

### FROM THE PRESIDENT

Christina McDonald, *Virginia Military Institute*



Dear Colleagues and Friends,  
I hope this SAMLA newsletter finds you enjoying the beginning of a restorative summer. For me, this period of time often affords ab it of space to reflect. During the past two years of the COVID-19 pandemic, I have been grateful for the steady support of my fellow SAMLA colleagues, as well as

members of our Executive Committee and the talented staff that faithfully serve our organization. As a community, we recognized the importance of being present for one another by continuing to gather in November 2020 and 2021 using Accelevents so that we could share ideas and learn from one another's experiences.

For SAMLA 93, under the leadership of Dr. Adrienne Angelo, we met online to explore the theme *Scandal!* in 150 panels and involving 650 participants. The following year, in light of continuing concerns, we turned out in force again online for SAMLA 93 during President Rudy Alcocer invited us to consider *Social Networks, Social Distances*.

[\(continued on page 20\)](#)



### FROM THE EXECUTIVE DIRECTOR

LeeAnne M. Richardson, *Georgia State University*



Dear SAMLA Members and Friends,

What a year it has been! We've had our ups and downs, and the Pandemic has waxed and waned—and waxed and waned again.

One thing has remained steadfast: the SAMLA staff has never wavered in its hard work or commitment to keeping SAMLA running and its members in contact with one another. Thanks to the creativity, initiative, and hard work of Dr. Dan Abitz and his team of GSU graduate student workers, SAMLA pivoted from the planned in-person 93<sup>rd</sup> annual conference to once again convene virtually on the Accelevents platform. This would not have been possible without Dan's leadership or the efforts of Esther Stuart, Shannon Lee, Rachel Woods, Shari Arnold, Michelle Shamasneh, and Donna Pennington.

We also thank Dr. Rudy Alcocer, who as SAMLA President in 2021 proposed the theme *Social Networks, Social Distances*. The timely theme and the online format allowed over 600 SAMLA members to come together in November 2021 for stimulating conversation, despite the resurgence of the Omicron variant. One benefit of this format was increased attendance from scholars across the globe, as well as easier participation from those without subsidized travel benefits.

[\(continued on page 20\)](#)

# CONTENTS

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Executive Committee & Staff	4
Staff Profiles	5
Committee Acknowledgements	6
SAMLA 93 Award Winners	8
Undergraduate Essay Award Winner	9
Thanks to Exhibitors & Advertisers	16
SAMLA 94 General Information	18
SAMLA 94 Calls for Papers	21

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## ***SOUTH ATLANTIC REVIEW UPDATE***

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**R. Barton Palmer, *Clemson University***



With the recent publication of our spring issue, *SAR* 87.1, *SAR* has marked six full years of maintaining its quarterly production schedule, publishing an incredible array of special and open issues and a large number of book reviews. On behalf of everyone on staff at SAMLA, please accept our thanks for the response the journal has received to its calls for submissions and special issue proposals. We are considering expanding the journal's remit to include literary translations of poetry, and we will be publishing in a forthcoming issue two new English versions of Catullus's longer *carmina*. If this initiative proves popular, we hope to be publishing similar work in the future.

In 2021, we were pleased to publish three open issues featuring a diverse range of scholarship, as well as a special issue entirely devoted to book reviews. This year, we are looking forward to the publication of three special issues: in the summer, an issue on twenty-first century *flânerie*, edited by Kelly Comfort and Marylaura Papalas; in the fall, an issue on the postnormative, edited by Austin Svedjan and Horacio Sierra; and in the winter, an issue on Walker Percy, edited by Karey Perkins and Rhonda McDonell. Within these issues, we are excited to publish works from the recipients of SAMLA's graduate student creative writing and essay awards.

Exclusive digital publication not only provides much more flexibility with regard to issue length, but, not insignificantly, it saves SAMLA about \$25,000 a year. Digital publication and distribution confers other benefits as well. Issues are now thoroughly searchable; essays can easily be converted to PDFs when colleagues request a copy; your office bookshelf does not have to be filled with an ever-increasing run of journal issues. The successful operation of *SAR* is made possible by the generous support of Clemson University, including that of Nicholas Vazsonyi, Dean of the College of Art, Architecture and Humanities; Robert Jones, Provost; and Susanna Ashton, chair of the Department of English. *SAR* would not be possible without the hard work of our wonderful team: Allison Wise as managing editor and Marta Hess, associate editor. And *SAR*, of course, could not run without the continuing cooperation and help of all kinds provided by the SAMLA office at GSU. Dan Abitz has generously made himself available often for consultation on difficult matters, as has the staff in the office. We owe them many thanks for keeping *SAR* running smoothly.



*South Atlantic Review (SAR)* is the official journal of SAMLA. Published quarterly and distributed electronically, *SAR* welcomes submissions of essays, clusters of essays, special issue proposals, and book reviews concerned with the study of language, literature, rhetoric and composition, film and television, and other topics of scholarly interest in the humanities. Recent special issues have covered topics as diverse as film masterpieces, Nella Larson's *Passing*, everyday writing, Black Transnationalism, among others. Essays are generally in English, but essays in other languages will also be considered.

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Essay submissions of 6500-8000 words should be sent to the managing editor at [southatlanticreview@clemsun.edu](mailto:southatlanticreview@clemsun.edu). At the time of submission, *SAR* requires all authors to have a current SAMLA membership. Essay submissions first go through an internal evaluation; those deemed suitable for further consideration are then sent out for external blind review. Final publication decisions are generally communicated within 2-3 months of submission.

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Proposals for essay clusters (3-5 related essays written by different authors) and special issues (7-9 related essays written by different authors, with a guest editor) should be sent to the managing editor at [southatlanticreview@clemsun.edu](mailto:southatlanticreview@clemsun.edu) and to Editor Barton Palmer at [ppalmer@clemsun.edu](mailto:ppalmer@clemsun.edu). Proposals should include the following details: name of the guest editor(s) for the cluster or special issue; a brief description of the topic and its scholarly significance; names of authors and essay titles or topics (or a draft of the CFP).

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For book reviews, please first send a query to the managing editor at [southatlanticreview@clemsun.edu](mailto:southatlanticreview@clemsun.edu) to ensure that your proposed book is not under review by another contributor. Book reviews should also be submitted to the managing editor and should be between 1000-2000 words plus provide the bibliographic information of the book being reviewed.

For more information about submission guidelines, please visit:  
<https://samla.memberclicks.net/submission-guidelines>

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## EXECUTIVE COMMITTEE

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## SAMLA STAFF PROFILES

### SHARI ARNOLD



Shari is a Literary Studies PhD student and Graduate Teaching Assistant at Georgia State University. Her research examines diasporic and rhizomatic connections among women of color in the US South. She is specifically interested

in Christina Sharp's theorizing of "the wake" and how African American women draw from ancestral experience concerning their self-conceptualization. Shari also teaches first-year composition and literary theory at Clark Atlanta University with an emphasis on critical race and third-wave feminist theory.

### ESTHER STUART



Esther works as SAMLA's Conference Manager, a job title broad enough to encompass the eclectic tasks necessary for SAMLA to run smoothly, including painstaking data management, squinting at spreadsheets, and drinking

copious amounts of tea. A PhD candidate at Georgia State University, she pursues the rewarding but not lucrative world of literary studies. Her research focuses on representations of cultural trauma in 19<sup>th</sup>-century Gothic fiction, exploring traumatic historical events and their relation to cultural anxieties manifested in popular fiction. In her sometimes nonexistent spare time, she enjoys watching bad horror films and playing tabletop games like Dungeons and Dragons.

### RACHEL WOODS



Rachel is a PhD student in English Rhetoric and Composition with interests in Irish Rhetoric, Historic Preservation, and Archival Research. Along with her research, Rachel is a Graduate Teaching Assistant of first-

year composition and this is her first year as SAMLA's Production and Design Manager. Rachel is an avid animal lover and proud owner of a chunky ginger cat, Rory, and a fluffy Great Pyrenees, Boo.

### I-HSIEN "SHANNON" LEE



Originally from Taiwan, Shannon is a doctoral student in the Literary Studies Program at GSU. Her primary fields of interest are 20<sup>th</sup>-century and contemporary American fiction, Asian American and multi-ethnic literature, and immigrant narratives. Before attending GSU, Shannon taught as a university English lecturer in Taipei, Taiwan, as well as worked as a research assistant at Academia Sinica, Taiwan. She joined SAMLA in Fall 2018 and was extremely happy for the chance to put her accumulated years of hands-on conference experience to use by helping out at SAMLA. As the Membership Manager, Shannon thoroughly enjoyed working at the onsite conference registration desk as well as meeting scholars from all around. She is very grateful to be part of the SAMLA community!

### MICHELLE SHAMASNEH



Michelle is a third-year PhD student specializing in Victorian literature. She also fancies herself a writer, penning poems, fiction, and non-fiction. When she isn't reading, writing, teaching freshman composition, or working as SAMLA's Assistant Membership Manager, she is probably digging in the garden or playing with chickens.

# 2021 COMMITTEE ACKNOWLEDGEMENTS

## SAMLA STUDIES AWARD

SAMLA would like to thank the members of the 2021 SAMLA Studies Book Award Committees for their thoughtful deliberations and thorough and conscientious review of the nominated essays. SAMLA continues to receive an impressive slate of a diverse array of monographs and edited collections, and our Committee members commit a significant amount of time reading members' publications. The Monograph Committee comprised Christopher Cairney, Chair; Kelly C. Walter Carney; Kajsa Henry; Ellesia Blaque; and Emily Hall. The Edited Collection Committee comprised Ignacio F. Rodeño, Chair; Shahara'Tova Dente; Emanuelle Karen Oliveira-Monte; and Lynée Lewis Gaillet.

## SAR ESSAY PRIZE

SAMLA would like to thank the members of the V.85 SAR Prize Committees for their thoughtful deliberations and thorough and conscientious review of all the essays appearing in this volume. The members of this committee were Margaret Wright-Cleveland, Co-Chair; Bernadette V. Russo, Co-Chair; Nathaniel O. Wallace; and Robert Simon.

## GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT

SAMLA would like to thank the members of the 2021 George Mills Harper Fund Award Committee for their thoughtful deliberations and thorough and conscientious review of numerous applications. Those members were Adam Parkes, Chair; Lisa Hinrichsen; Melissa Johnson; Delia Steverson; and Susan F. Crampton-Frenchik.

Full details for submitting to the Harper Fund Award can be found [here](#). The deadline is July 30.

## GRADUATE STUDENT ESSAY AWARD

SAMLA would like to thank the members of 2021 Graduate Student Essay Award Committee for their thoughtful deliberations and thorough and conscientious review of the nominated essays. Those members were R. Barton Palmer, chair; Gina Stamm; Christina Romanelli; Silvia Tiboni-Craft; Alicia Fontnette; and Hannah Burdge, winner of the SAMLA 91 Graduate Student Essay Award

## GRADUATE CREATIVE WRITING AWARD

SAMLA would like to thank the members of the 2021 Graduate Student Creative Writing Award Committee for their thoughtful deliberations and enthusiastic and thorough reviews of the nominated prose. The 2021 Committee was Yvonne Joseph, chair; Ren Denton; Leonard Owens; Marie Hendry; and Michele Shaul.

## UNDERGRADUATE ESSAY AWARD

SAMLA would like to thank the members of the 2021 Undergraduate Student Essay Award Committee for their work on this committee and for helping SAMLA continue to expand its undergraduate outreach, participation, and recognition. The members were Caitlin Sumner, Chair; Jenny Crisp; Genevieve Ruzicka; and Hong Li.

## HONORARY MEMBER COMMITTEE

The SAMLA 2021 Honorary Member committee was Pearl McHaney, Chair; Ana Corbalan; E. Nicole Meyer, Clark Barwick; and Moira M. Di Mauro-Jackson.

SAMLA established the SAMLA Honorary Member Award as a way to recognize individuals for significant scholarly work, professional contribution in their respective fields of study, and a long-term commitment to our organization. The Honorary Members Committee receives the nominations and makes recommendations to the SAMLA Executive Committee. If an Honorary Member is nominated, this nomination is ratified by membership vote at the Business Meeting held during the annual conference.

## NOMINATING COMMITTEE

The SAMLA 2021 Nominating Committee was Adrienne Angelo, Chair; Sarah MacDonald; Lisa P. Diehl; Margit Grieb; and Silvia Byer.

SAMLA's Nominating Committee receives and makes nominations for Executive Committee appointments. Each year, the Committee nominates a member for the role of Second Vice President and one-to-three members for the role of Member-at-Large. Nominations made by the Committee are ratified by membership vote at the Business Meeting held during the annual conference.

The Nominating Committee is still accepting recommendations for nominations. Please contact the SAMLA Office at [dabitz1@gsu.edu](mailto:dabitz1@gsu.edu) or [samla@gsu.edu](mailto:samla@gsu.edu).

## PROGRAM COMMITTEE

The SAMLA 2021 Program Committee was Loretta Clayton, Chair; Josef Vice; John Lamothe; Michael J. Blouin; and Annachiara Mariana.

SAMLA's Program Committee reviews and approves special session CFPs during the first half of our conference planning. This group works closely with SAMLA's Conference Manager to ensure that CFPs are reviewed, approved, modified if necessary, and published on the SAMLA website in a timely manner. SAMLA's Program Committee also reviews all requests for Regular Session status or Affiliated Group status.

## OUTGOING COMMITTEE MEMBERS

### Thank You for Your Service

**Bryan Giemza, *Texas Tech University***

Executive Committee Member

**Christina McDonald, Chair, *Virginia Military Institute***

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**Horacio Sierra, *Bowie State University***

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**Yvonne Joseph, *Medgar Evers College, CUNY***

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SAMLA Studies Award Committees

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SAMLA Studies Award Committees

**Caitlin Sumner, *The University of Alabama***

Undergraduate Student Essay Award Committee

## 2021 AWARD WINNERS

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### UNDERGRADUATE STUDENT ESSAY AWARD

Taylor Drake, *Agnes Scott College*

"Culture as Violence in Carmen Maria Machado's 'Especially Heinous: 272 Views of *Law & Order: SVU*'"

### GRADUATE STUDENT CREATIVE WRITING AWARD – POETRY

Daniel Ferreira da Silva, *University of Georgia*

### GRADUATE STUDENT ESSAY AWARD

Meghna Sapui, *University of Florida*

"Eating and Interpreting the Chapati in *The Wife and the Ward*"

### GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT

Julie Boutwell-Peterson, *University of South Dakota*

"How the Refugee (Re)defines Home: The Wide, Subversive Arc of Magical Realism in Mohsin Hamid's *Exit West*"

### SOUTH ATLANTIC REVIEW ESSAY PRIZE – VOLUME 84

Emanuela Kucik, *Muhlenberg College*

"Fatal Categorizations: Disappearance and the Rigidity of American Racialization in Nella Larsen's *Passing* and Jamie Ford's *Hotel on the Corner of Bitter and Sweet*" (Volume 84, Issue 2)

### SOUTH ATLANTIC REVIEW ESSAY PRIZE – VOLUME 85

Ashley Lear, *Embry-Riddle Aeronautical University*

Ethan Hale, *Embry-Riddle Aeronautical University*

"What is Real?: Gaslighting, Brainwashing, and Ontological Crisis in the Works of Philip K. Dick"  
(Volume 85, Issue 3)

### SAMLA STUDIES AWARD – MONOGRAPH

Melissa Daniels-Rauterkus, *University of Southern California*

*Afro-Realisms and the Romances of Race: Rethinking Blackness in the African American Novel*  
LSU Press

### SAMLA STUDIES AWARD – EDITED VOLUME

Roxanne Harde, *University of Alberta*

Janet Wesselius, *University of Alberta*

*Consumption and the Literary Cookbook*  
Routledge

**2021 UNDERGRADUATE ESSAY AWARD WINNER**  
**CULTURE AS VIOLENCE IN CARMEN MARIA MACHADO'S "ESPECIALLY HEINOUS: 272 VIEWS OF LAW & ORDER: SVU"**

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**Taylor Drake, Agnes Scott College**

In September 2019, Dick Wolf's crime drama *Law & Order: Special Victims Unit* became the longest-running live-action television show of all time, clocking in at over 400 episodes (Hughes). In 2017, National Book Award finalist Carmen Maria Machado published her debut short story collection *Her Body and Other Parties*, which featured the novella "Especially Heinous: 272 Views of Law & Order: SVU." A fantastical retelling of the first twelve seasons of *Special Victims Unit*, "Especially Heinous" defamiliarizes the show's well-established formula and ideology, particularly its often misrepresentative but surprisingly empathetic portrayal of sexual violence against women.

By doing so, Machado challenges readers to reexamine their complicity in the reproduction of violence upon marginalized bodies, casting New York City itself as an ancient beast feeding on human suffering. If *Special Victims Unit* is a sensationalist, "ripped from the headlines" retelling of modern American culture, then "Especially Heinous" is a scathing critique of not only said culture but the relationships between texts and audiences that, much like the breathing Big Apple, demand human suffering as a tribute—both out of sick pleasure and unquestioned habit.

Both *Special Victims Unit* (henceforth abbreviated as SVU) and "Especially Heinous" reflect worlds seeped in rape culture, which is defined by Emilie Buchwald et al. as a social reality where "sexual violence is a fact of life, inevitable as death or taxes" (vii). It is the attitudes towards this rape culture that separate Wolf's and Machado's texts. SVU has always garnered a mixed critical response for its depiction of rape. Sara Alcid for the blog *Everyday Feminism* derides the show for its overindulgence in sensational rape myths, such as an over-representation of false allegations and violent attacks from strangers, the latter of which also implies that sexual assault without some kind of graphic physical trauma is "not prime-time worthy." Rather than an accurate or meaningful examination of rape within American society, "Law & Order: SVU has built an empire on making rape a spectator sport" (Alcid). Indeed, even more positive reviewers often regard SVU as "waver[ing] uneasily. . . between P.S.A. and pornography" (Nussbaum). Pulitzer Prize critic Emily Nussbaum writes that "At its greasiest. . . SVU becomes a string of rape fantasies, justified by healing truisms." This "fantastical" element, however, is both the show's greatest weakness and strength: while Alcid lambasts the series for its flagrantly unrealistic portrayal of the police as fervent champions for sexual assault victims—citing that only 3% of rapists will ever see the inside of a cell—Nussbaum claims this inaccuracy is integral to the show's escapist appeal. "As in a dream," Nussbaum says, "SVU takes the grisly stories that dominate the news. . . and reorganizes them, reducing the raw data to a format that viewers can handle." Other writers such as Virginia Pelley for *Quartz* describe the show as a safe vector for her own repressed emotions about her abuse. As she writes: "That the [rapes] mattered and merited acknowledgment was comforting in itself, especially for someone who never received resolution in real life."

For its impact on non-survivors, a 2015 study at Mississippi State University found that college freshmen who watched SVU rejected rape myths and showed greater intent to refuse unwanted sexual contact at higher rates than fans of similar crime dramas like NCIS (Hust et al. 6-10). Still, Alcid's accusation that SVU has rendered rape a "spectator sport" looms large, in part because few fans seem to disagree. Nussbaum likens her enjoyment of the series to a compulsion to eat "dirt and fingernails." Similarly, Wendy McClure, for the blog Brilliant but Cancelled, reacts to Detective Munch's comment that the internet allows one to "'meet creepazoids from all over the world without leaving the comfort of your own home,'" with, "And this is different from watching this show...how?" She still rated the episode in question "A+."

Yet while SVU seeks only to replicate rape culture—for to imagine an ending of rape culture is to imagine the ending of a series built for perpetuity—"Especially Heinous" dares to dream. The New York City of "Especially Heinous" sits on the back of an ancient beast and is ruled by mercurial gods; sexual violence is not merely as inevitable as taxes but is the tithe itself. In season/chapter four, Machado states explicitly that sexual violence is the "normal":

For three days in a row, there is not a single victim in the entire precinct. No rapes. No murders. No rape-murders. . . Not even an unwanted dirty phone call. Then, in the gloaming of a Wednesday, a man wolf-whistles at a woman on her way to an AA meeting. The whole city releases its held breath, and everything returns to normal. (Her Body 80)

Although "Especially Heinous" largely eschews any foreknowledge of the Law & Order franchise, several of Machado's critical strategies rely on problematizing audience desires. At the center of SVU's appeal is Detective Olivia Benson, played by Mariska Hargitay. Described by Nussbaum as "a Xena with empathy," Benson has become a pop-cultural icon for sexual abuse survivors. One contributor for the 2016 book *We Believe You: Survivors of Campus Sexual Assault Speak Out* discussed how "Olivia Benson shattered the self-blame and uncertainty I had endured for years" (Pino and Clarke 209). Hargitay herself has spoken about the many survivors who approach her with their experiences, describing Benson as a "character who relentlessly fights and advocates for women and for survivors, and who does it with compassion. . .who is unequivocally committed to righting wrongs, who believes survivors, who's aware of the healing in it" (Kaplan). Dick Wolf has gone so far as to coronate Benson "the mother of the #MeToo movement" (Kaplan).

Machado's Benson is nothing of the sort—at least at the start. Machado instead regresses Benson's character, having her reject the ghosts of murdered underage girls and their calls for justice until she is forced to concede. This new arc refuses the much-maligned fantasy of its predecessor, reframing police support of sexual assault victims as not a feature but the result of a literal, consensual possession. This possession does not come easily—Benson not only has to learn Morse code in order to decipher the bell-ringing the ghosts communicate in, but initially attempts to chase the ghosts off with garlic, salt lines, and even physical attacks. Later, when the wicked doppelgänger Henson takes all of the girls' bell hammers, the echoes to Benson's past behaviors demonstrate that empathy is more than a possession—it's a conscious

unlearning and rejection of rape culture itself.

Sharon Marcus, in her essay on rape prevention strategies, advocates to view rape not as some inevitability but as a process of gendered violence wherein perpetrators attempt to enforce scripts of feminine victimization onto their victims.

Doing so

asks[s] how the violence of rape is enabled by narratives, complexes and institutions which derive their strength not from outright, immutable, unbeatable force but rather from their power to structure our lives. (388-389)

Or, in the terms of “Especially Heinous,” “[The city] demands sacrifices,” as the DA tells Benson. “But it can only eat what we give it” (Machado, *Her Body* 123).

The consequence of understanding rape as a script, or a “grammar of violence,” per Marcus’s claims, is to understand that rape is “subject to change” (393, 389). Much of Machado’s rape culture reflects this paradigm. In fact, rape as a script in which “one person auditions for the role of rapist and strives to maneuver another person into the role of victim,” is the explicit plot of the episode “Ripped,” wherein a man calling himself “Reginald” rapes an actress at a Renaissance Fair and encourages her to fight back as though she were the subject of a bodice-ripper seduction (Marcus 391; Machado, *Her Body* 98). Other episodes echo the gendered grammar of violence that Marcus criticizes, such as property metaphors for female sexuality: the memory of a violent gangrape is bottled and sold; women are turned into plates; Benson’s lack of fertility is redefined by Stabler as a lack of “true wealth”—taking control of her sexuality is her robbing herself (Machado, *Her Body* 91, 98-99, 70).

Marcus further explains that the grammar of violence evokes “feminine fear,” which entails “a complete identification of a vulnerable, sexualized body with the self. . . equat[ing] rape with death, the obliteration of the self” (394). Within “Especially Heinous,” however, rape and murder—which the story depicts as often intertwined—have transformed from a violation of the self into an undifferentiated mass trauma where the boundaries of selfhood have become porous. When a ghost girl explains her story, she does not say something to the effect of “my hymen popped,” but rather, “I popped” (Machado, *Her Body* 73). While SVU usually develops and provides ample backstories for both its victims and perpetrators, “Especially Heinous” deemphasizes both. The vast majority of victims, even the ones haunting Benson, are never truly named; the closest comes in the episode “Name,” wherein city inhabitants are temporarily stupefied by a collective possession.

For four minutes, the city becomes filled with the names, with their names, and though the man cannot tell the barista that Sam wants his latte, he can tell her that Samantha is not coming home but she is somewhere, though she is nowhere, and she knows nothing, and everything. (Machado, *Her Body* 99)

That name, Samantha, is one of the few ever given, yet remains untethered from its referent ghost. Perpetrators are not anymore identifiable. The only rapist referred to by his real name is Stabler’s long-lost brother Eli, who himself never

appears "on screen," instead only as an identity assumed by the doppelgänger Abler to torment Stabler and his family (Machado, *Her Body* 119). Henson herself steals the ghost girls' bell hammers, spiritually repeating the systemic apathy that rendered them silent while they were alive, but neither she nor Abler have any identities beyond being Benson and Stabler's narrative foils. Indeed, the idea for Henson to steal the hammers came from Benson herself, in the season three episode "Wrath": "Benson grabs at the bells, pulls them as hard as she can, and the ghost-girl jerks violently" (Machado, *Her Body* 74). Sexual violence becomes as hauntingly elusive as the drumming heartbeats coming from the ground; like Samantha, rape is always somewhere yet nowhere in particular. As Benson herself tells Stabler, "People are monsters, and we are all lambs just waiting to be killed. We are monsters and victims at the same time, and only experience will tip the scale one way or the other" (Machado, *Her Body* 82).

During the final showdown at the end of season eleven, Henson mocks Benson for thinking that the ghost girls are part of some "vast conspiracy," before Benson guns her down. Benson's final words on the matter—"Just like in the movies"—connects the violence of "Especially Heinous" to its media roots (Machado, *Her Body* 120).

Machado's most poignant message is that the uncritical consumption of violence as an inevitable fact of life perpetuates the cultural scripts that enable said violence to happen, especially against marginalized bodies. The grammar of violence is not merely the singular act of rape, after all, but the societal structures and rules that blame victims and exonerate assailants. One can thus perpetuate the grammar of violence without ever attacking a single person, and here is where Machado's use of intertextuality gains its true power.

"Especially Heinous" capitalizes on its status as literary "fanfiction"—or a "textual poaching" in the words of media researcher Henry Jenkins—to present us a deconstruction with sharper teeth (Jenkins xxi). While radically divergent from its source material, the lingering intertextuality perpetually throws Machado's story back into its greater cultural context. For example, in the scene wherein Benson and Stabler go to eat sushi and the plates are naked women because, as the owner claims, it is "more cost-effective," more cynical readers could easily write Machado off as too transparent with her messaging about the commodification of female bodies (*Her Body* 99). Yet because this is an unabashed textual poaching of a show whose staple trope is uniquely gendered violence, the stakes of the conversation are always within mind. The inclusion of episode titles and "seasons" rather than chapters further produces this Brechtian effect. The episode "Pervert," wherein the serial killer "the Wolf" brags that he "control[s] everything," is not merely a jab at Dick Wolf (Machado, *Her Body* 117). The title asks readers to further interrogate creators' motivations for converting sexual violence into pop culture, destabilizing the line between artistic expression and obscenity. The original version of "Especially Heinous," published in 2013 by *The American Reader*, even ends with an executive producer credit for Dick Wolf—thus Machado weakens her own authorial claim to remind readers of the inherited nature of rape culture ("Especially Heinous"). Dick Wolf may not have ever raped a woman himself, but to again borrow from Marcus, he still produces a show whose

universal constant is that women are “always either already raped or already rapable” (Marcus 386). Our spectatorship, however, only enables him.

As a textual poaching, “Especially Heinous” has not only inherited its predecessor’s legacy but its fans’ desires. This tension between audience expectations and narrative reality is most thoroughly interrogated by the doppelgangers, who prove to be instruments of the devilish gods. They not only torment Benson and Stabler but sustain themselves off magically passing on their injuries to others. Their functionality as proxies for the audiences’ demands is all but directly spelled out: not only are their lives idealized versions of the original Benson’s and Stabler’s, but they are also having an affair, an echo to a fan-favorite pairing which Hargitay has even acknowledged, stating that “Sometimes I think even Olivia wants [to be with Stabler]” (David). While “Especially Heinous” reveals that Benson is in love with Stabler, the relationship is never reciprocated.

Instead, the romantic pairing of Stabler and Benson is a plot by the mercurial gods, who use the precinct’s interns to routinely drug and pose them in compromising positions (Machado, *Her Body* 69). The “nefarious” bidding of the gods extends beyond merely inflicting suffering onto characters; sexuality itself is something the gods seek to control (Machado, *Her Body* 110). Furthermore, Henson is the first to engage in a sexual relationship with “the DA,” likely the nameless version of Stephanie March’s character Alexandra Cabot. Oliva Benson and Alex Cabot are the most popular sapphic pairing in the SVU fandom, with executive producer Neal Baer saying in 2005 that “We read the fan sites. We know that people are into the Alex-Olivia thing. All the codes are in there” (Chonin). The identity of the gods, however, is still obfuscated until Henson tells the DA that “Especially Heinous” “is about a world which watches you and me and everyone. Watches our suffering like it is a game. Can’t stop. Can’t tear themselves away” (Machado, *Her Body* 108).

Watchers become readers when Stabler, in a fit of hysteria, begs us to “Stop reading. I don’t like this. Something is wrong” (Machado, *Her Body* 111). Stabler’s cries for help collapse the delineation between text and audience, revealing us, the readers—the spectators—as the mercurial gods who feed the beast below New York City. With more traditional routes of audience gratification thwarted, Machado homes in on the other kind of pleasure offered to viewers. In season ten, directly following an episode wherein Benson’s erotic dreams about Stabler are intercut with apocalyptic violence, is the episode “Smut,” which simply reads: “The DA watches the 24-hour news networks for 24 hours” (Machado, *Her Body* 114). As Benson says, we are monsters and victims simultaneously, the mere act of consumption implicating us in the cycle of violence.

The beast, however, can only consume what we feed it. At the end of the story, Benson has not only resolved all the ghost girls’ cases but has broken her habit of buying mountains of produce only to let it all rot. In the final episode, although Stabler has moved away from the city, Benson and the DA laugh and grill vegetables: “The smoke rises up and up, drifts over the trees, curls past birds and rot and blooms. The city smells it. The city takes a breath” (Machado, *Her Body*

123).

Thus, “Especially Heinous” seeks to not only disrupt its predecessor’s warped rape culture but to reveal how its consumption perpetuates the grammar of violence far beyond the screen. Despite an empathetic portrayal of rape survivors, SVU has built itself a deep labyrinth of sensationalized, inaccurate rape myths. If Machado is a textual poacher, she has poached from SVU only enough to make a string through which she seeks to find a way out.

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## Eudora Welty Review

The *Eudora Welty Review*, formerly the *Eudora Welty Newsletter*, is an annual journal published each spring. The Review publishes scholarly essays, announces new books, and runs regular features including news and notes, textual analyses, and checklists. Previously featured authors include: John Bayne, Stuart Kidd, Michael Kreyling, Noel Polk, Peggy Whitman Preshaw, Elizabeth Spencer, Lois Welch, and Susan Wood.

*EWR* Vol. 12 (2020) was guest-edited by Adrienne Akins Warfield and Sarah Gilbreath Ford and sourced from presentations at "The Continuous Thread of Revelation", Eudora Welty Reconsidered: An International Welty Conference." It also features an interview with Hunter McKelva Cole about Welty's *Country Churchyards*; reviews; practical matters; and the checklist of scholarship.

The deadline for submissions for notes and reviews for *EWR* Vol. 13 (2021) is December 15, 2020. Please see submission guidelines on our website.

Subscriptions to the *Eudora Welty Review* are \$15 per year in the United States and Canada and \$25 outside of North America. Please make all checks out to Georgia State University. To order *EWR* or to contact the editors, write to:

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SAMLA welcome panels, roundtables, workshops, readings, presentations, and posters on any scholarly topic related to the capacious and timely theme "Change." Prospective conference attendees might think about the changes wrought by COVID-19; changes to education and pedagogy; Climate Change; changes in our profession; changes to our various disciplines and areas of study; changes to how our lives work in an increasingly digitized world; changes in how we read or understand texts, authors, and time periods; changes in scholarship; changes that are forever happening on a molecular level; changes we need to make for a better world; changes that brought about our current present; the fear of change and the drive to change; changes that continue to elude us; changes that excite us and changes that worry us. Above all, we hope to work with you in Jacksonville to bring about the myriad changes that will improve our organization, our communities, and our lives.

[Calls for Papers](#) will be accepted from prospective Session Chairs through July 1.

Individual abstracts will also be accepted for the [General Call](#) through July 30.

Submit panels to the [Undergraduate Research Forum](#) by September 7.

[Conference Registration](#) is now live. Don't forget to renew your [Membership](#), as well.

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## SAMPLA 94 POSTER SESSION VISUAL REPRESENTATIONS OF SCHOLARLY WORK

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### Call for Proposals

SAMPLA welcomes proposals of visual representations of scholarly work that serve to illuminate a research topic and expand understanding through visual design and the incorporation of visual elements and graphics. The presentation may be multimedia or a poster display. Limited technological support will be available for multimedia/multimodal works. This method creates new opportunities for discussions about literature and language and expand our understanding of scholarly research. Presentations that focus on the special topic of the conference, *Social Networks, Social Distances*, are particularly encouraged. The SAMPLA Poster Session attracts scholarship at every level of the field, but may be an especially attractive option for graduate students and particularly accomplished undergraduates.

**By September 7, 2022, please submit a brief description of the project and visual design to Dan Abitz, SAMPLA's Associate Director, at [samla@gsu.edu](mailto:samla@gsu.edu).**

Though not quite in the way we initially had hoped, we did travel—from our homes, offices, classrooms, basements and dining rooms—to connect on screen and in chatrooms with SAMLA colleagues. The richness of our organization was on full display, visible in the diversity of our membership, as well as our multi-disciplinary interests in foreign languages and cultures, literary studies, rhetoric and composition, creative writing, film, and many more. A growing number of presentations by undergraduates at our conferences also affirms my belief that the Undergraduate Research Forum offers a productive space for extending the teaching-learning relationship beyond the classroom and enriching our conversations.

As we look ahead, I can imagine no better spot for us to meet for SAMLA 94 than in Jacksonville, Florida—the destination to which we had planned to travel in 2020. I invite you to join me at the Hyatt Regency Riverfront to enjoy a full program of conference activities, not to mention the beautiful view of the St. John River and downtown Jacksonville, which is within easy walking distance. You’ll also enjoy exploring the northeast coastal region of Florida.

When I was asked to pick a theme for the upcoming conference, my mind turned almost immediately to *Change*, one of the most significant challenges in recent times. At SAMLA 94, I invite you to explore both the various sites of change and the frames of reference (e.g., cultural, literary, rhetorical, pedagogical) that we use to make sense of our recent experiences.

It has been more than a decade since I last visited my home state of Florida, and I am eager to return. Together with the SAMLA Executive Committee and staff members, I look forward to welcoming you to Jacksonville.

**Christina McDonald**  
*Virginia Military Institute*

Dr. Elizabeth Outka’s closing Plenary Address “The Structure of Illness, The Shape of Loss” demonstrated how powerful a virtual lecture could be. Despite my screen-fatigue, I was thrilled to attend and be reminded of the intellectual energy prompted by a brilliant presentation and the lively responses provided by our SAMLA members. It was a bright spot of connection in another long and socially-distanced year.

Additionally, I’d like to thank those who continue to donate to SAMLA: your contributions help us to maintain our awards programs that provide opportunities to recognize and celebrate the exceptional work of our members at both the graduate and professorial levels. Check out other pages in this newsletter for information about the latest group of winners.

Special thanks also go to Barton Palmer, who has so skillfully led the South Atlantic Review’s return to on-time production, which is a boon to all of SAMLA. Not only can we all read the excellent peer-reviewed essays published there; those submitting essays are pleased to be notified of an editorial decision on their work within two to three months of receipt.

We are thrilled to be meeting in person in Jacksonville, Florida, for SAMLA 94. SAMLA President Christina Macdonald’s conference theme *Change* should provide an occasion for vital, provocative, and timely intellectual conversation among our diverse membership.

We look forward to seeing you in November.

**Sincerely,**  
**LeeAnne M. Richardson**  
Executive Director

**Calls for Papers will be accepted from prospective  
Session Chairs through July 30, 2022.**

**AFRICAN / AFRICAN AMERICAN STUDIES**

**AFRICAN AMERICAN LITERATURE AND CLIMATIC JUSTICE**

**AFRICAN AMERICAN LITERATURE**

This traditional session welcomes submission on any aspect of African American Literature that attends to how black writers of the 20th Century use literature to bring out discussion on climate injustice. With the conference theme of “change,” readers of African American 20th Century Literature often miss the criticism of climatic injustice that is present in much literary work of the 20th Century. From Zora Hurston, to Richard Wright, to Jean Toomer, etc., there are many instances of a critique of climatic injustices that are often either misread or simply glossed over. This panel aims to reconsider 20th Century black writers as the leaders figures in both ecocriticism and ecofeminism. Please submit an abstract of 250 words, a brief bio, and a CV to Isaih Dale, at [idale@nd.edu](mailto:idale@nd.edu)

**“BUT FIGHTING BACK!”: IMAGES OF RESISTANCE AND REVOLUTIONARY CHANGE IN AFRICAN-AMERICAN LITERATURE ACROSS THE AGES**

**THE LANGSTON HUGHES SOCIETY**

In his landmark poem, “If We Must Die,” published in *The Liberator* magazine, Jamaican- born poet Claude McKay addresses the growing anti-Black violence of the Red Summer of 1919, using his poetic voice to increase awareness of racist aggression across the United States and to encourage his readers to fight back against “the murderous, cowardly pack.” The poem, just one of many protest poems composed in the twentieth century, became a rallying cry for social and political change at a time characterized in part by the steady resurgence of the Ku Klux Klan and the continued spread of a dangerous Jim Crow ideology. Refusing to die “like hogs / Hunted and penned in an inglorious spot,” McKay spread an important message about not capitulating to the bigoted demands of white supremacy and about the need to cultivate a mindset of Black communal self-defense in order to protect Black lives but also Black physical and psychosocial sites and access to the “American Dream,” all of which were consistently threatened by racial terrorism of the time. This platform of the man who became known to some as *l’enfant terrible* was shared by other revolutionaries of the Harlem Renaissance and beyond—figures who used the power of literary expression to call out and condemn, to strategize and revolutionize, and to envision possibilities for a new American vision, one no longer dependent upon the traditions of violence against and disenfranchisement of Blacks. Recognizing the value of this work and that of McKay’s contemporaries (including figures such as Langston Hughes, Lucille Clifton, Richard Wright, Gwendolyn Brooks, James Baldwin, and so many others), the Langston Hughes Society invites proposals for its annual panel at the South Atlantic Modern Language Association (SAMLA) conference on the vital topic of images of resistance and revolutionary change in African-American literature. In our mission to increase awareness and appreciation of the work and legacy of Langston Hughes, we are attuned to his sociopolitical philosophy much aligned with this panel theme. For instance, as Hughes declares in his essay, “My Adventures as a Social Poet,” “The moon belongs to everyone, but not this American earth of ours” (205)—a statement that reflects Hughes’ concerns about the mounting inequities of U.S. life but also his awareness that progressive action, whether through poetry or protest, would be necessary to bring about true freedom for those now faced with a different kind of chains. How, then, did authors across time use their literary works to envision resistance and revolution in both big and small ways? For us, this panel is incredibly timely. National conversations on antiracism, coupled with the rise in anti-CRT legislation that if passed would ban the teaching of texts this panel aims to highlight, cause us to revisit literature of the not-so-distant past for the important

lessons it has left behind. Therefore, we are particularly excited to receive proposals for presentations that draw connections between the authors of the Harlem Renaissance and revolutionary writers of the present as we work to trace the heritage of resistance in Black-authored texts. Papers with a focus on Hughes are especially welcomed, though not required. Proposals for this panel should be approximately 250 to 350 words in length and should be submitted, with a brief biographical statement, in a Microsoft Word file to Dr. Christopher Allen Varlack, President of the Langston Hughes Society, at [lhsociety.president@gmail.com](mailto:lhsociety.president@gmail.com) no later than July 1, 2022. The selected participants will be required to hold membership with the Langston Hughes Society as well as the South Atlantic Modern Language Association in order to present. For more information on the Langston Hughes Society and our mission, please visit us online at [www.langstonhughessociety.org](http://www.langstonhughessociety.org).

#### **CHANGE OF TONGUE: LANGUAGE AND IDENTITY IN CONTEMPORARY AFRICAN AND SOUTH-ASIAN ANGLOPHONE LITERATURE**

This traditional session welcomes submissions on the questions of language and identity in contemporary postcolonial literature. Abstracts addressing the conference theme "change" are especially welcome. By July 15th, please submit an abstract of 250 words and a brief bio to Namrata Dey Roy (Georgia State University) at [namratadeyroy@gmail.com](mailto:namratadeyroy@gmail.com).

#### **OCTAVIA E. BUTLER: THIS WORLD AND OTHERS**

This traditional session format welcomes submissions on any aspect of Octavia E. Butler's writing. Abstracts addressing the conference theme ("Change") are especially welcome. By July 1st, please submit a 250-word abstract, a brief bio or CV, and any A/V or scheduling requests to Chris Gabbard, University of North Florida, at [cgabbard@unf.edu](mailto:cgabbard@unf.edu)

### **AMERICAN STUDIES**

#### **AMERICA CHANGING OR TRAVELING IN CIRCLES**

This panel invites submissions on any aspect of representations of American values highlighting the permanency of change reflected in 20th century American literature. Please submit a 250-word abstract, a brief bio or CV, and any A/V or scheduling requests to Maria Orban (Fayetteville State University) at [morban@uncfsu.edu](mailto:morban@uncfsu.edu) by July 30, 2022.

#### **ANIMAL(ITY) IN SOUTHERN LITERATURE**

This traditional session welcomes submissions on any representation of nonhuman animals or animality in southern literature from the last century. With the development of posthumanism and human-animal studies over the last few decades, nonhuman animals in literature invite readers to no longer consider them as only symbols of human experience, but instead as literary agents of cultural change for both human and nonhuman worlds. Particularly, this panel seeks to explore how those nonhuman animals are active in southern literature. Panelists may be interested in examining nonhuman animals or animality in a single southern text, a southern author's oeuvre, or an entire southern genre. Considering this year's theme of "Change," this session will not define the "south" as a strictly American region, so abstracts from a range of global and regional souths are welcome. By June 30th, please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Kacee McKinney, University of Mississippi, at [kmmckin1@go.olemiss.edu](mailto:kmmckin1@go.olemiss.edu).

#### **AUTOBIOGRAPHY: CHANGES IN FORM AND MEANING**

This interdisciplinary panel welcomes submissions on any aspect of change within life writing. With the proliferation of modes available for what Anna Poletti has termed "self-life-inscription" and a concurrent rise in hybrid genres such as autofiction that challenge the assumed boundary between truth and fiction in autobiographical narrative, it is clear that the scope of what is considered autobiography is changing. This panel seeks to articulate these changes and explore how they are impacting our understanding of the meaning and significance of life writing. Papers might explore changes in the medium of autobiography, such as social media, photography, film, graphic narratives, material collections, or performance. Papers might also address changes within established forms such as confession, memoir, the personal essay, or the diary. Theoretical considerations of change, transformation, or conversion within autobiography would also be welcome. By June 30th, please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Kimberly Hall, Wofford College, at [hallka@wofford.edu](mailto:hallka@wofford.edu)

**EMILY DICKINSON****EMILY DICKINSON INTERNATIONAL SOCIETY**

The Emily Dickinson International Society panel invites submissions on any aspect of Dickinson's writing, and abstracts addressing the conference theme ("Change") are especially welcome. By July 30, please submit an abstract, a brief bio or CV, and any A/V or scheduling requests to Trisha Kannan at trisha@concionmatters.com.

**LITERARY FLORIDA**

From Zora Neale Hurston to Ernest Hemingway, Florida has been home to a significant number of authors in a wide variety of literary genres. This traditional session welcomes submissions on any aspect of a writer's relationship to Florida, or of their use of Florida as a setting or inspiration of a work or works. Abstracts addressing the conference theme of "change" (including cultural, political & environmental) within the novels, poems, stories or narratives of Florida writers are particularly welcome. Please submit a 200-word abstract and brief bio by July 15 to Mark Klemens at mklemens2@gmail.com.

**THE "LOST" LOST GENERATION**

This traditional panel session intends to examine the works of lesser-known authors or obscure works by canonized authors during the era known as the Lost Generation. We welcome submissions exploring multiple genres in American literature during the period after World War I and through the 1930s. Since the theme of SAMLA 94 is "Change," papers could consider how examining lesser-known Lost Generation authors or obscure works can enhance our perspective of the Lost Generation's approach to shifts in writing, art, culture, and socio-economic issues. Panelists could also explore how the writers during the lost generation experimented with various forms of writing to shape modernity. Submissions should consist of a 150-200-word abstract, a one-page CV including preferred pronouns, and A/V requirements to Nicole Musselman nmusselman@usf.edu by June 30, 2022.

**MUSLIMS IN AMERICA**

This panel intends to examine the works of Muslim American poets, novelists, playwrights, musicians, performers, filmmakers, and visual artists. We welcome submissions that examine the diverse compositions of Muslim American identities as depicted in cultural texts as they challenge and engage with the canonical codes and sociopolitical norms of national, theoretical, literary, and aesthetic spaces. Keeping in mind the theme of SAMLA 94 "Change," panelists might consider how these writers and artists employ different media in their mapping of modifications in cultural, political, and religious landscapes. Panelists may also want to explore how the writers and artists articulate the concepts of change (or stasis) as Muslim Americans to deal with issues of language, representation, location, technology, and education in high and low art forms. Please submit a 300-word abstract, a short biography, pronouns, and A/V requirements, to Mahwash Shoaib (mahwashshoaib@hotmail.com) by July 29.

**SCIENCE FICTION SOUTHS****SOCIETY FOR THE STUDY OF SOUTHERN LITERATURE (SSSL)**

The Society for the Study of Southern Literature invites papers on the South and science fiction for a panel at the South Atlantic Modern Language Association's 94th Annual Conference from November 11-13, 2022 in Jacksonville, FL. Papers may discuss any of the subgenres of science fiction, especially Afrofuturism, post-apocalyptic, or alternate history, and may focus on any medium including video games, novels, movies, television, comics, etc. as long as long as the South or "Southern-ness" is a concern within the chosen text. We welcome presentations that offer to 'expand' the canon of southern literature and science fiction itself, especially papers that focus on works by BIPOC, AAPI, or LGBTQ+ writers. Please direct any questions to CLW23543@uga.edu. Please submit 200-500 word abstracts, bios, and A/V requirements via the following link: <https://forms.gle/MjC2GeiDQ7rwPZZP8>

**SHIFTING HISTORY WITH AMERICAN FICTION**

This traditional session welcomes submissions that address the historical impact of American fiction novels. Works like Sinclair's *The Jungle* and Douglass' *Narrative* transformed American perspectives in a permanent way. Abstracts addressing these novels or novels whose publication created a similar influence on change in American society and ideology are especially welcome. Proposals may address any era of American fiction, including more modern works. By May 3rd, please submit an abstract of 250-350 words, a brief bio, and any A/V or scheduling requests to Holly Dykstra, Department Chair, Laredo College, at [holly.dykstra@laredo.edu](mailto:holly.dykstra@laredo.edu).

**STUDIES IN THE WORKS AND LIFE OF TRUMAN CAPOTE****TRUMAN CAPOTE LITERARY SOCIETY**

This session welcomes submissions on any aspect of Truman Capote. Abstracts addressing the conference theme are especially welcome. By June 30, please submit an abstract of up to 200 words, a brief bio, and any A/V or scheduling requests to Dr. Stuart Noel, Truman Capote Literary Society, at [SNOEL1@gsu.edu](mailto:SNOEL1@gsu.edu).

**WHITE SUPREMACIST REVISIONS OF THE AMERICAN NARRATIVE**

National narratives are iterative projects that can never quite arrive at the truth, and public understandings of American history and culture have always been destabilized by white supremacist perspectives and the misappropriation of information. As white supremacist voices are (re)mainstreamed and elevated, the fracturing of the American text only accelerates. In keeping with this year's conference theme, this traditional session invites submissions related to the ways white supremacist and ethno-nationalist ideologues attempt to overwrite, erase, or reinterpret some component of the American narrative. Depending on the level of response, priority will be given to relatively recent or ongoing activity. Consideration of the roles of academic research, journalism, and other forms of public discourse in countering these textual revisions is especially welcome. By July 10, please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Laura Jeffries, Florida State College at Jacksonville, at [jeffries@fscj.edu](mailto:jeffries@fscj.edu).

**ASIAN / ASIAN AMERICAN STUDIES****CHANGES IN ASIAN / ASIAN AMERICAN STUDIES AND ITS PEDAGOGIES**

Since the emergence of Asian American Studies as an intellectual field of studies almost 60 years ago, the field of Asian / Asian American Studies has not only evolved as a whole but has also had to endure ongoing changes and readaptations. Now, perhaps more than ever, the field of Asian / Asian American Studies calls for new changes or perhaps even a new vision, to help us cope with the many living realities and meanings—whether racially, culturally, historically, or politically, just to name a few—on which we stand. This panel welcomes presentations on any aspect of studies and/or teaching in literature, language, history, culture, and arts within the realms of Asian / Asian American Studies that aim to provide thought on the following question: What are some changes, adaptations, or new approaches needed within the field of Asian / Asian American studies and/or the pedagogical approaches for teaching these studies? Comparative or interdisciplinary studies, multiethnic, transnational, and cross-cultural research related to the SAMLA 94 theme, Change, are especially welcome. Please submit a 250-300 word abstract/proposal, a brief academic bio, and any A/V or scheduling requests to I-Hsien Shannon Lee, Georgia State University, at [ilee11@gsu.edu](mailto:ilee11@gsu.edu), by July 25, 2022.

**CARIBBEAN STUDIES****CHANGE? "ILLNESS AS METAPHOR" IN HISPANIC CARIBBEAN WRITING / "LA ENFERMEDAD COMO METÁFORA" EN LA ESCRITURA DEL CARIBE HISPÁNICO**

In her well-known essay *Illness as Metaphor*, Susan Sontag argues that TB, one of the major pandemics of 19th-20th centuries, was primarily viewed as "intractable and capricious," and even "mysterious." The same mystifying approach seems to still be present, when addressing cancer, HIV, and most recently COVID-19. This panel welcomes papers, in Spanish and English, analyzing the intersections between health, society, and culture in the writings of Hispanic Caribbean authors from the Caribbean encounter to the present. Submit a 200-300-word abstract to Jose Gomariz, [jgomariz@fsu.edu](mailto:jgomariz@fsu.edu), by July 30.

**CREATIVE WRITING****SAMPLA PROSE WRITERS: A READING**

This session welcomes creative submissions of fiction or creative nonfiction. We especially encourage submissions where writers challenge our assumptions, experiment with form or point of view, attempt to destabilize, or perhaps introduce debate about the status of the text or the act of writing. The panel will feature three to five readers; the time allotment for each reader will be determined based on submissions, and a brief discussion among readers and audience members will follow. To submit your work for consideration, please forward a prose sample of three to five pages and a brief bio to Matthew McEver, MFA, University of North Georgia, at [jmmcever@ung.edu](mailto:jmmcever@ung.edu) by July 29, 2022. Please do not hesitate to send questions or inquiries prior to submitting your materials.

## RETHINKING THE CREATIVE WRITING CLASS IN THE 21ST CENTURY

What does it mean to decolonize the creative writing classroom? Is a workshop apocalypse on the horizon? This panel will examine and unpack the power dynamics, pedagogical traditions, and cultural biases of the creative writing classroom in light of recent scholarship calling those components into question, suggesting that creative-writing curricula often marginalizes underrepresented voices. This session will feature a roundtable (question and answer) format with interactive discussion among panelists and audience members. Panelists will have opportunities to voice their ideas, offer instructional possibilities, and respond to one another. The number of panel participants will be determined based on submissions received. Please submit the following materials by July 29, 2022: a statement (300 words or less) on your interest in joining this panel, a brief bio including a list of creative writing courses taught, and any A/V requests to Matthew McEver, MFA, University of North Georgia, at [jmmcever@ung.edu](mailto:jmmcever@ung.edu). Please do not hesitate to send questions or inquiries prior to submitting your materials.

## SAMPLA POETS: CHANGE

### SAMPLA POETS

This regular poetry session welcomes creative submissions on any aspect of the SAMPLA 94 conference theme: Change. This session aims to feature all types of poems and poets that address the changing times and inspire us to change; poems for revolution and evolution; poems for a change of mind and body; poems that reflect a change of craft, technique, or perspective--any and all are welcome! By July 1, 2022, please submit a sample of original poetry that fits the conference theme (3-5 poems, 10 pages max), a brief bio, and any A/V requests to Valerie A. Smith, Kennesaw State University, at [vsmith37@kennesaw.edu](mailto:vsmith37@kennesaw.edu).

## ENGLISH STUDIES (UK & IRELAND)

### ASPECTS OF CHANGE IN THE FICTION OF JOSEPH CONRAD

#### THE JOSEPH CONRAD SOCIETY

The SAMPLA 94 conference theme of “change” encourages us to look at texts in different ways, which might include looking at texts that reflect real change or that perhaps illustrate the appearance of change coupled with a sense, ultimately, of stasis. This theme of “change” gives us a chance to examine Conrad’s authorial engagement with the potential complexities of change in society or politics and in our personal lives.

In this panel we invite papers that explore any aspect of Conrad, but given the conference theme, we might consider the ways in which investigations of change in Conrad can sometimes point to the dogged continuation of the status quo. For example, in *Heart of Darkness*, there seems to be action and therefore change in all directions, but the portrait may be, in the end, one of a stark, unchanging reality: the heartless pursuit of profit and exploitation. It seems the more things change the more they stay the same. In Conrad’s great political novel *Nostromo*, change is also evident everywhere and yet we might think that the inevitable victory of the monetary interests looks very familiar to us today. And then there is *Under Western Eyes*, his great novel of Russia which suggests an interesting, and still timely, tension between stasis and change. Papers that investigate these or any other aspects of change in Conrad will be most welcome.

By July 1st, please submit an abstract of approximately 250 words and a brief bio, any A/V requirements and contact information to [christopher.cairney@mga.edu](mailto:christopher.cairney@mga.edu).

### THE CHANGING WORLDS OF JAMES BOND

2022 marks the sixtieth anniversary of the film *Dr. No* and the publication of Ian Fleming’s ninth James Bond novel, *The Spy Who Loved Me*. Both these works represent watershed moments for the character of James Bond, the film launching the beginnings of Bond mania, and the novel presented from the female perspective,

Bond himself absent until the final third of the novel. Other seminal Fleming works (From Russia, with Love and The Diamond Smugglers) and James Bond films (You Only Live Twice, The Spy Who Loved Me, The Living Daylights, Tomorrow Never Dies, Skyfall) also have anniversaries in 2022, from 10 to 65 years of age. We invite paper proposals on any aspect of these anniversary films and books as they navigate change. We are especially interested in papers that address change in the adaptation of Fleming's work for film and other media. Please send abstracts of 300 words and brief biographies to Oliver Buckton (obuckton@fau.edu) and Matt Sherman (baconbond@gmail.com) by May 16, 2022.

### **CHANGING "ELIOT" / ELIOT CHANGING**

#### **INTERNATIONAL T.S. ELIOT SOCIETY**

The International T. S. Eliot Society invites submissions for its panel at SAMLA 2022 in Jacksonville, FL from November 11th – 13th. The conference theme is "change." This makes an apt occasion for considering the impact of the watershed of newly published and archival writings from Eliot on our critical understanding of his work and career (e.g., the new Poems, the Complete Prose, the new Letters, the Hale Letters); and/or for considering the many changes that mark the history of Eliot's own work and thought. The theme is a capacious one; still, it may not fit for all -- the panel invites papers on any subject related to Eliot. Please submit a 250 word abstract and brief bio to Craig Woelfel (cwoelfel@flagler.edu) by June 15th.

### **RESOLVING THE AGON OF GENERATIONAL CONFLICT AND CHANGE**

#### **CONFERENCE ON CHRISTIANITY AND LITERATURE**

The history of Christian literature has often concerned itself with generational conflict and how to resolve it. The change inherent in generational differences has been the source of great Christian writings such as fantasy literature (J.R.R. Tolkien's Lord of the Rings trilogy, Terry Brooks' Shannara saga, C. S. Lewis' Narnia hepatology), literature of difference in generations ( Galsworthy Forsythe Saga, the novels of Nicholas Sparks, Fyodor Dostoevsky's The Idiot), and the agon in Christian apology as it changes in generations (Billy Graham's Find Peace in God vs. Ravi Zacharias' Can Man Live Without God.) Send an abstract about generational conflict and change in Christian literature. Proposals may also concern:

- The dynamics of change over time in Christian literature (different dispensations in Jonathan Edwards vs. George Whitfield e.g.)
- Creases in the space/time continuum (the problem of atheism)
- Linguistic translation differences or the art of translation (Faulkner's Requiem for a Nun translated into French)
- The theological problem of evil and how it might shift expectations of the Parousia (Second Coming)
- Any chronological or generational shifts in non-Christian literature than might have implications for Christian writing

Please send a 250-word proposal, a CV, and any A/V requests to Andrew Lamb atajlamb12345@outlook.com. Due July 30.

#### **ENGLISH IV**

The Victorian period, denoted by the Queen's 63-year reign, was a transformational era. The British Empire became the first truly global industrial power, and the arts and sciences also saw extraordinary advancements. Political reform and social change followed, and the period also saw the birth of the socialist and feminist movements. Prof. George Landow characterizes the period as a "complex, paradoxical age that was a second English Renaissance...saw great expansion of wealth, power, and culture." This session welcomes papers on any aspect of Change or Transformation emergent in Victorian culture or literature. Some topics might include, for example,

The New Woman, Doubt and Victorianism, Crisis of Organized Religion, Reading and Teaching the Victorians Neo-Victorianism: Rewriting the 19th Century, Change and Decay in Victorian Literature, The Victorian Invention of Modernity, Nostalgia and Victorian Literature, Victorian Gothic, Victorian Fantasy  
Victorian Literature and Art and the Rise of the Middle-Class Audience, Victorian Melodrama, Victorian Realism

Please submit paper or panel proposals by June 30 to Dr. Anita Turlington, University of North Georgia, Anita.turlington@ung.edu

### **NEW HEAVEN AND EARTH: CHANGE**

#### **D. H. LAWRENCE SOCIETY OF NORTH AMERICA**

This traditional session welcomes submissions on any aspect of New Heaven and Earth: Change in the writing of D.H. Lawrence. Abstracts addressing the conference theme of Change are especially welcome. By July 16, 2022 please submit an abstract of 200-300 words, a brief bio, and any A/V or scheduling requests to Ron Granofsky, McMaster University, at granofsk@mcmaster.ca

#### **POWER, SOCIETY, AND ADAPTATION IN AND OF CHARLES DICKENS**

This special session welcomes submissions on any aspect of Power, Society, and Adaptation in and of Charles Dickens. Abstracts addressing the conference theme are especially welcome. By April 25th, 2022, please submit an abstract of no more than 300 words, a brief bio, and any A/V or scheduling requests to Meghan Hodges at mberg35@lsu.edu.

### **FILM STUDIES**

#### **OUT WITH THE OLD, IN WITH THE NEW: CHANGING TRAJECTORIES IN DAVID LOWERY'S *THE GREEN KNIGHT***

For close to seven hundred years, Gawain has been a favorite hero in Arthurian myth, especially when it comes to his legendary accomplishments—and faults—in Gawain and the Green Knight. No matter how much readers may root for him in his quest with the Green Knight, many of us can't help but wonder...what if? All of that changed with David Lowery's 2021 film, *The Green Knight*, which presents viewers with an abundance of scenarios that many of us haven't even anticipated. In doing so, Lowery has forever altered the way scholars approach the medieval poem. This panel seeks to explore some of the most powerful changes Lowery makes to the base text of Gawain and the Green Knight, and what we can learn about the importance—or dangers—of retelling popular stories in new and inventive ways. Please submit a 250 word abstract, a brief bio, and A/V requirements by July 30th to Melissa Crofton at mcrofton@fit.edu.

#### **THE SOUL OF CINEMA: ESSAYS ON THE ARTS & FAITH TOP 100 FILMS**

Since 2004, readers and writers at the Art & Faith web site have created six lists of “spiritually significant” films, culminating in its 2020 iteration of the group's Top 100 films. (To see this list visit <http://artsandfaith.com>) To celebrate the most recent list, the editors will be hosting a session at the 2022 South Atlantic Modern Language Association meeting in Jacksonville, Florida. The conference will be held November 11-13, 2022. This Traditional Session welcomes submissions on any aspect examining the Arts & Faith Top 100 Spiritually Significant Films list. Abstracts addressing the conference theme are especially welcome. By July 15, 2002, please submit an abstract of 500 words, a brief bio, and any A/V or scheduling requests to Dr. Kenneth R. Morefield (Campbell University), at morefieldk@campbell.edu. Abstracts are sought that explain the spiritual significance of one or more of the films on the list. Additional topics that are of interest include: auteur theory, canonicity in film studies, the history and development of the Arts & Faith Top 100 (how the list has changed since its inception), gender and sexuality, race, and differences between spirituality and religion. Additional topics that are of interest include: auteur theory, canonicity in film studies, the history and development of the Arts & Faith Top 100 (how the list has changed since its inception), gender and sexuality, race, and differences between spirituality and religion.

### **FRENCH STUDIES**

#### **#BALANCETONPORC FIVE YEARS LATER**

October 2017: a journalist, Sandra Muller, creates #balancetonporc and invites women to reply to her original tweet giving them the opportunity to bring to light the times they were victims of sexual harassment. Unlike its #metoo counterpart, Muller invited French women to make public the name of their harassers. The immediate aftermath brought to light how common sexual harassment is in French society. Over the years, new hashtags were created: #sciencesporc, #metooinceste, metoopolitique, and #metoogay. Since the inception of #balancetonporc five years ago, women still cannot talk easily about the issue of sexual harassment. Yet, a lot of media productions on the matter have emerged. How is the issue of sexual harassment addressed in French media post-#balancetonporc? In the spirit of the theme of this year's SAMLA, has anything changed in the last five years? For this CFP, media needs to be understood as literary (novels) and visual (movies, documentaries, television, graphic novels).

This panel welcomes submissions on any aspect of the representation of sexual harassment in French and/or Francophone media (as defined above) post-#balancetonporc. Abstracts addressing the conference theme are especially welcome. Papers can be delivered in French or English. By July 25th, please submit an abstract of 250 to 350 words, a brief bio, and any A/V or scheduling requests to Olivier Le Blond, University of North Georgia, at [olivier.leblond@ung.edu](mailto:olivier.leblond@ung.edu).

### **CHALLENGING HUMANITY'S ANSWERS TO NATURE'S GLOBAL EVOLUTION (\*CHANGE): ANTHROPOCENE POETICS OF FRENCH AND FRANCOPHONE LITERATURE AND CINEMA**

Through History, French and Francophone intellectuals and artists have frequently represented the ever-changing human relationship with Nature through their works. Yet, since the Industrial Revolution, people must not only adapt to their environment to thrive, but they are also defined by it. The implications of climate change for ecological, physical, and sociological systems are profound and disturbing. "The dangers of climate change are mounting so rapidly that they could soon overwhelm the ability of both nature and humanity to adapt," the United Nations recently reported. Arguments occur as to when the Holocene ended, and the Anthropocene began. This year we invite proposal submissions on the evolving relationship between humankind and Nature. We are especially interested in papers that critically examine the adaptation to the devastating effects of climate change as part of pathways of change in contemporary French and Francophone literature and/or cinema. Please send a 250-word abstract either in French or in English and a short academic biography to Aude Jehan (Western Washington University) at [jehana@wwu.edu](mailto:jehana@wwu.edu) and F. Leveziel (University of South Florida) at [fleveziel@usf.edu](mailto:fleveziel@usf.edu) by March 28, 2022.

### **HUMANIZING HISTORY IN THE DIGITAL-AGE**

#### **WOMEN IN FRENCH**

This panel focuses on how women writers, artists, and filmmakers from the French-speaking world narrate history within and against the grain of the rapid changes wrought by the digital age. As the digital universe expands, we have greater access to the events and peoples of the past through recovered faits divers, digital archives, and collaborative transnational visual data projects. However, this welcomed accumulation of facts and figures also appears to be accompanied by a growing unease with the role of data as a locus of history. Indeed, if endeavors such as *Slave Voyages* show the power of the digital age to quantify certain historical aspects of the slave trade, Sylvaine Dampierre, Fabienne Kanor, Gisèle Pineau, and Françoise Vergès caution against historiographical methods that lull us into forgetting the unique identities and experiences that help construct individual and collective history. At the heart of this panel are thus concerns about the epistemological stakes of reappropriating history. How do contemporary authors, artists, and filmmakers intervene in history to bring about social, political, or cultural change? How do they trace out the ramifications of specific historical events? How does the digital age change our understanding of time, place, and agents of history? Please send 250-word abstracts in French or English to Lisa Connell ([lconnell@westga.edu](mailto:lconnell@westga.edu)) by May 31, 2022.

### **ON QUEER TIME: VELOCITIES AND TEMPORALITIES IN CONTEMPORARY FRENCH AND FRANCOPHONE CULTURAL PRODUCTION**

In *Queer Velocities: Time, Sex, and Biopower on the Early Modern Stage*, Jennifer Row demonstrates how "moments of unseemly haste or strategic delay sparked new kinds of attachments, intimacies, and erotics" in canonical theater pieces of the early modern era. Row's innovative study is in line with the queer scholarship of the past few decades, for which the conceptualization of time has been a central concern: from Jack Halberstam's observation that queer sexualities disrupt normative time to the debate between Lee Edelman's antirelational stance in *No Future* and José Esteban Muñoz's queer futurity in *Cruising Utopia*. Our panel seeks to further examine issues of queer time within recent French and Francophone literary and cultural productions. What is queer about time and has it changed over time? How does time and its narrative

production affect the experience of reading? How do ideas of remembering (a past) and imagining (a future) play out in queer storytelling? We welcome papers that explore the concepts of futurity, utopia, the death drive, and filiation, to name but a few. Please send abstracts of 250 words and a one-paragraph bio to Thomas Muzart (thomas.muzart@duke.edu) and Ryan Schroth (schrotrk@wfu.edu) by June 15, 2022.

## **GENDER & SEXUALITY STUDIES**

### **BREAKING THE HOLD OF TRADITION**

This panel welcomes proposals about the lives and works of post-modern and contemporary American women poets (1950's to present), potentially expanding on how the medium of poetry aids in establishing a voice for women who have historically been silenced and marginalized. Panelists might explore how post-modern and contemporary American women poets were and are in conversation with other poets who wrote before them and how these new feminist voices (particularly from the Women's Movement), still echoed in poets writing today, changed the landscape of American poetry. As Adrienne Rich said, "We need to know the writing of the past and know it differently than we have ever known it, not to pass on a tradition but to break its hold over us." Submissions might also include thoughts on the construction of female identity, sexism, and societal inequities. Papers should focus on one particular poet and the historical context within which she was (or is) writing. Please submit a 250-word abstract and a brief bio by July 25th to didi.jackson@vanderbilt.edu.

### **CUT STRINGS: CHANGING REPRESENTATIONS OF MOTHERHOOD IN SCIENCE FICTION**

This panel welcomes submissions on any aspect of motherhood and science fiction. From the television series such as Amazon's *The Expanse*, to Rym Kechacha's recent discussion of motherhood in science fiction in *The Pram and the Portal: Motherhood as Depicted in Science Fiction Literature*, motherhood representations in science fiction can be seen as changing and moving into expanding the traditional motherhood narrative. Please send a 250-500-word abstract, A/V requirements, and short bio to Marie Hendry, State College of Florida, at hendrym@scf.edu by June 1.

### **CHANGING DEPICTIONS OF GENDER AND SEXUALITY**

How have depictions of gender and sexuality changed in literature, film, and television in the last decade? What has not changed, and what still needs to change? How do more recent changes compare to historical changes, and what might those changes tell us about the future? This panel welcomes submissions that explore any of these questions in any medium. Presenters must be SAMLA members to attend and may read only one paper at the convention. Please submit an abstract (250 words max), a brief bio, and A/V requirements by June 15, 2022, to Dr. Laura J. Getty, University of North Georgia (laura.getty@ung.edu).

## **HISPANIC STUDIES**

### **CHANGE: ITS ROLE OR IMPACT IN GOLDEN AGE SPANISH PENINSULAR LITERATURE**

#### **SPANISH I (PENINSULAR: RENAISSANCE TO 1700)**

This session, Spanish I Peninsular: Renaissance to 1700, welcomes submissions on any aspect of Change: its role, its presence, its impact, etc., in Golden Age Peninsular works. Abstracts addressing the conference theme are especially welcome. By July 15, 2022, please submit an abstract of 250 words (English or Spanish), a brief bio, and any A/V or scheduling requests to Linda Marie Sariego, Neumann University, at sariegol@neumann.edu.

**CHANGE-CAMBIO**

This panel would like to examine the works of Hispanic poets, novelists, playwrights, musicians, performers, filmmakers, and visual artists. We welcome submissions that examine the multiple compositions of Hispanic identities as depicted in cultural texts as they challenge and engage with the canonical codes and sociopolitical norms of national, theoretical, literary, and aesthetic spaces. Keeping in mind the theme of SAMPLA 94 “Change,” panelists might consider how these writers and artists employ different media in their mapping of modifications in cultural, political, and religious landscapes. Please submit a 300-word abstract, and a short biography, and A/V requirements, to Ruth Sanchez Imizcoz (rsanchez@sewanee.edu) or Michele Shaul (shaulm@queens.edu) by June 30th.

**CHANGE: LOOKING AT HEALTHCARE FROM DIFFERENT EYES**

The complexity of modern health and healthcare requires an interdisciplinary, collaborative, and humanistic approach. An awareness of the socioeconomic, environmental, and cultural determinants of health are crucial in promoting an understanding in the experience of patients, caregivers, and the community. This panel invites interdisciplinary projects that connect humanities with healthcare. We will examine projects that promote critical thinking and cultural competency through community-based experiences, literature, translation, creative writing, etc, to reflect on some the complex socioeconomic, environmental, and cultural determinants of health. We seek to share practices through interdisciplinary approaches and theories that focus on the crossing of the arts and humanities, health, illness, and healthcare. Please send a 250-word abstract, A/V requirements, and short bio to Nuria Ibáñez Quintana, University of North Florida, at nuria.ibanez@unf.edu by July 15.

**CHANGE AND REPRESENTATIONS OF CHANGE IN LATINX LITERATURE AND OTHER CULTURAL PRODUCTIONS.**

The founding of Latino Studies can be traced to the (re)claiming of an intellectual, critical space that would analyze and explore the constructions of identity from a perspective unfettered by the orthodox disciplines of the moment. During the years of establishment and development of Latino Studies, stereotypical constructions of identity have been challenged and the area has established itself as an agent of change of the academic orthodoxies. In the present times, the field continues to be an indispensable agent for the voicing of inclusion of underrepresented minorities and of change within the complex, refined analysis of American society. In doing so, the field itself is undergoing changes that contribute to shaping Latinx Studies. This panel welcomes paper proposals, in English or Spanish, of any aspect of Latinx Literatures and other Cultural Productions that critically address the field as a representation and/or agent of change. Please send a 250-word abstract, a brief bio, and any A/V requests by June 30, to Ignacio Rodeño, University of Alabama, at ignacio.f.rodено@ua.edu

**ENTRE FALDAS ANDA EL JUEGO: LA REPRESENTACIÓN DEL CURA EN LA ÉPOCA FINISECULAR FEMINISTAS UNIDAS**

Esta sesión de formato tradicional da la bienvenida a trabajos centrados en la figura del cura en la literatura y/o otras producciones culturales del fin de siglo. Bajo el título del panel “Entre faldas anda el juego: la representación del cura en la época finisecular” se busca indagar en cómo durante las últimas décadas del siglo XIX y las primeras del siglo XX se agudiza el interés en la literatura y otras producciones culturales por obras que combinan género y sexualidad con poder, religión y espiritualismo. El debate sobre el celibato eclesiástico, los abusos de poder por parte de algunos miembros del clero y la infalibilidad promulgada por la Iglesia Católica en materias de fe sirven de base a muchos literatos y artistas para cuestionar dogmas y exponer los diversos conflictos en torno al género y la sexualidad en sus obras. Mediante el estudio de la figura central del cura, este panel pretende dar cuenta del enfrentamiento a discursos dominantes acerca de cuestiones de género y sexualidad, poder, fe y religión. A través de varios planteamientos ideológicos y desde distintas aproximaciones críticas, se procura examinar las diversas imágenes del cura sobre las que convergen los debates ideológicos y sociales de la época. El plazo para el envío de propuestas vence el 1 de agosto del 2022. Envíen un resumen de entre 200 y 300 palabras, una breve biografía donde figure también su email y cualquier petición de sistema A/V y de horario a Nuria Godón, Feministas Unidas, ngodon@fau.edu

## **THE HINGE. TRANSFORMATIONS FOR A TURN OF A CENTURY**

The year 1898 is one of those moments perceived as change in the Hispanic and American world, as the Spanish-American war finished off the already weakened Peninsular bull. Thus, at the turn of the century, intellectuals and social agents in Spain, in the Iber-American world, and in the United States engaged in the re-articulation of their own countries' national identity. Therefore, this session welcomes submissions (in English, Spanish, Catalan, or Portuguese) for papers that explore the way/s in which any of these cultural systems underwent significant transformations in their self-conceptualization as one or more of the variables implicated in the Desastre changed as well. By June 1, please send an abstract of 250-300 words to both Lorena Albert Ferrando (lalbertferrando@ufl.edu) and Francesc Morales (fxmoralesgarcia@ua.edu).

## **MEXICAN LITERATURE, CULTURE, AND FILM**

### **MEXICAN LITERATURE AND CULTURE**

You are invited to present an aspect of Mexican literature, culture, and film. For example, you can compare and contrast a specific literary work, which has been taken to the cinema or you can also choose a Mexican film and make a presentation on its importance on various aspects of literature, history, and culture. In addition, you might want to consider presenting a paper on a specific contemporary Mexican writer and his novel. By May 15, please send a 200 word-abstract to Jose A. Cortes-Caballero, Georgia State University, Perimeter College, jcortes3@gsu.edu

## **SPANISH II (PENINSULAR: 1700 TO PRESENT)**

Abstracts for sessions A, B, and C will reflect any theme related to Peninsular Literature and/or Culture from 1700 to the present. It is hoped that these sessions will explore a wide range of topics from different periods. Abstracts for session D should reflect the 2022 conference theme, "Change." This is a quadruple session with a maximum of three presenters per session, with presentations not to exceed 20 minutes. Presenters must be SAMLA members to attend and may read only one paper at the convention. Interested participants are urged to send a 250-word abstract in Spanish or English, a short academic bio (approximately 100 words), and contact information via email in a single Word document at their earliest convenience. Deadline for abstract submission: June 30, 2022. Please send materials and/or questions via e-mail to Dr. Robert Simon, Chair of Spanish II Peninsular: 1700 to Present, at rsimon5@kennesaw.edu .

## **SPANISH III: CHANGING PERSPECTIVES ON COLONIAL SPANISH AMERICAN LITERATURE**

### **SPANISH III (COLONIAL SPANISH AMERICAN LITERATURE)**

This Regular Session welcomes submissions in English or Spanish on any aspect of Colonial Spanish American Literature. Abstracts addressing the conference theme and those that demonstrate a specific focus on how perspectives on your chosen topic have shifted or changed over time are especially welcome. Please keep in mind that presentations will be limited to 15 minutes on a 4 person panel and 20 minutes on a 3 person panel. The number of panel participants (3-4) will be determined based on submissions received. Please submit proposals by JULY 15, 2022, please submit an abstract of no more than 250 words, a brief bio, and any A/V or scheduling requests to Dr. Eric Vaccarella, University of Montevallo at vaccarella@montevallo.edu. Please do not hesitate to send questions or inquiries prior to submitting your proposal.

## **SPANISH-AMERICAN LITERATURE OF THE 20TH AND 21ST CENTURIES**

In keeping with the general conference theme and the importance of it, this session welcomes proposals for papers that address how Change/Cambio intersects in the context of Spanish-American Literature of the Twentieth and Twenty-First Centuries. Please send 250-word abstracts by June 15th to Alvaro Torres-Calderón (University of North Georgia) Alvaro.TorresCalderon@ung.edu Please do not hesitate to send questions or inquiries prior to submitting your proposal.

## VOICING CHANGE THROUGH CENTRAL AMERICAN LITERATURE

Referring to Central American literature, Karl Kohut asserts that “la relación entre la historia nacional y la literatura es estrecha (9).” This noted proximity is nuanced by Arias’ observation that throughout that region’s history since independence, the population—literate or not—has always looked to their writers as a sort of moral and political compass (“Literary” 18), underscoring the protagonism of the written in mapping out national trajectories. This correlates the power of voice with agency beyond the realm of metaphor and presents the question of how the written word has shaped Central American identities. In this regular session, we will examine the social change advocated for by that region’s dynamic literature. Please submit a 250-word abstract in Spanish or English, a brief bio, A/V requirements, and contact information by July 30 to Kerri Muñoz (kam0005@auburn.edu).

## INTERDISCIPLINARY STUDIES

### THE AVANT-GARDE AND SOCIAL CHANGE

The term avant-garde usually applies to works of art, literature and music characterized by their radical experimentation and opposition to institutionalized culture. Leading unconventional and non-conformist lives, the avant-gardists antagonized the bourgeoisie by attacking their social values, mediocrity and material interests. Instead, these iconoclastic artists engaged in acts of dissidence promoted in soirées, manifestos, journals and exhibits that interfered with public life. For instance, Marinetti paraded with the Suffragettes smashing windows through the streets of London, an act that echoes his fervor to destroy museums and academies, as described in the 1909 Futurist Manifesto. In Berlin the journal Dada remonstrated against the regime of the Weimar Republic. Antagonistic action was also illustrated by Dadaist Johannes Baader, who disrupted the 1919 German National Assembly by throwing down copies of leaflets that proclaimed his presidency. In defiance of realist conventions and academicism, exhibits such as the 1913 Armory Show gave rise to independent venues and new art forms. In light of the topic of SAMLA 94, this panel proposes to discuss how the avant-garde in the decades of 1900-1950 promoted social change and aesthetic innovation by redrawing what is acceptable or unacceptable. Possible topics include but are not limited to:

- The avant-garde culture industry, high art and kitsch
- Intermediality and innovation in genre categories
- Political revolution, social reform and aesthetic militancy
- Primitive vanguardism
- Bohemian lifestyles and radical experimentation
- The New Woman in avant-garde art, literature and cinema
- Cultural icons and the phenomenon of celebrity
- Countercultural practices: soirées, manifestos, journals and exhibits
- Oppositional avant-gardes: Futurism vs. Vorticism, Dadaism vs. Surrealism
- Reactions to Eurocentric vanguardism in Latin America, Asia and Africa

By June 29, please submit an abstract of 250-300 words, a brief bio, and any A/V or scheduling requests to Leticia Pérez Alonso, at leticia.p.alonso@jsums.edu

### CHANGE YOUR CLOTHES, CHANGE YOURSELF: THE TRANSFORMATIVE POWER OF FASHION

“Fashion, to be sure, is concerned only with change...” These are the words of sociologist Georg Simmel from his influential 1904 article “Fashion,” a perceptive examination of the dueling forces driving style: “adaptation to society and individual departure from its demands.” The desire for change, which fuels fashion’s cyclical

nature, can be both empowering and limiting. This panel explores the ways that fashion, dress, and style offer transformative possibilities, whether to “stand out” or to “fit in.” We welcome papers devoted to the transformative power of fashion as experienced in contemporary society as well as papers focused on the earlier Victorian and Modern periods. We seek papers on both textual and graphic representations of fashion, and we encourage submissions that examine sartorial themes in literature, theater, art, film, photography, design, periodicals, digital media, and other aesthetic modes of expression. Topics that might be considered include:

- Fashioning selves through dress.
- Fashion changes as empowerment.
- Individual and/vs. group expression through dress.
- How modern cyclical fashion has changed over time.
- Individual expression intersecting with the cycles of fashion (by season, year, or by micro and macro trends).
- Fashion changes and social/political change.

By June 15, 2022, please send abstracts of 250-500 words along with AV requests and short bio to both Loretta Clayton, Middle Georgia State University, at [loretta.clayton@mga.edu](mailto:loretta.clayton@mga.edu) and Marylaura Papalas, East Carolina University, at [papalasm@ecu.edu](mailto:papalasm@ecu.edu)

### **CRISIS AND CREATIVITY**

This panel will explore how crisis-political, medical, personal, familial, among others, can result in change in the choices of film or literature for the classroom and the role of the humanities in doing so. For example, how can choices of texts and films be used effectively to teach the risks and the rewards of recognizing, accepting, and adapting to change? How can the selection of materials assist students, and faculty, learn to recognize a crisis, confront the crisis, and overcome the crisis, whether physical or existential? This session panel welcomes submissions on research, scholarly or pedagogical, that address the notion of crisis and how to address it creatively and thoughtfully in the classroom Please submit an abstract of 250-300 words, a brief bio, and any A/V requests, or scheduling requests to Sean Dugan, Mercy College, at [sdugan@mercy.edu](mailto:sdugan@mercy.edu) by July 15, 2022.

### **EMPHASIS ON ‘RE’: REREADING AS A CATALYST FOR CHANGING THE ‘ORIGINAL’ READING EXPERIENCE**

As we rapidly approach the end of our Netflix queues and flip through the sweet few remaining pages of our previously-untouched Barnes-and-Noble libraries, we are all confronted with the inevitability of redoing--re-watching, rereading, re-(insert verb here). There comes a point where originality ceases, where we are all but forced to upcycle ideas handed down from previous scholars. The artform of literary criticism now rests in the ability to reuse that which has already been used in pursuit of a greater understanding, to recycle literature into shiny new pieces of knowledge to distribute once more. For this panel, we will investigate the indescribable and unique feelings of rereading, reviewing, and remarking our favorite works and pieces of criticism as well as the repercussions that follow. How does originality function within the field of literary criticism? How might literary criticism operate in the future? What investments should be made in the perpetuation of originality? By July 2022, please submit an abstract of 250-300 words, a brief (no more than 100 words) biography, and any A/V or scheduling requests to Catherine Maloney, Session Chair, at [cbm70494@uga.edu](mailto:cbm70494@uga.edu).

### **EVOLUTIONARY AND COGNITIVE APPROACHES TO LITERATURE: NEW DEVELOPMENTS IN INTERDISCIPLINARY STUDY**

During the past three decades an explosion of new knowledge in evolutionary psychology and cognitive science has transformed our understanding of human nature, reshaping theory and research in numerous

academic disciplines. A major purpose of this regular SAMPLA session is to provide a forum for the presentation and exchange of ideas flowing from this emergent body of knowledge, as it bears upon the interpretation of literature. Proposals are invited for papers that explore literary texts (of any genre, nationality, or historical period) from a well-defined evolutionary or cognitive perspective, including the following:

- Exploration of evolutionary concepts, including evolved adaptations, in literary texts, e.g., kin selection, parental investment, sibling rivalry, inter- and intra-sexual competition, reciprocal altruism, sexual selection.
- Investigations of inter-relationships between literary art and the human mind, e.g., Machiavellian intelligence, self-deception, theory of mind, personal narrative, status, reputation.
- Theoretical approaches, e.g., the adaptive functions of storytelling--how do fictions help us interact with our world and our species?
- Evolutionary ecology, e.g., inter-relationships between humans and their physical environments, including biophilia and biophobia.

Proposals from scholars in the sciences and social sciences are welcome. Send proposals (200-250 words) and condensed CV to Session Chair Jeff Turpin (jpturpin@gvtc.com).

### **EXPRESSING CHANGE**

What is certain is that change is a perennial feature of our human experiences. Yet, both imposed changes (aging, catastrophes, geopolitical change) and changes initiated by the individual or the community (career, educational, family-based, laws, political, among others) lead to unintended and unexpected transformative experiences. How do literature, art, music, social media, or any other artistic expression address the immediacy and transformative affect of change in a way that presents an alternative to the traditional/normative narratives (in politics, media, religion, etc.) about coping with change? This panel invites participants to engage in the concept of change applicable to diverse situations, communities, and individuals. In which ways does a changing political, academic, social, or historical landscape engage and create a dialogue with diverse stakeholders? In which ways is dialogue brought to an impasse? In what ways the affective charge of change is unbearable, dangerous, or even catastrophic? Possible themes and panel approaches might include, but are not limited to:

- Changing political landscapes
- Changes in the world of academia
- “Before and after” moments
- Narratives on intersectionality, gender, socioeconomic, and/or autobiographical testimonies
- Changes in the world of media
- Historical rewriting and forgetting
- Changes in support of more inclusive, diverse, and equitable initiatives
- Improvements in areas of science, technologies, and/or access to medicine or technology

Please submit abstracts of 250 words to Dr. Petra M. Schweitzer (pschweit@su.edu) and to Dr. Casey R. Eriksen (cre4hf@virginia.edu) by 15 May 2022. We look forward to reviewing proposals and to sharing in examining our constantly-evolving cultural landscape together this fall.

### **THE HOLOCAUST IN LITERATURE AND FILM**

#### **HOLOCAUST LITERATURE AND FILM**

This panel invites papers on representations of the Holocaust in text and film, including contributions that

offer comparative perspectives from the broader context of Genocide Studies. Please submit an abstract of approximately 250 words by July 25, 2022 to Bärbel Such, Ohio University, such@ohio.edu.

### **THE INTERSECTION OF ETHICS OF CARE AND LITERATURE/FILM**

This special panel welcomes submissions on representations of caregiving in literature, film, and/or popular media with an Ethics of Care focus. Abstracts addressing the conference theme (“Change”) are especially welcome. By August 10th, please submit a 250-word abstract, a brief bio or CV, and any A/V or scheduling requests to Chris Gabbard, University of North Florida, at cgabbard@unf.edu

### **LITERARY MONSTERS**

In today’s culture, it’s almost impossible to avoid “monsters.” Straight from mythology and legend, these fantastic creatures traipse across our television screens and the pages of our books. Over centuries and across cultures, the inhuman have represented numerous cultural fears and, in more recent times, desires. They are Other. They are Us. This panel will explore monsters--whether they be mythological, extraterrestrial, or man-made--that populate fiction and film, delving into the cultural, psychological and/or theoretical implications. Please submit a 250-300 word abstract, a brief bio, and any A/V needs by May 31, 2022 to Tracie Provost, Middle Georgia State University, at tracie.provost@mga.edu.

### **NEOLIBERALISM IN LITERATURE AND MEDIA STUDIES**

Once considered a fringe movement, neoliberalism has steadily become a central tenet of American life. Neoliberal thought subsequently spread across the globe in a variety of forms (via channels including Hollywood and regulatory bodies such as the International Monetary Fund). Promises of privatization today trump collective action in virtually every aspect of life. This epistemic shift can be felt far and wide, from politicians to postmodern theorists. This panel will investigate symptoms of--and responses to--this shift in the areas of literature and media studies. Given the conference theme, papers of particular interest might address the connection between neoliberalism and change, or the ways in which neoliberalism is (or is not) changing in response to current events. By July 1st, please send a 250-word abstract, brief bio, and A/V requirements to Michael Blouin, Milligan University, mjblouin@milligan.edu

### **THE PLANTATIONOCENE PAST, PRESENT, AND FUTURE**

While the term “Anthropocene” is frequently used to describe the current geological era of human-created and accelerated climate change, multiple other terms have emerged as scholars expand their understanding of the interconnectedness of human endeavors and their consequences. A useful alternative is “Plantationocene,” which emphasizes the economization of life and places the foundations of global climate change within the intertwined plantation systems of the preceding centuries, including how they continue to be reproduced in new, nefarious ways in the present day. This session seeks presentations that take any aspect of the plantation and its enduring legacies as a starting point for interrogating literature. Presentations that incorporate the SAMLA theme of “Change” are especially welcome. Possible topics include:

- Modes of flourishing arising in the shadow of plantation legacies
- The way the economization of life changes our understanding of land and/or life
- Material transformations wrought by the plantation in its many forms
- Ways in which the plantation system sustained/sustains global flows of knowledge
- The forms the plantation takes in the present day
- Questions of categorization for the current age (Anthropocene vs. Plantationocene, etc)

- Unequal distribution of wealth/pollution/climate change
- Decolonial practices in the wake of the plantation
- Black futures post-Plantation
- Any other topic that adopts the Plantationocene as a lens for inquiry

Please send proposals of 300 words or less, a brief bio, and any A/V requests to Matthew Spencer at [m1s0142@auburn.edu](mailto:m1s0142@auburn.edu) by June 1st, 2022.

## **PLUS ÇA CHANGE IN THE WORLD OF ADAPTATION STUDIES**

### **ASSOCIATION OF ADAPTATION STUDIES**

“Change,” the theme of SAMLA 94, is especially welcome to the Association of Adaptation Studies because adaptation scholars have long recognized that adaptation of any kind seeks to create texts that are the same as the models they adapt but different in medium, audience, time, place, language, or culture. This year the AAS invites proposals on all aspects of adaptation: analyses of specific adaptations of novels, plays, poems, histories, comics, movies, paintings, dances, operas, and the like; presentations on adaptation theory and its relation to theories of translation, illustration, remediation, and intermediality; and especially presentations that emphasize the paradoxical same-but-different status adaptations have always enjoyed or endured. The Association plans a series of networked yet distanced panels on these and related questions. Please send queries, suggestions, or abstracts of 300–500 words, along with A/V requirements, scheduling requests, and brief bios, to Thomas Leitch (University of Delaware) at [tleitch@udel.edu](mailto:tleitch@udel.edu) by 15 July 2022.

### **SPECULATIVE FICTION**

Speculative fiction covers a broad range of narrative styles and genres. The cohesive element that pulls works together under the category is that there is some “unrealistic” element, whether it’s magical, supernatural, or a futuristic/technological development: works that fall into the category stray from conventional realism in some way. For this reason, speculative fiction can be quite broad, including everything from fantasy and magical realism to horror and science fiction—from China Miéville to Margaret Atwood to Philip K. Dick. This panel aims to explore those unrealistic elements and all their varied implications about society, politics, economics, and more. Please submit a 250–300 word abstract, a brief bio, and any A/V needs by May 31, 2022 to Mary Ann Gareis, Middle Georgia State University, at [mary.gareis@mga.edu](mailto:mary.gareis@mga.edu). SAMLA’s 94th annual conference, Change, will be held at the Hyatt Regency Jacksonville Riverfront Hotel in Jacksonville, FL this year from November 11–13. Those accepted must be members of SAMLA to present.

### **TRANSFORMATION AND THE BILDUNGSROMAN**

In its simplest terms, the Bildungsroman is defined as the coming-of-age novel. This genre traditionally tells the story of a protagonist who does not identify within the mainstream power structure of the society that they inhabit and concludes upon the assimilation to that system of power. However, this is a far more complicated process. Systems of power and the identities that they marginalize are all organic, and in contemporary iterations of this genre, a unilateral crossing over from marginality to the mainstream proves to be impossible and, for that matter, undesirable.

We invite submissions in Spanish, French, and English. By June 24, 2022, please send a 250-word abstract, brief bio, and any A/V requirements to Forrest Blackbourn, Dalton State College, at [fblackbourn@daltonstate.edu](mailto:fblackbourn@daltonstate.edu).

### **TROUBLING PERIODIZATION IN INTELLECTUAL AND CULTURAL HISTORY**

This special session welcomes submissions that trouble the conventional periodization of intellectual and cultural history. For practical reasons, our view of past eras is partitioned into convenient categories—the

medieval period, Enlightenment, Romanticism, modernity/postmodernity, colonialism/postcolonialism, etc.— which serve as means of understanding the variegated modes of thinking and being that have been. However, such categories often gloss over the presence of individuals and individual works that inhabit the margins or the interstices of such periodizations, or which defy such periodization altogether. Conventional periodization also tends to belie how features of a former period tend to continue (i.e., not change) into subsequent ones (thereby troubling notions of “post-” or “anti-,” etc.). As such, papers may consider a wide swath of possible questions, including but not limited to the ilk of the following: were Enlightenment thinkers so advanced from medieval ones and/or were medieval thinkers so uniformly un-enlightened?; in what ways did writers of the modern period perpetuate Romantic ideals, philosophic or literary; did postmodernity genuinely liberate itself of the categories characteristic of modern writers and thinkers?; did deconstruction genuinely transform how language and literature were understood and used in its wake? Put otherwise, in what ways can understandings of cultural transition be troubled by ideas or values that prove to be resilient in the face of real or perceived change? By July 20, 2022, please submit an abstract of 250–500 words (abstracts addressing the conference theme are especially welcome), a brief bio, and any A/V or scheduling requests to Elliot Shaw, PhD student at University of Georgia, at [elliot.shaw@uga.edu](mailto:elliot.shaw@uga.edu). We look forward to your ideas.

## LUSO-PORTUGUESE STUDIES

### PORTUGUESE COLONIAL LITERATURE

This session welcomes submissions focusing on Portuguese Colonial Literature, with special, but not exclusive, emphasis on Angola and Mozambique. Themes can focus on the following aspects related to the colonial problem or the meeting/mismatch of cultures in Africa: Hegemonic, social, cultural and economic practices; Asymmetrical power relations between colonizers and colonized: issues of cultural and social stratification; The problem of identity: the exclusion of the other (the black) and the non-recognition of the other as a subject of his own world; Dichotomous and differentiated configurations of the African space; A vision of Africa that almost always privileges the Portuguese point of view on the African world and rarely that of the African peoples on their world; Denial of African reality; Practices and objectives of the Portuguese civilizational mission; the relationship of this mission to the white man’s burden; Violation of the African space and the body of the other. By July 30, please submit an abstract of 250 words, along with presenter’s academic affiliation, contact information, and A/V requirements, to Sandra Sousa, at [Sandra.Sousa@ucf.edu](mailto:Sandra.Sousa@ucf.edu)

## OTHER LANGUAGES & LITERATURES

### EVERYDAY GOTHIC

Since its inception in 18th-century Britain, the Gothic has been characterized by its ability to shapeshift, to morph and develop, not unlike its monsters, into different forms in response to the anxieties of its specific time and place. The Gothic, of course, has transcended its own origin story, not only in terms of national origins, but also generic associations. The Gothic aesthetic emerges in all cultures and has global appeal. The generic tributaries of Gothic include everything from science fiction to horror, from psychological thrillers to steampunk. In addition, Gothic themes and the Gothic aesthetic have infiltrated video games, cartoons, clothing lines, film, music, and more. Although the Gothic is typically associated with the bizarre, weird, and uncanny, this panel seeks to explore the myriad ways in which the Gothic infiltrates everyday life and asks what purpose it serves in doing so.

Some topics and questions to inspire (but not limit):

- How and why does the Gothic aesthetic inform (or what role does it play in) contemporary television shows, films, fiction, or other “traditional” genres?
- How and why does the Gothic emerge in the news and political discourse?
- Where and why do we see the Gothic in fashion, video games, social media?
- In what ways do contemporary Gothic fictions (broadly conceived) represent, contain, challenge, critique “the everyday”?

- In keeping with the conference theme, how has the Gothic itself changed from earlier stages and what do those changes reflect about the cultural work that the Gothic does?

This special session welcomes submissions on any aspect of “Everyday Gothic.” Abstracts addressing the conference theme are especially welcome. By 1 July 2022, please submit an abstract of 300 words, a brief bio, and any A/V or scheduling requests to Diana Edelman, University of North Georgia, at [diana.edelman@ung.edu](mailto:diana.edelman@ung.edu).

## PEDAGOGY

### ALTERNATIVE ASSESSMENT PRACTICES IN THE WORLD LANGUAGE CLASSROOM

The Covid-19 global pandemic has accelerated an existing push from world language instructors and second language acquisition scholars to reconsider methods of assessment in the language classroom as practitioners have suddenly been required to modify course modalities and support an increasing number of struggling students. This is particularly fitting in the context of the theme of SAMLA 94, “Change.” The efficacy of testing as an indicator of proficiency is increasingly problematic, particularly as our notion of proficiency itself evolves and our ultimate goals for learners have shifted to include students’ developing confidence in their own multilingual identity. Considering the negative impact that foreign language anxiety (FLA) has on learners’ development (Horowitz, Horowitz & Cope 1986, Horowitz 2001, Pérez 2019) and, conversely, the highly favorable effect of intrinsic motivation on successful language-learning outcomes (Gardner 2007, Dörnyei 1998, 2015, Ellis 2015), it does seem that a change is indicated. Recent movements, stemming largely from the field of digital humanities, have proposed a range of different ways to evaluate learners, including ungrading (Kohn 2011 & 2018, Stommel, Blum 2020) and contract grading (Davidson 2015). How might we harness these initiatives in the world language classroom? What would be the effect? Would we find that the learner demonstrates an increased growth mindset? What about the question of anxiety, from the perspective of both learner and instructor? How might alternative assessment approaches affect student motivation? This special session seeks contributions that explore the ramifications and potential of alternative assessment formats and approaches in the world language classroom as well as their attending challenges. Case studies or theoretical approaches welcome. Please submit an abstract of 250 to 350 words, a brief bio, and any A/V or scheduling requests by July 25 to Melinda Cro, [macro@ksu.edu](mailto:macro@ksu.edu), and Andie Faber, [afaber@ksu.edu](mailto:afaber@ksu.edu), Kansas State University.

### COVID AND ACCESSIBILITY: ROUNDTABLE DISCUSSION ABOUT POLICIES INSTITUTED IN RESPONSE TO THE PANDEMIC RELATED TO ACCESS

This Roundtable discussion welcomes submissions on any aspect of pre-pandemic college classroom access, post-pandemic college classroom access, or policies implemented in college classrooms post-pandemic which could limit access. Abstracts addressing the conference theme are especially welcome. Due to the pandemic, instructors have all felt the strain change placed on our classrooms. However, these changes have brought to light important aspects of access at the university level previously regulated to individual or case-by-case discussions. This roundtable seeks to generate a wider conversation about how instructors handle access in the classroom, and what has improved or hindered access. Participants will be asked to contribute to a Declaration of Access, a document which can be utilized to remind instructors, departments, or universities of the important work which needs to be done creating access on college campuses. By August 1st, 2022, please submit an abstract of 250-300 words, a brief bio, and any A/V or scheduling requests to Dr. Brielle Campos, Middle Tennessee State University, at [Brielle.Campos@mtsu.edu](mailto:Brielle.Campos@mtsu.edu)

**DON'T SAY GAY, BLACK, COMMUNITY, OR TENURE: ENGLISH PEDAGOGIES IN THE NEW CULTURE WARS** The recent wave of assaults on Critical Race Theory in the classroom, the debates over Ethnic Studies curriculum in California, and the trend of “Parental Rights” bills like the one recently passed in Florida suggest that we have entered a new wave of the culture wars. Politicians and parents have attempted “somewhat successfully” wrest control of pedagogy out of the hands of educated teachers and to weaponize curriculum against a perceived indoctrination of American youth. This special session aims to explore the pedagogies and responsibilities of educators, diverse as they may be, in navigating and responding to changes in the current cultural climate, including how changes in public sentiment and state laws influence English education. By July 31, please submit abstracts (250 words), a brief bio, and any A/V scheduling requests to Claire E. Lenviel, Columbia College, SC, at [clenviel@columbiasc.edu](mailto:clenviel@columbiasc.edu).

### EVOLVING PEDAGOGIES: MODERN CHANGES TO THE MODERN LANGUAGE CLASSROOM

This workshop welcomes submissions on any aspect of innovative pedagogies and approaches to language acquisition. Share projects and activities that utilize authentic and/or technological are welcome as well as new approaches and best practice to any aspects of teaching language, culture and literature. Proposals addressing the conference theme are especially welcome. By June 31, 2022 please submit an abstract of 250 words, a brief bio, and any A/V requests to Silvia Giovanardi Byer, Park University at [silvia.byer@park.edu](mailto:silvia.byer@park.edu) and Angela Bozano at [bozano.angela@gmail.com](mailto:bozano.angela@gmail.com)

### THE MANY FACES OF THE POST-PANDEMIC STUDENT: CHANGING PEDAGOGIES TO HELP STUDENTS SUCCEED

I saw a recent Facebook post from a fellow English professor: “A student who hasn’t attended class or turned in any work for two and a half months just asked me for an incomplete. . . . and the ask was in an email, too, on a day when she didn’t attend class.” Although I did not know the professor, I can empathize with her experience. Some of our post-pandemic students are different from our “usual” first-time freshmen. For reasons that remain unclear to me, some students, like the one described in the Facebook post, do not yet understand the connection between class attendance, the successful completion of course work, and final grades. Many of us have a “new student” in our class, a post-pandemic student who has different assumptions about class attendance, assignment completion, professionalism, grades, and even student autonomy. This “new student” has different assumptions about teaching and learning practices and about how much “help” they will receive to complete work. I have these “new students” in my classes, too. Last semester, I was baffled over a recurring mystery: several students consistently attended classes, but they did not submit any assignments. I emailed and questioned them repeatedly about missing work, but they did not respond to my queries. I found myself explaining what had previously seemed obvious to me: there is no way to pass a class without completing the work for the class. When I read Becky Supiano’s recent reflection in *The Chronicle of Higher Education*, I felt a sense of kindred spirit: “Maybe it’s not just me.” Supiano shares an anecdote from an arts and sciences dean, Janna McLean, who has also noticed changes in some of our post-pandemic students: Last semester, professors teaching first-year students at Bethel University. . . . noticed a troubling pattern: ‘Many of our freshmen came to class, but never turned in homework or studied, and then they failed. . . . Instructors,’ McLean added, ‘aren’t quite sure what to make of this [pattern], but suspect it has to do with the fact that many students during the online-teaching part of the pandemic really were just passed along in high school regardless of what they did.’” We may not know the reasons behind these changes in our student populations, but a number of post-pandemic-students seem unaware of some of the most basic tenants of higher education instruction: there is a direct connection between academic work, attendance, and grades. As teachers, what changes can we make to help these students succeed? This [virtual] round-table discussion invites presenters to share teaching strategies to help our post-pandemic students succeed. How can we help our students change their work practices and their understanding of higher education culture? How can we help students become more professional while treating students as adults and empowering them to take ownership of their behaviors and choices, as well as the consequences of their actions? What are you doing to meet the needs of post-pandemic students while also supporting your institutions’ retention goals? Please share your post-pandemic teaching strategies with us. For consideration in this [virtual] roundtable discussion, please submit 250 word abstracts to Dr. Renee Love at [creneelove@gmail.com](mailto:creneelove@gmail.com) by July 30, 2022.

### REDEFINING COMMUNITY IN UNIVERSALITY OF GLOBAL EDUCATION TODAY

This Roundtable welcomes submissions on any aspect of Global Education and the redefinition of CommUNITY. This Roundtable hope to bring together interdisciplinary scholars from around the world to discuss issues, theories, research, practices, and teaching in diverse international educational environments. Abstracts addressing the conference theme of Change in our Global Education and Redefining commUNITY are especially welcome. By May 30th, 2022, please submit an abstract of 500 words, a brief bio, and any A/V or scheduling requests to Dr. Di Mauro-Jackson, Texas State University, at [md11@txstate.edu](mailto:md11@txstate.edu).

### TEACHING CHANGE/CHANGES TO TEACHING: PEDAGOGIES FOR SOCIAL JUSTICE

SAMPLA seeks roundtable panelists who will share instructional strategies that successfully incorporate social justice themes into various subject areas: literary studies; language studies, creative writing, and rhetoric/composition. We anticipate several roundtables grouped by either subject matter or pedagogical approach, so this call is open to any field of study. We hope each roundtable will enable a wide-ranging discussion on social justice pedagogies. What texts and social issues have proved particularly pertinent to your students’ experiences of activism, of marginalization, of a changing world? How do you productively draw parallels between the concerns of the literary works you teach and those we are facing in the world outside the classroom? What specific lesson plans, textual pairings, and/or pedagogical approaches do you recommend to colleagues seeking to make their syllabi and classrooms more socially conscious and engaged? Please share syllabi, assignments, and/or frameworks that help students think through and understand questions of civic engagement; environmental activism; democracy; diversity, equity, and inclusion; or any aspect of social justice and positive change. Please send 300-word abstracts of your proposed presentation and a brief bio to [SAMPLA@gsu.edu](mailto:SAMPLA@gsu.edu).

### **THE COMMON SYLLABUS: DESIGNING A GRADUATE WRITING COURSE FOR PROFESSIONAL PROGRAMS**

Common syllabi are not unusual at colleges and universities with large first-year writing programs that depend on contingent faculty for instruction. But sharing a common syllabus and textbook may not include uniform writing assignments. The English faculty at Texas Wesleyan University were invited several years ago to design a writing program for the Doctor of Nurse Anesthesia Practice for the Graduate Programs in Nurse Anesthesia. The professional credentials for nurse anesthetists changed from a master's degree to a doctorate, and candidates were required to write a scholarly research paper as a part of the degree requirements. The GPNA faculty discovered that students, who had not written in an academic setting since undergraduate school, if even then, struggled with scholarly writing. The GPNA faculty knew how to guide the students in the interpretation of the research but did not know how to teach the students to write. To fit the demands of the schedule and existing course delivery for DNAP students, a group of five faculty collaborated to design a shared syllabus, shared assignments, and shared lectures. This special session seeks to explore other examples of collaboration in writing course design and pedagogy, especially for graduate writing in professional programs. This Special Session welcomes submissions on any aspect of Collaborative Course or Assignment Design. Abstracts addressing the conference theme are especially welcome. By July 15, 2022, please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Elizabeth Battles, Texas Wesleyan University, at [ebattles@txwes.edu](mailto:ebattles@txwes.edu).

### **“THE LONG NINETEENTH CENTURY AND THE BEND TOWARDS JUSTICE”: SEEKING ECHOES OF RHETORICAL ISSUES, VOICES, AND ACTIVISM**

This special session roundtable focuses on the research of emerging scholars and welcomes submissions addressing nineteenth-century rhetorical activism. In the spirit of Patricia Bizzell and Lisa Zimmerelli's 2021 collection, *Nineteenth-Century American Activist Rhetorics* (MLA), panelists are encouraged to connect historical figures, reform movements, publications, and events to contemporary social justice issues addressing culture, politics, and identity. In the ultimate essay of this collection, “The Long Nineteenth Century and the Bend Towards Justice,” Jacqueline Jones Royster issues a salient call: “The basic question concerns what and where twenty-first-century evidence of the nation's commitment to truth, freedom, justice, and equality for all might be, and what the patterns of practice might suggest, not simply about continuities of belief but also continuities of ethical practice” (329). This session invites emerging scholars to look to the long nineteenth century in taking up this challenge. Please email an abstract of 250 words, a brief bio, and a CV to Lynee Lewis Gaillet, [lgaillet@gsu.edu](mailto:lgaillet@gsu.edu).

### **TEACHING WRITING IN COLLEGE**

The Teaching Writing in College section welcomes all submissions but is particularly interested in those that consider writing instruction in relation to the conference theme of “Change.” By July 15, 2022, please submit an abstract of 300-500 words, a brief bio, and any A/V or scheduling requests to Lisa Diehl, Chairperson, at [lisa.diehl@ung.edu](mailto:lisa.diehl@ung.edu). Teaching writing has always existed in the intersection of culture, identity, and expression. Writing instructors encourage their students to attend to style, voice, and other aesthetic elements of their text. Writing instructors also encourage their students to think of their work as socially situated and able to effect change in the “real world” outside of the classroom. If students are to be successful in college, at work and in their personal lives, they must learn to write. This requires students to receive adequate practice and instruction in writing, as this complex skill does not develop naturally. This also requires educators to continually seek new and creative ways to teach composition which help students succeed. Possible topics include but are not limited:

Presentations that draw on student texts or amplify student voices  
 Pedagogies using a civic engagement/service-learning approach  
 Pedagogies foregrounding the role of social justice in writing  
 Projects examining the creativity and/or changes to pedagogical approaches for teaching writing of student writing  
 Examinations of language difference and/or the changes in verbal and technical approaches in the 21st century classroom.  
 Examinations of dialogues of change: student and professor, citizen and female, etc.  
 Presentations which examine the changes in teaching writing online versus face-to-face writing  
 Activist/alternative approaches to writing assessment  
 Successful strategies for teaching writing students in the 21st century classroom

The section encourages presentations that draw on student work as a primary text as well as interactive presentations that engage audience members.

### **VOICES FROM THE 21st CENTURY COLLEGE COMPOSITION CLASSROOM**

This traditional session format welcomes submissions on any aspect of “Voices from the 21st Century College Composition Classroom.” Abstracts addressing the conference theme are especially welcome. By June 30, 2022, please submit an abstract of 150-200 words, a brief bio, and any A/V scheduling requests to Deborah Coxwell Teague, Flagler College, St. Augustine, Florida, at [dteague@flagler.edu](mailto:dteague@flagler.edu).

### **WHEN TENURE IS NOT AN OPTION: NEW PERSPECTIVES ON CAREER SATISFACTION FOR NON-TENURE-TRACK FACULTY IN ENGLISH**

Only about 5% of composition jobs are eligible for tenure, meaning non-tenure-track (NTT) status is the new normal (Lamos, Bousquet). However, the working conditions of NTT faculty are wide-ranging and constantly in flux. This Special Session welcomes submissions and/or perspectives from English professors who are ineligible for tenure, particularly if those faculty teach at institutions that do not offer tenure to anyone. Profiles of first-year composition programs, English departments, or writing programs with significant numbers of faculty off the tenure track are welcome, as are examinations of the positive and/or negative impacts of non-tenure-track faculty status on writing faculty members or students, or entire institutions. By July 15, 2022, please submit an abstract of 200-300 words, a brief bio, and any A/V or scheduling requests to Dr. Jessica Estep, Georgia Gwinnett College, at [jestep@ggc.edu](mailto:jestep@ggc.edu)

### **WRITE THE CHANGE YOU WANT TO BE IN THE WORLD**

The seismic changes brought about by movements such as #MeToo and Black Lives Matter have impacted all parts of society. Writing plays a pivotal role in advancing diversity, equity, and inclusion. This traditional session welcomes submissions on any aspect of teaching, exploring, and leveraging inclusive writing as an instrument of change. By June 1, 2022, please submit an abstract of 150-200 words, a brief bio, and any A/V or scheduling requests to Teresa Kelly, Purdue University Global, [tkell@purdueglobal.edu](mailto:tkell@purdueglobal.edu)

### **SLAVIC STUDIES**

#### **SLAVIC STUDIES**

This traditional session welcomes submissions on any aspect of Slavic literature, linguistics or pedagogy. By June 1st, 2022, please submit an abstract of 250 words, a brief bio, and any A/V or scheduling requests to Dr. Marya Zeigler, U.S. Department of Defense, at [mazeigl@hotmail.com](mailto:mazeigl@hotmail.com).