

FROM THE PRESIDENT

Greetings from Atlanta! I hope you are enjoying a great beginning to the academic year.

At the SAMLA office, Elizabeth, Dan and I have been busy with the preliminary organization of our November meeting. I am honored to announce that Dr. Lorraine M. López has accepted my invitation to serve as our conference's Plenary Speaker. Dr. López, the Gertrude Conaway Professor of English at Vanderbilt University, won the Miguel Mármol Prize for her first book, *Soy la Avon Lady*, and her following book, *Call Me Henri*, was awarded the Paterson Prize. Her short story collection, *Homicide Survivors Picnic*, was a Finalist for the 2010 PEN/ Faulkner Prize. Subsequent publications include three novels: *The Gifted Gabaldón Sisters*, *The Realm of Hungry Spirits*, and *The Darling* and three edited essay collections: *An Angle of Vision: Women Writers on Their Poor or Working-Class Roots*, *The Other Latin@: Writing against a Singular Identity*, and *Rituals of Movement in the Writings of Judith Ortiz Cofer*.

I met Lorraine through our work preparing and editing a special issue for *South Atlantic Review* on the legacy of the late Ortiz Cofer, who was a dear mentor to the both of us. We are currently working on an anthology of Puerto Rican folk tales that Ortiz Cofer left unpublished (to be published by the University of Georgia Press). In an informal communication, Lorraine commented on her current projects: she has just completed a linked-story collection and a novel.



[\(continued on page 13\)](#)

FROM THE EXECUTIVE DIRECTOR

Dear SAMLA Members and Friends,

I am excited to congratulate and thank the SAMLA office staff, Executive Committee, and SAMLA participants and attendees for the combined efforts and commitments that led to our successful SAMLA 89 conference in Atlanta. The conference registration count reached 1000, well over our 850 average of the past several conferences. I would like to thank our past president, Dr. Scott Yarborough, who was always available to work with us, to brainstorm, and to encourage. His leadership and example helped set the path to these results. It was an honor to have Pulitzer Prize winner, Poet Laureate, and daughter of the South, Natasha Trethewey as our keynote speaker. Her address was a reminder of the genius and achievement that springs from out of the enigma that we call "southern." We are grateful to scholar and performer Fabienne Kanor, who helped us begin a tradition of pre-conference events as an early point of contact with attendees. This event allowed for a wonderful hello to returning attendees and introduction to first time attendees.

We welcome our current president, Professor Rafael Ocasio, who is leading the way to SAMLA 90 in Birmingham, Alabama. Birmingham is a fitting setting for the 2018 conference theme. He has invited creative writer and scholar Lorraine López as our Plenary Speaker. We look forward to her address and having her join us in the city of Birmingham to be inspired by its history and central place in America's Civil Rights Movement. We look forward to the scholarly panels that will reflect on and be informed by Birmingham's important place in the nation's history. So, get those proposals submitted!

[\(continued on page 13\)](#)



CONTENTS

SAR Update	2	SAMLA Staff	17
Staff Profiles	4	Thanks to Exhibitors & Advertisers	18
2017 Honorary Member & Plenary Speaker	5	SAMLA 90 Conference Program Ad Rates	19
2017 Awards & Honors	6	SAMLA 90 Plenary Speaker	20
“From the President” (continued)	13	SAMLA 90 Conference Information & Lodging	21
“From the Executive Director” (continued)	13	Calls for Papers	22
Poster Session	15		

SAR UPDATE

R. Barton Palmer



With the imminent publication of *SAR* 83.1, a special issue devoted to Langston Hughes, *SAR* has marked two full years 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 has grown substantially since 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.

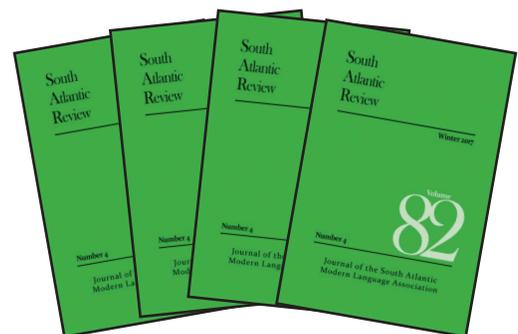
We ended 2017 with the publication of two special issues. Our September issue was devoted to the life and work of Judith Ortiz Cofer, edited by Rafael Ocasio and Lorraine López, and in December, we published a volume on Black Transnationalism, edited by Kameelah Martin and Donald Shaffer. This year, in addition to “The Global Hughes,” edited by Tara Green, we look forward to an issue that Diana Eidson is putting together on the subject of political fiction, and to another on memory and forgetting in Early Modern Europe, edited by William Engel. In addition to these special issues, we are excited to publish 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.

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.

This past summer, Allison Wise took over for Christina Baswell as Managing Editor of *SAR*. Dan Marshall (GSU) has been supervising the English language reviews, while Marta Hess, who twenty years ago was instrumental in helping relocate SAMLA from the U 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 Dan Abitz 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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EXECUTIVE COMMITTEE MEMBERS

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SAMLA STAFF PROFILES



THOMAS P. CARROLL

A north Georgia native, Paul received his B.A. in English before going to study at the University of South Carolina. His studies there focused on historical language change, particularly in the Germanic languages, and he spent a sunlit summer in Reykjavik, studying Icelandic, while earning his M.A. in Linguistics. Returning to Georgia, he

taught college English for several years in the Technical College System of Georgia. Paul is currently in his third year as a Ph.D. student at Georgia State University where his academic focus is on literary theory and philosophy, language, and the English Renaissance. This year is Paul's first with SAMLA, and being the rookie has given him the chance to work in several areas and to gain some insight on the behind-the-stage work that helps make SAMLA a success.



DIONNE CLARK

Dionne is a second-year doctoral student in English - Literary Studies. She received her B.A. in English from Miles College in Birmingham, AL and her M.A. in African and African American Studies from The Ohio State University in Columbus, OH. Dionne spent ten years in public education as an English and Social Studies teacher, and served as Programs

Director for the Alabama Humanities Foundation. Her research interests include 20th century American literature, African American literature, Black Womanism and Feminism, and feminist rhetorics. The primary focus of her graduate work and research explores narratives that have evolved about Black women – through visual and cultural production – primarily in literature, film and art. She's interested in how Black women respond to these narratives of representation through literature, art, music and other cultural mediums, and the language used by women to interact and/or counteract with these social, historical and cultural representations. Currently, Dionne teaches first-year composition in Lower Division Studies and serves as Conference Manager for South Atlantic Modern Language Association (SAMLA). Outside of academia, Dionne is a busy mom to her daughter Nia and cocker spaniel Lady.



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.



DONNA PENNINGTON

Donna's role as SAMLA's Membership Manager suits her just fine: she not only gets to handle paperwork and forms that the average person would describe as "boring" but that she describes as "therapeutic," but she also gets to create those awkward moments at the conference registration table where she has memorized SAMLA members' names

and affiliations before even seeing their faces. She can't wait to fumble over the pronunciation of your name at SAMLA 90 this November! The rest of Donna's life is a variable combination of studying Renaissance literature as a graduate student at Georgia State, teaching first-year composition at said university, and, last but not least, playing video games in her spare time (and, let's face it, her non-spare time, as well).



MATTHEW SANSBURY

Proudly the longest serving staff member, Matthew Sansbury has worked in the SAMLA office since 2011. Over his time at SAMLA, Matthew has been the unofficial "tech" guy for officemates and SAMLA presidents alike. You've surely heard his name called during a plenary talk when the technology inevitably fails. As Production and Design Manager,

Matthew's primary projects are the annual conference program, *SAMLA News*, and the SAMLA website. Having defended his dissertation prospectus, Matthew is a PhD Candidate and Advanced Teaching Fellow in Rhetoric and Composition at Georgia State University. He has published work in *Computers and Composition Online*, *Kairos*, and *The Rhetoric of Participation*. A recipient of the 2017 *Kairos* Service Award, Matthew also serves as Research Fellow for the Digital Archive of Literacy Narratives and Program Designer for the College English Association. He says that his seven years with SAMLA have provided numerous fond memories of our conferences and the opportunity to work with a cohort of gregarious, supportive folks.



DREW WRIGHT

Drew entered the Literary Studies Program at GSU in 2011 with every intention—nay, delusion—of one day returning to Creative Writing, in which he received his B.A. from UGA. While at GSU, though, Drew has developed a more focused and specific interest in theoretical writing, particularly with respect to the possibilities of entrenching

enduring encounters and/or points of interaction between the legacy of psychoanalysis and the contemporary neurosciences. At SAMLA, Drew works on a variety of tasks associated with conference organization and public relations management, including volunteer coordination, reviewing and organizing CFPs for conference scheduling, and communicating with SAMLA members, participants, and panel chairs. The most rewarding part of SAMLA for Drew is the intimate community that the conference offers its staff—a community of upstanding, bona fide graduate students, all awash in the infectious splendor of Matthew Sansbury's laughter. In his spare time, Drew enjoys laser tag and tasteless meals with his eight-year-old son, Samuel, as well as relishing fashion sensibilities that are far more refined than those of Dan Abitz.

2017 HONORARY MEMBER & SAMLA 89 PLENARY SPEAKER: NATASHA TRETHERWEY

Drew Wright, Georgia State University



On the eve of SAMLA 89, I sat across from fellow SAMLA staffer, Shana Latimer, in the Terry Gilliamesque lobby of the Westin Hotel in Downtown Atlanta, casually trafficking in rather trite monologues that mouthed a hardly pioneering, cynical fatigue with the world of contemporary poetry. “No one listens to poetry,” I rehearsed Jack Spicer’s cranky lamentation from his 1964 “Thing Language.” My bitter profanations culminated with the dead metaphor of the death of poetry as a bitter end of a thousand years.

“You are not safe in science; you are not safe in history.” Thus spoke the Poet, former Laureate Natasha Trethewey, in a resonating salute to Robert Frost’s “Education by Poetry.” A knowing glance from Shana passed my way. What followed did more than simply confirm that poetry still lives and breathes and speaks. Trethewey gives voice and living, abiding proof to the fact that there are some things that *only* poetry can do.

Poetry, Trethewey urges, delivers us, in metaphor, the “education” necessary for contending with the crisis of historical realities and the blain of past experiences. Our poetic education and edification equips us with an oyster knife for rivaling with the battery of orthodox and authoritarian figurations that power the endurance of narrative dogmas and cunning mythologies that would thirst us of the spirit of solidarity. A particular target for Trethewey is the canon of

Southern fables of nobility and chivalry underwebbing the nostalgia for a romantic past of “moonlight and magnolias” that conjures away the savage memory of “strange fruit hanging from the poplars.” Indeed, the enduring mythos of “the Great Alibi” (Robert Penn Warren) by which the Southerner transmutes the defeat of the Confederacy into a victory, the lynch mob into a coalition defending the Southern tradition, is a constant point of opposition to which Trethewey, in her talk, responds through a masterfully blended montage of original poems (“Enlightenment,” “Miscegenation”), refined critique of the titans of Western knowledge and history (e.g., Kant), and autobiographical meditations ranging from an ironic childhood photograph, a near drowning, and a haunting dream of her murdered mother, to the collision of distinctive historical conditions and parental relations that saw her thrown into the world of 1960s Mississippi a “persona non grata” on the day of a perverse celebration of the centennial anniversary of the fall of “the Lost Cause” of the Confederacy. One conviction remains emphatically appreciable throughout: our training in the energetics of poetical metaphor is the fundamental vehicle for obtaining vital figurative values and for tapping the power of language to transform the terror and trauma resulting from the violence of its imperial, uncivil, and statutory abuse(s) (the latter, a dispositif Trethewey captures precisely in quoting the famous response of fifteenth-century Spanish linguist Antonio de Nebrija to Isabella of Castile’s questioning of the value of a formalized grammar: “Your Majesty, language has always been the perfect instrument of Empire.”).



Following Trethewey’s performance, my thoughts returned to Spicer’s melancholic statement lamenting poetry and its (lack of) audience. Only this time, I remembered the evocatively enjambed refrain in the final lines of the poem: “No / One listens to poetry.” In the mode of an injunction or a reprimand, the poem demands the activity it had earlier disavowed. No, *one listens* to poetry.

2017 SAMLA AWARDS & HONORS



SAMLA Studies Award

Monograph

James Diedrick, Angles Scott College

Mathilde Blind: Late Victorian Culture and the Woman of Letters

Edited Volume

Adam J. Goldwyn, North Dakota State University, and Renée M. Silverman, Florida International University

Mediterranean Modernism: Intercultural Exchange and Aesthetic Development

SAR Essay Prize

V.80

Mark Osteen, Loyola University Maryland

“Alfred in Wonderland: Hitchcock through the Looking Glass”

Honorable Mention

Kamilla Elliott, Lancaster University

“Unfilmable Books”

George Mills Harper Fund Graduate Student Travel Grant

Danielle Gilman, University of Georgia

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

Honorable Mention

Primavera Cuder, Florida International University

“Identidades silenciadas y auto-impuestas: mulatos y mestizos en las *Tradiciones* de Ricardo Palma” /

“Silent and Self-Imposed Identities: Mulattoes and Mestizos in Ricardo Palmas’ *Tradiciones*”

Graduate Student Essay Award

Michelle Sherwin, Florida State University

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

Graduate Creative Writing Award: Poetry

Chelsea Dingman, University of South Florida

Undergraduate Essay Award

Olivia Taylor, Palm Beach Atlantic University

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

Honorable Mention

Maher Basha, Florida Institute of Technology

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

COMMITTEE ACKNOWLEDGEMENTS

SAMLA Studies Award

SAMLA would like to thank the members of the 2017 SAMLA Studies Book Award Committee for their thoughtful deliberations and thorough and conscientious review of the nominated essays. Those members were Adam Wood, Rebecca Godwin, James Ross MacDonald, Ruth Sánchez Imizcoz, and Christopher Cairney.

SAR Essay Prize

SAMLA would like to thank the members of the V.80 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.80 committee were David Magill, chair; Susan Canty Quinlan; Pablo Brescia; Lynn Ramey; and Ren Denton.

Thanks to the efforts of R. Barton Palmer and his colleagues at Clemson, SAR has returned to regular quarterly production. *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.

George Mills Harper Fund Graduate Student Travel Grant

SAMLA would like to thank the members of the 2017 George Mills Harper Fund Award Committee for their thoughtful deliberations and thorough and conscientious review of numerous applications. Those members were Deborah Coxwell-Teague, Chair; Belinda Wheeler; Bill Engel; Horacio Sierra; and Elizabeth Swails, recipient of the 2016 Harper Fund Grant.

Graduate Student Essay Award

SAMLA would like to thank the members of the 2017 Graduate Student Essay Award Committee for their thoughtful deliberations and thorough and conscientious review of the nominated essays. Those members were Deborah Coxwell-Teague, chair; Steve Spence; Thomas Alan Holmes; Grant Gearhart; and R. Barton Palmer. You can read Michelle Sherwin's award-winning essay in the forthcoming *South Atlantic Review*.

The deadline for nominating essays from SAMLA 89 is May 4. Nominations may come from either session chairs or attendees who heard excellent graduate student papers at sessions during the

2017 conference. The winner selected by the committee will receive a \$250 honorarium and complimentary registration for the 2018 SAMLA conference. The winning essay will be published in the *South Atlantic Review*.

Graduate Creative Writing Award

SAMLA would like to thank the members of the 2017 Graduate Student Creative Writing Award for their thoughtful deliberations and enthusiastic and thorough review of the nominated poetry. Those members were Tara Powell, Chair; Beth Gylys; and Celeste McMaster. You can find Chelsea Dingman's award-winning poems in the forthcoming *South Atlantic Review*.

SAMLA is pleased to accept nominations of outstanding prose written by a graduate student for the 2018 Graduate Student Creative Writing Award. The 2018 award recognizes prose. The 2019 award will recognize poetry. The award includes a \$250 honorarium, publication of the winning work in the *South Atlantic Review*, and complimentary registration for SAMLA 90 in Birmingham (Nov. 2-4, 2018).

Graduate students who are SAMLA members may nominate their own work, and faculty who are SAMLA members may nominate the work of a student who is not yet a member. The nomination deadline is May 4. Please submit prose work totaling no more than 6,000 words. All work must be unpublished at time of submission.

Undergraduate Essay Award

SAMLA would like to thank the members of the inaugural Undergraduate Student Essay Award Committee for their work on this committee and for helping SAMLA continue to expand its undergraduate outreach, participation, and recognition. The members were Christina Russell McDonald, chair; Kameelah Martin; and Jennifer Susan Castle. You can read Olivia Taylor's award-winning essay in this very issue of *SAMLA News*.

Session Chairs or Respondents are invited to nominate an outstanding undergraduate participant from the SAMLA 89 Undergraduate Research Forum for the Undergraduate Student Essay Award. The Undergraduate Student Essay Award includes a \$125 honorarium, publication in *SAMLA News*, and complimentary conference registration for SAMLA 90 in Birmingham (Nov. 2-4, 2018). Each nominator may only nominate a single student. Upon receipt of the nomination form, SAMLA staff will notify nominees and request a copy of their paper.

A Sincere Thank You to Our Outbound Committee Members

Executive Committee: Ruth Sánchez-Imizcoz, Past President;

Christina Russell McDonald, Executive Committee Member-at-Large; Sabine H. Smith, Executive Committee Member-at-Large

Nominating Committee: Ruth Sánchez-Imizcoz; Mae Miller Claxton

Program Committee: Kristie Fleckenstein

Finance Committee: Rafael Ocasio

Graduate Student Creative Writing Award Committee: Tara Powell; Beth Gylys; Celeste McMaster

Graduate Student Essay Award Committee: Deborah Coxwell-Teague

George Mills Harper Graduate Student Travel Fund Award Committee: Deborah Coxwell-Teague; Belinda Wheeler; Elizabeth Swails

Honorary Member Committee: Erika Lindemann

SAMLA Studies Award Committee: Adam Wood; Ruth Sánchez-Imizcoz; Christopher Cairney

SAR Prize Selection Committee: David McGill; Susan Canty Quinlan

Undergraduate Essay Award Committee: Kameelah Martin; Jennifer Susan Castle

SAMLA 89 PRE-CONFERENCE EVENT: *THE FLESH OF HISTORY ACROSS BORDERS AND BOUNDARIES*

Greetings SAMLA colleagues and friends,

On November 2, 2017, I was pleased to preside over SAMLA's first pre-conference special event, *The Flesh of History across Borders and Boundaries*, a performance with Francophone author, journalist, and filmmaker Fabienne Kanor. The (bi-lingual English/French) performance, Q&A session, and reception took place at the newly renovated Auburn Avenue Research Library on African American Culture and History.

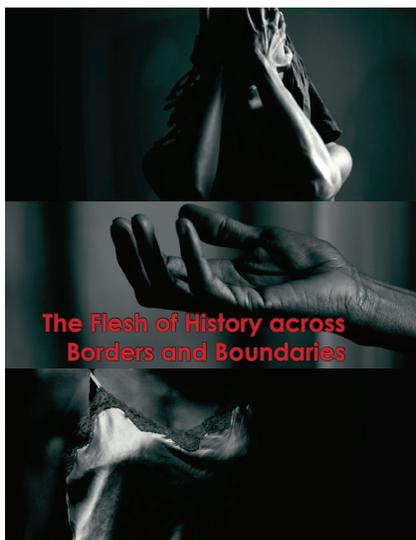
The public was seated in a darkened amphitheater when Kanor, breathing forcefully, abruptly appeared. The artist paced the room frantically and inspected the room's perimeter with her flashlight as she rang a bell and stomped her feet. In fact, Kanor aimed to "capture" the audience in the belly of the slave ship in order to question History, voice its silenced traumas, witness its violent black experience, and make us reexamine the meaning of art, social justice, borders, and boundaries. As a result, the slave's hold, the water of passage, and the body all became places of memory and roots that the artist investigated. The audience experienced a vibrant and holistic conversation between Kanor's performance reading (on issues of dis/location, representation, race, class, and gender), a black and white silent film (depicting close-ups of her dancing body), words she hammered on a board and sheets of paper, Afro-Caribbean rituals, as well as musical improvisation from trombone artist Eryk McDaniel and double bass player Jacqueline Pickett. In this dark *huis-clos*, the blend of Caribbean sounds, classical music, jazz, hip-hop, and at times Kanor's scat reading, added to the performance's experiential sensorial space. Poignant moments of this event intertwined the violent black experience in the then, now, and *future*. For instance, the performance began with the counting of names of forgotten women and men dehumanized and treated as goods in a Louisiana colonial plantation. Then, through personal accounts, Kanor moved to her own body, which she subjected to the same scrutiny of commodification. Later, unexpectedly, several members of the audience continued to count and name a long list of recent victims of police brutality (such as Rekia Boyd, Michael Brown, Ezel Ford, Shereese Francis, Eric Garner, Kendra James, or that of Trayvon Martin). In fact, Kanor's feminist voicing put in place a performance of *spasming-out* blackness, *acting-out* blackness. It intruded on our shared space, our bodies. *The Flesh of History* materialized emptiness and the forgotten—it also revealed that knowing, just as voicing, can be painful, but remains necessary.

I would like to give special thanks to the SAMLA and AARL staff, and the SACIdA and WLC student ambassadors who helped and contributed to making this event a success! I can't thank them enough for all the careful planning and hard work undertaken in order to create a pioneering SAMLA pre-conference event to remember. Last but not least, continuing the conceptual framework that drove *The Flesh of History*, you will find at right, a pre-conference event summary in French.

Dr. Gladys M. Francis
Assistant Professor of French and Francophone Studies,
Theory and Cultural Studies
Georgia State University

Fabienne Kanor, auteure et réalisatrice française d'origine martiniquaise, crée un passage historique et ressuscite les traumatismes hérités du colonialisme dans sa performance *The Flesh of History across Borders and Boundaries* en collaboration avec le Docteur Gladys M. Francis, professeure en études francophones à l'Université de Georgia State.

Comme coincée entre deux temporalités et deux espaces, Kanor déconstruit l'Histoire et établit un lien entre traumatismes ancestraux et contemporanéité. L'artiste se focalise sur le trauma historique qui impacte sa vie au quotidien et nous demande : « Puis-je m'élever à nouveau, puis-être réparée ? » (Kanor, *The Flesh of History*). Lors de son entrée en scène, elle brandit de façon presque inconsciente son marqueur et tente de retranscrire la mémoire collective sur un tableau et sur des feuilles de papier disposées sur le sol. Ce procédé permet à l'artiste de pousser un cri historique, d'exprimer sa révolte et son émancipation, en inscrivant son empreinte dans l'Histoire, tout en se la réappropriant. Elle illustre ainsi le concept de transmission mémorielle et introduit une mise en parallèle entre le monde plantationnaire et notre société actuelle. La lecture de noms en début de performance s'apparente d'ailleurs à une vente d'esclaves qui fait



écho à la scène finale, où les noms d'Afro-Américains tués par des officiers de police aux Etats-Unis sont criés et murmurés dans l'audience. Au début de la performance, Kanor marche vite autour de l'audience, en agitant une clochette, et introduit ainsi un climat de confusion chez le spectateur. Tel un esclave, ce dernier perd le Nord et ressent les frissons liés aux sonorités, au froid, à l'angoisse et même à l'étréitesse de la salle, que l'auteure parvient à recréer et à transmettre avec succès. La musique, les voix, la lumière, les objets se mélangent afin de mettre tous les sens en éveil et de créer un chaos sensoriel. Le corps devient un témoin, un héritage mémoriel, capable de transmettre et de guérir les maux ancestraux. Cet outil corporel permet à l'auteure de susciter l'émotion, l'empathie et l'esprit critique du spectateur, pour que ce dernier comprenne et repense les dynamiques postcoloniales dans leur ensemble. L'artiste, citoyenne de l'entre deux, navigue

entre la France, les Etats-Unis et les Amériques, tout en explorant, sans tabou, conflits identitaires et processus d'émancipation. Elle refuse d'ailleurs qu'on la définisse en rejetant les discours assimilateurs à la française. Elle n'hésite pas à souligner l'implication et l'hypocrisie de la France, « le pays de la personne » (ibid), et cherche à redéfinir et à se réapproprier son identité française, tout en exhumant les traditions africaines et caribéennes, afin de trouver un point d'ancrage.

Le spectateur ressort changé de cette performance bouleversante et presque thérapeutique qui le pousse à repenser l'Histoire et ses effets sur notre société actuelle. Ainsi, l'artiste ouvre le dialogue et démontre que les artistes peuvent jouer un rôle majeur dans le processus d'émancipation et d'acceptation de soi et contribuer à une meilleure cohésion sociale dans un monde où de nombreuses inégalités persistent.

Mathias Guerreiro-Aires
French Teaching Assistant
Georgia State University

Work Cited

Kanor, Fabienne. "The Flesh of History across Borders and Boundaries." *SAMLA 89 Pre-conference Event*, Auburn Avenue Research Library on African American Culture and History, Atlanta, GA. 2 Nov. 2017. Performance.

2017 UNDERGRADUATE ESSAY AWARD WINNER: “VIRGINIA WOOLF AND THE QUEST FOR A WOMAN WRITER’S UTOPIA”

Olivia Taylor, Palm Beach Atlantic University

During my senior year of high school, I often had to answer the question, “What are you going to major in when you go to college?” I had settled on majoring in English, and learned to brace myself for the response. One woman, horrified at the assumed impracticality of my decision, replied: “English? But don’t you like math and science?” I decided not to tell her I wanted to become a writer. The common view of English as a “useless degree,” and writing as an even more useless profession, compared to traditionally male-dominated, utilitarian fields, has given me a great deal of concern. The struggle to survive as a writer, particularly as a woman writer, is at the heart of Virginia Woolf’s *A Room of One’s Own*. The book was originally constructed as a series of lectures given at “Newnham and Girton, the two women’s colleges at Cambridge, in October 1928” (Alexander 277). Feminism is the most obvious lens through which to interpret *A Room of One’s Own*, yet the book’s message carries greater complexity beneath the surface. At face value, Woolf propounds a simple writer’s utopia of economic independence and stability as epitomized by the concept of “a room of one’s own.” However, while Virginia Woolf claims that an ideal woman writer frees herself from gender consciousness, she constantly undermines this ideal by applying a harsher standard of criticism to women’s writing than to men’s. Her gender-biased criticism is intended to motivate her audience of women writers to greater heights of genius. She accomplishes this goal by portraying feminist writing through the lens of the heroic quest narrative, casting the woman writer as a hero striving towards a utopian level of writing excellence. Woolf’s underlying narrative is most evident in her conflicting statements on the value of economic stability in writing, the concept of imperfect greatness, and the idea of androgyny. Ultimately, Woolf defines a woman writer’s ideal of utopia not through androgyny, but through a less radical philosophy of equality.

The overt feminism in Woolf’s discussion of a woman writer’s need for economic stability is undermined by the impracticality of her solution to the lack of women’s creative output. This dichotomy forces her audience of female students to acknowledge the challenges they will face as women writers. Like the hero of a novel, a woman writer must fully understand the stakes before she can effectively begin her quest for the highest level of literary achievement. Woolf’s iconic recipe for a woman writer’s success is repeated throughout the book, to the point of redundancy: “A woman must have money and a room of her own if she is to write fiction” (4). On the surface, this seems like a practical and reasonable suggestion, especially when compared to other, more grandiose notions of Utopia. In her article on 1920’s feminist utopias, Sally Alexander claims that “[t]he wish for a room in which to think and perhaps to write was a wish for an individual Utopia, a momentary withdrawal from human relationships, an intense self-centredness rare for women” (275). The demand for intellectual independence assumes the need for freedom in creativity, which most artists will acknowledge as logical. “Five hundred a year and a room of one’s own” will provide a woman with freedom from the social pressures which may discourage her from writing, and grant her the leisure time in which to write.

However, a deeper examination of Woolf’s deceptively straightforward plan reveals its glaring holes. While discussing the significance of Aphra Behn, whom Woolf identifies as the first woman to make a living by writing, she commands her audience to “[e]arn

five hundred a year by your wits” (66). Perhaps, at the time, writing was a more lucrative profession than it is now, yet Woolf gives no specifics or advice on how to attain this ideal of financial stability. She simply says, “By hook or by crook, I hope that you will possess yourselves of money enough to travel and to idle, to contemplate the future or the past of the world, to dream over books and loiter at street corners” (109). “By hook or by crook” is not terribly instructive to the hundreds of aspiring writers who wonder how they will balance the delicate task of pursuing their dreams and staying alive. The phrase provides the audience with only vague, desperate images of lottery tickets or money earned through hours of scrubbing toilets. I have experienced firsthand the challenges of attempting to make money by writing. While I found the process of publishing my own books relatively easy, selling them is another challenge entirely. Professional marketing is astronomically expensive, so I sell them mainly at local festivals and concerts. Live opportunities to sell one’s novels are few and far between. Once, I sat all day in the Florida summer sun and sold approximately three books, earning about \$30 and a bad sunburn. Sometimes I do not sell any. My sales record was around 20 books for a total of \$200, but I still have not regained the initial cost of printing the books. Writing is not a lucrative business, even for most professional authors. There must be a different means to artistic freedom than mere financial stability.

Mary Eagleton points out another potential drawback of Woolf’s plan: “Professional employment might theoretically enable economic and intellectual independence while in practice simply bind women to a materiality that prevents critical thinking” (209). While not quite as demanding as the ideology of motherhood in the 1920s, modern professional work has its own ways of stifling a writer’s soul as much as it did in the 1920’s. Materialism can be poison to creativity, binding the so-called “independent” woman to an unending rigmarole of practical tasks. A “career woman” can quickly lose the relationships and personal interactions that are the lifeblood of stories. The time in which to write them will be greedily devoured by any and all comers. A woman who decides to be a working mother keeps the relationships, but the chances of her having time to write range from slim to impossible. No matter what their socioeconomic situation, only the very determined will succeed in writing anything at all.

For Woolf, finding the practical means to the elusive end of financial independence is an irrelevant factor, as she reveals that she has inherited her “five hundred a year” from her aunt (37). She repeatedly revels in the freedom that she did nothing to earn, but seems to expect all writers to imitate her good fortune: “No force in the world can take from me my five hundred pounds. Food, house, and clothing are mine for ever [*sic.*]. Therefore not merely do effort and labour cease, but also hatred and bitterness. I need not hate any man; he cannot hurt me. I need not flatter any man; he has nothing to give me” (38). If a woman earns this money instead of inheriting it, the same freedom does not hold true. She will most likely have a man supervising her at some point in her career, and deal with office politics that can be just as confining as the manipulations of a patriarchal household. At times, Woolf writes as if she seems to expect the kind of windfall she received to drop into the laps of other women of genius as well, at one point alluding to “when you have five hundred a year of your own” (37), as if the money is magically going to be showered upon the deserving. Few aspiring writers have

access to this kind of unfettered money. Generally speaking, ordinary women must either earn their living professionally or serve at home as a mother, or some combination or compromise of the two. Either way, they are left to learn to balance the demands of survival with the demands of creativity without practical guidance from Woolf.

A second glaring hypocrisy is revealed as Woolf compares and evaluates the merits of several famous authors for the purposes of determining the ideal woman writer. Many of the writers that Woolf praises did not have an easy, privileged path to creativity. The fact that the writers Woolf most admired faced daunting challenges suggests that Woolf believes that the ideal writer creates works of genius, regardless of whether or not he or she possesses any part of Woolf's utopian dream of socioeconomic stability. A consistent theme in *A Room of One's Own* is the glorification of flawed greatness. Woolf's most telling comment on the idea of valuing literary excellence over stylistic perfection comes in an offhand remark about Charles Lamb: "For his essays are superior even to Max Beerbohm's, I thought, with all their perfection, because of that wild flash of imagination, that lightning crack of genius in the middle of them which leaves them flawed and imperfect, but started with poetry" (7). Woolf believes that small moments of genius skyrocket the quality of a work beyond the minutiae of technical artistic perfection—at least concerning men. However, she does not apply the same principle to Charlotte Brontë. While she claims that Brontë manifests more of the raw kind of genius that Charles Lamb possesses than does Jane Austen, Woolf views Austen's novels as far superior to Brontë's, because Brontë's novels are scarred by the imperfections of anger and bitterness caused by consciousness of gender bias (77). It is difficult to reconcile these two methods of reasoning into the same argument, unless Woolf is applying a different standard to women than she does to men.

The notion that the bitterness women often feel against men is a detriment to producing a work of genius borders on the absurd when taking into account how skillfully Woolf herself uses the sense of injustice against women to inspire the entire book. Unintentionally or intentionally, by falling into the trap of bitterness herself, Woolf makes her audience aware of how easily anger can taint a work of literature. Woolf's standards for women's writing are, in this case, higher and more exacting than they are for men's writing. As a whole, she judges the overall quality of women's writing as inferior to men's, and judges them by a harsher standard in order to raise the overall quality of their work.

Woolf presents Jane Austen as a woman writer untainted by bitterness. Ironically, though Austen is free from the angry proclamations of injustice for which Woolf criticizes Charlotte Brontë, she has somehow attained this freedom without an independent income or a room of her own. Speaking of Jane Austen, Woolf marvels, "Here was a woman about the year 1800 writing without hate, without fear, without protest, without preaching. That was how Shakespeare wrote, I thought" (8). To Woolf, it is baffling that such a person could exist and thrive in a situation vastly different from her own privileged way of life. She writes: "I wondered, would *Pride and Prejudice* have been a better novel if Jane Austen had not thought it necessary to hide her manuscript from visitors? I read a page or two to see, but I could not find any signs that her circumstances had harmed her work in the slightest. That, perhaps, was the chief miracle about it" (68). The women Woolf most admires, like Austen, bloom where they are planted. While the social equality and financial stability symbolized by "a room of one's own" can assist in the production of writing, the root of success lies in a woman's heroic

qualities: perseverance, creative talent, and a clear vision. Woolf touches on this later in the book, as she begins to articulate the deeper generative causes of great literature: "The mind of an artist, in order to achieve the prodigious effort of freeing whole and entire the work that is in him, must be incandescent, like Shakespeare's mind. . . . There must be no obstacle in it, no foreign matter unconsumed" (56). Great writers consume their "foreign matter," their obstacles and agonies, no matter what they are. "Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind" (76), Woolf defiantly proclaims. Once the freedom of the mind is obtained, anything is possible, provided determination and integrity accompany it. A woman can write comedies of genius without a room of her own. Yet Woolf obtained her freedom of mind from money, so her ideal of greatness in spite of pressure contradicts the main argument of the book.

Woolf gives a third confusing message through the idea of androgyny. She illustrates it with the example of a chance glimpse of a man and a woman getting into a taxicab outside: "there may be some state of mind in which one could continue without effort because nothing is required to be held back. And this perhaps, I thought, coming in from the window, is one of them. For certainly when I saw the couple get into the taxi-cab the mind felt as if, after being divided, it had come together again in a natural fusion" (Woolf 97-98). Androgyny, like the utopia of a room of one's own, is not Woolf's complete cure for all of a woman writer's challenges, however. Sue Roe proposes that Woolf has actually hit upon another theory for balancing a writer's mindset and culture through the illustration of the man and woman getting into the taxicab:

The theme of androgyny, then, strikes something of a false note, in *A Room of One's Own*, in the sense that it smacks of an attempt on Woolf's part to re-establish a theory she has inadvertently demolished, and it is in the origin of the image suggestive of androgyny in a moment of distraction, rather than its philosophical or theoretical implications, which seems significant to the overall perspective, and 'rhythms' of Woolf's writing practice. (84)

The solution to achieving the ideal of utopia in spite of the socioeconomic antagonism between men and women is found in the symbolic movements of the pair that Woolf details and Roe analyzes: "the couple seem to meet as equals, they come from different directions, and they move off together in a third" (Roe 83). Men and women must meet as equals, and the ideal is enacted right before Woolf's eyes. Women are coming up to equality from centuries of being thought inferior, and men are coming down to equality from an overinflated status to meet with women at a place of reason. Instead of seeing each other as antagonists, they are allies. Utopia, then, is achieved when they "move off together" on the same quest. A woman writer's ideal of utopia is not a world of complete isolation, but one of partnership and teamwork with men.

In conclusion, a careful study of Woolf's hypocrisies exposes a fascinating truth. Her manipulation of facts to create specific emotional reactions in her audience ultimately communicates a desire for men and women to make peace with each other so that they can both strive for the utopia of interdependent artistic excellence. So, what does this mean for the modern woman writer? Today, 88 years after Virginia Woolf spoke to the women at Newnham and Girton, substantial progress has been made towards equality. While it is certainly far more socially acceptable for women to become writers in modern times, the economic challenges still

remain. Now, in addition to the pressure to be a wife and mother, there is also pressure to be a successful businesswoman, currently in the careers related to math and science. The odds in favor of making a living as a professional writer are quite slim. David Morrell, author of *The Successful Novelist*, writes, “The truth is that in the United States, maybe as few as twenty-five hundred fiction writers make a living at it” (1). Most writers today, women and men, will write and share their stories only with their circles of friends and family. Despite Woolf’s glorification of genius, she acknowledges the value of writing even in the midst of impossible odds. “So long as you write what you wish to write, that is all that matters; and whether it matters for ages or only for hours, nobody can say” (106). On the one hand, Woolf attempts to encourage young women to become writers by celebrating an inspiring female literary tradition and the significant expansion of opportunities for women. On the other hand, her gender double standards for literary greatness and conflicting definitions of artistic freedom somewhat negate her positive message. And yet, by forcing us to confront this ambiguity of her writing, Woolf challenges women to seek out their own means of artistic freedom by looking beyond their physical circumstances.

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As all graduate students know, attending and presenting at conferences are a vital part of scholarly work and research because they provide the much needed space and time for researchers to catch up on new ideas and discuss their work. Also, conferences are a great way to meet new friends, acquire new mentors, and to know that, as a graduate student, you are not alone in this all-too-solitary affair of reading and writing. When I submitted my paper to be read at SAMLA 89, I assumed it would be a regular affair: spend a few days in a new city, spend a few weeks as a nervous wreck (a feeling that vanishes the instant your presentation concludes), attend the panel sessions that sound interesting, drink an infinite amount of coffee, mumble a few shy “hellos,” and, if you have peers from your home university, stick with them. Somehow, all of these things played out a little differently.

SAMPLA 89’s theme was “High Art/Low Art: Borders and Boundaries in Popular Culture,” and the opening performance, Fabienne Kanor’s interactive piece *The Flesh of History across Borders and Boundaries*, set the tone of the conference with an added rigor to continually question the politics of identity and race within the persuasive relations between high and low art. Significantly, almost all of these discussions centered in on how aesthetics and healing of both personal and collective trauma can work together. This implicit notion culminated in a deeply personal, touching, and forceful address given by SAMLA 89’s Plenary Speaker and former U.S. Poet Laureate Natasha Trethewey titled “History is not enough; Science is not enough.”

I attended a range of talks that arched across speculative Southern literature to gender identity and politics, and to popular television series, where panel sessions offered papers deeply engaged with Southern literature across a long historical and cultural trajectory. Discussions on pop culture are often imbued with a deep acknowledgement of working with dynamic notions of Southern identity and culture. Both during and outside of conference hours, everyone I met was friendly and eager to learn about each other’s research.

This was one of those rare conferences where faculty and students shed their respective roles and come together as peers who share similar passions. Many of the faculty presenters I met during these three days had a lot of great advice about the job market and current research trends, and so much grace and support to anyone who needed it. I had also made some new friends at the end of the three days. The organizers—especially Executive Director Dr. Elizabeth West, Associate Director Dan Abitz, and Conference Manager Dionne Clark—along with their team worked tirelessly to make sure every attendee was being looked after and that no one had a want for anything. It is without a doubt that I owe this fruitful and inspiring trip to the American South to them. In an environment too-often accused of competitiveness and personal achievements, SAMLA, for me, was a welcome reminder that rigorous and open intellectual conversations can and should be had with grace, openness, and genuine warmth.



Kendra Parker, Hope College

The Undergraduate Research Panel, “Gender and Race: Beyond Art, Entertainment, and Fashion” at the 89th Annual South Atlantic Modern Language Association (SAMLA 89) Convention was the first undergraduate panel I singlehandedly organized and moderated. Twice before, at the College Language Association Convention in 2015 and 2016, I co-organized a cross-campus undergraduate panel with students from Hope College and Howard University.

Not only did I organize this SAMLA panel based on my CLA experiences, but I also organized this panel because I was a respondent for an Undergraduate Research Forum at SAMLA 88 in 2016. SAMLA 88 was the first time, to my knowledge, that the Undergraduate Research Forum was held, and I was pleased to know there would be one-on-one time to respond to each undergraduate panelist’s presentation individually—an addition I had not personally experienced at CLA. As the respondent, I addressed each presenter and their work directly, offering praise, suggestions, and questions.

I wanted my students to have a similar experience, and thus “Gender and Race: Beyond Art, Entertainment, and Fashion” emerged. The three participants, Nia Stringfellow (‘18), Nina D. Kay (‘19), and Curissa Sutherland-Smith (‘18), represented a multidisciplinary trio: respectively, Exercise Science and Dance; Women’s and Gender Studies, Art History, and Creative Writing; and Psychology and American Ethnic Studies.

Stringfellow’s presentation, “The Man Who Wore Red: A Contextual Analysis of Chicago-Based Artwork,” explored the life works of Allen Stringfellow (1923-2004), an African-American collage and water-color artist whose artwork captured the joyous gatherings of African-American people. Stringfellow focuses specifically on Allen’s use of the color red, noting that it functioned prominently in his paintings that depicted baptisms and that those paintings of black people emerged after he stopped passing as white—engaging in a sort of rebirth of his own.

Kay’s presentation, “Contemporary Children’s Media: (Re) Shaping the Way Future Generations Understand Gender” –retitled to “The Second Classroom of Children’s Media: A New Lesson Plan on Masculinity & The Achievement of Manhood” –carefully considered the animation of bodies in three American children’s cartoons: *Star vs. the Forces of Evil*, *Gravity Falls*, and *Steven Universe*. Kay’s close “reading” of specific episodes highlighted the ways gender roles, gender expectations, gender identity, and gender expression are depicted.

Sutherland-Smith’s presentation, “From Church Hats to Head Wraps: Black Women’s Fashion as Activism,” informed attendees of how Black women in America pushed through boundaries and chains to formulate a new culture and political activism that remains present today through headwear, specifically in self and communal identity, embracement of forbears, and resisting stereotypes and self-imposed images.

Their projects provided thought-provoking analysis to a small but engaged audience in Atlanta. Their participation in SAMLA 89 provided them an opportunity to partake in academic engagement on a national level with experts in the fields of women’s and gender studies, arts, humanities, and cultural studies.

Hannah McDill, The College at Southeastern

The day of the conference had arrived, but after months of preparing, I still felt like I wasn’t ready. My nerves left me feeling seasick. I inhaled a calming breath as I took my seat at the front of the room, next to the four other undergraduate students on my panel. The fact that the crowd mostly consisted of friends and professors of the presenters was reassuring. As the moderator introduced our panel, we each shifted nervously in our seats. The first presenter took the floor, and I listened intently as she explained her research on *Jane Eyre*. As she was speaking I felt my nerves begin to give way to excitement. The panel was entitled, “Bound and Boundless: Gender and Sexuality in Nineteenth and Twentieth Century Literature,” and it was an area of study I had been researching for the better part of a year. Listening to my peers present in their own areas of study was inspiring. When the other students had finished presenting, it was finally my turn. With my notes clutched tight in my hands, I begin to speak about the research I had been engaged in for the past year. I felt the wind catch in my sails as I had the opportunity to speak about a topic of literature that fascinated me. When I concluded my presentation, the floor was opened to questions from the audience. The panel ended with an open discussion; the audience complimented each of the presenters, and asked insightful questions about our work that eventually sparked a fascinating discussion. Presenting in the SAMLA 89 Undergraduate Forum was a dynamic introduction to the world of scholarly conferences, and I hope to be back next year!



The collected narratives comprise a campus comedy titled *Postcards from the Gerund State*, and the titular piece is a novella about the struggles women artists face and the conflicts—large and small—that ensue in an arts residency in Wyoming. The novel, *What We Have Here*, inscribes the experiences of a cross-dressing metal refinisher who accompanies his ex-wife and her children on a journey along El Camino Real through the California Mission system, a narrative that includes state history during the time Fray Junípero Serra oversaw the mission settlements.

This year’s conference theme, “Fighters from the Margins: Socio-Political Activists and Their Allies,” draws from Birmingham’s strong connection with Dr. Martin Luther King, Jr.’s call for activism: “Almost always, the creative dedicated minority has made the world better,” a message that still rings true today as activists and their allies continue to promote messages of social justice. Moreover, fighting from the margins as a decision to partake in civil discontent, as Chinua Achebe reminds us, is a personal call that often has an individual ethical significance: “There is a moral obligation, I think, not to ally oneself with power against the powerless.”

Activists have traditionally utilized literary or artistic expressions as forms of resistance against unfair practices of the establishment, whether formal literary works (the novel or poetry of protest), concise written expressions of noncompliance (graffiti and political posters), or as musical demonstrations (songs of protest). For SAMLA 90, presenters are invited to examine ways in which literary genres and other popular artistic forms draw from ideologies as an indispensable platform of communication to strengthen and diffuse socio-political movements. Scholars may explore multidisciplinary angles: for example, the historical development of a formal literature of protest (including specific movements’ use or preference of certain literary genres) or a look at the transformations of modern forms of protest given modern technological advances, such as digital forms of media communication.

I am hopeful that you find this subject as exciting as I do. I hope that you consider presenting a paper at the already organized sessions or, better yet, that you organize a special panel or help us bring new members to the conference. Let’s make this conference a huge success!

I would like to call your attention to an important function of the SAMLA membership. The Harper Fund Award offers financial support to graduate students attending the conference at the recommendation of a committee composed of members who review formal applications. We are currently seeking financial contributions. If you are able, please give generously.

Finally, I would like to call your attention to SAMLA’s commitment to our support to the victims of the hurricanes Irma and María, which devastated the Caribbean islands of the Virgin Islands and Puerto Rico. As a Puerto Rican I can attest to the horrible damages that my island suffered and many people are still affected on both islands. You may find instructions on our web site on how to proceed with donations. Muchas gracias.

Rafael Ocasio
President, SAMLA

With a strong conference and a journal that is current and exciting in its publication offerings, SAMLA is in good fiscal standing. In the most current issues—*SAR 82.3* a moving personal and critical memorium to scholar and writer Judith Ortiz Cofer, guest edited by Lorraine López and Rafael Ocasio, and *82.4* a special issue on Black Transnationalism—we demonstrate the range of scholarly focus the journal brings to readers. We invite your continued submissions and readership. We again thank editor Barton Palmer for his vision and leadership and Clemson University for housing and supporting the journal’s operations, and managing editor, M. Allison Wise.

I continue our appeal for donations to those who are able. It is deeply satisfying to be part of an organization that awards praise and prizes to our student and faculty scholars for their scholarly excellence. So if you are able, I ask that you consider what you can give and then give it. Our recipients appreciate it, and it helps to maintain a tradition of recognition that is central to our discipline.

The SAMLA staff and Executive Committee will be hard at work in these coming months, but we welcome your queries and feedback to help us bring to you the conference experience and excellence that you expect. We look forward to seeing and hearing from you in November.

Elizabeth J. West
Executive Director, SAMLA



Rachel Kolb, Emory University

Academia can be a useful space for theorizing about different political, experiential, and identity-based factors that affect all of our lives, but there is still further opportunity in the academy to move beyond theory and academic study (as important as these may also be) and tie our work into practice and into practical discussions of inclusion and equal access within our institutions. At this year’s SAMLA 89 conference in Atlanta, I was able to participate in the roundtable discussion “Problems (and Solutions) in the Academy,” in which three other panelists and I considered a range of perspectives on identity and academic life that shape who we are and how we do our work as scholars and teachers. Our panel covered diverse topics that derived from the unique standpoints of the people presenting, from gender and sexual identity to being a first-generation immigrant teaching in a majority-white institutional setting, to including women’s perspectives and Deaf and disability topics more centrally in the curriculum and also the communicative and interactive practices of the academy.

An intimate group of people came to join our discussion, and after some opening remarks from me, Dr. Rafael Ocasio (Agnes Scott College), Gillian Mozer (University of Miami), and Dr. Gladys Francis (Georgia State University) we turned to questions and further conversation about how to connect our unique experiences and make academic spaces better and more inclusive for all. For instance, as the panelist who presented about disability access and also Deaf culture and American Sign Language in academia, I engaged with a few audience members and other panelists about how Deaf conventions for social interactions collide with (largely hearing or mainstream) normative expectations for holding conversations in groups via speaking and listening, and how these experiences are in some ways similar to the experiences of other minority scholars or minority groups who seek to express themselves most effectively in academic settings. Beyond providing a space to bring issues of diversity and representation to light, this panel enabled me and other participants to find common ground and common areas for consensus and further discussion and coalition within our unique perspectives on the academic world. The more of these open and productive discussions we have about the challenges and opportunities of difference within the changing academy, the more areas we might all discover for productive change and shared learning.

Thanks to SAMLA 89 attendees who responded to our post-conference survey, SAMLA 90 will feature schedule changes we believe will enhance the experience for our members and conference attendees.

Panels will now run for 75 minutes with 30-minute breaks in between. This change will allow attendees more time to socialize with fellow attendees, to have longer post-panel discussions, to have more time to get themselves to the next panel, to take a break or have a snack, and to explore our Exhibitor tables.

SAMLA’s Award Ceremony and SAMLA’s Business Meeting will now take place together as an hour block on Saturday afternoon. SAMLA Award Winners deserve a large audience, and it is our hope that this rescheduling will bring more attendees to one of the weekend’s most important events. As a reminder, our annual Business Meeting is open to all SAMLA members.

We will again feature a Friday luncheon to accompany Rafael Ocasio’s Presidential Address. Coffee will be provided Friday, Saturday, and Sunday morning as it was last year and in compliance with requests on our survey. We will be working with the hotel to accommodate those with dietary restrictions and/or food allergies.

Based on the positive response to our inaugural Thursday Night Pre-Conference Event at SAMLA 89, we will again host a Pre-Con Event. Details on this event are forthcoming.

We will continue to run our CV workshop Sunday morning. If you are interested in serving as a CV reader, please let us know.

SAMLA is also committed to accommodating attendees with disabilities at SAMLA 90. If you have an accessibility request, please let us know so that we may work with you and provide necessary accommodations.

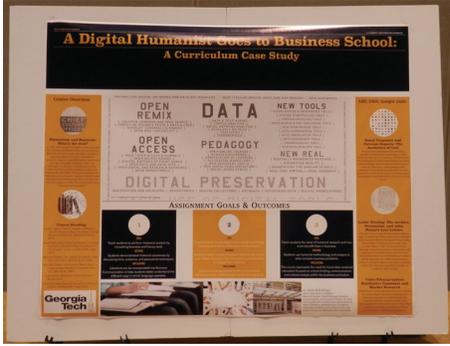
By making these program changes and continuing previous program additions, we hope to make SAMLA 90 even more successful than SAMLA 89.



VISUAL REPRESENTATIONS OF SCHOLARY WORK

Chair: Dan Abitz, Georgia State University

A Digital Humanist Goes To Business School:
A Case Study in Business School Curriculum



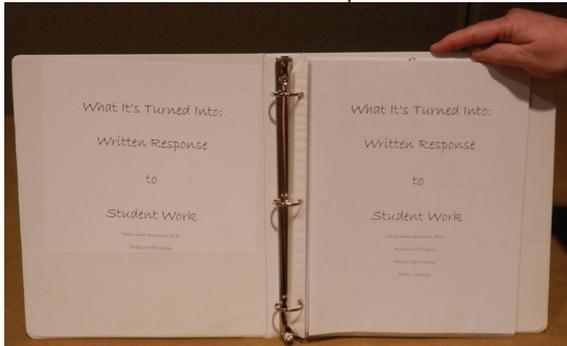
Joseph M. M. Aldinger, Georgia Institute of Technology

From Consumption to Critique:
Augmented Reality and the TPC Sawgrass Stadium Course



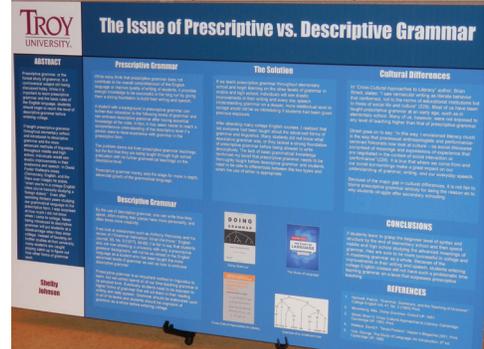
James Beasley, University of North Florida

What It's Turned Into: Written Response to Student Work



Cecile Anne de Rocher, Dalton State College

The Issue of Prescriptive vs. Descriptive Grammar



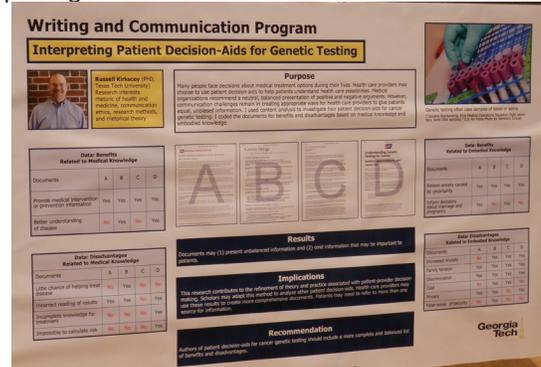
Shelby Johnson, Troy State University

Caricatures and Quotations: Popular Verbal and
Visual Psychological Abstractions of Honoré de Balzac



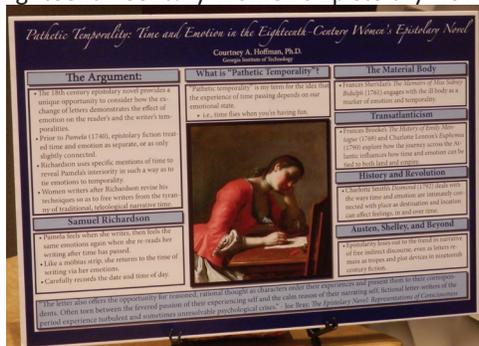
Eve A. Hershberger, Florida International University

Interpreting Patient Decision-Aids for Cancer Genetic Testing



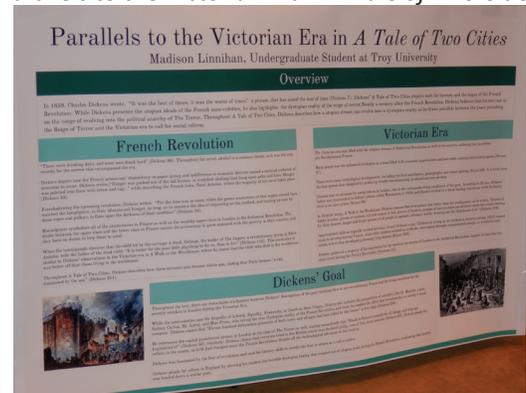
Russell Kirksey, Georgia Institute of Technology

Pathetic Temporality: Time and Emotion in
Eighteenth-Century Women's Epistolary Novel



Courtney A. Hoffman, Georgia Institute of Technology

Parallels to the Victorian Era in *A Tale of Two Cities*

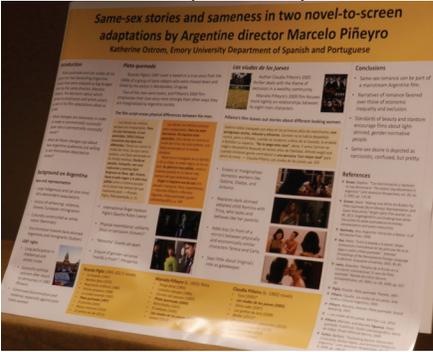


Madison Linnihan, Troy State University

VISUAL REPRESENTATIONS OF SCHOLARLY WORK

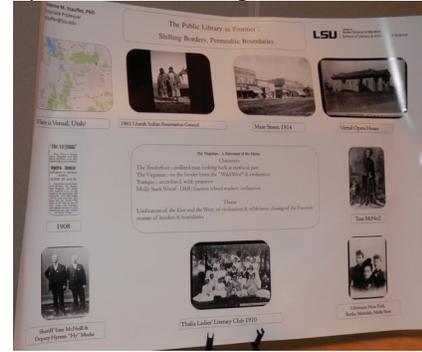
Chair: Dan Abitz, Georgia State University

Same-Sex Stories and Sameness in Two Novel-to-Film Adaptations by Marcelo Piñeyro



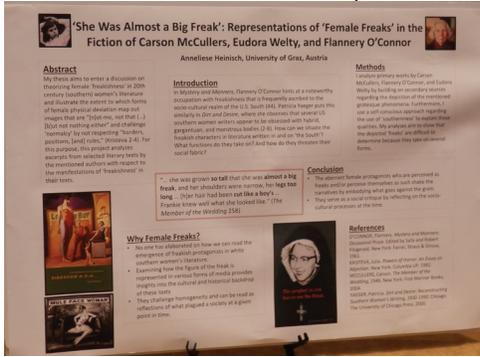
Katherine Ostrom, Emory University

The Public Library as Frontier: Shifting Borders, Permeable Boundaries



Suzanne M. Stauffer, Louisiana State University

“She Was Almost a Big Freak”: Representations of “Female Freaks” in the Fiction of Carson McCullers, Eudora Welty and Flannery O’Connor



Anneliese Heinisch, University of Graz, Austria

Quentin’s Anathema: Hatred for the South



Jordan Thames, University of West Florida

Spatiality in the Literary Imagination of Charlotte Perkins Gilman and its Cultural Legacy



Jacquelyn Markham, Ashford University

Temporal Dissonance: The Bard of the Image and the Bard of the Song



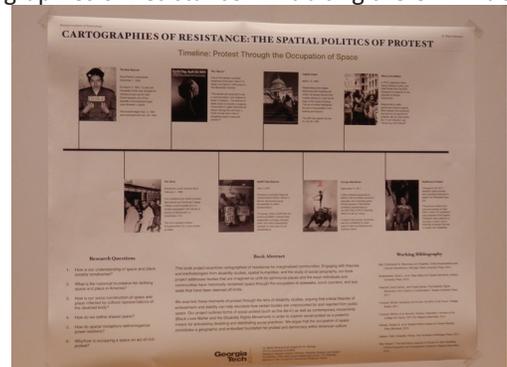
Kyndall Turner, University of West Florida

John Milton and Popular Culture



Miriam Mansur, Federal University of Minas Gerais – Brazil

Cartographies of Resistance: Inhabiting the Un-inhabitable



Maria Almanza, Georgia Institute of Technology

NOTES FROM A BIRMINGHAM NATIVE

Dionne Clark, Georgia State University

I grew up in Birmingham, Alabama. Modern Civil Rights history is a collective, historical reference in every Alabamians memory. As a young Black woman, civil rights history remains at the forefront of my mind: my mother “jumped the fence” at Ullman High School to participate in the student marches; African American sisters of the Birmingham Catholic Diocese taught civil rights history alongside Alabama and American history. I attended a Historically Black College, Miles College, at the center of The Movement in Birmingham. I studied civil rights history during my Master’s program, and eventually worked with teachers across America to study the role of Alabama in the Modern Civil Rights Movement. Needless to say, Birmingham’s civil rights’ legacy continues to be a part of my historical and cultural narrative.

The 2018 SAMLA conference, with the theme “Fighters from the Margins: Socio-Political Activists and Their Allies,” convenes in the crux of the Modern Civil Rights Movement: Birmingham, AL. The fierce oppression and discrimination of the state and the relentless socio-political activism of local and regional freedom fighters encouraged the national and international community to take note of the racism and segregation that not only plagued Birmingham but also the nation. It was “fighters from the margins” like Rev. Fred L. Shuttlesworth who fearlessly countered segregationist and Police Commissioner Eugene “Bull” Connor, led mass marches and movements with Rev. Dr. Martin Luther King, Jr., and rallied freedom riders and students through the streets of Birmingham. Nonviolent direct action, subversive tactics to draw the eye of the national and international press, and local protests during the 1950’s and early 1960’s set the stage for civil rights legislation in America. President John F. Kennedy joked, “I don’t think you should all be totally harsh on Bull Connor. After all he has done more for civil rights than almost anybody else.” However, as historian Glenn Eskew notes in *But for Birmingham*, Rev. Shuttlesworth interpreted that statement differently: “But for Birmingham, we would not be here today.” The fight for equality in Birmingham not only led the call for civil rights in Alabama but for human rights as seen in the development of the Alabama Christian Movement for Civil and Human Rights.

As we convene in Birmingham, commemorate the legacy of local and regional activists who fought racial discrimination and segregation only 60 years ago. When we walk the streets of downtown Birmingham, remember the children and students who marched through Kelly Ingram Park, encouraging us to reflect on the activism of students recently affected by the school shooting in Florida calling for gun control reform. When we pass Sixteenth Street Baptist Church, the site of the church bombing that took the lives of four little girls, let us connect this act of domestic terrorism to the current instances of hatred we see in our nation. Reconciliation requires remembering, reclaiming lost voices, and acknowledging the presence and history of oppressive systems of power that continue to silence the freedoms of not only those on the margins, but inevitably all of us who claim and rally around democracy and freedom.

I hope that you will enjoy my home and the rich, civil rights history of Birmingham. This conference celebrates the narratives of social activism and socio-political movements and challenges us to rethink current cultural and social discourses of power and freedom.

Work Cited

Eskew, Glenn. *But for Birmingham: The Local and National Movements in the Civil Rights Struggle*. UNC Press, 1997.

SAMLA 90: VISUAL REPRESENTATIONS OF SCHOLARLY WORK (THE POSTER SESSION)

November 2, 2018, 8:00-9:00 p.m.

Sheraton Birmingham

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.

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 “Fighters from the Margins: Socio-Political Activists and Their Allies” 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 October 1, 2018, please submit a brief description of the project and visual design to Dan Abitz, Associate Director, SAMLA, at dabitz1@gsu.edu or samla@gsu.edu.

SAMLA STAFF

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[SAMLA 90 Exhibitor Registration Forms](#) are available 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 90 Conference Program Advertising appears on next page.

SAMLA 90 PLENARY SPEAKER: LORRAINE M. LÓPEZ



Lorraine M. López is the Gertrude Conaway Professor of English at Vanderbilt University and author of six books of fiction and editor or coeditor of three essay collections. Her first book, [*Soy la Avon Lady and Other Stories*](#) won the inaugural Miguel Marmól Prize for fiction, and her second, [*Call Me Henri*](#), was awarded the Paterson Prize for Young Adult Literature. López's short story collection, [*Homicide Survivors Picnic*](#) was a Finalist for the 2010 PEN/Faulkner Prize. Her subsequent novels are: [*The Gifted Gabaldón Sisters*](#), [*The Realm of Hungry Spirits*](#), and [*The Darling*](#), a Finalist for Foreword Review's INDIEFAB Book of the Year Award and a 2016 book club selection by Las Comadres and Friends National Latino Book Club.

Dr. López' edited/co-edited essay collections are: [*An Angle of Vision: Women Writers on Their Poor or Working-Class Roots*](#); [*The Other Latin@: Writing against a Singular Identity*](#); and, [*Rituals of Movement in the Writings of Judith Ortiz Cofer*](#). She recently completed a linked-story collection and a novel. The collected

narratives comprise a campus comedy titled "Postcards from the Gerund State," and the titular piece is a novella about the struggles women artists face and the conflicts—large and small—that ensue in an arts residency in Wyoming. The novel, "What We Have Here," inscribes the experiences of a cross-dressing metal refinisher who accompanies his ex-wife and her children on a journey along El Camino Real through the California Mission system, a narrative that includes state history during the time Fray Junípero Serra oversaw the mission settlements.

Shortly after Dr. López was honored by Vanderbilt University with the 2016 Harvie Branscomb Distinguished Professor Award, she was named Gertrude Conaway Professor of English at Vanderbilt University. López co-founded, with Professor William Luis, the Latino and Latina Studies (LATS) Program at Vanderbilt.



Additional Information

- [Dr. López's Website](#)
- [Endowed Chair](#)
- [Podcast Interview: Las Comadres and Friends/National Latino Book Club](#)
- ["Vanderbilt's Lorraine Lopez nominated for 2010 PEN/Faulkner Award for Fiction"](#)
- ["The PEN/Faulkner finalists: new and known"](#)
- [Tennessee Literary Project Interview](#)
- [Valencia City News](#)

SAMLA 90

FIGHTERS FROM THE MARGINS:
SOCIO-POLITICAL ACTIVISTS
AND THEIR ALLIES

#EUROMAIDAN



NOVEMBER 2-4, 2018
SHERATON BIRMINGHAM
BIRMINGHAM, ALABAMA



#BRINGBACKOURGIRLS

BLACK
LIVES
MATTER

SAMLA 90 CONFERENCE INFORMATION & LODGING

Dr. Martin Luther King, Jr.'s call for activism—"Almost always, the creative dedicated minority has made the world better"—still rings true today as activists and their allies continue to promote messages of social justice. Moreover, fighting from the margins as a decision to partake in civil discontent, as Chinua Achebe reminds us, is a personal call that often has an individual ethical significance: "There is a moral obligation, I think, not to ally oneself with power against the powerless." Activists have traditionally utilized literary or artistic expressions as forms of resistance against unfair practices of the establishment, whether formal literary works (the novel or poetry of protest), concise written expressions of noncompliance (graffiti and political posters), or as musical demonstrations (songs of protest). For SAMLA 90, presenters are invited to examine ways in which high or low art forms draw from ideologies as an indispensable platform of communication to strengthen and diffuse socio-political movements. Scholars may explore multidisciplinary angles: for example, the historical development of a formal literature of protest (including specific movements' use or preference of certain literary genres) or a look at the transformations of modern forms of protest given modern technological advances, such as digital forms of media communication.

[Click here to submit a CFP for SAMLA 90.](#)

CALLS FOR PAPERS

[Click here](#) to find the SAMLA 90 CFPs cross-listed between their primary area of focus and SAMLA administrative category. Please submit abstracts directly to the appropriate chair

MEMBERSHIP FORMS

A 2018-2019 Membership is required for SAMLA 90 conference registration. New Member Application Form [is available here](#). Member Renewal Form [is available here](#).

CONFERENCE LODGING

To stay on site at SAMLA 90, visit the group link below to make reservations. Participants can access the site to learn more about the event and to book, modify, or cancel a reservation from February 22, 2018 to October 7, 2018. [Click here for lodging information.](#)

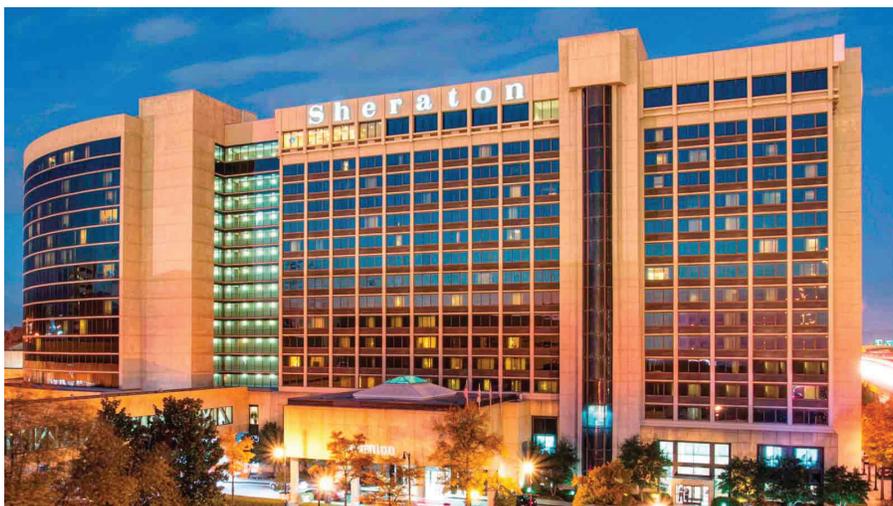
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Thank you for your interest in the 90th Annual Conference of the South Atlantic Modern Language Association! [Click here for exhibitor registration.](#)

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November 2-4, 2018 | Sheraton Birmingham | Birmingham, Alabama



SAMPLA 90

FIGHTERS FROM THE MARGINS: SOCIO-POLITICAL ACTIVISTS AND THEIR ALLIES

NOVEMBER 2–4, 2018

CALLS FOR PAPERS

AFRICAN / AFRICAN AMERICAN STUDIES

EDWIDGE DANTICAT'S ACTIVIST AND CULTURAL WORK

EDWIDGE DANTICAT SOCIETY

In keeping with the theme of SAMLA 90, the Edwidge Danticat Society welcomes papers that address the author's work, both artistic and political, or that addresses the intersections thereof in her cultural productions. We also invite papers that address Haitian literature, culture, and politics more broadly, and that consider the longstanding relationship of Haiti to the United States and France, and of course their much closer neighbor the Dominican Republic. Possible topics might include, but are not limited to: Danticat's activist work, including with *Border of Lights*; Danticat as public intellectual, especially through platform of *The New Yorker*; *La Sentencia* and issues of migration and citizenship; Danticat's attention to black immigrant voices across genres; Consciousness raising in her film work; Counternarratives, memory, correcting the record in her works; Political imperative of Danticat's anthology editing. By May 20, 2018, please submit a 150 word biography, 300 word abstract (including working title) and any a/v needs to 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, 2018, or papers/panels will not appear in the conference program.

NORTH CAROLINA AFRICAN AMERICAN LITERATURE

The 2019 issues of the *North Carolina Literary Review (NCLR)* will feature African American literature of North Carolina. Submissions are due by August 31. In anticipation of this special feature topic, the editor is proposing a panel (or panels) at SAMLA of papers on African American writers of North Carolina, which will also be considered for publication in *NCLR*. Please send 300-word abstracts to Margaret Bauer, Editor at bauerm@ecu.edu by May 21. Submit completed papers for publication consideration to *NCLR* (via Submittable at <https://nclr.submittable.com/submit/96870/2019-special-feature-section-nc-african-american-literature>) by August 31. Papers are welcome on contemporary and earlier writers. We will propose up to 2 panels for SAMLA, depending on the response to this call for abstracts.

AMERICAN STUDIES

ACTIVISM IN PRE-1900 AMERICAN LITERATURE

This session welcomes submissions on activism in Pre-1900 American Literature. Proposals addressing the SAMLA 90

conference theme, *Fighters from the Margins: Sociopolitical Activists and Their Allies*, are especially welcome. By June 1, 2018, please submit an abstract of 300 words, a brief bio, and any A/V requests to Joshua Boyd, Trevecca Nazarene University, at JTBoyd@trevecca.edu.

CARSON MCCULLERS: RADICAL INNOVATOR

The Carson McCullers Society

This panel welcomes abstracts on the works of Carson McCullers and the topic of the radical innovator. By May 8, 2018, please submit a 300-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Sarah Marie Horning, Texas Christian University, at sarahmaried.horning@gmail.com.

CONTEMPORARY LITERATURE AND RESISTANCE

As 2017 showed, public demonstrations in America have largely become the most noteworthy and newsworthy method of resistance for those who have been marginalized and subjected to various forms of oppression. Namely, Black Lives Matter and the Women's March amplify and expand the meaning of "resistance." This openly physical form of resistance, however, is not the only method of opposition; social media, too, serves as a platform for those to opine and withstand systems of injustice. The #metoo movement illustrates the power of online social movements and the subsequent takedown of many corrupt and powerful leaders. Nevertheless, these methods of demonstrations are relatively novel in comparison to literary resistance. The works resist in a unique, more subtle way that is certainly not as widespread as contemporary methods such as marches, but they manage to spark conversation nonetheless. A recent, well-known example of this is Colson Whitehead's 2016 novel *The Underground Railroad*, which fashions the underground railroad as an actual railroad. This panel asks for papers that discuss notions of resistance in literature in the last 15 years from works by minority authors. Additionally, these papers should expand on the ways in which authors possibly merge style and theory in their works to exemplify or encourage resistance. Possible topics may pertain to Afrofuturism, Native American studies, and Xicana feminisms. Please send a 250-word abstract, a brief CV, and AV requirements to jayshelat66@gmail.com by May 31st.

ELIZABETH MADOX ROBERTS

Elizabeth Madox Roberts Society

Papers for this session may deal with all aspects of Roberts's work and life. Suggested topics include, but are not limited to, the following: Roberts and new work; Roberts and

feminism; Roberts and her manuscripts; Roberts in the context of Southern literature; Roberts' literary and stylistic influences; Roberts and Modernism; Roberts' relationships to genre (the novel, poetry, short fiction, children's literature); and, Roberts and the politics of literary reputation. By June 1, 2018, please submit a 250-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Nicole Stament, Agnes Scott College, at nstament@agnesscott.edu.

ELIZABETH MADOX ROBERTS: INSIGHT AND REFLECTION ELIZABETH MADOX ROBERTS SOCIETY

Papers for this session may deal with all aspects of Roberts's work and life. Suggested topics include, but are not limited to, the following: Roberts and new work; Roberts and manuscripts; Roberts in the context of Southern literature; Roberts and Southern Agrarianism; Roberts' literary and stylistic influences; Roberts and religion; Roberts and Modernism; Roberts and Regionalism; Roberts and the politics of literary reputation; Roberts and feminism; and, Roberts and Kentucky. Papers engaging directly with the conference theme, "Fighters from the Margins: Socio-Political Activists and Their Allies," are also encouraged. Abstracts should be 250 words and sent by June 1, 2018 to Daniel J. Pizappi, University of Tennessee-Knoxville, at dpizappi@vols.utk.edu.

FLANNERY O'CONNOR AND SOCIAL ACTIVISM Flannery O'Connor Society

This panel welcomes abstracts on any aspect of Flannery O'Connor, and welcomes proposals addressing the SAMLA 90 theme "Fighters from the Margins: Socio-Political Activists and Their Allies." By May 15, 2018, please submit a 300-word abstract, brief bio, and A/V requirements to Marshall Bruce Gentry, Georgia College, at bruce.gentry@gcsu.edu.

FLANNERY O'CONNOR - OPEN TOPIC Flannery O'Connor Society

The Flannery O'Connor Society invites papers on any aspect of the works of O'Connor. Send 300-word abstracts by May 15, 2018, to Marshall Bruce Gentry, Georgia College, at bruce.gentry@gcsu.edu.

HEROES OF NATIVE AMERICAN RESISTANCE

Native American artists have consistently targeted in their works cultural and historical misconceptions and misrepresentations abundant in mainstream popular culture. This panel welcomes papers on any aspects of Native American literature and art that reshape representations of indigenous trauma and resistance. Please, submit a 250-word abstract, a brief bio, and any A/V requests by June 2, 2018 to morban@uncfsu.edu.

HUMOR AND ACTIVISM IN AMERICA American Humor Studies Association

This panel welcomes abstracts on humor and activism in America. By May 16, 2018, please submit a 250-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Autumn Lauzon, The University of North Carolina at Pembroke, at autumn.lauzon@unp.edu.

"I KNEW HIM ... A FELLOW OF INFINITE JEST": READING DAVID FOSTER WALLACE, TEN YEARS LATER

It has been ten years since the untimely death of American writer David Foster Wallace, who is best remembered for his gargantuan novel, *Infinite Jest*. This panel seeks papers that focus on any aspect of DFW's life or work. Proposals might address how critical appreciation of Wallace has changed in the last decade, or they might chart new paths for the next decade of Wallace scholarship. Special preference will be given to proposals that are related to this year's conference theme of socio-political activism. (Visit <https://samla.memberclicks.net> for additional details about the conference theme.) 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 SAMLA 90, November 2-4, 2018, in Birmingham, Alabama.

MARK TWAIN AND SOCIAL ACTIVISM

Mark Twain Circle of America

Even a casual reader of Mark Twain's writing will notice the author's status as a trenchant social critic. Works such as *Pudd'n'head Wilson*, "King Leopold's Soliloquy," "The War Prayer," and, indeed, *The Adventures of Huckleberry Finn* have long been established among the most important anti-racist, anti-imperialist, and pro-democratic texts of the later twentieth century. What is less understood is Twain's relationship to actual political action and activism. How did he position himself in relation to the period's reformers, revolutionaries, and other activists? Did he participate directly or indirectly in activist movements? Or did his participation begin and end with his writings?

This panel looks to explore these questions by inviting papers that discuss Twain's relationship to reform, revolution, and activism. We welcome essays about all stages of Twain's career and the vast array of social causes that he took on during his lifetime.

Please email an abstract (of no more than 350 words) and a brief biographical note to Alex Beringer (aberinger@montevallo.edu) no later than May 25th 2018.

NOT YOUR USUAL FIGHTERS

This year's topic of unusual fighters finds many examples in American Literature. In the past Faulkner's *Wild Palms (If I Forget Thee Oh Jerusalem)* has two lovers facing the need for the male to deliver their child, and a convict having to deliver a flood victim's baby. The current hit by Ward, *Sing Unburied Sing*, whose druggies, recent prison occupants, and dead haunting the undead struggle to get along. Another novel, the 2015 Man Booker Prize winner, *The Sellout* by Paul Beatty, features the unlikely heroes of Bonbon and Hominy whose quest and radical right racial views lands them in The Supreme Court. Have you read a novel that fits our theme? Submit a 200 word abstract to Carmen Burton (burtonpbcc@gmail.com) by May 15, 2018.

ROBERT PENN WARREN AND POLITICS, HISTORY, AND THE POLITICS OF HISTORY

Robert Penn Warren Circle

Whether his focus was the historical past or the current moment, whether in essays, poetry, or fiction, Robert Penn Warren addressed political issues frequently in his writing. Warren's career is filled with texts examining politics and history

and the intersection of the two. Possible topics include but are not limited to: politics and power; the politics of democracy; the politics of race; the politics of gender; the politics of poetry; the politics of the Academy; the politics of literature and/or criticism [and in scholarly and/or pedagogical considerations of the politics of teaching Warren in the 21st century]; the history of war/conflict; Southern history; the history of race relations; society's failure to learn from history; the use of history for political reasons. Not later than May 31, 2018, please send a 100-word abstract to Kyle Taylor: rpwcircle@gmail.com.

STUDIES IN THE WORKS AND LIFE OF TRUMAN CAPOTE

Truman Capote Literary Society

This panel welcomes abstracts on the works and life of Truman Capote. By June 1, 2018, please submit a 200-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Stuart Noel, Georgia State University, at snoel1@gsu.edu.

THEATER FROM THE MARGINS: DRAMA BY SOCIO-POLITICAL ACTIVISTS AND THEIR ALLIES

Georgia and Carolina College English Association (GACCEA)
Since Thespis first stepped out of the chorus, drama has dealt with socio-political material, whether promoting or challenging established ideologies and systems. Over time, drama has come to be seen far more often as subversive rather than conservative (in the traditional sense of maintaining or returning to a status quo). For its 2018 panel, GAC-CEA seeks presentations that deal with socio-political activism and allies. Examples might include anything ranging from medieval morality plays to Alfred Jarry's *Ubu Roi* and beyond. By April 23, please send a 100-word abstract, a brief bio, and any A/V requirements to Lee Jones, Georgia State University, ljones109@gsu.edu.

THINGS FALL APART: HEMINGWAY AND THE GREAT WAR

The Hemingway Society

On November 11, 1918, the Great War finally ended. In 1919 William Butler Yeats's "The Second Coming" was first published. The opening stanza contains the most frequently quoted lines of modern poetry written in English—lines 3 Turning and turning in the widening gyre/The falcon cannot hear the falconer;/Things fall apart; the centre cannot hold;/Mere anarchy is loosed upon the world,/The blood-dimmed tide is loosed, and everywhere/ The ceremony of innocence is drowned;/The best lack all conviction, while the worst/Are full of passionate intensity. In 1919 nineteen-year-old Ernest Hemingway returned to America on crutches, arriving that fall in Petoskey, Michigan, where he labored to become a writer of fiction. That same year, the Treaty of Versailles was signed. The Eighteenth Amendment to the U. S. Constitution was ratified. The death toll from the 1918 Spanish flu epidemic continued to escalate. Sherwood Anderson's *Winesburg, Ohio* was published. James Branch Cabell's *Jurgen* was published, and soon banned for indecency. H L Mencken's *The American Language* was published. Shakespeare and Company was founded. The Algonquin Round Table began. The 2018 SAMLA takes place close to the 100th anniversary of the ending of the Great War. The Hemingway Session will mark that momentous event. We invite papers that explore the meanings of the Great War as revealed in the writing of Ernest Hemingway—his fiction, poetry, journalism, essays. Yeats's

instantly famous lines and the cited highlights of 1919 open a world of possibilities for that exploration. Please send abstracts by June 1, 2018 to jflora@email.unc.edu.

TRADITION AND PROTEST: SONGS FROM THE MARGINS

"Tradition and Protests: Songs from the Margins" invites paper proposals that demonstrate how American song challenges social conventions. A panel that focuses on songwriters instead of performance, "American Lyricists" asks for analysis of the lyrical and social influence of the song, with a focus on either a work or works of a single writer (or songwriting team) or the thematic treatment of a theme by numerous songwriters. This panel defines "American" beyond the United States borders. When making a submission, bear in mind that the songwriter-centered focus of this panel makes performance relevant only when the songwriters perform their own work. Please send your 250-word proposal by May 15, 2018, to Thomas Alan Holmes, holmest@etsu.edu.

WENDEL BERRY'S ACTIVISM IN POETRY, FICTION, AND ESSAYS: "AN ENTANGLEMENT OF SOFTER IDLNESS"

This panel welcomes abstracts on the works of Wendell Berry, and welcomes proposals addressing the SAMLA 90 theme "Fighters from the Margins: Socio-Political Activists and Their Allies." By May 15, 2018, please submit a 250-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Stephen Whited, Piedmont College, at swhited@piedmont.edu.

ASIAN / ASIAN AMERICAN STUDIES

ASIAN AND ASIAN AMERICAN STUDIES

This Regular Session welcomes submissions on any aspect of Asian and/or Asian American Literature and Culture. Proposals addressing the SAMLA 90 conference theme, *Fighters from the Margins: Sociopolitical Activists and Their Allies*, are especially welcome. By June 1, 2018, please submit an abstract of 250-350 words, a brief bio, and any A/V requests to the SAMLA email address, samla@gsu.edu. Also, if you interested and willing to chair this panel, please include this information in your abstract.

CREATIVE WRITING

CITY POETS OF THE SOUTH

SAMPLA Poets

Going back to the 1930s and beyond, various Agrarian positions and counterpositions have gotten a great deal of attention in discussions of Southern Poetry. But all the while, and especially since the upswing in Sun Belt demographics of the 1970s and 80s, the urban experience has been documented as well. For the panel, I'm seeking self-identifying poets of any background who have concentrated on Southern Urban Experience in some of their work. This doesn't need to be a defining feature, or even an abiding one. But comparing it to more traditional country concerns should prove illuminating for all involved. By March 1, 2018, please submit a 3-5-page writing sample and a brief bio to Jim Murphy, University of Montevallo, at murphyj@montevallo.edu.

CREATIVE NON-FICTION

This Regular Session welcomes submissions on any aspect of Creative Non-Fiction. Proposals addressing the SAMLIA 90 conference theme, *Fighters from the Margins: Sociopolitical Activists and Their Allies*, are especially welcome. By June 1, 2018, please submit an abstract of 250-350 words, a brief bio, and any A/V requests to the SAMLIA email address, samla@gsu.edu. Also, if you interested and willing to chair this panel, please include this information in your abstract.

SAMLIA POETS ON “FIGHTERS FROM THE MARGINS: SOCIO-POLITICAL ACTIVISTS AND THEIR ALLIES”

SAMLIA Poets

The SAMLIA Poets panel welcomes creative work related to this year’s theme, “**Fighters from the Margins: Socio-Political Activists and Their Allies.**” 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 May 5, 2018, please send submissions with SAMLIA Poets in the subject line to Dr. Charlotte Pence at cpence@southalabama.edu.

ENGLISH-BRITISH STUDIES**ANGER IN LITERATURE OF THE RESTORATION AND THE 18TH CENTURY**

This panel welcomes on anger in literature of the Restoration and the 18th century. By July 15, 2018, please submit a 250-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Brian McCrea, Flagler College, at bmccrea@flagler.edu.

D. H. LAWRENCE AND THE ART OF ANTAGONISM

D. H. Lawrence Society of North America

This panel welcomes abstracts on any aspect of D.H. Lawrence and the art of antagonism. By May 15, 2018, please submit 200-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Adam Parkes, University of Georgia, at aparkes@uga.edu.

EARLY MODERN ENGLISH PLAYS, MONARCHS, AND COGNITIVE THEORY

This panel welcomes abstracts on early Modern English plays, monarchs and cognitive theory. By May 1, 2018, please submit a 300-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to William Rampone, South Carolina State University, at wrampone@scsu.edu.

GENDERED VIOLENCE AND VIOLENT GENDERS IN MEDIEVAL AND EARLY MODERN LITERATURE

Gendered Violence and Violent Genders in Medieval and Early Modern Literature: This presentation panel welcomes submissions that explore the intersection between violence and gender in medieval and/or early modern English literature. Particularly of interest are papers that use violence to change the way we look at gender in a given text, or, similarly, papers that use gender to change the way we look at violence in a given text. Please send 200-word abstracts and short bios by 1 May, 2018 to Matt Carter, University of North Carolina at Greensboro, at mccarte2@uncg.edu.

JAMES BOND IN JAMAICA: CELEBRATING *DR NO* AND *LIVE AND LET DIE*

In 1952, Ian Fleming penned the first James Bond novel, *Casino Royale*, at Goldeneye, his winter home in Jamaica. Each successive Bond novel was written at Goldeneye, and several of the most memorable and exciting novels were set in Jamaica. 2018 marks the sixtieth anniversary of the publication of Ian Fleming’s fifth James Bond novel, *Dr No*, (1958) which was set on the Caribbean island and would be the basis for the first EON film in 1962. It is also the 45th anniversary of the film of *Live and Let Die* (1973)—the first to star Roger Moore in the title role—which was set in the fictional Caribbean island of San Monique, based on Jamaica (where the novel was set). This anniversary gives us the opportunity to consider the significance of Jamaica under the Conference theme of “Fighters from the Margins” —considering that Jamaica was viewed as relatively marginal to Britain and the USA in the Cold War era of the 1950s, 60s, and 70s. Yet Jamaica became cemented by Fleming’s work in the popular imagination as a key exotic location for international intrigue and Cold War espionage. The panel welcomes readings of texts featuring Bond in the Caribbean, especially those focusing on either novel and film versions of *Dr No* and *Live and Let Die*. Papers might address Fleming and Bond’s attitudes to British colonialism in Jamaica; the racialized politics and representations of the Jamaican-based villains (Dr No, Mr Big, Dr Kananga); the exoticization of the Caribbean through portrayals of indigenous cultural practices (eg voodoo), sexuality, and cuisine; the displacement of Jamaica by the fictional Caribbean location of San Monique in the film of *Live and Let Die*; or the significance of the films of *Dr No* and *Live and Let Die* as the cinematic debuts of Sean Connery and Roger Moore, respectively, as 007. Please send abstracts of 250 words and brief bios to Oliver Buckton (obuckton@fau.edu) by May 15, 2018.

LITERATURE AND CULTURE OF THE *FIN DE SIÈCLE*

Talia Schaffer concludes the introduction to her anthology *Literature and Culture at the Fin de Siècle* (2007) with this summary: “The century was ending, the queen was aging, major figures were dying, and social orders were eroding. Male writers with traditional cultural allegiances... felt left behind by the brash, bestselling new writings of the New Women, socialists, and imperialists. They recorded their misery as a narrative of decline, as if the relative marginalizing of their particular masculine high-art culture meant the end of civilization itself” (4). Although contemporary commentators cast the period as one of decline, the Victorian zeal for reform continued to be evidenced by the work of activists like W.T. Stead, Josephine Butler and Mona Caird. Organizations advocated for trade unions, higher education opportunities for women, universal suffrage, an end to animal vivisection, cultural improvement for slum dwellers, and women’s property rights, among other causes. Please submit a brief bio and a 500-word abstract for a presentation that explores some aspect of the conference theme, *Fighters from the Margins: Socio-Political Activists and Their Allies*, as it applies to the Fin-de-Siècle period in England. Proposals should be directed to the Session Chair, Anita Turlington, at the University of North Georgia: anita.turlington@ung.edu. The deadline for submissions is May 30.

MARGINAL WRITING IN THE FIRST WORLD WAR

In a private train carriage in the woods of Compiègne, France, at the eleventh minute of the eleventh hour, delegates from the Allied Powers and Germany signed one of the most important documents of the twentieth century: The Armistice of 11 November 1918. This armistice would ultimately redefine how European nations viewed the historical trajectory of the war, how they mourned their fallen combatants, and how they would attempt to salvage the cultural and economic wreckage left in the wake of war. In a text-critical sense, the Armistice of Compiègne is central to the production of European cultural institutions and ideologies through the interwar period and beyond. Even so, there are countless other texts and documents that are considered marginal to the canon of the First World War—marginal, perhaps, but not insignificant. Thus, in preparation for the Centenary of Armistice Day, this panel welcomes proposals on texts and documents that are considered “marginal” to the British and Irish cultural histories of the First World War. This panel welcomes proposals on English-language literary texts, and contemporaneous authors, that exist outside the canon of First World War scholarship. Additionally, this panel welcomes proposals on extraliterary materials written during or about the war; these include manuscripts of canonical and non-canonical texts, fragments, juvenilia, correspondence, and reviews. Proposals on the print cultures and sociologies of the First World War are also welcome, as is any work on the music, painting, and sculpture produced in response to the war. Please submit a 250-word abstract, including a brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Charles H. Joplin, The University of Southern Mississippi, at charles.joplin@usm.edu; proposals are due no later than May 7.

MEDIEVAL SOCIO-POLITICAL IDENTITIES**ENGLISH I (MEDIEVAL)**

SAML A 90’s English I (Medieval) panel is calling for papers concerning Medieval Mythology and Literature in their historical, political, social, economic, and religious contexts as well as their resurgence and reimagining in modern literary texts and popular culture as socio-political activators. We welcome all topics concerning primary texts written between 500 and 1500 CE that have been or are being used by socio-political activists to shape various cultural memories and identities. Please direct all questions and abstracts, of no more than 250 words, to Drew Craver, by May 1, 2018 at craver@uga.edu.

MILTON

This session welcomes submissions for twenty-minute, scholarly presentations on any aspect of John Milton. Proposals addressing the conference theme, “Fighters from the Margins: Socio-Political Activists and Their Allies,” are especially welcome. Certainly, Milton fought from the margins on divorce, politics, religion, and poetics and spoke for the “creative dedicated minority” of his time. By Friday, May 25, please submit an abstract of 200 words, a brief bio, and any A/V requests to Dr. Matthew Dolloff at mdolloff@gsu.edu and Dr. Olin Bjork at bjorko@uhd.edu.

MODERNIST MOVEMENTS: DISASSEMBLING JAMES JOYCE**International James Joyce Foundation**

In her 2011 book, *Modernist Commitments: Ethics, Politics, and Transnational Modernism*, Jessica Berman argued for increased recognition of the political commitments in the art of Modernist writers such as James Joyce. From noting how his texts join avant-garde modernism in rejecting capitalism’s commodity culture to positing Joyce’s “semi-colonial” construction of Irish political identity, the body of Joyce scholarship blooms with consideration of its subject’s resistance to oppressive systems of power. This panel builds on the conversation by inviting submissions of proposals that address how Joyce’s works stage public assembly. Specifically, this panel invites proposals considering how Joyce’s works frame the questions of mobility and ability raised when occupying public space in pursuit of social justice. Submissions that adopt a range of critical methodologies are welcome. While preference will be given to projects responding to the focus of this CFP, this panel will also consider submissions that, following the conference theme, decenter dominant paradigms to consider the ethics of social justice in the texts and social networks shaping the study of James Joyce. By May 7th, please submit a 300-word abstract, a brief bio, and any A/V requests to Christine Anlicker at canlicker1@gsu.edu.

PSYCHOANALYSIS, ANTI-PSYCHIATRY AND EARLY MODERN LITERATURE**Southeastern Renaissance Conference**

In his early work, Michel Foucault examines the marginalization of the mentally ill, who replaced lepers as early modern society’s Other. Foucault ultimately became the figurehead of the anti-psychiatry movement, which questioned the validity of the very notion of “mentally ill.” In *Madness and Civilization*, Foucault located this new medicalization of the mentally ill in the seventeenth century, a period in which he would subsequently mark the beginnings of the imprisoned subject, epistemological rupture, and modern notions of sexuality. For this panel, we seek analyses of early modern depictions of mental illness that are informed, complemented, or correlated with Foucault’s early work on the treatment of the mentally ill. Although, Foucault’s *Madness and Civilization* has garnered much criticism, the system of thought it examines can inform cultural products of a society at a crucial turning point socially and politically. Possible topics might include readings of early modern literature informed by: psychoanalysis (Freud and Lacan) Foucault and Derrida; Foucault and Kristeva/semiotics; technologies of the self; Descartes and the evil genius; Foucault and Disability Studies; depictions of melancholy (Hamlet, Romeo); depictions of mental illness (King Lear); depictions of psychopathology (Richard III, Iago). Submit abstracts of no more than 300 words to the panel organizers by May 1, 2018 to Dr. Dan Mills, University of Georgia, sdm99366@uga.edu and Dr. Ruth McIntyre, Kennesaw State University, rmcinty1@kennesaw.edu. Also submit a 100-word biography.

ROMANTICISM AND SOCIO-POLITICAL PROTEST**Keats-Shelley Association of America**

Recalling Romantic works of social critique, such as John Keats’s “To Autumn,” Percy Bysshe Shelley’s “The Mask of Anarchy,” Lord Byron’s Don Juan, and Mary Shelley’s *The Last Man*, Romanticism and Social Justice is an affiliated session of the Keats-Shelley

Association of America at the South Atlantic Modern Language Association Conference in Birmingham, Alabama (Nov 2-4, 2018). This panel seeks papers related to second-generation Romantic-era writers and/or their literary circles, including those which may address the transnational turn in literary studies and of postcolonial theory to a more inclusive understanding of British Romanticism. Proposals addressing the works of John Keats, Percy Bysshe Shelley, Mary Shelley, Lord Byron, Leigh Hunt, and William Hazlitt as well as those which address the aesthetics of politics and /or globalism will receive priority. Proposals that engage with the conference theme (“Fighters from the Margins: Socio-Political Activists and Their Allies”) are especially welcome. Subjects to be considered might include (but are not limited to) Romantic literature in relation to contemporary socio-political activism or modern activism, the role of genre in the Romantics’ socio-political activism, forms of protest in Romantic literature, and reimagining Romantic protest literature through alternative lenses—such as digital forms. Please send a 250-word abstract, bio or CV (one page only), and audio-visual requests to Tina Iemma, St. John’s University, iemmat@stjohns.edu and Jamie Watson, UNC Greensboro, jlwatso5@uncg.edu by 11 May 2018.

TOLKIEN AS COMMENTATOR: PHILOLOGY, MYTHOLOGY, AND FANTASY

In his introduction to *J.R.R. Tolkien: Author of the Century*, Tom Shippey argues that “The Lord of the Rings has established itself as a lasting classic, without the help and against the active hostility of the professionals of taste; and has furthermore largely created the expectations and established the conventions of a new and flourishing genre.” The impact Tolkien has made on not only high fantasy, but also on the importance of language and mythology studies is undeniable. The influences of World War I, modern industrialization, and more are evident in his works as socio-political commentary, despite his personal dislike of allegory. Tolkien studies reflects a thriving culture in and outside the university. To that end, this panel seeks work that explores the lasting impressions of Tolkien’s projects, whether it covers classic Tolkien texts like *The Hobbit* or *The Lord of the Rings*, more obscure texts like *The Silmarillion* and *The Children of Hurin*, or more miscellaneous projects like his translations, interpretations, histories, art, short stories, poetry, and language studies. Work that analyzes Tolkien’s effect on pop culture, politics, and sociology is also welcome, as is work that incorporates the personal influence and/or texts of his close friend, C.S. Lewis. By April 30, 2018, please submit a 200-300 word abstract to Bryana Fern with the University of Southern Mississippi at bryana.fern@usm.edu. Within your abstract, please include a short bio, along with any A/V requirements.

T.S. ELIOT AND SOCIAL CHANGE

T.S. Eliot Society

This special panel sponsored by the T. S. Eliot Society invites papers on Eliot’s life and work. The SAML A 90 theme – “Fighters from the Margins: Socio-Political Activists and Their Allies” – invites us to examine in particular Eliot’s work in the context of socio-political change -- as well as his associations with, usages by, or role as a conservative force *against*, socio-political activists and activism. The recent watershed of previously unpublished material from Eliot offers rich ground for exploring these relationships. But the panel would like to invite, too, work which in general takes

up new work on Eliot in light of this recently available material – that is, whether it quite fits the conference theme or not... It is an exciting time for Eliot scholarship, and we want to continue to build momentum. By June 1, 2018, please submit, please submit a 300-word abstract, brief bio, and A/V requirements to Craig Woelfel, at Flagler College (cwoelfel@flagler.edu).

VICTORIAN/EDWARDIAN ADVENTURE FICTION AND SOCIAL CHANGE

This panel welcomes submissions that explore how popular adventure fiction/boy’s books of the long nineteenth century were used as agents of social change. While often viewed as works for adolescents, such novels played subversive roles in dismantling traditional ideas and establishing new cultural norms. We are especially interested in papers that explore novels set in locations outside the colonial center that worked to challenge British assumptions about education/the educational system. Potential authors could include Joseph Conrad, Robert Louis Stevenson, H.G. Wells, or Edgar Rice Burroughs as well as lesser-known authors such as Louis Becke or authors popularized through translation, such as Jules Verne. By May 11, 2018, please submit a 250-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Jennifer Fuller, Idaho State University, at fulljen3@isu.edu.

FILM STUDIES

ACTIVISM ON THE CHEAP: SOCIO-POLITICAL THEMES IN EXPLOITATION MOVIES

In 1970, independent producer-director Roger Corman founded his own low-budget production-distribution film company, New World Pictures. Corman’s relentless pursuit of profitable returns coupled with his support of untried but talented filmmakers led to the creation of several motion pictures that managed at once to be commercial and to convey the aesthetic, social, and political convictions of the people who made them. That is, despite pandering to audiences’ demand for sensationalistic treatments of action, violence, and sex, Corman permitted several directors on his payroll—among them Jonathan Kaplan, Jack Hill, Paul Bartel, Jonathan Demme, Joe Dante, Barbara Peeters, Allan Arkush, Ron Howard, and Stephanie Rothman—to helm films that explored a range of compelling themes, including racism, transgressive sex, women’s rights, urban poverty, social justice, and war. While Corman was the most consistently successful independent production chief working in 1970s Hollywood, he was not the only one; other producer-filmmakers, among them Melvin van Peebles, Larry Cohen, Max Baer, Jr., and Debra Hill, likewise strove for high profits with low-budget “grindhouse” features that responded to—sometimes explicitly, sometimes obliquely—contemporary socio-political issues and problems. This panel invites abstracts for papers that consider this dualistic tendency in American exploitation cinema, especially independently-financed movies produced around the time of such notable events as Watergate, the U.S. military’s exit from Vietnam, the kidnapping of Patty Hearst, the tragedy at Jonestown, and the environmental catastrophes at Love Canal and Three Mile Island. Prospective panelists are encouraged to consider, if pertinent, the manner in which low-budget exploitation films adapted from books, stories, and magazine articles that employ social commentary adhere to and

depart thematically from their literary sources. Films of interest include Melvin van Peebles's *Sweet Sweetback's Baadasssss Song* (1971), Stephanie Rothman's *The Velvet Vampire* (1971), Gordon Parks, Jr.'s *Super Fly* (1972), Barbara Peeters's *Bury Me an Angel* (1972), Richard Compton's *Macon County Line* (1974), Jack Hill's *Switchblade Sisters* (1975), Paul Bartel's *Death Race 2000* (1975), John Carpenter's *Assault on Precinct 13* (1976), Joe Dante's *Piranha* (1978), and Lewis Teague's *The Lady in Red* (1979). Please submit abstracts to Stephen B. Armstrong at armstrong@dixie.edu.

FRENCH STUDIES

FRENCH III: REALITIES AND FANTASIES IN SOCIETY AND POLITICS

Expressions of socio-political activism can take many forms. This panel welcomes papers and presentations that explore the conference theme, "Fighters from the Margins: Socio-Political Activists and Their Allies" in 19th, 20th, and 21st century French and Francophone literature, visual arts, cinema, culture, and history. Papers dealing with non-fiction or fantastical representations of society and politics are especially welcome. This panel will also consider papers from the early modern period that discuss approaches to socio-political criticism. Please submit a 300-word abstract in French or English, brief bio, and A/V requirements to Michelle Lanchart, New York University, at ml2831@nyu.edu. Deadline May 1st, 2018.

HISTORICIZING DISSENT: NARRATIVES OF REVOLT, RESISTANCE, AND REBELLION FROM THE FRENCH CARIBBEAN

Women in French
This panel focuses on how postcolonial Francophone Caribbean authors narrate historical episodes of dissent. Within a historiographical context that frequently stages, subverts, and reconfigures archival methodologies, fictionalized accounts of historical events have come to the fore as a means to integrate occulted agents of history into a collective consciousness. At the heart of this panel are thus concerns about the epistemological stakes of fictionalizing history. How do contemporary postcolonial authors intervene in history? How do political, juridical, and cultural elements of the past come forth to shed light on the contemporary ramifications of specific historical events? How do these historically inflected narratives change our understanding of time, place, and agents of history? Please send 250 word abstracts in French or English to Lisa Connell (lconnell@westga.edu) by May 15, 2018.

MEMOIR AND MANIFESTO: LIFE WRITING AND/AS RESISTANCE

Women in French
At first thought, the memoir and the manifesto seem to lie at opposing ends of the literary spectrum in terms of form, audience, and purpose. The former, embracing more intimate modes of written expression, draws on personal experience and memories to articulate selfhood most often from a necessarily subjective perspective while addressing no one in particular. The latter, written as a call to action, speaks to a community sharing a common ethos and aims to enlighten, to inspire action, and to impel change. This panel considers examples of women authors of French expression who have used the space of life writing as a means of protest and resistance. Seeking an outlet for self-expression, women have long embraced the freedom

of and resistance afforded by autobiographical projects as an introspective conduit allowing them to voice their experiences and work through and against hegemonic conceptions of their role and place in society. Julia Watson and Sidonie Smith, in *De/Colonizing the Subject: The Politics of Gender in Women's Autobiography*, for example, have pointed out that women, like other minorities engaged in such projects, are able to "celebrate through countervalorization another way of seeing, one unsanctioned, even unsuspected, in the dominant cultural surround" (p. xx). How do life narratives and personal stories insert themselves into movements of resistance? How do the personal and the political collide within these narratives? To what degree does the self-focus nature of life writing act as subterfuge for achieving more resistance-minded objectives? Please send 250-word proposals, in English or French, to Adrienne Angelo ama0002@auburn.edu by May 15, 2018.

PUBLIC SPACE, PRIVATE SPACE: WOMEN (AND) ACTIVISM IN FRENCH AND FRANCOPHONE LITERATURES AND ART

Women in French
In societies and cultures dominated by men, women have always had to carve out their own spaces and find their own voices. Women's experience of public space and private space therefore is anything but neutral. As a result, women's activism and resistance in socio-political struggles would also resonate differently. This panel will examine the various ways in which French and Francophone women writers and artists experience, navigate, reimagine, or attempt to reconfigure the different spaces open or closed to them. Among questions one may ask: what type of creativity or resourcefulness have women had to employ as "fighters from the margins" to seize (back) territory and/or power in the public arena, in the domestic sphere, or in the privacy of their own thoughts or bodies? How do women writers and artists fight back in societies or politics encroaching on women's bodies, thoughts, or self-expression? This panel would also like to examine what French and Francophone women writers have to offer as activists in broader socio-political movements. Among questions one may ask: how do women's experiences as minorities and "fighters from the margins" shape their approach as fighters for the marginalized? How do women's experiences intersect with their experiences of colonialism, racism, and other injustices? How do women's activism and the socio-political/ ideological fights they adopt intersect with their identities as women? 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, 2018 along with presenter's academic affiliation, contact information, and A/V requirements.

SPACE, PLACE AND TIME IN FRENCH AND FRANCOPHONE WOMEN'S WRITING

Women in French
Political events abroad and local are frequently framed around issues of place and, arguably, space. For example, questions of immigration seemingly involve not only these but the notion of time. This session proposes to investigate space, place, and time, 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, place and time? 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, place, or concept of time, 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 2018 along with presenter's academic affiliation, contact information, and A/V requirements.

GENDER & SEXUALITY STUDIES

BODIES ON THE MARGINS: WOMEN WRITERS/ARTISTS AND THE BODY AS RESISTANCE

This panel invites submissions that think about the way women writers and artists nationally and globally have confronted the political and legal regulation of women's bodies, and the way the body itself can subsequently become an important site of socio-political resistance. Paper proposals may consider (but are not limited to) regulatory measures in the areas of reproduction, sexual expression, beauty culture, body modification/transformation, and miscegenation/relational body politics. Proposals focusing on transnational, multiethnic, and multicultural women writers and artists are especially welcome. By May 30, please submit a 250 word abstract and a brief bio to Carlye Schock, Georgia State University, at cschock2@gsu.edu.

BODY POLITICS: GENDER, REPRESENTATION, AND SOCIAL AGENCY

This panel invites a critical, worldwide, multilingual and interdisciplinary response to the topic of the sexualized body as political subject/object and instigator/initiator of change. Be it a collective corpus or a singular agent, the body DOES what the mind can only imagine; s/he speaks, acts, transforms, transgresses, and transcends. These bodies whisper from the margins and shout #MeToo en masse. Gender and Sexuality Theorists are familiar to the complex triangulation of the body, the self, and society; however, this debate—very personal to those who encounter sexual marginalization, harassment, and gender violence—has intensified in recent years wherein the political consequences of one's sexual behavior and private choices are played out on a public scale in which viral videos, memes, and hashtag collectives not only provide fodder for discussion but also provoke institutional change and promote social awareness. The private body thus becomes a political advocate and social agent. The #MeToo phenomenon has created a critical tipping point that concretizes in an accessible, democratized language the esoteric postulations of scholars such as Foucault, Moi, and Butler. This panel aims to explore both the universality of that necessary discussion as well as the ramifications of such protest. Thus, we seek to build upon a movement that has long existed and has recently been reinvigorated through gendered advocates for institutional change in a multi-platform modality, including multimedia entertainment, business, government, academe, and the fine arts among others. We invite approaches to this topic featuring examples from literary prose, poetry, theater, film, as well as unconventional narratives represented by social media, games, and common cultural practices. Papers will be delivered in English, with translations provided for source materials as needed. Please submit an abstract of 300 words, a brief bio, and any A/V requests no later than May 15, 2018 to either Dr. Lourdes Betanzos (betanlo@auburn.edu), Professor of Spanish

at Auburn University, or Dr. Jana Gutiérrez (gutiejf@auburn.edu), Associate Professor of Spanish at Auburn University.

FROM SELMA TO STONEWALL: INTERSECTIONAL IDENTITIES AND LGBT ACTIVISM

LGBT STUDIES

Queer theory underscores the importance and history of intersectional identities in the LGBT movement as it pertains to race, gender, religion, class, immigration, disability, etc. We are looking for dynamic presenters who will offer case studies analyzing how outsider and mainstream art as well as grassroots and establishment political activism interrogate and employ intersectional identities to advance LGBT rights. Presentations can offer assessments of activist organizations from the perspectives of political science studies or explore how literature, film, and music have been inspired by and incorporate LGBT activist organizations into their rhetoric—such as the Broadway shows *RENT* and *The Normal Heart*, Madonna's safe-sex activism during her *Blonde Ambition* tour, Lady Gaga's work with the HRC and asking her "Little Monsters" to call their elected representatives, or the various documentaries about ACT UP. Please send a 250-word abstract, A/V requirements, and a one-page CV to hsierra@bowiestate.edu by May 31, 2018.

INTERNATIONAL WRITERS AS QUEER ACTIVISTS

This session seeks to explore the historical and aesthetic development of a Queer literature produced worldwide by gay and lesbian writers acting as activists. Scholars are invited to explore any aspect of a queer-informed literary production, including other artistic productions such as cinema with a gay and lesbian content.

Please submit a short abstract of 150-200 words and any A/V or scheduling requests by May 31, 2018 to Horacio Sierra, hsierra@bowiestate.edu.

POLITICAL IDENTITIES OF WOMEN: TRAUMA, MOTHERHOOD, AND EMPOWERMENT IN FEMINIST NARRATIVES

Themes: Literature, Theater, Feminist Theory, Motherhood, Trauma, Language, Testimony, Memory Studies, Diversity, Race, World Literature, Comparative Studies, Sexuality and Identity Studies

Panel Chairs: Dr. Petra M. Schweitzer, Shenandoah University (pschweit@su.edu); Dr. Casey R. Eriksen, Shenandoah University (ceriksen@su.edu).

Feminist political activism emerges in response to unjust conditions. In the history of feminism, women have played a significant role to fight for their rights to challenge longstanding subordinate social, political, and economic inequalities across areas of race, class, sexuality, and identity studies. Feminist theory aims to instill material, social, cultural, and political changes to diverse forms of subordination. Global feminist theorists discuss the alliances between a diverse range of organizations and issue-based movements within a global society. However, in the context of trauma and motherhood, new narratives emerge alongside contemporary forms of activism. Feminist identities articulated through narratives of trauma and motherhood call for new approximations to the marginalized voices of women. As a means of expression, representation, and political resistance against

ideological hegemony, this panel invites abstracts for scholarly works that examine the intersectionality of feminist literary and artistic representations of motherhood and trauma (for example, discourses on slavery, refugees, human trafficking, war-time sexual violence, adoption, or domestic violence). Central to feminist discourses, the question can be posed as to which forces shape both women's marginalized voices and resistance. How do women and mothers empower themselves through different means of activism (art, writing, political activity, volunteerism, etc.) that are already grounded in the movement of feminism? There is no single homogeneous story, but rather, shared visions of resistance that transverse categories of race, class, ethnicity, and national origin. As such, we welcome abstracts (250 words) across genres and disciplines and invite students, faculty, and independent scholars to submit academic papers, creative writing, and artistic pieces that address topics in feminist, gender, sexuality, or women's studies. Articles may originate or enter into dialogue with current feminist discourse or present historical research. Topics may include, but are not limited to the following: Topics regarding feminist theory, practice, and politics; History and analysis of feminist movements; Research and historiography of individual women; Intersectionality and politics of diversity in feminism; Women's and feminist contributions to/effects on industrial or labor fields; Feminist Ethics/Philosophy; LGBTQ+ topics. Individual proposals should be to Petra M. Scheitzer, at pschweit@su.edu, and Casey R. Eirksen, at ceriksen@su.edu 15 March 2018.

REINALDO ARENAS: THE LEGACY OF A GAY WRITER AND A QUEER COUNTERREVOLUTIONARY ACTIVISTS

Novelist and short story writer Reinaldo Arenas rose to international attention as among the first counterrevolutionary artists to publicly explore subjects anathema to Cuban revolutionary ideology. He was also among the first Cuban writers to publish outside Cuba without official permission with rather dire personal consequences. This panel seeks papers that trace Arenas' approach to a Queer activism, including analyses of his rather raw erotic production written during his exile period in New York City. Please submit a short abstract of 150-200 words and any A/V or scheduling requests by May 31, 2018 to Angela Willis, Davidson College, anwillis@davidson.edu.

TRANSGENDER IDENTITIES: FIGHTING FOR THE MARGINS

A growing awareness of transgender issues has exploded in recent years, especially after the high-profile gender reconstruction surgery of Caitlyn Jenner and popular reality television shows like *Am Jazz*. The rising awareness has caused activism both for and against the transgender community, and forces us to question many of the binaries that permeate culture. For the SAMPLA 90 Conference, held in Birmingham, AL from Nov 2-4, 2018, we are seeking abstracts exploring the conference theme of "Fighters from the Margins: Socio-Political Activists and Their Allies" as expressed through a transgender lens. We are particularly interested in projects that question or redefine gender and transgender identities beyond expectation of binary codes, be it language, media portrayals, online identity, political activism, or historical considerations. Any methodological approach will be considered. By May 25, please submit a 200-400 word abstract, brief bio, and A/V requirements to Dr. John Lamothe, Embry-Riddle Aeronautical University, at john.lamothe@erau.edu.

VOICE IN THE MARVELOUS MRS. MAISEL

'The Palladino's latest collaboration, the Amazon Prime series *The Marvelous Mrs. Maisel*, has enjoyed both popular success and critical acclaim for its first season. Set against the backdrop of the Upper West Side of New York City in the 1950s, the series centers on the newly single Midge Maisel's struggle to identify herself apart from the structures of her marriage, her class, and her family, as she simultaneously discovers and defines her comedic voice. Yet Midge's comedic voice is but one of many voices forming within the first season of the show. Many of the show's major and minor characters struggle to find their voices within social and relational contexts that are rapidly changing. Though the nascent series has not yet been the focus of academic scholarship, its complex representations of voice present an opportunity for critical reading and discourse. This panel welcomes submissions on any aspect of voice or voicing in *The Marvelous Mrs. Maisel*. Possibilities include, but are not limited to, feminist or activist voices, women's comedic voice, subversive humor, obscenity, the expression of masculinity, the relationship between voice and physical or social space, voice and nostalgia, voice and ethnicity, Jewish humor, queer voice/voicing, or the relationship between voice and technology. Proposals addressing the conference theme are especially welcome. By May 31, please submit an abstract of not more than 300 words, a brief bio, and any A/V requests to Angela Ridinger-Dotterman, Queensborough Community College, CUNY, at aridingerdotterman@qcc.cuny.edu.

GERMAN STUDIES

GERMANY: YESTERDAY AND TODAY; EXAMPLES OF SOCIO-POLITICAL ACTIVISTS AND THEIR ALLIES

American Association of Teachers of German (AATG)
The AATG hosts a panel for the SAMPLA 90 conference on Germany Yesterday and Today: Examples of Socio-political activists and their allies. Panelists will explore ideas and lessons on activism in Germany throughout the past years and today. It is important to include real people in the German language classroom and discuss their influence on the German culture. We want to look at a variety of examples. Please submit a 200-word abstract, brief bio, and A/V requirements by June 2, 2018, to Angela Jakeway, ajakeway@unc.edu with "SAMPLA909: Germany Yesterday and Today: Examples of Socio-political activists and their allies" in the subject line.

INTERDISCIPLINARY SESSIONS

BEST PRACTICES FOR RETENTION

While university administrators have many ways to assess a program's or department's effectiveness, student retention is one of the more controversial measures. Particularly, retention often seems inherently at odds with our roles as college professors since—fairly or not—issues of retention are conflated with concerns over grade inflation and academic rigor. Yet, as studies show, universities lose students over the first two years of college for a variety of reasons: financial, the absence of strong academic mentoring and peer relationships, the strains of commuting, as well as family pressures and responsibilities that threaten to derail academic pursuits. Indeed, many academic initiatives which outwardly profess to improve

student retention and are based on concrete data—impelling students take at least a fifteen credit course load in a semester, for example—often seem counter-intuitive in that they fail to account for the individual or personal obstacles students face in going to school full time to attain their degree. The following roundtable, therefore, invites scholars and administrators to share their best practices for student retention. Special weight will be given to papers that look at how administration and academic departments and programs can make retention plans collaborative rather than seemingly punitive. How can universities take a comprehensive and activist approach to university retention while being sensitive to the socio-economic barriers to education our students face outside the university? Please email abstracts of 500 words or less to Dotterman@Adephi.edu by May 31st 2018.

BUDDHISM AND LITERARY STUDY

“Buddhism and Literary Study” will consider a range of topics including but not limited to Buddhism and literary theory; the place of “the literary” in classic Buddhist texts; Buddhist influences on individual authors and literary movements; Buddhism and pedagogy; and Zen folklore, haiku, and other forms of literary expression. By May 25, please submit a 250-word abstract, brief bio, and AV requirements to Robert Azzarello, Southern University at New Orleans, at razzarelo@suno.edu.

COMPARATIVE LITERATURE

This Regular Session welcomes submissions on any aspect of Comparative Literature. Proposals addressing the SAMLMA 90 conference theme, *Fighters from the Margins: Sociopolitical Activists and Their Allies*, are especially welcome. By June 1, 2018, please submit an abstract of 250-350 words, a brief bio, and any A/V requests to the SAMLMA email address, samla@gsu.edu. Also, if you interested and willing to chair this panel, please include this information in your abstract.

DISABILITY STUDIES

This Regular Session welcomes submissions on any aspect of Disability. Proposals addressing the SAMLMA 90 conference theme, *Fighters from the Margins: Sociopolitical Activists and Their Allies*, are especially welcome. By June 1, 2018, please submit an abstract of 250-350 words, a brief bio, and any A/V requests to the SAMLMA email address, samla@gsu.edu. Also, if you interested and willing to chair this panel, please include this information in your abstract.

FASHION AS EXPRESSIONISM AND ACTIVISM

Co-Chairs: Dr. Loretta Clayton, Middle Georgia State University and Dr. Marylaura Papalas, East Carolina University
It has been over twenty-five years since Valerie Steele published “The F Word” (1991) in *Lingua Franca* in which she argued that scholarly inquiry of fashion was nearly anathema in academe. Roughly a decade later, however, in the survey, *Fashion* (2003), Christopher Breward cited a wealth of academic study of fashion in various fields. The new millennium has brought a welcome rise of publication in this area showing that fashion, dress, design, and style are important means of expression—both at the individual and collective levels—and deserving of critical inquiry. In acknowledgement of the SAMLMA 90 Conference theme, «Fighters from the Margins: Socio-Political Activists

and Their Allies,» this panel calls for papers that consider fashion as a means not only of personal expression, but also of social reform, activism, or as a manifestation of avant-garde ideology. The theme of revolution is particularly relevant for dress, which “links the biological body to the social being, and public to private” (Elizabeth Wilson, *Adorned in Dreams*, 1985), underscoring clothing’s relationship to political change. Papers on dress reform, anti-fashion, and various kinds of fashion (or fashionable) activism during the Victorian, Modern, or contemporary eras are welcome, as are papers that address avant-garde movements in fashion. We also encourage submissions that examine sartorial themes in literature, theater, art, film, photography, periodicals, design, digital media, and other aesthetic modes of expression. Questions that might be addressed include: When and why have fashion and dress been used in experimental ways and as a means to shape not only the body but also to speak to social issues and to shape the wider culture? How effective is fashionable activism? What are the movements and social formations showing meaningful connections between aesthetics and politics, particularly as related to dress? How have experimental, unconventional, and/or avant-garde movements and designs in dress and fashion been used to address political and societal concerns? Where does fashion intersect with local, national, or global conversations on change? By May 15, 2018, please send abstracts of 250-500 words along with AV requests and short bio to both Loretta Clayton, Middle Georgia State University, at loretta.clayton@mga.edu and Marylaura Papalas, East Carolina University, at papalasm@ecu.edu.

FIGHT, FIND, AND FULFILL, AS IF NOT MARGINALIZED

This special session is an attempt to erase the cultural division between the center and the margin(s). By hypothetically reversing the marginalized position, we engage the theme of the conference “Fighters from the Margins” from a perspective that refuses to fall into racial, religious, and gender “margins” dictated and imposed by the “Center,” and embraces the ideal of democracy and equality. We aim to pierce through the ascribed differences, dive into the core of our beings -- race and religion, and look them in the face. We fight for likely or unlikely coalitions and connections among African-Americans, Hispanic-Americans, Asian-Americans, Muslim-Americans, Jewish-Americans, LGBTQ-Americans, and “mainstream”-Americans, among other groups. In such a fight, we cross color lines and find for ourselves an integral and symbiotic space where kaleidoscopic life forms are interlaced. In this space, we stitch historic wounds and spin a 21st American narrative, through shared human conditions and experience of pain, humiliation, being counted in and out. This is a platform for us to continue to fulfill the promise that all human beings are born equal with the same unalienable rights in the American cultural narrative.

You are invited to join the roundtable with perspectives from your particular cultural context(s), and contribute to the work on how to convert margins into centers for connection and integration. Interested panelists should submit a 1-page description to Prof. Mimi Yang myang@carthage.edu by May 15, 2018.

FIGHTING FOR THE ENVIRONMENT/NATURE IN THE MARGINS

Association for the Study of Literature and the Environment (ASLE) ASLE (The Association for the Study of Literature and the Environment) seeks papers that deal with the conference theme, "Fighters from the Margins: Socio-Political Activists and their Allies," from an environmental perspective. For example, we welcome papers that deal with literary portrayals of environmental activism, the marginalization of the environment, or the intersection of social justice and environmentalism. Send a 250-word abstract and your A/V needs by 15 May 2018 to Kelly C. Walter Carney, kwaltercarney@methodist.edu.

FLÂNERIE FROM THE MARGINS

Celebrating its fourth year at SAMLA, this regular session on flânerie will continue to explore the topic of urban walking in literature, art, and popular culture. As a concept that emerged in 19th century accounts of the modern European metropolis, flânerie is a practice rooted in the effort to better understand and improve the city experience. It is therefore unsurprising that many 19th and 20th century narratives highlighting flâneur and flâneuse characters treat themes of rebellion and activism. This panel seeks papers that examine how the act of city strolling emerges from a desire to change, resist, or alter canonical ways of being in, engaging with, and seeing the city in any period and any aesthetic tradition. We encourage contributions that study the relationship between flânerie and activism on all levels, be it civil, political, social, moral, or sexual. Possible questions to address are

- How is flânerie a sign of discontent, noncompliance, or rebellion?
- How does flânerie emerge in narratives about marginal figures, and how does strolling become an act of defiance against social norms and mainstream culture?
- What is the relationship between alternative forms of flânerie (running, cycling, locomotion, automobile) and the marginal?
- What forms of art (literature, graphic, digital, media, dance, fashion) express flânerie as a means of transforming the world, on a global or local level?
- When is flânerie an expression of protest, and when is it a routine practice of conformity?

By May 30, 2018, please send abstracts of 250-500 words along with AV requests and short bio to Marylaura Papalas, East Carolina University, at papalasm@ecu.edu.

FOLKLORISTS AS ACTIVISTS AND ALLIES: COLLECTING AND PRESERVING MATERIALS FROM THE MARGINS

We seek scholarship highlighting the impact of folklore's methodological recognition and collection of materials from marginalized communities. We seek scholarship which disrupts traditional ethnocentric narratives through folklore. Together, we hope to explore the ways folklore's processes of collecting and preserving material culture can serve as an ally, with careful attention to the ethics and impacts of collecting and preserving marginalized stories. By May 30th 2018, please submit an abstract of 250 words, a brief bio, and any A/V requests to Jordan Laney, Virginia Tech at jlaney@vt.edu.

GAMING FROM THE MARGIN: HOW PARTICIPATORY NARRATIVES REPRESENT THE SOCIO-POLITICAL

This traditional session invites submissions on aspects of how participatory narratives, especially tabletop gaming, represent socio-political elements of culture. It will interrogate how these narratives are indicative of culture, and what it means for participating individuals. Proposals addressing the conference theme are especially welcome. By May 1, 2018, please submit an abstract of 250 words, a brief bio, and any A/V requests to Dr. Eric Niemi, Chattanooga State Community College, at eric.niemi@chattanoogaastate.edu.

HEROES FROM THE GUTTER: COMICS AS ACTIVISM

In *Understanding Comics*, McCloud argues that the manipulation of the reader through closure, the "phenomenon of observing the parts but perceiving the whole," is what truly sets comics apart from other media. Through closure, says McCloud, the reader becomes "an equal partner in crime" with the comic artist. While McCloud's description and examples rely mostly on acts of malice, can we also see closure used as a force of good in comics? Can the comics creator use closure as a means of creating allies and turning readers into activists? This panel welcomes papers that explore how comic strips, comic books, and graphic novels have been used to explore issues of social justice, especially those that align with the conference theme. By May 1, 2018, please email a 250-word abstract, along with a brief biographical note and any audio/visual requirements, to Jason Todd at jtodd1@xula.edu. SAMLA 90 conference information can be found at <https://samla.memberclicks.net/>.

LITERARY DARWINISM

Literary Darwinism, an emerging field of critical inquiry, has gained increasing stature during the last decade. It integrates literary concepts with an understanding of the adapted characteristics of human nature and is fundamentally aimed at expanding discussion of the social and cultural features of literature. Founded on the work of contemporary biologists and evolutionary psychologists, literary Darwinism creates new and exhilarating opportunities for literary exploration and 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. Please address all inquiries and proposals for the 2018 convention to slynch@hccfl.edu with a cc to rfunk2@hccfl.edu. Deadline for submissions is June 8th, 2018.

MAPPING THE MARGINS OF KNOWLEDGE: RACE, GENDER AND THE POTENTIAL OF COLLABORATIVE RESEARCH IN THE HUMANITIES

This workshop welcomes submissions addressing alternative ways to think about knowledge production in the humanities. Participants will explore how racial and gendered positionalities expose the margins of traditional academic discourse and discuss the potential of community-based and collaborative research in the humanities. Proposals addressing the intersection of academic research and social-political activism, marginalised forms of knowledge production, and the politics of research are especially welcome. By April 8, 2018, please submit an abstract

of 150-300 words, a brief bio, and any A/V to Elsa Charléty, Brown University and Edwige Crucifix at elsa_charlety@brown.edu and edwige_crucifix@brown.edu.

MODERN DRAMA

This Regular Session welcomes submissions on any aspect of Modern Drama. Proposals addressing the SAMLA 90 conference theme, *Fighters from the Margins: Sociopolitical Activists and Their Allies*, are especially welcome. By June 1, 2018, please submit an abstract of 250-350 words, a brief bio, and any A/V requests to the SAMLA email address, samla@gsu.edu. Also, if you interested and willing to chair this panel, please include this information in your abstract.

MUSLIMS IN AMERICA

This panel intends to examine the works of Muslim American poets, novelists, playwrights, jazz musicians, punks, hip hop artists, mipsters, filmmakers, and visual artists, through the lens of social and political activism. Papers are invited that explore the diverse compositions of Muslim American identities in literary and cultural texts as reflections of grassroots or macropolitical movements. With the theme of SAMLA 90, *Fighters from the Margins: Socio-Political Activists and Their Allies*, panelists are asked to consider how these writers and artists engage with activism in their articulation of assimilation, alterity, dissent, and transgression as Muslim Americans in high or low art forms. Please submit a 300-word abstract, with a short biography and A/V requirements, to Mahwash Shoaib (mahwashshoaib@hotmail.com) by June 6.

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 this year’s conference theme, papers of particular interest might address questions such as the following: how has the New Economy marginalized certain groups? In what ways have activists resisted neoliberalism? How has the form and content of various cultural productions been informed by this invisibility/resistance? By June 1st, please send a 250-word abstract, brief bio, and A/V requirements to Michael Blouin, Milligan College, mjblouin@milligan.edu.

THE HOLOCAUST IN LITERATURE AND FILM

This panel invites papers on representations of the Holocaust in 20th and 21st-century texts or films. Topics might include but are not limited to examination of second and third generation Holocaust writers, use of the Holocaust as metaphor, children’s and YA lit about the Holocaust, portrayal of survivors in Holocaust films, and resistance movements within camps or ghettos. Paper proposals addressing the SAMLA 90 theme, “*Fighters from the Margins: Socio-Political Activists and Their Allies*,” are especially welcome. By May 25, please submit an abstract of 200-300 words, a brief bio, and any A/V

requirements to session co-chairs Luke Wilson, Florida Atlantic University, wilsonlf74@gmail.com and Courtney Ferriter, Georgia Southern University, cferriter@gmail.com.

THE RHETORIC OF WAR

This panel invites proposals that focus on the conference’s theme: particularly of interest are papers that explore literature of various genres (to include fiction, non-fiction and poetry) that focus on the rhetoric and ideologies of war experiences, the margins that are created, and the transitions that occur. A diverse perspective is highly encouraged. Please send 250 word abstracts and short bios by May 10th to Sarah Carter, Georgia State University at scarter59@gsu.edu.

POSTCOLONIAL STUDIES

This Regular Session welcomes submissions on any aspect of Postcolonial Literature, Politics, and/or Culture. Proposals addressing the SAMLA 90 conference theme, *Fighters from the Margins: Sociopolitical Activists and Their Allies*, are especially welcome. By June 1, 2018, please submit an abstract of 250-350 words, a brief bio, and any A/V requests to the SAMLA email address, samla@gsu.edu. Also, if you interested and willing to chair this panel, please include this information in your abstract.

REVOLUTIONARY BOOK HISTORY

Society for the History of Authorship, Reading, and Publishing Papers are invited for the Society for the History of Authorship, Reading, and Publishing (SHARP) affiliate session at the 2018 SAMLA 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, “*Fighters from the Margins: Social-Political Activists and Their Allies*” are especially welcome. *What connections can be made between print culture/ book history and ideas of activism? How have books pushed the boundaries of technology, form, artistic expression, and subject matter? What are the connections between printing and social justice, activism and print culture? What is the role of print in effecting social change? How have printers, publishers, and authors been a force for change from Gutenberg to today?* Proposers need not be members of SHARP to submit, but panelists must be members of both SAMLA and SHARP to present. By June 1, 2018, please send a 250-word abstract and short biography (together in one document) to SHARP liaison Melissa Makala, Clemson University, at rmakala@clemson.edu.

SPECULATIVE FICTION

Speculative fiction covers a broad range of narrative styles and genres. The cohesive element that pulls works together under the category is that there is some “unrealistic” element, whether it’s magical, supernatural, or a futuristic/technological development: works that fall into the category stray from conventional realism in some way. For this reason, speculative fiction can be quite broad, including everything from fantasy and magical realism to horror and science fiction—from Gabriel García Márquez to China Miéville to Octavia Butler. This panel aims to explore those unrealistic elements and all their varied implications about society, politics, economics, and more. Please submit a 250-300 word abstract, a brief bio, and any A/V needs by May 20, 2018 to Lisa Wenger Bro, Middle Georgia State University, at lisa.bro@mga.edu.

THE SOCIAL JUSTICE INTERVENTIONS OF #WENEEDDIVERSEBOOKS

Recent activist work in the field of children's and young adult literature has focused on the lack of diverse protagonists and created a variety of initiatives to change that fact, including the #weneeddiversebooks campaign. The desire to improve diverse representations in children's and young adult literature aligns with recent research into how an individual comes to understand that others have complex inner lives that may differ from our own, often studied in psychology as Theory of the Mind (ToM). Recent studies of ToM and fiction show literature's power, as an art form, to increase readers' empathy and engagement with others. Both minority readers and privileged populations, therefore, need diverse books. This panel at SAMLA 90, dedicated to "Fighters from the Margins," asks for essays that investigate the power of diverse books, in order to continue the work of #weneeddiversebooks. Some possible avenues of investigation are

- Intersections of #weneeddiversebooks and #blacklivesmatter
- Forgotten or undertheorized books with diverse protagonists
- Power of visual communication to represent diversity in picture books or comics
- Diversity represented outside the confines of historical tragedy (Holocaust, Japanese internment, slavery, Jim Crow, Native American genocide, etc.)
- Intersectional analyses that explore gender, sexuality, ability in addition to racial diversity

Proposals of 250 words and a short biography are due May 31st. Please e-mail questions or proposals to rachel.dean-ruzicka@lmc.gatech.edu.

UNUSUAL AND UNEXPECTED ACTIVISTS: SUBVERTING THE SYSTEMS SURREPTITIOUSLY

What does it mean to be an activist? How can one affect meaningful and positive change? For politicians and other public servants, speeches, legislation, and campaign promises are the standard practices. For political activists, marches, protests, and public engagement (?) are effective tools (?). But, what of writers, film directors, producers, actors? Can their writing, films, and roles be subtle (or not so subtle) vessels for promoting and affecting societal change? This session welcomes presentations that illustrate how fiction, film, and/or filmic adaptations of fiction that reveal how the arts can subtly introduce and expose injustice and offer the solutions. By May 8, please submit a 200-350 word abstract, a brief bio, and any A/V requests to Sean Dugan, Mercy College, at sdugan@mercy.edu.

VISUALIZING SOCIAL JUSTICE AND INJUSTICE: RACE, CLASS AND GENDER IN SOCIAL REFORM PHOTOGRAPHY

The photo essay, a collection of pictures on a single theme, mixed with texts to drive a narrative of information became a new format for communication in the 20th century. Photography was the new art form of the 19th century that became a concrete way people saw themselves and saw others. The 20th century was about the photo essay, a new way to tell a story. This panel examines the tension between photography as an

art, photojournalism and the use of photographs to advocate for social change. This panel invites abstracts that examine photographic communication at the intersections of media history, cultural history on race, class and gender, rhetoric, visual culture and narrative. Socio-political activists and their allies want to go beyond mere information to make a point with emotion. Photojournalist Steve McCurry known for his photo of "The Afghan Girl" on the cover of National Geographic Magazine (1985) is one example of a mass-produced magazine (National Geographic) and the photo journalist who had something to say about an Afghan girl and Afghan refugees located in a refugee camp deserving of compassion from the West. This panel seeks to engage questions of race, class and gender in photographic communication and social reform including: How might we re-conceptualize social and political activism and the role of the photo essay in mainstream media? This call invites abstracts of approximately 250 words. Email as Word attachment to karen.carter@asu.edu (Karen Ching Carter) by May 25, 2018.

THE VOICE OF ONE CRYING IN THE WILDERNESS: RELIGION, ACTIVISM, AND PROTEST

Too often, especially in the United States today, religion is seen as the enemy of socio-political progress and change. But even a cursory glance at U.S. history — the Underground Railroad, the Civil Rights Movement, the Sanctuary Movement — attests to the role religion and religious individuals have played in resistance movements. This panel seeks papers that consider the influence of religion on political activism and protest movements — and not only in America, but globally. Paper proposals might address (but are not limited to) the following topics: the intersection of religion and political ideologies and movements; the influence of religion on the political Left, or vice versa; church-sponsored protest movements; or the implications of the "postsecular turn" on religion and politics. Any treatment of religion, activism, and protest will be considered. By May 31, please send a 250-word proposal, a brief CV, and any A/V requests to Josh Privett, Georgia State University, jprivett1@gsu.edu, for SAMLA 90, November 2-4, 2018, in Birmingham, Alabama.

WOMEN OF THE AVANT-GARDE AND POLITICAL DISSENT: RESISTING POWER FROM THE MARGINS

This panel examines the role of avant-garde women in confronting models of gender, domesticity and political practices safeguarded by patriarchal society. From the margins of vanguardism, women effectively engaged in syndicalist and anarchist movements that reacted to state politics, while urging the importance of launching social reforms and radical art. This panel will thus provide an overview of artists who participated in a variety of experimental trends such as Cubism, Futurism, Expressionism, Imagism, Vorticism, Dadaism and Surrealism, among others. Women avant-gardists became prominent figures in changing the direction of art schools, as Amy Lowell's heated confrontation with Ezra Pound shows on the grounds of the necessity to invest Imagism with a more democratic perspective. Occupying the position of art patrons and editors in leading journals, Gertrude Stein and Dora Marsden, for instance, also gave voice to feminist activism and avant-garde artistic practices. Likewise, several Dadaist and Surrealist women struggled to assert their subjectivity by rising up against those male clichés that conceived them as objects of desire. Based on the ideas of

femininity and political dissent, topics might include, but are not limited to the following:

- Print culture as a method of vindicating women’s rights and aesthetics.
- The capacity of feminist artists to rethink the public and private sphere against masculine views.
- The figure of the woman art patron and her effort to promote vanguardism and social progress.
- Gynocentrism and body politic in modern art, literature and criticism.
- The muse versus the male artist.
- Alternatives to the male gaze in experimental cinema and photography.
- Men representing women vs. women self-representing.
- The construction of the feminine subject in avant-garde literary and visual genres.
- Fashion, the modern woman and the commodification of the feminine body.
- Rethinking prostitution in the avant-garde.
- Gender performativity and androgyny in women’s creative works.

By June 4th, 2018, please submit a 300-word abstract in English or Spanish along with a brief bio and A/V requirements to Leticia Pérez Alonso (leticia.p.alonso@jsums.edu), Jackson State University.

ITALIAN STUDIES

INNOVATIONS AND TECHNOLOGY IN THE CLASSROOM

American Association for Italian Studies (AAIS)

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 90 theme are especially welcome. By June 2, 2018, 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 Byer, Park University, at silvia.byer@park.edu.

INNOVATIVE PEDAGOGIES AND APPROACHES TO LANGUAGE ACQUISITION IN THE ITALIAN CLASSROOM

American Association of Teachers of Italian (AATI)

This panel welcomes abstracts detailing innovative approaches and methods which teach or foster the acquisition of the Italian language and its culture. Particularly welcome are abstracts which also include the implementation of novel and creative uses of technology. By June 2, 2018, please submit a 250-word abstract and a short bio to Silvia Tiboni-Craft, Wake Forest University, tibonis@wfu.edu.

LUSO-PORTUGUESE STUDIES

THE ARTS AND SOCIAL ACTIVISM IN THE PORTUGUESE-SPEAKING WORLD

American Association for the Teachers of Spanish and Portuguese (AATSP)

In keeping with the theme of SAMLA 90, this panel invites papers examining literary and other art forms that have served to strengthen and diffuse socio-political movements in Portugal, African PALOP countries, and/or Brazil. Papers may be presented

in English or Portuguese. By May 1, please send a 250-word abstract, a brief bio, and any A/V requirements to Lynda Jentsch, Samford University, at ljentsc@samford.edu.

OTHER LANGUAGES AND LITERATURES

LATINX LITERATURES: FIGHTING FROM THE MARGINS

The emergence of Latinx Literatures and their subsequent consolidation, as in the case of any other ethnic literature in the US, are linked to the confrontation of the mainstream discourse that relegates them to the periphery. Inherently connected to the struggle for Civil Rights, Latinx Literatures have aimed to provide cultural identities that challenge hegemony and resist marginalization. Nowadays, when one might consider that Latinx Literatures are consolidated in the US cultural milieu, and Latinos ‘have arrived,’ there is still a persisting contestation of the mainstream. This panel welcomes papers that address the notion and/or praxis of Latinx Literatures as cultural and socio-political activism of resistance that, in one or multiple ways, fight from the margins. Presentations should be 20 minutes long, in English or Spanish. Please, submit a 250-word abstract, brief bio, and A/V requirements as an attachment by May 8, 2018 to Ignacio F. Rodeño, The University of Alabama, at ignacio.f.rodено@ua.edu.

REPRESENTATIONS OF HUMAN TRAFFICKING IN POSTCOLONIAL/TRANSNATIONAL LITERATURE OR FILM

Comparative Literature

This panel welcomes papers analyzing representations of any type of human trafficking in postcolonial/transnational literature or film to be presented at the 2018 SAMLA Conference in Birmingham, Alabama, November 2-4, 2018. Paper proposals addressing human trafficking or forced migration within the context of vulnerability, precarity and globalization are especially welcome. By May 29th, please submit a 300-word abstract, brief bio, and A/V requirements to Laura Barberan Reinares, Bronx CC (CUNY), at m_laura.barberan@bcc.cuny.edu.

SCANDINAVIAN LITERATURE

This panel welcomes abstracts on all aspects of Scandinavian Literature. By April 15, 2018, please submit a 100-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Tom Connor, St. Norbet College, at tom.conner@snc.edu.

PEDAGOGY

CEA AT SAMLA

College English Association

The College English Association solicits abstracts from its members on the special focus of the 90th SAMLA conference from November 2-4 in Birmingham: “Fighters from the Margins: Socio-Political Activists and Their Allies.” Presenters are invited to share their liberation pedagogy, including assignments or strategies that encourage activism, or to consider ways in which literature, film, and culture augment or inform socio-political movements and promote social justice. More information on the conference may be found at <https://samla.memberclicks.net/>. Please send abstracts and any A/V requirements to Lynne Simpson at lsimpson@presby.edu by May 21, 2018. Marissa Glover McLargin is also soliciting

original works of fiction, poetry, or non-fiction for a second panel. Kindly send proposals and any A/V requirements directly to her at marissa.mclargin@saintleo.edu by May 21.

LANGUAGE TEACHING AND LEARNING

This traditional session welcomes submissions from all aspects of language teaching and research, including, but not limited to, the integration of culture and literature into language teaching, first and second language acquisition, second language pedagogy, and linguistics or literature studies with application to language teaching or learning. We welcome submissions from the study of all languages, but the abstract must be in English. By May 15, 2018, please submit an abstract of 350 words (excluding references), a brief bio, and any A/V requests to Dr. Jing Z. Paul, Agnes Scott College, at jpaul@agnesscott.edu and Dr. Hong Li, Emory University, at hli01@emory.edu. Please attach a Word document that includes your abstract, a brief bio and any A/V requests.

PEDAGOGY POTPOURRI

This Regular Session welcomes submissions on any aspect of Pedagogical Theory and Practice. Proposals addressing the SAMLA 90 conference theme, *Fighters from the Margins: Sociopolitical Activists and Their Allies*, are especially welcome. By June 1, 2018, please submit an abstract of 250-350 words, a brief bio, and any A/V requests to the SAMLA email address, samla@gsu.edu. Also, if you interested and willing to chair this panel, please include this information in your abstract.

THE POWER OF POPULAR CULTURE TO CHANGE HOW OUR STUDENTS ACT AND THINK

This session welcomes submissions on the power of popular culture to change how students think and act. Proposals addressing the SAMLA 90 conference theme, *Fighters from the Margins: Sociopolitical Activists and Their Allies*, are especially welcome. By May 31, 2018, please submit an abstract of 250-350 words, a brief bio, and any A/V requests to Hank Eidson, Perimeter College at Georgia State University, at reidson@gsu.edu.

RHETORIC & COMPOSITION

PUBLIC AND COUNTERPUBLIC RHETORICS: PEDAGOGICAL CHALLENGES, PEDAGOGICAL OPPORTUNITIES

The idea of publics is ambiguous. Michael Warner in his book *Publics and Counterpublics* (2002) shows how the evolving yet contradictory ideas of publics have impacted our understanding of texts and politics in various contexts. In *Scales of Justice* (2009), Nancy Frazer seeks to transcend political borders to expand traditionally theorized scales of justice from domestic relations among people to include global citizens and international students. In *Pandora's Hope* [1999], Bruno Latour has argued that the public is a collective that includes both human and nonhuman elements and that language and things both have rhetorical power and agency.

These theories serve as points of entry as we explore the gray space between the points of publics and counterpublics on the spectrum, where most of us live and where most good pedagogy happens. To a degree, binaries are useful to stake out the space of inquiry, yet the panel seeks to invite proposals to challenge that distinction and instead to explore various subgroups, levels,

and layers of publics and their representations in a variety of social spaces.

Proposals can approach the CFP in two ways:

- Focus on specific ways in which we prepare students for both public rhetorics and counterpublic rhetorics. In a sense, the notion of the public is a “practical fiction,” but it is helpful for getting students to think about public readers of Twitter, Reddit forums or of journalism, such as The Washington Post or The New York Times. It seems that many students would identify with a counterpublic and see that as more relevant to their lives than being part of the public. Further questions to address:
 - How do we as teachers focus on ways in which students might develop counterpublic rhetorics?
 - When do we maintain the tension between the public and the counterpublic and ignore the gray space?
- Consider the rhetorical purposes of public rhetoric - is it for activism, reasonableness, efficacy, community formation, all of the above? It seems that scholars define “publics” according to their interests and subsequently the students have to struggle with the contradictions across
 - How might service learning reinforce the purpose of studying publics and counterpublics?
 - What are the borders, if any, in public rhetoric that should not be crossed?

Please submit your proposal to Steffen Guenzel as a MS Word email attachment: steffen.guenzel@ucf.edu by June 1, 2018.

VOICES FROM THE 21ST CENTURY COMPOSITION CLASSROOM

Conference on College Composition and Communication (CCCC) This panel welcomes presentations about any aspect of 21st Century College Composition. By May 15, 2018, 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

SLAVIC STUDIES

Papers may treat the literary works of Slavic writers in any genre and from any literary period, tradition or theoretical perspective. Comparative literary approaches are also welcome, as are papers on grammar topics or language teaching methodology. Please send abstracts of no more than 350 words, a brief bio and any A/V requests by May 1, 2018, to Marya Zeigler, US Department of Defense at mazeigl@hotmail.com. Presenters must have updated membership in SAMLA.

SPANISH STUDIES

COLONIAL SPANISH AMERICAN LITERATURE: FROM THE MARGINS TO THE CENTER

This session welcomes submissions on any aspect of Colonial Spanish American Literature. Proposals addressing the conference theme are especially welcome. Suggestions for topics include colonial texts by Indigenous authors, women, members of minority religious groups, and others whose perspectives challenge hegemonic views of Colonial Spanish America. By

May 25, 2018, please submit an abstract of between 200-250 words, a brief bio, and any A/V requests to Dr. Eric Vaccarella, University of Montevallo, at vaccarella@montevallo.edu.

HISPANIC FIGHTERS FROM THE MARGINS: SOCIO-POLITICAL ACTIVISTS AND THEIR ALLIES

We would like to receive proposals that follow the main theme of the conference, but that are related to the Hispanic world in the broadest sense. Quoting the general call for papers: "Scholars may explore multidisciplinary angles: for example, the historical development of a formal literature of protest (including specific movements' use or preference of certain literary genres) or a look at the transformations of modern forms of protest given modern technological advances, such as digital forms of media communication." Papers can be in either English or Spanish, but please indicate the language of the presentation. Send your abstracts (300 words), brief bio, and A/V requirements to Ruth Sánchez Imizcoz (rsanchez@sewanee.edu) by June 1st 2018.

LATIN AMERICAN WRITERS AS QUEER ACTIVISTS

The rise of Latin American writers as gay and lesbian activists has been outstanding. Publication in large numbers of works that examine a myriad of subjects pertaining to LGBTQ communities is a testimony to the role of Queer literature in effecting social change. This session seeks to explore the historical and aesthetic development of a Queer literature produced by Latin American gay and lesbian writers. Scholars are invited to explore any aspect of a queer-informed literary production, including other artistic productions such as cinema with a gay and lesbian content. Please submit a short abstract of 150-200 words and any A/V or scheduling requests by May 31, 2018 to Rafael Ocasio, rocasio@agnesscott.edu.

REINVENTING DON QUIXOTE IN CULTURAL PRODUCTION: SOCIOCULTURAL AND POLITICAL AGENDAS

For over four hundred years, imagery from *Don Quixote* has been interpreted and reinterpreted in translation and visual arts. This session seeks to explore such reinterpretations of quixotic iconography in cultural production, specifically how Don Quixote has been transformed from a fool to a mad hero in visual arts and literature. Scholars are encouraged to explore various genres, including but not limited to art, film, graphic novels, illustrated editions, translations, and mock-epics. By May 18, 2018, please submit an abstract of 150 words, a brief bio, and any A/V requests to Daniel Holcombe, Clemson University, at wholcom@clemson.edu.

SPANISH II - A, B, C. AND D PENINSULAR LITERATURE QUADRUPLE SESSION: 1700 TO PRESENT

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 2018 conference theme, abstracts for session D should focus on "Fighters from the Margins: Socio-Political Activists and Their Allies." Please bear in mind the following: This is a quadruple session with a maximum of four participants per session. It also involves SAMLIA 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: May 25, 2018. Please send abstracts via e-mail to Javier Sánchez, Ph.D., Associate Professor of Spanish Languages and Culture Studies Program Stockton University E-mail: javier.sanchez@stockton.edu.

SPANISH AMERICA AND THE UNITED STATES

This panel welcomes abstracts on any aspect of Spanish America and the United States. By May 31, 2018, please submit a 250-word abstract, brief biographical statement (inclusive of academic affiliation and contact information), and A/V requirements to Rudyard Alcocer, University of Tennessee, at ralcocer@utk.edu.

THE LEGACY OF JUDITH ORTIZ COFER

A writer who broke new literary and critical grounds and an acclaimed poet and prose writer solidly rooted in a bi-cultural background, Ortiz Cofer proudly claimed, "I have earned the right to call myself a Southern Latina writer." We seek essays that examine the geographical and cultural convergences within Ortiz Cofer's work and that reflect upon her life, both as a Puerto Rican-born author, who drew from her childhood memories growing in Hormigueros, and as a full-fledged Latina activist and professor of English at the University of Georgia, who was committed to gender and economic issues affecting Latino communities. Please submit a short abstract of 150-200 words and any A/V or scheduling requests by May 31, 2018 to Lorraine López, lorraine.lopez@vanderbilt.edu.

THEMES OF SOCIO-POLITICAL ACTIVISM IN THE WORKS OF MIGUEL DE CERVANTES

Cervantes Society
Spanish I (Peninsular: Renaissance to 1700)
Although it is difficult to assign clear images of social activism in the works of Miguel de Cervantes, his narrative and theater texts promote distinctive messages of longing for social justice. Considering the themes in most of his works, did Cervantes approve of the political environment of his time and sought to represent this fact in his works, or did he clearly feel the moral obligation of allying himself with the powerless and the downtrodden, utilizing his literary expression as a form of resistance against the political and social practices of his time? Considering also the dangers of subversion, Cervantes had to conceal his messages behind images and speech that represent different aspects of that inconformity. The Cervantes Society of America at SAMLIA is interested in papers that examine ways in which Miguel de Cervantes's works could be identified as documents of socio-political activism. Please submit by e-mail a 200-word abstract, brief bio, and A/V requirements by May 31, 2018 to the chair Rosa Maria Stoops (stoopsrm@montevallo.edu).

THE ROLE OF MEMORY IN THE PENINSULA RENAISSANCE LITERATURE CULTURE, LITERATURE AND HISTORY OF THE IBERIAN PENINSULA FROM 1500 TO 1700

This panel welcomes abstracts on the role of memory in the Peninsula Renaissance Literature culture, literature and history of the Iberian Peninsula from 1500 to 1700. By May 4, 2018, please submit a 250-word abstract, brief biographical statement

(inclusive of academic affiliation and contact information), and A/V requirements to Antonio Rius, The Catholic University of America, at rius@cua.edu.

THE UNCERTAINTY SOCIETY

The Uncertainty Society

The Uncertainty Society is 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 90 is Socio-Political Activists and Their Allies. 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. By June 1, 2018, please submit a 250-word abstract, a brief bio, and any A/V requests to Dr. Gordon E. McNeer at gordon.mcneer@ung.edu.

THE WORKS OF LORRAINE LÓPEZ: NEW TRENDS IN LANTINX LITERATURE

López, a short story writer and novelist best known for “Soy la Avon Lady,” winner of the Miguel Mármol Prize, and *Call Me Henri*, winner of the Paterson Prize, examines a variety of themes pertaining to Latinx communities, particularly the complex cultural practices of Mexican American societies. This panel is open to papers that examine López’ aesthetic exploration of multi-disciplinary cultural, political and social subjects associated to Chicano/a and Latinx iconic groups or individuals. Please submit a short abstract of 150-200 words and any A/V or scheduling requests by May 31, 2018 to Tanya Bennett, Tanya.Bennett@ung.edu.

WORLD POETRY IN TRANSLATION

The special focus for SAMLA 90 is Socio-Political Activists and Their Allies. 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.

