, Clemson University (jforsbe@clemson.edu) [“Closet Capitalists at Heart”: Queer-Class Economy in the Work of John Waters](#)
- ❖ Olivier Le Blond, University of North Georgia (olivier.leblond@ung.edu) [The Art of Drag: Low Art or High Art?](#)

05-21 FRENCH III

Piedmont 5

Chair: Jay Lutz, Oglethorpe University (jlutz@oglethorpe.edu)

Secretary: Olga Amarie, Georgia Southern University (oamarie@georgiasouthern.edu)

- ❖ Martine Boumtje, Southern Arkansas University (meboumtje@saumag.edu) [Education et pratiques artistiques dans la Vie est belle de Dieudonn Ngangura Mweze](#)
- ❖ Irina Markina-Baum, Princeton University (imarkina@princeton.edu) [Reinventing Lyricism, Rethinking Reading: Modern Visual Culture in Guillaume Apollinaire’s “Lettre-Océan”](#)
- ❖ Tanya Mushinsky, Oklahoma State University (tanyamushinsky08@gmail.com) [Solitude, a Result of Emigration from France from 1789 to 1815, in the Inauguration of the Romantic Movement in Literature in the French Language](#)
- ❖ Michelle Lanchart, New York University (ml2831@nyu.edu) [Postmodernism as the Foundation for the Reemergence of the Fantastic Mode in Jean Echenoz’s Au piano and Sylvie Germain’s Hors champ](#)

05-22 MARXIST LITERARY GROUP

Piedmont 6

Chair: Pinki Arora, Independent Scholar (pinkiarora21@yahoo.com)

- ❖ Eric Morales-Franceschini, University of Georgia (emf@uga.edu)
[¡Pa'trás!: Barrio Memories and Disavowals of the Impossible](#)
- ❖ Emily Rich, Guilford Technical Community College (emilyegrinch@outlook.com)
["Scope for Elbow and Mind": Industrial Labor and Working-Class Culture in the Nonfiction of Jack Hilton](#)
- ❖ Pinki Arora, Independent Scholar (pinkiarora21@yahoo.com)
[Money, a Revolutionizing Power in the Novels of F. Scott Fitzgerald: A Marxist Approach](#)

05-24 THE HIGH AND LOW OF ART, SELF, AND LANGUAGE IN WALKER PERCY'S WORK

Piedmont 8

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

- ❖ Paul Fortunato, University of Houston (paul.fortunato5505@gmail.com)
[Percy's Implicit Philosophy of Art in *Lost In The Cosmos*](#)
- ❖ Hillary McDonald, Elon University (hmcdonald2@elon.edu)
[Desert Places: Percy, Frost, and the Final Frontier](#)
- ❖ Kenneth Ketner, Texas Tech University (Kenneth.Ketner@ttu.edu)
[Walker Percy's Search for a Coupler](#)

FRIDAY

FRIDAY, NOVEMBER 3**8:00–9:00 PM****PEACHTREE C****PRESIDENTIAL RECEPTION AND POSTER SESSION***Wine and Cheese Reception*

**INTERSECTIONS OF TEXT, IMAGE, AND RESEARCH
VISUAL REPRESENTATION OF SCHOLARLY WORK**

Chair: Dan Abitz, Georgia State University

1. Joseph M. M. Aldinger, Georgia Institute of Technology
(joseph.aldinger@lmc.gatech.edu)
A Digital Humanist Goes To Business School: A Case Study in Business School Curriculum
2. Cecile Anne de Rocher, Dalton State College (cderocher@daltonstate.edu)
What It's Turned Into: Written Response to Student Work
3. Eve A. Hershberger, Florida International University (eveh347@aol.com)
Caricatures and Quotations: Popular Verbal and Visual Psychological Abstractions of Honoré de Balzac
4. Courtney A. Hoffman, Georgia Institute of Technology
(courtney.hoffman@lmc.gatech.edu)
Pathetic Temporality: Time and Emotion in Eighteenth-Century Women's Epistolary Novel
5. James Beasley, University of North Florida (j.beasley.91926@unf.edu)
From Consumption to Critique: Augmented Reality and the TPC Sawgrass Stadium Course
6. Shelby Johnson, Troy State University (sjohnson145571@troy.edu)
Prescriptive Grammar
7. Russell Kirkscey, Georgia Institute of Technology (russell.kirkscey@lmc.gatech.edu)
Interpreting Patient Decision-Aids for Cancer Genetic Testing
8. Madison Linnihan, Troy State University (mlinnihan@troy.edu)
Utopian Dreams with a Dystopian Reality Through the Eyes of Dickens
9. Katherine Ostrom, Emory University (kostrom@emory.edu)
Same-Sex Stories and Sameness in Two Novel-to-Film Adaptations by Marcelo Piñeyro
10. Anneliese Heinisch, University of Graz, Austria (anneliese.heinisch@edu.uni-graz.at)
"She Was Almost a Big Freak": Representations of "Female Freaks" in the Fiction of Carson McCullers, Eudora Welty and Flannery O'Connor
11. Jacquelyn Markham, Ashford University (jacquelyn.markham@ashford.edu)
Spatiality in the Literary Imagination of Charlotte Perkins Gilman and its Cultural Legacy
12. Miriam Mansur, Federal University of Minas Gerais – Brazil
(miriammansur2@gmail.com)
Milton and Popular Culture

13. Suzanne M. Stauffer, Louisiana State University (stauffer@lsu.edu)
The Public Library as Frontier: Shifting Borders, Permeable Boundaries
14. Jordan Thames, University of West Florida (jmt32@students.uwf.edu)
Quentin's Anathema: Hatred for the South
15. Kyndall Turner, University of West Florida (kjt6@students.uwf.edu)
Temporal Dissonance: The Bard of the Image and the Bard of the Song
16. Lucie Viakinnou-Brinson, Kennesaw State University (lviakinn@kennesaw.edu)
They Spoke French! They Were Africans! They were African Americans! They made a Difference! Wouldn't you want to be like them? Unearthing Inspiring Stories of French Speaking Africans and African Americans
17. Maria Almanza, Georgia Institute of Technology (maria.almanza@lmc.gatech.edu)
Cartographies of Resistance: Inhabiting the Un-inhabitable

FRIDAY

FRIDAY, NOVEMBER 3
8:30–10:30 PM
PEACHTREE D

OPEN MIC

Hosted by Thomas Alan Holmes, *East Tennessee State University*



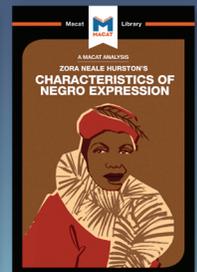
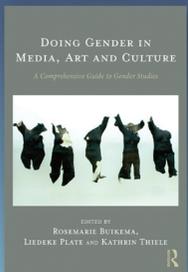
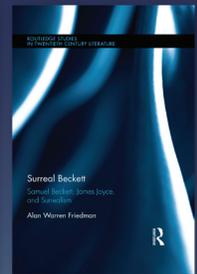
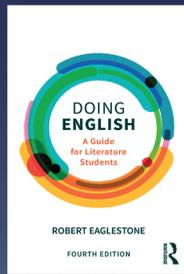
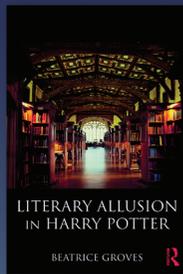
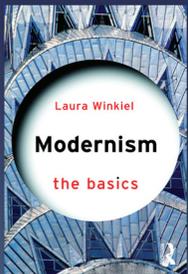
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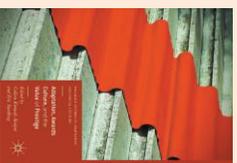
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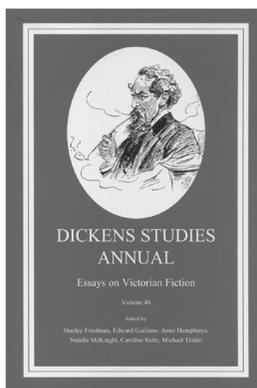
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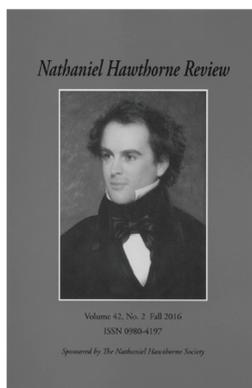
Bubenčák, *Subversive Adaptation*



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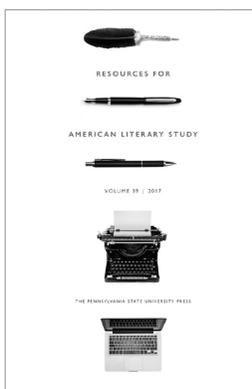
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(06) SATURDAY 8:30AM-10:00AM**06-01 TEACHING LANGUAGE AND CULTURE ONLINE**

Ansley 1

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

- ❖ Judy Raggi Moore, Emory University (langjrm@emory.edu)
[Creating an On-Line Class in Synchronous and Asynchronous Time](#)
- ❖ Simona Muratore, Emory University (smurato@emory.edu)
[Class Implementation and Management](#)
- ❖ Hong Li, Emory University (hli01@emory.edu)
Christine Ristaino, Emory University (cristai@emory.edu)
[Teaching Culture and the Flipped Classroom](#)

06-02 HIGH ART ON THE SMALL SCREEN: TV NOIR AND *THE TWILIGHT ZONE*

Ansley 2

Chair: Sean Dugan, Mercy College (sdugan@mercy.edu)

Secretary: Myrna J. Santos, English Made Easy (eslcare@aol.com)

- ❖ Marlisa Santos, Nova Southeastern University (santos@nova.edu)
[Just Like I Don't Belong: Uncanny Noir in the *Twilight Zone*](#)
- ❖ Richard Medoff, Mercy College (rmedoff@mercy.edu)
[From the Middle Ground between Light and Shadow: *Twin Peaks, Lost, and The Leftovers*](#)
- ❖ Sean Dugan, Mercy College (sdugan@mercy.edu)
[Perchance to Dream: A Dream for Tranquility](#)

**06-03 CARSON MCCULLERS' HIGH/LOW ARTISTIC INFLUENCES AND SUCCESSORS
The Carson McCullers Society and The Carson McCullers Center for Writers and Musicians**

Ansley 3

Chair: Alison Graham-Bertolini, North Dakota State University (alison.bertolini@ndsu.edu)

- ❖ Alison Graham-Bertolini, North Dakota State University (alison.bertolini@ndsu.edu)
[Consuming "The Jockey" by Carson McCullers](#)
- ❖ Tim A. Ryan, Northern Illinois University (tryan@niu.edu)
[You Might as Well Listen to the Chain Gang: *The Ballad of the Sad Cafe* and the 1940s Folk-Music Boom](#)
- ❖ Eleanor McDonald, Independent Scholar (emcd@netspace.net.au)
[DESIRE. CAUGHT AND LOOSE: A visual interpretation of the Literary Inland in the work of Carson McCullers](#)

06-04 NEOLIBERALISM IN LITERATURE AND MEDIA STUDIES

Ansley 4

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

- ❖ Romy Rajan, University of Florida (rrajan@ufl.edu)
[The High, the Low, and "depthlessness": Anglophone Novels in the Neoliberal Era](#)
- ❖ Monica DePaul, Independent Scholar (m.p.depaul@unf.edu)
[Emperor of Intergalactic Real Estate: *Dragon Ball Z's Allegory of Trump-Era America*](#)
- ❖ Maryam El-Shall, Embry-Riddle Aeronautical University (elshalmh@gmail.com)
[From Risk to Terror: Islamist Conspiracies and the Paradoxes of Post-9/11 Government](#)
- ❖ Michael Walonen, St. Peter's University (mwalonon@saintpeters.edu)
[Neoliberal Globalization in the Post Structural Adjustment Nigerian Fiction of Adaobi Tricia Nwaubani and F. Odun Balogun](#)

SATURDAY

06-05 ITALIAN II (1600-PRESENT)

Ansley 5

Chair: Giovanna Summerfield, Auburn University (summegi@auburn.edu)

- ❖ Claudia Karagoz, Saint Louis University (ckaragoz@slu.edu)
[Embodied Encounters: Women and Migration in Christiana De Caldas Brito's Writing](#)
- ❖ Shelton Bellew, Brenau University (sbellew@brenau.edu)
[Understanding Gomorra as Biblical Horror](#)
- ❖ Rosario Pollicino, Western University (rpollici@uwo.ca)
[Ruins as Borders: The Fluidity of the Italian Post-Colonial Experience](#)
- ❖ Claudia Romanelli, University of Alabama (cromanelli@ua.edu)
[Tiziano Scarpa's Illustrated Narratives](#)

06-06 MAGIC OR MENDACITY? HARRY POTTER AND MUGGLE POLITICS

Ansley 6

Chair: Leslie Bickford, Winthrop University (bickfordl@winthrop.edu)Respondent: Lana Whited, Ferrum College (lwhited@ferrum.edu)

- ❖ Megan Fowler, University of Florida (mjfowler@ufl.edu)
["White Skin Was Never Specified": Racebending in the Harry Potter Fandom](#)
- ❖ Leslie Bickford, Winthrop University (bickfordl@winthrop.edu)
["Well, it changes every day, you see": Harry Potter, Donald Trump, and the Press in Politics](#)

06-08 RACE AND RESISTANCE

College English Association B

Ansley 8

Chair: Steve Brahlek, Palm Beach State College (brahleks@palmbeachstate.edu)

- ❖ Lynne Simpson, Presbyterian College (lsimpson@presby.edu)
[Re-Reading Zone One in Trumpland](#)
- ❖ Richard De Prospo, Washington College (rdeprospo2@washcoll.edu)
[Race Mixing/Genre Mixing/Culture Mixing: Trevor Noah's Born a Crime](#)
- ❖ Olivia Donaldson, University of Maine at Farmington (s.donaldson@maine.edu)
[Border Crossings: Sex and the City Goes to Ghana](#)
- ❖ Anca Garcia, Valdosta State University (aogarcia@valdosta.edu)
[Western Movies and Their Role in Resistance and Transition: Romania as a Case Study](#)

06-09 THE AVANT-GARDE AND MODERN VISUAL CULTURE: AT THE CROSSROADS OF HIGH AND LOW ART

Augusta A

Chair: Leticia Perez Alonso, Jackson State University (leticia.p.alonso@jsums.edu)

- ❖ Jared F. Green, Stonehill College (jgreen@stonehill.edu)
[Primal Scenes: Early Cinema, Primitive Spectators and the Framing of the Modern](#)
- ❖ Antonio Rivas, Dickinson College (rivasa@dickinson.edu)
[From the Arena to the Arts: The Circus in the Avant-Garde](#)
- ❖ Jonathan Fardy, Idaho State University (jonathanfardy@gmail.com)
["Business Angel": H.P. Robinson and the Business of Art](#)
- ❖ Leticia Perez Alonso, Jackson State University (leticia.p.alonso@jsums.edu)
[Surrealist Objects and Kitsch](#)

06-10 IDENTITY AND SHADOW AND THE SPACES BETWEEN

Augusta B

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

- ❖ Julie Kozee, Georgia Highlands College (jukozee@highlands.edu)
[Blurring the Line Between Biographer and Fan: Creating a Folk Hero from the Ashes of Runaway Drifter Christopher McCandless](#)

- ❖ Steven Stuglin, Georgia Highlands College (sstuglin@highlands.edu)
[Fan Group Collective Identities: Cultural Divides Between Fandoms at Dragon Con](#)
- ❖ Mackleen Desravines, Georgia Highlands College (mdesravi@highlands.edu)
[The Selfie in Class](#)

06-11 TEACHING THE BILDUNGSROMAN

Reinventing Great Books for the Twenty-First Century

Augusta C

Chair: George Hovis, State University of New York at Oneonta (george.hovis@oneonta.edu)

Secretary: Tara Powell, University of South Carolina (tppowell@gmail.com)

- ❖ Trudier Harris, University of Alabama (tharris13@ua.edu)
[The Limits of Lovemaking: Infertility in *Their Eyes Were Watching God*](#)
- ❖ Paula Gallant Eckard, University of North Carolina at Charlotte (pgeckard@uncc.edu)
[Teaching the Familiar and the Fantastic in Thomas Wolfe's *Look Homeward, Angel*](#)
- ❖ David Radavich, Eastern Illinois University (radavich@earthlink.net)
[Goethe's *The Sorrows of Young Werther* as Prototypic Anti-Bildungsroman](#)
- ❖ Thomas Jackson Rice, University of South Carolina at Columbia (tomrice@sc.edu)
James Joyce and the Snap-Chat Generation: Teaching *A Portrait* Today

06-12 TIME, SPACE, AND EPISTEMIC VIOLENCE IN HEMISPHERIC AMERICAN LITERATURE

Augusta D

Chair: Jenna Sciuto, Massachusetts College of Liberal Arts (j.sciuto@mcla.edu)

- ❖ Shun Kiang, Case Western Reserve University (shunkiang@gmail.com)
[Magical Thinking and the Relocation of Self in Shani Mootoo's *Cereus Blooms at Night*](#)
- ❖ D.E. St. John, Georgia State University (dstjohn1@gsu.edu)
[Agential Landscapes: Material Time and Place in the Poetry of Derek Walcott and Audre Lorde](#)
- ❖ Shannon Zinck, University of South Florida (stivnan@mail.usf.edu)
[Spatial Disorder in Norman Mailer's *American Dream*](#)

06-13 ROBERT PENN WARREN AND TIME

Robert Penn Warren Circle

Augusta E

Chair: Kyle Taylor, West Georgia Technical College (kyle.taylor@westgatech.edu)

- ❖ Daniel Pizappi, University of Tennessee, Knoxville (dpizappi@vols.utk.edu)
["Just learning how to live": Eternity and the TV-Lit Pop South of *The Cave*](#)
- ❖ Mary Cuff, The Catholic University of America (92schuhrieme@cua.edu)
[The Dead Hand of the Past: Reading Warren's "Mortmain" in Light of Melville's *Clarel*](#)
- ❖ Charlotte Beck, University of South Carolina Beaufort (ch-beck@roadrunner.com)
[Warren's Criticism in the Era of Autocracy](#)

06-14 LITERATURE AND CULTURE OF THE FIN DE SIÈCLE IN ENGLAND

Augusta F

Chair: Anita Turlington, University of North Georgia (anita.turlington@ung.edu)

- ❖ Anita Turlington, University of North Georgia (anita.turlington@ung.edu)
[The New Woman Writers and the Carnavalesque: Writing Toward Openness and Androgyny at Century's End](#)
- ❖ Abby Nichols, Appalachian State University (nicholsam@appstate.edu)
[Masculinity in Moderation: The Troubled Gender and Sexuality of *Dorian Gray* and *Sherlock Holmes*](#)

- ❖ Rebekah Greene, Georgia Institute of Technology (gre926@gmail.com)
[Smashed, Broken, Ugly, and Strange: Bodies of Evidence in "The Adventure of the Six Napoleons"](#)
- ❖ Calabria Turner, Georgia College & State University (calabria.turner@bobcats.gcsu.edu)
[The \(Dis\)ease of Maturation: Gender and Adulthood in J.M. Barrie's *Peter Pan*](#)

06-15 ADAPTING THE CINEMA'S GOOD, THE BAD, AND THE UGLY Association of Adaptation Studies A

Augusta G

Chair: Melissa Crofton, Florida Institute of Technology (mcrofton@fit.edu)

Co-Chair: Daniel Singleton, University of Rochester (dsingle7@gmail.com)

- ❖ Dennis Perry, Brigham Young University (dperry@byu.edu)
[Re-Imagining Beatnik Cinema: Roger Corman's *Bucket of Blood*](#)
- ❖ Daniel Singleton, University of Rochester (dsingle7@gmail.com)
[Memorializing and Mocking the Worst Director Ever? The Ideological Function of Amateurishness and Professionalism in Tim Burton's *Ed Wood*](#)
- ❖ Melissa Crofton, Florida Institute of Technology (mcrofton@fit.edu)
[High Art or Low Art? The Case of Tolkien's *The Hobbit* and Peter Jackson's *Hobbit* Trilogy](#)

06-16 TEACHING SHAKESPEARE TO NON-MAJORS

Augusta H

Chair: M. Tyler Sasser, University of Alabama (mtsasser@ua.edu)

Co-Chair: Nicholas R. Helms, University of Alabama (nrhelms@ua.edu)

- ❖ M. Tyler Sasser, University of Alabama (mtsasser@ua.edu)
[Shakespeare and the 200-Level Literature Survey](#)
- ❖ Hugh Davis, Piedmont College (hdavis@piedmont.edu)
[Shakespeare: A Cannibal Feast](#)
- ❖ Lillian Purdy, Louisiana College (Lillian.Purdy@lacollege.edu)
[Teaching Shakespeare's *Othello* in Disney's *Beauty and the Beast* World](#)
- ❖ Joseph Mills, University of North Carolina School of the Arts (millsjr@unca.edu)
[What the Witches Wear: Entering the World of *Macbeth*](#)

06-17 NEW DIRECTIONS IN AFRICANA LITERATURE A

Piedmont 1

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

Co-Chair: Shauna M. Morgan, Howard University (shauna.kirlew@howard.edu)

- ❖ Shauna M. Morgan, Howard University (shauna.kirlew@howard.edu)
[Diasporan Cultural Borders: Race and Ethnic Identity in Contemporary African Literature](#)
- ❖ Laura Edmunds, Georgia State University (ledmunds@gsu.edu)
[New Directions in Nnedi Okorafor's *Binti* Series](#)
- ❖ Allia Abdullah-Matta, LaGuardia Community College (amatta@lagcc.cuny.edu)
[Street Sculpted Bodies & Voices in the Museum and at the Park](#)

06-18 CHANGING FORMS HIGH AND LOW IN THE EARLY MODERN PERIOD Southeast Renaissance Conference

Piedmont 2

Chair: Ruth McIntyre, Kennesaw State University (rmcinty1@kennesaw.edu)

Secretary: Dan Mills, University of Georgia (sdm99366@uga.edu)

- ❖ Dan Mills, University of Georgia (sdm99366@uga.edu)
[Žižek and Luther: Theological Scatology](#)
- ❖ Tom Embry, Independent Scholar (tandkembry@bellsouth.net)
[Twelfth Night's "Fustian Riddle": A Puzzle with No Solution?](#)
- ❖ Joe Keener, Indiana University, Kokomo (keenerj@iuk.edu)
[The Cognition and Performance of Resonant Temporalities in *Richard III*](#)

06-19 NINETEENTH-CENTURY POPULAR PRINT CULTURE**Society for the History of Authorship, Reading and Publishing (SHARP)**

Piedmont 3

Chair: Melissa Edmundson Makala, Clemson University (me.makala@gmail.com)

- ❖ Elizabeth Shand, The University of North Carolina at Chapel Hill (elshand@live.unc.edu)
[Overcrowded into a Few Grooves of Usefulness: Expanding Spaces of Female Production through the Victoria Press](#)
- ❖ Gabrielle Borders, Southern Illinois University, Edwardsville (gborder@siue.edu)
[Making Queer Space in Nineteenth-Century Book History and the Digital Humanities](#)
- ❖ Silvia Valisa, Florida State University (svalisa@fsu.edu)
[Science Divulgation in Nineteenth-Century Italy: Sonzogno and L'igiene popolare](#)

06-20 MYTH, AGENCY AND TRANSGRESSION IN CONTEMPORARY IRISH POETRY

Piedmont 4

Chair: Jonathan Allison, University of Kentucky (jalliso@uky.edu)

- ❖ Helen Emmitt, Centre College (helen.emmitt@centre.edu)
[Transgressions and Taboos: Caitrona O'Reilly's Geis](#)
- ❖ Jessica O'Hara, Pennsylvania State University (jessicaohara@psu.edu)
[Vernacular Truths: Contemporary Irish Women's Poetry](#)
- ❖ Haley Eazor, University College London (haleyeazor@mac.com)
['but it's the muteness in my hands:' Ideas of Agency and Authenticity in Tara Bergin's This is Yarrow](#)
- ❖ Anna Bedsole, University of Kentucky (amst257@uky.edu)
["My ghosts come striding:" The Power of the Past in Seamus Heaney's "Glanmore Sonnets"](#)

06-21 HISPANIC LITERATURES AND ARTS: BEYOND BOUNDARIES A

Piedmont 5

Chair: Ignacio Rodeño Iturriaga, University of Alabama (ignacio.f.rodено@ua.edu)

- ❖ María Mercedes Carrión, Emory University (mcarrio@emory.edu)
[Jardines islámicos al revés. Vegetación, ornamentación y poesía en La Alhambra](#)
- ❖ Harry Veléz Quinones, University of Puget Sound (velez@pugetsound.edu)
[Ni Sirena es Psique ni el jamon sabe a jamon: Amor, deseo y representacion visual en El amor enamorado \(1624-30\) de Lope de Vega](#)
- ❖ Ignacio Rodeño Iturriaga, University of Alabama (ignacio.f.rodено@ua.edu)
["Antes de la literatura fue la pintura": Rodriguez Julia observa a Campeche](#)
- ❖ Efraín Barradas, University of Florida (barradas@latam.ufl.edu)
[Carlos Monsivais y Leopoldo Mendez: coleccionista y comentarista](#)

06-22 NABOKOV'S SHORT FICTION**International Vladimir Nabokov Society**

Piedmont 6

Chair: Eric Hyman, Fayetteville State University (ehyman@uncfsu.edu)

- ❖ Eric Hyman, Fayetteville State University (ehyman@uncfsu.edu)
["Details of a Sunset" and Beyond](#)
- ❖ William Robert, Syracuse University (wrobert@syr.edu)
[Signs and Presents](#)
- ❖ Zoran Kuzmanovich, Davidson College (zokuzmanovich@davidson.edu)
["Some more about that room, please": Nabokov and Grief](#)

06-24 TECHNE AND AISTHĒSIS IN THE WORK OF ART

Piedmont 8

Chair: Josh Dawson, University at Buffalo (jdawson3@buffalo.edu)

Co-Chair: Jake Nabasny, University at Buffalo (jakenaba@buffalo.edu)

- ❖ Josh Dawson, University at Buffalo (jdawson3@buffalo.edu)
[The Hidden Spindles of Art and Technology: On Walter Benjamin's Modernism](#)
- ❖ Jake Nabasny, University at Buffalo (jakenaba@buffalo.edu)
[Art as Technique](#)
- ❖ Chris Smith, University of Florida (csmith32@ufl.edu)
["Place" and Space: Lines as Deconstruction](#)

06-25 SECURING A PRE-COMPLETION CONTRACT FOR YOUR BOOK**Professional Development Series C**

Chair: R. Barton Palmer, Clemson University

(07) SATURDAY 10:15AM-11:45AM**07-01 PERFORMING GENDER: CULTURAL IDEALS, EXPECTATIONS, AND REPRESENTATIONS OF GENDER IN AMERICAN AND BRITISH CULTURE B**

Ansley 1

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

- ❖ Sabrina Wengier, Middle Georgia State University (sabrina.wengier@mga.edu)
[Narrative Performance in Tahar Ben Jelloun's *The Sand Child*](#)
- ❖ Kristi Richard Melancon, Mississippi College (kmelancon@mc.edu)
[Patriotic and Well Intentioned Ladies: Black Women's Sexual and Gender Normativity as a Discourse of Power in *The New Orleans Tribune*](#)
- ❖ Geoffrey A. Wright, Samford University (gawright@samford.edu)
["I'm a soldier, not a gender": The Iraq War and the Double Bind of Being a Woman in Combat](#)
- ❖ Ashley Simmons, Bowie State University (apsimmons86@gmail.com)
[Overcompensating Masculinity in Zora Neale Hurston's "Sweat"](#)

07-02 INNOVATIONS AND TECHNOLOGY IN THE CLASSROOM**American Association of Italian Studies**

Ansley 2

Chair: Ioana Raluca Larco, University of Kentucky (ioana.larco@uky.edu)

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

- ❖ Moira DiMauro-Jackson, Texas State University (md11@txstate.edu)
[The Italian Virtual Classroom: A Unique Multimedia Method](#)
- ❖ Silvia Tiboni-Craft, Wake Forest University (tibonis@wfu.edu)
[Teaching Language Proficiency and Digital Literacy Through Photographic Storytelling](#)
- ❖ Elda Buonanno Foley, Iona College (ebuonanno@iona.edu)
[Engaging the Class with the Digital Textbook](#)

07-03 THE ZOMBIE SWARM: LOW ART AS HYPEROBJECT

Ansley 3

Chair: Chris Cairney, Middle Georgia State University (christopher.cairney@mga.edu)

Secretary: Lee Simmons, Middle Georgia State University (lee.simmons@mga.edu)

- ❖ Keith Hamon, Middle Georgia State University (keith.hamon@mga.edu)
[Engaging the Hyperobject Amid the Social Media Text Swarm](#)
- ❖ Craig Coleman, Mercer University (coleman_c@mercer.edu)
[High Art/Low Art: Borders and Boundaries in Pop Culture](#)
- ❖ Lee Simmons, Middle Georgia State University (lee.simmons@mga.edu)
[Consumption, Communication, and the Zombie Swarm: The Print as Hyperobject in the New Now](#)

07-04 NATHANIEL HAWTHORNE IN AMERICAN POPULAR CULTURE THEN AND NOW

Ansley 4

Chair: Christopher Diller, Berry College (cdiller@berry.edu)

- ❖ Christopher Diller, Berry College (cdiller@berry.edu)
["The Minister's Black Veil": Theological and Democratic Authority in the Age of Jackson](#)
- ❖ Danielle Cofer, University of Rhode Island (daniellecofer@uri.edu)
[The Ambitious Death](#)
- ❖ Walter Squire, Marshall University (squirew@marshall.edu)
[Hawthorne, Scientific Anxieties, and Mad Scientist Films](#)

07-05 MUSLIMS IN AMERICA

Ansley 5

Chair: Mahwash Shoaib, Central Piedmont Community College (mahwashshoaib@hotmail.com)

- ❖ Farisa Khalid, George Washington University (fakhlid52@email.gwu.edu)
[Secularism and Postcolonial Cosmopolitanism in the Fiction of Zia Haider Rahman and Tahmima Anam](#)
- ❖ Esra Santesso, University of Georgia (santesso@uga.edu)
[Islam and the Graphic Novel](#)
- ❖ Melanie Trexler, Roanoke College (melanie.trexler@gmail.com)
[Ms. Marvel: Visualizing the Construction of Muslim American Identities](#)
- ❖ Matthew Spencer, Middle Tennessee State University (mls8a@mtmail.mtsu.edu)
[Live from Trapistan: Postnational Cool in Contemporary Hip-Hop](#)

07-06 POPULAR SOUND AND LITERATURE: CULTURE AT THE CROSSROADS**Music and Fiction**

Ansley 6

Chair: William Palmer, University of Mississippi (wpalmer@go.olemiss.edu)

- ❖ Alexander Lamala, Claremont Graduate University (alexander.lalama@cgu.edu)
[La Jablesse: Latinx Goth Femininity in *The Brief Wondrous Life of Oscar Wao*](#)
- ❖ Joseph Pizza, Belmont Abbey College (JosephPizza@bac.edu)
[Serial Improvisation in Nathaniel Mackey's Fiction](#)
- ❖ Shahara'Tova Dente, Mississippi Valley State University (shaharatovadente@gmail.com)
["99 Problems, but Learning Ain't One": Using Hip Hop's Contribution to Social Change in Academic Spaces](#)

07-08 NEW DIRECTIONS IN AFRICANA LITERATURE B

Ansley 8

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

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

- ❖ Hannah Nahm, University of California, Los Angeles (hnaahm@college.ucla.edu)
[Passing, Race, and the Ethics of the Neighbor in Willard Savoy's *Alien Land*](#)
- ❖ Christel N. Temple, University of Pittsburg (cnt15@pitt.edu)
[Art, Popular Culture, and Social Function: Transcending Expectations of Lorraine Hansberry's *Raisin in the Sun*](#)
- ❖ McKinley E. Melton, Gettysburg College (mmelton@gettysburg.edu)
[Ours is a Long Love Song: Contemporary Chicago and the Literary Legacy of Black Writers](#)

SATURDAY

07-09 A TRIBUTE TO THE LITERARY LEGACY OF JUDITH ORTIZ COFER A

Augusta A

Chair: Rafael Ocasio, Agnes Scott College (rocasio@agnesscott.edu)

- ❖ Hugh Ruppersburg, University of Georgia (hruppers@uga.edu)
 - ❖ Christy Desmet, University of Georgia (cdesmet@uga.edu)
 - ❖ Stephen Corey, The George Review (scorey@uga.edu)
 - ❖ Magdalena Maíz-Peña, Davidson College (mapena@davidson.edu)
- Life-Writing Textures, Gender & Material Culture in *Bailando en Silencio*:
Escenas de una niñez puertorriqueña

07-10 EXPANDING BORDERS, CHALLENGING BOUNDARIES**International Detective Fiction**

Augusta B

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

Co-Chair: Michelle Gilstrap, University of North Georgia (michelle.m.gilstrap@ung.edu)

Secretary: Carrie Wills, University of North Georgia (carrie.wills@ung.edu)

- ❖ Katherine Ostrom, Emory University (katherine.ostrom@emory.edu)
[Missing Female Models in Latin American Detective Fiction: The Cases of Sonia Coutinho and Marcela Serrano](#)
- ❖ Emmy Dixon, University of North Georgia (emmy.dixon@ung.edu)
[False Forward: Reinforcing Gender and Race Boundaries in *The No. 1 Ladies' Detective Agency*](#)
- ❖ Michelle Gilstrap, University of North Georgia (michelle.m.gilstrap)
[Flying Over Borders: Adaptations of *The Girl with the Dragon Tattoo* across Various Media](#)
- ❖ Patricia Worrall, University of North Georgia (patricia.worrall@ung.edu)
[Challenging and Questioning Cultural/Gender Boundaries in *Finding Noun* by Zoe Ferraris](#)

07-11 BLACK BIOTECHNOGRAPHIES: GRAFTING HUMANITIES AND SCIENCES TO EXCAVATE BLACK ATLANTIC NARRATIVES**Literary Criticism Discussion Circle**

Augusta C

Chair: Kameelah L. Martin, College of Charleston (kameelah.martin@outlook.com)

- ❖ Elizabeth J. West, Georgia State University (ewest@gsu.edu)
[Science, Technology and the Senses: A Multi-Disciplinary Approach to Black Atlantic Life Writing](#)
- ❖ Mario Chandler, Oglethorpe University (mchandler@oglethorpe.edu)
DNA and My Quest for Black Gold: Unearthing African Ancestry in Spaces Near and Far
- ❖ Kameelah L. Martin, College of Charleston (kameelah.martin@outlook.com)
[Rosewood, Rape, & the Politics of Respectability](#)

07-12 PULITZER-WINNING FEMALE PLAYWRIGHTS**Georgia and Carolinas College English Association (GCEA)**

Augusta D

Chair: Lee Jones, Georgia State University (ljones109@gsu.edu)

Secretary: Alyse Jones, Georgia State University (ajones250@gsu.edu)

- ❖ Deborah Hull, Independent Scholar (dbrahinatl@gmail.com)
[Love on the Stage, War on the Page: How Paula Vogel Excises Trauma with Art\(ifice\)](#)
- ❖ Eli Jones, Auburn University (ebj0006@tigermail.auburn.edu)
[Networks of Recovery in Quiara Alegria Hudes's "Water by the Spoonful"](#)
- ❖ Alyse Jones, Georgia State University (ajones250@gsu.edu)
Lee Jones, Georgia State University (ljones109@gsu.edu)
[Giving Voice to the Powerless: Lynn Nottage's "Ruined"](#)

07-13 COMMUNITY ENGAGEMENT IN STUDY ABROAD PROGRAMS: OPPORTUNITIES, ASSIGNMENTS, AND RESEARCH

Augusta E

Roundtable

Chair: Lara Smith-Sitton, Kennesaw State University (lsmith11@kennesaw.edu)

[Community Engagement in Study Abroad Programs: Opportunities, Assignments, and Research](#)

- ❖ Luc Guglielmi, Kennesaw State University (lguglie1@kennesaw.edu)
- ❖ Shirley Kagan, Hampden-Sydney College (skagan@hsc.edu)
- ❖ Joan McRae, Middle Tennessee State University (joan.mcrae@mtsu.edu)
- ❖ Carola Mattord, Kennesaw State University (cmattord@kennesaw.edu)
- ❖ Ruth Sánchez-Imizcoz, Sewanee: The University of the South (rsanchez@sewanee.edu)
- ❖ Melissa McLeod, Georgia State University (mmcLeod1@gsu.edu)
- ❖ Lara Smith-Sitton, Kennesaw State University (lsmith11@kennesaw.edu)
- ❖ Giovanna Summerfield, Auburn University (summegi@auburn.edu)
- ❖ Nicky Hamilton, Sewanee: The University of the South (nhamilton@sewanee.edu)

07-14 MILTON B

Augusta F

Chair: Matthew Dolloff, Georgia State University (mdolloff@gsu.edu)

- ❖ Miriam Mansur, Federal University of Minas Gerais - Brasil (miriammansur2@gmail.com)
[Milton and Popular Culture: The Presence of Milton's Texts on the YouTube Biblical Videos about the Story of Creation of Adam and Eve for Kids](#)
- ❖ Shanelle E. Kim, Claremont Graduate University (shanelle.kim@cgu.edu)
[Modes of Comparison: Evil, the East, and England in Book I of Milton's Paradise Lost](#)
- ❖ Thomas P. Carroll, Georgia State University (hcarroll1@gsu.edu)
[Milton's Triad: Substance, Temporality, and Fallenness in Paradise Lost](#)

07-15 ADAPTING ON STAGE AND SCREEN

Association of Adaptation Studies B

Augusta G

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

Co-Chair: Lissette Lopez Szwydky, University of Arkansas (lissette@uark.edu)

- ❖ Glenn Jellenik, University of Central Arkansas (gjellenik@uca.edu)
[Cultural Identity and Imperialism: Adaptation and the Rehearsal of British Character](#)
- ❖ Lissette Lopez Szwydky, University of Arkansas (lissette@uark.edu)
[Adaptations, Toy Theaters, and Transmedia Storytelling in the Nineteenth Century](#)
- ❖ Thomas Johnson, University of Florida (tdjohnson@ufl.edu)
[The Limits of Subversion: Adaptation Anxiety and Disney's Into the Woods](#)
- ❖ Carol Poole, Edge Hill University (pollec@edghill.ac.uk)
Network-ready *Pride and Prejudice* as Proof of Transmediality, Agency, and Association

SATURDAY

07-16 VOICES FROM THE TWENTY-FIRST CENTURY COLLEGE COMPOSITION CLASSROOM: PANEL 1

Rhetoric and Composition

Augusta H

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

- ❖ Deborah Coxwell-Teague, Florida State University (dteague@fsu.edu)
["The Times They Are a Changin'": The Challenges and Rewards of Coping with Our New Reality](#)
- ❖ Lynée Lewis Gaillet, Georgia State University (lgaillet@gsu.edu)
[Consolidation, University Innovation Alliance, and Predictive Analytics—Oh My! Rethinking the English Major in the Wake of Big Data](#)
- ❖ Christina McDonald, Virginia Military Institute (mcdonaldcr@vmi.edu)
[Re-seeing the Study of Literature, Rhetoric, and Composition in the Twenty-First-Century English Major: "We Have a Moment"](#)

07-17 ENGLISH III

Piedmont 1

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

- ❖ Kaley Jamison, Florida State University
[A Popish Carnival and the Whore of Babylon: Anti-Catholicism and Royalist Politics in Behn's *The Rover*](#)
- ❖ John Sitter, University of Notre Dame
[Pope's Poetics of Thrift](#)
- ❖ Brian McCrea, Flagler College (bmccrea@ufl.edu)
[Frances Burney's Christianity](#)

07-18 THE POWER OF THE PERSON: LIFE WRITING IN AFRICAN LITERATURE

Piedmont 2

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

- ❖ David Uchenna Uwakwe, Federal University of Technology Owerri - Nigeria (davdumga69@yahoo.com)
Glimpses of Igbo Survivalist Poetics in Achebe's *There Was A Country*
- ❖ Doug Kaze, Independent Scholar (dekazemagic@gmail.com)
"I speak this from experience, speak from me": The Poetry of Arthur Nortje as Life Writing
- ❖ Renée M. Schatteman, Georgia State University (schatteman@gsu.edu)
When the Subaltern Speaks, She Has a Lot to Say: Sindiwe's Magona's Life Writing
- ❖ Paulina Aroch Fugellie, UAM, Unidad Cuajimapa (p.aroch@gmail.com)
African Life-Writing and the Status of the Literary: Ngugi wa Thiong'o's *Birth of a Dream Weaver*

07-19 TWENTIETH-CENTURY WOMEN WRITERS IN THE U.S. SOUTH

Piedmont 3

Chair: Jess Libow, Emory University (jlibow@emory.edu)

- ❖ Pam Shearer, William Carey University (pshearer@wmcarey.edu)
[Speaking through Malapropisms in Barbara Kingsolver's *The Poisonwood Bible*](#)
- ❖ Angeline Bullington, University of West Georgia (abullin2@my.westga.edu)
[Leaving a Legacy: Matriarchal Violence in *Bastard Out of Carolina*](#)
- ❖ Marshall Bruce Gentry, Georgia College & State University (bruce.gentry@gcsu.edu)
[Appreciating Astor in Flannery O'Connor's "The Displaced Person"](#)
- ❖ Jess Libow, Emory University (jlibow@emory.edu)
[Unmaking the Disabled Homemaker in Flannery O'Connor's "Good Country People"](#)

07-20 HEMINGWAY'S PERIODICAL PRESENCES: ERNEST WRITES, ERNEST IS WRITTEN ABOUT**The Hemingway Society**

Piedmont 4

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

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

- ❖ John Fenstermaker, Florida State University (jfenstermaker@fsu.edu)
[Ernest Writes, Ernest Is Written About](#)
- ❖ Steve Paul, Independent Scholar (stevepaul92@gmail.com)
[Hemingway at Eighteen: Periodical Beginnings](#)
- ❖ Connie Chen, Wellesley College (cchen6@wellesley.edu)
[Judging *The Old Man and the Sea* by its Covers: Fishing for the Relationship Between the Old Men and the Marlin](#)
- ❖ Justin Mellette, Auburn University (justinmellette@gmail.com)
[In Our Time and His: The Afterlives of Ernest Hemingway](#)

07-21 HISPANIC LITERATURES AND ARTS: BEYOND BOUNDARIES B

Piedmont 5

Chair: Ignacio Rodeño Iturriaga, University of Alabama (ignacio.f.rodено@ua.edu)

- ❖ Miguel Angel Herranz Cano, Vanderbilt University (miguel.a.herranz@vanderbilt.edu)
[Nostalgia, memoria, y retales cartográficos de La Habana en la obra de Guillermo Cabrera Infante.](#)
- ❖ Sarah Piazza, Morehouse University (Sarah.Piazza@morehouse.edu)
[Recordando a La Estrella en *Tres tristes tigres*: cómo la pluma pugna por preservar la voz de la bolerista](#)
- ❖ Luis Pena, Davidson College (lupena@davidson.edu)
[Staging Tina Modotti on Ink: Graphic Narrative, Popular Culture & Adaptation](#)

07-22 NASCAR AND LITERATURE

Piedmont 6

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

- ❖ Kara Russell, East Tennessee State University (russellk1@etsu.edu)
["Good Country People" in Pole Position: NASCAR Culture as Contemporary Southern Gothic](#)
- ❖ Seth Grindstaff, East Tennessee State University (GRINDSTAFFSW@mail.etsu.edu)
[NASCAR's "Anxiety of Influence"](#)
- ❖ Adam Timbs, East Tennessee State University (timbsa@etsu.edu)
[The Intimidator, the Trickster, The American Legend: The Legacy of Dale Earnhardt as Perpetuation of Archetypal Myth](#)
- ❖ Terri Simerly, East Tennessee State University (ZTLS9@mail.etsu.edu)
[Balzac of the Racetrack: A Dandy in the Driver's Seat](#)

07-24 SPECULATIVE FICTION A

Piedmont 8

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)

- ❖ Mary Ann Gareis, Middle Georgia State University (mary.gareis@mga.edu)
[Honorus Jorg Ancrath: The Heroic Anti-Hero of *The Broken Empire*](#)
- ❖ Jongkeyong Kim, Texas Christian University (jongkeyong.kim@tcu.edu)
[Witch on Board: Elizabeth Gaskell's *Lois the Witch* as Transatlantic Meta-narrative](#)

07-25 INTERCULTURAL COMPETENCE AND SOFT/LIFE SKILLS**Professional Development Series D**

Chair: Sabine H. Smith, Kennesaw State University

(08) SATURDAY 12:00PM-1:30PM**08-01 PERFORMING GENDER: CULTURAL IDEALS, EXPECTATIONS, AND REPRESENTATIONS OF GENDER IN AMERICAN AND BRITISH CULTURE A**

Ansley 1

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

- ❖ Kathryn Crowther, Georgia State University (kcrowther@gsu.edu)
[Rewriting Women's Roles: Subversive Gender Narratives in Neo-Victorian and Steampunk Fiction, Film, and Cos-Play](#)
- ❖ Mary Morrissey, Simmons College (morrisssey.marye@gmail.com)
[Reading Identity: Clothing's Imposition, Recognition, and Defiance of Gendered Expectations in *The Price of Salt* and *Fun Home*](#)
- ❖ Kristy Liles Crawley, University of North Carolina at Greensboro (kdliles@uncg.edu)
[Reinforcing True Womanhood: Gendered Expectations and Ideals in Nineteenth-Century Dining](#)
- ❖ Loretta Clayton, Middle Georgia State University (loretta.clayton@gmail.com)
[Fashion, Gender, and Popular Studies in Curriculum Design: Teaching at the Intersection of "High" and "Low" Cultures](#)

08-02 FLANNERY O'CONNOR AND LOW CULTURE**Flannery O'Connor Society**

Ansley 2

Chair: Marshall Bruce Gentry, Georgia College & State University (bruce.gentry@gcsu.edu)

- ❖ Stephanie A. Larson, Emory University (Sa.Larson@Emory.edu)
["Conceivably it could have been worse": Reading Disability in Flannery O'Connor through a \(B\)adaptation of "The Life You Save May Be Your Own"](#)
- ❖ Monica Carol Miller, Middle Georgia State University (monica.miller@mga.edu)
[Standing on the Shoulders of Southern Gothic Giants: Flannery O'Connor and R.E.M.](#)
- ❖ Cameron Lee Winter, University of Georgia (clw23543@uga.edu)
["I ain't got any use for it": Contemporary Christian Kitsch and Iconography in Flannery O'Connor's "Parker's Back"](#)

08-03 THEATER AS A SPACE OF COLLECTIVE SELF-EMPOWERMENT

Ansley 3

Chair: Dennis Miller, Jr., Clayton State University (DennisMiller@clayton.edu)

Co-Chair: Derrick Vanmeter, Clayton State University (DerrickVanmeter@clayton.edu)

- ❖ Dennis Miller, Jr., Clayton State University (DennisMiller@clayton.edu)
[De-fetishizing Rural Voices: Nicaraguan's Theater Collective's Tecum Umanii's Plays as Empowerment](#)
- ❖ Derrick Vanmeter, Clayton State University (DerrickVanmeter@clayton.edu)
[Pondering the Presidential: Performing \(as\) the Other](#)

08-04 CREATING NARRATIVE SPACES IN WHICH BORDERS DISAPPEAR AND EMERGE IN U.S. LATINA/O AND U.S./CARIBBEAN LITERATURES B

Ansley 4

Chair: Forrest Blackburn, Dalton State College (fblackbourn@daltonstate.edu)

- ❖ Natalie Aikens, Wabash College (aikensn@wabash.edu)
[The Melodrama of Plantation Romance, Race, and Nation: Dion Boucicault's *The Octoroon* and Alejandro Tapia y Rivera's *La cuarterona* "The Quadroon"](#)

- ❖ Allison Libbey Titus, University of Wisconsin-Milwaukee (libbey@uwm.edu)
[Identity and \(Re\)Assimilation in Selected Works by Julia Alvarez and Esmeralda Santiago](#)
- ❖ Eric Morales-Franceschini, University of Georgia (emf@uga.edu)
[This Bridge Called Blackness: The Politics of Kinship in Jorge Luis Sanchez's Cuba Libre](#)
- ❖ Forrest Blackbourn, Dalton State College (fblackbourn@daltonstate.edu)
[High Culture and Popular Culture: Yuniors' Narrative Play in Junot Díaz's The Brief Wondrous Life of Oscar Wao](#)

08-05 ART MUSIC AND POP

Ansley 5

Chair: John Littlejohn, Louisiana School for Math, Science, and the Arts (x7lijo@yahoo.com)

- ❖ Jacqueline Kirkpatrick, Independent Scholar (jacquelinekirkpatrick@gmail.com)
["Where's the show at, man?"](#)
- ❖ Jenny Pyke, Wake Forest University (pykejc@wfu.edu)
[Mars Bars and Mermaids: Marianne Faithfull's Nineteenth-Century Iconography of a Woman in Twentieth-Century Rock Music](#)
- ❖ John Littlejohn, Louisiana School for Math, Science, and the Arts (x7lijo@yahoo.com)
[Nico: The First Krautrock Artist?](#)

08-06 LITERARY MONSTERS B

Ansley 6

Chair: Tracie Provost, Middle Georgia State University (tracie.provost@mga.edu)

- ❖ Sarah Camp, Old Dominion University (sarahcampva@gmail.com)
["Wouldst thou like to live deliciously?": The Shifting Paradigm of the Witch Archetype in Contemporary American Culture](#)
- ❖ Shane Trayers, Middle Georgia State University (shane.trayers@mga.edu)
[The Eco-Feminist Monster and the Nature of Cancer in A Monster Calls](#)
- ❖ Emily Childers, Florida State University (echilders@fsu.edu)
[Monstrous Women: Violence, Female Addiction, and Recovery in Nikita](#)

08-08 PEDAGOGY OF THE LITERATURE CLASSROOM A

Ansley 8

Chair: Thomas Cassidy, South Carolina State University (tcassidy@scsu.edu)

Co-Chair: Ann Marie Francis, University of North Georgia (AnnMarie.Francis@ung.edu)

- ❖ Robin Colby, Meredith Colleece (colbyr@meredith.edu)
[Teaching the Other in Jane Austen's Emma: The Gypsy Scene](#)
- ❖ Kendra Parker, Hope College (parker@hope.edu)
["If We Burn, You Burn With Us!": Reflections on Teaching African American Literature at a Private, Christian, Liberal Arts PWI](#)
- ❖ Emily Hall, University of North Carolina at Greensboro (emhall3@uncg.edu)
[In Defense of Difficult Texts: Using Avant-Garde Literature in the Introductory Class Room](#)
- ❖ Shayla M.A. Baxter, Howard University (Shayla.M.Atkins@Howard.edu)
[Two Other Readings Later: A Reflection of Teaching Films on Othering as Literature in Freshman Composition](#)

08-09 A TRIBUTE TO THE LITERARY LEGACY OF JUDITH ORTIZ COFER B

Augusta A

Chair: Rafael Ocasio, Agnes Scott College (rocasio@agnesscott.edu)

- ❖ Lisa Bayer, University of Georgia Press (lbayer@uga.edu)
- ❖ Jenny Gropp, The Georgia Review (jgh@uga.edu)
- ❖ Lorraine López, Vanderbilt University (lorraine.lopez@vanderbilt.edu)
- ❖ Paula Rawlins, University of Georgia (paula.rawlins25@uga.edu)
[From Silence to Song: Reading the Therapeutics of Expression in Judith Ortiz Cofer's The Meaning of Consuelo](#)

08-10 ARTS AND ACTIVISM IN ASIAN AMERICAN STUDIES

Augusta B

Chair: Ashley Cheyemi McNeil, Georgia State University (acmcneil1@gsu.edu)

Co-Chair: Alex Howerton, University of South Carolina (howertoa@email.sc.edu)

- ❖ Victoria Chandler, University of South Carolina (vec@email.sc.edu)
[Mourning Guam's Losses in Perez's *From Unincorporated Territory*](#)
- ❖ Rebecca Kumar, Morehouse College (rebecca.kumar@morehouse.edu)
[Becoming Black: Racialization and Incarceration in *The Night Of*](#)
- ❖ Tarika Sankar, University of Miami (tarika.sankar@gmail.com)
[Beyond Postcolonial, Asian Diaspora, and Asian-African Writing: Shailja Patel's *Migritude and Third World Feminism*](#)

08-11 FORM(UL)ATIONS OF GENDER AND GENRE IN HIGH AND LOW ART

Augusta C

Chair: Kristopher Mecholsky, Louisiana State University (kmecho1@lsu.edu)

- ❖ Elizabeth Gardner, Louisiana State University (egard11@lsu.edu)
[Superheroes and Sex Objects: The Centrality of Traditional Gender Roles in *Swamp Thing*](#)
- ❖ Lauryl Tucker, Sewanee: The University of the South (vltucker@sewanee.edu)
[Fabric and Fabrication: The Gendered Labor of Narration in *Orlando*](#)
- ❖ Kristopher Mecholsky, Louisiana State University (kmecho1@lsu.edu)
[My Funny Valentine: Burt Reynolds's Vision of Gender and Sexuality in his Crime Films](#)
- ❖ Stella Soojin Kim, Wake Forest University (kimss@wfu.edu)
[Vampires, Vaginas, and Teeth: The Monstrous-Feminine in Two Contemporary Films: *A Girl Walks Home Alone at Night* \(2014\) and *Teeth* \(2008\)](#)

08-12 LENNY ABRAHAMSON AND THE NEW IRISH CINEMA

Augusta D

Chair: Douglas McFarland, Flagler College (dmcfarland@flagler.edu)

- ❖ R. Barton Palmer, Clemson University (ppalmer@clemson.edu)
[Observing Social Class in Abrahamson's *What Richard Did*](#)
- ❖ Douglas McFarland, Flagler College (dmcfarland@flagler.edu)
[Rethinking Authorship in Abrahamson's *Dublin: The Movie*](#)
- ❖ Lee Morrissey, Clemson University (lmorris@clemson.edu)
[The Shortt and Long of It: Pat Shortt and the Trials of Irish Masculinity](#)

08-13 TRANSGRESSING ARTISTIC BORDERS: THE HIGH/LOW PORTRAYAL OF THE AFRICAN-AMERICAN EXPERIENCE IN THE WORK OF LANGSTON HUGHES AND HIS CONTEMPORARIES

The Langston Hughes Society

Augusta E

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

- ❖ Verner D. Mitchell, University of Memphis (vdmitch1@memphis.edu)
[High and Low Art: Langston Hughes and His Peers](#)
- ❖ Jeffrey R. Williams, University of Central Missouri (jrw6812@gmail.com)
[The Blues as Secular Spirituals: Langston Hughes and the Poetry of Redemption](#)
- ❖ Rebecca Goodson, University of Wyoming (rgoodson@uwyo.edu)
["The rhythm of life is a jazz rhythm": Musical Consciousness in Langston Hughes' *The Weary Blues* and Toni Morrison's *Jazz*](#)
- ❖ Cynthia Davis, San Jacinto College (Cynthia.Davis@sjcd.edu)
[Transgressing Artistic Borders: Langston Hughes in the USSR, 1932](#)

08-14 HIGH MODERNS: LOW ART. WOOLF, LEWIS, AND WAUGH AND THEIR USES AND ATTITUDES TOWARDS ART

Modern British

Augusta F

Chair: Joanna Pierce, Mars Hill University (jtpierce@mhu.edu)

- ❖ Joanna Pierce, Mars Hill University (jtpierce@mhu.edu)
[Theatre as Connection: Female Playwright as Catalyst in Woolf's *Between the Acts*](#)
- ❖ Michael Bedsole, University of North Carolina at Greensboro (mrbedsol@uncg.edu)
["Good art must have no inside": Wyndham Lewis and the Aesthetics of Exteriority](#)
- ❖ Jeffrey Waldrop, Georgia Southwestern State University (Jeffrey.Waldrop@gsw.edu)
[Evelyn Waugh's War Against Modernism](#)

08-15 VIOLENCE AND SEXUALITY IN ADAPTATION

Association of Adaptation Studies C

Augusta G

Chair: Bill Mooney, Fashion Institute of Technology (william_mooney@fitnyc.edu)

Co-Chair: Kathryn McClain, University of Kentucky (kjmcc254@g.uky.edu)

- ❖ Kathryn McClain, University of Kentucky (kjmcc254@g.uky.edu)
["If It's a Story I'm Telling, Then I Have Control Over the Ending": The Shifting Feminist Influences on *The Handmaid's Tale*](#)
- ❖ Bill Mooney, Fashion Institute of Technology (william_mooney@fitnyc.edu)
[Adapting Villainy: The Gestapo of *Rome, Open City* \(1945\) and the Stasi of *The Lives of Others* \(2006\)](#)

08-16 VOICES FROM THE TWENTY-FIRST CENTURY COLLEGE COMPOSITION CLASSROOM: PANEL 2

Rhetoric and Composition

Augusta H

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

- ❖ Mack Curry, Georgia State University (mcurryiv1@student.gsu.edu)
[Considering the Impact of Conversation on Composition Studies: Why Composition Studies Should Be Called "Conversation"](#)
- ❖ Michael Healy, Florida State University (mjh16m@my.fsu.edu)
[The Efficacy of Play As an Organizational and Pedagogical Theory](#)
- ❖ Ramsey Mathews, Florida State University (dramapoet@gmail.com)
[Radical Writing Using Electronic Portfolios: Digital Literacy, Self Expression, and Collaborative Engagement Between College Composition Students and the Web Based Community](#)

08-17 HISTORICAL AND CONTEMPORARY TRANSCULTURAL WORLD-MAKING A

Piedmont 1

Chair: Nithya Sivashankar, The Ohio State University (sivashankar.2@buckeyemail.osu.edu)

- ❖ Silvia Choi, Georgia Gwinnett College (mchoi3@ggc.edu)
[Korean-Spanish History](#)
- ❖ Aaron Castroverde, Georgia College & State University (aaron.castroverde@gcsu.edu)
[From the Philippines to Easter Island: The New Borders of Hispanism in the Pacific](#)
- ❖ Kerri A. Munoz, Auburn University (kam0005@auburn.edu)
[Smoke and Mirrors: Transgressing Neoliberal Walls in Isabel Allende's *Más allá del invierno*](#)

08-18 BORDERS AND BOUNDARIES IN POPULAR FRENCH CARIBBEAN CULTURE**Women in French**

Piedmont 2

Chair: Lisa Connell, University of West Georgia (lconnell@westga.edu)

- ❖ Delphine Gras, Florida Gulf Coast University (dgras@fgcu.edu)
[Sounding the Limits of French Hospitality: Musical Reinterpretations of French Tolerance in Suzanne Lacascade's *Claire Solange* \(1926\) and Gisèle Pineau's *L'Exil Selon Julia* \(1996\)](#)
- ❖ Elizabeth Lindley, University of Cambridge (lindley.elizabeth0@googlemail.com)
[Transcending Borders and Boundaries through the Act of Writing](#)
- ❖ Lisa Connell, University of West Georgia (lconnell@westga.edu)
Text and Image: Commemoration, Corporality, and Pedagogy in France's Mémorial ACTe

08-19 EARLY MODERN DRAMA AND ECOCRITICISM

Piedmont 3

Chair: Hannah Markley, Emory University (h.h.markley@emory.edu)

- ❖ Elizabeth Gruber, Lock Haven University (egruber@lhup.edu)
[Reckoning the "joy of the worm" in Shakespeare's *Antony and Cleopatra*](#)
- ❖ Philip Gilreath, University of Georgia (philip.gilreath25@uga.edu)
["The art itself is Nature": Dissolution of the Human Form in Shakespeare's *Green Worlds*](#)
- ❖ Mikaela LaFave, Georgia College & State University (mikaela@fave@gmail.com)
["Something Rotten" This Way Comes: Rotten Space, Natural Space, and Feminism in *Hamlet*](#)

08-20 HIGH/LOW BOUNDARIES OF BRITISH CULTURE AND VALUE SYSTEMS

Piedmont 4

Chair: Sara D. Keel, Georgia State University (skeel4@gsu.edu)

- ❖ Terie Box, University of Memphis (teriebox@memphis.edu)
[*The Good Soldier and the Death of English Philanthropy*](#)
- ❖ Sara D. Keel, Georgia State University (skeel4@gsu.edu)
[Subversive Dreaming: Crossing High/Low Boundaries in DuMaurier's *Peter Ibbetson*](#)
- ❖ Regina B. Oost, Wesleyan College (roost@wesleyancollege.edu)
[*Aesthetes Gone Wilde: Popular Parodies of Aestheticism, 1870s-80s*](#)

08-21 ITALIAN I (ITALIAN LITERATURE BEFORE 1600)**Italian I**

Piedmont 5

Chair: Paola De Santo, University of Georgia (desanto@uga.edu)

- ❖ Elizabeth Coggeshall, Florida State University (ecoggeshall@fsu.edu)
[Travels with Dante in the World Wide Web: Memes, Slogans, Blogs](#)
- ❖ Jelena Todorovic, University of Wisconsin-Madison (jtodorovic@wisc.edu)
[Epicureanism and Heresy Before and After Dante](#)
- ❖ Michael Maher, College of Charleston (mahermj@cofc.edu)
[*Donne virili* in Lucrezia Tornabuoni and Luigi Pulci's Verse](#)

08-22 POPULAR FICTION: THE TWENTIETH CENTURY TO TODAY**Society for the History of Authorship, Reading and Publishing (SHARP)**

Piedmont 6

Chair: Melissa Edmundson Makala, Clemson University (me.makala@gmail.com)

- ❖ Michelle Meyers, University of Alabama (mmeyers@crimson.ua.edu)
[Disappear Here: The Function of Los Angeles as Cityscape in *The Big Sleep* and *Double Indemnity*](#)

- ❖ Marla Harris, Independent Scholar (mhcrocombe@gmail.com)
[Mad Women and Troubled Men: Gender in the Dementia Detective Novel](#)
- ❖ Emily Kader, The University of North Carolina at Chapel Hill (ekader@email.unc.edu)
[Judging a Book by Its Cover: Material Analysis of Twentieth-Century Literary Books](#)
- ❖ Austin Gorman, Clemson University (gorman1@g.clemson.edu)
[Faulkner's Postage Stamp: Authorial Branding and the Financial Returns of Late Modernism](#)

08-24 SPECULATIVE FICTION B

Piedmont 8

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)

- ❖ Lisa Wenger Bro, Middle Georgia State University (lisa.bro@mga.edu)
[Bodies for Profit and Power: Biopolitics in *Orphan Black*](#)
- ❖ Jacqueline Chia, York University (jqln.chia@yahoo.ca)
[William Gibson's Pattern Recognition: The Desire for Meaning in the Digital Age](#)
- ❖ Melvin Hill, University of Tennessee at Martin (mhill33@utm.edu)
[Transhumanism and Morphological Freedom in George S. Schuyler's *Black No More: Being an Account of the Strange and Wonderful Workings of Science in the Land of the Free, AD 1933-1940*](#)
- ❖ Misty Jameson, Lander University (mjameson@lander.edu)
["There Was Sense in That": The Power of Language in Octavia Butler's *Kindred*](#)

08-25 WHAT CAN'T YOU DO WITH A FOREIGN LANGUAGE DEGREE?

Professional Development Series E

Chair: Ruth Sánchez-Imizcoz, Sewanee: The University of the South

Co-Chair: Silvia Giovanardi Byer, Park University

(09) SATURDAY 1:45PM-3:15PM

09-01 CARIBBEAN WRITERS AND THE ART OF LIVING IN THE BORDERLANDS

Caribbean Studies

Ansley 1

Chair: Derrilyn Morrison, Middle Georgia State University (derrilyn.morrison@mga.edu)

- ❖ Carol Bailey, Westfield State University (cbailey@westfield.ma.edu)
[Narrating Spatial Exclusion and Immigrant Displacement in *Zadie Smith's NW*](#)
- ❖ Jack Dudley, Mount St. Mary's University (dudley@msmary.edu)
[Caribbean Metamodernism in Junot Díaz's *The Brief Wondrous Life of Oscar Wao*](#)
- ❖ Derrilyn Morrison, Middle Georgia State University (derrilyn.morrison@mga.edu)
[Living with the Cultural Terror in American Social Spaces](#)
- ❖ Racquel Goodison, Borough of Manhattan Community College (rgoodison@gmail.com)
[Carrying Resistance, Locating Liberation: Transgressing and Traversing Race, Class, and Gender Boundaries in Kincaid's *Lucy* and Powell's *Pagoda*](#)

09-02 FAULKNER: HIGH ART OR LOW ART

Ansley 2

Chair: Carmen Burton, University of South Florida (burtonpbcc@gmail.com)

- ❖ Mary Willingham, Mercer University (willingham_ma@mercer.edu)
[The Idiot and the Child: Pushing the Boundaries of Narration in Faulkner and Roth](#)
- ❖ Kaitlyn Smith, University of South Carolina (Kaitlyn.smith@gmail.com)
[Feminine Aspirations in Faulkner's *If I Forget Thee, Jerusalem and Absalom, Absalom*](#)
- ❖ April Noke, University of West Florida (aprilnoke@yahoo.com)
[High Art in Faulkner's Low Parody of *Ike and the Cow*](#)
- ❖ Carmen Burton, University of South Florida (burtonpbcc@gmail.com)
[The Origin and Significance of Faulkner's *Boon Hogganbeck*](#)

09-03 NOW MORE THAN EVER: FEMINISM ON OUR CAMPUSES AND IN OUR CLASSROOMS

Ansley 3

Chair: Jessica Labbe, Guilford Technical Community College (jlabbe@gtcc.edu)

- ❖ Laura Grace Pattillo, Saint Joseph's University (lpattill@sju.edu)
["I found God in myself and I loved her fiercely": Teaching and Directing Plays by Contemporary Women Playwrights on a Catholic Campus](#)
- ❖ Winter S. Elliott, Brenau University (welliott@brenau.edu)
[The Other "F" Word: Exploring Body Image in the Composition Classroom](#)
- ❖ Jessica Labbe, Guilford Technical Community College (jlabbe@gtcc.edu)
["Keeping the Thing Going While Things are Stirring": Contemporary Southern Feminist Activism](#)

09-04 TRANSGENDER IDENTITIES: QUESTIONING BORDERS AND BINARIES A

Ansley 4

Chair: John Lamothe, Embry-Riddle Aeronautical University (john.lamothe@erau.edu)

Co-Chair: Michael Perez, Embry-Riddle Aeronautical University (perez2m@erau.edu)

- ❖ Michael Perez, Embry-Riddle Aeronautical University (perez2m@erau.edu)
[Transgender Performances: Showing Identities in Scripted and Reality Television, 1970 - Present, from Medical Center To RuPaul's Drag Race](#)
- ❖ Rachel Friedman, Embry-Riddle Aeronautical University (friedmar@erau.edu)
[Transgender and Transracial identity: A Cultural Examination of "Passing"](#)
- ❖ Anthony Mathieu, Simmons College (mathiea@simmons.edu)
[Role Call: A Qualitative Study on Gender Reinforcement in Classroom Education](#)
- ❖ Gillian Mozer, University of Miami (mozergm@gmail.com)
[Popular vs Personal: Transgender Narratives in Various Forms of Public Media Culture](#)

09-05 LAUGHTER IN "HIGH ART/LOW ART": PLAYING WITH BOUNDARIES IN FRENCH AND FRANCOPHONE LITERATURES

Women in French

Ansley 5

Chair: Cathy Leung, College of Staten Island (cleung34@gmail.com)

- ❖ Frédérique Chevillot, University of Denver (frederique.chevillot@du.edu)
[Françoise Rey : le rire d'Eros](#)
- ❖ Caroline Eades, University of Maryland, College Park (ceades@umd.edu)
[Les "filles de la banlieue" : Tout ce qui brille, une version light de La Haine?](#)
- ❖ Cathy Leung, College of Staten Island (cleung34@gmail.com)
[Le genre, matière à rire? dans *Mattea* de George Sand](#)

09-06 CREATIVE WRITING – POETRY

College English Association

Ansley 6

Chair: Steve Brahle, Palm Beach State University (brahleks@palmbeachstate.edu)

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

Secretary: Steve Brahle, Palm Beach State University (brahleks@palmbeachstate.edu)

- ❖ Deirdre Fagan, Ferris State University (deirdrefagandr@gmail.com)
[Without Blinking: A Sampling of Poems](#)
- ❖ Marissa Glover McLargin, Saint Leo University (Marissa.McLargin@saintleo.edu)
[Poems for the Page vs. Poems for the Stage](#)

09-08 RECONCEPTUALIZING GRAMMAR INSTRUCTION: TEACHING GRAMMAR VIA THE GUIDED INDUCTION APPROACH

Ansley 8

Workshop

Chair: Lilia Coropceanu, Emory University (lcoropc@emory.edu)

- ❖ Lilia Coropceanu, Emory University (lcoropc@emory.edu)
[Reconceptualizing Grammar Instruction: Teaching Grammar via the Guided Induction Approach](#)
- ❖ Jing Paul, Agnes Scott College (jpaul@agnesscott.edu)
[Part II. The Chinese “bǎ” Construction: An Example Using the PACE Method](#)
- ❖ Yu Li, Emory University (yli59@emory.edu)
[Part III: Create Your Own Lesson Plan](#)

09-09 “TAKE IT TO THE LIMIT”: SONG BOUNDARIES

American Lyricists

Augusta A

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

- ❖ V. Britt Terry, Southern Wesleyan University (bterry@swu.edu)
[Edge of the World: 1999 and Prince’s Pop-ocalypse](#)
- ❖ John Bird, Winthrop University (birdj@winthrop.edu)
[Exploring the Boundaries of the “Low” Bob Dylan](#)
- ❖ R. S. Williams, Independent Scholar (rs@rswilliamswrite.com)
[Agency in the Songs of John Prine](#)
- ❖ Thomas Alan Holmes, East Tennessee State University (holmest@mail.etsu.edu)
[Cindy Walker and the Presumed Male Persona](#)

09-10 MAKING ART, MAKING CULTURE IN POSTWAR AMERICA

Augusta B

Chair: Anthony Carlton Cooke, Georgia Southern University (acooke@georgiasouthern.edu)

- ❖ Mark Collins, The University of North Carolina at Chapel Hill (markc@live.unc.edu)
[Population Bombs: The Post-War Discourse of Population Control, Race, and Global Security](#)
- ❖ Matt Godbey, University of Kentucky (mwgodb1@uky.edu)
[Black Hole’s Suburban Slipstream: Celebrating the Grotesque in Postwar America](#)
- ❖ Anthony Carlton Cooke, Georgia Southern University (acooke@georgiasouthern.edu)
[EC Comics’ Crime Suspense Stories as Postwar American Expressionist Art](#)

09-11 MEXICAN LITERATURE, FILM & GENDER (XX AND XXI CENTURIES)

Mexican Culture

Augusta C

Chair: Samanta Ordóñez, Wake Forest University (ordones@wfu.edu)

Co-Chair: José A. Cortés, Georgia State University (jcortes3@gsu.edu)

- ❖ David Dalton, University of North Carolina at Charlotte (ddalto14@uncc.edu)
[Gay Machinery and Broken Bodies in Alejandro Ricaño’s *Más pequeños que el Guggenheim*](#)
- ❖ Nelson Cardenas, University of Texas at El Paso (ncardenas2@utep.edu)
[Finding the Macho and Other Lost Causes: Representations of Nation and Gender in *Silent Light* of Carlos Reygadas](#)
- ❖ Samanta Ordóñez, Wake Forest University (ordones@wfu.edu)
Feminine Bodies and Masculine Power in Contemporary Mexican Cinema
- ❖ José A. Cortés, Georgia State University (jcortes3@gsu.edu)
Santa: Estética de la degradación y decadencia del México decimonónico en el discurso narrativo de *Santa* (1903) de Federico Gamboa y escenas claves del texto narrativo al cine.

09-12 SPANISH III: COLONIAL SPANISH AMERICAN LITERATURE

Augusta D

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

Secretary: Eric Vaccarella, University of Montevallo (vaccarella@montevallo.edu)

- ❖ Greg Clemons, Mars Hill University (gclemons@mhu.edu)
[Opulence and Decay in Hernán Cortés's Second Letter to Charles V](#)
- ❖ Karen Stolley, Emory University (kstolle@emory.edu)
[Leche y lagartijas: Injecting the Local into Eighteenth-Century Spanish American Medical Discourse](#)
- ❖ Eric Vaccarella, University of Montevallo (vaccarella@montevallo.edu)
[Medieval *exemplo* stories interpreted for the Florida mission field in Fray Gregorio de Movilla's 1636 *Explicación de la doctrina que compuso el Cardenal Belarmino*](#)
- ❖ Charles B. Moore, Gardner-Webb University (cmoore@gardner-webb.edu)
[Amigos y amantes: la poesía novohispana petrarquista de Gutierre de Cetina](#)

09-13 WOMEN AND/IN ROMANTIC CULTURE, LITERATURE, AND POLITICS

Augusta E

Chair: Megan Crowley-Watson, Edward Waters College (m.crowleywatson@ewc.edu)

- ❖ Megan Crowley-Watson, Edward Waters College (m.crowleywatson@ewc.edu)
[Hamlet as Allegory in A Vindication of the Rights of Men](#)
- ❖ Caroline Crew, Georgia State University (ccrew1@gsu.edu)
[Genre Scandal: William Godwin, Mary Wollstonecraft and the Scandalous Memoir](#)
- ❖ Ben P. Robertson, Troy University (bprobertson@troy.edu)
["He Soon Stole All His Brains": Attacks on Female Virtue and the Aristocracy in The Exile](#)
- ❖ Shelley AJ Jones, University of South Carolina, Palmetto College (sajohns6@mailbox.sc.edu)
[The High Art of the Daily "Rag": Mary Robinson's Newspaper Poetry in the Morning Post](#)

09-14 GLOBAL AND HISTORICAL PERSPECTIVES ON COLONIALISM AND ORIENTALISM

Augusta F

Chair: Amber P. Hodge, University of Mississippi (ahodge@go.olemiss.edu)

- ❖ Amber P. Hodge, University of Mississippi (ahodge@go.olemiss.edu)
[Medieval Deathways in Disney's Moana: Narrative Colonization from Victorian England to Contemporary America](#)
- ❖ Sam P. McCracken, University of Georgia (spm06771@uga.edu)
[The "Other" of The Office, Recreated in Parks: Interpellation, Whiteness, and Modified Orientalisms in NBC's Mockumentary Programming](#)
- ❖ Sandrine Teixidor, Randolph-Macon College (steixidor@rmc.edu)
[Chantal Spitz's Re-writing Images of Paradise: Rant or Political Condemnation of a Colonial Abomination in French Polynesia?](#)
- ❖ Lucas Townsend, Independent Scholar (townsendl4@winthrop.edu)
["They had not been even savages - for what indeed had they done?": Imperial Acceptance, Absolution, and Integration of Alien Culture in H.P. Lovecraft's Novellas](#)

09-15 TELEVISION, DIGITAL PARATEXTS, AND ADAPTING DUNE

Association of Adaptation Studies D

Augusta G

Chair: Andrea Krafft, Georgia Institute of Technology (akrafft3@gatech.edu)

Co-Chair: William Bartley, University of Saskatchewan (w.bartley@usask.ca)

- ❖ William Bartley, University of Saskatchewan (w.bartley@usask.ca)
[What is Long Form Television? An Answer to Jason Mittell's Complex TV](#)

- ❖ Michelle Pribbernow, University of Arkansas (mpribber@uark.edu)
[Adapting Frankenstein to New Media and New Moral Concerns: PBS/Pemberley Digital's Frankenstein, M.D.](#)
- ❖ Andrea Krafft, Georgia Institute of Technology (akrafft3@gatech.edu)
[Dune, Failure, and Teaching Adaptation](#)
- ❖ Kyle Meikle, University of Baltimore (kmeikle@ubalt.edu)
[Saturday Morning Adaptations](#)

09-16 VOICES FROM THE TWENTY-FIRST CENTURY COLLEGE COMPOSITION CLASSROOM: PANEL 3

Rhetoric and Composition

Augusta H

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

- ❖ Jessica Ulmer, Midlands Technical College (ulmerj@midlandstech.edu)
Sylvia Basile, Midlands Technical College (basiles@midlandstech.edu)
[Fostering Transfer of Writing Skills at the Two-Year College](#)
- ❖ Robert Pfeiffer, Clayton State University (RobertPfeiffer@clayton.edu)
[Talking Politics in the Composition Classroom](#)
- ❖ Ernie Enchelmayer, Arkansas Technical University (eenchelmayer@atu.edu)
[ESL Writers and the Benefits of Electronic Portfolio Assessment](#)

09-17 ASSUME THE POSITION: ACADEMIC CREATIVE WRITING PROGRAMS AND THE RHETORIC OF LITERARY CULTURE

Piedmont 1

Roundtable

Chair: CJ Bartunek, Piedmont College (cbartunek@piedmont.edu)

Co-Chair: Caroline Young, Clemson University (cyoung@clemson.edu)

- ❖ Amish Trivedi, Illinois State University (adrive@ilstu.edu)
[America's Next Top Poet](#)
- ❖ CJ Bartunek, Piedmont College (cbartunek@piedmont.edu)
["All Walks of Life": Outsider\(?\) Artists in the Program Era](#)

09-18 COLLABORATIVE WRITING IN PRACTICE

Piedmont 2

Chair: Andrea Bishop, University of Memphis (abishop@memphis.edu)

- ❖ Nathan Henton, Harding University (nhenton@harding.edu)
[Improved Peer Review Outcomes Through Guided Collaboration](#)
- ❖ Skye Roberson, University of Memphis (lsrberson@memphis.edu)
[Toward a Democratic Pedagogy: Collaborative Writing and Contract Grading](#)
- ❖ Calen Verbist, University of Memphis (gcverbist@memphis.edu)
[iFixit and the Environmental Mode: Using Wikis to Foster Meaningful Collaboration](#)
- ❖ Andrea Bishop, University of Memphis (abishop@memphis.edu)
[Collage Collaborations: Collaboratively Written Literacy Narratives](#)

09-19 ENTERTAINING TRAVEL: TOURING THROUGH THE POPULAR MEDIA AT THE FIN DE SIÈCLE

Piedmont 3

Chair: Nancy Myers, University of North Carolina at Greensboro (nancymyers@uncg.edu)

- ❖ Kristie S. Fleckenstein, Florida State University (kfleckenstein@fsu.edu)
[The Stereoscope as Virtual Tourism: Traveling the World in Your Parlor](#)
- ❖ Nancy Myers, University of North Carolina at Greensboro (nancymyers@uncg.edu)
[Blurring Class Division between the Lowly Tourist and the Elite Traveler: Emily Post's *By Motor to the Golden Gate*](#)
- ❖ Stephen J. McElroy, Florida State University (smcelroy@fsu.edu)
[The Assemblage of Key West Picture Postcards in the Early Twentieth Century](#)

SATURDAY

09-20 HIGH THOUGHT/LOW THOUGHT: BORDERS AND BOUNDARIES OF COGNITION AND ANIMACY

Piedmont 4

Chair: Drew Wright, Georgia State University (dwright26@gsu.edu)

- ❖ Donald R. Wehrs, Auburn University (wehrsdr@auburn.edu)
[Fiction, the Brain, and High Art/Low Art Shaping of Cultural Memory and Identity](#)
- ❖ Elizabeth H. Swails, University of Georgia (ehs27716@uga.edu)
[Melville's Reveries: Reading the Nonhumans of Human Thought](#)
- ❖ Melinda Backer, University of Tennessee-Knoxville (mborcher@vols.utk.edu)
[Now Here is Something Curious: Destabilizing Animacy Hierarchies in *Mason & Dixon*](#)
- ❖ Bary Laga, Colorado Mesa University (blaga@coloradomesa.edu)
[Universals and Particulars and the Envable Yet Questionable Space Between](#)
- ❖ C. Scott Nesbitt, Embry-Riddle Aeronautical University (cnesbitt@erau.edu)
Three Modern Playwrights: Breaking Walls, Opening Doors

09-21 JAMES JOYCE AND THE BOUNDARY BETWEEN HIGH AND LOW ART International James Joyce Society

Piedmont 5

Chair: Dan Marshall, Georgia State University (dmarshall7@gsu.edu)

- ❖ Christine Anlicker, Georgia State University (canlicker1@student.gsu.edu)
["Old rusty pumps" or Bioinfrastructure?: The Underworld of Dublin in *Ulysses*](#)
- ❖ Sara Ceroni, University of Massachusetts-Amherst (sceroni@complit.umass.edu)
[The Spectral Return of The Irish Famine in Joyce's "Eveline"](#)
- ❖ Dan Marshall, Georgia State University (dmarshall7@gsu.edu)
[It's a Long Way from Dublin to Bloomsbury](#)

09-22 PRODUCING AMERICAN CULTURE THROUGH HIGH AND LOW ART

Piedmont 6

Chair: Scott D. Banville, Nicholls State University (scott.banville@nicholls.edu)

- ❖ Alicia Beeson, University of North Carolina at Greensboro (akbeeson@uncg.edu)
[Reforming Ideas for Mass Culture: *Mildred Carver, U. S. A. Appealing to Progressive Era Women*](#)
- ❖ Scott D. Banville, Nicholls State University (scott.banville@nicholls.edu)
[Tony Pastor's Traveling Company: Making American Popular Culture One Performance at a Time](#)
- ❖ Thomas Horan, The Citadel (tom.horan@citadel.edu)
[Looking Upward: Edward Bellamy's Investment in Aristocratic Culture](#)
- ❖ Michael Grathwohl, Independent Scholar (mgrathwohl@gmail.com)
[Agrarianism, Industry, and the Afterlife of the Frontier](#)

09-24 THE GILDED AGE IN THE TWENTY-FIRST CENTURY: EDITH WHARTON'S CONTINUING RELEVANCE

Edith Wharton Society

Piedmont 8

Roundtable

Chair: Mary Carney, University of North Georgia (mary.carney@ung.edu)

Secretary: Monica Carol Miller, Middle Georgia State University (monica.miller@mga.edu)

- ❖ Alexis Williams, Middle Tennessee State University (acw5d@mtmail.mtsu.edu)
[Lilies, Dandelions, and the Price of Privilege: Wharton's *The House of Mirth* and *Kohan's Orange is the New Black*](#)
- ❖ Mary Carney, University of North Georgia (mary.carney@ung.edu)
[Re-Framing Wharton: Interpreting Wharton's Milieu via Modern Photography](#)
- ❖ Monica Carol Miller, Middle Georgia State University (monica.miller@mga.edu)
[Finding Edith Wharton: Archival Discoveries and the Popular Imagination](#)

09-25 THE POLITICS OF MEMORY IN CONTEMPORARY U.S. VISUAL CULTURE A

Peachtree

Chair: Stephanie Rountree, Auburn University (SRountree@auburn.edu)

Co-Chair: Sascha Just, New York City College of Technology (saschafil@aol.com)

- ❖ Brennan Thomas, Saint Francis University (bthomas@francis.edu)
["Where to Be the Law Is to Be Above the Law": Themes of Political Corruption and Moral Outrage in Clint Eastwood's *Changeling*](#)
- ❖ Sarah Whitcomb Laiola, Georgia Institute of Technology (sarah.lozier@lmc.gatech.edu)
[#MyReactionWhen: Cultural Memory, Personal Reaction, and Virtual Re-enactment in Historical Live-Tweeting](#)
- ❖ Lance Conley, Michigan State University (lanceconley66@gmail.com)
Weakening Metaphysics and Its Other(s): *Double Take* and the Nihilism of History
- ❖ Michael Frazer, Auburn University (maf0017@tigermail.auburn.edu)
[An 8-Bit Mausoleum: Digital Space and Memory Decay in *Aqua Teen Hunger Force*](#)

(10) SATURDAY 3:30PM-5:00PM**10-01 LE FEMME-ENFANT: THE BORDER BETWEEN WOMANHOOD AND CHILDHOOD**

Ansley 1

Chair: kc clemens, Appalachian State University (clemenskm@appstate.edu)

- ❖ kc clemens, Appalachian State University (clemenskm@appstate.edu)
[The Soul in Limbo: La Femme-Enfant and the State of Becoming](#)
- ❖ Raina Kostova, Jacksonville State University (rkostova@jsu.edu)
[Woman as Child in Lessing and Jelinek](#)
- ❖ Sondra Bickham Washington, University of Alabama (swashington2@crimson.ua.edu)
["She is No Longer a Child" Black Girl-Women in Incidents in the Life of a Slave Girl and Our Nig](#)

10-02 SAINTS AND SERMONS: NEGOTIATIONS OF HIGH AND LOW IN JAMES WELDON JOHNSON'S *GOD'S TROMBONES*

Ansley 2

Chair: Noelle Morrisette, University of North Carolina Greensboro (namorris@uncg.edu)

- ❖ Paula Seniors, Virginia Tech (pseniors@vt.edu)
[Red Moon, Bleeding Moon: African American and Native American Religious Practices in Cole and Johnson's *The Red Moon*](#)
- ❖ Armondo Collins, University of North Carolina at Greensboro (arcolli2@uncg.edu)
["He Preached a Sure-Enough Heaven and a Red-Hot Hell": James Weldon Johnson's Use of a Black God Trope in *God's Trombones*](#)
- ❖ Noelle Morrisette, University of North Carolina at Greensboro (namorris@uncg.edu)
[The Call of *God's Trombones*: Sermons as Performance and Practice of High and Low](#)

10-03 SPANISH II-D (PENINSULAR: 1700 TO PRESENT)**Spanish II (Peninsular: 1700 to Present)**

Ansley 3

Chair: Renée M. Silverman, Florida International University (silvermr@fiu.edu)

Secretary: Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)

- ❖ Catherine Simpson, University of Georgia (simpson2@uga.edu)
[Expressionist Adaptation and Temporality from Lorca's *Bodas de Sangre* to Ortiz's *La Novia*](#)
- ❖ Renée M. Silverman, Florida International University (silvermr@fiu.edu)
[\(En\)gendering the Popular: Maruja Mallo \(1902-1995\) in Exile](#)

SATURDAY

- ❖ Robert Simon, Kennesaw State University (rsimon5@kennesaw.edu)
[Rosas, sangre y deudas: The Apocryphal and Mystical in Three Recent Works by Ana Rossetti](#)
- ❖ Nick Phillips, Grinnell College (Phillipsn@grinnell.edu)
[The City is the Crime: Investigating Contemporary Crisis in Seville in Andrés Pérez Domínguez's *Los dioses cansados*](#)

10-04 THE POPULAR AND POLARIZING WORKS OF LEONARD COHEN

Ansley 4

Chair: D.E. St. John, Georgia State University (dstjohn1@gsu.edu)

- ❖ Dennin Ellis, State University of Albany (ellisd1013@gmail.com)
[Re-Examining *Death of a Ladies' Man*](#)
- ❖ Elizabeth Kraft, University of Georgia (ekraft@uga.edu)
["These Fragments I Have Shored Against My Ruin": Leonard Cohen's *Dear Heather*](#)
- ❖ Kaitlyn Pinder, University of King's College (kt896339@dal.ca)
[Leonard Cohen's Untimely Meditations: *Beautiful Losers* and *Flowers for Hitler*](#)
- ❖ Karis Shearer, University of British Columbia (karis.shearer@ubc.ca)
[Leonard Cohen at McGill University: An Education in Creative Writing](#)

10-05 ALTERNATE HISTORY AND UCHRONIC FICTION: A USEFUL OR USELESS PARLOR GAME FOR OUR EMBATTLED WORLD?

Ansley 5

Chair: David Muller, Clayton State University (davidmuller@clayton.edu)

- ❖ David Muller, Clayton State University (davidmuller@clayton.edu)
[An Introduction to the Uchronic Fiction Alternate History Genre](#)
- ❖ Joshua Jackson, Georgia State University (jjackson240@gsu.edu)
[How Teaching *C.S.A.: The Confederate State of America* as Alternative History and Satire Can Help Students Question Alternative Facts and Identify Fake News](#)
- ❖ Mahriana Rofheart, Georgia Gwinnett College (mrofheart@ggc.edu)
[Mapping Alternate Africas](#)
- ❖ Alex Brickler, Florida State University (adb13e@my.fsu.edu)
[Repetition, with a Difference: Steven Barnes's *Lion's Blood*, Alternate History, and the Afrofuturist Body as Site of "Remembered Counterfactual"](#)

10-06 FAILURE TO CONFORM: THE DEFIANT FEMALE BODY IN FRENCH AND FRANCOPHONE CULTURES

Women in French

Ansley 6

Chair: Adrienne Angelo, Auburn University (ama0002@auburn.edu)

- ❖ Elisabeth-Christine Muelsch, Angelo State University (elisabeth.muelsch@angelo.edu)
[Eroticism, Desire, and Emma's Body: Eric Emmanuel Schmitt's Novella *La Rêveuse d'Ostende*](#)
- ❖ Viviane Koua, Auburn University (vzk0006@auburn.edu)
[L'assujettissement sexuel et la déshumanisation du corps féminin dans: *Christelle ou le destin d'une esclave sexuelle* de Patricia Hourra](#)
- ❖ Adrienne Angelo, Auburn University (ama0002@auburn.edu)
[Provocation and Resistance in Abnousse Shalmani's *Khomeiny, Sade et moi*](#)

10-08 RHETORICS OF REMIX CULTURE B

Ansley 8

Chair: Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)

- ❖ Charles Grimm, Georgia State University (cgrimm1@gsu.edu)
[*Super Why* Versus *Hansel and Gretel*](#)
- ❖ Aaron Urbanczyk, Independent Scholar (aaronurbanczyk@gmail.com)
[A Favorable \(Re\)Reading of Plato's Cave: Mimesis and the Image in Post-Modern Culture](#)

- ❖ Darin Cozzens, Surry Community College (cozzensd@surry.edu)
[The Paradox of Self in Expository Writing](#)
- ❖ Emily Proulx, University of Central Florida (emrose823@gmail.com)
[Civic Engagement as Persuasive and Invitational](#)

10-09 BORDERS AND BOUNDARIES IN POPULAR CULTURE THROUGHOUT THE HISPANIC WORLD

Augusta A

Chair: Ruth Sánchez-Imizcoz, Sewanee: The University of the South (rsanchez@sewanee.edu)
Secretary: Michele Shaul, Queens University of Charlotte (shaulm@queens.edu)

- ❖ Ruth Sánchez-Imizcoz, Sewanee: The University of the South (rsanchez@sewanee.edu)
[Estos no son los cómics de Marvel: Cómics españoles de los años 60-70](#)
- ❖ Arturo Márquez-Gómez, Sewanee: The University of the South (aamarque@sewanee.edu)
[¿Un arcoiris sónico? Reflexiones en torno a una canción queer chilena](#)
- ❖ Rosario P. Vickery, Clayton State University (MariaVickery@clayton.edu)
[St. Martín de Porras: Racial Boundaries and the Art of Healing](#)
- ❖ Michele Shaul, Queens University of Charlotte (shaulm@queens.edu)
[Artistic Interaction Across Genres in the Latino Community in Charlotte, NC](#)

10-10 HIGHNESS AND LOWNESS IN SHAKESPEARE'S DRAMA

Augusta B

Chair: Carmine Di Biase, Jacksonville State University (cdibiase@jsu.edu)

- ❖ Brittany N. Stewart, Georgia State University (bstewart22@student.gsu.edu)
[Men of Power: A Comparison of King Henry in *Henry V* and the High Sparrow in *Game of Thrones*](#)
- ❖ Carmine Di Biase, Jacksonville State University (cdibiase@jsu.edu)
[Of Boats and Bottles and Unstaunch'd Wenches: High Art and Low in *Shakespeare's The Tempest*](#)
- ❖ Ebony Gibson, Georgia Gwinnett College (egibson5@ggc.edu)
["It Shall Not Die": Infidelity, Lies, and Babies Born and Unborn in *Titus Andronicus* and *Scandal*](#)
- ❖ Mostafa Jalal, Santa Clara University (mjalal@scu.edu)
[Unyielding Noble Morale: A Study of Character in William Shakespeare's *The Tragedy of Coriolanus*](#)

10-11 POSTMODERN POETICS AND PASTICHE

Augusta C

Chair: Paula Hayes, University of Memphis (paulapoet1@gmail.com)

- ❖ Paula Hayes, University of Memphis (paulapoet1@gmail.com)
[Where is the Postmodern in Poetics Today?](#)
- ❖ Lorrie Jayne, University of North Carolina at Asheville (lorrie.l.jayne@gmail.com)
[Influences from Elizabeth Bishop's Poems from the Brazil Era: High and Low Art as a Lens for Relation](#)
- ❖ Allison Chestnut, William Carey University (achestnut@wmcarey.edu)
Poetry Reading
- ❖ Erin Murphy, Penn State Altoona (ecm14@psu.edu)
[Working Wings: A Reading of Original Poetry](#)
- ❖ Virginia Gilbert, Independent Scholar (vg.poet@icloud.com)
[Postmodernism and the Quest for Meaning](#)

SATURDAY

10-12 THE WORKS OF MIGUEL DE CERVANTES**Cervantes Society of America**

Augusta D

Chair: Brian Phillips, Jackson State University (brian.m.phillips@jsums.edu)

- ❖ Ignacio Arellano, Stony Brook University (ignacio.arellano@stonybrook.edu)
[Entre dos mundos: el modelo bizantino y la cultura popular en *Los Trabajos de Persiles y Sigismunda*](#)
- ❖ Olga Godoy, Georgia Southwestern State University (ogodoym@yahoo.es)
[La crítica de los malos usos y abusos de la cultura en *Don Quijote y en Rinconete y Cortadillo*](#)
- ❖ Thomas Neal, University of Akron (tneal@uakron.edu)
[A Deeper Look at Social Behavior in Spanish Renaissance Pastoral Writing: Cervantes's *La Galatea* and the Poetics of Sympathetic Listening](#)

10-13 AESTHETIC, CULTURAL, AND EPISTEMIC BOUNDARIES IN KURT VONNEGUT'S *BREAKFAST OF CHAMPIONS***Kurt Vonnegut Society**

Augusta E

Chair: Josh Privett, Georgia State University (jprivett1@gsu.edu)

- ❖ Paul Mahaffey, University of Montevallo (mahaffey@montevallo.edu)
[High Art, Low Art, or No Art: Resisting Programmatic Cultural Demands in Kurt Vonnegut's *Breakfast of Champions*](#)
- ❖ Zachary Snider, Bentley University (zpsnider@gmail.com)
[Stranger than Vonnegut: An Indirect Adaptation of *Breakfast of Champions*](#)
- ❖ Josh Privett, Georgia State University (jprivett1@gsu.edu)
[Kurt Vonnegut's Encyclopedic Novel](#)

10-14 CORMAC MCCARTHY AND POPULAR CULTURE**Cormac McCarthy Society**

Augusta F

Chair: Scott Yarbrough, Charleston Southern University (syarbrou@csuniv.edu)

- ❖ Bryan Gienza, The University of North Carolina at Chapel Hill (bgienza@gmail.com)
[Cormac McCarthy's Turn Toward Popular Science](#)
- ❖ Marc Dudley, North Carolina State University (mkdudley@ncsu.edu)
[Wrestling Ernest Hemingway: Cormac McCarthy's John Cole, Race, and the "Code Hero"](#)
- ❖ Kenneth A. Thompson, University of Wyoming (kthomp20@uwyo.edu)
["Charred Ruins of the Library": Texts in Cormac McCarthy's *The Road*](#)

10-15 CROSSING BORDERS: THE FRENCH NEW WAVE, IRISH AMERICANS, AND HOLLYWOOD'S QUEST FOR HIGH CULTURE**Association of Adaptation Studies E**

Augusta G

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

Co-Chair: Naghmeh Rezaie, University of Delaware (naghmehr@udel.edu)

- ❖ Naghmeh Rezaie, University of Delaware (naghmehr@udel.edu)
[Shoot the Rule Player: Francois Truffaut's Cross-Cultural Adaptation of David Goodis' Novel](#)
- ❖ Thomas Leitch, University of Delaware (tleitch@udel.edu)
[Hollywood Gets High: Episodes in the History of the Industry's Quest for Cultural Cachet](#)
- ❖ Julie Grossman, Le Moyne College (grossmjj@lemoyne.edu)
[Imaging Silence, Home, and the Self in the Novel and Film *Brooklyn*](#)

10-16 VOICES FROM THE TWENTY-FIRST CENTURY COLLEGE COMPOSITION CLASSROOM PANEL 4

Rhetoric and Composition

Augusta H

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

- ❖ Tamara Shue, Georgia State University (tshue@gsu.edu)
- ❖ Gina Flowers, Georgia State University (gflowers4@gsu.edu)
[Breaking Boundaries and Crossing Borders: High Mindedness and Engagement in the Twenty-First-Century College Composition Classroom](#)
- ❖ Tiffany Mayet Smith, Georgia State University (tsmith234@student.gsu.edu)
[Teaching Composition with Technology: A New Lens on Design and Using Tech Tools to Prepare Students for Digital Writing](#)
- ❖ Amber Foster, University of Southern California (anfoster@usc.edu)
[Applying a Critical Eye to Emergent Peer Review Technologies](#)

10-17 METAPHYSICS AND/IN LATIN AMERICAN LITERATURE AND FILM

Piedmont 1

Chair: Jana Gutiérrez, Auburn University (gutiejf@auburn.edu)

- ❖ Timothy Ambrose, Indiana University Southeast (tjambros@ius.edu)
[Jorge Luis Borges and Philip K. Dick: Reality and Identity](#)
- ❖ Ken Martin, University of North Georgia (kdmartin@ung.edu)
[Alejandro Jodorowsky: Blurring the Space between High and Low Art in the Search for the True Self](#)
- ❖ Jana Gutiérrez, Auburn University (gutiejf@auburn.edu)
[An Author in Search of an Avatar: Is it Game Over or Game On for Cristina Peri Rossi in *Playstation* \(2009\)?](#)

10-18 SAMPLA POETS B

Piedmont 2

Reading

Chair: James Davis May, Young Harris College (jdmay@yhc.edu)

- ❖ Chelsea Rathburn, Young Harris College (ctrathburn@yhc.edu)
- ❖ DeMisty Bellinger-Delfeld, Fitchburg State University (dbelling@fitchburgstate.edu)
- ❖ Emily Schulten, Florida Keys Community College (emily.schulten@fkcc.edu)
- ❖ Alicia Marie Brandewie, Vanderbilt University (Alicia.Brandewie@gmail.com)

10-19 CONTEXTUALIZING COMICS: BREAKING THE FRAME OF LOW ART

Piedmont 3

Chair: Jason Todd, Xavier University of Louisiana (jtodd1@xula.edu)

- ❖ Alexander Beringer, University of Montevallo (aberinger@montevallo.edu)
["An Accidental Blot": Cultural Capital in Early Nineteenth-Century Comic Strips](#)
- ❖ Sara Dallavalle, Indiana University Bloomington (saradall@indiana.edu)
[High and Low Dynamics in Italian Comic Magazines: The Case of Orient Express](#)
- ❖ Jason Todd, Xavier University of Louisiana (jtodd1@xula.edu)
["Make It New": Reconsidering the Early Batman Stories as Modernist Literature](#)

10-20 HIGH ART/LOW ART IN THE WORK OF EUDORA WELTY

Piedmont 4

Chair: Ginny McCarley, University of Mississippi (vcmmcarr@go.olemiss.edu)

Secretary: Jill Fennell, University of Tennessee, Knoxville (jfennell3@vols.utk.edu)

- ❖ Stephen Fuller, Middle Georgia State University (stephen.fuller@mga.edu)
[Zombie Ideology in Eudora Welty's "Where Is the Voice Coming From?"](#)
- ❖ Keri Watson, University of Central Florida (keri.watson74@gmail.com)
[High/Low: Gendered and Abled Performance in the Work of Eudora Welty](#)
- ❖ Debra Dobkins, Brenau University (ddobkins@brenau.edu)
[Cinematic Power and Play: Welty, Virgie, and the Silent Screen](#)

SATURDAY

10-21 HISTORICAL AND CONTEMPORARY TRANSCULTURAL WORLD-MAKING B

Piedmont 5

Chair: Nithya Sivashankar, The Ohio State University (sivashankar.2@buckeyemail.osu.edu)

- ❖ Neval Avci, University of Georgia (navci@uga.edu)
[Reconfiguring Early Modern English Identity in the Islamic East: The Case of Thomas Dallam, an Aspirant Artisan](#)
- ❖ Nithya Sivashankar, The Ohio State University (sivashankar.2@buckeyemail.osu.edu)
["Crossing Borders, Drawing Boundaries": Depictions of Migration and Displacement in Contemporary Picturebooks](#)

10-22 PRUFROCK AND OTHER OBSERVATIONS: A CENTENARY**T. S. Eliot Society**

Piedmont 6

Chair: Craig Woelfel, Flagler College (cwoelfel@flagler.edu)

- ❖ Jenny Crisp, Dalton State College (jcrisp@daltonstate.edu)
["As He Sang the World Began to Fall Apart": The Gothic Madman of *Prufrock and Other Observations*](#)
- ❖ Bradford Barnhardt, Emory University (bradford.nathan.barnhardt@emory.edu)
["My Madness Singing": The Specter of Syphilis in *Prufrock's Song*](#)
- ❖ Tracienne Ravita, Georgia State University (travita@gsu.edu)
[Pound's "Portrait d'une Femme" and Eliot's "Portrait of a Lady": Two Views of Society Women](#)

10-24 PUBLISHING THE POPULAR**Society for the History of Authorship, Reading and Publishing (SHARP)**

Piedmont 8

Chair: Melissa Edmundson Makala, Clemson University (me.makala@gmail.com)

- ❖ Suzanne M. Stauffer, Louisiana State University (stauffer@lsu.edu)
[The Public Library as Frontier: Shifting Borders, Permeable Boundaries](#)
- ❖ Justin R. Greene, Virginia Commonwealth University (greenejr@mymail.vcu.edu)
[Blurring the Lines: Tao Lin's use of Twitter to Perform His Authorial Identity](#)
- ❖ Lynn Koller, Embry-Riddle Aeronautical University (lynn.koller@erau.edu)
[When the World is Thy Jail: An Ethnographic Study of Cultural Issues Faced by Inmates Serving Time a Florida Correctional Facility](#)
- ❖ Andrew Eichel, Georgia Institute of Technology (andrew.eichel@lmc.gatech.edu)
[The Monstrous and the Feminine: Teaching *Nimona* in a Multi-Modal, Multi-Cultural Composition Classroom](#)

10-25 THE POLITICS OF MEMORY IN CONTEMPORARY U.S. VISUAL CULTURE, SESSION B

Peachtree

Chair: Sascha Just, New York City College of Technology College (saschafilm@aol.com)

Co-Chair: Stephanie Rountree, Auburn University (SRountree@auburn.edu)

- ❖ Amy K. King, Georgia Institute of Technology (amykatherineking@gmail.com)
[Visualizations of U.S. Slavery on the Whitney Plantation](#)
- ❖ Maurice A. Evers, University of Florida (mauriceanthony1@ufl.edu)
["You are still alive in somebody's mouth": Memory, Visual Culture and African American Poetry](#)
- ❖ Adriana Mariella, Independent Scholar (adriana.mariella@gmail.com)
[Selling America: How Post-Recession Ads Told Americans the Story of Themselves](#)

SATURDAY, NOVEMBER 4
5:15–6:15 PM
AUGUSTA C

SAMLA BUSINESS MEETING

Chair: Scott Yarbrough, *Charleston Southern University*

SATURDAY, NOVEMBER 4
6:30–8:30 PM
PEACHTREE BALLROOM

PLENARY BANQUET

Hosted by Scott Yarbrough, *Charleston Southern University*

PLENARY SPEAKER
Natasha Trethewey
Northwestern University

SATURDAY, NOVEMBER 4
8:30–10:30 PM
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SATURDAY

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Philip C. Kolin, Editor

Special Issue 55.3/4 (Spring / Summer 2018)

Submit manuscripts that explore this iconic film in light of adaptations/parodies; post-South and postmodern readings; responses to the film from reviewers and famous writers in non-English speaking countries; Southern foodways; the film and World War II; the ways the film has been translated into or re-interpreted in other media including music, art, dance, photography; recasting gender/racial roles; etc.

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Angela Jill Cooley, Guest Editor

Special Issue 56.1 (Fall 2018)



Submit manuscripts that examine how food and drink—and the culture, literature, and practices surrounding them—express the ethos of the South from the 16th to 21st centuries: foodways in the Global South, food justice initiatives, food and intersectional feminism, LGBTQ issues surrounding food or drink, Southern chefs or cookbooks, Southern restaurants or cafes, food festivals, regional drinkways, ethnographies, literary theory, critical race theory, food and the environment, public health, and dietetics, etc.

We welcome contributions from a variety of disciplines, photo essays, unpublished interviews, and related archival materials. Submissions should follow SoQ guidelines, which are available on our website. Submit manuscripts no later than **1 December 2017** through our online submission system by clicking on the “submit article” link on our website.

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COVER: Anna Magnani and Tennessee Williams on the set of *The Fugitive Kind* (1960). Photographs by Muky. THNOC, MSS 562.17, item 1970.

The Tennessee Williams Annual Review

Volume 16 (2017) now available

The 2017 issue of the *Tennessee Williams Annual Review* showcases the exciting results of the journal's newly expanded scope. Tiffany Gilbert's opening essay studies Anna Magnani's acting style and performance of ethnic otherness as collaborative contributions to the film adaptations of *The Rose Tattoo* and *The Fugitive Kind*. Alicia Andrzejewski's reading of queerness, identity, disability, and difference in *The Glass Menagerie* makes a much-studied text new again. Finally, the notorious "underwear anecdote" that dogged Williams in late life provides a springboard for John S. Bak's painstakingly researched essay about the facts, fictions, and long-term effects of Williams's time in Vancouver.

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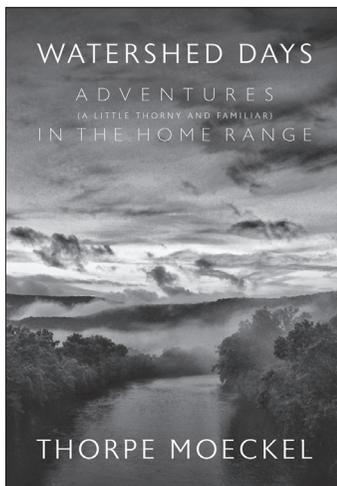
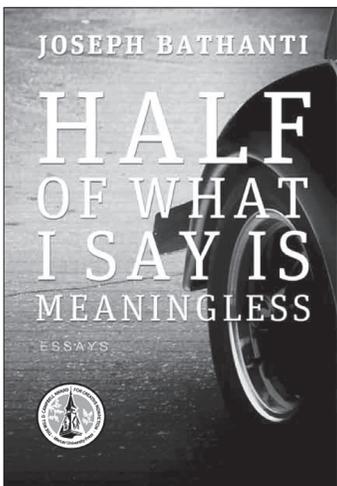
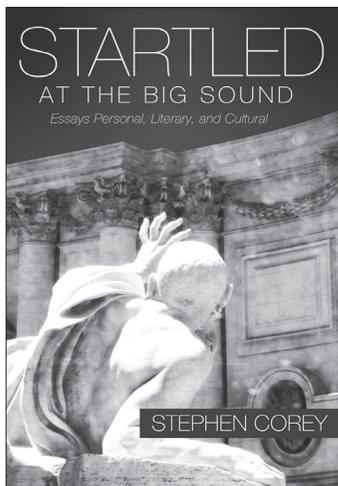
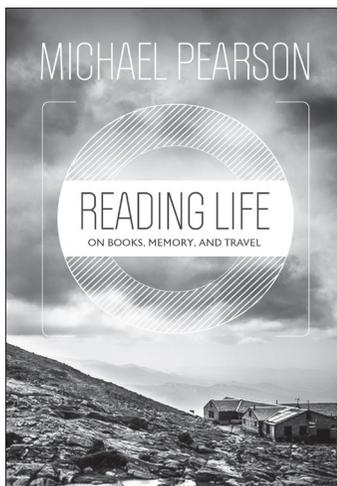
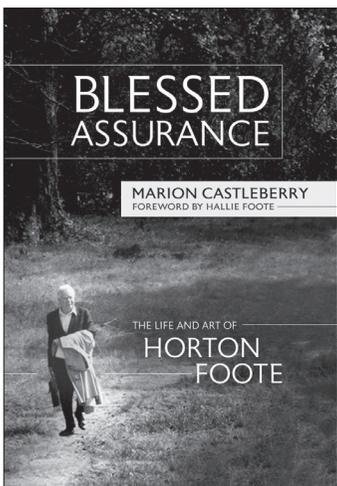
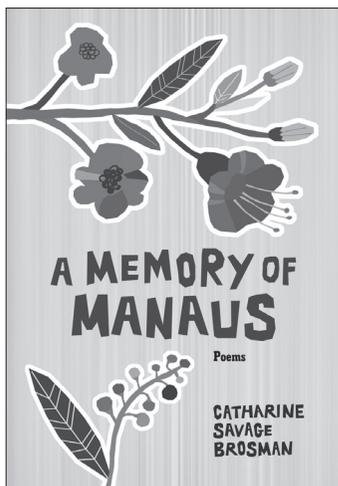
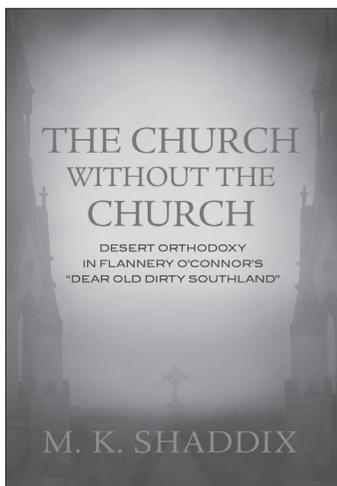
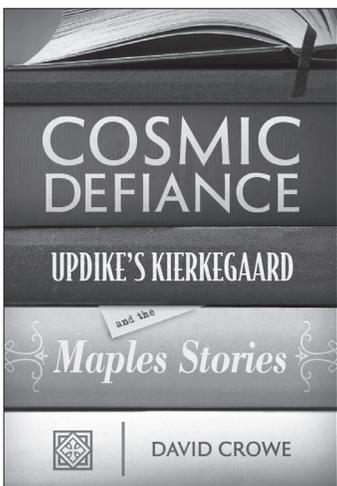
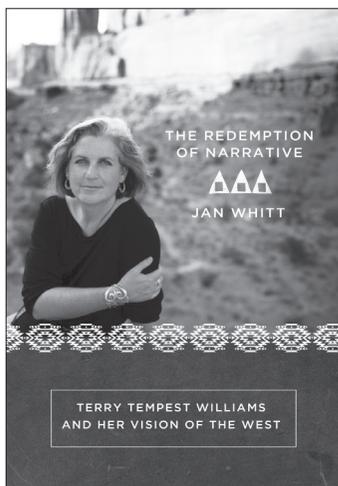
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All submissions must be exclusive. For full guidelines, visit tennesseewilliamsstudies.org.

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(11) SUNDAY 8:30AM-10:00AM**11-01 LIMINALITY IN TWENTIETH-CENTURY SPANISH LITERATURE, CULTURE, AND FILM**

Ansley 1

Chair: Lisa Nalbone, University of Central Florida (lisa.nalbone@ucf.edu)

- ❖ Kyle Lawton, University of West Georgia (klawton1@tulane.edu)
[The Traveling Discourses of Spanish Nationality: Imagining Life in Mexico aboard the Sinaia, the Ipanema, and the Mexique](#)
- ❖ Katie J. Vater, University of Wisconsin-Milwaukee (vaterk@uwm.edu)
Ekphrasis and Agency in Paloma Daz-Mas's *El sueo de Venecia*

11-02 SERIOUS GAMES: THE BOUNDARIES OF PLAY AND POPULARITY

Ansley 2

Chair: Lisa Dusenberry, Armstrong State University (lisa.dusenberry@armstrong.edu)

- ❖ Logan Clem, University of Tennessee at Chattanooga (knw631@mocs.utc.edu)
[Serious Fantasy: Majora's Mask as Art](#)
- ❖ Robert Terry, Armstrong State University (robert.terry@armstrong.edu)
[Beholding the Procedure](#)
- ❖ Joy Robinson, University of Alabama in Huntsville (jdr0042@uah.edu)
[The Boundary for Fun: Games for Serious Outcomes](#)
- ❖ Lisa Dusenberry, Armstrong State University (lisa.dusenberry@armstrong.edu)
[Serious Communication: Quandary, Complexity, and Decision Making](#)

11-03 CREATING NARRATIVE SPACES IN WHICH BORDERS DISAPPEAR AND EMERGE IN U.S. LATINA/O AND U.S./CARIBBEAN LITERATURES A

Ansley 3

Chair: Forrest Blackburn, Dalton State College (fblackbourn@daltonstate.edu)

- ❖ Patrick Crowley, Binghamton University (crowleypm@appstate.edu)
[Michelle Cliff's Novel *Into the Interior*: Disordering the Dichotomies of Modern/Colonial Aesthetics](#)
- ❖ Joshua Murray, Fayetteville State University (jmurray9@uncfsu.edu)
["Unbounded by Little National and Racial Lines": The Space between Borders in Claude McKay's *Banana Bottom*](#)
- ❖ Mandy Swygart-Hobaugh, Georgia State University (aswygarthobaugh@gsu.edu)
[Blurring Dominican Spiritual and Racial Borders: Miraluz Angie Cruz's Transnational Heroine in *Let It Rain Coffee*](#)

11-04 PEDAGOGY OF THE LITERATURE CLASSROOM B

Ansley 4

Chair: Ann Marie Francis, University of North Georgia (AnnMarie.Francis@ung.edu)

Co-Chair: Thomas Cassidy, South Carolina State University (tcassidy@scsu.edu)

- ❖ Bryan Vescio, High Point University (bvescio@highpoint.edu)
[In Defense of Irrelevance: Pedagogical Formalism in the Literature Classroom](#)
- ❖ Reshmi Hebbar, Oglethorpe University (rhebbar@oglethorpe.edu)
[Beyond the Paper: The Urban Podcast Assignment in Multicultural Literature Courses](#)
- ❖ Phillip Mitchell, University of North Georgia (phillipmitchell@gmail.com)
[Dream or Discourse? Reimagining the Literature Classroom in a Poststructural Milieu](#)
- ❖ Shawn Grant, Valencia College (sgrant43@valenciacollege.edu)
Plan for Diversity, Seeking Inclusion in Community College Education

11-05 NARRATIVE STRAINS AND POPULAR CULTURE**College English Association**

Ansley 5

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

- ❖ KellyAnn Fitzpatrick, Georgia Institute of Technology (kellyann@gatech.edu)
[From High Valyrian to the Children of the Forest: High/Low Medievalism in George R. R. Martin's Westeros](#)
- ❖ Steve Hicks, Lock Haven University (SHicks@lockhaven.edu)
[The Novels of Nick Hornby: Crossing the Border between Pop Culture into Postmodernism](#)
- ❖ Michael Kobre, Queens University of Charlotte (kobrem@queens.edu)
[Toward a Poetics of Superheroes](#)
- ❖ Beth Sara Swanson, Monmouth University (bswanson@monmouth.edu)
[Narrating the Moviegoing Experience: Reframing Film for First-Year Composition](#)

11-06 THE FINAL FRONTIER: OUTER SPACE AND POPULAR CULTURE

Ansley 6

Chair: Andrea Krafft, Georgia Institute of Technology (akrafft3@gatech.edu)

- ❖ Andrew Marzoni, Georgia Institute of Technology (andrew.marzoni@lmc.gatech.edu)
[Moon Safari: French Pop and Science Fiction](#)
- ❖ Jay Telotte, Georgia Institute of Technology (jay.telotte@lmc.gatech.edu)
[Kuttner, Space, and the Cinematic Gaze](#)
- ❖ Stefan Hall, High Point University (shall@highpoint.edu)
[It's Full of Pixels: The Many Outer Spaces of Video Games](#)

11-07 HIGH/LOW REPRESENTATIONS OF CULTURE(S) IN SOUTH AMERICAN LITERATURE AND FILM

Ansley 7

Chair: Juliano Saccomani, University of Georgia (juliano.saccomani@gmail.com)

- ❖ Juliano Saccomani, University of Georgia (juliano.saccomani@gmail.com)
[Gaijin - representação das dinâmicas da imigração no estado de São Paulo e o contexto da segunda ditadura no Brasil](#)

11-08 THE CHARACTERISTICS, PRAGMATICS, AND LEARNING OF CHINESE

Ansley 8

Chair: Jing Paul, Agnes Scott College (jpaul@agnesscott.edu)

- ❖ Jing Paul, Agnes Scott College (jpaul@agnesscott.edu)
[Dialect-based Variability in the Expression of Motion in Chinese](#)
- ❖ Shuai Li, Georgia State University (sli12@gsu.edu)
[Contextual Variations of Mitigations in Chinese Requests](#)
- ❖ Man Li, University of Maryland (manli@umd.edu)
[Skill Specificity and the Role of Musical Ability in L2 Mandarin Tonal Word Learning](#)
- ❖ Sha Huang, Kennesaw State University (shuang5@kennesaw.edu)
[Incorporating Authentic Texts as Reading Materials into L2 Chinese Classroom: A Multiliteracy Approach](#)

11-09 AFRO-HISPANIC LITERATURE: A BRIDGE BETWEEN CONTINENTS/ LITERATURA AFRO-HISPÁNICA: UN PUENTE ENTRE CONTINENTES

Augusta A

Chair: Ana Zapata-Calle, University of West Georgia (azapata@westga.edu)

- ❖ Francis Agbemade, Arizona State University (fagbemad@asu.edu)
[Lo afrocubano en Réquiem por Yarini de Carlos Felipe: un espacio de entre-medio y de transculturación](#)
- ❖ Xiomara Núñez-Rodríguez, Arizona State University (xnunezro@asu.edu)
[Colonialidad y poscolonialidad entre Guinea Ecuatorial y las Islas Canarias: literatura e identidad desde el comercio esclavista hasta la España del siglo XX](#)
- ❖ Ana Zapata-Calle, University of West Georgia (azapata@westga.edu)
[El ser apátrida en la novela *Herederás la tierra* de Edjanga Jones Ndjoli](#)

11-10 BORDERS AND BOUNDARIES OF LAUGHTER AND ANXIETY IN U.S. TV AND FILM

Augusta B

Chair: Marvin E. Hobson, Indian River State College (mhobson4jc@gmail.com)

- ❖ Marvin E. Hobson, Indian River State College (mhobson4jc@gmail.com)
[“Whether You’re High or Low”: Liminality, Performativity, and Tyler Perry’s *Tip on the Tighrope* in *Boo! A Madea Halloween*](#)
- ❖ Candace Grissom, Motlow State Community College (cgrissom@mscc.edu)
[Fifty Years Following the Man in Black: Screening Stephen King’s *Dark Tower*](#)
- ❖ Bailey Moorhead, University of Mississippi (bmoorhea@go.olemiss.edu)
[Human and Cosmic Pessimisms: Towards a Definition of “New Weird” Noir in *Season One of True Detective*](#)

11-11 SOUTHERN FOLKLORE & LITERATURE: FROM THE TALL TALES AND GHOST STORIES OF *GO DOWN MOSES* TO BALLADS AND BLUEGRASS TO AFRICAN AMERICAN FIDDLE AND DANCE

Folklore

Augusta C

Chair: CeCe Conway, Appalachian State University (conwayec@live.unc.edu)

Secretary: Jordan Laney, Virginia Tech (jordanlaneyr@gmail.com)

- ❖ Julia Lindsay, Appalachian State University (lindsayjl@appstate.edu)
Folklore on the Frontier: Elements of Folk Tradition in Faulkner’s *Go Down Moses*
- ❖ CeCe Conway, Appalachian State University (conwayec@email.unc.edu)
From Cecil Sharp to Alan Lomax and Beyond
- ❖ Jordan Laney, Virginia Tech (jordanlaneyr@gmail.com)
Trade Publications as Folklore as a Political Performance of Place
- ❖ Shohei Tsutsumi, Appalachian State University (tsutsumis@appstate.edu)
Documentary Video: *Black Old-Time Musician and Dancer Fiddlin’ Earl White*

11-12 CROSSING BORDERS AND BOUNDARIES IN OUR NATION’S PRISONS

Augusta D

Roundtable

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

- ❖ Owen Cantrell, Georgia State University (owencantrell@gmail.com)
- ❖ Andy Rogers, Georgia State University (arogers41@gsu.edu)
- ❖ Lauren Neefe, Georgia Institute of Technology (laneefe@gatech.edu)
- ❖ Caroline Young, Clemson University (ceyoung@clemson.edu)
- ❖ Thayer Carter, Independent Scholar

11-13 EXECUTIVE COUNCIL BUSINESS MEETING**Emerging Scholars Organization (ESO), an affiliate of the Society for the Study of Southern Literature**

Augusta E

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

- ❖ Jennie Lightweis-Goff, University of Mississippi (jlightweisgoff@gmail.com)
- ❖ Jill Fennell, University of Tennessee, Knoxville (jfennel3@vols.utk.edu)
- ❖ William C. Palmer, University of Mississippi (wpalmer@go.olemiss.edu)
- ❖ Heather Fox, University of South Florida (heatherfox@mail.usf.edu)

11-15 ADAPTATION IN LITERATURE**Association of Adaptation Studies F**

Augusta G

Chair: Lissette Lopez Szwydky, University of Arkansas (lissette@uark.edu)

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

- ❖ Sarah Davis, Appalachian State University (daviss1@appstate.edu)
[Sarah Orne Jewett's Adaptation of the Past: Salvaging Green Memories if Not the Trees Themselves in her *The Country of the Pointed Firs*](#)
- ❖ Shiloh Peters, University of Arkansas (sap007@uark.edu)
[The Dominatrix in the Attic: Jane Eyre Laid Bare and Gendered Forms of Desire](#)
- ❖ Kate Newell, Savannah College of Art and Design (knewell@scad.edu)
[Adapting Borders: Ekphrasis and Illustration](#)
- ❖ Christina Parker-Flynn, Florida State University (christina.parker-flynn@fsu.edu)
[In Good Taste: Aesthetics, Adaptation, and Human Consumption in Hitchcock's *Rope*](#)

11-16 HIGH ART/LOW ART: BOUNDARIES OF GENRE, CHARACTER, AND VIEWER IN POPULAR AND INDEPENDENT FILM**Film Studies**

Augusta H

Chair: Richard Hajarizadeh, Binghamton University (rhajari1@binghamton.edu)

- ❖ James Everett, Mississippi College (everett@mc.edu)
[Robert Bresson Meets Tommy Lee Jones: Crossing Borders in *The Three Lives of Melquiades Estrada*](#)
- ❖ Daniel Dufournaud, York University (dan.dufournaud@gmail.com)
["This upward-mobility fixation of yours, it's counterproductive": Genres of Neoliberalism and Failed Entrepreneurial Subjectivity in *The Savages*](#)
- ❖ Thomas Tooley, Florida State University (tct14c@my.fsu.edu)
[Film Theory from a Ditch on the Side of the New Jersey Turnpike: The High/Low Border Crossing in Charlie Kaufman's *Being John Malkovich*](#)

11-17 RECLAIMING THE POPULAR IN THE WORK OF KURT VONNEGUT**Kurt Vonnegut Society**

Piedmont 1

Chair: Josh Privett, Georgia State University (jprivett1@gsu.edu)

- ❖ Jonathan Sircy, Charleston Southern University (jsircy@csuniv.edu)
[Ugly Art and Mass Appeal in Kurt Vonnegut's *Mother Night*](#)
- ❖ R. Mac Jones, University of South Carolina, Extended University (jonesrm2@mailbox.sc.edu)
[How to Write Polite Fiction: The Reader in Kurt Vonnegut's *Writing Advice*](#)
- ❖ Kayla Forrest, University of North Carolina at Greensboro (kmforres@uncg.edu)
[The Highest Art: Kurt Vonnegut's Valuation of Literature](#)

11-18 THE REPRESENTATION OF SPACE IN NINETEENTH-CENTURY LITERATURE

Piedmont 2

Chair: Jessica Shade Venegas, Wake Forest University (shadejl@wfu.edu)

- ❖ David Wheeler, Armstrong State University (david.wheeler@armstrong.edu)
["An opportunity of seeing you alone": Private Space in Austen's Mansfield Park](#)
- ❖ Kerstin Rudolph, Catawba College (krudolph16@catawba.edu)
[Testing the In-Between Spaces: Animal/Human Bonds and Boundaries in Grace Greenwood's History of My Pets \(1851\)](#)
- ❖ Sara Elizabeth P. Wilcox, Winthrop University (wilcox3@winthrop.edu)
[I'd prefer queer, too: The Violent Emergence of the Closet in Herman Melville's Bartleby, the Scrivener: A Tale of Wall Street](#)
- ❖ Jessica Shade Venegas, Wake Forest University (shadejl@wfu.edu)
[Marriage and the City in Clorinda Matto de Turner's Herencia](#)

11-19 CULTURE AND ANARCHY: HAVE EDUCATORS ALLOWED THE USE OF POPULAR CULTURE TO DIMINISH AND OVERTAKE THE TRADITIONAL GOALS OF ENGAGEMENT AND EXPOSURE TO HIGH CULTURE IN OUR CLASSROOMS?

Teaching in the Two-Year College

Regular

Piedmont 3

Workshop

Chair: Emory R. Abbott, Georgia State University (eabbott3@gsu.edu)

Co-Chair: Rodger Eidson, Jr., Georgia State University (reidson@gsu.edu)

11-20 TRANSNATIONAL IMPACTS ON IDENTITY IN LATIN AMERICAN LITERATURE AND CULTURE

Piedmont 4

Chair: Cristóbal Cardemil-Krause, West Chester University (ckrause@wcupa.edu)

- ❖ Cynthia Martínez, Indiana University (cm77@indiana.edu)
[Reimagining "Other" Latins: Technicity and Spectrality as Alternatives to Othered Latinidades](#)
- ❖ Cristóbal Cardemil-Krause, West Chester University (ckrause@wcupa.edu)
[Mascarita Is an Illusion: Intellectual Traps in Mario Vargas Llosa's El hablador](#)
- ❖ Patricia Maria Feito, Barry University (pfeito@barry.edu)
["When he speaks of Cuba": Nation Building and Domestic Desire in Lucy Holcombe Pickens's The Free Flag of Cuba](#)

11-21 BEYOND THE BLOCKBUSTERS: THEMES AND TRENDS IN CONTEMPORARY YOUNG ADULT LITERATURE

Piedmont 5

Chair: Rachel Dean-Ruzicka, Georgia Institute of Technology

(rachel.dean-ruzicka@lmc.gatech.edu)

- ❖ Rachel Dean-Ruzicka, Georgia Institute of Technology (rachel.dean-ruzicka@lmc.gatech.edu)
["Say Something Once, Why Say it Again?" The Proliferation of Psychics and Psychos in Young Adult Literature](#)
- ❖ Rebekah Fitzsimmons, Georgia Institute of Technology (rebekah.fitzsimmons@lmc.gatech.edu)
[Overcoming Dystopia: The Utopian Pedagogy of YA Dystopian Trilogies](#)
- ❖ Ya'ara Notea, Beit Berl College (yaara.notea@gmail.com)
[Reimagining Formation: The Female Bildungsroman's Comeback in the 21st Century](#)
- ❖ Jeremy Johnston, University of Western Ontario (jjohn387@uwo.ca)
[Purging the Silence: Young Adult Literature and the Discourse of Mental Health](#)

11-22 PERFORMING GENDER: CULTURAL IDEALS, EXPECTATIONS, AND REPRESENTATIONS OF GENDER IN AMERICAN AND BRITISH CULTURE C

Piedmont 6

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

- ❖ Ashley Burge, University of Alabama (anburge@crimson.ua.edu)
[Disembodied Intimacies and Shadows of True Womanhood: Reclaiming Agency in Harriet Jacobs's *Incidents in the Life of A Slave Girl*](#)
- ❖ Danielle Gilman, University of Georgia (danielle.gilman@uga.edu)
["The World's Worst Failure": Rebecca West and the *New Republic*](#)
- ❖ Renée M. Bailey, University of Southern Mississippi (Renee.bailey@usm.edu)
[Silence, Indeed: Injustice's Tool in *Bad Feminist*](#)
- ❖ Desire Ameigh, Florida State University (dla13c@my.fsu.edu)
[From Contemplation to Colonization: Female Body Spatiality in Miranda July's *The First Bad Man*](#)

11-24 LAUGHTER AND POWER IN LITERATURE

Piedmont 8

Chair: Kelly Malone, Sewanee: The University of the South (kamalone@sewanee.edu)

Co-Chair: Lauryl Tucker, Sewanee: The University of the South (vltucker@sewanee.edu)

- ❖ Lucia Gemmani, Indiana University (lgemmani@indiana.edu)
[War on and behind the scene: The Spanish Captain in Early Modern Italian Theater](#)
- ❖ Sonali Ravi, Princeton University (sonalir@princeton.edu)
[Humoring the Orientalist Gaze: Mimicry and its mottled double in Leïla Sebbar's *Shéhérazade: 17 ans, brune, frisée, les yeux verts*](#)
- ❖ Ren Denton, East Georgia State College (gdenton@ega.edu)
[The Power Dynamics of Laughter: An Intertextual Study of Mark Twain's *Minstrel Mask* and Ralph Ellison's *Black Laughter*](#)

(12) SUNDAY 10:15AM-11:45AM

12-01 THE EYE OF THE STORY: SURVEILLANCE CULTURE IN AMERICAN FICTION

Ansley 1

Chair: Stephen Armstrong, Dixie State University (armstrong@dixie.edu)

Secretary: Robert Powell, Alabama A&M University (robert.powell@aamu.edu)

- ❖ Robert Powell, Alabama A&M University (robert.powell@aamu.edu)
[No Fences Needed \(Or Wanted\) in the Suburbs: Voyeurism and Exhibitionism in *John Cheever's Short Fiction*](#)
- ❖ Aina Golden Oreoluwa, Bowie State University (berachargold94@yahoo.com)
[The "Followers": Ralph Ellison's *Invisible Man* and Social Media](#)
- ❖ Stephen B. Armstrong, Dixie State University (armstrong@dixie.edu)
[Don't Look Back: Surveillance and Control in *Seconds*](#)
- ❖ William Nesbitt, Beacon College (wcnesbitt@yahoo.com)
[To See or Not to See: Role Relationship Surveillance in Robert Olen Butler's *Tabloid Dreams*](#)

12-02 BORDERS AND BOUNDARIES OF PRIVATE AND PUBLIC EXPERIENCE: INTERDISCIPLINARY APPROACHES TO BLACK LIFE, ART, AND CULTURE

Ansley 2

Chair: Yolanda J. Franklin, Florida A&M University (yolanda.franklin@famu.edu)

- ❖ Joni Williams, Atlanta Technical College at Kennesaw State University (jljw3of3@gmail.com)
[Salons and Speakeasies: Art, Culture, and the Harlem Renaissance](#)
- ❖ Cocoa Williams, Florida State University (cmw13j@my.fsu.edu)
[Museum-Making in Colson Whitehead's *John Henry Days* and *Underground Railroad*](#)

- ❖ Yolanda J. Franklin, Florida A&M University (yolandaj.franklin@gmail.com)
[Sampling, Remixing, and the Political Commentary of Call & Response: A Close Reading of Jay-Z's "The Story of O.J." and Amiri Baraka's "Othello Jr...in Three Lowcoup"](#)

12-03 SPANISH II-A (PENINSULAR: 1700 TO PRESENT)

Spanish II (Peninsular: 1700 to Present)

Ansley 3

Chair: Renée M. Silverman, Florida International University (silvermr@fiu.edu)

Secretary: Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)

- ❖ Soren Triff, Bristol Community College/University of Connecticut (eduardo.triff@uconn.edu)
[Manifestaciones del discurso revolucionario en el ensayo español antes de la Guerra Civil: de Revista de Occidente a Leviatán](#)
- ❖ Lisa Nalbone, University of Central Florida (Lisa.Nalbone@ucf.edu)
[Concha Lagos's *Ágora*: Literary and Cultural Landscape of Editor/Contributor Correspondence](#)
- ❖ Adrienne Banko, University of South Carolina Aiken (adrienneb@usca.edu)
[La dramaturgia femenina: Resguardo personal de Paloma Pedrero \(1957-\)](#)

12-04 APPROPRIATING SHAKESPEARE: THEORY AND PRACTICE

Ansley 4

Chair: Spencer Daniels, University of South Florida (smdaniels@mail.usf.edu)

- ❖ Joanne Gates, Jacksonville State University (jgates@jsu.edu)
[ALT Wars of the Roses: A Guide to Women in Shakespeare's First Tetralogy for Fans of Philippa Gregory's *White Queen* Series](#)
- ❖ Oliver Hennessey, Xavier University of Louisiana (ohennes@xula.edu)
[From Page to Stage to Street: Carnival Appropriations of Shakespeare in Nineteenth-Century New Orleans](#)
- ❖ W. Reginald Rampone, South Carolina State University (regrampone@yahoo.com)
[Were the World Mine: A Queer Adaptation of *A Midsummer Night's Dream*](#)

12-05 BODY GADGETS: MEDIA GIMMICKS AND SENSUAL EXCURSIONS

Ansley 5

Chair: Yelizaveta Goldfarb, University of North Georgia (ygoldfarb@ung.edu)

Co-Chair: Alex Lukens, Ball State University (aplukens@bsu.edu)

- ❖ Alex Lukens, Ball State University (aplukens@bsu.edu)
[This Way to the Egress: Sensation, Life, and Death of the Gimmick](#)
- ❖ Molly Marotta, Florida State University (mem16h@my.fsu.edu)
[Kind Pessimism: Comedy, the Internet, and the Anti-Hoax](#)
- ❖ Benjamin Austin, City of Atlanta Department of Aviation Art Program (benjaminsquieraustin@gmail.com)
[Concrete Comedy and *Nathan for You* at the Edges of Contemporary Art](#)
- ❖ Yelizaveta Goldfarb, University of North Georgia (ygoldfarb@ung.edu)
[Cinema-Buildings: Modern Architecture and Haunted Houses](#)

12-06 ERODING BOUNDARIES: VISUAL AND VERBAL INTERPLAY IN POPULAR LITERATURE AND CULTURE

Ansley 6

Chair: Darlena Ciraulo, University of Central Missouri (ciraulo@ucmo.edu)

Co-Chair: Christine L. Albright, University of Georgia (calbrigh@uga.edu)

- ❖ Christine L. Albright, University of Georgia (calbrigh@uga.edu)
[Ovid's Expansion of Epic Ekphrasis: Crossing Artistic Borders in the Story of Phaethon](#)
- ❖ Danielle Byington, East Tennessee State University (zdnb4@goldmail.etsu.edu)
[Sweets to the Sweet: The Pop Culture of Shakespeare and Chocolate](#)

- ❖ Darlena Ciraulo, University of Central Missouri (ciraulo@ucmo.edu)
[Shakespeare and the Myth of Sable Night: Poetry and Practical Handbooks](#)
- ❖ Jane E. Gatewood, University of Rochester (jane.gatewood@rochester.edu)
[Unseen Views: Photographic Motion Studies and the Art of Fiction](#)

12-08 THE HORROR OF IT ALL: THE MODERN ROLE OF HORROR

Ansley 8

Chair: Stanley Weiss, Chattanooga State Community College
(stanley.weiss@chattanoogastate.edu)

- ❖ Stanley Weiss, Chattanooga State Community College
(stanley.weiss@chattanoogastate.edu)
["It is Farce!": Isolationism as Political Control in Charles Brockden Brown's *Wieland* and M. Night Shyamalan's *The Village*](#)
- ❖ Kate Koballa, Durham Technical Community College (koballak@gmail.com)
["Weird At Last": The Horror of *Welcome to Night Vale*](#)
- ❖ Eric Niemi, Chattanooga State Community College
(eric.niemi@chattanoogastate.edu)
[Learning through Fear, Death, and Dying within Interactive Digital Narratives](#)

12-09 URBAN SOUTHS

Emerging Scholars Organization of the Society for the Study of Southern Literature

Augusta A

Chair: Jennie Lightweis-Goff, University of Mississippi (jlg@olemiss.edu)

Co-Chair: Jill Fennell, University of Tennessee, Knoxville (jfennel3@vols.utk.edu)

- ❖ Debbie Lelekis, Florida Institute of Technology (dlelekis@fit.edu)
[From Southern Frontier to Urban South: Tampa, Florida and Dennis Lehane's *Live by Night*](#)
- ❖ Jordan Domyj, Savannah State University (domyjn@savannahstate.edu)
[Savannah and the Insular Urban in *Midnight in the Garden of Good and Evil*](#)
- ❖ Corey Reed, University of Memphis (mhcreed14@gmail.com)
[The "Dirty South" Mystery: Atlanta's Socioeconomic Paradox and How Atlanta Remains the Black Mecca of the South](#)
- ❖ Jennie Lightweis-Goff, University of Mississippi (jlg@olemiss.edu)
[The Sixth Borough and the Eighteenth Ward](#)

12-10 THE ART OF CULTURE IN NINETEENTH- AND TWENTIETH-CENTURY U.S. LITERATURE

Augusta B

Chair: Drew Wright, Georgia State University (dwright26@gsu.edu)

- ❖ Tom Link, University of Memphis (tomsaxlink@gmail.com)
[Words For Notes: The Formal Elements of Jazz in Kerouac's *On The Road*](#)
- ❖ Aaron Colton, University of Virginia (agc3bs@virginia.edu)
[The Dissolution of Identity in *Winesburg, Ohio*](#)
- ❖ Brad Rittenhouse, Georgia Institute of Technology (bcrittenhouse@gatech.edu)
[Of Whales and the Web: Data Systems in Nineteenth-Century American Literature](#)
- ❖ Heather Richie, University of Kwazulu Natal (heather@heatherrichie.com)
[Pie for Papa: Recipes from the Kitchen of Grace Hall-Hemingway](#)

12-11 LOOKING INTO PEACE: BUILDING VISUAL LITERACY INTO PEACE STUDIES CURRICULA

Augusta C

Roundtable

Chair: Iraj Omidvar, Kennesaw State University (iomidvar@kennesaw.edu)

- ❖ [Looking into Peace: Building Visual Literacy into Peace Studies Curricula](#)
- ❖ Anne Richards, Kennesaw State University (aricha31@kennesaw.edu)
- ❖ Laurence Stacey, Kennesaw State University (lstacey1@kennesaw.edu)
- ❖ Iraj Omidvar, Kennesaw State University (iomidvar@kennesaw.edu)

12-12 TRANSLATIONS AS LITERATURE

Augusta D

Chair: Katherine Abernathy, University of Mobile (kabernathy@umobile.edu)

- ❖ Robert Schaefer, University of West Georgia (rschaerfe@westga.edu)
[Always the Revolution Mario Vargas Llosa's *The War of the End of the World*](#)
- ❖ Anastasia Rhodes, University of Mobile (anna.rhodes2709@gmail.com)
[Endo, Shusako's *The Samurai: East and West Converge*](#)
- ❖ Katherine Abernathy, University of Mobile (kabernathy@umobile.edu)
[Undset's *Kristin Lavransdatter Trilogy: A Realistic Novel of Medieval Life*](#)
- ❖ Douglas Mitchell, University of Mobile (dmitchell@umobile.edu)
[The Interplay of Presence and Absence in the Poetry of San Juan de la Cruz](#)

12-13 MULTICULTURALISM, IDENTITARIAN POLITICS, AND TEACHING ALTERITY

Augusta E

Roundtable

Chair: Corina-Mihaela Beleaua, University of Georgia (cbeleaua@uga.edu)

Secretary: Hannah Fenster, University of Georgia (hannah.fenster25@uga.edu)

- ❖ Hannah Fenster, University of Georgia (hannah.fenster25@uga.edu)
[Theories of Multiculturalism and the Ethical Encounter](#)
- ❖ Sabnam Ghosh, University of Georgia (sabnam.ghosh@uga.edu)
[Multiculturalism in Practice](#)
- ❖ Satish Kumar, University of Georgia (anahata.sk@uga.edu)
[The Problematic Identity of the Intersectional](#)
- ❖ Drew Thomas Craver, University of Georgia (craver@uga.edu)
[Comparative Literature and the Multicultural Opportunity](#)
- ❖ Corina-Mihaela Beleaua, University of Georgia (cbeleaua@uga.edu)
Teaching Alterity Through Literature
- ❖ Irina Kruchinina, University of Georgia (krucha@uga.edu)
On Diagrammaticality of Poetic Objects Geometrical Abstraction as Literary Method
- ❖ Michael Floyd, University of Georgia (floydm@uga.edu)
Doing Justice

12-14 BLURRED BOUNDARIES AND NOSTALGIA FOR THE NATION IN LATIN AMERICA

Augusta F

Chair: Cara Kinnally, University of Purdue (ckinnall@purdue.edu)

- ❖ José Espericueta, University of Dallas (jespericueta@udallas.edu)
[Love, Compassion, and Resistance: José Emilio Pacheco's *Emancipatory Solidarity in Las batallas en el desierto*](#)
- ❖ Michael Mosier, Cornell College (mmosier@cornellcollege.edu)
[Border Crossing as Journey through the Land of the Dead in Yuri Herrera's *Señales que precederán al fin del mundo*](#)
- ❖ Brantley Nicholson, Georgia College & State University (Brantley.nicholson@gcsu.edu)
[Santiago as Icon of the \(New\) South](#)
- ❖ Cara Kinnally, Purdue University (ckinnall@purdue.edu)
[Cruelty, Violence, and the Modern Nation in *Sin nombre* and *The Revenant*](#)

12-15 FRESH APPROACHES TO PRACTICAL AND THEORETICAL ADAPTATION**Association of Adaptation Studies G**

Augusta G

Chair: Dennis R. Cutchins, Brigham Young University (dennis_cutchins@byu.edu)

Co-Chair: Matthew J. Kaufhold, Drexel University (kaufhold@drexel.edu)

- ❖ Bernadette V. Russo, Texas Tech University (bernadette.v.russo@ttu.edu)
[A Cultural Resurgence Through Adaptation: *Wakening*](#)
- ❖ Matthew J. Kaufhold, Drexel University (kaufhold@drexel.edu)
[In the Headset: Crossing the VR Boundary in *Ready Player One*](#)
- ❖ Dennis R. Cutchins, Brigham Young University (dennis_cutchins@byu.edu)
[Thirteen Ways of Looking at Adaptation](#)

12-16 ISSUES OF MEMORY AND RECOVERY IN HAITIAN LITERATURE

Augusta H

Chair: Francine L. Allen, Morehouse College (Francine.allen@morehouse.edu)

- ❖ Kajsa K. Henry, Florida A&M University (food4themind@yahoo.com)
[Edwidge Danticat's Melancholic Narrative of Loss](#)
- ❖ Olivia Choplin, Elon University (ochoplin@elon.edu)
[Enigmatic and Impossible Returns in Haitian-Québécois Literature](#)
- ❖ Francine L. Allen, Morehouse College (Francine.allen@morehouse.edu)
[Haiti as a Woman: Violence, Woundedness, and Healing in *Breath, Eyes, Memory*](#)

12-17 CULTURES HIGH AND LOW IN TWENTIETH-CENTURY US LITERATURE

Piedmont 1

Chair: Ian Afflerbach, University of North Georgia (ian.afflerbach@lmc.gatech.edu)

- ❖ Ian Afflerbach, University of North Georgia (ian.afflerbach@lmc.gatech.edu)
[High Modernism and Low Blows: Tess Slesinger's Party Politics](#)
- ❖ Jon Falsarella Dawson, University of Georgia (jonfdawson@gmail.com)
[From Life to Literature: The Historical Context of Thomas Wolfe's *The Party at Jack's*](#)
- ❖ Jordan Carson, Baylor University (Jordan_Carson@baylor.edu)
[Pop Culture & Spirituality in the Works of Don DeLillo](#)

12-18 SPACE AND PLACE IN FRENCH AND FRANCOPHONE WOMEN'S WRITING**Women in French**

Piedmont 2

Chair: E. Nicole Meyer, Augusta University (nimeyer@augusta.edu)

- ❖ Susan Crampton-Frenchik, Washington and Jefferson College (scramptonfrenchik@washjeff.edu)
[No Woman is an Island: Multiple Female Alterities in Shenaz Patel's *Sensitive*](#)
- ❖ E. Nicole Meyer, Augusta University (nimeyer@augusta.edu)
[Epistolary and Other Gendered Spaces in Nathalie Sarraute's *Lettres d'Amérique* and Marguerite Duras's *La Douleur*](#)
- ❖ Leah Holz, University of Colorado Boulder (Leah.Holz@colorado.edu)
[Jeux d'elles: A Place for Expressing Female Subjectivity in Nathalie Sarraute's *Enfance* and Annie Ernaux's *Mémoire de fille*](#)

12-19 ASIAN LITERATURE, RHETORIC, AND ARTS: GENDER, GENRE, AND OTHER ASPECTS OF HIGH ART/LOW ART

Piedmont 3

Roundtable

Chair: Xiaobo Belle Wang, Oxford College of Emory University (xiaobo.wang2@emory.edu)

Co-Chair: Shannon I-Hsien Lee, Georgia State University (ilee11@gsu.edu)

Secretary: Jay Shelat, University of North Carolina at Greensboro (jayshelat66@gmail.com)

- ❖ Masaki Mori, University of Georgia (mamo@uga.edu)
Crisscrossing the Boundaries: Murakami Haruki
- ❖ Sarah Afzal, Florida State University (safzal@fsu.edu)
Satire, Self-help, and the Postcolonial Subject: The Impossibility of Helping the Self in Mohsin Hamid's *How to Get Filthy Rich in Rising Asia*
- ❖ Karen Carter, Arizona State University (klcarte2@asu.edu)
Blending High and Low Art in Narrative Construction of a Photo Essay: When Oriental Women became Middle Class Americans at the Forbidden City Nightclub in San Francisco
- ❖ Kendall Spillman, Charleston Southern University (kspillman@csuniv.edu)
Sailor Moon: Female Sexuality for Global Consumption, or Empowerment?
- ❖ Xiaobo Belle Wang, Oxford College of Emory University (xiaobo.wang2@emory.edu)
Shannon I-Hsien Lee, Georgia State University (ilee11@gsu.edu)
High and Low Art in *Snow Flower & the Secret Fan*, Transnational Feminism Now & Then
- ❖ Jay Shelat, University of North Carolina at Greensboro (jayshelat66@gmail.com)
Chalka Chalka': A Feminist Reading of Bollywood Wedding Songs

12-20 POLITICS AND/OFF GENRE IN THE TWENTY-FIRST CENTURY

Piedmont 4

Chair: Elizabeth Weston, University of Memphis Lambuth Campus (eaweston@gmail.com)

- ❖ Gregory Emilio, Georgia State University (gemilio1@gsu.edu)
[No Sympathy for Hollywood: Representation and Screen Memories in Viet Than Nguyen's *The Sympathizer*](#)
- ❖ Joshua Martin, Georgia State University (jmartin118@gsu.edu)
["An Uncomfortable Perspective": Viet Thanh Nguyen's *The Sympathizer* as a Case for Hybridity](#)
- ❖ William Fargason, Florida State University (willfargason@gmail.com)
[Mourning Forward: The Narrative Act of Elegy in Richard Siken's *Crush*](#)
- ❖ Matthew Gassan, University of South Carolina (matt.gassan@gmail.com)
[Moonglow, Alternate History, and 21st Century Jewish Utopianism](#)
- ❖ Elizabeth Weston, University of Memphis Lambuth Campus (eaweston@gmail.com)
[Art, Politics, and History in Julian Barnes's *The Noise of Time*](#)

12-22 QUEER THEORY AND GENRE FICTION

Augusta E

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

- ❖ Austin Riede, University of North Georgia (Austin.Riede@ung.edu)
[Domestic Horror and the Queer Death Drive](#)
- ❖ Kathryn Hinds, University of North Georgia (Kathryn.Hinds@ung.edu)
[When Female Is Queer: Gender Performance and the Dwarfs of Terry Pratchett's Discworld Novels](#)
- ❖ Donna Gessell, University of North Georgia (Donna.Gessell@ung.edu)
[Charades: Detecting the Queering of Roles in Laurie R. King's Mary Russell Series](#)

12-24 HUMOR AND/AS CRITIQUE IN HIGH/LOW ART

Piedmont 8

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

- ❖ Joshua Cohen, Emory University (joshua.laurence.cohen@emory.edu)
[Race and Masculinity in *Arrested Development*](#)
- ❖ Amber Cresgy, Florida State University (alc10d@my.fsu.edu)
[The Uses of Laughter: On the Intersection of Comedy and Horror in Charles Chesnutt's "Dave's Neckliss" and Jordan Peele's *Get Out*](#)
- ❖ Dan Abitz, Georgia State University (dabitz1@gsu.edu)
"This is me now!": Gene's Gender Play in *Bob's Burgers*

SUNDAY, NOVEMBER 5**NOON – 1:30 PM****PEACHTREE BALLROOM****SAMLA AWARDS AND CLOSING PLENARY**

**"WHAT CAN SAMLA DO TO HELP ME
ADVANCE MY PROFESSIONAL CAREER?"**

Chair: R. Barton Palmer
Clemson University

**SUNDAY**

New Book:

Amour, sexe, genre et trauma dans la Caraïbe francophone

Description: In this collective, researchers, writers and artists address the taboo space that is the suffering body, its sexuality and complex constructions of identity. They candidly question the colors, shapes and movements that desire and trauma display when the individuals involved are the products of post-slavery and post-colonial history, and carry with them, on them, the stigma of the dominant-dominated relationship. These essays explore the writing of provocation, injury, and the representation of the suffering body and desire in the work of Jacqueline Beaugé-Rosier, Jocelyne Béroard, Nicole Cage-Florentiny, Maryse Condé, Gerty Dambury, Fabienne Kanor, Lénablou, Gisèle Pineau, and Simone Schwarz-Bart.

The book also includes 22 color illustrations by Victor Anicet, Béatrice Melina, and Michel Rovelas. These renowned painters, reveal the conflicts, ills, and desires of the body—through “a cannibalization and mythologizing” of forms and colors that reflect the complex creolization that operates in the French Caribbean arena.

Gladys M. Francis is a professor and researcher at Georgia State University in Atlanta. She teaches Francophone and cultural studies. Her recent work focuses on interdisciplinary aesthetic representations of the suffering body in literature and the visual arts. She explores topics related to resistance, trauma, and constructions of identity, gender, and sexuality.

Sous la direction de
Gladys M. Francis

Amour, sexe, genre et trauma dans la Caraïbe francophone



 Espaces
Littéraires

 L'Harmattan

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Lost Southern Voices

March 23 & 24, 2018

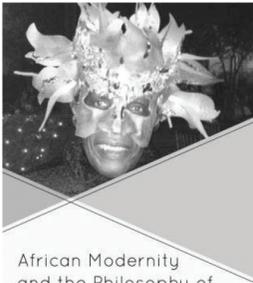
Georgia State University Perimeter College,
Dunwoody Campus

A Festival featuring readings and performances of work by those southern voices deserving to be rediscovered, revived, and reread with the participation of Brenda Bynum, Bill Ferris, Ted Geltner, Joshilyn Jackson, and Steve Stern.

Sponsored by Georgia State University: Kenneth M. England Professorship in Southern Literature, Perimeter College Department of English, and *The Chattahoochee Review*.

For information and updates contact:
Jen Colatosti jcolatosti@gsu.edu
Pearl McHaney pmchaney@gsu.edu
Andy Rogers arogers412@gsu.edu


Georgia State
University



African Modernity and the Philosophy of Culture in the Works of Femi Euba

IYUNOLU OSAGIE - FOREWARD BY JOHN WHARTON LOWE

SERIES: Black Diasporic Worlds: Origins and Evolutions from New World Slaving

EDITORS - ANTONIO D. TILLIS AND ELIZABETH J. WEST

This book is a significant and original contribution to the ongoing conversation on modernity. It uses the creative and critical works of Nigerian playwright and novelist Femi Euba to demonstrate the place and function of African cultures in modernity and makes the case for the vibrancy of such cultures in the shaping and constitution of the modern world.

African Modernity
and the Philosophy of
Culture in the Works
of Femi Euba

Iyunolu Osagie
Foreword by John Wharton Lowe

"Few have meant more to the flowering of African and African American theater over the past half-century than the Nigerian actor, playwright, director, and scholar, Femi Euba. Now, thanks to Iyunolu Osagie's brilliant study, we at last have an interpretive companion to Euba's life and work that will make it possible not only to teach him within the context of his times, but to gain a deeper appreciation for what his art has revealed about the crossroads of tradition and modernity and the possibilities that exist for a dynamic past within a diasporic world. I have known Femi Euba since my days as a graduate student in Cambridge under the tutelage of our mentor Wole Soyinka, and I could not be more thrilled that his genius—for signification, satire, and so much more—is finally receiving the serious treatment it deserves."—Henry Louis Gates Jr., Harvard University

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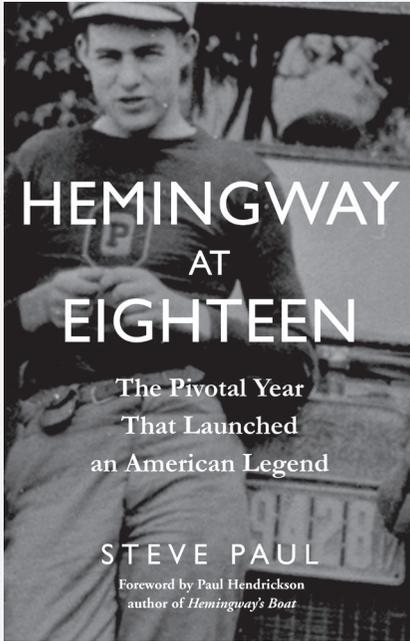
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**ODIOUS CARIBBEAN WOMEN
AND THE PALPABLE AESTHETICS
OF TRANSGRESSION**

GLADYS M. FRANCIS

Odious Caribbean Women and the Palpable Aesthetics of Transgression
Gladys M. Francis

Odious Caribbean Women and the Palpable Aesthetics of Transgression examines the methods through which the works of French Caribbean women resist hedonistic conceptions of pleasure, “art for art’s sake” aestheticism, and commodification through representations of “uglified” spaces, transgressive “deglamorified” women’s bodies in pain and explicit corporeal and sexual behaviors. Dr. Gladys M. Francis offers an original approach through her reading together of the literary, visual, and performing arts (as well as traditional Caribbean dance, music, and oral practices) to arrive at a transregional (trans-Caribbean and transatlantic), trans-genre (with regard to forms of text), and transdisciplinary conversation in Francophone studies, postcolonial studies, and cultural studies.

Gladys M. Francis’s *Odious Caribbean Women and the Palpable Aesthetics of Transgression* is a fascinating, pioneering study. Applying her theory of ‘corpomemorial tracing,’ she analyzes texts by literary, visual, and performance artists—novelists, playwrights, poets, filmmakers, painters, and dancers—, demonstrating her expertise and contributing new insight into several disciplines. This excellent, interdisciplinary work is essential reading for scholars of the French Caribbean, Women’s, Gender, and Sexuality Studies, and Body Studies. —Renée Larrier, Rutgers University

The Thomas Wolfe Society 40th Annual Meeting
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The Thomas Wolfe Society invites proposals for papers to be presented at our fortieth annual conference, “Wolfe and the City.” While studies of any aspect of Wolfe’s work are welcome, we particularly encourage papers addressing the city as subject, setting or inspiration. Graduate or undergraduate students are eligible to compete for the Bittner Student Literary Prize with its award of \$300.



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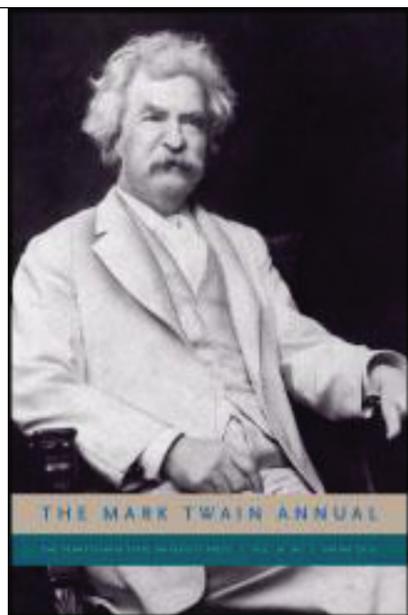
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The John Dos Passos Society

Recognized by the American Literature Association and
dedicated to scholarship on Dos Passos

2018 Biennial Conference in Lisbon, Portugal

The John Dos Passos Society invites papers for its third biennial conference, June 20-22, 2018. Hosted by the Geographical Society of Lisbon in the heart of historic Lisbon, Portugal, the 2018 conference encourages papers that connect the theme of exploration (however broadly construed) to the life and writings of Dos Passos; however, all Dos Passos-related papers are welcome.

Please send an English-language **abstract** of 250-300 words and a brief CV to both Aaron Shaheen (aaron-shaheen@utc.edu) and Mário Avelar (mario.carlos.avelar@gmail.com) by **January 31st, 2018**. Graduate students are then encouraged to submit a full paper by February 28th to be considered for supplemental travel funds. Make note of any A/V requests in your abstract.

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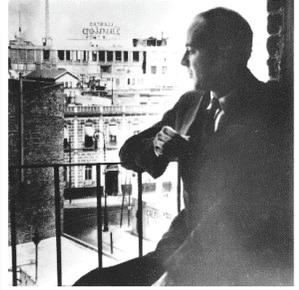


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Eudora Welty Review



The annual *Eudora Welty Review* publishes scholarly essays and book reviews, news and notes, textual analyses, and bibliographical checklists. Previously featured authors include: John Bayne, Stuart Kidd, Michael Kreyling, Noel Polk, Peggy Whitman Prenshaw, Elizabeth Spencer, and Lois Welch.

EWR Vol. 9 (2017) features a Welty interview by Tom Nolan; essays by Carolyn J. Brown, Daniel Spoth, Laura Sloan Patterson, and Annette Trefzer; reviews of recent books by Harriet Pollack, Fred Hobson and Barbara Ladd, & Scott Romine and Jennifer Rae Greeson.

EWR Vol. 10 (2018) submission deadline: Dec. 1, 2017.

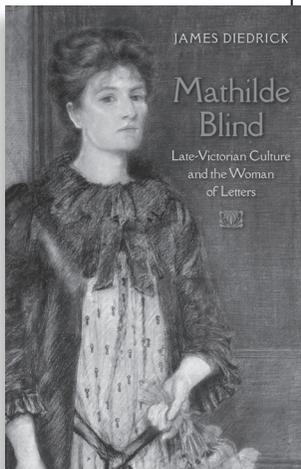
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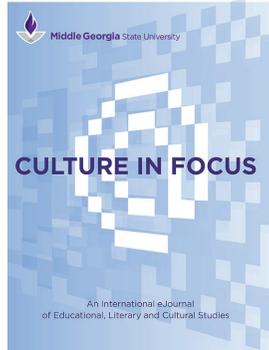


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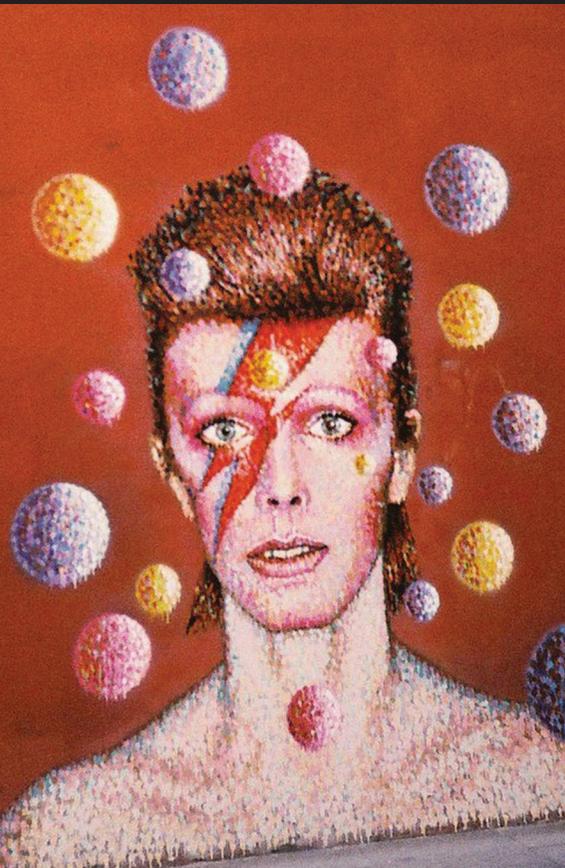
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AUBURN AVENUE RESEARCH LIBRARY



Anchoring the west end of the Sweet Auburn historic district, the Auburn Avenue Research Library on African American Culture and History opened May 1994 in Atlanta. A special library of the Atlanta-Fulton Public Library System (A-FPLS), it is the first public library in the Southeast to offer specialized reference and archival collections dedicated to the study and research of African American culture and

history and of other peoples of African descent. In 2001 the library received a Governor's Award in the Humanities.

History

Decades before the Auburn Avenue Research Library opened, its core collection was formed at the Auburn Branch of the Carnegie Library of Atlanta. The one-story red-brick building, located at 333 Auburn Avenue, officially opened July 25, 1921, becoming Atlanta's first public library branch for African Americans. Before then, black citizens were excluded under the era's Jim Crow laws from public library service in the city, which began in 1902. In the book *Living Atlanta: An Oral History of the City, 1914-1948* (1990) Homer Nash, a black physician whose practice was on Auburn Avenue, recalled the period before the branch opened as a time when African Americans "had such a hard time getting books."

From 1921 until the branch closed in 1959, numerous women of color managed and administered the facility and provided educational and community programming. In 1970 the Negro History Collection moved once again from the West Hunter Branch to the downtown Carnegie Library building, just off Peachtree Street, where Central Library now stands at One Margaret Mitchell Square. One year later, the A-FPLS Board of Trustees officiated the status of the collection, naming it the Samuel W. Williams Collection on Black America, in honor of the Atlanta-based educator, theologian, and philosopher. The collection remained at the main library until 1994, when it was transferred to the newly built Auburn Avenue Research Library, a 50,000-square-foot, four-story structure of red brick and black granite at the corner of Auburn Avenue and Courtland Street.

Services

The Auburn Avenue Research Library consists of three divisions: Reference and Research, Archives, and Program. Together, the divisions support the library's mission "to promote specialized library service, archival resources, and culturally/educationally related activities essential for study and use by the general public, students, and scholars of the culture and history of peoples of African descent."

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 The Art of Culture in Nineteenth- and Twentieth-Century US Literature **12-10**
 The Art of Netflix A **02-12**
 The Art of Netflix B **05-12**
 Arts and Activism in Asian American Studies **08-10**
 Association for the Study of Literature and the Environment (ASLE)—Popular Culture and the Environment: TV and Film **02-04**
 Association for the Study of Literature and the Environment (ASLE)—Popular Culture and the Environment: Youth Culture **04-20**
 Association of Adaptation Studies A—Adapting the Cinema’s Good, the Bad, and the Ugly **06-15**
 Association of Adaptation Studies E—Crossing Borders: The French New Wave, Irish/Americans, and Hollywood’s Quest for High Culture **10-15**
 Assume the Position: Academic Creative Writing Programs and the Rhetoric of Literary Culture **09-17**
 Blurred Boundaries and Nostalgia for the Nation in Latin America **12-14**
 Borders and Boundaries of Laughter and Anxiety in U.S. TV and Film **11-10**
 The Carson McCullers Society and The Carson McCullers Center for Writers and Musicians—Carson McCullers’ High/Low Artistic Influences and Successors **06-03**
 College English Association—Creative Writing - Fiction **01-13**
 College English Association—Creative Writing - Poetry **09-06**
 College English Association—Narrative Strains and Popular Culture **11-05**
 College English Association—Race and Resistance **06-08**
 Cormac McCarthy Society—Cormac McCarthy and Popular Culture **10-14**
 Crossing Borders and Boundaries in our Nation’s Prisons **11-12**
 Cultures High and Low in Twentieth-Century US Literature **12-17**
 Edith Wharton Society—The Gilded Age in the Twenty-First Century: Edith Wharton’s Continuing Relevance **09-24**
 Elizabeth Madox Roberts Society—Elizabeth Madox Roberts **05-14**
 Emerging Scholars Organization of the Society for the Study of Southern Literature—Urban Souths **12-09**
 Emerging Scholars Organization—Pop Souths A: Race, Class, and Politics in the Televisual South **02-18**
 Emerging Scholars Organization—Pop Souths B: Roots, Trends, and Connections **03-19**
 Emerging Scholars Organization—Pop Souths C: Regional, Political, and Literary Connections in Southern Popular Music **04-22**
 Episodic Female: The Female Experience in Television **03-01**
 Ermily Dickinson International Society—Emily Dickinson and Popular Culture **04-18**
 Experiencing/Experiences of the Body in US Southern Literature **01-21**
 The Eye of the Story: Surveillance Culture in American Fiction **12-01**
 Faulkner: High Art or Low Art **09-02**

- Film Narrative and Aesthetic **02-09**
- Flânerie in Literature & Popular Culture **03-21**
- Flannery O'Connor Society—Flannery O'Connor and Low Culture **08-02**
- Folklore—Southern Folklore & Literature: From the Tall Tales and Ghost Stories of Go Down Moses to Ballads and Bluegrass to African American Fiddling and Dance **11-11**
- Georgia and Carolinas College English Association (GCCEA)—Pulitzer-Winning Female Playwrights **07-12**
- Global and Historical Perspectives on Colonialism and Orientalism **09-14**
- Hamilton 101: Academic Readings of an American Musical **10-23 URF**
- The Hemingway Society—Hemingway's Periodical Presences: Ernest Writes, Ernest Is Written About **07-20**
- High Art, Low Art, and High/Low Cultures in the US South **05-19**
- High Art/Low Art in the Work of Eudora Welty **10-20**
- The High and Low of Art, Self, and Language in Walker Percy's Work **05-24**
- High Problems, Low Art? Genre Fiction and Climate Change **05-02**
- High Thought/Low Thought: Borders and Boundaries of Cognition and Animacy **09-20**
- Historical and Contemporary Transcultural World-Making B **10-21**
- The Horror of it All: The Modern Role of Horror **12-08**
- Humor and/as Critique in High/Low Art **12-24**
- Identities and Cultural Difference in the Hispanic Caribbean / Identidades y diferencia cultural en el Caribe Hispanico **01-19**
- International Vladimir Nabokov Society—Nabokov's Short Fiction **06-22**
- Kurt Vonnegut Society—Aesthetic, Cultural, and Epistemic Boundaries in Kurt Vonnegut's Breakfast of Champions **10-13**
- Kurt Vonnegut Society—Identity, Social, and Spatial Boundaries in Kurt Vonnegut's Fiction **03-12**
- Kurt Vonnegut Society—Kurt Vonnegut, Ten Years Later: A Conversation with Marc Leeds, Author of The Vonnegut Encyclopedia **01-08**
- Kurt Vonnegut Society—Reclaiming the Popular in the Work of Kurt Vonnegut **11-17**
- Labor, Work, Class in American Literature and Culture **05-06**
- The Langston Hughes Society—Transgressing Artistic Borders: The High/Low Portrayal of the African-American Experience in the Work of Langston Hughes and His Contemporaries **08-13**
- LGBT Studies A—Bearing the Weight of Identity: Bears, Trans-Masculinity, and Tumblr in Youth Culture **02-02**
- LGBT Studies B—Queering Pop Culture **03-02**
- Literary Criticism Discussion Circle—Black Biotechnographies: Grafting Humanities and Sciences to Excavate Black Atlantic Narratives **07-11**
- The Long Media Century: American Literature and Technology in the 1800s **05-15**
- Making Art, Making Culture in Postwar America **09-10**
- Mark Twain Circle of America—High Art and Low Art in the Works of Mark Twain **04-12**
- Marxist Literary Group **05-22**
- Migrating Cultural Borders **04-17**
- Music and Fiction—Popular Sound and Literature: Culture at the Crossroads **07-06**
- Music and Literature: Interrogating the Highs and Lows of Creative Interplay **01-23 URF**
- Muslims in America **07-05**
- NASCAR and Literature **07-22**
- Nathaniel Hawthorne in American Popular Culture Then and Now **07-04**
- Now More than Ever: Feminism on our Campuses and in our Classrooms **09-03**
- Pedagogy of the Literature Classroom A **08-08**
- Pedagogy of the Literature Classroom B **11-04**
- Perspectives on Natasha Trethewey **02-22**
- Politics and/of Genre in the Twenty-First Century **12-20**
- The Politics of Memory in Contemporary U.S. Visual Culture A **09-25**

- The Politics of Memory in Contemporary U.S. Visual Culture B **10-25**
- The Popular and Polarizing Works of Leonard Cohen **10-04**
- Pre-1900 American Literature—Scribbling Americans: Appropriation and Subversion in Literary Arts High and Low **02-13**
- Producing American Culture through High and Low Art **09-22**
- The Representation of Space in Nineteenth-Century Literature **11-18**
- Re-Thinking Borders and Boundaries of Working Class Identities in Literature from the US South **02-16**
- Reinventing Great Books for the Twenty-First Century—Teaching the Bildungsroman **06-11**
- Robert Penn Warren Circle—Robert Penn Warren and Time **06-13**
- Saints and Sermons: Negotiations of High and Low in James Weldon Johnson's God's Trombones **10-02**
- Society for the History of Authorship, Reading and Publishing (SHARP)—Popular Fiction: The Twentieth Century to Today **08-22**
- Society for the History of Authorship, Reading and Publishing (SHARP)—Publishing the Popular **10-24**
- Society for the Study of Southern Literature—Atlantans on Atlanta **01-09**
- Society for the Study of Southern Literature—Speculative Souths **04-10**
- Spanish III: Colonial Spanish and American Literature **09-12**
- Speculative Fiction A **07-24**
- Speculative Fiction B **08-24**
- Spirit and Metaphysics in Nineteenth and Twentieth Century Literature **07-23 URF**
- T. S. Eliot Society—Prufrock and Other Observations: A Centenary **10-22**
- Teaching Shakespeare to Non-Majors **06-16**
- A Tribute to the Literary Legacy of Judith Ortiz Cofer A **07-09**
- A Tribute to the Literary Legacy of Judith Ortiz Cofer B **08-09**
- Time, Space, and Epistemic Violence in Hemispheric American Literature **06-12**
- Towards a More Radical Reading: Seeing Twentieth-Century US Texts in New Ways **04-04**
- Transnational Impacts on Identity in Latin American Literature and Culture **11-20**
- Truman Capote Literary Society—Studies in the Works and Life of Truman Capote **04-19**
- Twentieth-Century Women Writers in the U.S. South **07-19**
- Violent Delights, Violent Ends: Exploring Genre, Space, and Bodies in HBO's Westworld **05-05**
- The William Faulkner Society—Mystery, Mayhem, Subversion, and Criminality in Faulkner **03-22**
- World Poetry in Translation **01-10**

ASIAN / ASIAN AMERICAN STUDIES

- Arts and Activism in Asian American Studies **08-10**
- Asian Literature, Rhetoric, and Arts: Gender, Genre, and Other Aspects of High Art/Low Art **12-19**
- The Characteristics, Pragmatics, and Learning of Chinese **11-08**
- Historical and Contemporary Transcultural World-Making A **08-17**
- Historical and Contemporary Transcultural World-Making B **10-21**
- Politics and/of Genre in the Twenty-First Century **12-20**
- Speculative Fiction A **07-24**
- Translations as Literature **12-12**

CARIBBEAN STUDIES

- “Andando entremedio”: identidades en el centro y la periferia—de la nueva narrativa latinoamericana **05-18**
- Afro-Hispanic Literature: A Bridge between Continents—Literatura Afro-Hispánica: un puente entre continentes **11-09**
- Breaking Boundaries and Racial Barriers through Music **03-06**

- Caribbean Studies—Caribbean Writers and the Art of Living in the Borderlands **09-01**
 Creating Narrative Spaces in Which Borders Disappear and Emerge in U.S. Latina/o and U.S./Caribbean Literatures A **11-03**
 Creating Narrative Spaces in Which Borders Disappear and Emerge—in U.S. Latina/o and U.S./Caribbean Literatures B **08-04**
 Edwidge Danticat Society A—Homes, Identities, and Geographies in the Literature of Edwidge Danticat **03-11**
 Edwidge Danticat Society B—Memory, Orality, and Silence in the Literature of Edwidge Danticat **02-11**
 Emerging Scholars Organization—Pop Souths B: Roots, Trends, and Connections **03-19**
 Identities and Cultural Difference in the Hispanic Caribbean / Identidades y diferencia cultural en el Caribe Hispanico **01-19**
 Issues of Memory and Recovery in Haitian Literature **12-16**
 Spanish-American Literature of the Twentieth and Twenty-First Centuries **02-10**
 Time, Space, and Epistemic Violence in Hemispheric American Literature **06-12**
 A Tribute to the Literary Legacy of Judith Ortiz Cofer A **07-09**
 A Tribute to the Literary Legacy of Judith Ortiz Cofer B **08-09**
 Women in French—Borders and Boundaries in Popular French Caribbean Culture **08-18**
 Women, Femininity, and Embodiment in Caribbean Literature **04-16**

CREATIVE WRITING

- Alternate History and Uchronic Fiction: A Useful or Useless Parlor Game for Our Embattled World? **10-05**
 Arts and Activism in Asian American Studies **08-10**
 College English Association—Creative Writing - Fiction **01-13**
 College English Association—Creative Writing - Poetry **09-06**
 Crossing Borders and Boundaries in our Nation's Prisons **11-12**
 International James Joyce Society—James Joyce and the Boundary Between High and Low Art **09-21**
 Kurt Vonnegut Society—Reclaiming the Popular in the Work of Kurt Vonnegut **11-17**
 Looking into Peace: Building Visual Literacy into Peace Studies Curricula **12-11**
 The Popular and Polarizing Works of Leonard Cohen **10-04**
 Postmodern Poetics and Pastiche **10-11**
 SAMPLA Poets A **04-21**
 SAMPLA Poets B **10-18**
 A Tribute to the Literary Legacy of Judith Ortiz Cofer A **07-09**
 A Tribute to the Literary Legacy of Judith Ortiz Cofer B **08-09**
 Uncertainty Society **03-05**
 World Poetry in Translation **01-10**

ENGLISH (UK & IRISH) STUDIES

- Anxiety, Memory and Desire in the Anglo-Irish Big House Novel **05-17**
 Appropriating Shakespeare: Theory and Practice **12-04**
 Association for the Study of Literature and the Environment (ASLE)—Culture/Nature: Art and the Environment **03-20**
 Association of Adaptation Studies B—Adapting on Stage and Screen **07-15**
 Association of Adaptation Studies F—Adaptation in Literature **11-15**
 The Auden Gang: Poetry of the Thirties and After **02-19**
 Centers and Boundaries in *Beowulf* **04-13**
 College English Association—Narrative Strains and Popular Culture **11-05**
 Composition and Performance in Medieval Literature Across the Continent **03-08**
 D. H. Lawrence Society of North America—D. H. Lawrence and Cultural Boundaries **03-13**
 Early Modern Drama and Ecocriticism **08-19**

- English I (Medieval)—Medieval Reimaginings **01-22**
 English III **07-17**
 Eroding Boundaries: Visual and Verbal Interplay in Popular Literature and Culture **12-06**
 Excavating *The Waste Land* **08-23 URF**
 Flânerie in Literature & Popular Culture **03-21**
 From Persecuted to Powerful: The Liberation of Female (and Male) Literary Characters **02-23 URF**
From Russia With Love at 60: Serious Spy Novel or Popular Escapism? A **01-12**
From Russia With Love at 60: Serious Spy Novel or Popular Escapism? B **03-18**
 High Problems, Low Art? Genre Fiction and Climate Change **05-02**
 High/Low Boundaries of British Culture and Value Systems **08-20**
 Highness and Lowness in Shakespeare's Drama **10-10**
 Historical and Contemporary Transcultural World-Making A **08-17**
 International James Joyce Society—James Joyce and the Boundary Between High and Low Art **09-21**
 Joseph Conrad Society of America—High Art/Low Art: Borders and Boundaries in Conrad's Fiction **01-04**
 Keats-Shelley Association of America—Romanticism and Popular Culture **04-24**
 Literature and Culture of the Fin de Siècle in England **06-14**
 Milton A **01-06**
 Milton B **07-14**
 Modern British—High Moderns: Low Art. Woolf, Lewis, and Waugh and their Uses and Attitudes Towards Art **08-14**
 Myth, Agency and Transgression in Contemporary Irish Poetry **06-20**
 Performing Gender: Cultural Ideals, Expectations, and Representations of Gender in American and British Culture A **08-01**
 Performing Gender: Cultural Ideals, Expectations, and Representations of Gender in American and British Culture C **11-22**
 Public and Private Life in the Works of Christopher Marlowe **01-17**
 The Representation of Space in Nineteenth-Century Literature **11-18**
 Revising Boundaries in the Classroom and Beyond **02-05**
 Shades of the Übermensch: From Gothic Romanticism to Nietzsche and Conrad **04-07 URF**
 Society for Critical Exchange—It Was Fifty Years Ago Today: Revisiting *Sgt. Pepper* **05-11**
 Southeast Conference on Christianity and Literature—Stealing Past the Watchful Dragons: Young Adult Literature and Allegory **03-24**
 Southeast Renaissance Conference—Changing Forms High and Low in the Early Modern Period **06-18**
 T. S. Eliot Society—Prufrock and Other Observations: A Centenary **10-22**
 Teaching Shakespeare to Non-Majors **06-16**
 Traversing Borders and Boundaries in Victorian Literature and Culture **01-16**
 Women and/in Romantic Culture, Literature, and Politics **09-13**

FILM STUDIES

- African Cinema Transgressing Borders and Boundaries **04-11**
 The Art of Netflix A **02-12**
 The Art of Netflix B **05-12**
 Association for the Study of Literature and the Environment (ASLE)
 Popular Culture and the Environment: TV and Film **02-04**
 Association of Adaptation Studies A
 Adapting the Cinema's Good, the Bad, and the Ugly **06-15**
 Association of Adaptation Studies B
 Adapting on Stage and Screen **07-15**
 Association of Adaptation Studies C—Violence and Sexuality in Adaptation **08-15**

- Association of Adaptation Studies D—Television, Digital Paratexts, and Adapting *Dune* **09-15**
- Association of Adaptation Studies E—Crossing Borders: The French New Wave, Irish/Americans, and Hollywood’s Quest for High Culture **10-15**
- Association of Adaptation Studies F—Adaptation in Literature **11-15**
- Association of Adaptation Studies G—Fresh Approaches to Practical and Theoretical Adaptation **12-15**
- The Avant-Garde and Modern Visual Culture: At the Crossroads of High and Low Art **06-09**
- Borders and Boundaries of Laughter and Anxiety in U.S. TV and Film **11-10**
- City and Civilization: Representations of Urban Spaces in Italian Culture A **02-01**
- City and Civilization: Representations of Urban Spaces in Italian Culture B **03-03**
- College English Association—Race and Resistance **06-08**
- Desde extramuros: estética y problemática social en el cine y la poesía peninsular **04-14**
- Emerging Scholars Organization of the Society for the Study of Southern Literature—Urban Souths **12-09**
- Emerging Scholars Organization—Pop Souths A: Race, Class, and Politics in the Televisual South **02-18**
- English I (Medieval)—Medieval Reimaginings **01-22**
- Episodic Female: The Female Experience in Television **03-01**
- The Eye of the Story: Surveillance Culture in American Fiction **12-01**
- Film Narrative and Aesthetic **02-09**
- Film Studies High Art/Low Art: Boundaries of Genre, Character, and Viewer in Popular and Independent Film **11-16**
- Flannery O’Connor Society—Flannery O’Connor and Low Culture **08-02**
- French III **05-21**
- From Russia With Love* at 60: Serious Spy Novel or Popular Escapism? A **01-12**
- From Russia With Love* at 60: Serious Spy Novel or Popular Escapism? B **03-18**
- High Art on the Small Screen: TV Noir and *The Twilight Zone* **06-02**
- High/Low Representations of Culture(s) in South American Literature and Film **11-07**
- The Holocaust in Literature and Film **01-02**
- The Horror of it All: The Modern Role of Horror **12-08**
- Identity and Representation in Twenty-First Century Popular Culture **06-07 URF**
- International Detective Fiction International Detective Fiction: Expanding Borders, Challenging Boundaries **07-10**
- Italian II (1600-present) **06-05**
- Joseph Conrad Society of America—High Art/Low Art: Borders and Boundaries in Conrad’s Fiction **01-04**
- Kurt Vonnegut Society—Aesthetic, Cultural, and Epistemic Boundaries in Kurt Vonnegut’s *Breakfast of Champions* **10-13**
- Lenny Abrahamson and the New Irish Cinema **08-12**
- Liminality in Twentieth-Century Spanish Literature, Culture, and Film **11-01**
- The Long Media Century: American Literature and Technology in the 1800s **05-15**
- Looking into Peace: Building Visual Literacy into Peace Studies Curricula **12-11**
- Magic or Mendacity? Harry Potter and Muggle Politics **06-06**
- Making Art, Making Culture in Postwar America **09-10**
- Metaphysics and/in Latin American Literature and Film **10-17**
- Nathaniel Hawthorne in American Popular Culture Then and Now **07-04**
- The Politics of Memory in Contemporary U.S. Visual Culture A **09-25**
- Pop Culture and Film—The Art of Horror: Parsing Critical and Public Appeal **04-05**
- Redefining, Reexamining, and Resituating the Highs from the Lows in Pop Culture Adaptations **05-07 URF**
- Slavic Studies **04-06**
- Society for the Study of Southern Literature—Atlantans on Atlanta **01-09**
- Teaching Shakespeare to Non-Majors **06-16**

- Transgender Identities: Questioning Borders and Binaries A **04-02**
 Truman Capote Literary Society Studies in the Works and Life of Truman Capote **04-19**
 Violent Delights, Violent Ends: Exploring Genre, Space, and Bodies in HBO's *Westworld* **05-05**
 Who is the "True" Schwarzfahrer? Making the Invisible-Visible: The African German
 Diaspora **05-10**
 The Zombie Swarm: Low Art as Hyperobject **07-03**

FRENCH STUDIES

- Composition and Performance in Medieval Literature Across the Continent **03-08**
 Flânerie in Literature & Popular Culture **03-21**
 French III **05-21**

GENDER & SEXUALITY STUDIES

- "Andando entremedio": identidades en el centro y la periferia—de la nueva narrativa
 latinoamericana **05-18**
 Afro-Hispanic Literature: A Bridge between Continents—Literatura Afro-Hispánica: un
 puente entre continentes **11-09**
 Anxiety, Memory and Desire in the Anglo-Irish Big House Novel **05-17**
 Asian Literature, Rhetoric, and Arts: Gender, Genre, and Other Aspects of High Art/Low
 Art **12-19**
 Association of Adaptation Studies C—Violence and Sexuality in Adaptation **08-15**
 Association of Adaptation Studies F—Adaptation in Literature **11-15**
 Beyond the Blockbusters: Themes and Trends in Contemporary Young Adult Literature **11-21**
 Breaking Down/Breaking Out of the Borders and Boundaries of Bodies and Blackness **02-21**
 The Boundaries of Mind + Body: Cultivating Embodied Intelligence in the Composition
 Classroom **02-08**
 Bounded and Boundless: Gender and Sexuality in Nineteenth- and Twentieth-Century
 Literature **09-23 URF**
 The Carson McCullers Society and The Carson McCullers Center for Writers and
 Musicians—Carson McCullers' High/Low Artistic Influences and Successors **06-03**
 Desde extramuros: estética y problemática social en el cine y la poesía peninsular **04-14**
 Edith Wharton Society—The Gilded Age in the Twenty-First Century: Edith Wharton's
 Continuing Relevance **09-24**
 Elizabeth Madox Roberts Society—Elizabeth Madox Roberts **05-14**
 English I (Medieval)—Medieval Reimaginings **01-22**
 Episodic Female: The Female Experience in Television **03-01**
 Exploring Queerness and Borders in/of High and Low Art **05-20**
 Feminist Literature and Theory—Investigating Women's Identity and Autonomy Amongst
 Societal Expectations **02-17**
 Form(ul)ations of Gender and Genre in High and Low Art **08-11**
From Russia With Love at 60: Serious Spy Novel or Popular Escapism? B **03-18**
 Gender Socialization in Autobiography, Drama, and Fiction **01-05**
 Georgia and Carolinas College English Association (GCCA)—Pulitzer-Winning Female
 Playwrights **07-12**
 International Detective Fiction—Expanding Borders, Challenging Boundaries **07-10**
 Italian II (1600-present) **06-05**
 Kurt Vonnegut Society—Identity, Social, and Spatial Boundaries in Kurt Vonnegut's
 Fiction **03-12**
 Le Femme-Enfant: The Border Between Womanhood and Childhood **10-01**
 LGBT Studies A—Bearing the Weight of Identity: Bears, Trans-Masculinity, and Tumblr in
 Youth Culture **02-02**
 LGBT Studies B—Queering Pop Culture **03-02**
 Literature and Culture of the Fin de Siècle in England **06-14**

- Mexican Culture—Mexican Literature, Film & Gender (XX and XXI Centuries) **09-11**
 Myth, Agency and Transgression in Contemporary Irish Poetry **06-20**
 New Directions in Africana Literature A **06-17**
 New Directions in Africana Literature B **07-08**
 Now More than Ever: Feminism on our Campuses and in our Classrooms **09-03**
 Performing Gender: Cultural Ideals, Expectations, and Representations of Gender in
 American and British Culture A **08-01**
 Performing Gender: Cultural Ideals, Expectations, and Representations of Gender in
 American and British Culture B **07-01**
 Performing Gender: Cultural Ideals, Expectations, and Representations of Gender in
 American and British Culture C **11-22**
 Pop Culture and Film—The Art of Horror: Parsing Critical and Public Appeal **04-05**
 Queer Theory and Genre Fiction **12-22**
 Slavic Studies **04-06**
 Society for the History of Authorship, Reading and Publishing (SHARP)—Nineteenth-
 Century Popular Print Culture **06-19**
 Society for the History of Authorship, Reading and Publishing (SHARP)—Popular Fiction:
 The Twentieth Century to Today **08-22**
 Society for the Study of Southern Literature—Speculative Souths **04-10**
 Theater as a Space of Collective Self-Empowerment **08-03**
 Transgender Identities: Questioning Borders and Binaries B **04-02**
 Transgender Identities: Questioning Borders and Binaries A **09-04**
 Truman Capote Literary Society—Studies in the Works and Life of Truman Capote **04-19**
 Women in French—Failure to Conform: The Defiant Female Body in French and
 Francophone Cultures **10-06**
 Women in French—Laughter in “High Art/Low Art”: Playing with Boundaries in French
 and Francophone Literatures **09-05**
 Women in French—Space and Place in French and Francophone Women’s Writing **12-18**
 Women in French—Transcending Borders and Boundaries through the Act of Writing **02-06**
 Women, Femininity, and Embodiment in Caribbean Literature **04-16**

GERMAN STUDIES

- American Association of Teachers of German (AATG) A **01-01**
 American Association of Teachers of German (AATG) B **03-10**
 Association of Adaptation Studies C—Violence and Sexuality in Adaptation **08-15**
 High Thought/Low Thought: Borders and Boundaries of Cognition and Animacy **09-20**
 The Holocaust in Literature and Film **01-02**
 Marxist Literary Group **05-22**
 Reinventing Great Books for the Twenty-First Century—Teaching the Bildungsroman **06-11**
 The Zombie Swarm: Low Art as Hyperobject **07-03**

INTERDISCIPLINARY STUDIES

- Alternate History and Uchronic Fiction: A Useful or Useless Parlor Game for Our
 Embattled World? **10-05**
 American Association of Italian Studies—Innovations and Technology in the Classroom **07-02**
 American Association of Teachers of Italian (AATI)—Interdisciplinary Approaches to
 Teaching Contemporary Italian Culture **03-17**
 Anxiety, Memory and Desire in the Anglo-Irish Big House Novel **05-17**
 Art Music And Pop **08-05**
 Arte popular y costumbrismo: representaciones en el siglo XIX peninsular e
 hispanoamericano **02-14**
 Association for the Study of Literature and the Environment (ASLE)—Culture/Nature: Art
 and the Environment **03-20**

- Association for the Study of Literature and the Environment (ASLE)—Popular Culture and the Environment: TV and Film **02-04**
- Association for the Study of Literature and the Environment (ASLE)—Popular Culture and the Environment: Youth Culture **04-20**
- Association of Adaptation Studies A—Adapting the Cinema’s Good, the Bad, and the Ugly **06-15**
- Association of Adaptation Studies B—Adapting on Stage and Screen **07-15**
- Association of Adaptation Studies D—Television, Digital Paratexts, and Adapting *Dune* **09-15**
- Association of Adaptation Studies E—Crossing Borders: The French New Wave, Irish/Americans, and Hollywood’s Quest for High Culture **10-15**
- Association of Adaptation Studies G—Fresh Approaches to Practical and Theoretical Adaptation **12-15**
- The Auden Gang: Poetry of the Thirties and After **02-19**
- The Avant-Garde and Modern Visual Culture: At the Crossroads of High and Low Art **06-09**
- Beyond the Blockbusters: Themes and Trends in Contemporary Young Adult Literature **11-21**
- Blurred Lines: Reading Between Representation **08-07 URF**
- Body Gadgets: Media Gimmicks and Sensual Excursions **12-05**
- Borders and Boundaries of Private and Public Experience: Interdisciplinary Approaches to Black Life, Art, and Culture **12-02**
- Borders and Boundaries of Theology in/as Art **11-23 URF**
- The Boundaries of Mind + Body: Cultivating Embodied Intelligence in the Composition Classroom **02-08**
- Centers and Boundaries in Beowulf **04-13**
- Cervantes Society of America—The Works of Miguel de Cervantes **10-12**
- The Characteristics, Pragmatics, and Learning of Chinese **11-08**
- City and Civilization: Representations of Urban Spaces in Italian Culture A **02-01**
- City and Civilization: Representations of Urban Spaces in Italian Culture B **03-03**
- Community Engagement in Study Abroad Programs: Opportunities, Assignments, and Research **07-13**
- Contextualizing Comics: Breaking the Frame of Low Art **10-19**
- Crossing Borders and Boundaries in our Nation’s Prisons **11-12**
- Darwinian Literary Criticism **05-13**
- Ecoporn and The Culture Industry **01-03**
- Edith Wharton Society—The Gilded Age in the Twenty-First Century: Edith Wharton’s Continuing Relevance **09-24**
- Emerging Scholars Organization—Pop Souths B: Roots, Trends, and Connections **03-19**
- Emerging Scholars Organization—Pop Souths C: Regional, Political, and Literary Connections in Southern Popular Music **04-22**
- Eroding Boundaries: Visual and Verbal Interplay in Popular Literature and Culture **12-06**
- Exploring Queerness and Borders in/of High and Low Art **05-20**
- Film Narrative and Aesthetic **02-09**
- Film Studies—High Art/Low Art: Boundaries of Genre, Character, and Viewer in Popular and Independent Film **11-16**
- The Final Frontier: Outer space and Popular Culture **11-06**
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 Tsutsumi, Shohei **11-11**
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 Tunstall, Sydney **12-21**
 Turlington, Anita **06-14**
 Turner, Calabria **06-14**
 Turner, Kyndall **P-01**
 Uchenna Uwakwe, David **07-18**
 Ulmer, Jessica **09-16**
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 Vaccarella, Eric **09-12**
 Valisa, Silvia **06-19**
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 Valverde, Fernando **03-05**
 Van Nyhuis, Alison **03-11**
 Vanmeter, Derrick **08-03**
 Varade, Kristina **05-17**
 Varlack, Christopher Allen **02-20**
 Vater, Katie J. **11-01**
 Veldwachter, Nadége **01-02**
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 Venegas, Jose Luis **03-14**
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 Vescio, Bryan **11-04**
 Viakinnou-Brinson, Lucie **P-01**
 Viars, Karen **05-16**
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 Wallace, Brittany Paige **02-04**
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 Wallington, Natalie **09-23**
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 Walter Carney, Kelly C. **02-04, 03-20, 04-20**
 Walters, Jake **05-09**
 Walters, Danielle **03-12**
 Wang, Xiaobo Belle **12-19**
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 Waters, Sandra **02-09**
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 Zeigler, Marya **04-06**
 Zinck, Shannon **06-12**

SAMPLA 90 – GENERAL GUIDELINES AND CONSIDERATIONS FOR CHAIRS

The 2018 Conference will be held at the Sheraton Birmingham in Birmingham, Alabama, from November 2-4. The conference special focus will be *Fighters from the Margins: Socio-Political Activists and Their Allies*. Session proposals are welcome on this or any topic of scholarly interest to the SAMPLA community.

SAMPLA members who wish to propose a Special Session may submit a Call for Papers/ Special Session Proposal indicating their session title, chosen topic, and CFP language (as applicable). Chairs of Regular Sessions (those so designated by the Program Committee after the presentation of Special Sessions at three consecutive SAMPLA Conferences) or Affiliated Groups may also submit CFPs using the same CFP form. CFP forms will be available on the SAMPLA website beginning December 1, 2017.

November 2017 to April 2018: Chairs of Regular Sessions and Affiliated Groups are selected in one of four ways:

- a) Those who serve as Secretary in 2017 will become Chair of the 2018 session.
- b) If the session does not have a Secretary in 2017, Attendees of the 2017 session will elect a Chair for 2018.
- c) If a Chair seat is vacant at the beginning of the 2018 conference year, SAMPLA will post a call for volunteers in the CFP list. All Chairs of Regular Sessions and Affiliated Groups must be approved by SAMPLA. Additionally, approval by the Affiliated Group is also required for Chairs wishing to oversee those sessions.
- d) SAMPLA members who would like to propose a Special Session may select the Chair(s) at their discretion.

December 2017 to April 2018: SAMPLA Chairs begin their service by submitting a “Call for Papers / Special Session Proposal” form available online beginning **December 1, 2017** at <https://sampla.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.)

CFPs received by **February 2, 2018** will be featured in the annual SAMLA News.

January to May 2018: SAMLA Program Committee approval of CFPs and Special Sessions:

- a) Regular Sessions and Affiliated Groups with approved Chairs automatically receive CFP approval from the SAMLA Program Committee.
- b) Special Sessions are reviewed by the Program Committee and require approval before the CFP is published. The SAMLA office will notify all Special Session Chairs when their sessions are approved.

February to June 2018: 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 present one scholarly paper in any given year. 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.

By June 29, 2018: Session Chairs have two important tasks required by this date:

- a) Submit the "Session Information Form" on the SAMLA website: <https://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). SAMLA cannot guarantee A/V requested after June 29, 2018.
 - (6) **Abstract from each panelist (Abstracts will be posted with member only access on the SAMLA website)**
- a) Chair ***must*** process his/her SAMLA Membership through the current conference year (2018-2019) – *Final Program Committee approval is contingent upon Chairs processing their membership by this date. Failure to process membership by June 29, 2018 will place your session at risk for cancellation.*

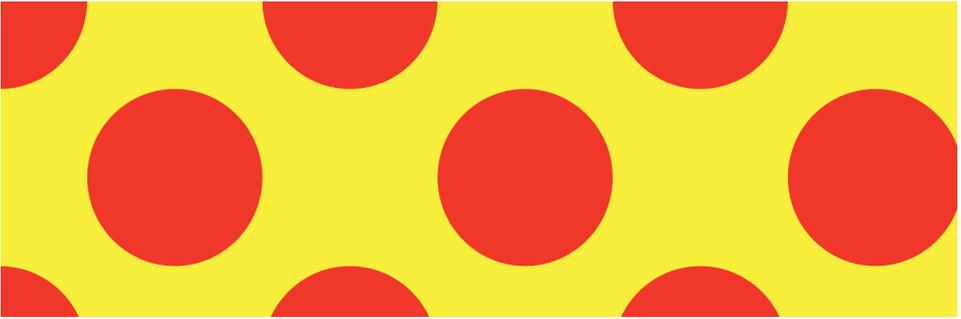
August 17, 2018: The SAMLA office will publish the first online draft of the 2018 Conference Schedule. Once this schedule is posted online, the SAMLA staff will email all Chairs, Secretaries, and Panelists requesting that they preview their information to allow for necessary corrections. Please notify the SAMLA office of any corrections at samla@gsu.edu.

Before August 31, 2018: Session Chairs should communicate directly with Participants to ensure that they process their SAMLA Membership through the current year (2018-2019) by this date. *Participants who have not processed their membership by August 31, 2018 will be removed from the conference program.*

November 2-4, 2018 at SAMLA 90: 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 91, November 8-10, 2019 in Atlanta, GA
- d) Select a Chair (if necessary) and Secretary for 2019
- 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

SAMPLA will also open a General Call for Papers for SAMLA 90. A General Call submission form will be available on the SAMLA website (samla.memberclicks.net) beginning **April 2, 2018**. The General Call is designed to create opportunities for scholars whose work does not fit into a posted CFP. Scholars are urged to review CFPs posted on the SAMLA website before submitting to the General Call for Papers. The General Call for Papers will close on **July 13, 2018**. While SAMLA staff will make every effort to place submissions to the General Call in existing panels or in new panels devised from General Call submissions, submission to the General Call does not guarantee participation in the 2018 SAMLA conference.



SAMLA 90 CONFERENCE PROGRAM AD RATES

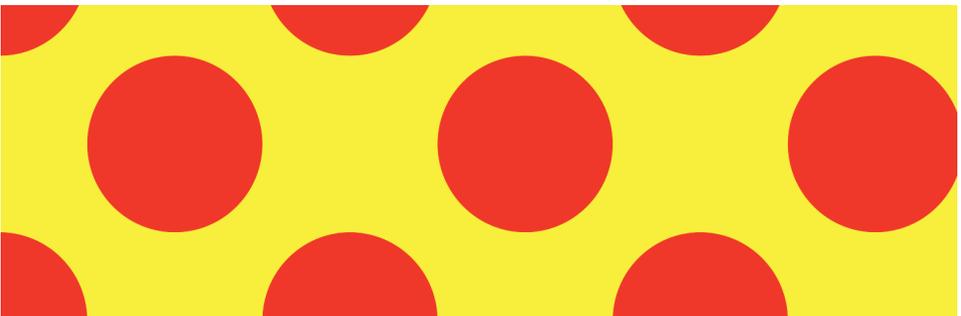
FULL PAGE (BLACK & WHITE)	\$195
INSIDE COVERS (FRONT OR BACK, COLOR)	\$225
BACK COVER (COLOR)	\$295

SAMLA MEMBER ADS

¼ Page (Black & White)	\$40
½ Page (Black & White)	\$75

AD RESERVATION DUE AUGUST 31, 2018
AD COPY DUE SEPTEMBER 21, 2018

FOR INFORMATION OR TO RESERVE AD SPACE
CONTACT DAN ABITZ
SAMLA@GSU.EDU



SOCIAL MEDIA AND TWEETING INFORMATION



Participants will have the opportunity to share their thoughts and engage with others via the hashtag #samla89. We encourage panel attendees to participate in these insightful conversations online.

Social media offers interactive and dynamic ways to experience SAMLA 89. 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 #samla89 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 #samla89 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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East Georgia State College Statesboro

Margaret Wright-Cleveland (V. 81–85)

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Kameelah Martin

Savannah State University

Jennifer Susan Castle

Georgia State University

SAMPLA 89 BUSINESS MEETING AGENDA

SATURDAY—5:15 TO 6:15 PM
PEACHTHREE BALLROOM

I. Call to Order, Welcome, and Executive Committee Report

Scott Yarbrough, President
Charleston Southern University

II. SAMPLA Conference and Operations Report

Elizabeth J. West, Executive Director
Georgia State University
Dan Abitz, Associate Director
Georgia State University

III. SAMPLA Financial Report

Rafael Ocasio, First Vice President
Agnes Scott College

IV. South Atlantic Review Report

R. Barton Palmer, Editor
Clemson University

V. Ratification of Honorary Member Selection

VI. Election of New Executive Committee Members

Scott Yarbrough, President
Charleston Southern University

VI. New Business

VII. Adjournment

HONORARY MEMBER NOMINATION: NATASHA TRETHERWEY

“Trethewey’s writing mines the cavernous isolation, brutality, and resilience of African American history, tracing its subterranean echoes to today.” —New Yorker

Among her many honors, Pulitzer Prize-winner Natasha Trethewey is the recipient of the 2016 Academy of American Poets Fellowship which recognizes distinguished poetic achievement. In the judge’s citation, Marilyn Nelson said: “Natasha Trethewey’s poems plumb personal and national history to meditate on the conundrum of American racial identities. Whether writing of her complex family torn by tragic loss, or in diverse imagined voices from the more distant past, Trethewey encourages us to reflect, learn, and experience delight.



The wide scope of her interests and her adept handling of form have created an opus of classics both elegant and necessary.” Trethewey has also received fellowships from the Guggenheim Foundation, the Rockefeller Foundation Bellagio Study Center, the National Endowment for the Arts, and the Bunting Fellowship Program of the Radcliffe Institute for Advanced Study at Harvard. In 2013 she was inducted into the American Academy of Arts and Sciences. Her poems have appeared in such journals and anthologies as *American Poetry Review*, *Callaloo*, *Kenyon Review*, *The Southern Review*, *New England Review*, *Gettysburg Review*, and several volumes of *Best American Poetry*. At Northwestern University, she is a Board of Trustees Professor of English.

In her second term as United States Poet Laureate, Trethewey’s signature project was a PBS NewsHour Poetry Series *Where Poetry Lives*. In this series, Trethewey traveled with Senior Correspondent Jeffrey Brown to cities across the United States in order to explore societal issues such as Alzheimer’s, domestic abuse, the civil rights movement, and incarcerated teenagers—all through the prism of poetry, literature, and Trethewey’s own personal experiences.

In addition to being United States Poet Laureate, she held the position of State Poet Laureate of Mississippi, from 2012-2016.

2017 SAMLA EXECUTIVE COMMITTEE NOMINEES



SECOND VICE PRESIDENT

Adrienne Angelo is Associate Professor and Undergraduate Advisor of French at Auburn University where she teaches French language, literature, and film. She received her B.A. in French and Communication and Media Studies from Goucher College and her Ph.D. in French from Emory University. She has been an active member of SAMLA since 2006 and has served as President and Secretary of the

film studies panels. Currently Angelo is also serving a three-year term as Regional Representative for the South for Women in French. Angelo has also organized conference panels for sessions at the 20th- and 21st-Century French and Francophone Studies International Colloquium, Northeast Modern Language Association, and Rocky Mountain Modern Language Association. Her research focuses on life writing and contemporary French and Francophone women's literature and her work has appeared in *Australian Journal of French Studies*, *International Journal of Francophone Studies*, *Irish Journal of French Studies*, *Studies in Twentieth and Twenty-first Century Literatures*, and *Women in French Studies*. She has co-edited two anthologies—*Protean Selves: First-Person Voices in Twenty-First Century French and Francophone Narratives*, Newcastle: Cambridge Scholars Publishing, 2014 and *Cherchez la femme: Women and Values in the Francophone World*, Newcastle: Cambridge Scholars Publishing, 2011—and is currently developing a book-length project focusing on women's autobiography and the *fait divers*.



EXECUTIVE COMMITTEE MEMBER

Ren Denton, MFA, Ph.D., is an Assistant Professor of English at East Georgia State College. Her teaching and research interests include African American Literature and Southern Literature, particularly twentieth and twenty-first-century cultural productions that filter historical traumas through images, spectacles, and performances of social, racial, gender, regional, and national identities. She is

currently working on a manuscript about voodoo aesthetics for McFarland and has published articles and chapters on William Faulkner and African

American Literature. She is involved with *Digital Yoknapatawpha* and is currently working on forming teaching strategies for the digital humanities project. She has been an active participant of SAMLA since graduate school and is currently serving on SAR's prize selection committee for SAMLA.

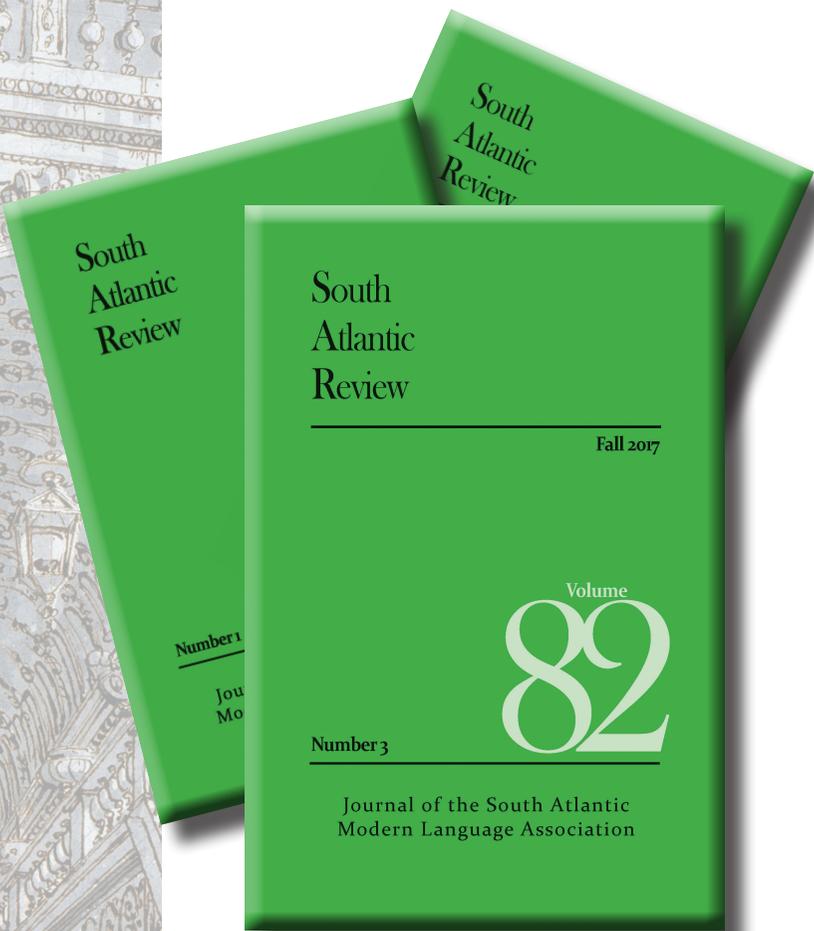
EXECUTIVE COMMITTEE MEMBER

Jay Lutz is Professor of French and Frances I. Eeraerts '76 Professor of Foreign Language at Oglethorpe University in Atlanta, Georgia. He received his PhD in French literature with a minor in Scandinavian from Yale University in 1986. He was awarded the rank of Chevalier de l'Ordre des Palmes Académiques by the government of France in 2005 and completed graduate work in Sweden as a Fulbright Scholar.

Professor Lutz prepared the chapter on Verlaine for the Critical Bibliography of French Literature for the 19th century in the series known as the Cabeen bibliography. His interest in Verlaine and poetry of the late 19th century has led to a long-term project on French cabaret political song in the 1880s culminating in a book-length study entitled "Coming Back From the Parade" currently under review by publishers.

Lutz has been an active member of the South Atlantic Modern Language Association where he has chaired sessions both in French and Scandinavian. He was a member of SAMLA's Executive Committee from 2008 to 2011.





SOUTH ATLANTIC REVIEW

Journal of the South Atlantic Modern
Language Association

Since its founding in 1935, *South Atlantic Review* has published research in modern languages and literatures, as well as in associated fields such as film, cultural studies, and rhetoric and composition.

SOUTH ATLANTIC REVIEW
AT CLEMSON UNIVERSITY

R. Barton Palmer is the current editor. He is pleased to welcome submissions of essays of between 6,500 and 8,000 words that are accessible, and of broad interest, to *South Atlantic Review's* diverse readership across the many disciplines that form the South Atlantic Modern Language Association.

Full submission guidelines may be found at
<https://samla.memberclicks.net/sar>.

Please send submissions and other inquiries to the managing editor at
SouthAtlanticReview@clemson.edu.



NOTES

NOTES

PLEASE PLAN TO JOIN US IN BIRMINGHAM IN 2018



#EUROMAIDAN



#BRINGBACKOURGIRLS



SAMLA 90



FIGHTERS FROM THE MARGINS:
SOCIO-POLITICAL ACTIVISTS
AND THEIR ALLIES

NOVEMBER 2-4, 2018
SHERATON BIRMINGHAM
BIRMINGHAM, ALABAMA

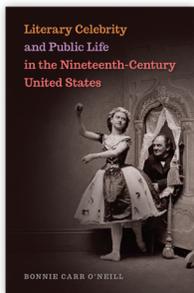


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LIVES
MATTER



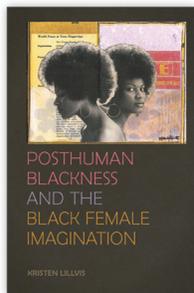
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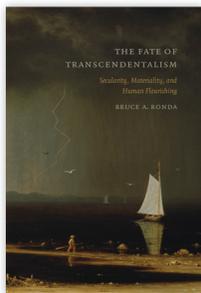
LITERARY CELEBRITY AND PUBLIC LIFE IN THE NINETEENTH-CENTURY UNITED STATES

Bonnie Carr O'Neill
978-0-8203-5156-8



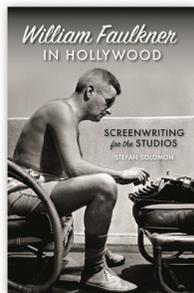
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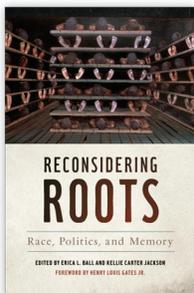
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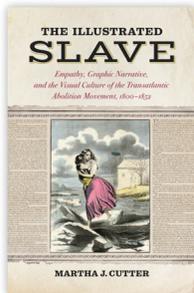
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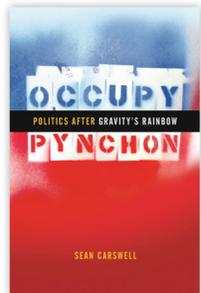
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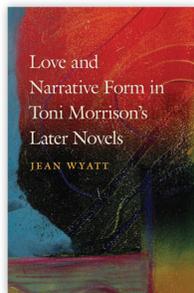
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OCCUPY PYNCHON

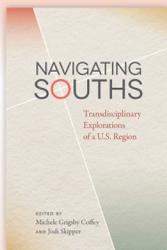
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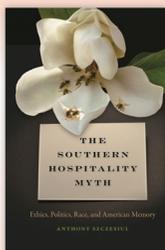
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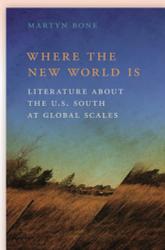
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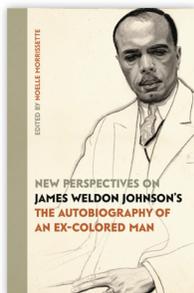
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