# Calls for Papers for 2007 Convention in Chicago

The 2007 convention will be held in Chicago. Members should familiarize themselves with the guidelines for the MLA convention, which appear in the September 2006 *PMLA* (pp. 946–51), before writing to the organizers listed below. If not provided, organizers' addresses are available on the MLA Web site to MLA members and listed in the September 2006 *PMLA*. All participants in convention sessions must be MLA members by 7 April 2007. Organizers are responsible for responding to all inquiries. A member may participate as speaker or respondent only twice (e.g., by organizing and chairing a meeting, reading a paper, or serving as a speaker, panelist, or respondent in one or two sessions) at a single convention.

Calls for papers are limited to thirty-five words, including the session title but not the name or address of the organizer. Groups that announce two or more calls for papers with the same contact person list the contact person only once.

**Deadline for Audiovisual Requests**

All requests for audiovisual equipment must be made by the chair of the session by **1 April**. Requests must be received by mail or by fax by 5:00 p.m. on this date. Because the need for audiovisual equipment is a major factor in the scheduling of meetings (and because the movement of equipment is both costly and hazardous), the deadline is firm. Participants should indicate their audiovisual needs when they respond to a call for papers and should check with the chair of the session or with the MLA convention office to be sure that the necessary equipment has been ordered by 1 April.

## Divisions

### *American Literature*

#### AMERICAN LITERATURE TO 1800

**Brave New World: Digital Scholarship and the Future of Early American Studies.** Research or teaching with new technologies; digital archives and databases; Text Encoding Initiative; blogs; wikis. Abstracts by 15 Mar.; Mark Kamrath (mkamrath@pegasus.cc.ucf.edu).

**Interactions: Old Documents, Present Interests, Early American Studies**. Working where the past touches the present: contemporary uses and abuses of early American memory (colonialism, church and state, the founders, indigenous histories). Abstracts by 15 Mar.; Kristina Bross (kbross@purdue.edu) or Joanna Brooks (jmbrooks@mail.sdsu.edu).

**The Matter of Things in Early American Writings.** Objects in literature; material culture and genre; aesthetics or politics of material form; theory and practice of literary materialism. How do objects inform subjectivity or collective imaginings? Abstracts by 15 Mar.; Martin Brueckner (brueckner@english.udel.edu).

#### 19TH-CENTURY AMERICAN LITERATURE

**Critical Pedagogy and the 19th Century.** Critical pedagogy, civic engagement, service-learning in 19th-century courses or using 19th-century texts. Related work on 19th-century schooling—theories, practices, people—also welcome. Abstracts, short vitae by 15 Mar.; Patricia Crain.

**Reading Minds**. Thinking in the 19th century. Theories of mind, cognition, consciousness (individual, group, mass) in historical perspective. Psychology, neurology, spiritualism, etc. in relation to literary forms. Brief abstracts by 15 Mar.; Eliza Richards.

#### LATE-19TH- AND EARLY-20TH-CENTURY AMERICAN LITERATURE

**Global Chicago.** The role of Chicago in organizing global circulations of knowledge, people, and markets and in localizing and institutionalizing urban theory, social sciences, and cultural production. Abstracts by 10 Mar.; Bill Brown (wlbrown@uchicago.edu).

#### 20TH-CENTURY AMERICAN LITERATURE

**Ethnic Fictions and American Geographies.** How does land figure in post-1960 ethnic literatures? How do narratives of indigeneity, migration, and diaspora engage dominant geographies? 1–2-page abstracts by 5 Mar.; Shari Huhndorf (sharih@uoregon.edu).

**Paranoia as Style**. All periods and genres, including biography and psychological, political, racial, horror, surreal, and postmodern narrative, poetry, and drama. 1–2-page abstracts by 5 Mar.; John Wharton Lowe (jlowe@lsu.edu).

**The Poetics of Urbanity.** Inspired by developments in urban studies, globalization, affect, everyday life, and literary history, this panel calls for papers that open a poetics of urbanity to new conceptual indications. 1–2-page abstracts by 5 Mar.; Lauren Berlant (L-berlant@uchicago.edu).

#### BLACK AMERICAN LITERATURE AND CULTURE

**Bound to Respect: Surviving Dred Scott.** Marking two anniversaries: US v Sandford (150th), abolition of Atlantic slave trade (200th). On issues/legacies of legal cases and slavery. 250–500-word proposals with vitae by 15 Mar.; Joycelyn Moody (moodyjk@slu.edu).

**Chicago Renaissances and Migrations: 1932–50 Chicago**. Literary cosmopolitanism, intellectual and cultural productions by figures such as Brooks, Burroughs, Kendricks, Walker, Wright, Yerby, Catlett, Cayton, Drake, Dunham. 500-word abstracts with vitae by 15 Mar.; Daylanne English (englishd@macalester.edu).

#### AMERICAN INDIAN LITERATURES

**Red and Black: Comparative Symbols of Survival.** How do totems and symbology in Native American and African American literatures connect nature to humanity? Explore relations between these literatures that negotiate colonization, redefine humanity. Abstracts by 1 Mar.; Chezia Thompson Cager (dr.cbt@verizon.net).

#### ASIAN AMERICAN LITERATURE

**Marketing Childhood and Adolescence in Asian American Literature.** Theoretical analyses of texts and graphic novels about childhood and adolescence and targeted for youths, contextualized by examining their publishing, networking, and marketing. Abstracts and vitae by 15 Mar.; Greta Niu (greta.niu@rochester.edu).

**Poetry's Place in Asian American Studies.** Roundtable addressing the relative lack of attention to poetry in shaping the field and offering conceptual frameworks for why poetry matters. Polemical presentations especially welcome. Abstracts and vitae by 15 Mar.; Tina Chen (tina.chen@vanderbilt.edu).

**Racial Allegory.** Narratives about Asian Americans that do not explicitly reference racialized bodies or subjects. How does "Asianness" circulate symbolically? To what end? Theorizing implications of invoking race metaphorically in American literature and culture. Abstracts and vitae by 15 Mar.; Leslie Bow (lbow@wisc.edu).

#### CHICANA AND CHICANO LITERATURE

**Chicana/o Textual Practices and the Politics of Assimilation**. Papers on how assimilation is a social practice textualized in Chicana/o literature. How can assimilation be understood as both social practice and textual practice?

**Comparative Latinidades: The Institutional Politics of Chicano/Latino Studies.** What should a comparative Latina/o studies look like? What institutional divisions and spaces affect it? What disjuncture exists between

institutions and critical practice? Papers by 7 Mar.; Rafael Pérez-Torres (perezt@ucla.edu).

## *Comparative Studies*

### COMPARATIVE STUDIES IN MEDIEVAL LITERATURE

**Translation as Theory?** *Translatio* as the site of medieval literary theory, medieval writers as translators and the theoretical and critical implications of their activities, the pedagogical and theoretical implications of teaching medieval literature in translation, etc. Abstracts by 15 Mar.; Seth Lerer (lerer@stanford.edu).

### COMPARATIVE STUDIES IN RENAISSANCE AND BAROQUE LITERATURE

**Peregrine Words: The Violence of Translation.** What early modern cultural conditions make certain words indelibly strange and nonresponsive to translation and domestication? Translations, dictionaries, commentaries, and commonplace books are all fair game. Abstracts by 1 Mar.; Heather James (hjames@usc.edu).

**Traumatic Experience of the Baroque.** The relation of baroque style to trauma, including conquest in Latin America and the Counter-Reformation in central Europe. Abstracts by 15 Mar.; Gordon Teskey.

**War . . . Peace . . . : Negotiation in Early Modern Europe.** Abstracts on any or all of the topics including treatments of epic poetry, war stories, myths of a golden age, diplomacy, captivity narratives, domestic strife, etc. Abstracts by 1 Mar.; Abby Zanger (Abby.Zanger@tufts.edu).

### COMPARATIVE STUDIES IN 18TH-CENTURY LITERATURE

**The Humanities as Enlightenment Science**. Abstracts by 15 Mar.; Tom DiPiero (thomas.dipiero@rochester.edu).

**The Other in the Enlightenment**. Abstracts by 15 Mar.; Lisa Moore (llmoore@mail.utexas.edu).

**The Portability of the Enlightenment**. Abstracts by 15 Mar.; Lydia Liu (LL2410@columbia.edu).

### COMPARATIVE STUDIES IN ROMANTICISM AND THE 19TH CENTURY

**Literary States of Exception.** Papers that analyze the aesthetic and political implications of such a state of exception in later-18th- and 19th-century literature in a comparative context.

**The Poetry of the Political**. Comparatist appraisals of the links between lyric poetry and political theory and practice from Romanticism through the end of the 19th century. Abstracts by 15 Mar.; Kevin McLaughlin (kevin_mclaughlin@brown.edu).

**Untiming the 19th Century: Temporality and Periodization**. How to think a century? Exploring the politics of periodization; apocalyptic time; late style, pastness as lastness; decadence as temporal unfittedness; century symptoms and century fear. Abstracts by 5 Mar.; Emily Apter (ea31@nyu.edu).

### COMPARATIVE STUDIES IN 20TH-CENTURY LITERATURE

**Comparative Literature and Transnational Regionalism.** Against globalizing trends that obliterate cultural difference and nationalisms that exacerbate it, we focus on the interplay of literary cultures in transnational regions (Latin America, East Asia, East-Central Europe, etc.). Abstracts by 15 Mar.; Marcel Cornis-Pope (mcornis@vcu.edu).

**Networked Margins.** New communication networks connect ethnic and linguistic diasporas in ways that revise center and periphery orthodoxies. Can humanistic knowledges explain the new technologically driven global networks? Abstracts by 15 Mar.; Natasha Barnes (nbbarnes@uic.edu).

**Stolen Childhoods: Narratives at Work in the World.** Can testimony, memoir, and fiction reclaim ethnic and social identities or recover space for childhoods lost through war, forcible adoption, and displacement? Can narratives alter these situations? Abstracts by 15 Mar.; Margaret Higonnet (margaret.higonnet@uconn.edu).

### EUROPEAN LITERARY RELATIONS

**Walter Benjamin: "The Last European."** How did Benjamin's concept give voice not only to fears about emigrating to America but to a sense of living at the end of an era?

**Canonizing Translations.** What makes a translation standard? Why are there multiple translations of works from Dante to Kundera? How do criteria for translations differ from one European literary culture to another?

**Green Europe.** What is the relation between literature and the natural environment? How does it evolve from Renaissance pastoral to contemporary texts? What is the role of science in ecocriticism? Papers by 5 Mar.; Frederick de Armas (fdearmas@uchicago.edu).

## *English Literature*

### OLD ENGLISH LANGUAGE AND LITERATURE

**The Discourse of Things: Representing Material Culture in Anglo-Saxon Literature.**

**Giving Voice and Speaking Silence: Empowerment through Speech in Anglo-Saxon Literature.**

**Open Session Papers on Any Old English Topic.** 250-word abstracts by 15 Mar.; Andy Orchard, Centre for Medieval Studies, 39 Queen's Park Crescent East, Toronto, ON M5S 2C3, Canada (andy.orchard@utoronto.ca).

### MIDDLE ENGLISH LANGUAGE AND LITERATURE, EXCLUDING CHAUCER

**Engendering Visions, Envisioning Gender.** How the author/narrator's gender affects content or style, how gender is constructed, or the body envisioned, in Middle English dream visions and mystics' texts. 250-word abstracts by 15 Mar.; Lorraine K. Stock (lstock@uh.edu).

**Middle English Alliterative Poetry: Conquest and Contact.** How do Middle English poets "conquer" or make contact with different cultures, literary and intellectual traditions, or clerical and lay audiences? 250-word abstracts by 15 Mar.; Emily Steiner (steinere@sas.upenn.edu).

**Narrative: Theory and Practice.** What or who made Middle English writers think a "tale well told"? Prose, poetry, cross-genre, "truth" or fiction, early and late? 250-word abstracts by 15 Mar.; R. F. Yeager, Dept. of English and Foreign Langs., Univ. of West Florida, Pensacola 32514 (rfyeager@hotmail.com).

### CHAUCER

**Chaucerian Objects**. Objects in Chaucer's poetry as well as Chaucer's poetry as various kinds of object, material and otherwise—all kinds of "object relations" wanted. 1–2-page abstracts by 1 Mar.; Elizabeth Scala (scala@mail.utexas.edu).

**Chaucer on the Continental Divide.** Papers exploring the relation between Chaucer's "Englishness" and Continental literary cultures or seeking to bridge the gap between the native and the European Chaucers. 1–2-page abstracts by 1 Mar.; Michael Calabrese (mcalabr@calstatela.edu).

**Specters in and of Chaucer**: What ghosts—historical, fantasmatic, literary, aesthetic or otherwise—haunt Chaucer's poetry? How and where does Chaucer haunt those who come after him, ourselves included? 1–2-page abstracts by 1 Mar.; Patricia Clare Ingham (pingham@indiana.edu).

### LITERATURE OF THE ENGLISH RENAISSANCE, EXCLUDING SHAKESPEARE

**Aesthetics and Interpretation in English Renaissance Literature.** Questions of aesthetics, form, and beauty in English Renaissance literature (and its interpretation). Literature and music, literature and the visual arts. 1–2-page abstracts or papers by 9 Mar.; Susanne Wofford.

**Early Modern Research in the Digital Age.** How has research changed with access to digitally based media and collections (EEBO, ESTC, etc.)? Have the effects been salutary? deleterious? both? 1–2-page abstracts by 9 Mar.; Jonathan Gil Harris.

**Renaissance Drama, Excluding the Public Theater: University, Closet, Court**. How does coterie drama in private venues create its own theatrical language and conventions? What options does its amateur status enable? 1–2-page abstracts by 9 Mar.; Maureen Quilligan and Margaret Hannay.

### SHAKESPEARE

**Shakespeare: Friendship and Rivalry.** Linked or opposed in Shakespeare's plays and poems? in his career? in his literary afterlife? E-mail 1–2-page abstracts or 8-page papers by 1 Mar.; Lars Engle (lars-engle@utulsa.edu) and Mary Crane (mary.crane@bc.edu).

### 17TH-CENTURY ENGLISH LITERATURE

**Great Divides.** Papers that reexamine the traditional watershed moments in 17th-century literature and culture. 2-page full abstracts by 9 Mar.; Ann Baynes Coiro.

**Andrew Marvell and Allusion.** Papers addressing allusion and its politics in Marvell's works or in texts referring to Marvell and his

works. 2-page full abstracts by 9 Mar.; Nigel Smith.

**Reading 17th-Century Genders in the 21st Century.** Papers that address recent approaches to 17th-century genders and suggest future directions. 1–2-page detailed abstracts by 9 Mar.; Rachel Trubowitz.

#### RESTORATION AND EARLY-18TH-CENTURY ENGLISH LITERATURE

**After McKeon: The Public Sphere.** Reexaminations of our understanding of the public-private distinction, not limited to considerations of intimacy, publicity, interiority, affect, and the roles of the familiar and the strange. Abstracts by 12 Mar.; Kathryn Temple (templek@georgetown.edu).

**Got ECCO? The Contents and Discontents of Electronic Media for Early Modern Studies**. What are the politics and practicalities, delights and difficulties, possibilities and repercussions of the e-empire of archives and journals? Abstracts by 12 Mar.; Cynthia Wall (wall@virginia.edu).

**New Poetic Archives.** Papers focusing on the impact of new archives, including electronic databases, on the field of Restoration and early-18th-century poetry: uncovering lesser-known works, shedding new light on familiar ones. Abstracts by 12 Mar.; Ann Louise Kibbie (akibbie@bowdoin.edu).

#### LATE-18TH-CENTURY ENGLISH LITERATURE

**Is 18th-Century Studies Changing Literary Studies? I and II.** Disciplinary change through quantitative study of readers, authors, publishers (St. Clair, Moretti, Sher, Raven), book not as commodity but capital asset; is there a text in these books? Abstracts, vitae by 1 Mar.; Janet Sorensen.

#### THE ENGLISH ROMANTIC PERIOD

**Blake at 250.** Exploring the state of the art of Blake scholarship, including Blake's relation to religion, politics, and the arts, as well as his problematic affiliation with Romanticism. Abstracts by 10 Mar.; Saree Makdisi (makdisi@humnet.ucla.edu).

**Romanticism, Medicine, and Mind.** Cognition, affect, psychology; addiction and repetition; pharmacology; and their bearing on Romantic literary production. Abstracts by 10 Mar.; Peter Manning, Obermann Center for Advanced Studies, N134 Oakdale Hall, Univ. of Iowa, Iowa City 52242-5000 (pmanning@notes.cc.sunysb.edu).

**Romanticism, Religion, and the Secular.** Abstracts by 10 Mar.; William Galperin (william.galperin@rutgers.edu).

#### THE VICTORIAN PERIOD

**Mid-Victorian Self-Assessments I: Images of the Age.**

**Mid-Victorian Self-Assessments II: Victorians between Past and Future.**

**Mid-Victorian Self-Assessments III: The Social Role of Art.** How did mid-century Victorians represent themselves in words and images? How did print culture differentiate the 1850s from Britain's past and future? What was art's social responsibility? 2-page abstracts by 2 Mar.; Robert L. Patten (patten@rice.edu).

#### LATE-19TH- AND EARLY-20TH-CENTURY ENGLISH LITERATURE

**Global Perspectives on Modernism and Modernity.** How are the literatures of modernism and modernity perceived, altered, rejected in non-Western cultures? 250-word abstracts from African, Arabic, Asian, Australasian, Latin American traditions by 15 Mar.; Regenia Gagnier (r.gagnier@exeter.ac.uk).

**Localizing Modernisms.** How do modernist texts address local cultures, use particular languages, emerge from distinct literary traditions, or produce universalizing narratives that override regionalism? Abstracts by 15 Mar.; Talia Schaffer (talia.schaffer@qc.cuny.edu).

**Modernist Mean Time.** Global approaches welcome. Approaches to when (a) modernism or modernity begins; how it proceeds; relation to particular discourses of rupture, continuity, periodization, temporality, ends of history, Greenwich mean time, standardization. Abstracts by 15 Mar.; Jessica Burstein (jb2@u.washington.edu).

#### 20TH-CENTURY ENGLISH LITERATURE

**The Extreme Century.** Papers that theorize or explore "extreme" representation in relation to modernity's aesthetic, political, critical, cultural, or ethical extremes, using multiple texts and genres in a global frame. Abstracts and vitae by 9 Mar.; Jennifer Wicke (jaw2b@virginia.edu).

**Modernism in the World.** Position papers on global circulation and appropriation of modernism; transnational history of the modernist book; modernism outside of Europe and the United States; how modernist texts calculate their place in world. Abstracts and vitae by 1 Mar.; Rebecca L. Walkowitz (rwalkowitz@wisc.edu).

#### ENGLISH LITERATURE OTHER THAN BRITISH AND AMERICAN

**Resistance to English in Anglophone Literature**. Is English a viable postcolonial language? Where does the Asmara Declaration of 2000 stand today? "Englishes"? How does translation theory relate? 250-word abstracts by 15 Mar.; John Hawley.

**The Six-Day War 40 Years Later.** Literary representations. Proposals by 20 Mar.; Waïl S. Hassan.

**Violence, Terrorism, and Human Rights.** New English literatures brood with anxiety over issues that have descended as new forms of personal affliction. 250-word abstracts by 15 Mar.; Pradyumna S. Chauhan.

## *French Literature*

#### FRENCH MEDIEVAL LANGUAGE AND LITERATURE

**Alain Chartier.** Abstracts by 20 Mar.; David Hult (dhult@berkeley.edu).

**Mouvance Revisited.** Abstracts by 20 Mar.; Jody Enders (jenders@french-ital.ucsb.edu).

**The Power of Prose.** Abstracts by 20 Mar.; Michelle R. Warren (michelle.r.warren@dartmouth.edu).

#### 16TH-CENTURY FRENCH LITERATURE

**Open Session**. Submissions on any topic related to 16th-century French literary studies.

**Portraits of the "Other" in French Renaissance Texts**. A theme session exploring representations of "Others" in 16th-century French literature. 8–10-page papers or 500-word abstracts by 16 Mar.; Roberto E. Campo, Dept. of Romance Langs., 2322 Moore Humanities and Research Administration Bldg., Univ. of North Carolina, Greensboro 27402 (recampo@uncg.edu).

#### 17TH-CENTURY FRENCH LITERATURE

**Dissonant Denouements.** Interpretations of works whose endings clash with genre or reader expectations: for example, *Tartuffe*'s precarious "happy ending," *La Princesse de Clèves*'s refusal to follow the "marriage plot." 400-word abstracts by 15 Mar.; Barbara Woshinsky (bwoshins@miami.edu).

**Open Session**. Papers on any aspect of French 17th-century literature and culture. 400-word proposals by 15 Mar.; Nicholas D. Paige (npaige@berkeley.edu).

**Quarrels, Debates, and Controversies.** Proposals may address one of the following fields, broadly defined: literary and cultural quarrels; scientific, philosophical, and theological polemics; public and private debates or disputes. 400-word proposals by 15 Mar.; Erec R. Koch (erkoch@tulane.edu).

#### 18TH-CENTURY FRENCH LITERATURE

**The Drame Bourgeois at 250.** Reconsidering Diderot's *Le fils naturel* (1757) and related texts in their aesthetic, philosophical, and ideological dimensions. Submissions on other bourgeois dramatists, within and beyond French borders, welcome. 1-page abstracts by 15 Mar.; Caroline Weber (cw2263@columbia.edu).

**Enlightenment Experiments.** National or international; scientific, aesthetic, or political; successful, contested, or failed. In honor of the tricentennial of Buffon's birth, author of *L'histoire naturelle*. 1-page abstracts by 15 Mar.; Tili Boon Cuillé (tbcuille@artsci.wustl.edu).

**Precursors.** Early instances of 18th-century phenomena (*philosophe*, epistolary novel, *libertinage*). 18th-century precursors to later developments (the intellectual, Romanticism). Historical problems: the precursor as a retrospective construct; false and noncontinuities. 1-page abstracts by 15 Mar.; Geoffrey Turnovsky (gt2@u.washington.edu).

#### 19TH-CENTURY FRENCH LITERATURE

**The Descent of Science.** From the early 19th-century rise of biological disciplines to the social inscription of Darwinism, the influence of evolutionary science on arts and letters. 1-page abstracts by 10 Mar.; Adrianna M. Paliyenko (ampaliye@colby.edu).

**The Press.** All aspects of 19th-century journalistic culture; newspapers and literature; the press and literary scholarship. 1-page abstracts by 10 Mar.; Maurice Samuels (maurice

.samuels@yale.edu) and Daniel Desormeaux (ddd@uky.edu).

**Utopian Philosophies: Homage to Frank P. Bowman (1927–2006).** Literary, social, and political ramifications of religion in French Romanticism; contributions of "minor Romantics" to literature, philosophy, and history. 1-page abstracts by 10 Mar.; Catherine Nesci (cnesci@french-ital.ucsb.edu).

#### 20TH-CENTURY FRENCH LITERATURE

**Le "Chicago Français": Gangsters, Polars, and Other Mischief**. Representations of gangsters and crime in French film and detective fiction and their connection to the city, society, and ethics. All approaches welcome. Abstracts by 15 Mar.; Peter Schulman (pschulma@odu.edu).

**Generational and Geographical Dialogue.** What changes take place between generations of French writers and how do these changes relate to the dialogue between France and the rest of the Francophone world. Papers or substantial abstracts by 15 Mar.; Bella Brodzki.

#### FRANCOPHONE LITERATURES AND CULTURES

**Francophone Cultural Expressions in the Middle East (Excluding the Maghreb) and Asia.** Abstracts by 1 Mar.; Aliko Songolo (asongolo@wisc.edu).

**Productions théâtrales francophones aujourd'hui.** Abstracts by 1 Mar.; Roseanna Dufault (r-dufault@onu.edu).

**Transnationalism, Transculturalism, and Cosmopolitanism in Francophone Literature and Film.** Abstracts by 1 Mar.; Joëlle Vitiello (vitiello@macalester.edu).

## *Genre Studies*

#### DRAMA

**Technologies of Performance.** How do technologies (of stagecraft, communication, or self) operate in drama and performance? And what impact (cultural, social, aesthetic, etc.) does "technology" have in or as performance? 250-word abstracts by 15 Mar.; Karen Shimakawa (kshimakawa@nyu.edu).

#### FILM

**The Ends of Cinema in the Digital Age**. Abstracts by e-mail attachment by 1 Mar.; Anna Everett (chair@filmstudies.ucsb.edu) and Nora Alter (nma@clas.ufl.edu).

**Film and the History of Technology.** Where does "film" begin? How does film reinvent itself in times of technological change (for example, the coming of sound or Technicolor)? Abstracts by 1 Mar.; Alice Kuzniar (akuzniar@email.unc.edu)

#### NONFICTION PROSE STUDIES, EXCLUDING BIOGRAPHY AND AUTOBIOGRAPHY

**Alternative Approaches to Telling History.** Papers on *The 9/11 Report: A Graphic Adaptation* especially welcome. E-mail abstracts by 15 Mar.; M. Claire Pamplin (mpamplin@bmcc.cuny.edu).

**Consuming Ideas: Food in Nonfiction.** Nonfiction treatments of food (text, photo, film, etc.), including dining, taste, cooking, cookbooks, food production, hunger, starvation, relation of food to culture. Abstracts (by e-mail only) by 15 Mar.; Daniel J. Martin (dan.martin@rockhurst.edu).

**The Indigenous Press.** Examinations of newspapers, journals, presses run by indigenous people in historical and contemporary contexts. Role of the press in politics, culture, literacy programs, and language preservation. E-mail abstracts by 15 Mar.; Laura E. Lyons (lelyons@hawaii.edu).

#### POETRY

**Documentary Poetries.** Poetries using documents to record, inform, persuade, or move, with emphasis on poems as part of the material conditions, technologies, and political histories of their moments. E-mail 250-word abstracts by 1 Mar.; Adalaide Morris (dee-morris@uiowa.edu).

**Poetry and Globalization.** Papers on poetry and globalization, with an emphasis on work that formally engages material, cultural, social, or technological dimensions of global change. 250-word abstracts by 1 Mar.; Jahan Ramazani (ramazani@virginia.edu) and Michael Davidson (mdavidson@ucsd.edu).

#### PROSE FICTION

**Narrative and Image.** Narrative against, with, through, alongside the visual in media such as dance, film, graphic novels, photography, comics, painting, diagrammatics, hypertext, anime, etc. 500-word proposals (electronic format) by 1 Mar.; Judith L. Sensibar (jlsensibar@earthlink.net).

#### LITERARY CRITICISM

**Literary Criticism for the 21st Century.** Are there promising models for literary criticism for this new century? Propose a model or offer an analysis of the situation of literary criticism. Abstracts (500 words max.) by 15 Mar.; Jonathan Culler (jdc9@cornell.edu).

#### METHODS OF LITERARY RESEARCH

**Ethnographic Research and Noncanonical Literatures.** Papers describing the recovery, analysis, and communication of noncanonical literatures, oral or written, through interviews with informants, exploring community archives, or other methods. 500-word abstracts by 15 Mar.; Nancy Moore Goslee (ngoslee@utk.edu).

**Free Culture: Intellectual Property and Restricted Archives.** Papers on topics ranging from censorship to restricted access to government or private archives or on other related topics. Abstracts by 15 Mar.; William Baker (wbaker@niu.edu).

#### AUTOBIOGRAPHY, BIOGRAPHY, AND LIFE WRITING

**Celebrity Life Writing.** Rhetorical, aesthetic, and ideological dimensions of celebrity narratives in print, broadcast media, and online. Production of celebrity representations—ghost writing, authorized lives, "reality" shows, scandal. 1–2-page abstracts and short vitae by 10 Mar.; Craig Howes (craighow@hawaii.edu).

**Incest in Autobiography.** Autobiographical accounts, cultural proscription, literary treatments, legal punishment, varying taboos. 1–2-page abstracts and short vitae by 10 Mar.; Sarah Bird Wright (swright4@richmond.edu).

**Sketches from Life.** Word and image as theory, form, practice in (auto)biographies in any format or context. Topics include portraits and illustrations; ekphrasis; interiors, landscapes; visual tropes; artistic lives. 1–2-page abstracts and short vitae by 10 Mar.; Alison Booth (ab6j@virginia.edu).

## *German Literature*

#### GERMAN LITERATURE TO 1700

**Open Topics in Medieval and Early Modern Studies.**

**What Is Empire?** The interplay between literary culture and imperial politics and ideas in medieval and early modern Germany. New critical approaches to "empire" encouraged. Abstracts (400 words max.) by 1 Mar.; Willard R. Hasty (hasty@ufl.edu).

#### 18TH- AND EARLY-19TH-CENTURY GERMAN LITERATURE

**Terror and Human Rights**. What do 18th- and early-19th-century German-language culture and literature contribute to an understanding of terror, human rights, and interactions between the two concepts? Abstracts by 5 Mar.; Robert Tobin (tobin@whitman.edu).

#### 19TH- AND EARLY-20TH-CENTURY GERMAN LITERATURE

**Publishing Culture (1815–1930) I: Writers and Their Publishers.** Writing and publishing during social and political upheaval in the German-speaking world as the publishing industry boomed and diversified, readership expanded and democratized, women entered print culture en masse, and elites sought to define art exclusively.

**Publishing Culture (1815–1930) II: Niche Genres and Niche Markets.** Topics might include children's and youth literature, crime fiction, romance novels, etiquette books, magazines, encyclopedias.

**Publishing Culture (1815–1930) III: Elite Culture within Mass Markets.** Topics might include art books, poetry, rare book culture. 1-page proposals by 1 Mar.; Lynne Tatlock (ltatlock@wustl.edu).

#### 20TH-CENTURY GERMAN LITERATURE

**German Culture and Political Violence**. Papers should focus on representations and theories of political violence in 20th-century German-speaking countries. 200–250-word abstracts by 16 Mar.; Julia Hell (hell@umich.edu).

## *Hispanic Literatures*

#### LATIN AMERICAN LITERATURE FROM INDEPENDENCE TO 1900

**Desired Nations.** Discourses of emancipation in Spanish America. New nations, emancipation and utopia; nationalism as project; nation as a desired object. All critical approaches welcome. 2-page proposals by 1 Mar.; Alberto Julian Perez (julian.perez@ttu.edu).

***Monstruario*: Teratology and Culture.** Monstrosity, deformity, and abjection as key tropes of class, gender, and race in Latin America. Revulsion, fear, anxiety, and the cultural politics of horror and disgust. 2-page proposals by 1 Mar.; Carlos Jáuregui (carlos.a.jauregui@vanderbilt.edu).

**Ventriloquism as Writing.** Does speaking for and through the racial or sexual other trouble the foundational-national fiction? Approaches might include psychoanalytic, performance, discursive, queer, or postcolonial theory. 2-page proposals by 1 Mar.; Benigno Trigo (Benigno.Trigo@vanderbilt.edu).

#### 20TH-CENTURY LATIN AMERICAN LITERATURE

**Forty Years after *One Hundred Years of Solitude*: The Future of the Boom.** Boom authors and texts especially worth reading, teaching, and writing about. The boom's future as a critical category. 1-page abstracts by 10 Mar.; Roberto I. Díaz (rdiaz@usc.edu).

**The Future of Central America: Recentering Latin American Literature and Culture**. Papers on the concept of regional and national identities relative to recent trends in Central American literary and cultural production. 1-page abstracts by 10 Mar.; Jill S. Kuhnheim (jskuhn@ku.edu).

**La poesía del presente**. Critical approaches to recent Latin American poetry related to displacement, traumatic memory, complex mirrors, poetics of delirium, reflections of the senses or affect. 250-word abstracts by 10 Mar.; Ester Gimbernat González (ester.gonzalez@unco.edu).

#### SPANISH MEDIEVAL LANGUAGE AND LITERATURE

**Eight Hundred Years of the *Cantar de Mio Cid*: Epic and Ballad.** Cover any aspect of the *Cantar de Mio Cid* or the *Romancero del Cid*. Abstracts by 15 Mar.; Oscar Martín (oscar.martin@yale.edu).

**Open Session.** Open to any topic in medieval language and literature. Abstracts by 15 Mar.; Anthony Cárdenas (ajcard@unm.edu).

**Spanish Medievalisms.** Metacritical panel exploring the ways in which the Spanish Middle Ages serve contemporary needs or have inspired artistic and intellectual production. (See "What Is Medievalism?" at www.uni.edu/~utz/medievalism/.) Abstracts by 15 Mar.; Gregory Hutcheson (gshutch@louisville.edu).

#### 16TH- AND 17TH-CENTURY SPANISH POETRY AND PROSE

**Movement, Place, and Identity in the Hispanic World**. Papers that explore cartographies, identities forged in contact zones, translation, and other forms of cross-cultural communication.

**Mysticism and Spirituality.** Papers on mysticism and all other forms of spiritual expression (Christian, Jewish, Muslim, Amerindian) in the Iberian world.

**The Spanish Inquisition**. No one expects it, but we expect papers that deal with its cultural implications, its manifestations in literature, and the challenges it poses for scholars today. Abstracts and 1-page vitae by 1 Mar.; Elizabeth Wright (wrighte@uga.edu).

#### 18TH- AND 19TH-CENTURY SPANISH LITERATURE

**Creating Culture in the Periodicals of the Hispanic World, 18th–19th Centuries.** New approaches on the role of periodicals in the configuration of modern Spanish culture. 250-word abstracts by 10 Mar.; Íñigo Sánchez-Llama (SanchezL@purdue.edu).

**Race in the Hispanic World, 18th–19th Centuries.** Theorizing racial situations and conditions in Spain and its Asian, African, and New World kingdoms. 250-word abstracts by 10 Mar.; Ruth A. Hill (Rah8t@virginia.edu).

**Touched by an Angel: Representations of Domestic Violence in 19th-Century Spain.** Attention to issues of domestic violence in all Spanish cultural discourses, from the literary to the journalistic or legal. 250-word abstracts by 10 Mar.; Wadda Ríos-Font (Wriosfont@barnard.edu).

#### 20TH-CENTURY SPANISH LITERATURE

**The Spanish Transition to Democracy, Thirty Years On**. Re-visions of the Transition, including political, social, and cultural aspects. Papers may analyze literature, film, visual and performing arts, popular culture, etc. 1–2-page abstracts by 10 Mar.; Ofelia Ferrán (ferra007@umn.edu).

#### 16TH- AND 17TH-CENTURY SPANISH DRAMA

**Eating and Drinking in the *Comedia*.** Feasts, banquets, celebrations, and humble meals. Imagined and fantastic meals. Appetite, taste, hunger, starvation, satiation, consumption, digestion, gluttony. Thirst, toasts, drunkenness.

**Performing in the *Comedia*.** The play within the play. Ritual and ceremony. Onstage rehearsals. Cross-dressing and other disguise. Role-playing. Performing gender, class, or race.

**Reading and Writing in the *Comedia*.** Literal and metaphoric reading. Characters as senders (letter writers, storytellers, playwrights, directors) and receivers (readers, spectators, critics). Books, letters, notes, messages, decrees. Interpretations and misinterpretations. 1-page abstracts by 8 Mar.; Valerie Hegstrom (valerie_hegstrom@byu.edu).

#### LUSO-BRAZILIAN LANGUAGE AND LITERATURE

**Citizenship, Literature, and Culture.** Articulations of citizenship in the Lusophone world in relation to nationhood, migration, and forms of exclusion and affirmation based on race, ethnicity, or gender. Abstracts by 15 Mar.; Christopher Dunn (cjdunn@tulane.edu).

**Portuguese Others.** Papers examining how the Portuguese have defined themselves against other essentialized groups (e.g., Spanish, Moors, Africans, Orientals, British, Jews, Dutch) in literary and cultural texts. Abstracts by 15 Mar.; Phillip Rothwell (philroth@rci.rutgers.edu).

**Reading and Teaching Clarice Lispector Thirty Years Later.** Papers exploring novel ways of reading and teaching Lispector's works thirty years after her death in 1977. Abstracts by 15 Mar.; Cristina Ferreira-Pinto Bailey (acpinto60@yahoo.com).

#### COLONIAL LATIN AMERICAN LITERATURES

**Electronic Textuality in Colonial Latin American Studies.** Contributions on current uses, future directions, and theoretical implications for research and pedagogy: e-publishing, digital archives, electronic materiality, editorial methodologies, interdisciplinary collaborations, etc. 1-page abstracts by 1 Mar.; Cynthia L. Stone (cstone@holycross.edu).

**Ethics of Representation in Colonial Latin American Studies.** Theoretical interventions dealing with the ethics of representation in colonial texts and contemporary scholarship related to the colonial period. Proposals by 1 Mar.; Galen Brokaw (brokaw@buffalo.edu).

**Roundtable on Collaborative Projects and Interdisciplinary Dialogues in Colonial Studies.** Presentations exploring collaboration and interdisciplinary projects among the following fields: anthropology, art history, history, discursive analysis, and visual studies. 1-page abstracts by 1 Mar.; Yolanda Martínez-San Miguel (yolandam@sas.upenn.edu).

## *Interdisciplinary Approaches*

#### ANTHROPOLOGICAL APPROACHES TO LITERATURE

**Primitivism in Theory.** The place of the "primitive" in contemporary literary and cultural theory or in work by writers foundational for that theory (Kant, Hegel, Freud, et al.). 300-word abstracts by 15 Mar.; Cannon Schmitt (cschmitt@wayne.edu) and Kathy Psomiades (kpsomiad@duke.edu).

**Representing Anthropology.** The representation of anthropology (or anthropologists) in literature or letters (history, biography, memoir, journalism, criticism, etc.), in high or popular media (including film and television). 300-word abstracts by 15 Mar.; Vincent P. Pecora (vpecora@hum.utah.edu).

#### CHILDREN'S LITERATURE

***The Cat in the Hat* at Fifty: Beginner Books Come of Age.** The *Cat's* legacy. Possible topics: influence, adaptations, translations, reception, historical and cultural contexts, reading primers, education, childhood. 1-page abstracts by 1 Mar.; Philip Nel (philnel@ksu.edu).

**Children and Political Activism.** Examines fictional, nonfictional, photographic, etc. depictions of children taking political action and texts that inspire child readers to become political. 1–2-page abstracts or 8-page papers by 1 Mar.; Jennifer Miskec (jennifer.miskec@cnu.edu) or Chris McGee (mcgeecw@longwood.edu).

**Japanese "Kawaii"/"Cute" Children's Culture, 1995–Now.** This panel explores international reception of this uniquely Japanese form. 1–2-page abstracts or 8-page essays by 1 Mar.; Jaimy Mann (jmmann@english.ufl.edu).

#### DISABILITY STUDIES

**Disability and Graphic Narratives.** Portrayals of disability or illness in comics and graphic novels: mutantcy, supercrips, passing, overcoming, coming out, rehabilitation. E.g.,

Greg Fox, Kelley Puckett, Grant Morrison, Allison Bechdel, Gail Simone, webstrips and 'zines. Abstracts by 15 Mar.; Ann Keefer (vatergrrl@yahoo.com).

**Disability, HIV/AIDS, and Culture**. Disconnections and missed connections between the spheres (e.g., how the three inform one another and how they can be, and are, prioritized and with what investments). Abstracts by 15 Mar.; Chris Bell (christopher.bell@ntu.ac.uk).

**War and Disability.** Disability in, as, because of war, especially Iraq: cultural representations; intersections with race, class, and gender; the military-industrial complex; Gulf War Syndrome; PTSD; history and future. 250-word abstracts by 15 Mar.; Ellen Samuels (esamuels@berkeley.edu).

### ETHNIC STUDIES IN LANGUAGE AND LITERATURE

**Aesthetics and United States Ethnic Literature.** What are the pros and cons of this aesthetic "turn" to the study of United States ethnic literature in any given category? Abstracts by 1 Mar.; Frederick Aldama (aldama.1@osu.edu).

**Cosmopolitanism and Ethnic Studies**. Papers exploring the relation between these two areas of literary study. Abstracts and vitae by 1 Mar.; Anupama Jain (jaina@union.edu).

**Ethnic Studies—Is It Postcolonial?** Presentations on the confluences, contradictions, and conflicts between United States ethnic studies and postcolonial studies, especially regarding "internal colonization," decolonization and the problem of "post." Abstracts by 20 Mar.; Jesse Alemán (jman@unm.edu).

### GAY STUDIES IN LANGUAGE AND LITERATURE

**Queer Intermedia.** Aesthetic, historical, theoretical dimensions of queer cultural production from any period. New media, film, TV, graphic novels, print, visual arts, blogs, podcasts, artifacts, manuscripts, music, performance art. 1-page proposals by 1 Mar.; Jay Grossman (j-grossman@northwestern.edu).

### LINGUISTIC APPROACHES TO LITERATURE

**What Is Literary Language?** Three sessions exploring literature as linguistic discourse, style, register, speech act, or aspect of standardization. 300–500-word abstracts as e-mail attachments by 12 Mar.; Julia Karolle-Berg (jkarolle@jcu.edu) and Claiborne Rice (crice@louisiana.edu).

### LITERATURE AND OTHER ARTS

**Theorizing Adaptation I: Literature and TV or Radio**. Addressing theoretical issues involving (serialized or not) adaptations of literary texts to TV or radio.

**Theorizing Adaptation II: Literature and Visual Arts**. Addressing theoretical issues involving adapting textual to visual media. Abstracts or 15-min. papers by 1 Mar.; Linda Hutcheon (l.hist@utoronto.ca).

### LITERATURE AND RELIGION

**Holy Beauty**. Concept and function of beauty in sacred texts and religious literature, representations of the divine and their legitimacy, taste and exclusivity, devotional uses, ontology of beauty, aesthetic. 300-word abstracts by 1 Mar.; Susan Felch (felch@calvin.edu) and Achsah Guibbory (aguibbor@barnard.edu).

**Religion and the Teaching of World Literature.** Bridging the divide between religious and secular; the use of sacred texts; all genres and cultural traditions; one traditional session, one roundtable format. 200-word abstracts by 15 Mar.; Patricia Ward (patricia.a.ward@vanderbilt.edu).

### LITERATURE AND SCIENCE

**Feeling Science.** What's the use of feeling to science, of science to feeling? Hippocratic medicine to romantic science to neuroscience and beyond; scientific theories of affect; conversations with literature and film. Abstracts or complete papers by 15 Mar.; Martha Stoddard-Holmes (mstoddar@csusm.edu) and Laura Walls (wallsld@gwm.sc.edu).

**Micro: Studies in the Very Small.** Dust, strings, cellular automata, nanos, minimalisms, sound bytes, blurbs, and blogs swarm in technology and writing today. Any aspect of the tiny: actual or metaphorical. Abstracts or complete papers by 15 Mar.; Arielle Saiber (asaiber@bowdoin.edu).

### PHILOSOPHICAL APPROACHES TO LITERATURE

**The Inhuman.** Papers investigating how the inhuman relates to the categories of the human, the animal, the incorporeal, and the object. 250-word abstracts by 15 Mar.; Eleanor Kaufman (eleanork@humnet.ucla.edu).

**On the Enigma of Peace.** Theoretically and philosophically inflected representations and considerations of the nature, limitations, and promise of peace, whether past, present, or future. 250–500-word abstracts by 15 Mar.; David L. Clark (dclark@mcmaster.edu).

### POPULAR CULTURE

**James Brown.** One year after his death, examinations of his legacies as activist, capitalist, addict, soul brother, genius, and hardest-working man in show business. 150-word abstracts and vitae by 1 Mar.; Cynthia Fuchs (cfuchs@gmu.edu).

**Race and the Sci-Fi Future.** How is race confronted or elided in sci-fi narratives? Consider race, the posthuman, dissolution of difference, alien races. 150-word abstracts and vitae by 1 Mar.; Joel Dinerstein (jdinerst@tulane.edu).

**War Zones**. Images of combat as these shape and reflect politics, policies, national identities and mythologies; reading news, fictions, documentaries, new technologies (YouTube, etc.). 150-word abstracts and vitae by 1 Mar.; Cynthia Fuchs (cfuchs@gmu.edu).

### POSTCOLONIAL STUDIES IN LITERATURE AND CULTURE

**Postcolonial Environments.** How do postcolonial literatures and cultures inscribe nonhuman alterity? Topics might include ecology, sustainability, human and nonhuman relations, ecocriticism, ethics, biopolitics, planetarity. 500-word proposals and 2-page CVs by 15 Mar.; Elizabeth DeLoughrey.

**Postcolonial Studies: Reflective Assessments.** Inaugurating the MLA's new Division on Postcolonial Studies, a panel to review postcolonialism's transformation of literary studies since 1983. 500-word proposals and 2-page CVs by 15 Mar.; David Chioni Moore.

**Religion and Postcolonial Literature.** Possible topics: aesthetics and religion, atheism, apostasy, conversion, fundamentalism, mystery, sacred space, secularism. 500-word proposals (with panel title in subject line) and 2-page CVs by 15 Mar.; Deepika Bahri.

### PSYCHOLOGICAL APPROACHES TO LITERATURE

**Psychoanalysis and Exceptional Spaces**. Queer spaces, postcolonial spaces, included exteriors. Papers on psychoanalysis and Agamben especially welcome. 150-word abstracts (no attachments), short vitae by 5 Mar.; Graham Hammill (ghammill@nd.edu).

**Psychoanalysis and Irigarayan Space.** Irigaray's rethinking of philosophical, architectural, political configurations of space. Papers on relation of space to embodiment, sex, race especially welcome. 150-word abstracts (no attachments), short vitae by 5 Mar.; Ewa Plonowska Ziarek (epziarek@buffalo.edu).

**Psychoanalysis and Relational Space.** Transitional, third, habitual, cryptic, incorporated, shared, transferential spaces. Papers on Winnicott, Lacan, Bion, Abraham and Torok, Bourdieu, Lefebvre especially welcome. 150-word abstracts (no attachments), short vitae by 5 Mar.; Esther Rashkin (esther.rashkin@utah.edu).

### SOCIOLOGICAL APPROACHES TO LITERATURE

**Whither Liberal Democracy?** Sociological, philosophical, literary, filmic, and other cultural texts on the end(s) of liberal democracy and political futures to come. How do we imagine the horizon of democracy today? 150-word abstracts by 15 Mar.; Imre Szeman (szeman@mcmaster.ca).

### WOMEN'S STUDIES IN LANGUAGE AND LITERATURE

**Women's Studies at Work in the World: Social and Environmental Justice.** Papers that address ways in which women's studies in language and literature foster social change in locations beyond the university. Abstracts by 1 Mar.; Susan S. Lanser (lanser@brandeis.edu).

**Women's Studies at Work in the World: Theoretical Interventions.** Papers focusing on diverse ways in which feminist theories or theorizing has transformed—or could transform—the world beyond the university. Abstracts by 1 Mar.; Judith Kegan Gardiner (gardiner@uic.edu).

**Women's Studies at Work in the World: Transnational and Global Interventions.** How has women's studies teaching, writing, or scholarship responded to such concerns as (im)migration, global labor, trafficking, poverty, or women's rights? Abstracts by 1 Mar.; María Herrera-Sobek (maria.sobek@evc.ucsb.edu).

## *Italian Literature*

### MEDIEVAL AND RENAISSANCE ITALIAN LITERATURE

**Medieval and Renaissance Representations of the City and Urban Spaces**.

**Open Session.**

**"Voices" of Medieval Mediterranean Italy.** Roundtable. Abstracts by 15 Mar.; Roberta Morosini (Morosir@wfu.edu).

### 17TH-, 18TH-, AND 19TH-CENTURY ITALIAN LITERATURE

**From Fairy Tales to Children's Literature from the Baroque to the Postunification**. Abstracts by 16 Mar.; Maria Truglio (mxt34@psu.edu).

**The Rural Other: Representations of Agrarian and Pastoral Life in 17th-, 18th-, and 19th-Century Italian Culture**. Recent developments in rural studies provide the opportunity to investigate the complex relation between the city and the countryside. Abstracts by 16 Mar.; Tullio Pagano (paganot@dickinson.edu).

**Theorizing Poetry, Poeticizing Theory in 17th-, 18th-, and 19th-Century Italian Literature**. Abstracts by 16 Mar.; Joseph Luzzi (jluzzi@bard.edu).

### 20TH-CENTURY ITALIAN LITERATURE

**Cultural Intersections: Erasing the Divide between Low and High Art in Italian 20th-Century Aesthetics.** Abstracts by 20 Mar.; Luca Somigli (luca.somigli@utoronto.ca).

**The Role of the Intellectual in Contemporary Italian Culture**. Abstracts by 20 Mar.; Valerio Ferme (valerio.ferme@colorado.edu).

**Writing and Screening *Gli anni di piombo*.** Abstracts by 20 Mar.; Norma Bouchard (normabouchard60@hotmail.com).

## *Language Studies*

### LANGUAGE AND SOCIETY

**National Literature and Film in Molding of Intercultural Persona.** Papers should focus on important cultural aspects of national literatures or films that can widen world outlook and enhance intercultural understanding in the diversified world. Papers by 15 Mar.; C. Jan Swearingen (cjan@neo.tamu.edu).

**Revisiting Stereotyping and Immigration in the United States.** Papers must raise specific cultural and linguistic issues that lead to and strengthen the negative stereotypes that can impede the adaptation process of immigrants in the United States. Papers by 15 Mar.; Yelena Belyaeva-Standen (belyaeva@slu.edu).

### LANGUAGE THEORY

**Language Theory, Literary Studies, and Cultural Studies.** What is the role of language theory in literary and cultural studies? How can literary and cultural studies contribute to the theorization of language?

**Reevaluation of Core Issues in Language Theory I and II.** Papers could explore grammaticalization, syntactic theory, diachronic approaches (e.g., historical pragmatics), sociocultural approaches, bio- or neurolinguistics, corpus linguistics, or language variation. E-mail 1-page abstracts by 1 Mar.; Glenn Davis (gmdavis@stcloudstate.edu).

### APPLIED LINGUISTICS

**Applying Applied Linguistics in Foreign Language Programs.** Papers exploring implementations of applied linguistics research in foreign language departments to support areas such as instruction, teacher development, and curriculum construction.

**Corpus-Based Applied Linguistics Research.** Papers presenting applied linguistics research that examines either native-speaker or learner-written or spoken-language corpora.

**Linking Form and Meaning in the L2 Classroom**. Papers focusing on meaning-based approaches to formal L2 instruction. Practical applications of research from varied theoretical perspectives welcome. 250-word abstracts by 15 Mar.; Hiram Maxim (hhm2@georgetown.edu).

### LANGUAGE CHANGE

**Language Change**. On any of these themes: language change and the role of individuals; writing language histories; language contact and language change. Abstracts for 20-min. papers by 1 Mar.; Anne Curzan (acurzan@umich.edu).

### HISTORY AND THEORY OF RHETORIC AND COMPOSITION

**Rhetoric in a Time of Global Conflict.** What are the obligations, opportunities, and venues for rhetoric in wartime? Historical, theoretical, pedagogical, and activist approaches invited. 250-word abstracts by 15 Mar.; Susan Jarratt (sjarratt@uci.edu).

## *Other Languages and Literatures*

### AFRICAN LITERATURES

**African Creative Nonfiction.** On African creative nonfiction, including but not exclusive to African languages and African languages in translation. Papers or 500-word proposals by e-mail by 15 Mar.; Charles Cantalupo (cxc8@psu.edu).

**Colonial Education in African Literature.** On representation in African literature of colonial education: its imposition and responses; results; examples of the past; vestiges and more in the present. 400-word abstracts or papers by e-mail by 15 Mar.; Mohamed Kamara (kamaram@wlu.edu).

**Gender in the Works of African Women Writers.** On representations of women, including male-female roles, relationships in the works of African women writers of all genres. 500-word proposals by e-mail by 15 Mar.; Patricia Jabbeh Wesley (pjw14@psu.edu).

### EAST ASIAN LANGUAGES AND LITERATURES TO 1900

**Person and Persona, Subject and Subjectivity**. Exploration of the relation between author or poet and voice; broad consideration of how persona is projected and transformed through literary means in pre-20th-century East Asian literature. E-mail 250-word abstracts by 9 Mar.; Joseph T. Sorensen (jsorensen@ucdavis.edu).

**Protocols of Love.** What were the protocols of love in the East Asian cultures? How were they textualized? Did they differ from Western conceptions? 250-word abstracts by 15 Mar.; Takayuki Yokota-Murakami.

**Writing the Place in Premodern East Asian Literature.** Papers devoted to the (re)construction of places (city, area, or state) and the related issues of space, memory, mobility, and identity in premodern East Asian literature. Abstracts by 5 Mar.; Manling Luo, Dept. of Foreign Langs. and Cultures, Washington State Univ., PO Box 642690, Pullman 99164-2610 (fax: 509 335-3708; manlingluo@wsu.edu).

### EAST ASIAN LANGUAGES AND LITERATURES AFTER 1900

**Family Values in East Asian Literatures**. Representations of the network of familial relations, identity issues, subjectivity, and the family, etc. as portrayed in modern East Asian literatures and film. E-mail abstracts by 5 Mar.; Christopher Lupke (lupke@wsu.edu).

**Lyricism in Modern East Asian Literatures**. Continuities and transformations of lyrical traditions of China, Japan, and Korea in modern poetry, fiction, drama, or film. Single-country and comparative studies are welcome. E-mail abstracts by 5 Mar.; Michelle Yeh, Dept. of East Asian Langs. and Cultures, Univ. of California, Davis 95616-8601 (mmyeh@ucdavis.edu).

**Race and Empire in East Asian Literature.** Representations of relation between racial ideologies and the construction of empires, with focus on Japan's "late" empire, in modern East Asian literature and film. E-mail abstracts by 5 Mar.; Dennis Washburn (dennis.washburn@dartmouth.edu).

### SLAVIC AND EAST EUROPEAN LITERATURES

**Contested Identities: Slavic Literatures as a Transnational Phenomenon.** Panel devoted to translingual Slavic writers using a language different from their native tongue, explores the imagined geography of ethnically and linguistically unified Slavic literatures. Paper abstracts by 15 Mar.; Adrian J. Wanner (ajw3@psu.edu).

**Retaking Slavic Classics in the 21st Century.** Panel examines contemporary "retakes" of classic works of Slavic literature in the new millennium. New writings of literary texts, retakes on film and in performance are considered. Paper abstracts by 15 Mar.; Thomas J. Garza (tjgarza@mail.utexas.edu).

**Slavic Identities and Symbolic Geographies.** Postmodern literature has raised ontology to a dominant position, inviting reconsideration of Kant's location of consciousness. Examining the relation between geographical metaphor and identity in Slavic literatures. Paper abstracts by 15 Mar.; Edith W. Clowes (eclowes@ku.edu).

## *Teaching*

### THE TEACHING OF LANGUAGE

**Critical Pedagogy in Foreign Language Education.** The role of critical pedagogy in foreign language education, including the question of

how departments as a whole define and enhance critical pedagogy.

**The Foreign Language Committee Report: What to Do Now?** The role of foreign language programs (also less commonly taught languages) considering changes in foreign language policy and in politics.

**Heritage Speakers of More and Less Commonly Taught Languages.** Heritage speakers in foreign language education, including teaching methodology and how to support and make use of heritage speakers. 250-word abstracts by 15 Mar.; Manuela Wagner (manuela.m.wagner@uconn.edu).

#### THE TEACHING OF LITERATURE

**Literature: Why Do We Teach It Anyway?** This panel investigates the role of literature in the general education of our students, especially nonmajors. Abstracts by 1 Mar.; Alessandro Vettori (vettori@rci.rutgers.edu).

**Training TAs.** 10-min. papers discussing practical strategies or philosophical concerns in teaching graduate students to teach literature rather than the composition and language courses they are trained to offer. Abstracts by 1 Mar.; Nancy J. Peterson (njp@purdue.edu).

#### THE TEACHING OF WRITING

**Assessing Writing Programs.** A close look at various methods for assessing writing programs in the light of the ongoing discussion of national assessment engendered by the Department of Education Spellings's report. Abstracts by 9 Mar.; Pat Belanoff (pbelanoff@notes.cc.sunysb.edu).

#### TEACHING AS A PROFESSION

**Teaching in Changing Technological Environments.** How can faculty members best adapt to pedagogical possibilities and challenges of changing technologies? Emphasis on individual, departmental, or institutional strategies for evaluating and accommodating new technologies to professional responsibilities. 250-word abstracts by 9 Mar.; Sheila Cavanagh (engstc@emory.edu).

**The Undergraduate Student as Scholar.** How is research effectively integrated into undergraduate capstone courses and upper-level seminars? How might we envision undergraduates as scholars? How can upper-level courses be structured and reconceived to create student-scholars? 250-word abstracts by 9 Mar.; Laura Behling (lbehling@gustavus.edu).

## Discussion Groups

#### ANGLO-IRISH LITERATURE

**Interacting with Ireland.** On exchanges, cross-currents, and interactions between and among writers in Ireland and other places, postcolonial and otherwise. Papers by 1 Mar.; Cheryl Herr (cheryl-herr@uiowa.edu).

#### ARABIC LITERATURE AND CULTURE

**The Arab.** On Arabness and its others. Religion, language, and Arabness. Self-critical assessments of identity. Related concerns and different cultural media welcome. 1-page abstracts by 16 Mar.; Anouar Majid (amajid@une.edu).

#### BIBLIOGRAPHY AND TEXTUAL STUDIES

**Editing Sound.** Bibliographic and textual issues in archiving, publishing, and editing recorded sound materials. Short proposals by 1 Mar.; Charles Bernstein (charles.bernstein@english.upenn.edu).

#### CANADIAN LITERATURE IN ENGLISH

**Reconfiguring Land- and Cityscapes in Contemporary Canadian Writing or Film**. How changes, such as demographics, gender or ethnic identities, globalization, and war, have reshaped our sense of place. 500-word abstracts and 1-page vitae by 15 Mar.; Eleanor Ty (ety@wlu.ca).

#### CATALAN LANGUAGE AND LITERATURE

**The Return to the Rural in the Països Catalans**. Artistic and theoretical evolution of the concept of the rural in the Països Catalans. 200-word proposals for 20-min. papers by 9 Mar.; Robert A. Davidson (robert.davidson@utoronto.ca).

#### CELTIC LANGUAGES AND LITERATURES

**Perfomance in the Celtic Languages.** Possible topics include theater, movies, and television plays (including soap operas), public recitations and radio broadcasts, storytelling, and songs. Abstracts by 1 Mar.; Philip O'Leary (olearyph@bc.edu).

#### CLASSICAL STUDIES AND MODERN LITERATURE

**Ancient Literature and Modern Lyric.** Papers on Homer or Vergil and modern lyric are encouraged, but other topics will be considered. Detailed abstracts and CVs by 9 Mar.; William Waters (waters@bu.edu).

#### COGNITIVE APPROACHES TO LITERATURE

**Cognitive Approaches to Genre**. Papers bridging topics in cognitive theory and genre theory. 300-word proposals by 1 Mar.; Michael Sinding (msinding@rogers.com).

#### CUBAN AND CUBAN DIASPORA CULTURAL PRODUCTION

**Cuba across the Globe.** Greater Cuba's cultural production and critical reception in a global context. Papers exploring issues across disciplines, e.g., literature, film, art, society, politics, and pedagogy. 7-page essays by 1 Mar.; Lillian Manzor (lmanzor@miami.edu).

#### FOLKLORE AND LITERATURE

**Folklore and the Literature Classroom**. How can teachers explore the interconnections of folklore and literary works? Papers on any author, level of literature course, or type of folklore. Abstracts by 1 Mar.; David A. Allred (david.allred@snow.edu).

#### GENERAL LINGUISTICS

**Teaching Undergraduate Linguistics.** Submissions welcome on topics of content and pedagogy. Abstracts by 15 Mar.; Rebecca Day Babcock (babcock_r@utpb.edu).

#### GERMANIC PHILOLOGY

**Topics in Germanic Philology and Linguistics.** Any philological or linguistic topic related to historical or modern Germanic languages, including English to 1500. 1-page abstracts electronically by 15 Mar.; Carlee Arnett (clarnett@ucdavis.edu).

#### HEBREW LITERATURE

**Zionism and Its Literary Discontents.** Recent critiques and affirmations, conscious and unconscious. New and old dynamics of disaporic and Zionist identity. 1-page proposals by 20 Mar.; Bernard Horn (bhorn@frc.mass.edu).

#### HUNGARIAN LITERATURE

**Crossing Borders, Breaking Boundaries: Transnationalism in Hungarian Film and Literature**. Exploring the exchange, circulation, and transformation of Hungarian culture through boundary-crossing encounters. 250-word abstracts, brief vitae by 15 Mar.; Mártha Pereszlényi-Pintér (mpereszlenyi@jcu.edu).

#### INTERDISCIPLINARY APPROACHES TO CULTURE AND SOCIETY

**From Walls to Signs: Borders in Transnational Perspective.** Papers on any aspect of borders in transnational perspective, preference for comparative work or papers questioning the notion of place. Abstracts by 9 Mar.; Bruce Campbell (bbcamp@wm.edu).

#### JEWISH AMERICAN LITERATURE

**Never Again? Representations of Anti-Semitism in Jewish American Literature, Past and Present.** Papers invited in all genres that treat any aspect of anti-Semitism. 250-word abstracts by 10 Mar.; Evelyn Avery (eavery@towson.edu).

#### JEWISH CULTURAL STUDIES

**Jewish Stereotypes**. What is the status of anti-Semitic stereotypes in the 21st century? Have new stereotypes emerged? Have old ones disappeared? How have Jews themselves engaged such stereotypes? Abstracts by 15 Mar.; Lara Trubowitz (lara-trubowitz@uiowa.edu).

#### LAW AS LITERATURE

**Gendered Justice.** The gendered treatment in literature of law, equity, justice: What is the theoretical, political, social significance of such treatments? Is gender neutrality or equality depicted as possible? desirable? problematic? agenda-driven? 250–500-word abstracts by 15 Mar.; Andrew Majeske (ajmajeske@gmail.com).

#### LEXICOGRAPHY

**150 Years of the *OED*.** Papers on any aspect of the *Oxford English Dictionary* from its inception in 1857, including historical construction, cultural reception, research applications, or methodological considerations. Abstracts by 20 Mar.; Colette Moore (cvmoore@u.washington.edu).

#### LITERATURE OF THE UNITED STATES IN LANGUAGES OTHER THAN ENGLISH

**Multilingual Voices from the Archives.** Papers on any topic concerning multilingual (non-English) American literature found in archives. "Literature" may be interpreted

broadly, to include letters, autobiography, or newspaper articles and reviews. Proposals by 15 Mar.; Maria Lauret (m.lauret@sussex.ac.uk).

**LUSOPHONE LITERATURES AND CULTURES OUTSIDE PORTUGAL AND BRAZIL**

**And After the Revolution? Engaging Emancipated Lusophone Africa or Asia Spaces: Toward a New Paradigm of Freedom.** The wide range of social and political issues in the construction of identity. 1-page abstracts and vitae by 2 Mar.; Luís Riordan Gonçalves, Dept. of Spanish and Portuguese, 303 Casa Hispânica, Mail Code 1301, Columbia Univ., 612 West 116th St., New York, NY 10027 (lmg2118@columbia.edu).

**MEDIA AND LITERATURE**

**Novel History, Media History.** The history of the novel as media history; the mediation of novelistic genres, forms, modes. E-mail 300-word abstracts and short vitae by 1 Mar.; Ivan Kreilkamp (ikreilka@indiana.edu).

**MEXICAN CULTURAL AND LITERARY STUDIES**

**Consuming Mexico**. How do cultural industries of film, TV, literature, art, comics package Mexico for internal and external consumption? How is Mexico repackaged externally for reentry into the local? How do Mexicans consume Mexico? Abstracts by 16 Mar.; Javier Durán (duran@email.arizona.edu).

**NETHERLANDIC LANGUAGE AND LITERATURE**

**Where Germany and the Netherlands Meet**. Any aspect of literary and cultural interaction between Germany or Germans and the Low Countries or Dutch and Flemish. Abstracts by 1 Mar.; Simon Richter (srichter@sas.upenn.edu).

**OLD NORSE LITERATURE AND LANGUAGE**

**The Literary Art of the Sagas.** An open session inviting papers on all aspects of Old Norse Icelandic sagas. Titles by 15 Mar.; Thomas D. Hill (tdh1@cornell.edu).

**OPERA AS A LITERARY AND DRAMATIC FORM**

**Wagner and Cinema.** Abstracts by 1 Mar.; Sander Gilman.

**PART-TIME FACULTY MEMBERS**

**The New Majority Faculty: A Kinetic Workforce.** Panel focuses on the realities (versus the myths) of recently published facts and figures on the part-time academic workforce. 1-page abstracts by 1 Mar.; Kandace Lombart (klombart@earthlink.net or lombart1@canisius.edu).

**PRESENT-DAY ENGLISH LANGUAGE**

**"Hello, My Name Is . . .": Constructing Identity through Narratives of the Self.** The multiple ways language and rhetoric affect how individuals construct identity (or have identity constructed for them). Testimonials, autobiographies, monologues, speeches, documentaries, letters. Abstracts by 5 Mar.; Yolanda Chavez-Cappelini

**PROVENÇAL LANGUAGE AND LITERATURE**

**Music and Poetry in Troubadour Song.** On "music" in the widest sense of the term. Interdisciplinary contributions as well as projects bearing on specific questions in literary theory and analysis. Abstracts by 20 Mar.; Agathe Sultan, Maître de Conférences, Université Michel de Montaigne, Bordeaux III, Tour Est, Hôtel de Ville, 34700 Lodève, France (agathesultan@wanadoo.fr or Agathe.Sultan@u-bordeaux3.fr).

**PUERTO RICAN LITERATURE AND CULTURE**

**Performing Puerto Rican Identities.** Papers exploring the performance of Puerto Rican identities that move beyond nationalism to consider categories such as race, diaspora, sexualities, visual arts, hip-hop, reggaeton, and popular culture. Abstracts by 1 Mar.; Myrna García-Calderón (mygarcia@syr.edu).

**ROMANCE LITERARY RELATIONS**

**Goldoni, Gozzi, and 18th-Century European Theater**. Exploring the accomplishments of Carlo Goldoni (1707–93) and Carlo Gozzi (1720–1806), as well as their rivalry, in the context of 18th-century European theater. 300-word abstracts by 15 Mar.; Laura Benedetti (lb227@georgetown.edu).

**ROMANIAN STUDIES**

**Visions of Europe in Romanian Literature.** On 1 January 2007, Romania joined the European Union. The Romanian Studies discussion group therefore organizes a session on literary prefigurations on this nodal event. 1,000-word proposals by 15 Mar.; Amy Colin (adc@pitt.edu).

**SCANDINAVIAN LANGUAGES AND LITERATURES**

**Aspects of Popular Culture in Scandinavian Literature and Film.** 1-page abstracts by 15 Mar.; Andrew Nestingen (akn@u.washington.edu).

**SCIENCE FICTION AND UTOPIAN AND FANTASTIC LITERATURE**

**Science Fiction in the "Third" World.** Papers on science fiction (broadly defined) produced in the developing world; should include some contextualization of the genre in the region examined. 250-word abstracts, vitae by 1 Mar.; Rachel Haywood Ferreira (rachelhf@iastate.edu).

**SCOTTISH LITERATURE**

**Scottish Literature and the Union.** In the context of the 300th anniversary of the Treaty of Union and the 10th anniversary of devolution, proposals invited on the interaction of Scottish literature, history, and politics by 1 Mar.; John Corbett (j.corbett@englang.arts.gla.ac.uk).

**SEPHARDIC STUDIES**

**Multilingual Sephardic Writing: Language Choice, Cultural Affiliation, Construction of Identity, Nationalism, Diaspora**. Diglossia and multilingual writing, religious or secular, earlier or contemporary, prose or poetry, in Sephardic diasporic communities. 250–300-word abstracts, 2-page vitae by 1 Mar.; Monique R. Balbuena (balbuena@uoregon.edu).

**TRANSLATION**

**Translation and the Humanities.** Papers invited on the humanities' dependency on translation vis-à-vis transmission of ideas, literary concepts and categories, and the translated text in the classroom. 250-word abstracts by 15 Mar.; Corinne Scheiner (cscheiner@coloradocollege.edu).

**TRAVEL LITERATURE**

**Travel Literature: Word and Image**. Engaging the interplay between word and image in travel literature. Might address photography, painting, film, naturalism, scientific exploration, colonialism or postcolonialism, material culture, medicine, ethnography, and tourism. Abstracts by 15 Mar.; Jeanne Moskal (j.moskal@email.unc.edu).

**WEST ASIAN LANGUAGES AND LITERATURES**

**Multiculturalism, Ethnic Identities, and Academic Achievement.** Papers dealing with any aspect related to this panel's topic. Abstracts or proposals by 25 Mar.; Salwa Nugali (nugali@hotmail.com) and (samcogito@yahoo.com).

**YIDDISH LITERATURE**

**Yiddish and Christianity.** Abstracts by 15 Mar.; Beatrice Caplan (bcaplan7@jhu.edu).

## American Literature Section

**Languages**. What's at stake in Americanists' engagement or nonengagement with the languages spoken in America? What do current discourses (political, analytic, cultural) uncover, foreground, obscure?

**Networks.** As Americanists build on keywords and move beyond binaries, we must address dynamic interrelationships—networks, ecologies, systems—characterizing the subjects we study and our methods of studying them. 250-word proposals by 15 Mar.; Sandra Zagarell (Sandra.Zagarell@oberlin.edu).

## MLA Committees

**ADVISORY COMMITTEE ON THE *MLA INTERNATIONAL BIBLIOGRAPHY***

**21st-Century Bibliography: Opportunities, Challenges.** Can the *MLA Bibliography* be more responsive to scholars? Web resources, internationality, depth of coverage, underfinanced libraries, and independent-scholar accessibility are challenges. Abstracts by 10 Mar.; Juliet Kerico (jkerico@indstate.edu).

**COMMITTEE ON ACADEMIC FREEDOM AND PROFESSIONAL RIGHTS AND RESPONSIBILITIES**

**Rights and Responsibilities in the Job Offer Process.** What constitutes a formal job offer? What is a reasonable time frame for acceptance? What constraints govern institutions? What should applicants know about contracts? Abstracts by 1 Mar.; Martin W. Ley (mley@clcillinois.edu)

**COMMITTEE ON COMMUNITY COLLEGES**

**Research and Publication at Community Colleges.** The case for research and publication at community colleges. Why should faculty scholarship be encouraged at community colleges? Abstracts by 1 Mar.; Tsegaye Wodajo (twodajo@aol.com).

**Service-Learning Models at Community Colleges**. How are service-learning projects implemented in English and foreign language curricula? How does service learning contribute to literacy or second language acquisition? Abstracts by 1 Mar.; Bette Hirsch (behirsch@cabrillo.edu).

**Shakespeare, Wherefore Art Thou? Promoting Literature at the Two-Year College.** How can we teach fiction, drama, and poetry at community colleges to improve student literacy and promote lifelong reading? Abstracts by 1 Mar.; Pamela Hardman (pamela.hardman@tri-c.edu).

**COMMITTEE ON INFORMATION TECHNOLOGY**

**Sampling the Original: Rethinking Appropriation, Attribution, and Copyright.** New media as facilitators of reproduction and recontextualization of original material. Projects entailing creative uses of collaboration, (re)dissemination and sampling of text, images, and narrative. Abstracts by 15 Mar.; Thomas C. Spear (tspear@gc.cuny.edu).

**Textual Visualization**. For an electronic poster session, demonstrations of tools for textual genetics or analysis which provide results in a visual medium. 200-word descriptions, including URL, by 15 Mar.; Maureen Jameson (jameson@buffalo.edu) and Ray Siemens (siemensr@mala.bc.ca).

**COMMITTEE ON SCHOLARLY EDITIONS**

**Editing and Interpretation in the Digital Age.** Proposals on all aspects of electronic editing, circulation, protocols of reading, and strategies in interpretation, across all periods and traditions. 500-word proposals by 15 Mar.; Bruce R. Smith (brucesmi@usc.edu).

**Editing for Access: Preparing Scholarly Editions for a Cross-Cultural Audience.** Papers on negotiating meaning between the linguistically and culturally distinct audiences of bilingual editions. Abstracts by 15 Mar.; Matthew Bailey (mbailey@mail.utexas.edu).

**Using Digital Archives.** Papers on the construction of digital archives, especially how editing and interpreting make archives useful. Abstracts by 15 Mar.; Donald R. Dickson (d-dickson@tamu.edu).

**COMMITTEE ON THE LITERATURE OF PEOPLE OF COLOR IN THE UNITED STATES AND CANADA**

**Poetry, Race, Aesthetics.** Why are questions of ethnic poetry's aesthetics elided and poems by writers of color reduced to their content? To what extent is the aesthetic a racialized category? Abstracts, vitae by 20 Feb.; Dorothy Wang (dwang@williams.edu).

**Race and Disaster.** What are the relations between race and contemporary disasters such as 9/11 and Hurricane Katrina? Consider race/ethnicity broadly. Abstracts and vitae by 5 Feb.; Dana Williams (d_williams@howard.edu).

**COMMITTEE ON THE STATUS OF GRADUATE STUDENTS IN THE PROFESSION**

**Be the First to Rate This Dissertation.** Recent agreements between Proquest and Amazon.com make dissertations available online as "books." How do developments in electronic publishing affect the careers of junior professors? Abstracts by 25 Feb.; William Orchard (weorchar@uchicago.edu).

**PUBLICATIONS COMMITTEE**

**Reconsidering *Modernismo* in the 21st Century.** Submissions on the teaching, research, representation, translation, canonicity, marketing, and reception of Spanish American *modernismo*, particularly approaches that address the literary current's relevance today. Proposals by 15 Mar.; Sergio Waisman (waisman@gwu.edu).

## Special Sessions

These proposed topics for special sessions at the convention have not been approved; the announcements are intended to bring potential organizers and panelists together before organizers send in their final proposals. Organizers and panelists should note the 7 April deadline for membership and the 1 April deadline for submission of final proposals.

**Affect and Epistemology in the Global Americas.** Feeling as thought, bodies that cogitate, physiological morality, emotional judgment, affective ethics/politics in the cultural production of the global Americas (North, South, or both). Abstracts by 10 Mar.; Dierdra Reber (dreber@emory.edu).

**Age and the MLA**. Why is age an important category in literary and cultural analyses, what matter(s) does critical scholarship on age address, and why have an MLA age studies discussion group? Abstracts by 1 Mar.; Leni Marshall (mars0264@umn.edu).

**Aging Poetically**. Seeking examinations of poems about age, aging, and old age in the writing of late-20th- and early-21st-century poets of all ages worldwide. Abstracts by 1 Mar.; Leni Marshall (mars0264@umn.edu).

**American Literary Lecture Tours.** Papers may discuss one or more tours of any writer in the United States. Vitae and 500-word abstracts by 15 Mar.; Karen Leick (leick.1@osu.edu).

**American West and Geopolitical Imaginary.** Considering representations of the American West as space of national imaginary dramatizing contemporary issues including immigration and security; American empire; terrorism and trauma. 2-page abstracts by 15 Mar.; Alex Hunt (ahunt@mail.wtamu.edu).

**Anglophone and Francophone Literature and Cinema of the Pacific.** Papers addressing postcolonial literature and cinema, preferably issues related to transnationalism. 250-word abstracts, bibliographies, and brief biographies by 10 Mar.; Anne Magnan-Park (amagnan1@nd.edu).

**Apotropaics of Culture.** Papers on the apotropaic (rites that ward off evil) are invited. 20-min. presentations on apotropaic art, literature—or Freud, Derrida, or Paglia, etc. thereon—are welcome. 300-word abstracts by 15 Mar.; Kathleen Marks (marksk@stjohns.edu).

**The Art of Admiration.** What kind of critical acts does admiration generate? Interdisciplinary papers are invited on the innovative potential of admiration in critical speech. Abstracts by 12 Mar.; G. F. Mitrano (mena.mitrano@tin.it).

**Walter Benjamin in Latin America.** Papers that focus on the literary and theoretical relations between Latin American texts and Benjamin's work. 1-page abstracts by 16 Mar.; David Kelman (dkelman@learnlink.emory.edu).

**Black Literature in the Early (Mid)West.** Pre-1900, "West" defined broadly, reflecting changing "frontier" boundaries. The black press, slave narratives from the (Mid)West, African-Native interactions, Thomas Detter, the Repository, etc. Abstracts by 28 Feb.; Eric Gardner (gardner@svsu.edu).

**Black Women Writers of New England: Revisiting Ann Petry and Dorothy West.** Exploring comparative, literary studies of the writings of Ann Petry and Dorothy West. Papers or abstracts by 15 Mar.; Pearlie Peters (petersp@rider.edu).

**William Blake and Authority.** On any aspect of William Blake and his engagement and confrontation with authority. Abstracts or short papers by 2 Mar.; Jeffrey C. Longacre (jeffrey-longacre@utulsa.edu).

**The Book Review**. Book reviews as literary criticism, as journalism, as print culture artifacts. 250-word abstracts by 1 Mar.; Gail Shivel (shivel@earthlink.net).

**Borges: His Literary Legacy and Impact in Contemporary Letters.** Papers exploring Borgesian influences and genius in contemporary writers. 2–4-page proposals by 15 Mar.; Joseph Tyler (proftyler1@mac.com).

**"Brat Pack" in the 21st Century.** How are members of the "Literary Brat Pack" updating fiction for the 21st century? Most recent works of Jay McInerney, Bret Easton Ellis, Tama Janowitz, etc. Abstracts by 15 Mar.; Marjorie Worthington (mgworthington@eiu.edu).

**Camus: A Stranger Nobel.** Fifty years ago, Albert Camus received the Nobel prize for literature. Why does Camus remain so controversial, so actual? 1-page abstracts by 15 Mar.; Alek B Toumi (atoumi@uwsp.edu).

**Caribbean American Women Writers.** Abstracts invited for presentations on novels written by women of (Anglo, Franco, Hispanic) Caribbean descent. How do these women rewrite, revise, retell the histories of these nations? 1-page abstracts by 17 Mar.; Vanessa K. Valdés (valdes23@aim.com).

**Chanson and Social Malaise in Contemporary France.** Popular music production as a transcription of social and cultural issues. Mediation in the chanson world and its ac-

tors. 250–300-word abstracts by 1 Mar.; Olivier Bourderionnet (obourderionnet@agnesscott.edu); Anne-Marie Obajtek-Kirkwood (ao32@drexel.edu).

**Chaucer's Favorite Authors.** Theoretical and practical problems of demonstrating direct and indirect influence on Chaucer's works. Which did Chaucer study directly; through florilegia? Probable, dubious, unproven? 1-page proposals by 15 Mar.; Grover Furr (furrg@mail.montclair.edu).

**Chicago Noir: Dorothy Salisbury Davis and Notions of Faith in Mid-20th-Century Crime Fiction.** Abstracts or papers by 15 Mar.; Peter Schulman (pschulma@odu.edu).

**The Civilizing of Laughter.** How have we come to laugh the laughs we laugh today? Papers on laughter's passage through the civilizing process (literature, philosophy, conduct books). Abstracts and vitae by 1 Mar.; Anca Parvulescu (ancaparvulescu@wustl.edu) and Eric Baker (baker121@umn.edu).

**The Clash of Civilizations in Post-9/11 Francophone Literature.** Papers treating postcolonial conflicts, Islam and the West, martyrdom, etc. 150-word abstracts by 7 Mar.; Michael O'Riley (moriley@coloradocollege.edu).

**Class, Inequality, and the Digital.** Should "class" be abandoned for "inequality" in analyzing the digital everyday, or does class remain essential to understanding the cybersocial? Abstracts by 1 Mar.; Robert Wilkie (rwilkie@nycap.rr.com).

**Class, Race, and Inequality.** Is the new emphasis on inequality in liberal debates actually a means to obscure class? And how does the end of race affect reading the postcolonial? Abstracts by 5 Mar.; Amrohini Sahay (asahay@ic.sunysb.edu).

**Colonial Corporalities.** Critical treatments of gender, sexuality, and body in Latin American Colonial literature, art, related films, etc. Welcome are papers that include feminist or multicultural critiques of colonial corporality. 1-page abstracts by 1 Mar.; Song No (sno1@purdue.edu).

**Configuring Latin American Posttraumatic Subjectivities**. Proposals exploring the relations among memory, political violence, and the posttraumatic utterance in contemporary postdictatorship contexts. 200-word abstracts and short vitae by 5 Mar.; Michael J. Lazzara (mjlazzara@ucdavis.edu).

***The Crucible* in Performance.** Miller's play or adaptations: papers treating issues of textual problematics, the performance of allegory, Miller's historiography, or the relations among politics, history, and theater. 1-page proposals by 1 Mar.; Erika Olbricht (erika.olbricht@yale.edu).

**Cry This Our Beloved Country: Fears for the Realm.** Papers should consider furthering the discussion initiated by Ross and Ross, editors, *Anti-Americanism* (2004), and Stam and Shohat, *Flagging Patriotism* (2006). Abstracts by 20 Mar.; Sohnya Sayres (sayres@cooper.edu).

**Cultural Circuits of Global Violence.** Film, media, digital technology, and other cultural responses to globalization. Papers might focus on war, violence, displacement, social disruption, and disposability related to globalization. 500 words by 1 Mar.; Sophia A. McClennen and Susan Searls Giroux (sam50@psu.edu).

**Cultural Studies and 18th-Century Studies in the Classroom.** How has cultural studies shaped teaching of the long (and wide) eighteenth century? What are the challenges, limits, conflicts, and institutional stakes? Roundtable. 1–2-page abstracts by 1 Mar.; David Mazella (dmazella@uh.edu) or Laura Rosenthal (lrosent1@umd.edu).

**Culture, Aesthetics, and the State.** Papers exploring the relation between literature and the emergence of the modern state. Half-page abstracts by 1 Mar.; Andrew Hebard (hebard@muohio.edu) and Zarena Aslami (aslami@msu.edu).

**Current Approaches to Arthur Miller.** Papers exploring Miller's work in the context of contemporary performance, pedagogy, and theory are welcome. 1-page abstracts and biographical statements by 15 Mar.; Kate Egerton (egertonk@berea.edu).

**Current Approaches to the Novels of Pierre Loti**. Papers dealing with any of the novels of Loti. Completed 10-page papers by 1 Mar.; Richard M. Berrong (rberrong@kent.edu).

**The "Deconstructive Turn" in Cultural Studies.** Papers addressing the recent arguments to repoliticize "cultural studies" by turning to deconstruction. How effective is a deconstructive politics for "cultural studies"? Abstracts by 1 Mar.; Stephen Tumino (sct5@pitt.edu).

**Dickey and Gender, Class, Sexuality, and Race.** Proposals that use innovative critical approaches to explore the life and writings of James Dickey, a decade after his death. 200-word abstracts and short vitae by 14 Mar.; W. B. Thesing (thesingw@gwm.sc.edu).

**Difference and Defiance in French and Francophone Popular Musics**. Issues by country, region, genre; identity expression by race, gender, ethnicity, age, culture; political and linguistic engagement; directions in chanson; pedagogy; new media. 1-page abstracts by 15 Mar.; Aaron Prevots (prevots@southwestern.edu).

**Disney Princess.** In five years Princess products have exploded from grossing $300 million to $3 billion. Proposed panel examines the history, mythos, and marketing of this preteen gender normativizing tool. Abstracts, vitae by 20 Mar.; John Beckman (beckman@usna.edu).

**Early Modern Passions.** Papers exploring the ideological or political significance of the passions in early modernity. 250–300-word abstracts by 1 Mar.; Meredith Evans (meredeva@alcor.concordia.ca).

**Early Modern Poetry and Performance.** Papers exploring sites of literary performance, broadly defined, in early modern England: poetry spoken, sung, staged, or shaped into other cultural forms. 2-page abstracts by 9 Mar.; Anthony Welch (awelch8@utk.edu).

**Ecocrítica igual "Madre Tierra, hermano hombre."** Análisis ecocrítico del medioambiente en la literatura latinoamericana como expresión del desarrollo de la conciencia ecológica. 250-word abstracts by 1 Mar.; Walter Rojas (ismaelitorojas@yahoo.com) or Uliana Gancea (ugancea@yahoo.com).

**Ecocriticism, Ecofeminism, and Southern Women Writers.** Papers exploring matriarchal and indigenous societies, environmental balance, economic and community sustainability, and other issues in writings by Southern women. 2–4-page proposals by 1 Mar.; Mae Miller Claxton (mclaxton@email.wcu.edu).

**George Eliot Biography: Forty Years since Gordon Haight.** Celebrations, comparisons, fresh sources, theoretical perspectives, fanciful fictionalizations, fragments, etc., before and after 1968. 500-word proposals by 1 Mar.; Kathleen McCormack (mccormac@fiu.edu).

**Encounters between Science and the Avant-Garde (1900–30).** Investigating the intersection of avant-garde literature/art and sciences such as biology, evolution theory, and medicine. Half-page abstracts by 15 Mar.; Christine Kanz (christinekanz1@mac.com) and Arndt Niebisch (aniebisch@smcm.edu).

**The End of Romance: Women Novelists and Modernism.** Historical and cultural approaches to women's modernist novels that destabilize the romantic marriage plot. Treatments of transnational and transatlantic writers encouraged. 2-page proposals by 15 Mar.; Noreen O'Connor (nto@georgetown.edu).

**English Poetry of the Mid–15th Century.** Papers on any aspect of the work of (among others) Bokenham, Burgh, Capgrave, Hardying, Ashby, Charles of Orleans, the Fairfax poet, Roos, Audelay, Metham. Abstracts, brief vitae by 15 Mar.; Robert J. Meyer-Lee (bobbyjm@goshen.edu).

**Experimental Poetry in the Midwest.** Exploring experimental writing in the Midwest from a critical standpoint as it has emerged in the past twenty-five years. 250-word abstracts by 15 Mar.; William Allegrezza (wallegre@iun.edu).

**Family and Collectivity**. Is family loss of "self" and "others," who become simply "family functions" (Derrida, *A Taste for the Secret*)? Papers on singularity, family, and collective community in the new humanities. Abstracts by 1 Mar.; Julie Torrant (jpt27@cornell.edu).

**Fantasy Fiction and Genre.** Fantasy links narrative forms: epic/romance; oral/written; film/novel; game/video. How does the genre of fantasy spawn other genres and connections between genres? 200-word abstracts by 15 Mar.; Kristen Abbey (klabbey@gmail.com).

**Finance Capital, "Bartleby," and the City of Immaterial Labor.** Does "Bartleby" represent the multitude's ethical resistance to capital or the "right to refuse to answer" (Derrida) that obscures exploitation? Abstracts by 1 Mar.; Kimberly DeFazio (kdefazio@ic.sunysb.edu).

**Form and Discourse in Early Modern Travel Writing (1600–1800)**. Formal and discursive strategies in English travel writing, including journals, mercantile reports, letters; examines

deployment of genre conventions and rhetoric (e.g., plain style). 1-page abstracts by 1 Mar.; Ellorashree Maitra (elm2636@gmail.com).

**Future Spaces, Scottish Places.** Science fiction and fantasy worlds in Iain Banks, Conan Doyle, Alasdair Gray, George MacDonald, David Lindsay, Naomi Mitchison. Earlier authors and other genres too. 1-page proposals and vitae by 1 Mar.; Caroline McCracken-Flesher (cmf@uwyo.edu).

**Galicia beyond Galicia: On the Centenary of the Himno Galego's Debut in Habana.** Papers considering Galician language and culture beyond national borders; Galician diaspora communities; American, Atlantic, European Galicia. 19th–21st century. 1-page abstracts by 1 Mar.; Kirsty Hooper (kirsty.hooper@liv.ac.uk).

**Genre Poaching in Literary Fiction.** Contemporary US literary fiction that co-opts elements of popular genres such as science fiction, detective fiction, romance novels, TV, superhero comics: e.g., Castillo, Auster, Lethem, Eisenberg. Abstracts by 1 Mar.; Josh Lukin (jblukin@temple.edu).

**The Gift in Literature.** Gift theory and literary criticism; historical or cultural differences in giving; material or intangible gift exchanges; community and conflict in gift economies; literary commodities marketed as gifts. Abstracts by 9 Mar.; Jill Rappoport (jill.rappoport@villanova.edu).

**Globalization, Power, and Hispanic Literature.** Papers exploring literary representations of human rights, immigration, exile, or other transatlantic connections between Spain and Latin America at the turn of the 21st century. Abstracts by 28 Feb.; Joseph McClanahan (mcclanah@stolaf.edu).

**G. Grass's Autobiography.** On the autobiography and the attendant moral, literary, and artistic issues. 1-page abstracts by 24 Feb.; Richard Schade (Richard.Schade@uc.edu).

**Historicizing Fat.** Papers that examine the construction of fat from a historical perspective, especially those that use history to oppose contemporary pathologized constructions of fat. 1-page abstracts and short biographies by 15 Mar.; Elena Levy-Navarro (levye@uww.edu).

**Hollywood's Africa**. Papers on Hollywood's representations of Africa after 1993. Analyses of films such as *Blood Diamond*, *Hotel Rwanda*, *The Constant Gardener,* and *Lord of War* welcome. Abstracts and vitae by 15 Mar.; MaryEllen Higgins (mxh68@psu.edu).

**Aldous Huxley's *Brave New World*, 75th Anniversary**. The impact of the most influential novel of the 20th century on literature, life, culture, science, science fiction, and philosophy. E-mails by 10 Mar.; David Izzo (davidizzo@hotmail.com).

**Identity, Authority, and the Texts of Premodern Women.** Papers on premodern texts that opened new spaces for women's identities in literature, language, or culture. 300-word abstracts by 1 Mar.; Brad Herzog (bdherzog@saumag.edu).

**The Importance of Punctuation.** Punctuation topics related to linguistics, writing, its use in certain genres, or by specific literary figures. Abstracts by 1 Mar.; Albert E. Krahn (krahn@punctuation.org).

**The Indo-Germans: The German Misappropriation of Indian Thought.** German orientalism of Indian thought and its relation to national identity, from roots in Hellenistic historians to idealism and Romanticism to contemporary Hindu nationalism. Abstracts by 15 Mar.; Robert Cowan (robert.cowan@hunter.cuny.edu).

**Rachel Ingalls.** Papers on Anglo-American writer Rachel Ingalls are requested. Submissions on her stories, rather than her novel *Mrs. Caliban*, are encouraged. Presentations must be kept to 20 minutes; 300-word abstracts by 15 Mar.; Gregory Marks (gmarks@hostos.cuny.edu).

**Ink in Early Modern England.** What work did ink perform in literary texts, as both material and metaphor? How is ink related to (im)permanence; to blotting, staining, corruption; to early modern technologies and textuality? 400-word abstracts by 1 Mar.; Adam Smyth (a.smyth@rdg.ac.uk) and Karen Britland (k.r.britland@keele.ac.uk).

**Inter-Asian Cinema.** Papers addressing Asian film coproductions vis-à-vis a shared pan-Asian cultural sphere crossing national, ethnic, and cultural borders. 250-word abstracts, bibliographies, and brief biographies by 10 Mar.; Aaron Magnan-Park (Magnan-Park.1@nd.edu).

**International Childhoods, Overseas Americans, Third-Culture Kids, Global Nomads, Etc.** On narratives, memoirs, or essays that tell of growing up in cultures other than (and distant from) one's passport country. Abstracts by 20 Mar.; Gene H. Bell-Villada (gene.h.bell-villada@williams.edu).

**Intertextuality, Multimedia, and the Archive.** Papers interrogating the clandestine relation between image and word and how truth is made arbitrary through interpretation. Focus on film and other arts welcome. Abstracts by 1 Mar.; Lindy Leong (lleong@ucla.edu).

**Jaccottet's Earthly Immanence**. Papers exploring Philippe Jaccottet's focus on the natural world as a return to the source of being. Abstracts, short vitae by 15 Mar.; Lynn Anderson (lsanderson@brynmawr.edu).

**Jack Kerouac: *On the Road*.** 2007 marks the fiftieth anniversary of the publication of *On the Road*. Papers focusing on the literary and cultural significance of the novel. Abstracts by 15 Mar.; Jody Spedaliere (spedaliere@cup.edu).

**The Language of British Abolition.** The diction of abolitionist and nonabolitionist British texts of the long 18th century: any topic welcome, especially interested in "cross-over" diction (from abolitionist to nonabolitionist texts), etc. Abstracts by 15 Mar.; Marcy L. Tanter (tanter@tarleton.edu).

**Late Formalisms: Some Twilights of 20th-Century Poetry.** Papers exploring the late work of a 20th-century poet, approached through questions, ideas, and problems of form, broadly considered. Abstracts by 1 Mar.; Anton Vander Zee (antonvz@stanford.edu).

**"Letters to the Editor" as a Literary Genre.** Abstracts on theory, history, and practice by 10 Mar.; Mashey Bernstein (MasheyB@aol.com).

**Literary Aspects of *Egils Saga Skalla-Grímssonar.*** Prose-poetry relations; Egil as a literary character; literary context (Icelandic and pan-European); the "psychology" of the saga; *Egils saga* and narratology. Abstracts by 15 Mar.; Jon Helgason (jkh@hi.is) and Laurence de Looze (ldelooze@uwo.ca).

**Louis MacNeice Centenary.** 2007 marks the centenary of the birth of Louis MacNeice (d. 1963). Papers focusing on the author's significance, legacy, and influence. 250-word abstracts by 15 Mar.; Jonathan Allison (jalliso@uky.edu).

**Materiality and Performance.** Papers exploring the intersection of materiality and performance. Topics can range from oral tradition to digital culture. 1-page abstracts by 10 Mar.; John Walter (walterj@slu.edu).

***Maud Martha* and the Challenge of Space.** Seeking papers informed by geographical theories of space and place that engage with Gwendolyn Brooks's novel *Maud Martha*. Queries, abstracts before 15 Mar.; Julia Leyda (juleyda@gmail.com).

**Claude McKay and Black Modernism.** Abstracts invited for 20-min. presentations on Claude McKay oriented in Marxist, modernist, queer, transnationalist, or other foci. E-mail inquiries by 5 Mar.; Gary E. Holcomb (gholcomb@emporia.edu).

**Modern Approaches to 20th-Century and Contemporary Italian Literature.** Papers discussing theoretical approaches to textual analysis of poetry and narrative. 350-word abstracts and 1-page vitae by 15 Mar.; Francesca Seaman (fseaman@depauw.edu).

**Modernity and Enchantment.** Are modern enchantments possible? What does literature offer to projects of enchantment? Enchantment and Enlightenment; environmental, secular, sacred, feminist, postcolonial enchantments; enchantment and genre. 200-word abstracts by 15 Mar.; Anthony Lioi (lioi@mit.edu).

**Montaigne and 17th-Century England.** How were Montaigne's *Essais* and John Florio's translation received in 17th-century England? Who read the *Essais,* and how did they influence literary culture? 1–2-page abstracts by 15 Mar.; Susan O'Malley (Gushee271@aol.com).

**Museums in Literature, Literature of the Museums.** Papers on the textual life of the institution. Engagement with museum studies or institutional history especially encouraged. Abstracts or 8-page papers by 5 Mar.; Jonah Siegel (jsiegel@rci.rutgers.edu).

**Muslims and Jews in French and Francophone Literatures and Films.** Papers analyzing the depiction of relations between Muslims and Jews in contemporary literature and films. 1–2-page abstracts and brief vitae by 15 Mar.; Carine Bourget (bourgetc@u.arizona.edu).

**Myths of Difficulty**. "The Sick Rose" has recently been described as "more riddle than poem." Have ideologies of undecidability accommodated readings too comfortably to the idea that they can't be done? Abstracts by 1 Mar.; Marcus Bullock (bullock@uwm.edu).

**Narratives of 9/11: The Arab World and Its Diasporas.** How have Arab writers, artists, and media responded to 9/11 and to the ongoing war on terror? 500-word abstracts by 18 Mar.; Nouri Gana (ganouri@umd.umich.edu).

**New Trends in Contemporary Spanish Narrative (1980–2006).** Exploring trends developed in the contemporary fiction of Spain. Discourses of identity, nationalism, nostalgia, ecocriticism, etc. 1-page abstracts by 15 Mar.; Palmar Alvarez-Blanco (palvarez@carleton.edu**).**

**Otherness in the Literature and Composition Classroom.** Theoretical and pedagogical approaches to otherness. Topics might include literature as other, teacher as other, engaging differences, classroom identity, contact. 1-page abstracts by 1 Mar.; Tiffany Kriner (tiffany.e.kriner@wheaton.edu) and Stephanie L. Kerschbaum (kerschbaum@tamu.edu).

**Performing Race: The Afro-Hispanic Experience in Latin America and the Caribbean, 1925–45**. Examining representational systems of race by applying methodologies as feminist and postcolonial theory, *negritude*, and *transculturación*. 250-word abstracts 15 Mar.; Leilani García (l.garciaturull@csuohio.edu).

**Perspectives: African American Literary Theory**. Addressing theoretical positions inscribed by an African American sensibility. Examples: "Saturation," "Signifyin(g)," and the "Blues." Approximately 300-word abstracts by 15 Mar.; Ramona L. Hyman (rhyman256@comcast.net).

**Petroleum Politics in Literature and Film.** Papers that examine the history and cultural memory of the petroleum age, representations of the policies and practices that have shaped its global reach, or imagine its decline. Abstracts by 15 Mar.; Rosemarie Scullion (rosemarie-scullion@uiowa.edu).

**Playwriting in Chicago, 1950–2006.** Papers about the history of playwriting workshops, playwrights' ensembles, and the aims and methods of playwrights working in and writing for Chicago theaters. 1-page abstracts by 15 Feb.; Arvid F. Sponberg (arvid.sponberg@valpo.edu).

**The Political Value of African American Literature.** What role has African American literature played in (trans)national political action and social change? 1-page abstracts and vitae by 15 Mar.; Gene Andrew Jarrett (gjarrett@umd.edu).

**The Postdictatorial Mode in United States Latino Literature and Culture**. How literature, film, other media represent or remember regimes of absolute law; how they (re)write narratives of atrocity, dislocation, migration, diaspora, survival. 100-word abstracts by 1 Mar.; Ricardo Ortiz (ortizr@georgetown.edu).

**Postsecular Professions**. Exploring the implications of recent efforts to take religion seriously. Is it possible without rethinking aspects of the profession: its secularity, canons, methodologies, disciplinary boundaries, pedagogies, history? 500-word abstracts by 10 Mar.; Michael Kaufmann (mkauf@temple.edu).

**The Present Age of the World Picture.** Cultural responses to late developments concerning the degradation of the planet, in theory, media, literature. Abstracts by 20 Mar.; Sohnya Sayres (sayres@cooper.edu).

**Primitivism and Cultural Production: The Latin American Avant-Garde Reconsidered**. 250-word abstracts on the Latin American avant-garde (1915–35) oriented in *indigenism*, *negritude*, the body subliminal, shamanism, and the magic word. 15 Mar.; Leilani García (l.garciaturull@csuohio.edu).

**Proust and Allegory in Giotto.** A session devoted to Proust's discussion of the Cappella degli Scrovegni, with reference to the influence of intellectual climate and milieu. E-mail 400-word abstracts by 10 Mar.; Gian Balsamo (gbalsamo@aucegypt.edu).

**Publish in English or Perish?** Authors, even journals, especially in the sciences and medicine, tend to move to English as the language of publication: globalization? change? resistance? Abstracts by 15 Mar.; Richard Russell Caldwell (ac0365@wayne.edu).

**Putting the History in Literary History: A Methodological Roundtable.** Reflections on the controversies, conflicts, and potential best practices for writing literary history (as opposed to "literary criticism"). 150-word abstracts by 30 Mar.; Julia Douthwaite (jdouthwa@nd.edu).

**Thomas Pynchon's *Against the Day***. All relevant topics welcome, including assessments of the Pynchon Wiki Web site, but papers analyzing Chicago's role in the novel are especially encouraged. Proposals by 15 Mar.; Peter Schmidt (pschmid1@swarthmore.edu).

**Race, Ethnicity, and American Reform.** How different ethnic or racial groups have responded to 20th-century mainstream reform movements: prohibition, workplace safety, child labor, immigration, welfare, affirmative action, environmental protection, etc. 1-page abstracts by 1 Mar.; Michael Clarke (michael.t.clarke@ucalgary.ca), Martha Patterson (mhpatterson@mckendree.edu).

**Reading Margins.** Applications of or responses to Michael Camille's *Images on the Edge*. Papers addressing the history of interpreting marginalia are also welcome. 1–2-page abstracts by 15 Mar.; Yasser Derwiche Djazaerly (yasser@shsu.edu).

**Reading the Wind: Pedagogy for Magic, Ritual, Storytelling, Myth in African, Middle Eastern, Trans-American Texts.** Exploring alternatives to archetypal, postcolonial, Lacanian, and poststructuralist readings. 1-page abstracts, short vitae by 1 Mar.; Roberta Sabbath (sabbath@unlv.nevada.edu).

**Reframing Vietnam: Vietnamese Film and Culture.** Inclusive of films made by Vietnamese directors in the diaspora. Abstracts by 15 Mar.; Sylvie Blum-Reid (sylblum@ufl.edu) and Louis Schwartz (lschwartz72@comcast.net).

**Re-mapped Lives: The Partition of British India.** Papers investigating how the Partition experience of communal violence and mass displacement has shaped postcolonial societies and subjectivities in South Asia. 300-word abstracts by 1 Mar.; Debali Mookerjea-Leonard (dmookerj@gmail.com).

**Rereading the Sublime and Beautiful: The 250th Anniversary of Burke's *Enquiry*.** How have contemporary methodologies such as feminist, queer, postcolonial, Marxist, psychoanalytic, and poststructural theories enriched our understanding of Burke's aesthetics? 500-word abstracts by 28 Feb.; Ana de Freitas Boe (aboe@bw.edu).

***Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe* Twenty Years On.** How has this collection influenced early modern English studies? 1–2-page abstracts by 1 Mar.; W. Reginald Rampone, Jr. (regrampone@hotmail.com).

**Romantic Drama and Theater.** Presentations on any aspect of Romantic drama, theater, and stage performance are invited. Proposals to Cajsa C. Baldini (cajsa.baldini@asu.edu).

**Arundhati Roy's Critiques of Globalization.** Analyses of Roy's fiction and nonfiction—in terms of her politics, activism, efficacy, reception (including backlash), and literary craft. Theoretical and pedagogical approaches invited. 1-page abstracts by 9 Mar.; Jason Mezey (jmezey@sju.edu).

**Ruling English.** Papers related to regulating the English language: treatises on English spelling, grammar, rhetoric, dictionaries, pedagogies, etc. and their appropriation(s) by 16th- and 17th-century authors. 1-page abstracts by 15 Mar.; Gwynn Dujardin (dujardin@post.queensu.ca).

**Ruminating Repasts in Literature.** Conflations of foods and fictions in medieval and early modern culture. How and why do banquets, meals, and food references pervade the literature of this period? Abstracts by 5 Mar.; Tim Tomasik (timothy.tomasik@valpo.edu).

**Scientific Discourses in Latin American *Modernismo*.** Papers investigating the intersection of *decadentista* fiction and turn-of-the-century sciences such as medicine, psychopathy, and hygiene in Latin American prose, 1880–1920. 3-page abstracts by 15 Mar.; Nancy LaGreca (lagreca@ou.edu).

**George Bernard Shaw and History.** Possible topics: problems in literary history and theater history; philosophical and theoretical approaches; periodization; historicism; presentism; posthistory; prediction, prophecy, and the history of the future. Abstracts by 15 Mar.; Charles Joseph Del Dotto (cjd@duke.edu).

**The Silence of Intellectuals.** Papers on the "right to remain silent, to refuse to answer" (Derrida, *A Taste for the Secret*) and the place of the intellectual today. Abstracts by 8 Mar.; Jennifer Cotter (jecst39@pitt.edu).

**"Singing Love Songs to Mr. Death": Black Masculinity and Sexual Violence in African American Literature and Popular Cul-**

**ture**. Papers exploring the erotics of death. 1-page abstracts by 1 Mar.; Aime Ellis (aime@msu.edu).

**Sovereignty in Anglo-Irish and Continental Modernism.** Proposals on formations, representations, and theorizations of sovereign subjects (individuals, groups, nations, empires), 1914–45, especially with respect to states of exception. Abstracts and short vitae by 1 Mar.; Mia L. McIver (mmciver@uci.edu).

**Spanish for the Professions.** Session geared to help educators and administrators understand the need for programs in Spanish for business and the professions. Abstract in Spanish by 15 Mar.; Carlos Coria-Sanchez (cmcoria@email.uncc.edu).

**Speech Acts and Politeness across Cultures.** Research topics exploring how speech acts and politeness phenomena differ cross-culturally. May include L2 or bilingual contexts. 1-page abstracts by 15 Mar.; Derrin Pinto (drpinto@stthomas.edu).

**The Stage No Longer Empty: Theater 1969–79.** Brook, Mnouchkine, Wilson, Foreman, Stein, Muller, others. Impact of video (1975–76) on production, archivization, historiography. Comparative studies of rapidly internationalizing, newly postcolonial stages welcome. Abstracts by 20 Mar.; Arnd Wedemeyer (awedemey@princeton.edu).

***Surprised by Sin: The Reader in Paradise Lost*: 40-Year Anniversary**. How has this book influenced Milton studies for 40 years? 1–2-page abstracts by 1 Mar.; W. Reginald Rampone, Jr. (regrampone@hotmail.com).

**J. M. Synge: T*he Playboy of the Western World*.** 2007 marks the centennial of the premiere of Synge's play. Papers exploring its relation to decolonization, Irish nationalism, and the National Theatre. 1-page abstracts by 10 Mar.; Erin Post (erin.post@duke.edu).

**The Theatrical Turn.** The language of the stage and of performance has become increasingly prominent in humanities research. Examining paradigms of theatricality and antitheatricality in the nondramatic genres of German modernism. Abstracts by 15 Mar.; Robert Buch (buch@uchicago.edu).

**Tiresian Poetics: Modernism and Sex Change.** Narratives of sexual or gender metamorphosis; sexual dissonance and artistic power; sexual difference and voice. Sexology and myth. Transgender rhetorics, poetics, narrative structures. Abstracts by 9 Mar.; Ed Madden (edward.madden@gmail.com).

**To Assess or Not to Assess: What Are the Questions?** What drives the impulse toward assessment? Does assessment belong at the college level? How can faculty members and practitioners in languages and literatures have a meaningful voice in this issue? Proposals; Richard Hancuff (cuff@gwu.edu).

**Today's Tocquevilles? European Travelers, American Mores.** Recent depictions by essayists, journalists, novelists, or satirists of the inhabitants and institutions of the United States. Goals, methods, effects, consequences. Print or film. 300-word abstracts by 15 Mar.; Mark Burde (mburde@umich.edu) and Lisabeth Hock (lhock@wayne.edu).

**The Tragic Mulatta: Transnational Perspectives.** Papers placing this American literary figure in global contexts by examining representations in American and non-American literatures to 1900. 1-page abstracts and brief vitae by 1 Mar.; Kimberly Manganelli (kmangan@clemson.edu).

**Translating Pamuk.** Does the eclectic range of linguistic competences and idiosyncratic styles of the Nobel laureate's English translators misrepresent his work? 250-word proposals for 20-min. papers by 1 Mar.; Jerold C. Frakes (jcfrakes@buffalo.edu).

**United States Themes, Space, and Characters in Post-1960 Non–United States Theater.** What do these cross-cultural representations reveal about theater and theatricality as well as about cultural identity? 1-page abstracts and short vitae by 15 Mar.; Les Essif (essif@utk.edu).

**The Ups and Downs of Leslie Epstein: Ten Novels.** On Epstein's remarkable range of Holocaust and other themed fiction, including his latest on fascist Italy. 100-word abstracts by 5 Mar.; Mark Bernheim (bernhema@muohio.edu).

**Urban Wit in the Long 18th Century.** Literary representations of and philosophical speculations about wit, case studies, spaces (coffeehouse, bluestocking salon, city), gendered wit, cultural anxieties. Comparative focus welcome. Abstracts and vitae by 10 Mar.; Susanne Schmid (susanne.schmid@em.uni-frankfurt.de).

**Vergil and Nationhood.** Studying the interaction between the literary legacy of Vergil (epic, georgic, pastoral) and the question of territorial politics in early modern Europe. 500-word abstracts by 15 Mar.; Isabelle Fernbach (ifernbach@barnard.edu).

**Voodoo and Zora Neale Hurston.** Treatment of voodoo, Haiti, and West African traditional religions in *Their Eyes Were Watching God* and Hurston's other fictional works. 1-page abstracts or papers by 15 Mar.; La Vinia Delois Jennings (LaViniaJ@utk.edu).

**The Way We Argue Now: Class and/of Reading.** Papers on the way class conditions interpretive strategies and the place of the polemical in poststructuralist, psychoanalytic, Marxist, and other readings. Abstracts by 1 Mar.; Robert Faivre (faivrer@sunyacc.edu).

**The Weight of the World.** New consciousness, new subjects, new well-springs of self-address. Theory, media, literature. Abstracts by 20 Mar.; Sohnya Sayres (sayres@cooper.edu).

**Eudora Welty and Detective Fiction.** Papers exploring the genre of detective fiction in relation to the works of Eudora Welty. Intertextual approaches encouraged. Abstracts by 15 Mar.; Suzanne Marrs (marrss@millsaps.edu).

**Who Reads Loren Eiseley?** Thirty years after his death, what is the future of Loren Eiseley studies? nature writing? poetry? isolated essays? Any approach. 200-word abstracts or 7-page papers by 20 Mar.; M. E. Pitts (drpme@netzero.com).

**John A. Williams: Race, Sexuality, Class, and Gender.** Proposals that use interdisciplinary approaches to explore the writing and screen adaptations of Williams's works. 250-word abstracts and short vitae by 5 Mar.; Mark A. Reid (Mreid122@aol.com).

**Women in the Archives / Las Mujeres en los Archivos (pre-1800).** Papers focusing on pre-1800 Hispanic women's cultural production and archival research. 250-word abstracts by 1 Mar.; Barbara Simerka (bsimerka@hotmail.com).

**The Work and Legacy of Sarah Kofman.** Papers on any aspect of Kofman's work, including her autobiographical writings and her critical writings on psychoanalysis, philosophy, literature, and visual art. E-mail abstracts by 7 Mar.; Thomas Albrecht (talbrech@tulane.edu).

**Writing the Caribbean in the United States.** How do writers of Caribbean heritage who are located in the United States reconfigure "Caribbean" literature? Possible topics: diaspora, linguistic crossings, native spaces, and informants. 1-page abstracts and vitae by 10 Mar.; April Shemak (aas004@shsu.edu).

**Writing Transnational Adoption across Asia and America.** How has transnational adoption transformed the meaning of "Asian American"? Exploring writings of transnational adoption in relation to racial categorization and cultural transmission. Abstracts by 10 Mar.; Mark Jerng (mcjerng@ucdavis.edu).

## Allied and Affiliate Organizations

### AMERICAN ASSOCIATION FOR ITALIAN STUDIES

**(Re)Thinking the Mediterranean: Theory and Practice of "Pensiero Meridiano" (Meridian Thinking).** By 1 Mar.; Norma Bouchard.

**The Role of the Intellectual in Contemporary Italy.** Consider whether the concept of the intellectual still defines a viable project or must rather be abandoned. Papers discussing novel practices of intellectual engagement in contemporary Italy are especially welcome. By 1 Mar.; Eugenio Bolongaro.

### AMERICAN ASSOCIATION OF AUSTRALIAN LITERARY STUDIES

**Exiles and Expatriates.**

**Regionalism.** Proposals may address film as well as literature. 500-word proposals by 1 Mar.; Theodore F. Sheckels (tsheckel@rmc.edu).

### AMERICAN ASSOCIATION OF PROFESSORS OF YIDDISH

**In Commemoration of the 110th Anniversary of the Yiddish Newspaper *Forverts*: The Worldwide Yiddish Press—Its Publications, Its Writers.** Proposals by 15 Mar.; Joseph C. Landis (landisaapy@verizon.net).

**Modern Jewish Women Writers in the Americas.** Proposals by 15 Mar.; Evelyn Avery (eavery@towson.edu).

### AMERICAN ASSOCIATION OF TEACHERS OF SLAVIC AND EAST EUROPEAN LANGUAGES

**Contemporary Slavic Women's Writing.** In the light of recent women winners of the Rus-

sian Booker and the phenomenal success of women's mystery novels, this panel addresses how "elite" and "popular" women authors are reshaping Slavic literatures. Paper abstracts by 15 Mar.; Benjamin M. Sutcliffe (sutclibm@muohio.edu).

**AMERICAN BOCCACCIO ASSOCIATION**

**Open Topic.** Any aspect of Boccaccio studies. Abstracts by 15 Mar.; Janet Smarr (jsmarr@ucsd.edu).

**AMERICAN COMPARATIVE LITERATURE ASSOCIATION**

**New Comparative Methodologies: Musical Thinking.** Comparative literature and new musicology; musical elaborations after Adorno and Said; critical reading and critical listening; words on music and music on words. 500 words by 15 Mar.; Yopie Prins (yprins@umich.edu).

**New Comparative Methodologies: Rethinking Difference.** Papers addressing or exemplifying innovative comparative methodologies and paradigms: activism, archival and field research, cultural studies, database mining, the Internet, intra-national/intra-linguistic comparison. 500 words by 15 Mar.; Thomas Beebee (tob@psu.edu).

**AMERICAN NAME SOCIETY**

**Two Open Sessions.** Fields may include literature, literary theory, philosophy, linguistics, geography, sociology, history. Panels may be organized on single authors or subjects. 150-word (max.) abstracts by 1 Mar.; Priscilla Ord (paord@verizon.net).

**ASSOCIATION DES AMIS D'ANDRÉ GIDE**

**Open-Topic Session.** Papers on any aspect of Gide studies. 1-page detailed abstracts or 8-page papers by 10 Mar.; Christine Latrouitte Armstrong (armstrong@denison.edu) and Jocelyn Van Tuyl (vantuyl@ncf.edu).

**ASSOCIATION FOR BUSINESS COMMUNICATION**

**Business, Technical, and Professional Communication.** Papers on any aspect of this field, including connections with linguistics, cultural studies, and literature. 1–2-page abstracts by 1 Mar.; Daphne Jameson (daj2@cornell.edu).

**ASSOCIATION FOR COMPUTERS AND THE HUMANITIES**

**New Reading Interfaces.** Reading in the context of networked and multimedia communication environments. Possible topics: text visualizations, alternative interfaces, immersive or VR environments for text. Proposals from practical (design, coding) and theoretical perspectives. Abstracts and 1–2-page vitae by 16 Mar.; Rita Raley (raley@english.ucsb.edu).

**ASSOCIATION FOR THE STUDY OF AMERICAN INDIAN LITERATURES**

**Critical Approaches to Teaching First Nations / Native American Film.** Theoretical, contextual, and aesthetic concerns specific to teaching and theorizing the work of indigenous filmmakers. Presentations that demonstrate methods are encouraged. 250-word abstracts by 1 Mar; Beth Piatote (piatote@stanford.edu).

**ASSOCIATION FOR THE STUDY OF LITERATURE AND THE ENVIRONMENT**

**Animals and Agency.** Exploring literary representations of the agency and subjectivity of animals. How do these representations complicate the boundary that supposedly differentiates animals from humans?

**When Nature Strikes Back.** Exploring how literature personifies nature's retribution for human attempts to control or change the land. How does the environment become inhospitable toward humans? Abstracts by 1 Mar.; Sarah McFarland (mcfarlands@nsula.edu).

**ASSOCIATION OF TEACHERS OF TECHNICAL WRITING**

**Methods for Making Technical Communication Research Meaningful for Learners**. Ways that technical communication research can transform learning experiences in contexts ranging from classrooms to online spaces to on-the-job training.

**Professional and Technical Writing: Current Issues and Challenges.** Current challenges of teaching technical or professional communication. Proposals with a broad range of approaches making connections to other areas of English studies. Abstracts by 28 Feb. (e-mail submissions preferred); Denise Tillery (denise.tillery@unlv.edu).

**MARGARET ATWOOD SOCIETY**

**Atwood as a Poet.** Atwood's poetic voice, exclusively or in comparison to her nonpoetic works. 400–500-word abstracts by 15 Mar.; Karma Waltonen (kjwaltonen@ucdavis.edu) and Debby Rosenthal (debbyrosenthal@comcast.net).

**Atwood's Recent Shorter Fiction.** *Moral Disorder*, *The Tent*, *The Penelopiad*, *Bottle*, or *Bashful Bob and Doleful Dorinda*. 400–500-word abstracts by 15 Mar.; Sharon Wilson (sharon.wilson@unco.edu) and Lisa Weckerle (weckerle@kutztown.edu).

**SIMONE DE BEAUVOIR SOCIETY**

**Open Session.** Any aspect of the works and life of Beauvoir. Titles, 2–3-paragraph abstracts, and short vitae by 1 Mar.; Yolanda Patterson (guyyopat@aol.com).

**BYRON SOCIETY OF AMERICA**

**Byron in America.** Byron's reception in America (in reviews, poetry, newspapers, journals, etc.); American citizens who visited Byron abroad; Byron's representation of America in his poetry; transatlantic Byronism. 1-page abstracts or 8-page papers by 15 Mar.; Jonathan Gross (JGROSS@depaul.edu).

**CHILDREN'S LITERATURE ASSOCIATION**

**Beyond *Harry Potter*: Theorizing Fantasy for Children.** Examining new theoretical approaches to the study of children's fantasy. 1–2-page abstracts or 8-page papers by 1 Mar.; Jackie C. Horne (Jacqueline.horne@simmons.edu).

**Jumping between Audiences: Authors Who Write for Adults and Children—but Not at the Same Time.** Analyzes authors of crossover books. 1–2-page abstracts or 8-page papers by 1 Mar.; Tammy Mielke (tammy.mielke@wmich.edu).

**JOHN CLARE SOCIETY OF NORTH AMERICA**

**John Clare in History.** Clare in relation to various histories: natural, literary, political, cultural. Abstracts by 15 Mar.; Scott McEathron (mceath@aol.com).

**PAUL CLAUDEL SOCIETY**

**Paul Claudel et l'histoire.** Other Claudel-related topics are also welcome. Mail or e-mail proposals by 15 Mar.; Nina Hellerstein (hellerst@uga.edu).

**COMMUNITY COLLEGE HUMANITIES ASSOCIATION**

**Cities, Public Spaces, and Monuments.** Representations of the history and culture of cities and city life in literature, film, and art, including issues of urban and architectural design, public policy regarding urban space, and the role of monuments and memorials. Abstracts by 15 Mar.: George Scheper (shepbklyn@aol.com).

**CONFERENCE ON CHRISTIANITY AND LITERATURE**

**Seminar on Christian Scholarship and the Turn to Religion in Literary Studies.** How may scholars strengthen critical sensibilities that weigh the delicate registers of belief and unbelief and develop theoretical paradigms that take faith seriously? 500-word abstracts by 15 Mar.; Susan M. Felch (felch@calvin.edu).

**JOSEPH CONRAD SOCIETY**

**Conrad and Masculinity.** Male characters and characterizations; appropriate and inappropriate masculine behavior and values in Conrad. Also "deviant male behavior," including voyeurism, etc. Proposals by 18 Mar.; John Crompton (j.crompton@hotmail.co.uk).

***The Secret Agent* at One Hundred.** Topics include terrorism, media, radical and revolutionary politics, conservatism, trauma, the family, scientific imaginaries, anthropology, conceptions of the human, and rewritings of the novel. Proposals by 20 Mar.; Peter Mallios (mallios@umd.edu).

**DICKENS SOCIETY**

**The Functions of Dickens Criticism at the Present Time.** Enduring significance of classic essays on or by Dickens; contributions of Dickens criticism to Victorian and literary studies; current and future directions. Abstracts and brief vitae by 1 Mar.; Teresa Mangum (teresa-mangum@uiowa.edu).

**EMILY DICKINSON INTERNATIONAL SOCIETY**

**Emily Dickinson and the History of Ideas.** Papers grounded in Dickinson and speaking to a broad aspect of intellectual history.

**Open Topic.** Papers on any aspect of Dickinson's life and writing. 200-word abstracts by 10 Mar.; Jed Deppman (jdeppman@oberlin.edu).

**WILLIAM FAULKNER SOCIETY**

**Open session.** Proposals for individual papers or complete panels. Preliminary inquiries welcome. Abstracts (250-word max.) by 1 Mar.; John T. Matthews (jtmattws@bu.edu).

**FEMINISTAS UNIDAS**

**Feminists Aren't Funny? Humor as a Pedagogical Tool.** Papers in English, Spanish, or Portuguese; all time periods and genres. Methodological tools may include visual texts such as cartoons, video, YouTube, commercials, iconography, etc. Abstracts by 15 Mar.; Candyce Leonard (leonaca@wfu.edu).

**Feminist Trajectories: Desde las Monjas to the New Left.** Papers in English, Spanish, or Portuguese; all time periods and genres. Analyses of linguistic or visual texts, including art, cartoons, iconography, etc. Abstracts by 15 Mar.; Carmen de Urioste (urioste@asu.edu).

**ROBERT FROST SOCIETY**

**Frost's Final Ascent to Poet Laureate 1958: A Fifty-Year Retrospective.** Ezra Pound's release; poetry, literary, cultural, and national Cold War politics; gender, race, class issues; literary and publishing highlights; relations with other 1950s writers. Proposals by 9 Mar.; Camille Roman (roman@wsu.edu).

**MARGARET FULLER SOCIETY**

**Fuller and the Politics of Everyday Life.** Political resonance of the personal, everyday, and experiential. The critical role of narratives (mythical, ideological, travel), dialogues, translations, and multiple discourses. Fuller and her contemporaries. 2-page abstracts, vitae by 15 Mar.; Jeffrey Steele (jsteele@wisc.edu).

**International Margaret Fuller: Transatlantic and Global Circulations.** Fuller on transnational movements of culture and ideas, New York and global economies, (im)migrations, republicanisms, the Mexican War, her translations. Comparative approaches welcome. 2-page abstracts, vitae by 15 Mar.; Brigitte Bailey (Brigitte.Bailey@unh.edu).

**ELLEN GLASGOW SOCIETY**

**Before *Barren Ground*: Ellen Glasgow's Formative Fictions**. Glasgow's fiction and short fiction appearing before the 1925 publication of *Barren Ground*. All approaches to Glasgow's earlier canon are welcome. Papers by 1 Mar.; Mark Graves (m.graves@morehead-st.edu).

**GL/Q CAUCUS FOR THE MODERN LANGUAGES**

**Ballots and Benefits: The Material Effects of Legislation on Our Working Lives.** Legislative actions and influences on working lives, campus environments, curricula. Recent developments, positive or negative. Marriage amendments, partner legislation. "Academic Bill of Rights." Abstracts by 9 Mar.; Ed Madden(edward.madden@gmail.com).

**GOETHE SOCIETY OF NORTH AMERICA**

**The Poetics of Architecture.** How do Germans writing around 1800 represent the architectural space? How are buildings aesthetic objects? What is the relation between classicism and later architectural histories? Abstracts by 15 Mar.; Daniel Purdy (dlp14@psu.edu).

**NATHANIEL HAWTHORNE SOCIETY**

**Critical Overviews: Where Are We Now?**

**Is There a Case for the Late Hawthorne?** 1–2-page abstracts for 20-min. papers by 1 Mar.; Brenda Wineapple (bwineapple@earthlink.net).

**ERNEST HEMINGWAY SOCIETY**

**Hemingway as Father.** Hemingway as a father: Hemingway's attitudes toward fatherhood, his parenting philosophy, his relationship with his sons (real and fictional), etc. and Hemingway's status as a literary patriarch.

**Hemingway's Style.** In later works, Hemingway departs from his famed clean, concise style in favor of long, tumbling sentences. How might we understand this departure—artistic decline? illness? experimentation? What is at stake in such discussions? 1-page proposals by 2 Mar.; Suzanne del Gizzo (delgizzos@chc.edu).

**LANGSTON HUGHES SOCIETY**

**The Short Fiction of Langston Hughes.** Papers that illuminate Hughes's art and imagination through his cross-cultural connections in music, politics, and religion. E-mail 1-page abstracts and biographical statements by 7 Mar.; Dellita Martin-Ogunsola (dellita@uab.edu).

**INTERNATIONAL ASSOCIATION OF GALDÓS SCHOLARS**

**Galdós and the Spanish Empire.** Methods of study and relations between Spain and Spaniards with the former empire, colonies, and its subjects in the fictional and journalistic writings of Galdós. Abstracts by 15 Mar.; Stephen Miller (s-miller@tamu.edu).

**Teaching Galdós in the 21st Century: New Audiences, New Approaches.** Attracting a new generation of students to Galdosian studies. Classroom use of images, music, technology, etc. Integrating Galdós into interdisciplinary courses. Abstracts by 15 Mar.; Linda Willem (lwillem@butler.edu).

**INTERNATIONAL BOETHIUS SOCIETY**

✱*The call for papers listed below was added on 22 February.*

**Multidisciplinary papers devoted to Chaucer and Boethius.** 1–2-page abstracts, along with full contact information (including any audiovisual requests), by 15 Mar.; Philip Edward Phillips (pphillip@mtsu.edu).

**INTERNATIONAL BRECHT SOCIETY**

**Brecht and World Cinema.** Considering cultural, political, and technological shifts since 1989, the International Brecht Society seeks papers reassessing the "Brechtian" in cinema and film studies. In memoriam Danièle Huillet, 1936–2006. Abstracts by 23 Mar.; Barton Byg (byg@german.umass.edu).

**INTERNATIONAL COURTLY LITERATURE SOCIETY**

**Images of Courtliness.** Proposals by 30 Mar.; Michelle Bolduc (mbolduc@uwm.edu).

**INTERNATIONAL SPENSER SOCIETY**

**Open-Topic Session.** Papers welcome on any aspect of Edmund Spenser's prose and poetry. 300-word abstracts (e-mail attachment or hard copy) by 1 Mar.; Jeff Dolven (jdolven@princeton.edu).

**Spenser and the Continent.** Spenser's response to and influence on Continental genres, writers, politics. 300-word abstracts (e-mail only) by 1 Mar.; Barbara Fuchs (fuchsbar@sas.upenn.edu).

**INTERNATIONAL VIRGINIA WOOLF SOCIETY**

**Gastronomical Woolf.** Discussions that address relations to or representations of food but transcend the pathological: dining, cookery, household management, austerity, desire, consumption, family dynamics, class consciousness. 500-word abstracts by 15 Mar.; Andrea Adolph (AADOLPH@stark.kent.edu).

**New Modernist Studies and Virginia Woolf.** Given the bias against single-author studies in many journals, graduate schools, and conferences, what is the state and fate of Woolf scholarship in the context of the new modernist studies? 500-word abstracts by 15 Mar.; Mark Hussey (mhussey@pace.edu).

**INTERNATIONAL VLADIMIR NABOKOV SOCIETY**

**Nabokov and the Fairy Tale.** 1-page abstracts by 1 Mar., inquiries welcome; Charles Nicol (chaznicol@yahoo.com).

**Open Session.** 1-page abstracts or 20-min. papers by 1 Mar.; Ellen Pifer (epifer@udel.edu).

**HENRY JAMES SOCIETY**

**Henry James and the Things of Modernism.**

**James's *The Tempest* Essay.** Abstracts (500 words max.) by 12 Mar.; Tamara Follini (tf211@cam.ac.uk; http://mockingbird.creighton.edu/english/jsociety.htm).

**KAFKA SOCIETY OF AMERICA**

**Kafka Now.** Recent texts and popular culture. 500-word abstracts by 15 Mar.; Marie Luise Caputo-Mayr (mlcaputomayr@hotmail.com; http://www.kafkasocietyofamerica.org).

**KEATS-SHELLEY ASSOCIATON**

**Romanticism and the Transatlantic Contract.** Legal, economic, and representational "agreements" constituting transatlantic relations for later Romanticism: e.g., social contract; trade, finance, and commodity history; slavery/abolition; piracy; copyright; emigration and regulation of national identity. Abstracts by 15 Mar.; Tilar Mazzeo (tjmazzeo@colby.edu).

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

**D. H. Lawrence and Film**. Covering all aspects of transferring Lawrence's works to film, as well as Lawrence's own attitude toward the movies.

**Eugenics, Fascism, and D. H. Lawrence.** Including both Lawrence's attitudes toward eugenics and fascism or aspects of his work that may incorporate or refute these movements. 300-word abstracts by 15 Mar.; Elizabeth Fox (emfox@mit.edu).

**DORIS LESSING SOCIETY**

**Doris Lessing and Modernism.** Doris Lessing's engagement with and resistance against modernist authors, aesthetics, or politics. 250-word abstracts and brief biographies by 1 Mar.; Tonya Krouse (krouset@nku.edu).

**Doris Lessing's Recent Work.** Lessing texts from the last fifteen years. Special interest in environmental, anthropological, and genre studies. 250-word abstracts by 1 Mar.; Linda Seidel (lseidel@truman.edu).

**G. E. LESSING SOCIETY**

**Lessing Society Session I: Lessingforschung Present and Future.** Present state of Lessingforschung and its foreseeable, possible, or ideal future. Proposals on any aspect by 1 Mar.; Herbert Rowland (hrowland@purdue.edu).

**Lessing Society Session II: Faith, Reason, and Violence.** Any aspect of faith and violence; reason and violence; or faith, reason, and violence during the Lessingzeit. Submit by 1 Mar.; Gail Hart (gkhart@uci.edu).

**LYRICA SOCIETY FOR WORD-MUSIC RELATIONS**

**W. H. Auden and Music.** On the 100th anniversary of his birth, Lyrica invites submissions on Auden as lyricist and librettist and on composers who set his texts. Both formal and historical approaches are welcome.

**Prima la musica, poi le parole.** Which is more important, words or music? Papers may focus on either or both sides of this age-old aesthetic argument, in any historical period or geographical context. Send proposals by 15 Mar.; (DrJSDailey@aol.com).

**MARLOWE SOCIETY OF AMERICA**

**Open-Topic Session.** Papers welcome on any aspect of Marlowe studies. Send detailed abstracts or 15-min. papers by 1 Mar.; Bruce Brandt (bruce.brandt@sdstate.edu).

**MEDIEVAL AND RENAISSANCE DRAMA SOCIETY**

**Medieval and Early Modern Drama: Performance and Pedagogy.** Intersections between performance and teaching of pre-1700 drama. Teaching literature through performance; cross-disciplinary connections in teaching drama; records in dramaturgy; assignments and assessment. 250–500-word abstracts by 1 Mar.; Elza Tiner (tiner@lynchburg.edu).

**Medieval Performance Studies: Theory and Practice.** All aspects of the theory and practice of medieval performance, especially beyond drama per se (e.g., ritual, sport, law, scholastic disputation, music, pageantry, preaching, politics). 250–500-word abstracts by 1 Mar.; Jody Enders (jenders@french-ital.ucsb.edu).

**MELUS: THE SOCIETY FOR THE STUDY OF THE MULTI-ETHNIC LITERATURE OF THE UNITED STATES**

**Multiethnic Literature and Ecofeminism: Intersections.** Ecofeminism sees a relation among nature, women, and people of color. How have multiethnic texts contributed to the ecofeminist or ecopolitical agenda? What theoretical and practical issues are involved?

**Trans/nation: Race, Ethnicity, Citizenship, and the State of American Literature.** How have current studies on globalization/transnationalism impacted our conceptions of American ethnic literatures? How have globalization and transnationalism redefined 21st-century multiethnic American literary studies? 250-word abstracts with 1-page vitae by 15 Mar.; Wenxin Li (liw@sunysuffolk.edu).

**MELVILLE SOCIETY**

**What's a Feminist to Do with Melville?** Reevaluations, critiques, Melville and women writers, history of feminism, feminist literary history, genealogy of Melville studies, postfeminist Melville, new directions. 2-page proposals by 10 Mar.; Charlene Avallone (avallone@lava.net).

**MILTON SOCIETY OF AMERICA**

**John Milton: A General Session.** Topics on any aspect of Milton studies. 1-page detailed proposals by 15 Mar.; Paul Stevens (Paul.Stevens@utoronto.ca).

**John Milton: Land, Space, Place.** Topics may include topography, exterior and interior space, visibilia and invisibilia, spiritual space, etc. 1-page detailed proposals by 15 Mar.; Mary Fenton (mfenton@wcu.edu).

**MODERN AUSTRIAN LITERATURE AND CULTURE ASSOCIATION**

**The Influence of the Occupying Allied Forces on Austrian Literature after 1945.** Exploration of influence of the Allied occupiers on Austrian literature and the formation of an Austrian cultural identity from 1940s to 1970s. Abstracts by 9 Mar.; Heide Kunzelmann (h.kunzelmann@aston.ac.uk).

**Transnational and Intercultural Aspects of Contemporary Austrian Literature and Culture.** Examination of strategies used by nonnative Austrian writers and filmmakers to negotiate cultural, national, and ethnic alterity in their works. 250-word abstracts by 9 Mar.; Helga Schreckenberger (hschreck@uvm.edu).

**WILLIAM MORRIS SOCIETY**

**Morris as Metatext: Editions, Print Forms, Illustrations.**

**The Pre-Raphaelite and Aesthetic Family.** Abstracts by 20 Mar.; Florence S. Boos (florence-boos@uiowa.edu).

**NORTH AMERICA HEINE SOCIETY**

**Heine's *Ideenschmuggel*.** Political camouflage and operational writing in Heine: How does Heine challenge, undermine, or satirize censorship? Which aesthetic strategies does he employ for infiltrating the political discourse? 1-page abstracts by 15 Mar.; Patrick Fortmann (fortmann@tulane.edu)

**HAROLD PINTER SOCIETY**

**Open Topic.** Any aspect of Harold Pinter's diverse body of work, as well as his influence and influences. 100-word abstracts with title, preferred address, phone, and e-mail by 1 Mar.; Ann C. Hall (halla@ohiodominican.edu).

**PIRANDELLO SOCIETY OF AMERICA**

**Pirandello's *L'Umorismo*: 100th Anniversary.** Papers on Pirandello's seminal essay. Abstracts of 250 words are invited on all aspects of the essay, including its influence and significance, by 15 Mar.; John Di Gaetani (Jdigaetani@aol.com).

**POE STUDIES ASSOCIATION**

**Poe and Ideology.** Papers considering any permutations, associations, and applications of ideology in, about, and around Poe's work.

**Poe and "Translation."** Papers considering "translation"—"transference of a form of energy from one point to another," "transference," "removal from earth to heaven," and "turning from one language/medium to another" (OED)—and Poe's work. Abstracts by 1 Mar.; Barbara Cantalupo (bac7@psu.edu).

**POPULAR CULTURE ASSOCIATION**

**Celebrity Coupledom and the Cinema.** Theoretically informed analyses of the interrelationship between high-profile star pairings on- and offscreen. 1-page abstracts or 15-min. papers and vitae by 10 Mar.; Liahna Armstrong (lotus@cwu.edu).

**EZRA POUND SOCIETY**

**Pound and the Chicago Renaissance.**

**Pound and the Modernist as Decadent.** 500–1,000-word abstracts by 7 Mar.; Burton Hatlen (Hatlen@maine.edu).

**RADICAL CAUCUS IN ENGLISH AND THE MODERN LANGUAGES**

**How Does the Ruling Class Rule?** Teaching about or to the ruling class. The role of culture, media, the state, and especially education—literature and literacy, in particular—in the reproduction of capitalism. Strategies of resistance.

**Teaching Social Protest.** Teaching literary and cultural texts about social (environmental justice, antiracist, antisexist, antiimperialist, etc.) movements, intentional communities, anticapitalist struggles, utopian ideas. Oaxaca, Stonewall, Combahee River Collective, SDS, Zapatistas, Brook Farm, etc. 1–2-page abstracts by 15 Mar.; Michael Bennett (bennett@liu.edu).

**ROMANIAN STUDIES ASSOCIATION**

**New Romanian Cinema: Dogs, Dreamers, and Vagabonds.** Romanian filmmakers are offering new portrayals of postcommunist Romania that defy stereotypical perceptions of the "East." Possible topics: migration, the wandering eye, minorities, new genres and cinematic techniques. 200-word abstracts by 15 Mar.; Ramona Uritescu-Lombard (uritescu@fas.harvard.edu).

**Writing across Borders: 20th-Century Romanian Writers Abroad.** Borders (i.e., political, geographical, linguistic, cultural, psychological) as explored in the writings of 20th-century Romanian authors who have traveled and immigrated abroad. 200-word abstracts by 12 Mar.; Roxana Verona (Roxana.M.Verona@dartmouth.edu) and Anca Luca Holden (anca@uga.edu).

**GEORGE SAND ASSOCIATION**

**Poetics and Politics of Friendship in Sand's Work.** How does Sand define friendship? How does she represent feminine exclusion from brotherhood? Which values and practices help create friendship for both sexes? 2-page proposals by 1 Mar.; Catherine Nesci (cnesci@french-ital.ucsb.edu).

**George Sand's Literary Secrets.** Exploring the relation between Sand's autobiographical and fictional secrets. Is there a generic difference between what remains unspeakable and hidden in confession and the novel? 2-page proposals 1 Mar.; Maryline Lukacher (mlukache@niu.edu).

**SOCIETY FOR CRITICAL EXCHANGE**

**Writing Empires I: Composition and the Expansion of English.** Writing programs as "empire-building" enterprises for English studies; movements toward independence of writing programs from English programs; WAC/WID as resituating English studies.

**Writing Empires II: Writing Histories and Theories.** Technologies, practices, and pedagogies of writing in the histories of 19th- and 20th-century imperialism, antiimperial movements, and globalization. Abstracts and vitae by 5 Mar.; Kurt Koenigsberger (kurt.koenigsberger@case.edu).

**SOCIETY FOR GERMAN RENAISSANCE AND BAROQUE LITERATURE**

**Demonizations.** Demonization is the characterization as evil or subhuman with the intent of subordination, ostracism, or eradication. Topics might include religious polemics, hatred of Jews, persecution of women, the rise of new nationalism, anti-Turkish polemics.

**Laughter.** Laughter assumes many forms in the early modern period. Bawdy texts, humorous drawings, parody, satire, polemics, court activities, fools, and other topics dealing with laughter. Abstracts for papers by 1 Mar.; Jonathan Clark (clark@cord.edu).

**SOCIETY FOR MEDIEVAL FEMINIST SCHOLARSHIP**

**Gender and Genre in the Middle Ages.**

**Reading Women, Women Readers in the Middle Ages.** Papers broadly addressing either of these topics. Mail or e-mail abstracts by 15 Mar.; Jennifer N. Brown (jbrown@hartford.edu).

**SOCIETY FOR TEXTUAL SCHOLARSHIP**

**Archive Trouble.** The archive (broadly conceived, specifically rendered) as a site of loss, overspill, forgery, chaos, and anxiety—in any period—and the consequences for scholarship, editing, cultural practice, and textual theory. Proposals by 6 Mar.; Andrew Stauffer (astauff@bu.edu).

**SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN**

**New Directions in the Study of Early Modern Women Writers.** New projects or approaches to the study of early women writers in English and other languages. Cross-disciplinary emphasis preferred but not essential. Abstracts by 15 Mar.; Susanne Woods (swoods@wheatoncollege.edu).

**SOCIETY FOR THE STUDY OF MIDWESTERN LITERATURE**

**Chicago as Metaphor in Midwestern Literature.**

**Chicago Writers.** Particularly interested in the relation of Midwestern literature to Midwestern place. Titles and 1–2-page abstracts by 1 Mar.; Marilyn J. Atlas (atlas@ohio.edu; http://www.ssml.org).

**SOCIETY FOR THE STUDY OF NARRATIVE LITERATURE**

**Problems in Narrative and the Human Rights Paradigm.** Explores the relation between narrative and human rights, with particular interest in emergent models for theorizing this nexus. Abstracts by 10 Mar; Elizabeth S. Anker (ankeres@wfu.edu).

✱ *The call for papers listed below was added on 21 February.*

**Signposts of Fictionality.** Discussions of linguistic or other conventional means of indicating that a stretch of discourse *might* be fictional. Proposals by 10 Mar.; David Gorman (dgorman@niu.edu).

**SOCIETY FOR THE STUDY OF SOUTHERN LITERATURE**

**Ending the Atlantic Slave Trade, 1807–2007.** To mark the bicentennial: tellings of the Middle Passage, stories of resistance, the United States South in the black Atlantic. In literature of any relevant period.

**Filming the United States South.** Silver-screen Souths: race, location, segregation, and film history; visualizing the plantation; myths and countermyths; spectacle and violence. Abstracts by 10 Mar.; Jennifer Rae Greeson (greeson@princeton.edu).

**SOUTH ASIAN LITERARY ASSOCIATION**

**Popular Culture and the South Asian Imagination.** The expression of South Asian imagination in popular culture, as well as pop cultural expressions in the South Asian imagination, in film, television, music, and theater. 500-word abstracts by 15 Mar.; Moumin Quazi (quazi@tarleton.edu).

**Representations of India in the Western Mind: Theorizing the Past.** Examining representations of precolonial, colonial, and postcolonial India in the Western mind. 500-word abstracts by 15 Mar.; K. D. Verma (kverma@pitt.edu).

**WALLACE STEVENS SOCIETY**

***Opus Posthumous*: A Celebration.** On this golden jubilee, what has been the effect on the Stevens canon of *Opus Posthumous* (1957, 1989, 1997)? Which texts entered the Stevens canon and why? Papers or abstracts by 15 Mar.; Bart Eeckhout (Bart.Eeckhout@ua.ac.be).

**Wallace Stevens and France.** What has been the influence of the French language and French writers and artists on Wallace Stevens's poetry and theory of aesthetics? Papers or abstracts by 15 Mar.; Anne Luyat (anneluyat@yahoo.fr).

**THOREAU SOCIETY**

**Global Thoreau.** Recent studies have focused productively on Emerson, Fuller, and other American Renaissance writers, but what about a truly global Thoreau? Transatlantic, transpacific, and Pan-American perspectives on Thoreau. 1-page abstracts by 15 Mar.; Laura Dassow Walls (wallsld@gwm.sc.edu).

**EDITH WHARTON SOCIETY**

**Beyond Pro- or Anti-: Toward Edith Wharton's Racial Politics.** Readings sought that grapple with Wharton's complex racial politics, moving beyond viewing her as either sympathetic or hostile to difference. Regional, national, global approaches welcome. Abstracts and vitae by 10 Mar.; Meredith Goldsmith (mgoldsmith@ursinus.edu).

**Edith Wharton and Illness.** The significant role illness (and health) played in Wharton's life, context, and works. All approaches to this topic are welcome. Abstracts (about 500 words) and short vitae by 10 Mar.; Hildegard Hoeller, 29 Gail Ct., Staten Island, NY 10306 (hilhllr@aol.com).

**WILLIAM CARLOS WILLIAMS SOCIETY**

**Poetry, Literary Review, and Others.** Williams's relation to little magazines and Chicago. Abstracts by 15 Mar.; Erin Templeton (e.e.templeton@gmail.com).

**William Carlos Williams and Company.** Williams's personal and creative associations with writers, artists, musicians, etc., at home and abroad. Abstracts by 15 Mar.; Eric White (eric.b.white@gmail.com).

**WOMEN IN GERMAN**

**New Women Writers in the "Berlin Republic."** How post-Wende women writers explore the key debates that are shaping the identity, politics, and culture in the new "Berlin Republic." Papers by 15 Mar.; Denise M. Della Rossa (dellarossa.1@nd.edu) and Corinna Kahnke (ckahnke@indiana.edu).

**WORDSWORTH-COLERIDGE ASSOCIATION**

**Romanticism, Reading, and Translation: The Processes of Literacy.** Essays addressing the history, theory, representation, and practice of reading and translation and the normative or transgressive roles of readers, writers, and translators in the British Romantic period. Abstracts by 15 Mar.; James McKusick (james.mckusick@mso.umt.edu). □