

FROM THE PRESIDENT

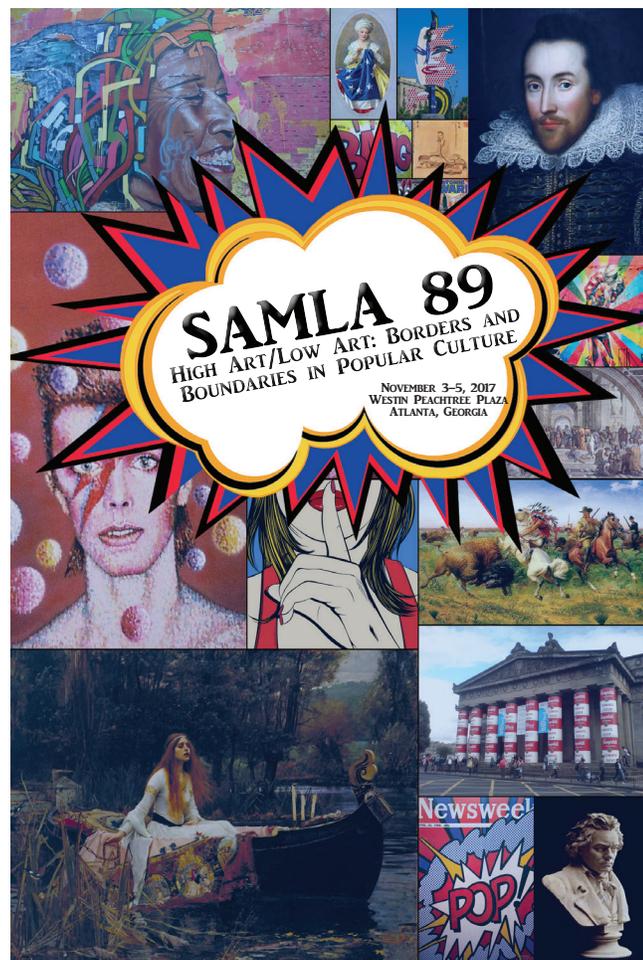
Dear Colleagues and Friends,

I am pleased to have the opportunity to serve as the President of SAMLA as the annual conference returns to Atlanta for the first time since 2015. I hope you have already made plans to join us at the Westin Peachtree Plaza from November 3-5, 2017. The conference theme, *High Art/Low Art: Borders and Boundaries in Popular Culture*, has already begun to inspire the great range of stimulating programming I hoped it would. The CFPs at the end of this issue of *SAMLA News* offer varied opportunities to present your scholarship to our membership. Calls for Papers will continue to be accepted [here](#) on the SAMLA website through May 12, 2017. Completed Session Information Forms, required for listing in the Conference Program, are due by June 9, 2017.



Conference registration and conference year (July 1, 2017-June 30, 2018) membership applications and renewal forms will be available on the SAMLA website on April 1. General Call for Papers submissions will be accepted April 1 through July 14, 2017. This will be the second year SAMLA has offered scholars who do not find an appropriate fit for their work among published CFPs the opportunity to submit abstracts directly to the SAMLA office. SAMLA staff work with panel chairs to place these papers as well as crafting panels from among the General Call submissions.

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FROM THE EXECUTIVE DIRECTOR

Dear SAMLA Members and Friends,



I start this communication with congratulations to the SAMLA family for a highly successful SAMLA 88 Conference in November 2016! This conference introduced a number of firsts for the organization, and we in the SAMLA office felt gratified to see attendees enjoying the conference and these new changes. I am especially grateful to our SAMLA 88 President, Dr. Ruth Sánchez Imizcoz, who was willing to use her term to test these ideas. Foremost, I appreciate her support in two key scheduling and platform changes: the President's and the Plenary Speaker Address. Attendance and audience engagement at both events confirmed that these were welcomed changes. Moving the President's Address to an earlier period in the conference had the effect of more closely accomplishing a formal opening of the conference nearer the start of the conference. The change from a luncheon to an evening banquet affair for our Plenary Address was launched by a thoughtful, and at times humorous, address by Douglas Hesse, founding Executive Director of the Writing Program and Professor of English at the University of Denver and President of the National Council of Teachers of English.

You may have noticed that this year again we published a number of advertisements throughout the conference program. For those who purchase program ad spaces we also run a carousel of these ads on the [SAMLA website](#). These ads help scholars, institutions, and presses to extend their works and products to a wider audience, and they have provided a modest but meaningful revenue stream for SAMLA. We appreciate those who have taken advantage of this offering. I would also like to say thank you to those who donate to SAMLA, and to you who are able but have not, I encourage you to consider donating. Donations make an immediate impact on SAMLA awards that promote the work of graduate students and faculty.

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SAR UPDATE

R. Barton Palmer



With the imminent publication of SAR 82.1, which includes a special cluster edited by Heidi Nobles, SAR has marked a full year of maintaining its quarterly production schedule, an achievement made possible by the membership, who swamped us with quality essays and undertook editing special issues or clusters, giving generously of their time, energy, and scholarly talents. On behalf of everyone on staff at SAMLA, please

accept our thanks for the amazing response the journal received to its call for submissions and the willingness with which many took the time to produce a large number of book reviews.

We would also like to thank the membership for submitting entries for our “Member Publications Blog” and for SAR’s “Transitions” section. The blog, which grew substantially in 2016, has assisted us greatly in the curation of book reviews relevant to the SAMLA community, while the new “Transitions” section allows us to remember the colleagues we have lost and report on projects of note within the SAMLA community.

In 2017 and 2018, we anticipate the publication of several special issues of import: Rafael Ocasio and Lorraine López are guest-editing an issue on the life and work of Judith Ortiz Cofer, the noted Puerto Rican author and poet whose loss is greatly mourned by the SAMLA community; Kameelah Martin and Donald Shaffer have brought together an incredible issue on the theme of “Black Transnationalism and the Discourse(s) of Cultural Hybridity”; Tara Green is editing an issue on the global reach of Langston Hughes; and Diana Eidson will be putting together a timely issue on the subject of political fiction. In addition to these special issues, we look forward to publishing creative works from the recipients of SAMLA’s new fiction and poetry prizes.

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.

In continuing efforts to increase the digital presence of *South Atlantic Review*, we have established ourselves on social media and are investigating offering the journal in EPUB and MOBI formats (in addition to our standard PDF distribution). This latter change would allow our institutional subscribers to include issues of SAR in their e-book catalogs and would allow our members to access issues on a wide array of e-readers. Our scholarship would be more widely read and our institutional coffers would benefit.

The successful operation of SAR is made possible by the generous support of Clemson University, including that of Richard Goodstein, Dean of the College of Art, Architecture and Humanities; Robert Jones, Provost; and Lee Morrissey, chair of the Department of English. We owe a special debt to Christina Baswell, who has brought amazing talent and extraordinary energy in her work as managing editor of the journal. We are also grateful to Dr. Cameron Bushnell, director of the Pearce Center of Professional Communication, who has provided the undergraduate “editorial fellows” upon whom we depend for speedy and error-free production. This constantly changing cast of characters is credited on the masthead of each issue, while Karen and now Christina have done a terrific job training and supervising them.

Michael Rice (Middle Tennessee SU) and his colleagues continue to work hard on assigning and keeping up with foreign language reviews. Dan Marshall (GSU) has, this last year, been supervising the English language reviews, while Marta Hess, who twenty years ago was instrumental in helping relocate SAMLA from the University of Alabama to GSU, has been incredibly helpful in her role as Associate Editor. SAR is in the process of designing an innovative approach to running the review operation. Please expect an update on progress thus far in a separate message later this spring.

SAR, of course, could not run without the continuing cooperation and help of all kinds provided by the SAMLA office at GSU. Elizabeth West and Paul Donnelly have generously made themselves available often for consultation on difficult matters, as has the staff in the office, who have solved more technical problems than I care to remember as we converted to digital distribution.





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SAMLA STAFF PROFILES



DAN ABITZ

Dan Abitz took two gap years between receiving his B.A. in English and BS in Psychology from the University of Georgia and entering the Literary Studies program at Georgia State University. He regrets remembering so little of the valuable mixology training he received during those two years. Dan addresses his career goals a bit more seriously, “I believe my career goals have crystalized as I’ve learned so

much about academia, about literary studies as a field, and about myself as a scholar. Ideally, I would teach, research, and publish about literature while engaging actively with the college and local communities. I also want to sing the praises of utopian theory and utopian studies from the mountaintops and help reintroduce such modes of engagement and imagination into both the classroom and academic conversations.”

Dan serves as Conference Manager for SAMLA and is an integral part of every aspect of the development and execution of the annual conference. He notes that he was trained by SAMLA’s previous Conference Manager Stephanie Rountree and that “every day is an attempt to fill her heels.”



ASHLEY CHEYEMI MCNEIL

Originally from Seattle, Ashley did her undergraduate work at the University of Washington and received her M.A. from Salisbury University. Ashley is currently in her fifth year in the Graduate English Program at Georgia State University. She is also working with the Johannes Guttenberg University in Mainz, Germany to complete a binational degree

in Literary Studies and American Studies. Her primary interest is Multiethnic and Asian American Literature. As Membership Manager, Ashley is focused on taking authentic care of our members as well as ensuring that conference registration, membership records, and subscriptions are entered correctly into our database and managing the onsite conference registration desk. Ashley describes her SAMLA colleagues as smart, dedicated folks with generous hearts and minds.



MATTHEW SANSBURY

Since completing a degree in theatre and becoming a Certified Wine Specialist—key components for a great conversationalist—Matthew Sansbury has also received his M.A. and completed coursework and comps for a Ph.D. in Rhetoric and Composition at Georgia State University. Matthew describes his career goals as

“a professorial job that serves the local community as well as advances my own scholarship and home field of Rhetoric and Composition. Ideally, I would love a job that focuses on teaching and experimenting with multimodal composition.”

As Production and Design Manager, Matthew’s primary projects are the annual conference program, *SAMLA News*, and the SAMLA website. He is also the unofficial “tech” guy for the office and for SAMLA’s Executive Committee and Plenary Speakers. The longest serving staff member, Matthew says that his six years with SAMLA have provided numerous fond memories of our conferences and the opportunity to work with a cohort of talented, gregarious, and supportive folks.



JENNIFER CASTLE

A New Jersey native with a B.A. and an M.A. in English from Florida Gulf Coast University, Jennifer Castle joined the Ph.D. program in Literary Studies at Georgia State University in 2014. Jennifer’s editorial skills have made an invaluable contribution to the SAMLA website, the conference program, and *SAMLA News*. Her work with SAMLA contributed to the evolution of her personal ambitions,

which have expanded to include a career in editing and publishing as well as teaching English at the university level. Jennifer believes that the camaraderie of the office fosters a great work environment that, in turn, contributes to the welcoming atmosphere and success of the annual conference.



SHANA LATIMER

Shana Latimer’s doctoral studies at Georgia State University focus on Transatlantic Modernism. After receiving her B.A. in Communications and Media Studies from Clayton State and an M.A. in English from GSU, Shana gained invaluable experience serving for four years as an adjunct professor at several local universities. She balances her academic pursuits with the important roles of wife and mother.

Shana’s work with the SAMLA staff has given her invaluable hands-on experience with the inner workings of a large scholarly conference as well as the opportunity to be a part of a supportive community. She appreciates the sense of community that SAMLA fosters among its graduate students, which makes the experience of getting through graduate school a little bit easier.



ROBERT MANFREDI

Robert Manfredi, the rare Atlanta native, has received his B.A. and M.A. from Georgia State University. He is currently pursuing his Ph.D. in Rhetoric and Composition. His aim is to be a professor of rhetoric and composition once he has completed his program. Robert also tutors in several subjects such as ESL and reading

comprehension. He assists with a wide variety projects integral to the successful execution of the annual SAMLA conference. Robert says that his favorite part of working with SAMLA is getting to work with Associate Director Paul Donnelly.

SAMLA STAFF PROFILES



DONNA PENNINGTON

Donna received her B.A. and Masters of Teaching at Agnes Scott College before entering the M.A. program in Literary Studies at Georgia State. Initially focused on teaching at the secondary level, Donna's goals have expanded to encompass a Ph.D. in Literary studies and to teaching English at the college level. Her time in

the program at GSU and teaching first-year composition courses as a Graduate Teaching Assistant have solidified her goals. Her SAMLA functions, as assistant to the Membership Manager, include assisting with the overall maintenance of the membership database, conference records, and registration at the conference. She says that her time at the conference has been invaluable to her professional development and she regards each of the staff members as personal role models.



DREW WRIGHT

Drew Wright entered the Literary Studies Program at Georgia State University in 2011 with every intention of returning to Creative Writing, in which he received his B.A. from the University of Georgia. During his time at GSU, Drew has developed a more specific interest in theoretical writing, particularly with respect to possible points of intersection with contemporary life

sciences. Drew coordinates volunteer participation for the annual SAMLA conference and assists with numerous other tasks associated with organizing the conference. The most rewarding part of SAMLA for Drew is the intimate community that the organization offers graduate students, as well as the opportunity to take an active part in developing and presenting the conference each year.



JOSHUA PRIVETT

Work as an actor for a local non-profit Shakespeare troupe, for a publication in Virginia, and as a professional writer in South Carolina preceded Joshua Privett's enrollment in the Literary Studies Program at Georgia State University. His contributions to SAMLA include editing the conference program and developing conference content,

as well as a variety of onsite functions. The ease of relating and working with his colleagues is what Joshua enjoys most about working with SAMLA. The support of the staff has helped to redirect his motivation to become a professor at a small liberal arts college and become the teacher that once inspired him to study literature—though he says work in a tenure-track position at a research university would be nice, too.



KATELAND LEIGH WOLFE

Kateland Leigh Wolfe is a student in the Ph.D. program in Rhetoric and Composition at Georgia State University. She received her B.A. and M.A. from the University of Northern Colorado. SAMLA Associate Director Paul Donnelly describes Kateland as "mini-me." In addition to providing general operations

support for the past two years, Kateland has been responsible for coordinating exhibitors for the annual SAMLA conferences in Atlanta, Durham, and Jacksonville.



2016 HONORARY MEMBER: WELDON THORNTON

Richard Rankin Russell
Baylor University

A native of southern Georgia who took a B.A. in chemistry from Mercer University (1955) and an M.A. in English from Mercer (1957), Weldon Thornton came to UNC-Chapel Hill in 1961 after earning his Ph.D. in English at the University of Texas in Austin. He taught there full-time for 44 years, retiring as the William and Jeanne H. Jordan Professor of English in 2005. His service to UNC-Chapel Hill took many forms. He helped revise the undergraduate curriculum in the 1970s and served many positions in the department. He also annually hosted a memorable pig picking, at which some 200 members of the department—graduate students and faculty—gathered. He was a uniter, not a divider, who asked for and received the very highest standards from his students and fellow faculty members. In recognition of his sustained commitment to the humanities at Chapel Hill, Thornton gave the 2003 E. Maynard Adams Lecture in the Humanities, “Are Our Universities Failing Their Intellectual Mission?”

During his career, Thornton established himself as one of the pre-eminent scholars of twentieth-century British and Irish literature in the world, authoring the still-in-print *Allusions in Ulysses* (UNC Press, 1968, multiple reprintings), *J.M. Synge and the Western Mind* (Colin Smythe, 1979), *D.H. Lawrence: A Study of the Short Fiction* (Twayne, 1993), *The Antimodernism of Joyce’s Portrait of the Artist as a Young Man* (Syracuse UP, 1994), and *Voices and Values in Joyce’s Ulysses* (U of Florida P, 2000). He also edited *Approaches to Teaching Joyce’s Ulysses* with Robert Newman (U of Delaware P, 1987). Just this list of publications would not justify him as an Honorary Life Member of SAMLA, but understanding their impact in the field goes some way toward doing so. The *Allusions* book has become such a staple of Joyce scholarship that as I say, it is still in print 48 years later. Surveying the Joyce scholarship over the last nearly 50 years shows how often it is still cited—and not simply to confirm a reading of a particular episode in the novel, but often to justify taking an “allusive” approach to the novel in all its complexity. Long before the rise of cultural studies as a discipline, Thornton’s *Allusions* showed the importance of understanding an author as encyclopedic as Joyce in the religious, historical, literary, and cultural contexts of his early 1900s Dublin milieu. Moreover, each of his following works was similarly ground-breaking: his Synge book was the first study of that great but short-lived playwright to take his religious life seriously. There is really Synge scholarship pre- and post-Thornton. Post-Thorntonian Synge scholarship recognizes that even though Synge left his fundamentalist Protestant faith, he nevertheless was often concerned to depict issues of faith in his plays, such as the syncretistic milieu we find in one of his masterpieces, *Riders to the Sea* (1904). Thornton’s Lawrence book remains one of the only book-length studies of that great modernist author’s short fiction and I have heard many Lawrence scholars praise it at length.

I should add that all of Thornton’s scholarship is inherently teaching-oriented. For instance, when I taught the Baylor short fiction survey a few years ago, I went straight to his Lawrence book and was relieved to find such thoughtful readings that were attentive to the way in which our readings of those stories evolve and change over time. Thornton might not accept the term “reader-response” criticism, but what strikes me about his critical books like his study of Lawrence is their extreme sensitivity, not just to issues of close reading, but also to how those issues redound on us as readers, throwing us back on ourselves and making us question what we really believe about these characters, even about ourselves. Thornton’s most recent two books on Joyce have similarly changed the subfield of Joyce studies. The book on *Portrait* illustrates comprehensively the imagistic cast of Joyce’s mind (for instance, with the bird motif Stephen tries to break from and then ultimately

embraces) and shows how carefully that novel’s structure is designed. *Voices and Values in Joyce’s Ulysses*, I think, remains ahead of its time but is slowly gaining critical traction in its insistence that that great novel was not simply a polyphony of styles, all of which Joyce privileged equally (as Karen Lawrence would have it in her 1981 study, *The Odyssey of Style in Ulysses*), but that he did indeed write the first six episodes in an “initial style,” after which he wrote the remaining twelve episodes in a variety of styles to parody particular, pernicious worldviews or ideologies, such as writing “Sirens” as a Expressionistic play to critique a Freudian viewpoint. Reorienting Joyce in this context shows him to be truly a modernist, not a postmodernist, as many Joyce critics would now have it. For a number of years, Professor Thornton has been working on a wonderful intellectual history, *The Roots of Modernism*, a book that would in many ways function as a summa of his career. It will enlighten us about the many underlying philosophical biases we continue to express as Westerners, products of the Enlightenment.

Professor Thornton served on a variety of editorial boards over the years, including the *D.H. Lawrence Review*, *James Joyce Quarterly*, and the University of Kentucky’s Irish Literature series. He served as a referee for various scholarly journals, including *PMLA*, during his career, and was a reader for many university presses. For some years, he also served on the selection committee for the prestigious Richard Ellmann lectures at Emory University.

Professor Thornton is a long-time supporter of SAMLA and has often given papers there over the years, remaining active into his retirement by appearing, for example, on Dr. Joseph Flora’s recent Great Books Panel. In 2013, Professor Flora organized a special panel at SAMLA to recognize Professor Thornton’s work in the field and longtime commitment to SAMLA. We had representatives in English, American, and Irish literature from three professors who worked with him in the 1970s (Panthea Reid Broughton, emerita, LSU), 1980s (John Rickard, Bucknell University), and 1990s (myself). That panel, which was filled with past students of Professor Thornton, exemplified his commitment to multiple generations of students, for, despite all his many outstanding scholarly achievements, he remains the professor most dedicated to his students’ success—whether they went on to graduate school in English literature or not—that I or many others have ever met. Now Professor Emeritus at UNC, Dr. Thornton remains active at the university and in the profession. I give him my highest recommendation for Honorary Life membership in SAMLA.

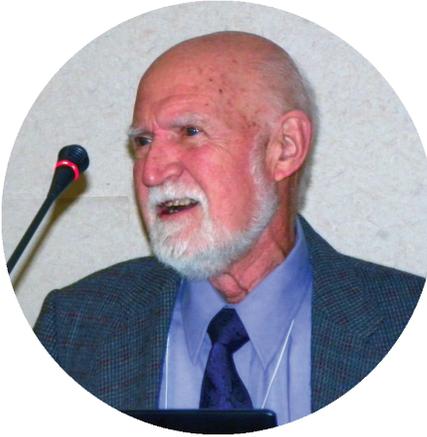
SAMLA would like to thank the members of the 2016 Honorary Member Committee for their conscientious service in evaluating nominees and recommending a recipient for SAMLA’s highest honor. Those members were: Mark Osteen, chair, Erika Lindemann, Charles Duncan, Lara Smith-Sitton, and Rudy Alcocer.

SAMLA established the SAMLA Honorary Member Award as a way to recognize individuals for significant scholarly work and professional contribution in their respective fields of study. The Honorary Members Committee receives the nominations and makes recommendations to the SAMLA Executive Committee. The selection is affirmed by the membership during the annual business meeting.

Full details for submitting a nomination may be obtained at samlamemberclicks.net/honorary-member-award. 2017 Honorary Member nominations must be received by April 1, 2017.

REMARKS ON ACCEPTING THE SAMLA HONORARY MEMBER AWARD

Weldon Thornton, William R. and Jeanne H. Jordan Professor Emeritus of English
The University of North Carolina at Chapel Hill



I want to express my sincere thanks to you for this award and this opportunity, and my special thanks to my student and dear friend, Professor Richard Russell of Baylor University, without whose persistent efforts this award and the three panels made up of my former students would never have occurred. I have always thought of myself primarily as a teacher—that is, as someone who helps others to discover and to

develop their own distinctive perspective upon the world. Even when I was a graduate student in chemistry—before my great conversion to English—I intended to teach chemistry rather than to work in research or industry.

My career as a teacher spanned some 44 years in the Department of English at Chapel Hill—1961 to 2005. That career was wonderfully facilitated by the colleagues and the milieu that prevailed at Chapel Hill during those years. I regularly taught both graduate and undergraduate students, and my teaching load was such that I was able to grade every piece of work—every exam and every paper—that was handed in in my classes. It is in the nature of things that we come to know our graduate students, especially those whose work we direct, better than our undergraduate, but I want to testify that one of my favorite classes, and certainly the single class that I taught most often, was a Great Books class that I taught to Honors freshman students. I was warned by a sympathetic Chairman of our department that my teaching this class did virtually nothing for my career as a scholar, since I would never publish anything related to that class—but I was told that I could continue to teach that class if I wished, and so I did. At that time neither he nor I knew how important a part my close study of *Paradise Lost* would come to play in discovering and formulating my own world view. I probably owe John Milton as great a debt as I owe any writer.

Most of all I want to thank my chairmen and my colleagues within the English Department who permitted, even encouraged, my teaching a wide range of courses at every level, freshman to Ph.D. I was blessed to have several chairmen who set us a great example of hard work and generosity; among them was Jim Gaskin—a name probably known to very few of you—and Joe Flora, known to everyone.

During my years at Chapel Hill there were among the English faculty many who were devoted to their teaching and to their students. There was even a rivalry among us to discover good students and to make them “our own.” I have kept in touch with many of those students and count them among my closest friends. These teachers include several quite well known to many of you, but famous in our department for their devotion to good teaching. These include George Harper, and Albrecht Strauss, and Hugh Holman; Daniel Patterson, Doris Betts, Connie Eble, Tom Stumpf, and George Lensing, and Christopher Armitage, and Joe Wittig, and Patrick O’Neill, among others. Almost all of these people were hired as instructors or assistant professors and came up through our ranks, which means that that they had before them many examples of people who took their teaching

seriously. It also means that they taught innumerable sections of English 21—a course devoted entirely to Chaucer, Shakespeare, and Milton, which was for many years the only literature course that was required for all undergraduates at UNC. Since all young faculty taught this course, it inevitably became a ground for intense debate among us, and I vividly remember several arguments in the Lenoir Hall cafeteria—arguments about Chaucer’s Pardoner, or about some aspect of *King Lear*, or about the complex character of Eve in *Paradise Lost*—arguments that involved, thank goodness, even modernists such as myself, and that were temporarily ended only by our realization that we had to rush off to our classes. In short, in these decades, the English department in Chapel Hill was a wonderful place to be—especially for anyone who enjoyed the challenges of good teaching.

In what I have been saying the emphasis necessarily falls on the classroom and on teaching. But it would be remiss of me if I did not acknowledge the role played in my intellectual development by other institutions, of which I want to emphasize two: the Program in Humanities and Human Values at Chapel Hill, and the institution that we are participating in here and now—SAMLA.

The Program for Humanities and Human Values at Chapel Hill was brought into being in 1979 by Maynard Adams of the UNC philosophy department, and for its first 25 years it was superbly chaired by Warren Nord, who had been one of Maynard’s students and who became a dear friend of mine. It was a university outreach program that specialized in weekend seminars led by faculty members from UNC and surrounding universities; typically there were three faculty members who gave lectures Friday afternoon and evening and Saturday morning. Its audiences came from all across the state of North Carolina and beyond, and they typically numbered 75 to 100. The topics grew mainly out of the expertise of the faculty and out of the intellectual interests of Dr. Nord. Over the years I participated in some twenty such programs, mostly on topics I knew something about—James Joyce or D. H. Lawrence—but also on topics that Warren Nord felt were of interest and thought we faculty should be able to discuss intelligently. I will never forget his drafting me into one such seminar on the nature of genius, and an even more demanding one on the pros and cons of genetic cloning. How much the audiences got out of those seminars is uncertain, but they did keep coming back, and I can testify that I myself learned a great deal from the ones I participated in.

I do want also to thank SAMLA, which has provided me and my graduate students with so many challenges and opportunities. I have been a member of SAMLA for more than 50 years. I read my first SAMLA paper in 1963, on Hemingway’s *A Farewell to Arms*—I still have in my files my reading copy of that paper—and my most recent SAMLA paper—I hope not my last!—was in 2013, on the literary greatness of the Bible, as demonstrated in I and II Samuel—a topic that I discovered and first explored in my freshman Great Books course.

Finally, I want to thank *all* of those who aided me in making a living through reading and exploring and probing into the works of James Joyce and D. H. Lawrence and William Faulkner and Virginia Woolf and George Eliot and John Milton and so many others. Many is the time I have reflected on the amazing fact of my getting paid a salary for exploring and discussing and arguing about these works and writers with a group of colleagues and students—but I have done just that these sixty years, and more, and I can imagine no better life’s work.

SAMLA STUDIES AWARD

Martin Griffin, University of Tennessee Knoxville
2016 SAMLA Studies Award Committee Chair

Beginning in 2016, SAMLA established the practice of presenting two book awards, one for a monograph and one for an edited volume. The committee reviewed 11 nominated monographs and three nominated edited volumes. The committee selected a winner in both categories and also presented an Honorary Mention to an additional monograph.

MONOGRAPH

Jennifer Ann Ho, The University of North Carolina at Chapel Hill
Racial Ambiguity in Asian American Culture
Rutgers University Press



Exquisitely researched and argued compellingly throughout, Ho's book is a tremendous addition to the field of Asian American studies, and will likely be a key text for

years to come. Her theoretical grounding is clear in both influence and trajectory, and yet each chapter is unique and convincing on its own. Ho's study not only probes the sometimes contested perspectives on Asian American culture but also opens up the field to the transgressive, the ambiguous, and the un-fixed as legitimate participants in the Asian American literary and intellectual conversation.

MONOGRAPH – HONORABLE MENTION

Cody Marrs, University of Georgia
Nineteenth-Century American Literature and the Long Civil War
Cambridge University Press

The interpretive framework of Marrs's book draws together a diverse collection of texts by major writers into a cogent argument for a transbellum understanding of Whitman, Douglass, Melville, and Dickinson. This study broadens our sense of the Civil War's literary impact and provides new insights into these authors' works across an extended period of American history.

EDITED VOLUME

Murray Pomerance and R. Barton Palmer, eds.
George Cukor: Hollywood Master
Edinburgh University Press



This collection makes a strong case, individually and collectively, for the influence and vitality of George Cukor's quiet, even self-concealing, style

of cinematic artistry. It presents consistently readable and convincing essays analyzing Cukor's contribution to the golden age of American cinema, in a way that film scholars as well as general readers will find informative and enjoyable.

SAMLA would like to thank the members of the 2016 SAMLA Studies Book Award Committee for their thoughtful deliberations and thorough and conscientious review of the nominated essays. Those members were: Martin Griffin, Adam Wood, Rebecca Godwin, and James Ross MacDonald.

Full details for submitting nominations for the 2017 SAMLA Studies Book Award may be obtained at <https://samla.memberclicks.net/samla-studies-book-award>.

2016 GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT RECIPIENTS

Rafael Ocasio, Agnes Scott College
2016 Harper Fund Award Committee Chair

The George Mills Harper Fund Graduate Student Travel Grant honors the memory of George Mills Harper, a Yeats scholar and long-time chair of the English Department at Florida State University. This competitive award serves the dual purpose of recognizing excellence in scholarship and providing travel funding for graduate students presenting their scholarship at the annual SAMLA conference. The 2016 Harper Fund Award Committee received 45 eligible applications. The 2016 Committee decided to present one award and two honorable mentions.

The award winner was Elizabeth Swails, University of Georgia, for "Send a little flower': Emily Dickinson's Expression of Sympathy during the Civil War," presented in *Dystopian Dickinson*. Or is it *Utopian Dickinson?*, chaired by Trisha Kannan.



The honorable mentions were presented to Shayani Bhattacharya, State University of New York at Buffalo, for "Inside/Outside Losing My Head: Liminal Bodies in Shelley Jackson's *Half Life*," presented in *The Dystopian/Utopian Body A*, chaired by Amanda Thibodeau, Broward College; and to Jessica Williams, Savannah College of Art and Design, for "Public Masculinity, Private Queerness: Staged Masculinity

in Stars' Homes," presented in *Performing Gender: Cultural Ideals, Expectations, and Representations of Gender in American and British Culture A*, chaired by Loretta Clayton, Middle Georgia State University.

Elizabeth Swails will serve as the past recipient member of the Harper Fund Award Committee for 2017.

Please remember to give generously to the Harper Fund in order to help exemplary graduate students attend the conference.



SAMLA would like to thank the members of the 2016 George Mills Harper Fund Award Committee for their thoughtful deliberations and thorough and conscientious review of numerous applications. Those members were: Rafael Ocasio, Chair; Kara Taczak; Belinda Wheeler; Bill Engel; and Danielle Fuentes Morgan, recipient of a 2015 Harper Fund Grant.

Full details for submitting an application for a 2017 Harper Fund Graduate Student Travel Grant may be obtained at samla.memberclicks.net/harper-fund-award.

Harper Fund applications will be accepted from April 1-June 23, 2017.

2016 GRADUATE STUDENT CREATIVE WRITING AWARDS

Jim Clark, Barton College

2016 Graduate Student Creative Writing Award Committee Chair

In this inaugural competition, prizes were awarded in both creative prose and poetry categories. The award winners in each category received a \$125 prize and will have their winning work published in the *South Atlantic Review*. The award winners and Honorable Mention recipients were invited to read their work at the annual SAMLA conference in Jacksonville and were recognized during the award ceremony. The conference registration fee was waived for award winners and Honorable Mention recipients. Hereafter, the categories will alternate each year.



I was honored to serve as Chair of the inaugural award committee, and I would like to thank the members of the committee for their commitment and good work: Anthony Grooms, Kennesaw State University; Shauna Morgan Kirlew, Howard University; Tara Powell, University of South Carolina at Columbia; and Candace Wiley, Clemson University.

We would also like to thank our hardworking Preliminary Reviewers: Stephanie Devine, Soniah Kamal, Michael Stoneberg, Jamey McDermott, Ra’Niqua Lee, Megan Clark, Mostafa Jalal, Brian Heston, Nancy Correro, Paige Sullivan, and Lynn Pedersen.

Finally, we would like to emphasize that this competition welcomes creative work in languages other than English. We did have several submissions in Spanish this year and so we would like to thank the following colleagues who offered their language expertise, as well as their critical judgment: Andrea Cote Botero, Michelle Shaul, Rafael Ocasio, Robert Simon, and Rudy Alcocer.

PROSE

Aracelis Gonzalez Asendorf, University of South Florida

Gonzalez Asendorf explores identity within American society and across class lines, how people can lean on one another and how friendships can blossom from trying situations. The work exhibits excellent pacing and features strong characters who showcase the bonds, or not, between those who come from the same place and therefore possess similar memories, but because of social mobility are now different, too. The voice is engaging and consistent, and the characters are interesting, with clear, complicated motivations. Gonzalez Asendorf uses Spanish in a way that adds depth to the narrator without creating confusion. The prose is clear and confident, and the narrative arc is quietly compelling. The style is scenic and technically ambitious.

Honorable Mention: Brian Heston, Georgia State University

Honorable Mention: Renee M. Ramsey, University of Southern Mississippi

POETRY

Scott Chalupa, University of South Carolina



This cycle of poems masterfully communicates a sense of mood and atmosphere. Each poem powerfully conveys the passion and tenderness of past experience, tinged

with bitterness. Chalupa’s poetry is both artful in its use of language and in its ability to register a diverse array of social discourses, including reflections on a visit to an art museum, operatic hymns sung by lovers on empty NYC streets, or a newspaper obituary whose line spacing cleverly demarcates where the deceased’s photograph should appear but is absent. Chalupa’s work is remarkable in its sense of breathlessness and insistence, the fleeting sensation of being in a moment rich with nostalgia and loss. His sense of craft and formal adventurousness, especially regarding line breaks, is impressive.



Honorable Mention:
Joshua Martin,
Georgia State University



Honorable Mention:
Maxwell McDonough,
Vanderbilt University

SAMLA is pleased to accept nominations of outstanding poetry written by a graduate student for the 2017 Graduate Student Creative Writing Award. The 2017 award recognizes poetry. The 2018 award will recognize prose. The award includes a \$250 honorarium, publication of the winning work in the *South Atlantic Review*, and complementary registration for SAMLA 89 in Atlanta (Nov. 3-5, 2017).

Graduate students who are SAMLA members may nominate their own work [here](#). Please submit 3-5 poems, no more than 10 total pages. Submissions must be unpublished at time of submission. Faculty who are SAMLA members may nominate the work of a student who is not yet a member. Nomination deadline is May 1, 2017.



2016 GRADUATE STUDENT ESSAY AWARD

Andrea Stover, Belmont University
2016 Graduate Student Essay Award Committee Chair



Double Discourse in Multi-Ethnic Literature, chaired by Gema Ortega, Dominican University.

Cheryl Emerson has written a lyrical and theoretically informed paper on Toni Morrison's *A Mercy*, which challenges "Job's status as the archetype of human suffering." The essay opens with a question posed by Rebekka Vaark, who is newly widowed and battling smallpox: "What complaint would a female Job dare to put forth?" With eloquence, compassion, and compelling logic Emerson reveals fascinating intersections between the story of Job and the story of Florens, a black, slave woman in the novel. In either case, the protagonist feels lost and alienated when robbed of the ability to tell his or her story to people who are able and willing to hear it. The difference, of course, is that Job was born with status, wealth, and visibility before he suddenly lost it all. Job wishes to die when the story he tells of himself is no longer heard or accepted. Florens, unlike Job, was born into slavery, an institution that erases the self and renders a person invisible from birth. Her story has never been heard and no one has ever asked to hear it. Emerson makes us feel the full force of this female Job's heroic effort to carve her story into the floors and walls of her dead master's home to bring herself into being, into visibility.

Cheryl Emerson:
"My skin is black upon me:" Toni Morrison's *A Mercy* and the Question of a Female Job, presented in *Voices: Orchestration, Dissonance, and*

SAMLA would like to thank the members of 2016 Graduate Student Essay Award Committee for their thoughtful deliberations and thorough and conscientious review of the nominated essays. Those members were: Andrea Stover, Deborah Coxwell-Teague, Steve Spence, Thomas Alan Holmes, and Grant Gearhart.

The deadline for nominating essays from SAMLA 88 is May 1st. Nominations may come from either session chairs or attendees who heard excellent graduate student papers at sessions during the 2016 conference. The winner selected by the committee will receive a \$250 honorarium and complimentary registration for the 2017 SAMLA conference. The winning essay will be published in the *South Atlantic Review*.

Full details for submitting nominations for the 2017 Graduate Student Essay Award may be obtained at <https://samla.memberclicks.net/graduate-student-essay-award>.

SAMLA would like to thank the members of the V.78 and V.79 SAR Prize Committee for their thoughtful deliberations and thorough and conscientious review of all the essays appearing in both volumes. The members of the V. 78 committee were: Laura Barberan Reinares, Renée Silverman, David Magill, Susan Canty Quinlan, and Pablo Brescia. The members of the V.79 committee were: Renée Silverman, David Magill, Susan Canty Quinlan, Pablo Brescia, and Lynn Ramey.

Thanks to the efforts of R. Barton Palmer and his colleagues at Clemson, *SAR* has returned to regular quarterly production. To align *SAR* Prize distribution with the revived production schedule, two prizes (for Vs. 80 & 81) will again be presented in 2017.

South Atlantic Review publishes four issues annually: Winter, Spring, Summer, and Fall. The *SAR* Essay Prize Committee reviews the issues from the volume published prior to the annual convention and selects one essay to recognize for exceptional scholarship and its contribution to the journal. The author of the selected essay receives a \$500 honorarium and complementary registration to attend the annual SAMLA Conference. Nominations for this award are not required – all *SAR* essays published within the volume are considered for the award.

V.78 SOUTH ATLANTIC REVIEW PRIZE

Laura Barberan Reinares, Bronx Community College, The City University of New York

V.78 *South Atlantic Review* Prize Committee Chair

Kristie S. Fleckenstein, Kathleen Blake Yancey, Matthew Davis, and Katherine T. Bridgman, "Program Sustainability: Curricular Resilience in Florida State University's Editing, Writing, and Media Concentration." *SAR* 78.1-2: 10-33.

The smooth and engaging writing of this article makes what might seem to be a technical topic all the more interesting. The authors' extensive

research and documentation give considerable weight to their analysis of pressing issues in academia today. The article discusses in detail the notions of "sustainability" and "resilience" and provides an account of how the authors sought to maintain the identity of the program yet at the same time provide room for innovation. Well written and full of interesting and provocative ideas, the notion that a successful concentration or program requires both coherence and innovation can be used as an example for many struggling departments in the Humanities.



V.79 SOUTH ATLANTIC REVIEW PRIZE

Renée Silverman, Florida International University
V.79 *South Atlantic Review* Prize Committee Chair

Mark Sturges, "A Deep Map of the South: Natural History, Cultural History, and William Bartram's *Travels*" *SAR* 79.1-2: 43-67.



This article offers a compelling argument for Bartram's importance and unique contributions. The author, cognizant of the many interpretations of Bartram's work, argues that because the book was drafted in the wake of not only the American Revolution but also of the scientific revolution it shows an "epistemic overlap" between the 18th and 19th centuries. Well-written and researched and full of interesting and provocative ideas, the essay ultimately argues that Bartram was able to portray American Indian culture in a novel way. The writing is engaging, the research impeccable, and the theoretical approach clearly presented. This article could be an example to students of how to write for a scholarly audience.

Dan Abitz, Georgia State University

To bolster our outreach to undergraduate scholars at institutions in our region, SAMLA hosted its inaugural Undergraduate Research Forum, a track of concurrent panels comprised entirely of undergraduate presenters. Thanks to faculty at local institutions and the newly implemented General CFP pool, we were able to schedule ten such sessions. I was fortunate to chair the first of these ten sessions, leading a panel that interrogated notions of Progress and its ethics in Victorian literature. Sarah E. Parker, a faculty member at Jacksonville University, served as the panel’s respondent. The undergraduate scholars represented Troy University (Troy, Alabama) and Flagler College (St. Augustine, Florida) and demonstrated a level of acumen, insight, and critical engagement so often found in SAMLA sessions historically. These scholars, presenting on Charles Dickens, Elizabeth Barrett Browning, Oscar Wilde, and Alfred Lord Tennyson while using a host of philosophical and theoretical frameworks to interrogate these authors and their texts, represented commendably their institutions, their professors, and the field of literary criticism. Dr. Parker, the panel’s respondent, facilitated an excellent Q&A after the four presentations wherein she asked thoughtful, challenging questions of the panelists and received excellent responses. I was fortunate, as well, to hear from other SAMLA attendees – undergraduates, graduates, junior and senior faculty alike – about their own positive experiences with the Undergraduate Research Forum. Looking ahead to SAMLA 89, we hope our theme and all SAMLA members lucky enough to teach upper-level undergraduate English courses will work with us in bringing even more undergraduate researchers into the fray.

“FROM THE PRESIDENT” (CONTINUED)

I am extremely excited and beyond pleased that this year’s plenary speaker will be former U.S. Poet Laureate Natasha Trethewey, who will be returning to Atlanta from her new position at Northwestern University for our conference. Natasha Trethewey will speak at the Plenary Banquet, to be held on Saturday, November 4 from 6:30-8:30 p.m. in the Westin’s Peachtree Ballroom. In response to concerns expressed in the participant survey following last year’s conference, tickets to the banquet will be distributed on a first come, first served basis at the conference registration desk beginning at 8 a.m. on Saturday, November 4. We hope this “day of” distribution will provide the most equitable access while also sparing SAMLA the high cost of unused tickets.

I would like to thank Elizabeth West for her exceedingly able leadership of the SAMLA office and Paul Donnelly and our numerous GSU graduate student assistants for their outstanding support and assistance. They offer invaluable service to the association. Nothing suggests capable administration quite like having no news to report. I am also pleased that the *South Atlantic Review* will produce its four scheduled issues on time during my presidential year. It would be hard to quantify SAMLA’s great debt to R. Barton Palmer and his colleagues at Clemson for their successful efforts to overcome *SAR*’s production backlog and to restore our flagship journal to its rightful place in scholarly discourse.

I look forward to my service as SAMLA President, and I hope I will see many of you in Atlanta in November.

Sincerely,
 Scott Yarbrough, SAMLA President
 Charleston Southern University

As I reflect on SAMLA 88, I again must thank all who work to make the success that we experience. Our success starts with participants whose panels and sessions help us maintain a conference that enhances the exchange of knowledge and ideas in studies of languages and literatures. The SAMLA office staff is our operational foundation, and Associate Director Paul Donnelly, is our rock. I especially thank the dedicated, smart, and creative graduate student staff, interns, and volunteers. For SAMLA 88, this group was led by Dan Abitz, Matthew Sansbury, and Ashley McNeil. The SAMLA engine is also notably fueled by our engaged and committed Executive Committee. All work hard to provide a well-run conference and to handle the ongoing business of the organization throughout the year.

A special note of thank you must be extended to our journal editor, Barton Palmer. *SAR* is publishing on schedule and our subscription numbers have been restored, and this has been central to the organization’s financial soundness. Clemson University continues to house and offer support for the journal. Similarly for the organization, GSU continues to house SAMLA and to offer significant financial support. English Department Chair, Lynee Gaillet, continues to be a dedicated SAMLA member and to support our relationship with the university.

There is more good news that I could report, but time does not allow for an account of all details. I’ll end with the report that attendance at SAMLA 88 in Jacksonville matched that of the prior year’s conference in Durham. In part, these successful numbers are due to the notable recommendation by Dan Abitz that we expand our conference CFP with the option of an open call. The response was significant. We were able to organize numerous panels from these submissions.

Given current political affairs in North Carolina, it is comforting to know that Jacksonville would serve as a fitting site for a return conference location. For SAMLA 89, the conference returns to Atlanta. President Scott Yarbrough has chosen the theme, “High Art/Low Art: Borders and Boundaries in Popular Culture,” a theme that we anticipate will inspire a body of diverse and thought-provoking sessions. We are already at work with Dr. Yarbrough to bring together all the details for an exciting Atlanta conference. US Poet Laureate, Natasha Trethewey has accepted our invitation to be this year’s Plenary Speaker, and it is fitting that this conference will mark the second year of the organization’s Graduate Student Creative Writing Award, with its first biennial Poetry Award. We anticipate that her presence will inspire numerous sessions on poetry as a reflection of high and low culture.

Thank you for taking time to hear about the many accomplishments of our organization. We thrive because of you. I look forward to your continued support of and participation in SAMLA.

See you in Atlanta,
 Elizabeth J. West



VISUAL REPRESENTATIONS OF SCHOLARLY WORK

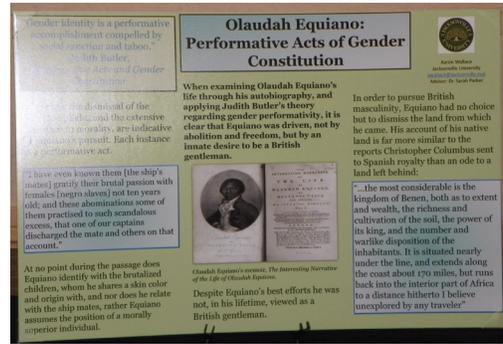
Chair: Paul Donnelly, Georgia State University

Caribbean Cultural Representations in the English Language Arts Curriculum



Neisha Jones-Young, Independent Scholar

Oludah Equiano: Performative Acts of Gender Constitution



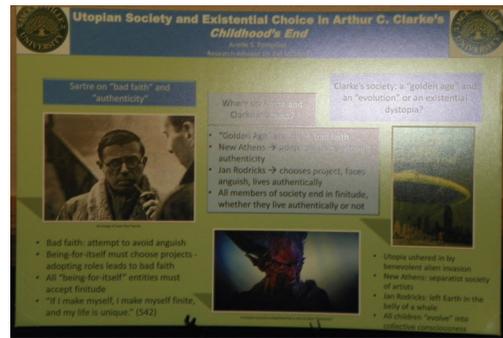
Aaron Wallace, Jacksonville University

Teaching Freshman Composition After Writing, After Derrida: What the Graphology of Student Errors Teach Us About the Drafting Phase of the Writing Process



Paula Hayes, Southwest Tennessee Community College

Utopian Society and Existential Choice in Clarke's *Childhood's End*



Arielle Pompili, Jacksonville University

"The Writing's on the Wall": Engaging Hieroglyphs in (Visual) Rhetoric & Composition Discourse and Instruction



Kendra Bryant, University of North Georgia, Oconee

The Epitomes of Modernism: Virginia Woolf and *Mrs. Dalloway*



Melissa Spaulding, Jacksonville University

The Resting Angel: Charlotte Perkins Gilman, Virginia Woolf, and the Destruction of the Domestic Ideal



Stephanie Conner, College of Coastal Georgia
Rebecca Sharpe, College of Coastal Georgia

The Golden Age of Science Fiction: Utopia and Dystopia in Soviet Literature

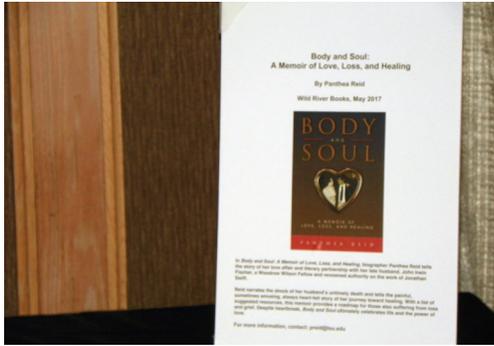


Laura Katherine Hart, University of North Carolina, Wilmington

Creating an Ideal World in *San Manuel Bueno, Mártir* Karen Ochoa, University of Central Florida

VISUAL REPRESENTATIONS OF SCHOLARLY WORK

Body and Soul: A Memoir of Intense Love, Horrid Loss, and Gradual Healing



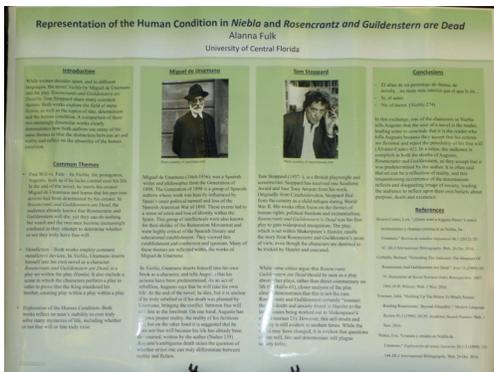
Panthea Reid, Louisiana State University

Melancholy: Weapons of Witches in the Early Modern Period



Whitney Abshear, Jacksonville University

Representation of the Human Condition in *Niebla* and *Rosencrantz and Guildenstern are Dead*



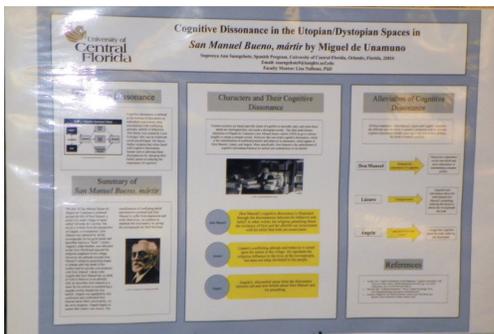
Alanna Fulk, University of Central Florida

Paris, the City behind the Story: Utopia-Dystopia in Balzac's *Père Goriot*



Eve A. Hershberger, Florida International University
Lynn G. George, Independent Scholar

Cognitive Dissonance in the Utopian/Dystopian Spaces in *San Manuel Bueno, mártir* by Miguel de Unamuno



Supreeya Ann Saengchote, University of Central Florida

Writing to Save the World: Teaching Activism Through New Media



Lauri Bohanan Goodling, Georgia State University

NASA Adopts the Russian Language



Shyanne Kiekenapp, University of North Carolina, Wilmington



SAMLA 89: VISUAL REPRESENTATIONS OF SCHOLARLY WORK

November 3, 2017, 8-9:00 p.m.

Westin Peachtree Plaza

Call for Proposals

SAMLA 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.

While this form of presentation is relatively new in the study of literature, rhetoric/composition, and linguistics, the Program Committee believes this method will create 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 “High Art/Low Art: Borders and Boundaries in Popular Culture” are particularly encouraged.

The SAMLA 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 29, 2017, please submit a brief description of the project and visual design to Paul Donnelly, Associate Director, SAMLA, at pdonnelly@gsu.edu, or call him at 404-413-5816 for more information.

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SOUTH ATLANTIC REVIEW

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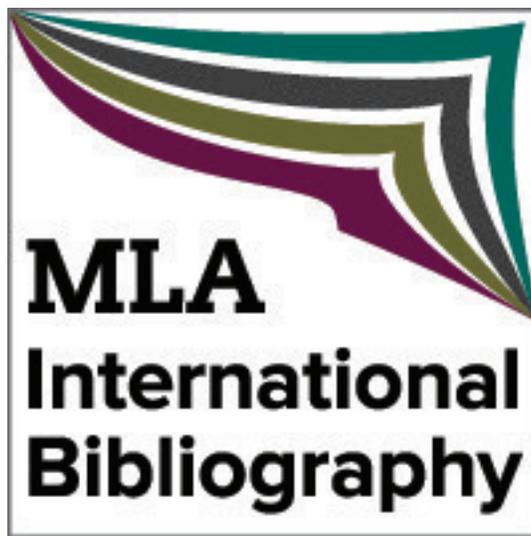
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South Atlantic Review wishes to acknowledge the generous contributions and support provided by Ashley Cowden Fisk, Michael LeMahieu, and the Pearce Center for Professional Communication at Clemson University, by the Clemson University Department of English chaired by Lee Morrissey, and by the College of Arts, Architecture, and the Humanities.



Apply for an *MLA Bibliography* Fellowship

The *MLA International Bibliography* invites applications for field bibliography fellowships. The deadline for application is April 1, 2017. (<https://tinyurl.com/z2t2cea>)

Field bibliographers examine scholarly materials and send citations and indexing information to the MLA office for inclusion in the *MLA International Bibliography*. Field bibliographers perform an important service for the profession while deepening their knowledge of their fields, honing their research skills, and exploring new areas of inquiry.

Fellowships are for a three-year period, beginning 1 July 2017, and ending 30 June 2020. Five to ten fellowships are awarded annually.

The basic criteria for application are:

1. MLA membership
2. MA or Ph.D. in a relevant field
3. Access to scholarly material for indexing.

The program is open to both current and potential field bibliographers.

On completion of the fellowship, fellows receive a stipend of \$500 and a certificate at the MLA Convention awards ceremony. For fellows attending training sessions at the MLA Annual Convention, conference registration fees are waived.

To apply, please submit a letter of request including qualifications and reasons for application to the fellowship, and a current resume or c.v.

Applications or questions may be addressed to Helen Slavin, Coordinator of Contributing Scholars Programs, hslavin@mla.org.





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SAMLA 89 Exhibitor Registration Forms are available [here](#) on the SAMLA website. Because exhibitors bring so much value to our members, SAMLA does not charge for exhibit space and provides complimentary conference registration to exhibit staff.

Information for SAMLA 89 Conference Program Advertising appears on next page.

NATASHA TRETHEWEY

SAML A 89 PLENARY SPEAKER

Patriece Anette Garcia



A line from Natasha Trethewey’s poem, “Theories of Time in Space,” succinctly encapsulates themes that permeate her work: “Everywhere you go will be somewhere you’ve never been.” It is within that context that her audience has journeyed with her through four books of poetry and a creative non-fiction work. Trethewey’s work explores themes of historical and individual erasure, the transformations of the notion of home and belonging, the complexity of being biracial in the American societal landscape, and the

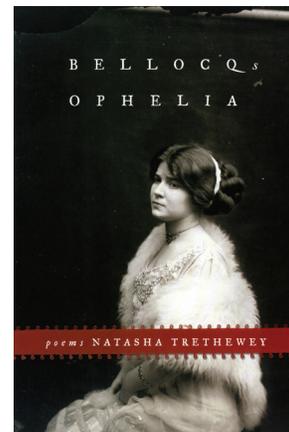
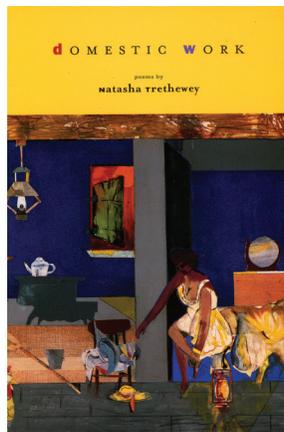
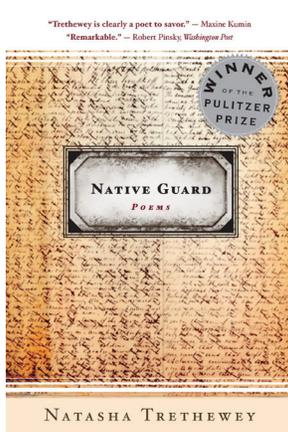
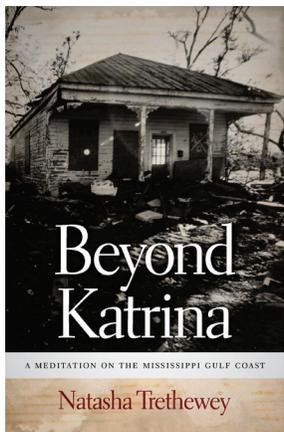
convergence of personal and public history. She takes her audience on a poetic journey through these themes—transporting them to spaces they have never been, compelling them to recollect their own memories—and forges a collective kinship among her readers. Trethewey manages to do this by allowing her audience to reflect with her on the complexities of her own life experiences, connecting them to our shared public history.

Domestic Work, her first book of poetry, was selected by Rita Dove as winner of the Cave Canem Poetry Prize for Best First Book by an African American. It also won the 2001 Mississippi Institute of Arts and Letters Book Prize as well as the 2001 Lillian Smith Award for Poetry. Trethewey followed that work with *Bellocq’s Ophelia*, which was named Notable Book in 2003 by the American Library Association and received the 2003 Mississippi Institute of Arts and Letters Book Prize. It was the inspiration for Emory Chamber Music Society’s opera “Ophelia’s Gaze” in 2008. Her third work, *Native Guard*, won the 2007 Pulitzer Prize and was subject of a dramatic performance at Atlanta-based Alliance Theatre in 2015. She has also published *Beyond Katrina: A Meditation on the Mississippi Gulf*

Coast, her only non-fiction work thus far, and a more recent book of poetry, *Thrall* (2012). Her poetry appears in several volumes of *Best American Poetry* and several literary publications such as *American Poetry Review*, *Five Points*, *The Georgia Review*, and *The Southern Review*, among other publications. Natasha Trethewey served as United States Poet Laureate Consultant of Poetry from 2012-2014, and she was selected in 2012 to be the Mississippi Poet Laureate where she served until 2016. Trethewey is also recipient of fellowships from the National Endowment for the Arts, the Guggenheim Foundation, the Rockefeller Foundation, the Beinecke Library at Yale, and the Bunting Fellowship Program of the Radcliffe Institute for the Advanced Study at Harvard, among others. She is also a member of the Fellowship of Southern Writers.

Dr. Pearl Amelia McHaney, Kenneth M. England Professor of Southern Literature at Georgia State University, calls Trethewey a “citizen poet.” As the Robert W. Woodruff Professor of English and Creative Writing and Director of the Creative Writing Program at Emory University, Trethewey mentored many of the creative writing students that have come through her classroom and program during her tenure of the past 15 years. Trethewey has been committed to the southern literary community through her involvement over the years, and across the nation and beyond. According to McHaney, and within the dialogue of Trethewey’s own work, “the south is a complicated and contested space” that contains brilliant minds and writers.

SAML A is honored to have an artist of Natasha Trethewey’s accomplishment and renown serving as Plenary Speaker for our annual conference. It is fitting that SAML A will bring Trethewey back to Atlanta for SAML A 89 following her transition from Emory University to Northwestern University in Illinois. She will join the Northwestern University faculty to fulfill, “a commitment to undergraduate teaching in the department of English and the creative writing program combined with the future M.F.A/M.A. program which promises, upon its launch, to be one of the preeminent graduate writing and literature programs in the country.” Trethewey’s creative touch will no doubt enhance the English department and creative writing program at Northwestern, just as it has benefitted Atlanta during the 20 years that she has been a part of the southern literary community.



SAMLA 89

CONFERENCE INFORMATION & LODGING



SAMLA 89 LODGING

Reservations for SAMLA group rate (\$140, \$162.40 with tax and fees) rooms at the Westin Peachtree Plaza may be made [here](#). Rooms at the group rate will be available until October 10, 2017 or until our block of rooms is filled, whichever occurs first.

Conference year SAMLA Membership and Member Renewal Forms and SAMLA 89 Conference Registration Forms will be available on the SAMLA [website](#) on April 1, 2017. Submissions to the General Call for Papers will also be accepted beginning April 1, 2017.

SAMLA is pleased to announce that the SAMLA 89 Plenary Speaker will be former U.S. Poet Laureate Natasha Trethewey. The Plenary Banquet will be held on Saturday, November 4 from 6:30-8:30 p.m. in the Westin's Peachtree Ballroom. Complimentary tickets for registered conference participants will be distributed on site on November 4.

UNDERGRADUATE RESEARCH FORUM

The [Undergraduate Research Forum](#) will be an integral part of SAMLA 89. Sponsoring faculty may form complete panels of 3-5 undergraduates and submit an [Undergraduate Research Forum Session Information Form](#) for the panel, or individual undergraduates may submit abstracts in response to the [Undergraduate Research Forum General Call for Papers](#). The deadline for Undergraduate Research Forum Session Information forms is September 8, 2017.

Participants in the [Undergraduate Research Forum](#) will also be eligible for the Undergraduate Essay Prize. The Undergraduate Essay Prize will include a \$100 honorarium, complimentary registration for the SAMLA 90 conference in Birmingham, and publication of the winning paper in *SAMLA News*.

While all SAMLA conference participants must be registered for the conference and SAMLA membership is a necessary prerequisite for conference registration, the membership fee is waived for undergraduates, and the undergraduate conference registration fee of \$40 allows access to all conference activities. 2017 membership and SAMLA 89 conference registration forms will be available on the [SAMLA website](#) beginning April 1.

SAMLA 89
HIGH ART/LOW ART:
BORDERS AND BOUNDARIES IN POPULAR CULTURE
NOVEMBER 3–5, 2017

CALLS FOR PAPERS

AMERICAN STUDIES

D.H. LAWRENCE AND CULTURAL BOUNDARIES

D.H. LAWRENCE SOCIETY OF NORTH AMERICA

This panel welcomes papers about any aspect of D.H. Lawrence. Especially welcome are paper proposals addressing the SAMLA 89 theme of High Art/Low Art: Borders and Boundaries in Popular Culture. By June 1, please submit a 250-word abstract, brief bio, and A/V requirements to Adam Parkes, University of Georgia, at aparkes@uga.edu.

DICKINSON AND POP CULTURE

EMILY DICKINSON INTERNATIONAL SOCIETY

The Emily Dickinson International Society welcomes projects that explore Emily Dickinson and popular culture. Topics can include but are not limited to: cinematic or dramatic representations of Dickinson's life and work; Dickinson and music; realities versus popular myths; pop culture references within Dickinson's work; Dickinson's reception in popular culture in the nineteenth, twentieth, or twenty-first century. Creative works are encouraged. By June 2, 2017, please submit a CV, 250-word project description, and A/V requirements to Dr. Trisha Kannan at tk1139@gmail.com.

ELIZABETH MADOX ROBERTS

ELIZABETH MADOX ROBERTS SOCIETY

The Elizabeth Madox Roberts society invites abstracts for our affiliate panel at the 89th annual conference of the South Atlantic Modern Language Association. Abstracts highlighting the theme of this year's conference – High Art/Low Art: Borders and Boundaries in Popular Culture – in conjunction with Roberts' life and works are of particular interest. By June 1, please send a 250-word abstract to Nicole Stament, Agnes Scott College, at nstament@agnesscott.edu.

THE EYE OF THE STORY: SURVEILLANCE CULTURE AND AMERICAN FICTION

Facebook, YouTube, and Instagram demonstrate every day that Americans delight in sharing moments of personal triumph, defeat, and banality with audiences that enjoy consuming content of this same sort. The pervasiveness of social media, in short, has produced a massive platform for individuals to indulge their appetites for exhibitionism and voyeurism. The actions of figures like Edward Snowden, Julian Assange, and Chelsea Manning, however, remind us that the Internet has a long and deep memory and that people, corporations, and governments exist "out there" that monitor the information we toss out so casually. The use of high technology to keep tabs on Americans, of course, reaches back well before the advent of the Internet, and anxiety over the manner in which technology carries the potential to stimulate expressive freedom—and occlude and punish it—has preoccupied writers as various as Melville (*The Confidence Man*), Ellison (*Invisible Man*), and Cheever ("*The Enormous Radio*"). This panel invites proposals that investigate the perilous intersection of personal expression and organized surveillance in American short fiction and, when pertinent, how these representations from earlier periods speak to contemporary concerns about the inundation of information technology and its exploitation. Other writers of interest include Philip K. Dick, Robert Olen Butler, and Shirley Jackson. Paper proposals addressing the SAMLA 89 theme, "High Art/Low Art: Borders and Boundaries in Popular Culture," are especially welcome. By May 5, 2017, please submit a 300-word abstract, brief bio, and A/V requirements to Stephen B. Armstrong, Department of English, Dixie State University, armstrong@dixie.edu.

FAULKNER: HIGH ART OR LOW ART

This year's topic for SAMLA 89 is High Art/Low Art: Borders and Boundaries. Depending on which Faulkner

novel you read or discussed, Faulkner could probably fit into either category. If you started with *Sanctuary*, the story of a 17-year-old flirt raped with a corn cob by an impotent man, you would probably throw the novel in the Low Art pile. Even Faulkner said it was written to sell, and sell it did, never out of print! However, if you read *Absalom, Absalom!* or *The Sound and the Fury*, you would likely place these in the High Art pile.

Faulkner, to make money, worked in Hollywood on film scripts. How would you classify these films? Were they “classics” likely to still be seen as we might expect Faulkner to write, or have they been forgotten? Working with Howard Hawks, the first film he edited for film was one of his own short stories (“Today We Live”). Also Faulkner worked on other Hawks’ films: “The Big Sleep” and “To Have and Have Not.” If film is your interest, Faulkner’s Hollywood experience could be an interesting topic. What distinguishes high art from low art? Is it the topic? The writing style? The themes? Is Faulkner relevant in our changed world? This session will seek to explore these themes.

By May 6, 2017, submit a 250 to 500 word abstract on the theme of the conference or any relevant topic on Faulkner’s work, brief bio, and A/V requirements to Carmen Burton at burtonpbcc@gmail.com

FLANNERY O’CONNOR AND LOW CULTURE

FLANNERY O’CONNOR SOCIETY

This panel on “Flannery O’Connor and Low Culture” for SAMLIA 89 welcomes papers about any aspect of Flannery O’Connor’s works in relation to low, common, tacky, and/or popular culture. By 25 May 2017, please submit an abstract of 100+ words, a brief bio, and A/V requirements to Marshall Bruce Gentry, Georgia College, at bruce.gentry@gcsu.edu.

FROM TABLEUX VIVANT TO FLASH MOB: CULTURAL CONTINUUMS FROM EDITH WHARTON TO SPENCER TUNICK

EDITH WHARTON SOCIETY

The Edith Wharton Society invites proposals for a panel at the South Atlantic Modern Language Association Conference (SAMLIA 89) to be held in Atlanta, Georgia, November 3-5, 2017. The conference topic is High Art / Low Art: Borders and Boundaries in Popular Culture.

Edith Wharton produced a range of cultural products, including canonical novels and short stories, fund-raising

anthologies for wartime France, guides to interior design, and travel books. Current popular culture suggests a continuing interest in Wharton, her writings, and those decades that are the focus of her work. Julian Fellowes, creator of *Downton Abbey*, admits that “It is quite true that Edith Wharton has been a tremendous influence on me. . . . I decided, largely because of her work, that it was time I wrote something.” On Wharton’s 150th birthday, *Vogue* magazine offered an 18-pages to celebrate, including photos by Annie Leibovitz. The *Gossip Girl* series draws on Whartonian inspiration. What has driven the renewed attention being paid to the Edwardian and WWI eras in contemporary pop culture?

The Wharton society invites papers that explore a broad range of responses to how Wharton’s art contributes to a continuum of cultural inquiry and commentary that persists to this day in high / low cultural expressions. One might consider such topics as how modern flash mobs reflect or rewrite the tableau vivants of *The House of Mirth*. How do Wharton’s texts and practices reflect a generational difference (or not) in attitudes toward privacy in (social) media? How might contemporary short forms or serializations (blog posts, film and music reviews, opinion pieces, etc.) draw on the form and content of her essays, cultural commentaries, letters, or short stories? Does Wharton’s art bear narrative, formal, or thematic similarities to other forms of popular culture, such as soap operas or online TV dramas? Wharton’s travel writing about excursions via automobile might be compared to modern travel blogs, television programming, or websites. We hope to receive a range of submissions to create lively, even surprising, insights and conversation.

Please submit a 300-500 word abstract, one page CV, and AV requirements via email to Mary Carney, University of North Georgia, at mary.carney@ung.edu by May 12, 2017.

HAWTHORNE, ART, AND POPULAR CULTURE

NATHANIEL HAWTHORNE SOCIETY

This panel welcomes any papers about any Hawthorne, art, and pop culture and any intersection or interpretation of those topics. Paper proposals addressing the SAMLIA 89 theme are especially welcome. By June 1, 2017, please submit a 300-word abstract, brief bio, and AV requirements to Steven Petersheim, Indiana University East, at spetersh@iue.edu.

HEMINGWAY'S PERIODICAL PRESENCES: ERNEST WRITES, ERNEST IS WRITTEN ABOUT

For SAML A 2017, we seek papers exploring any aspect of Hemingway's appearances in periodicals. Within this broad subject, we particularly encourage assessing both the "public man" and the Nobel Laureate in Hemingway's last decade. Two Overarching Questions: (1) in July 1961 and the period immediately following, the periodical press did/did not recognize Hemingway as the polymath man-of-letters he strove to be: journalist, sportsman, insider, teacher, connoisseur, celebrity, artist; (2) centering our inquiry on his periodical presences [particularly in his last years] is valuable for Hemingway studies because...?

Helpful context for the final years, 1949-1961, occurs in the oft-cited Malcolm Cowley, "A Portrait of Mr. Papa," *Life*, 1949, and Lillian Ross, "How Do You Like It Now, Gentlemen?" *New Yorker*, 1950.

Paper topics for this session may address the dual-sided nature of "Hemingway's Periodical Presences: Ernest Writes, Ernest Is Written About." By 1 June 2017, please send a title and 250-word abstract to John Fenstermaker, Florida State University, jfenstermaker@fsu.edu.

HIGH ART AND LOW ART IN THE WORKS OF MARK TWAIN

THE MARK TWAIN CIRCLE

The 2017 SAML A conference theme is "High Art/Low Art: Borders and Boundaries in Popular Culture." In a November 1885 Notebook entry, Twain stated, "My books are water; those of the great geniuses is wine. Everybody drinks water." As is characteristic of Twain's comments, they are often self-deprecatory and ironic. His comment reflects his notion that his work is low art or "water," which "everybody drinks." By the time of that Notebook entry, *Adventures of Huckleberry Finn* had been on the market for almost a year and had been banned from libraries, hardly considered high art at the time. We welcome proposals using the conference theme that apply to any of Twain works or his biography/autobiography. Send electronic proposals (300-500 words) related to the conference theme by May 15, 2017, to session chair, Joe Alvarez (jalvarez@carolina.rr.com). SAML A 89 will be held November 3-5, 2017 at the Westin Peachtree Plaza.

HUMOR IN AMERICA: HIGH ART/LOW ART AMERICAN HUMOR STUDIES ASSOCIATION

This panel welcomes papers about either high art or low art, or a combination of the two, in American humor. By May 15, please submit a 250-word abstract, brief bio, and A/V requirements to John Bird, Winthrop University, at birdj@winthrop.edu.

KURT VONNEGUT: TEN YEARS LATER - SO IT GOES

It's been ten years since American novelist Kurt Vonnegut passed away, and twenty since he published his final novel, *Timequake*. Author of fourteen novels and nearly one hundred published short stories (not to mention numerous plays and essay collections) over his fifty-year career, Vonnegut has been called everything from a hack to an innovator. Blurring fact and fiction, high and low styles of art, and conventions from genre and "literary" fiction, Vonnegut's work remains popular with general readers, especially high school and college students, but is often maligned in serious academic circles, perhaps for that same reason. This panel seeks papers that focus on Vonnegut—his life or work—specifically in relation to this year's conference theme, "High Art/Low Art: Borders and Boundaries in Popular Culture." By May 31, please send a 250-word proposal, a brief CV, and any A/V requirements to Josh Privett, Georgia State University, jprivett1@gsu.edu, for SAML A 89, Nov. 3-5, in Atlanta, GA.

MUSLIMS IN AMERICA

This panel intends to examine the works of Muslim American poets, novelists, jazz musicians, punks, hip hop artists, mipsters, filmmakers, and visual artists. Muslims are woven into the American fabric, from the generations of Moorish slaves accompanying the conquistadors in the Southwest, enslaved West Africans such as those in the coastal Gullah communities, Arab laborers in the Midwest factories in the late 1800s, twentieth-century immigrants fueling the medical and technology sectors, to those currently displaced by wars and natural disasters. Papers are invited that explore the diverse compositions of Muslim American identities in literary and cultural texts. With the theme of SAML A 89, High Art/Low Art: Borders and Boundaries in Popular Culture, panelists are asked to consider how these writers and artists engage with popular culture in their articulation of assimilation, alterity, dissent, and transgression as Muslim Americans. Please submit a

300-word abstract, with a short biography and A/V requirements, to Mahwash Shoaib (mahwashshoaib@hotmail.com) by June 1.

ROBERT PENN WARREN AND TIME

ROBERT PENN WARREN CIRCLE

*The name of the story will be Time,
But you must not pronounce its name.*

Most of Warren's *oeuvre* concerns itself with Time in one way or another, whether through personal memory, metaphysical speculation, "official" history, cultural traditions, or prognostication. While the historical and socio-historical elements of Warren's work remain of permanent interest, we particularly encourage studies that explore Time in its relation to Warren's metaphysical quest, or "yearning," and/or in its relation to his aesthetics. Possible topics include, but are not limited to:

- Classicism & Idealism
- The Western Tradition & Warren's Forms
- Warren's "vital image," Memory, & Epistemology
- Warren & St. Augustine
- Personal & Collective Histories in Warren
- Narrative & Culture
- Warren as an Historical Personage
- Writers Who Influenced Warren, or Were Influenced by Warren

By June 2, 2017, please submit a 300-600 word abstract, brief bio, and A/V requirements to Kyle Taylor, RPW Circle Secretary, at rpwcircle@gmail.com.

SCRIBBLING AMERICANS: APPROPRIATION AND SUBVERSION IN LITERARY ARTS HIGH AND LOW PRE-1900 AMERICAN LITERATURE

In *Novels, Readers, and Reviewers* Nina Baym looked to nineteenth-century periodicals to confirm the so-called triumph of the novel in America between 1840 and 1860. Baym contends that the enthusiasm and preponderance of periodical reviews of novels of the era confirm the preeminence of the genre. This argument has largely gone unchallenged. In *Preaching and the Rise of the American Novel* (2013), however, Dawn Coleman challenges Baym's conclusion by extending Baym's investigative scope beyond periodicals to include antebellum conduct manuals. Conduct manuals, Coleman asserts, informed the tastes of the American readership as much as periodicals of the period, but conduct books were far less enthusiastic in their assessments of

novels. Hence, the genre's rise was far more halting and problematic than Baym's argument allows. To overcome the hesitancy of many American readers to indulge in novel reading, antebellum novelists, Coleman contends, used the authority of preachers and sermonistic rhetoric in their novels, offering novels seemingly less scandalous overall because morally beneficial in portions. This panel invites abstracts for papers that explore the ingenuity of American authors in overcoming those barriers or boundaries (moral, social, aesthetic) raised in opposition to their art. Papers may explore the ways authors (not just novelists) appropriate more acceptable cultural discourses to make disparaged literary forms or themes more palatable. Topics might include, but are by no means limited to, the use or adaptation of political pamphlets, epistolary form, guide/travel books, sermons or religious tracts, conduct literature, etc., in fictional works. Authors of accepted abstracts will be invited to present their papers at the South Atlantic Modern Language Association's 89th Annual Conference on November 3-5, 2017 in Atlanta, Georgia. By June 1, please email a 250 word abstract along with a current CV, and audio/visual requirements, to Joshua Boyd at JTBoyd@trevecca.edu and Benjamin Crawford at bcrawford@crimson.ua.edu. SAMLA 89 conference information can be found at <https://samla.memberclicks.net/>

SPECULATIVE SOUTHS

SOCIETY FOR THE STUDY OF SOUTHERN LITERATURE (SSSL)

This panel seeks work that engages with the U.S. South in science fiction, fantasy, and other forms of speculative fiction. Papers may consider speculative fiction by southern authors, texts that represent the South and conceptions of southern identity, or explore how such works redefine regional, national, or interplanetary boundaries. Examples may include papers on texts and other media that imagine alternate histories of slavery, the Civil War, and Reconstruction, as well as those that map imaginary Souths onto fictional worlds. Topics may include Afrofuturism, science fictions of the global South, utopias, and dystopias. To include a broad range of perspectives, we plan a roundtable with 6-8 scholars offering 5-7 minute presentations. By May 31, please send a 250-word abstract, brief bio, and AV requirements to Erich Nunn, Auburn University, at etn0002@auburn.edu.

STUDIES IN THE WORKS AND LIFE OF TRUMAN CAPOTE

TRUMAN CAPOTE LITERARY SOCIETY

This panel welcomes abstracts focusing on any aspect of the works and life of Truman Capote. Proposals addressing the SAMLA 89 theme are especially welcome. By June 2, please submit a 300-word abstract, brief bio, and A/V requirements to Stuart Noel, Georgia State University, at snoel1@gsu.edu

“TAKE IT TO THE LIMIT”: SONG BOUNDARIES

AMERICAN LYRICISTS

This panel welcomes papers providing analysis of American lyricists and singer/songwriters, with references to performance only as they pertain to the writers of the songs under consideration. Consider that “boundaries” can reflect not only geography but also what might be deemed permissible or acceptable. This panel tends to interpret “American” loosely, recognizing that song influences can cross borders. Paper proposals addressing the SAMLA 89 theme are especially welcome. By June 2, 2017, please submit a 300-word abstract, brief bio, and A/V requirements to Thomas Alan Holmes, East Tennessee State University, at holmest@etsu.edu.

ASIAN STUDIES

ASIAN LITERATURE, RHETORIC, AND ARTS: GENDER, GENRE, AND OTHER ASPECTS OF HIGH ART/LOW ART

This panel welcomes research papers on studies of literature, rhetoric, and arts on any country (or region) in Asia, with a special focus on how gender, genre, and other aspects are demonstrated in Asia’s high art and low art. Comparative studies and cross-cultural research that are related to the SAMLA 89 theme, “High Art/Low Art: Borders and Boundaries in Popular Culture” are especially welcome. Please submit a 200-300 word abstract/proposal, short bio, and A/V needs to the session co-chairs Xiaobo Wang, Georgia State University, at bwang8@gsu.edu, Shannon I-Hsien Lee, Georgia State University, at ilee11@gsu.edu, and session secretary Jay Shelat at hshelat@gsu.edu, by May 31, 2017. The acceptance emails will be sent out by July 1, 2017. (English and/or any other language translations relevant to the speaker’s presentation. Translations should be arranged and coordinated by the panelists and chairs ahead of time in order to maximize the audience’s conference experience.)

CARIBBEAN STUDIES

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

The questioning of borders is omnipresent both in postcolonial and postmodern artistic expression. These creative productions cause us to consider ontological distinctions that have been imbedded into our psyches by the communities with which we identify and with which we feel comfortable. These moments of inquiry are the moments in which we truly learn about the “Us” and the “Them.” The purpose of this session is to explore the narrative strategies that migratory authors utilize to come to terms with their own identity and the communities with which they belong amid migratory experiences involving Latin America, the Caribbean, and the United States. The question of belonging understandably seems to be magnified for characters that move from majority communities to minority communities. Assimilation to the “other” culture and dissimulation from the “home” culture make these migratory characters difficult to categorize using fixed terms of identity; especially since certain elements of the “home” culture are retained and certain elements of the “other” culture are not adopted, whether consciously or unconsciously. Consequently, the lines that distinguish the “Us” and the “Them” are blurred, and authors and/or narrators possess the ability to create a space that permits them to redefine the borders of their home culture - even if this space asserts that borders do not exist. We invite submissions in Spanish, French, and English that consider borders amid migratory experiences involving Latin America, the Caribbean, and the United States. By June 1, 2017, please send a 300-word abstract, brief bio, and A/V requirements to Forrest Blackburn, Dalton State College, at fblackbourn@daltonstate.edu.

STORYTELLING IN THE LITERATURE OF EDWIDGE DANTICAT

EDWIDGE DANTICAT SOCIETY

The Edwidge Danticat Society invites papers for our affiliate panel at the 89th Annual South Atlantic Modern Language Association conference in Atlanta, Georgia. The theme of this year’s conference is High Art/Low Art: Borders and Boundaries in Popular Culture. We welcome papers that examine stories

and storytelling in the literature of Edwidge Danticat, who has been referred to as “Haiti’s Storyteller.” Storytelling as an art, a family pastime, and a communal undertaking is ubiquitous in Danticat’s oeuvre, whether invoked in the artifice of her literature, represented through her characters, or discussed in her cultural commentary. The Edwidge Danticat Society invites proposals for 15-minute presentations, and possible topics addressing storytelling include, but are not limited to:

- Survival and/or resistance during precarious times
- Testimonio, dangerous creation
- Narrativity and form
- Tradition and/or collective memory
- Literary influence
- Audience and literary reception
- Identity and performativity

By May 20, 2017, please submit a 150 word biography, 300 word abstract (including working title) and any a/v needs to Megan Feifer, megan.feifer@edwidedanticatsociety.org or Maia Butler, maia.butler@edwidedanticatsociety.org. Membership with the Edwidge Danticat Society (www.edwidedanticatsociety.org) is required for panelists, but it is not required to submit proposals for consideration. South Atlantic MLA membership and conference registration (samla.memberclicks.net/conference) must be paid by August 31st, 2017, or papers/panels will not appear in the conference program.

CREATIVE WRITING

POSTMODERN POETICS AND THE PASTICHE

Critical theorist, Fredric Jameson, in *Postmodernism, or, the Cultural Logic of Late Capitalism*, defines pastiche as comparable to parody—“Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language.” As we query the connections between high and low art, and the role of popular culture set against popular culture, we should ask this question—Are postmodern poets writing in a “dead language?” Once a popular culture allusion is woven into a poetic text, does that pop cultural reference “die” in some regard? Popular culture feeds off of the energy of being new, fresh, happening, arising within a cultural moment; but, to place pop cultural references inside a poem, does that reify the pop cultural image, thereby setting

up as a parody the newness that the pop cultural image presumes to offer? For example, the Chicago born poet, James Galvin (the spouse of poet, Jorie Graham), in a poem called “Postmodernism,” writes, “A pinup of Rita Hayworth was taped/To the bomb that fell on Hiroshima./The Avant-garde makes me weep with boredom./Horses are wishes, especially dark ones.” Galvin’s lines speak beautifully to the complex agenda of postmodern poetics—to strain the lyric to create a cultural hybridity of pop art juxtaposed against political commentary, as well as provide a glance backward toward postmodernism’s origins within modernism’s many varied movements, such as the Avant-Garde. The example of Galvin also points to the infusion of the postmodern poem with “dead” pop cultural artifacts; so, does the use of “dead” pop cultural artifacts, in turn, “deaden,” the life of the language that a postmodern poem uses? Also, for consideration are the historical demarcations of the modern versus the postmodern. The poet, Charles Olson, places postmodern poetry as emerging after 1945 and including an experimentation with language and form. Taking Olson’s historical marker of poems after 1945, examination of post-World War II poets and their place in defining postmodern poetics is also of topic. This panel welcomes papers on the topic of postmodern poets and their use of experimentation with language and form, with particular interest to how postmodern poets may use techniques such as the language poem, the found poem, collage, pastiche, or the montage as ways of purposely creating tension within a poem between low and high art, the subversive and the status quo and/or tradition, the poet and the political. Papers that seek to explore the meaning and definition of the postmodern poem (poetry emerging from 1945 to the present) and postmodern poetics are welcome, as well as papers that examine particular poets and their bodies of work, or particular poems. Creative writers and poets who see themselves as writing in the vein of the postmodern and wish to share their original/creative poems are also invited to join the panel (three to five poems). By June 1, please submit a 300 word abstract, CV, and A/V requirements to Dr. Paula Hayes, paulapoet1@gmail.com.

SAMPLA POETS ON BORDERS AND BOUNDARIES IN POPULAR CULTURE

The SAMLA Poets panel welcomes creative work related to this year's theme, "High Art/Low Art: Borders and Boundaries in Popular Culture." Poets should send a brief CV along with a 3-5-page writing sample for consideration as a participant. The panel will consist chiefly of poets reading original, new work with time for a brief question and answer period. By June 2, 2017, please send submissions with SAMLA Poets in the subject line to Dr. James Davis May at jdmay@yhc.edu.

ENGLISH-BRITISH STUDIES

APPROPRIATING SHAKESPEARE: THEORY AND PRACTICE

This panel welcomes papers that address the theory and/or practice of Shakespeare and Appropriation. Papers may address dominant terms currently in use in studies of Shakespeare rewritings (e.g., adaptation and appropriation), theories of adaptation and appropriation, performance around the world, and related topics. Paper proposals addressing the SAMLA 89 theme are especially welcome. By June 1, please email a 250-word abstract along with a current CV, and audio/visual requirements, to Angela Eward-Mangione at aewardmangione@hccfl.edu. SAMLA 89 conference information can be found at <https://samla.memberclicks.net/>.

CROSSING BOUNDARIES: REIMAGININGS AND RETELLINGS IN MEDIEVAL LITERATURE

ENGLISH I (MEDIEVAL)

This panel welcomes academic papers on any topic pertaining to Anglo-Saxon and medieval literature. Paper proposals surrounding the conference theme, "High Art/Low Art: Borders and Boundaries in Popular Culture," are especially welcome. Medieval literature is full of texts that reimagine and reinterpret older works, a tendency that reflects our own pop culture tendencies to reuse and reinvent older source material. Modern adaptations, ranging from *Game of Thrones* and *Vikings* to tales of King Arthur and Robin Hood, are prevalent. Potential topics may include Old English and Middle English versions and reinterpretations of older source texts, medieval texts and popular culture, adaptations of medieval texts, and medieval texts and artist renderings. Papers dealing with the idea of borders or boundaries in

medieval texts are also welcome. Please submit an abstract of 250-500 words and a brief biography to Rachel Scoggins (vscoggins2@student.gsu.edu) by June 1, 2017.

EARLY MODERN DRAMA AND ECOCRITICISM

This panel seeks papers about any aspect of Early Modern Drama and Ecocriticism. Presenters are welcome to address the SAMLA 89 theme, as well as terms key to the study of early drama and the environment, such as nature, ecology, anthropocentrism, recycling, and sustainability. Responses to some of the following boundary transgressions in popular culture are particularly encouraged: How does Early Modern drama alert audiences to the materiality and interconnectivity of human subjectivity? How do the storms, anatomy lessons, catalogues of plants and animals, and forests in the old plays we read inform the contemporary climate crisis? How does Early Modern drama complicate the "anthropo" of the Anthropocene? By June 1, please email a 250-word abstract along with a current CV, and audio/visual requirements, to McKenna Rose at msrose@emory.edu. SAMLA 89 conference information can be found at <https://samla.memberclicks.net/>.

ENGLISH III (RESTORATION AND EIGHTEENTH-CENTURY BRITISH LITERATURE)

This panel welcomes papers on any topic in the long 18th Century (1660-1800) of British Literature. Per the theme of this year's SAMLA Conference, I am particularly interested in papers discussing the novel's "rise" from low art (Haywood and Defoe among Pope's Dunces) to high art (Haywood and Defoe included in graduate seminars and major publications). 300 word abstracts should be sent to Brian McCrea, University of Florida: brmccrea@ufl.edu by 25 May 2017. Also include a brief biographical sketch and indicate any A/V needs.

FROM RUSSIA WITH LOVE AT 60: SERIOUS SPY NOVEL OR POPULAR ESCAPISM?

2017 marks the sixtieth anniversary of the publication of Ian Fleming's fifth James Bond novel, *From Russia With Love*. The novel holds a special place in the Bond canon, for it was this novel that was famously included by President John F. Kennedy in the list of his ten favorite books, published in *Life Magazine* in 1961, boosting Fleming's reputation in the USA.

Fleming considered ending the Bond series with *From Russia With Love*, yet it proved to be a launching point for the celebrated film series, becoming the second Bond film in 1963. From its original reception, *From Russia With Love* has divided critics: is it a revival of the serious spy novel by a master of espionage fiction, or is it merely a blend of the “sex and sadism” used to dismiss Bond as a symptom of pop culture? This anniversary is an opportunity to reflect on the enduring significance of *From Russia With Love* and reexamine its status as a work that crosses between high and low art. Paper proposals on any aspect of Fleming’s novel and the 1963 film adaptation, especially relating to questions of the boundary between high/popular culture—are invited. Please send abstracts of 500 words and brief biographies to Oliver Buckton (obuckton@fau.edu) by May 15 2017.

HIGH ART/LOW ART: BORDERS AND BOUNDARIES IN CONRAD’S FICTION

THE JOSEPH CONRAD SOCIETY OF AMERICA

In keeping with the conference theme of “High Art/Low Art: Borders and Boundaries in Popular Culture,” we are calling for papers on any aspect of Conrad Studies, but especially on aspects of Conrad that suggest “borders” or “boundaries.” This could be a consideration of his “greatest achievements” in literature considered against his “popular successes,” or it might involve crossing borders in the sense of the various *settings* of his fiction (the East, the Congo, South America, etc.). It could also involve focusing on one of the major national *perspectives* from which we can view Conrad or where we can consider reception on a national level (Polish Conrad, French Conrad, African Conrad, Japanese Conrad, etc.). Please send proposals of about 150 words by June 15, 2017 to Chris Cairney at christopher.cairney@mga.edu, along with presenter’s academic affiliation, contact information, and A/V requirements.

JAMES JOYCE AND THE BOUNDARY BETWEEN HIGH AND LOW ART

INTERNATIONAL JAMES JOYCE SOCIETY

James Joyce’s career spanned the Modernist period in which the difference between High and Low Art became so blurred as to disappear. Certainly *Ulysses* demonstrates Joyce’s concentrated effort to merge the two to create something new in fiction – a project he would carry even further in *Finnegans Wake*. This panel is open, of course,

to any examination of Joyce’s work, and would welcome papers that explore Joyce’s mingling of High and Low Art, and the reception of his work by the reading public and his Modernist contemporaries. Please submit a 250-word abstract of your paper, your A/V requirements if any, and a brief biography and contact information, to Dan Marshall, Session Chair, at dmarshall7@gsu.edu. Abstracts should be submitted prior to June 2, 2017.

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

This panel welcomes papers about any facet of the Fin de Siècle period in England, 1880 – 1910. Paper proposals addressing the SAMLMA 89 theme are especially welcome. By May 31, please submit a 500-word abstract, brief bio, and A/V requirements to Anita Turlington, University of North Georgia, at anita.turlington@ung.edu.

MILTON

This panel welcomes scholarly papers on any subject pertaining to John Milton. Paper proposals addressing the SAMLMA 89 theme, “High Art/Low Art: Borders and Boundaries in Popular Culture,” are especially welcome. Potential topics include Milton and popular culture, Milton in performance, Milton’s prose as high or low art, Milton and multimedia or digital humanities, artistic renderings of Milton or his works, and musical or literary reinterpretations. By June 2, please submit a 300-700 word abstract containing citations of secondary sources, a brief bio, and A/V requirements to Dr. Matt Dolloff, Georgia State University, at mdolloff@gsu.edu or Dr. Olin Bjork, University of Houston – Downtown, at bjorko@uhd.edu.

MODERN DRAMA

This session welcomes abstracts on any aspect of Modern Drama. Paper proposals addressing the SAMLMA 89 theme are especially welcome. By June 15, please submit a 250-word word abstract, brief bio, and A/V requirements to Aaron Botwick, The Graduate Center, CUNY, at abotwick@gradcenter.cuny.edu

PRUFROCK AND OTHER OBSERVATIONS: A CENTENARY

T.S. ELIOT SOCIETY

This special panel sponsored by the T. S. Eliot Society invites papers on Eliot's life and work. In particular, papers on the 1917 volume *Prufrock and Other Observations* are especially welcomed. This year's conference theme is High Art/Low Art: Borders and Boundaries in Popular Culture.

Note: All submissions will be considered for a special cluster marking the centenary of Eliot's first poetry collection in volume 2 of *The T. S. Eliot Studies Annual*.

By June 1, 2017, please submit, please submit a 250-word abstract, brief bio, and A/V requirements to Craig Woelfel, at Flagler College (cwoelfel@flagler.edu).

This year's South Atlantic Modern Languages Association (SAML A) conference will be held in Atlanta, GA, November 3-5, at the Westin Peachtree Plaza. For further information, please see the SAML A website, <https://samla.memberclicks.net>.

ROMANTICISM AND POPULAR CULTURE

KEATS-SHELLEY ASSOCIATION OF AMERICA

Romanticism and Popular Culture, an affiliated session of the Keats-Shelley Association of America at the South Atlantic Modern Language Association 89th Annual Conference in Atlanta, Georgia, USA (3-5 Nov. 2017)

In keeping with this year's conference theme ("High Art/Low Art: Borders and Boundaries in Popular Culture"), this panel seeks papers that address topics related to popular culture and British Romantic-era literature, although other Romanticism-related topics certainly will be considered. Sponsored by the Keats-Shelley Association of America, this affiliated session especially welcomes papers related to second-generation Romantic-era British writers and/or their literary circles, namely those addressing the lives and/or works of John Keats, Percy and Mary Shelley, Lord Byron, Leigh Hunt, and William Hazlitt.

See <http://k-saa.org> for more information about the Keats-Shelley Association of America. Please send a 250-word abstract, bio or CV (no more than ONE page), and any audio-visual requests to Ben P. Robertson, Troy University (bprobertson@troy.edu), by 15 May 2017.

TEACHING SHAKESPEARE TO NON-MAJORS

This panel invites papers that address teaching Shakespeare's plays and/or poetry to non-English majors. The goal of this panel is to exchange practical information on how to assist non-English majors with understanding and appreciating Shakespeare's works within the specific context in which they usually encounter the playwright, a 200-level general education course. Papers may address dominant teaching philosophies and praxes in use in the classroom. In recognition of the SAML A 89 theme, paper proposals specifically addressing the use of pop culture in the non-major English course to teach Shakespeare are especially welcome. By June 1, please email a 250-word abstract along with a current CV and AV requirements to M. Tyler Sasser (mtsasser@ua.edu) and Nic Helms (nrhelms@ua.edu).

FILM STUDIES

ADAPTING THE CANON FOR MILLENNIAL VIEWERS

Although popular culture has gained significant traction as a subject worthy of intellectual consideration over the last decade, a divide between popular and canonical persists. The academy may have instituted a boundary distinguishing high culture from low, but film and television regularly crosses these fabricated borders as popular media evokes the canon. From *Buffy the Vampire Slayer* (1997–2003) to *Penny Dreadful* (2014–2016), the most successful narratives among millennial viewers (roughly, those born 1982–2004) share a common theme, the incorporation of texts considered canonical into popular storylines. For example, films such as *She's the Man* (2006) and *The Great Gatsby* (2013) contextualize classic literature within a contemporary aesthetic. What does media that evokes or adapts the canon have to say about the priorities of millennial viewers? How does contemporary culture impact classic literature (and vice versa)? This panel will examine these and related questions on the intersection of popular culture and the canon as they relate specifically to a millennial audience, exploring how traditional narratives function in a post-9/11, social media-driven age. By May 26, please send a 300-word abstract, brief bio, and A/V requirements to Amber Hodge, University of Mississippi, at ahodge@go.olemiss.edu.

ASSOCIATION OF ADAPTATION STUDIES

For its sessions at the South Atlantic Modern Language Association, the Association of Adaptation Studies welcomes proposals on this year's conference theme, as well as all aspects of adaptation, including novels, films, games, plays, operas, digital media, etc.). Of course, theoretical musings are also welcome. This year's overall conference theme is HIGH ART/LOW ART: BORDERS & BOUNDARIES IN POPULAR CULTURE, suggesting everything from low-brow adaptations of high-brow works (A.I.P.'s *Wuthering Heights*) to the opposite (Hitchcock's *The Thirty-Nine Steps*)—and everything in between, outside, and around. As usual, our Association plans a series of interlinked adaptation panels. Please send queries and suggestions, or 300-500 word abstracts, A/V requirements, and brief bios to Dennis Perry (Brigham Young University) at dperry@byu.edu by June 1, 2017.

EPISODIC FEMALE: THE FEMALE EXPERIENCE IN TELEVISION

This panel welcomes papers about any aspect of women and women-identifying characters portrayed on a television series. For example, Netflix series *Stranger Things* recently won the SAG award for best television series as it heralds a young woman, Eleven, as the show's hero. However, critic Lenika Cruz argues the protagonist is "thinly sketched" and whose arc involves a "near-constant suffering." In story-telling meant to episodically circle around a character's progression, television regularly defies and also reinforces the complexities of gender and sexuality. Paper proposals addressing the SAMLA 89 theme are especially welcome. By May 26, 2016, please submit a 250-500 word abstract, brief bio, and A/V requirements to Renée M. Ramsey, University of Southern Mississippi at renee.ramsey@eagles.usm.edu.

HIGH ART/LOW ART: BOUNDARIES OF GENRE, CHARACTER, AND VIEWER IN POPULAR AND INDEPENDENT FILM

FILM STUDIES

Across independent, international, and Hollywood film communities, notions of boundary continue to articulate and challenge how we engage with film. As viewers, critics, and theorists, how might we problematize boundaries of genre, character, and viewer in popular and/or independent film? And when boundaries separating high from low art

begin to dissolve, how do we trace dissolutions and reformulations of boundary between popular and independent film? In keeping with the theme of High Art/Low Art: Borders and Boundaries in Popular Culture, this panel seeks papers addressing liminality in writing, directing, visual style, and performance in popular and independent film. Papers on genre, character, and viewer liminality are encouraged, and we especially welcome papers that incorporate close readings of films.

By 1 June, 2017, please submit an abstract of 350-500 words, a brief bio, and a list of any A/V requirements to Richard Hajarizadeh at samlafilmstudies@gmail.com.

Paper proposals addressing the SAMLA 89 theme are especially welcome; further topic ideas are listed below.

- *spatial and temporal borders in film
- *consumerism and the high art/low art divide
- *borders and boundaries deconstructed
- *viewer and/as boundary in film
- *borders of nation and boundaries of self in film
- *popular culture as high art/bourgeois culture as low art
- *borders of race, class, and gender in film
- *high art and low art in post-apocalyptic film
- *sci-fi and/as hard science in film
- *boundaries of comedy, parody, and satire in high/low art
- *high art and low art in the mise en scène
- *drama and/as melodrama
- *philosophies of high art and low art in film
- *high art, low art, and the silent film
- *audience and/as voyeur

HIGH ART ON THE SMALL SCREEN: TV NOIR AND THE TWILIGHT ZONE

The Twilight Zone, the long-running series (1959-1964) created by Rod Serling and shown on the CBS network, has gained a cult-like following for its presentation and treatment of 'hot button' topics such as racial tensions and discrimination, fear of nuclear war, societal conformity, and the Cold War, among others. In addition to the controversial topics and the quality of writing, the series is acknowledged for its inclusion of filmic elements ascribed to the Film Noir movement that evolved from German Expressionist cinematography movement, notably lighting, camera angles, and shadows. This panel

will explore such elements in order to demonstrate how Serling explored and exposed societal fears and insecurities and interjected them into the cultural and political questions of the period. By June 2, please submit a 300-word abstract, brief bio, and A/V requirements to Sean Dugan, Mercy College, at sdugan@mercy.edu.

MAGIC OR MENDACITY? HARRY POTTER AND MUGGLE POLITICS

We invite submission of abstracts considering how politics and political processes are reflected in the Harry Potter series or the intersection of the series with recent political developments: the 2016 election in the United States, the United Kingdom's exit from the European Union, or other recent developments. Proposals exploring connections between media and politics are also welcome. Please send a 300-400 word abstract, brief bio, and A/V requirements to Leslie Bickford, Winthrop University, bickfordl@winthrop.edu by June 1st.

SERIAL TELEVISION, THE NOVEL, AND THE POST-BROADCAST ERA

Since Tony Soprano took a seat at a therapist's office in 1999, television has not been the same. Over the past twenty years, popular journalism and academic articles have recirculated different versions of what is essentially the same claim: in the Golden Age of television, the prime-time drama is the new novel. The relationship between contemporary serial television and the serial novel that defined Victorian fiction has become an obsession for both literary critics and students of popular culture, yielding numerous courses, book collections, and articles that speculate on the shared serial forms and narrative functions of these mediums. However, serial television is increasingly subject to technological transformations such as Netflix, On-Demand services, and even illegal downloading, file-sharing, and streaming. How might contemporary transformations of televisual consumption be read in relation to the history of the novel and vice versa? Does the phenomenon of binge-watching threaten to undo or reorder the novelistic structure and narrative timing of television serials like *The Sopranos*, *Mad Men*, *Breaking Bad*, and *The Wire*?

This panel invites papers that consider the relationships among the television serial, the internet

age, and the novel. This panel especially welcomes close readings of specific serial novels and television shows that speculate on more general media theories of production and consumption in the internet age. Topics might include, but are not limited to temporality, narrative structure, historicity, binge-watching/binge-reading, and technology. By June 1, please send a 300-word abstract, brief bio, and AV requirements to Hannah Markley, Emory University, at hmarkle@emory.edu.

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

This CFP invites papers dealing with the 2016 HBO series, *Westworld*. Viewers were dazzled by the mysterious and shocking first season. While some critics question the execution of the show, what cannot be doubted is its ambition. The purpose of this panel is to probe the intricate thematic and discursive elements of the series in order to show how it reinvents genres and blurs lines of reality. Potential topics include but are not limited to:

- Cyborg theory
- Afrofuturism
- Existentialism
- Digital Aesthetics
- Anthropocene/Cthulucene
- Utopian/Dystopian Narratives
- Westerns
- Science Fiction

Please submit 500 word abstracts and a short bio to Rita Mookerjee at rm15e@my.fsu.edu by June 1st.

FRENCH STUDIES

BORDERS AND BOUNDARIES IN POPULAR FRENCH CARIBBEAN CULTURE WOMEN IN FRENCH

This panel welcomes papers focused on illustrations of borders and boundaries in popular culture in French Caribbean women's writing or film. Papers may be in English or French and may not exceed 20 minutes. Please send 250-word abstracts and any A/V requests to Lisa Connell (lconnell@westga.edu) by May 15, 2017.

LAUGHTER IN HIGH ART/LOW ART: PLAYING WITH BOUNDARIES IN FRENCH AND FRANCOPHONE LITERATURES

WOMEN IN FRENCH

Throughout history, women writers and artists have had to navigate boundaries, whether they be boundaries imposed by society or expectations regarding their art. This panel will explore the different ways in which women use laughter as a means to break down, question, and subvert boundaries in both “high art” and “low art.” Among questions one may ask: How do women use satire, irony, clichés, pastiche, etc.? and for what goal? What stances do women writers and artists take in their use of humor? How do women use humor to address women’s experiences and concerns? The panel is also interested in exploring how women, through their use of laughter, rethink different genres within “high art” and “low art” in addition to rethinking the boundaries between “high art” and “low art.” Proposals on French and francophone literatures, films, and other art forms are welcome. Papers may be in English or French. Please send 250-word proposals in English or French to Cathy Leung (CLEUNG34@GMAIL.COM) by May 15, 2017 along with presenter’s academic affiliation, contact information, and A/V requirements.

TRANSCENDING BORDERS AND BOUNDARIES THROUGH THE ACT OF WRITING

WOMEN IN FRENCH

Chères collègues, chers collègues,
Pour celles et ceux qui travaillent sur les écrivaines françaises et francophones et qui pensent participer au congrès annuel de SAMLIA qui aura lieu à Atlanta, GA du 3-5 novembre 2017, je voudrais proposer une session WIF dont le thème général du congrès, “L’art noble et l’art populaire: Les frontières et les limites dans la culture populaire” fournira une occasion unique d’explorer ces pôles à travers des textes écrits par des femmes de lettres francophones. Je vous prie d’examiner ces délimitations, les zones tranfrontalières, les zones subtiles aussi bien que la possibilité de dépasser les frontières de nationalité, de classe, de race, de sexe et de langage grâce à l’acte d’écrire. Veuillez m’envoyer une proposition de 250 mots en français et anglais accompagnée d’une brève notice bio-biographique avant le 15 mai 2017 à Susan Crampton-Frenchik, scramptonfrenchik@washjeff.edu

Visitez <https://samla.memberclicks.net/> pour des renseignements supplémentaires sur SAMLIA et le congrès annuel.

Je vous remercie d’avance de votre considération. Bonne continuation et meilleurs vœux pour l’année 2017.

Bien cordialement, Susan

For those who specialize in French and francophone female writers who are considering participating in the 2017 SAMLIA (South Atlantic Modern Language Association) Conference to be held in Atlanta, GA, 3-5 November 2017, I am proposing a WIF session based on the general conference theme “High and Low Art: Borders and Boundaries in Popular Culture.” Examinations of borders and boundaries, border areas, liminal spaces and the ways in which these texts transcend limitations of nationality, class, race, sex, and language are welcome. Please send a 250 word abstract in French or English to Susan Crampton-Frenchik, scramptonfrenchik@washjeff.edu by 15 May 2017. For more information about SAMLIA and the annual conference, please visit <https://samla.memberclicks.net/>

Thank you in advance for your consideration.

Best wishes for 2017, Susan.

GENDER & SEXUALITY STUDIES

FAILURE TO CONFORM: THE DEFIANT FEMALE BODY IN FRENCH AND FRANCOPHONE CULTURES

WOMEN IN FRENCH

This panel considers examples of French and francophone literatures, films, and other art forms, in which contemporary women articulate and/or embody nonconformist physicality which challenges social order. How do women speak against or otherwise resist socially defined borders and boundaries of normative corporeality? Presentations may address both thematic and formal examples of textual disruption that is enabled by bodies which run counter to socially constructed ideals related to women, gender, and race. Possible thematic avenues of inquiry include but are not limited to: pregnancy, aging, disability, beauty, and illness. Please send 250-word proposals in English or French to Adrienne Angelo (ama0002@auburn.edu) by May 15, 2017 along with presenter’s academic affiliation, contact information, and A/V requirements.

LA FEMME-ENFANT: THE BORDER BETWEEN WOMANHOOD AND CHILDHOOD

The man-child and/or Peter Pan syndrome has been explored heavily, but what about la femme-enfant? This panel welcomes papers about the Woman-Child in literature, film, or popular culture. Please submit a 200-400 word abstract (including a list of texts to be explored), a brief bio, and A/V requirements to cfppanel@gmail.com by May 15.

PERFORMING GENDER: CULTURAL IDEALS, EXPECTATIONS, AND REPRESENTATIONS OF GENDER IN AMERICAN AND BRITISH CULTURE

This panel explores gendered ideals and expectations over time—from the Victorian era to contemporary society—and considers how cultural texts and images make meaning in regard to gendered expectations in American and British culture. Papers can draw from a variety of texts, both fiction and non-fiction, including novels, short stories, plays, popular magazines, and literary journals of the 19th and 20th centuries, as well as films and TV shows of the 20th and 21st centuries. Papers on any topic related to gendered ideals and expectations—and resistance to these ideals—might consider how some gendered expectations have changed while others have stayed the same over time and question what kind of impact these societal ideals have had and continue to have on our cultural consciousness. Papers addressing the topics of fashion or style in relation to gendered ideals would be of particular interest, as would papers that consider teaching the performance of gender. Papers addressing the SAMLA 2017 conference theme of high art/low art are also most welcome. By May 15, 2017, please send abstracts of 250-500 words along with AV requests and short bio to Loretta Clayton, Middle Georgia State University, at loretta.clayton@gmail.com.

QUEERING POP CULTURE

LGBT STUDIES

This session welcomes abstracts looking to queer pop culture or about the queer in pop culture. By June 1, please submit a 250-word abstract, brief bio, and A/V requirements to Horacio Sierra, Bowie State University, at hsierra@bowiestate.edu

SPACE AND PLACE IN FRENCH AND FRANCOPHONE WOMEN'S WRITING

WOMEN IN FRENCH

Recent political events abroad and local are frequently framed around issues of place and, arguably, space. This session proposes to investigate space and place, and how these concepts play out in women's narrative (texts or films). In what ways do women's narratives create new understandings of space and place? In what ways might these spaces and places be gendered? And, in what way are they an experience of othering? Does women's experience create a new space and place, and if so, in what ways? Please send a 250 word abstract in English or French to E. Nicole Meyer, nimeyer@augusta.edu by 15 May 2017 along with presenter's academic affiliation, contact information, and A/V requirements.

GERMAN STUDIES

AFRO-GERMAN STUDIES

This panel welcomes abstracts on any aspect of Afro-German Studies. Abstracts focusing on SAMLA 89's theme are especially welcome. By June 2, please send a short abstract, brief bio, and AV requirements to Reginald Bess, South Carolina State University, at reginald_a_bess@hotmail.com.

HIGH ART/LOW ART: MOVIE, MUSIC, AND LITERATURE IN THE GERMAN-LANGUAGE CLASSROOM

AMERICAN ASSOCIATION OF TEACHERS OF GERMAN (AATG)

The AATG hosts a panel for the SAMLA 89 conference on the incorporation of German High Art and German Low Art into the foreign language classroom. The panel is interested in exploring pedagogical strategies for teaching the beauty, appeal, culture and much more through movies, music and literature and in doing so to foster critical thinking skills in today's learners. By June 2, 2017, please submit a 200-word abstract, brief bio, and A/V requirements to Angela Jakeway, ajakeway@uncc.edu with "SAMLA 89: High Art/Low Art: Movie, Music and Literature in the German-Language Classroom" in the subject line.

INTERDISCIPLINARY SESSIONS

ART MUSIC AND POP

This panel welcomes abstracts on any aspect of the incorporation of art music into pop/rock/hip-hop or vice versa. Abstracts on music between the late 1960s and the early 1970s are particularly encouraged. Potential topics include krautrock, prog, rock opera, artists such as the Beatles or the Velvet Underground, and the critical and popular reception of the music. By June 2, 2017, please submit a 300-word abstract, brief bio blurb, and A/V requirement to John Littlejohn, Randolph-Macon College, at johnlittlejohn@rmc.edu.

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

This panel examines the imbrication of the avant-garde with mass-produced art in order to discern the relationships between the proliferation of images and capitalism in the advent of modern visual culture. Imitating the shock value of advertising, the avant-gardists appeal to the eye of the viewer to gain visibility in the domains of art and draw the consumer's attention to its product, thereby revealing the profit-oriented motives of marketplace exchanges. Immaterialities such as images are thus transformed into commodities that blend high and low aesthetic genres that participate in the consumer society. The interconnection of American Modernism with European experimental movements, namely, Cubism, Futurism, Dadaism, German Expressionism and French Surrealism, is also symptomatic of this hybridization of popular and highbrow artistic productions that affect ways of seeing in modernity. Abstracts for papers that examine the underlying principles of the commercial apparatus and its emphasis on visuality are welcome to participate in this session. Topics might include, but are not limited to the following:

- The introduction of functional pieces in the museum that react to traditional judgements of taste.
- The engagement in industrial processes and forms of provocative performance that challenge institutional art.
- The significance of photography and cinema in democratizing culture and creating novel relationships, patterns of behavior and spaces where the proletariat and the bourgeois meet.

- The relationship between the avant-garde and the kitsch.
- The rupture with conceptual language and the reproduction of visual shock effects in the literary text.
- The politics of the manifesto and its alliance with promotional strategies.
- The development of twentieth-century print culture and its contribution to transatlantic artistic exchanges.
- The role of women in producing and marketing popular and elitist art.

By June 1st, 2017, please submit a 300-word abstract along with a current CV and A/V requirements to Leticia Pérez Alonso, Jackson State University, at leticia.p.alonso@jsums.edu.

CULTURE/NATURE: ART AND THE ENVIRONMENT ASSOCIATION FOR THE STUDY OF LITERATURE AND ENVIRONMENT (ASLE)

The distinction between high and low art often parallels the distinction between nature and culture. The Association for the Study of Literature and the Environment (ASLE) invites papers that interrogate the borders between high and low art along the lines of culture and nature. Considerations of the ways in which the "natural" becomes "cultured" through gardening, the decorative arts, and through other media, including literature, are particularly welcome. Please send a 250-word abstract and a description of your A/V needs to Kelly C. Walter Carney at kwaltercarney@methodist.edu by 1 June 2017.

DANCE ON THE POPULAR STAGE

This panel welcomes papers about any aspect of nineteenth- and twentieth-century European popular dance performance: cabaret, dance hall, café-concert. How did popular dance performances resemble and differ from dance performance on more prestigious stages? How have literature and film dialogued with popular dance performances? Papers on both performance and spectatorship are welcome. By May 13, 2017, please submit a 300-word abstract, brief bio, and A/V requirements to Tessa Nunn, Duke University, at tessa.nunn@duke.edu.

DARWINIAN LITERARY THEORY

Literary Darwinism, an emerging field of critical inquiry, has gained increasing stature during the last decade and now appears to be approaching critical mass. Founded on the work of contemporary biologists and evolutionary psychologists, it is creating new and

exhilarating opportunities for literary exploration, and it is becoming a significant landmark in the contemporary intellectual landscape of interdisciplinary study. This forum invites proposals for papers that consider literary works, periods, or authors through the lens of contemporary evolutionary theory and for papers that view literature as an extension of the adapted mind. We of course would especially appreciate any topics allied with the conference theme of “High Art / Low Art: Borders and Boundaries in Popular Culture. Please address all inquires and one-page proposals for the 2017 convention to cduncan@cau.edu with cc to rnfunk@hccfl.edu. Deadline for submissions is May 1, 2017.

ECOPORN AND THE CULTURE INDUSTRY

Following the South Atlantic Modern Language Association’s 89th Conference’s theme of “High Art/ Low Art: Borders and Boundaries in Popular Culture,” abstracts are invited for the Ecocriticism Panel, tentatively titled “Ecoporn and The Culture Industry.”

When discourse surrounding ecological integrity moves away from sustainability toward trendy green movements, our ecosystems become increasingly vulnerable to consumer-driven fantasies of what nature “ought to be.” From landscape painting to Earth Porn social media outlets, artists tend to romanticize, mystify, and Other nature. In recent years, environmental awareness initiatives have become convoluted in a consumer-driven society which rendered the myth of “being green.” The trendiness of going green has created borders between enhanced social media images of Whole Foods’ produce and the dirty potato at the local farmer’s market or organic garden.

This panel grapples with questions regarding how environmentalism is understood within the context of the rise of consumer culture and the culture industry. We especially welcome paper proposals that consider what happens when the organic movement transforms into a consumer movement but is veiled as an environmental movement. In what ways do depictions and understandings of natural places shape cultural trends, discourse, and policy? How do artists articulate a sense of “being or going green”? What role does social media play in the manipulation of nature to hyperreality? What happens when all experiences of nature are mediated by a camera or recording device?

We invite research dealing with topics including but not limited to:

Farm-to-table
Foodies
Urban Ecology/Urban Farming
Greenwashing
Ecocriticism
Organic versus Natural
Landscape Architecture
Wilderness
Visual Literacy
Animal Studies
Pop Culture/Media

This panel invites abstracts for papers to be presented at the South Atlantic Modern Language Association’s 89th Annual Conference on November 3–5, 2017 in Atlanta, Georgia.

By Thursday, May 25, please email a 250-word abstract, short bio, and audio/visual requirements, to Emilie Mears at emears@fsu.edu and Paige Wallace at bpw14@my.fsu.edu.

SAMPLA 89 conference information can be found at <https://samla.memberclicks.net/>

FLÂNERIE AND POPULAR CULTURE

This panel focuses on the significance of flânerie in literature and popular culture, and on its potential to challenge the boundaries between high art and low art. As an urban practice that espouses both aesthetic and practical goals, how does flânerie undermine the separation of art and everyday life? Possible questions to be addressed include:

- In what ways does flânerie illuminate or complicate the artist’s relationship to the city?
- What role does gender play in the practice of urban strolling?
- How does flânerie intersect with notions of town and country, high and low art, action and reverie, politics and society?
- In addition to the conventional flânerie defined by Charles Baudelaire and expounded upon by Walter Benjamin, what kinds of alternative examples of flânerie exist?

Of particular interest are papers that engage with the multiple versions of flânerie in 19th and 20th century literature, as well as in non-canonical texts and

in popular cultural mediums, such as periodicals, advertising, and graphic design.

By June 1, please submit a 200-300-word abstract, brief bio, and A/V requirements to Marylaura Papalas, East Carolina University, PAPALASM@ecu.edu

HIGH ARTISTIC SPECULATION: TIME TRAVEL AND POPULAR CULTURE

The notion of time travel, first speculated in H.G. Wells' *The Time Machine*, has undergone constant re-imaginings since the turn of the 20th century. Numerous novels, short fiction, film, and television treatments of the seductive possibilities surrounding moving fluidly through the past and future have captured the popular imagination. This panel seeks to explore the nature of popular culture's fascination with this concept and how speculation of the expansion and limitations of this scientific notion, once confined to the realm of genre and speculative pursuits, have been elevated to serious considerations of the nature of human aspirations and mastery of fate. Of particular interest may be the periodic popularity of time travel narratives as manifested in cultural products of various decades, such as the most recent spate of time-travel television shows, including *Timeless*, *Time after Time*, and others. All approaches will be considered, from the classic to the most recent manifestations. Please send a 250-word abstract and brief bio to Myrna Santos at ESLCARE@aol.com by June 1, 2017.

HOLOCAUST IN LITERATURE AND FILM

This panel invites papers on representations of the Holocaust in texts or films. Paper proposals addressing the SAMLIA 89 theme are especially welcome. By June 2, please submit an abstract of approximately 250 words, a brief bio, and A/V requirements to Bärbel Such, Ohio University, at such@ohio.edu.

THE HORROR OF IT ALL: THE MODERN ROLE OF HORROR

This session will explore horror in literature, culture, and media. This panel seeks proposals for presentations on the general study of horror with consideration given to those that seek to explore the connections between high and low cultural clashes and connections. Papers might consider the connections between classic gothic and horror novels and modern film and television, the use of horror in

modern works of literature, the use of horror tropes in video games, critical insight into the rise of horror soundtracks and music groups, or the political aspects of modern cultures obsession with the horrific. Proposals are not limited to these subjects and all inquiries about topics and the breadth of this category are welcomed.

Please submit a 250-300 word abstract, a brief bio, and any A/V needs by June 1, 2017 to Dr. Stanley (Buck) Weiss, Chattanooga State Community College, at stanley.weiss@chattanoogastate.edu.

Those accepted must be members of SAMLIA to present.

SAMLIA 89 will be held at the Westin Peachtree Plaza in Atlanta GA on November 3-5 2017.

IT WAS FIFTY YEARS AGO TODAY: RECONSIDERING SGT. PEPPER

SOCIETY FOR CRITICAL EXCHANGE

The Beatles' Sgt. Pepper's Lonely Hearts Club Band, released in June, 1967, was the soundtrack of the Summer of Love, and thus a pop cultural force matched by few. The album is also recognized as an enduring artistic achievement; as such, it abolished boundaries between high and low art, melding pop clout with artistic ambition. The record redefined the idea of the longplaying album, not only with its music and conceptual modernism, but with its packaging and, for the first time, its printed lyrics. I seek proposals that reconsider *Sgt. Pepper*, particularly in regard to its dialectical engagements and conflicts between pop and rock, postmodernism and modernism, between the Beatles and their new incarnation(s), between Western and Eastern musics, between pastiche and sincerity, and the like. The aim is to imagine a new identity for *Sgt. Pepper* fifty years on. By June 1, send 250-word proposals, one-page CV, and A/V requirements to Mark Osteen, Loyola University Maryland, at mosteem@loyola.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. This panel will explore the literal 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 15, 2017 to Tracie Provost, Middle Georgia State University, at tracie.provost@mga.edu.

MARXIST LITERARY GROUP

This session welcomes papers about any aspects of Marxism. Paper proposals addressing the SAML A 89 theme are especially welcome. By May 31, please submit an abstract of no more than 300 words, a brief bio, and A/V requirements to Pinki Arora at pinkiarora21@yahoo.com.

NARRATIVES OF "COMFORT WOMEN" IN WWII POSTCOLONIAL LITERATURE

This panel welcomes papers analyzing fictionalized narratives of "comfort women" (military sexual slaves during WWII) in literature and/or film. Paper proposals addressing the SAML A 89 theme of "High Art/Low Art: Borders and Boundaries in Popular Culture" are especially welcome. By May 28, please submit a 500-word abstract, brief bio, and A/V requirements to Laura Barberan Reinares, Bronx CC of the City University of New York at laubarberan@gmail.com.

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 questions like the following: how does neoliberalism manifest in High and Low Culture? In what ways is the distinction between High/Low Culture maintained and/or complicated by neoliberal thought? By June 1st, please send a 250-word abstract, brief bio, and A/V requirements to Michael Blouin, Milligan College, mjblouin@milligan.edu.

PEDAGOGIES OF THE LITERATURE CLASSROOM

New Criticism, because it assumed the role of the critic to

be a valuable intermediary between the work of art and the audience, came with a ready to hand pedagogy: the goal of instruction was to empower students to interpret literature, and the pedagogy demanded modeling and explicating the text. Deconstruction had in many respects a similarly easy relationship between classroom pedagogy and intended outcome, in that its goal of unsettling canons and interpretations suggested a seminar methodology. In the contemporary moment, with its variety of intersectional approaches to literature, there is too little discussion of the dominant methodologies of the contemporary literature classroom. In the last quarter century, the study of composition instruction has become quite attuned to the needs of the student, the demands of the power relationships in play in the instructional arena, as well as to the limitations of what can be achieved. Can the same be said of literature instruction? Without the instructional environment to ground it, literary studies would be castles in the air, and yet the demands of practical pedagogy get minimal attention at literary studies. This panel hopes to address that need by calling for integrating an ongoing, vibrant discussion of pedagogy with our exploration of literature itself.

Broadly speaking, this panel is concerned with "What works for me, and why?" Specific topics might include:

- What is the central mission of literature studies today?
- Whose canon do we teach? What do we teach when we teach literature?
- How can we match the pedagogy to the student?
- How we bring the questions of feminism, post-colonialism, and Marxism to bear on the works of empire?
- Who are the voices from history that speak to today's students? Who are the voices of today?
- Using cinematic adaptations in the classroom: when and how?
- Teaching/applying metacognition in the literature classroom.

Contact: Send an abstract (150-250 words), brief bio, AV requirements, and a cv to:

Literature Pedagogy literature.pedagogy.samla@gmail.com

Tom Cassidy tcassidy@scsu.edu

Ann Marie Francis AnnMarie.Francis@ung.edu

THE POLITICS OF MEMORY IN CONTEMPORARY U.S. VISUAL CULTURE

This special session investigates the function of memory in U.S. visual culture, tracing political significance of remembering particular historical events in a contemporary moment. Indeed, judging by recent examples—including Lin-Manuel Miranda’s Broadway sensation *Hamilton*, Theodore Melfi’s blockbuster *Hidden Figures*, and John Lewis’s graphic novel trilogy *March*; the representational backwards-gaze upon the national past seems to enact, at a minimum, influential political critique and, at a maximum potential, art-based activism. We welcome proposals for 15-minute papers that consider the political stakes of memory and remembrance in any visual artifact (broadly defined) that engages U.S. culture. “Contemporary” artifacts should originate in the 21st century, and the event(s) they recall can date from any time period. We welcome projects engaging the broader contours of national memory, individual experiences of personal memory, or any combination thereof. Uniting this panel comprised of an interdisciplinary archive will be the methodological question: What are the political stakes of remembering a specific event in national/individual history, through a particular artistic medium, at “this” specific moment in time? By May 31, 2017, please submit a 300-word abstract, brief bio, and A/V requirements to both Sascha Just, New York City College of Technology College, at saschafilm@aol.com and Stephanie Rountree, Georgia State University, at SRountree3@gsu.edu.

THE POPULAR AND POLARIZING WORKS OF LEONARD COHEN

November 7, 2017 will mark the first anniversary of the death of Leonard Cohen. Known predominantly for his music, Cohen’s artistic contributions extend into the genres of poetry, fiction, and visual art. This year’s SAMLIA conference theme, “High Art/ Low Art: Borders and Boundaries in Popular Culture,” presents a timely and appropriate venue for an examination and celebration of the artist’s life and work. This panel discusses Cohen’s legacy as a pioneering force in both modern poetry and popular music. This panel seeks papers that provide new insight into Cohen’s published material, including but not limited to his earliest published poetry, his polarizing novel *Beautiful Losers*, his successful mainstream music, and his final album *You Want it Darker*. By May

31, please send a 250-word proposal, a brief CV, and any A/V requirements to D.E. St. John, Georgia State University, dstjohn1@gsu.edu, for SAMLIA 89, Nov. 3-5, in Atlanta, GA.

POPULAR CULTURE

COLLEGE ENGLISH ASSOCIATION

This year the College English Association solicits abstracts from its members on the special focus of the 89th SAMLIA conference: “High Art/Low Art: Borders and Boundaries in Popular Culture.” From the selection of singer and songwriter Bob Dylan as the winner of the Nobel Prize for Literature last year to the election as President of a former reality-television star, the topic could not be more timely nor seminal. Please send abstracts and any A/V requirements to Prof. Lynne M. Simpson at lsimpson@presby.edu by May 22, 2017.

POPULAR CULTURE AND THE ENVIRONMENT

ASSOCIATION FOR THE STUDY OF LITERATURE AND THE ENVIRONMENT (ASLE)

The Association for the Study of Literature and the Environment (ASLE) invites papers on the portrayal of the environment and environmental issues in popular culture, including literature, film, television, and other media. Please send a 250-word abstract and a description of your A/V needs to: Kelly C. Walter Carney at kwaltercarney@methodist.edu by 1 June 2017.

POPULAR PRINT CULTURE

SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING, AND PUBLISHING (SHARP)

Papers are invited for the Society for the History of Authorship, Reading, and Publishing (SHARP) affiliate session at the 2017 SAMLIA Convention. Potential topics include print culture, history of the book, authorship, publishing history, ephemera, illustration, publishers’ archives, production, circulation, and reception. Papers addressing this year’s convention theme, “High Art/Low Art Borders and Boundaries in Popular Culture,” are especially welcome. What connections can be made between print culture/book history and the diverse world of popular culture? How has print culture reflected popular taste from the early modern world to the present?

Possible topics include:

- Genre fiction
- Sensation fiction

Science fiction
 Gothic
 Ghost stories
 Historical fiction/fantasy
 Pulp fiction
 Detective fiction/thrillers
 Adventure fiction
 Westerns
 Popular magazines
 Newspapers
 Romance novels (Mills & Boon, etc.)
 Reprint libraries
 Dime novels
 Penny dreadfuls
 Ephemera (postcards, pamphlets, broadsides, advertising, etc.)
 The evolving study of middlebrow writing
 The borderlands of popular print culture (historical, geographical, etc.)

Proposers need not be members of SHARP to submit, but panelists must be members of both SAML A and SHARP in order to present. By June 1, 2017, please send a 350-word abstract and short biography (together in one document) to SHARP liaison Dr. Melissa Makala, Spartanburg Methodist College, at me.makala@gmail.com.

POPULAR SOUND AND LITERATURE: CULTURE AT THE CROSSROADS

MUSIC AND FICTION

This panel welcomes papers concerning the intersection of music and fiction. Papers addressing the ways in which popular music works to inform literature as well as sociocultural constructs are especially welcome. Such projects can cover topics ranging from American folk and pop to European symphonic music and everywhere in between. By June 2nd, please submit a 300-word abstract, brief bio, and A/V requirements to William C. Palmer, University of Mississippi, at wpalmer@go.olemiss.edu.

SERIOUS GAMES: THE BOUNDARIES OF PLAY AND POPULARITY

Serious games sit at the boundary of high and low culture, of popular and academic, of educational and fun. They engage players with complex ideas that have the possibility of changing the player for the better (Bogost 2011). But what really is a serious game? As Breuer and Bente (2010) note “the

definition of the term ‘serious game’ often varies depending on who uses it and in what context. The term ‘serious game’ in itself is somewhat questionable.” With games such as *Papers, Please*; *That Dragon Cancer*; and *Gone Home*, have we moved into a new era of serious games that “rather than proposing themselves as educational, choose to play in the same field of traditional video games... focus[ing] on playful content, but [...] still able to send powerful messages to teach complex systems” (Fasce 2014)? This session will explore both the boundaries of serious games and the ways that serious games cross boundaries. Because serious games provide opportunities for reflective experiences, they also raise many questions. How “serious” must a serious game be? What topics must it engage to become “serious”? Serious games challenge our understanding of gamers, what can games do, and the boundaries of play. Abstracts covering all disciplinary approaches including historical, literary, media studies, creative writing, and design, are welcome. Possible topics might include the following: · Serious games and activism/advocacy · Boundaries of the serious games category · Teaching serious games · Writing/creating serious games · Games for change or award winning serious games · Applications for specific fields (health, business, technical communication, science) · Modeling, role playing, and world building · Augmented reality, extended reality and virtual reality By May 15, 2017, please submit a 250-300-word abstract, brief bio, and A/V requirements to Lisa Dusenberry, Armstrong State University, at lisa.dusenberry@armstrong.edu. The 89th annual SAML A conference will be held November 3-5, 2017 at the Westin Peachtree Plaza, Atlanta, GA.

SPECULATIVE FICTION

Speculative fiction covers a broad range of narrative styles and genres. The cohesive element that pulls works together under this category is that there is some “unrealistic” element. Whether it’s magical, supernatural, or even a futuristic technological development, works that fall in this 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 Gabriel Garcia Marquez to H. P. Lovecraft to William Gibson. This panel aims to explore those unrealistic elements and all their varied implications about society, politics,

culture, economics, and more. Please submit a 250-300 word abstract a brief bio and any A/V needs by May 12, 2017 to Mary Ann Gareis, Middle Georgia State University, at Mary.Gareis@mga.edu.

Those accepted must be members of SAMLA to present.

SAMPLA 89 will be held at the Westin Peachtree Plaza in Atlanta GA on November 3-5 2017.

STEALING PAST THE WATCHFUL DRAGONS: YOUNG ADULT LITERATURE AND ALLEGORY

SOUTHEAST CONFERENCE ON CHRISTIANITY AND LITERATURE

In deliberating on how fairy stories inoculate us against our religious allergies, CS Lewis writes, “[S]upposing that by casting” truths about God and Christ “into an imaginary world, stripping them of their stained-glass and Sunday School associations, one could make” those profound religious truths “for the first time appear in their real potency. Could one not thus steal past those watchful dragons?” As a continuation of Lewis’s question, this panel welcomes papers that address the connection between Young Adult literature and the literary mode of allegory, specifically how YA literature can use allegory to reveal potent spiritual truths. Papers may address allegory as a method of writing or interpreting YA literature, the way in which Christianity informs allegorical methods of writing and reading YA literature, or the intertextual relationship between more traditional allegorical literature and YA literary adaptations. Proposals addressing the SAMLA 89 theme are especially welcome. This panel is sponsored by the Southeast Conference on Christianity and Literature. By June 1, please email a 250-word abstract along with a current CV, and audio/visual requirements, to Jonathan Sircy at jsircy@csuniv.edu.

TRANSLATIONS AS LITERATURE

This panel is directed to college faculty who have taught great literature in translation for years and wanted to study the works at a higher scholarly level. Professors have long enjoyed favorite works in translation, have seen students fall in love with these works, and have known the importance of keeping the works alive in the classroom. We invite papers on 19th and 20th century works in translation. The original works may be written in any language other than English, but the paper should focus on a specific English translation. Not only is knowledge

of the work’s original language not required, but, on the contrary, we are actively seeking papers that do not engage the original language but analyze and elucidate the translations as master works of literature in their own right. By May 15, please submit a 500-word abstract, brief bio, and A/V requirements to Katherine Abernathy, University of Mobile, at kabernathy@umobile.edu.

ITALIAN STUDIES

CITY AND CIVILIZATION: REPRESENTATIONS OF URBAN SPACES IN ITALIAN CULTURE

This panel seeks to explore the representations of urban spaces in Italian culture, literature, cinema, television, theater and/or the visual arts. We welcome contributions dealing with topics such as (but not limited to) the representation of the city in literature and the arts; city landscapes, urban utopias and dystopias; the opposition between urban and rural environments; the process of urbanization; representations of urban spaces as socio-political commentary; and the influence of the arts in shaping city spaces. If interested, please send an abstract (250-300 words), a title, a short biography (100 words) in Italian or English and A/V requirements to Angela Porcarelli (angela.porcarelli@emory.edu) and/or Andrea Scapolo (andrea_scapolo@yahoo.com) by May 5th, 2017.

INNOVATIONS AND TECHNOLOGY IN THE CLASSROOM

AMERICAN ASSOCIATION OF ITALIAN STUDIES

This panel welcomes papers about any innovative approach to teaching Italian, including but not limited to the use of technology. Paper proposals addressing the SAMLA 89 theme are especially welcome. By June 2, 2017, please submit a 250-word abstract, brief bio, and A/V requirements to Ioana Larco, University of Kentucky, at ioana.larco@uky.edu and Silvia G. Byer, Park University, at silvia.byer@park.edu.

ITALIAN I (ITALIAN LITERATURE BEFORE 1600)

This panel welcomes abstracts addressing any topic on Italian literature, language, and culture from the Origins until 1600. Abstracts focused on this year’s conference theme are particularly welcome. By May 5, please submit a 250-word abstract, short bio, and A/V requirements to Thomas Peterson, University of Georgia, at peterston@uga.edu.

ITALIAN II (1600-PRESENT)

This panel welcomes abstracts addressing any topic on Italian literature, language, and culture from 1600 to present. Abstracts focused on this year's conference theme are particularly welcome. By May 5, please submit a 250-word abstract, short bio, and A/V requirements to Giovanna Summerfield, Auburn University, at summegi@auburn.edu.

LUSO-PORTUGUESE STUDIES**LUSO-AFRO-BRAZILIAN STUDIES**

The Luso-Afro-Brazilian Studies session seeks proposals related to the literatures and cultures of Portugal, Lusophone Africa, and Brazil. Papers that engage with the conference theme of "High/Low Art: Borders and Boundaries in Popular Culture" in the Portuguese-speaking world are especially encouraged. By June 1st, please submit an abstract of up to 250 words and expected A/V requirements to Robert Simon, Kennesaw State University, at rsimon5@kennesaw.edu.

OTHER LANGUAGES AND LITERATURES**SCANDINAVIAN HIGH ART/LOW ART****SCANDINAVIAN LITERATURE**

With the Swedish Academy awarding Bob Dylan the Nobel Prize in Literature in 2016, the distinction between high art and low art continues to recede. In Scandinavia, graphic novels, agitprop theater, public art, Nordic Noir, pop music, auto-fiction, and TV series such *Borgen* and *Bron/Broen (The Bridge)* have all either tested the arbitrary limits on popular culture or refuted the misconception that high art is by definition unpopular. While we welcome proposals on any aspect of Scandinavian culture, papers on the conference theme "High Art/Low Art: Borders and Boundaries in Popular Culture" as it relates to Scandinavia will be especially welcome. Please submit a 300-word abstract to Troy Wellington Smith (twsmith@berkeley.edu) and Tom Conner (tom.conner@snc.edu) by June 2, 2017.

RHETORIC & COMPOSITION**ARCHIVAL RESEARCH: METHODOLOGY, POSITIONALITY, AND CASE STUDIES**

Archival research, while an ongoing concern for scholars, has recently come into its own given the

recent number of published collections, journal articles and special issues, conference sessions, and pedagogical treatises devoted to the topic. In a recent special issue of *College Composition and Communication* dedicated to "Research Methodologies," the first four essays addressed archival research: historiography and representation, methodologies and methods, ethical considerations, and sustainability. Collections such as Patricia Donahue and Gretchen Flesher Moon's *Local Histories: Reading the Archives of Composition* (2007), Gesa Kirsch and Liz Rohan's *Beyond the Archives: Research as a Lived Process* (2008), and Alexis Ramsey, Wendy Sharer, Barbara L'Eplattenier, and Lisa Mastrangelo's *Working in the Archives* (2010) provide wide-ranging, frank, and personal discussions from archival researchers about the work they do. These collections change the trajectory of archival research by defining this methodology in practical terms, adding a human face to the scholarship, and raising questions about definitions and uses of "archives" and ethical considerations associated with investigating primary materials.

The roundtable will feature brief (five-seven minute) presentations concerning ongoing archival projects; researcher are expected to address the origins of the projects, their methodology and role as researcher, and findings. Speakers will address questions such as:

1. How does our "positionality" color the kinds of projects we take on and the ways we interpret and report findings? How does this "positionality" color our audience's perceptions of our work? How does "presentism" influence our readings of historical events?
2. In crossing cultural, racial, political, and gendered borders, in what ways do we need to take care—particularly in terms of representation and audience considerations? How do our own entanglements interfere with study of other cultures?
3. In what ways might we appropriate everyday spaces, places, and artifacts as sites for archival and communal investigation—to give voice perhaps to underrepresented groups?
4. How can the archivist's work alter existing notions of "text"? In what ways are artifacts as rhetorical as traditional texts and how can traditional method(ologies) in rhetoric and composition be applied to the study of artifacts?

5. Researching digital archives is increasingly commonplace, but what are the limitations and cautions in examining artifacts online? How might traditional archival method(ologies) come into play when negotiating digital research?
6. How might we codify methods of corroboration and issues of reliability in archival research?

By May 5, please submit a 300-word abstract, brief bio, and A/V requirements to Lynee Gaillet, Georgia State University, at lgaillet@gsu.edu.

CRITICAL THINKING IN THE RHET-COMP CLASSROOM

In a culture defined increasingly by difference and division, empathy seems to be in short supply. As Eric Leake has noted in "Writing Pedagogies of Empathy: As Rhetoric and Disposition," a recent article for *Composition Forum* (Volume 24: Summer 2016), empathy as a term "connotes caring for others and understanding diverse views." From Rogerian argument to Peter Elbow's believing game, empathy has a long history in the discourse of composition studies. Many composition instructors value empathy. Teaching students today how to develop and apply empathy is both challenging and fraught with risk. How do we teach students to foster an imagination and sensitivity that will help them to understand other viewpoints? Beyond evoking specific emotions or simply rehashing the foundational ideas of Rogers and Elbow, how do we teach empathy as rhetorical practice? How do we develop an empathic awareness that retains a critical edge and understands the limits of empathy? Is empathic awareness sufficient for effective rhetoric, or should writers develop empathy in the service of other goals and purposes? How do we conceptualize empathy as a practice with value beyond its role in the writing classroom? What role do compositionists have in modeling empathy in public spaces and public discourses?

Presentations on this panel might explore the connections between rhetoric, psychology, and philosophy as intersections in understanding and applying rhetoric. Both theoretical and pedagogical explorations are welcome.

Please send a 250word abstract, brief bio, and A/V requirements in a Word document or pdf file to Dr. David Brauer at dbrauer@ung.edu by Thursday, June 1st, 2017.

CULTURE AND ANARCHY: HAVE EDUCATORS ALLOWED THE USE OF POPULAR CULTURE TO DIMINISH THE TRADITIONAL GOALS OF ENGAGEMENT AND EXPOSURE TO HIGH CULTURE IN OUR CLASSROOM?

TEACHING IN THE TWO-YEAR COLLEGE

In this age of accountability to students, administrators, and even legislators, have we as educators turned over too much control to our students' desire to be entertained by popular culture in the lecture hall and, therefore, to be exposed to only the most current elements of popular culture. As the attacks against the Humanities continue to increase and to receive attention, how should educators in two-year institutions determine the most appropriate texts and the most utilitarian skills needed to develop students who are capable of being useful, working citizens as well as students who will develop into life-long learners with a sincere regard for knowledge in general. We welcome any presentations that can carefully consider the quandary described above and any presentations that can address the pressures we now face to make popular culture a significant part of the curriculum. Whether it is due to the administrators who focus on retention at the expense of education or outside influences that continue to push the skills needed for employability, how have you handled these significant pressures in a manner that makes you feel effective and valued as an educator? By June 2, please send a 300-500 word abstract, brief bio, and AV requirements to Reginald Abbott, Georgia State University, at eabbott3@gsu.edu.

VOICES FROM THE TWENTY-FIRST-CENTURY COLLEGE COMPOSITION CLASSROOM

RHETORIC AND COMPOSITION

This panel welcomes presentations about any aspect of 21st Century College Composition. By May 31, 2017, please submit a 200-word abstract, brief bio, and A/V requirements to Deborah Coxwell-Teague, Florida State University, at dteague@fsu.edu.

SLAVIC STUDIES

NABOKOV'S SHORT STORIES

INTERNATIONAL VLADIMIR NABOKOV SOCIETY

This panel welcomes papers about any aspect of Nabokov's Short Stories. Paper proposals addressing the SAMLIA 89 theme are especially welcome. By May

15, 2017, please submit a 300-word abstract, brief bio, and A/V requirements to Eric Hyman, Fayetteville State University, at ehyman@UNCFSU.edu.

SLAVIC LITERATURE

Papers are welcome on any Slavic language, literature or culture, including film and comparative literature topics. By June 1, please submit a 300-word abstract, short bio, and A/V requirements to Karen Rosneck, University of Wisconsin-Madison, at: Karen.Rosneck@wisc.edu.

SPANISH STUDIES

AFRO-HISPANIC LITERATURE AND ARTS: A BRIDGE BETWEEN CONTINENTS

This panel welcomes papers about any aspect of Afro-Hispanic cultures from Spain, Equatorial Guinea, Latin America, the Caribbean Islands, and the United States. Paper proposals addressing the SAML A 89 theme, High Art / Low Art: Borders and Boundaries in Popular Culture, are especially welcome. By May 5, please submit a 200-300 word abstract, brief bio, and A/V requirements to Ana Zapata-Calle, University of West Georgia, at azapata@westga.edu.

BORDERS AND BOUNDARIES IN POPULAR CULTURE THROUGHOUT THE HISPANIC WORLD

This panel welcomes abstracts addressing borders and boundaries in popular culture throughout the Hispanic World. By June 1, please send a 300-word abstract, brief bio, and A/V requirements to Michele Shaul, Queens University of Charlotte, at shaulm@queens.edu.

CELEBRITY AND FAN CULTURES OF SILVER AGE SPAIN

This session welcomes presentations on any aspect of celebrity or fan cultures of late nineteenth- and early twentieth-century Spain, through the Spanish Civil War. Presentations may include but are not limited to studies of celebrity figures, popular reception practices, incipient film and sports cultures, popular song and theater, or connections between celebrity, fandom, and politics. Also of interest are presentations that examine images of Spain and "lo español" in celebrity and fan cultures both on the Peninsula and elsewhere in the world, including in the transnational circulation of *españolada* theater, art, and film. Abstracts of 250-400 words, in English or Spanish, should be sent to Jeffrey Zamostny

(University of West Georgia) at jzamostn@westga.edu by May 15, 2017. Please include author affiliation and A/V requests.

HISPANIC LITERATURES AND ARTS: BEYOND BOUNDARIES

The crossing of boundaries between the visual and aural arts and literature predates our post-modern times, and representations of one field have been present in the other. Also, the limits between high art and low art have been challenged throughout time, especially in contemporary times. These contestations of boundaries and limits have not been limited to the production of culture, but also its circulation, distribution, and reception, more so in the case of popular culture, especially when cultures come into contact. In a sense, the crossing of high/low art and literature underscores the idea that aesthetic signification is in permanent flux. This panel welcomes papers that address the drawing and/or blurring of boundaries among which high/low arts and Hispanic literatures are inscribed. Presentations should be 20 minutes long, in English or Spanish.

Please, submit a 250-word abstract, brief bio, and A/V requirements by May 12, 2017 to Ignacio F. Rodeño, The University of Alabama, at ignacio.f.rodено@ua.edu.

MEXICAN LITERATURE, FILM & GENDER (XX AND XXIST CENTURIES)

This session welcomes abstracts about any aspect of Mexican Literature and films of the Twentieth and Twenty-First Centuries. Paper proposals addressing gender (masculinity, femininity, queer...) are especially welcome. By May 15, 2017 please submit a 300-word abstract, brief bio, and A/V requirements to Samanta Ordóñez, Wake Forest University, at ordones@wfu.edu.

MONTEMAYOR'S PASTORAL REVISITED: THE ROLE OF NATURE IN LA DIANA

SPANISH I (PENINSULAR: RENAISSANCE TO 1700)
This panel welcomes papers about any aspect of Montemayor's *Los siete libros de la Diana*. Paper proposals addressing the SAML A 89 theme are especially welcome. By May 5, 2017 please submit a 300-word abstract, brief bio, and A/V requirements to Louis Imperiale, University of Missouri-Kansas City, at imperialel@umkc.edu.

NEW READINGS OF MANUEL PUIG

This panel welcomes original papers about understudied aspects of the novels of Manuel Puig. Paper proposals addressing the SAMLMA theme of low/high art are especially welcome. By May 29, 2017, please submit a 300-word abstract, brief bio, and A/V requirements to Diane Marting, University of Mississippi, at dmarting@olemiss.edu.

POPULAR HISPANIC CULTURE BEYOND BORDERS AND BOUNDARIES**FEMINISTAS UNIDAS**

The panel invites papers that examine the borders and boundaries in popular Hispanic culture as these are defined by race, gender, ethnicity, religious and/or political views. We are interested in discussing the influence, consequences and overall impact of these components on the society and individual. By May 5th, 2017 please submit a 250-word abstract, brief bio, and A/V requirements to Eugenia Charoni, Flagler College, at echaroni@flagler.edu. Panelists must be members of BOTH Feministas Unidas and SAMLMA to participate in the panel.

SPANISH II (PENINSULAR: 1700 TO PRESENT) A, B, C, AND D

Abstracts for sessions A, B, and C will reflect any theme related to Peninsular Literature from 1700 to the present. It is expected that there will be a wide range of topics from different periods. In keeping with the 2017 conference theme, abstracts for session D should focus on "High/Low Art: Borders and Boundaries in Popular Culture." Please bear in mind the following: This is a quadruple session with a maximum of four participants per session. It also involves SAMLMA business, such as elections.

Papers should not exceed twenty minutes. Potential presenters are urged to send one-page abstracts, short academic bios, and contact information as early as possible. (Send abstracts and bios by e-mail attachment only, please.) Presenters may read only one paper at the convention. Papers must be unpublished and not previously presented at a professional meeting.

Deadline for abstracts: June 1, 2017.

Please send abstracts via e-mail to: Renée M. Silverman, Ph.D., Graduate Program Director and

Associate Professor of Spanish, Department of Modern Languages, Florida International University. E-mail: silvermr@fiu.edu.

SPANISH III (COLONIAL SPANISH-AMERICAN LITERATURE)

Chair: Charles B. Moore, Gardner-Webb University
Complete Panel

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

This session welcomes abstracts about any aspect of Spanish-American Literature of the Twentieth and Twenty-First Centuries. Paper proposals addressing the SAMLMA 89 theme are especially welcome. By May 31, please submit a 250-word abstract (in Spanish or English), a brief bio, and A/V requirements to Adrienne Banko, University of South Carolina, at adrienneb@usca.edu.

A TRIBUTE TO JUDITH ORTIZ COFER (1952-2016)

Judith Ortiz Cofer was a literary pioneer; in the early eighties, she headed the first generation of Latina writers to attract the attention of university and commercial publishing houses in the United States. Her work spans literary genres: poetry, fiction (both the novel and the short story), the essay and creative non-fiction essay, and children's literature. This panel discusses Ortiz Cofer's literary legacy as a writer who broke new literary and critical grounds both as an acclaimed poet and prose writer. Presentations may be submitted on any topic that addresses the geographical and cultural convergences within Ortiz Cofer's literary work or specifics in classroom dynamics as well as pedagogical and/or interpersonal connections forged through her writing. By May 5, please submit a 250-word abstract, brief bio, and A/V requirements to Rafael Ocasio, Agnes Scott College, at rocasio@agnesscott.edu.

THE UNCERTAINTY SOCIETY

New this year to SAMLMA is The Uncertainty Society. A reflection of our times, the poets involved in the uncertainty movement first made themselves know in the USA in the anthology *Poetry Facing Uncertainty*, published in 2012. This year, we anticipate having guest poets from Spain, Mexico, Colombia and Central America. Presentations that deal with the poetry of uncertainty as it relates to societal issues, social

media, electronic publishing, the visual arts and music will receive special consideration.

The special focus for SAMLA 89 is High Art/Low Art: Borders and Boundaries in Popular Culture. Please send presentations that will fit within the framework of this theme. The program will be crafted from the submissions received. The number of presenters will determine the length of the presentations; they are usually 15-20 minutes.

Please send proposals, representative selections, and AV requirements to: Dr. Gordon E. McNeer at gordon.mcneer@ung.edu

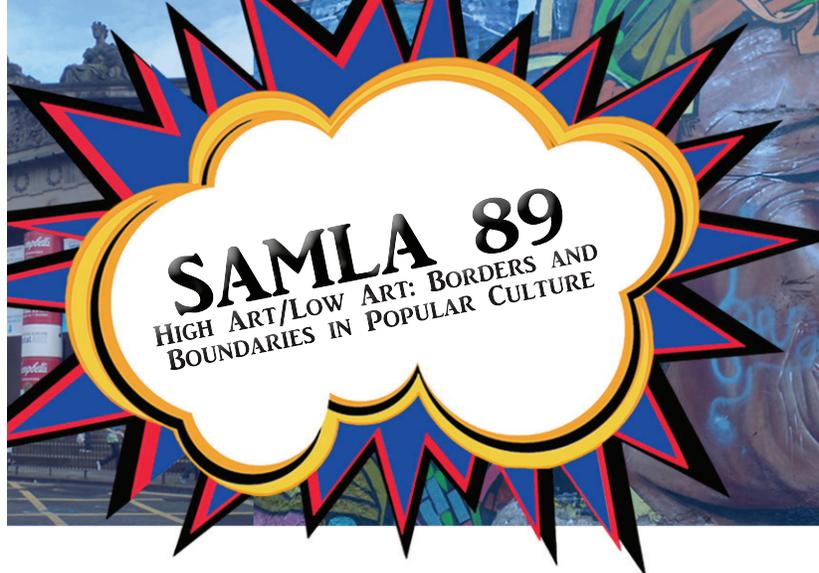
Deadline for submissions is 2 June.

WORLD POETRY IN TRANSLATION

The special focus for SAMLA 89 is High Art/Low Art: Borders and Boundaries in Popular Culture. We anticipate having guest poets from Spain, Mexico, Colombia and Central America. Please send presentations that will fit within the framework of this theme. Presentations that relate poetry to electronic publishing, the visual arts, music and social media will receive special consideration; however, the program will be crafted from the submissions received. The number of presenters will determine the length of the presentations; they are usually 15-20 minutes.

Please send proposals and representative selections to: Dr. Gordon E. McNeer at gordon.mcneer@ung.edu

Deadline for submissions is 2 June.



The South Atlantic Modern Language Association seeks proposals for papers or panels to be presented at SAMLA 89 at the Westin Peachtree Plaza, November 3-5, 2017. The conference theme is High Art/Low Art: Borders and Boundaries in Popular Culture.

SAMLA members wishing to propose a conference session may submit Calls for Papers through May 12, 2017.

Scholars wishing to present a paper are encouraged to review the full list of Calls for Papers published on the SAMLA website and respond to the appropriate chair.

Conference registration and conference year membership applications will be available on the SAMLA website beginning April 1, 2017.

Links to all SAMLA 89 Conference resources are available in the Pre-Conference Information Box on the homepage of the [SAMLA website](#).



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