

# Calls for Papers for 2009 Convention in Philadelphia

The 2009 convention will be held in Philadelphia. Members should familiarize themselves with the guidelines for the MLA convention, which appear on the MLA Web site ([www.mla.org](http://www.mla.org)) and in the September 2008 *PMLA* (pp. 889–94), 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 2008 *PMLA*. All participants in convention sessions must be MLA members by 7 April 2009. 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

### *Interdisciplinary Approaches*

#### CHILDREN'S LITERATURE

**Romance and Young-Adult Literature.** Romance narratives for teens. Possible topics: history and development of young-adult romance, gender and sexuality issues, comparisons with adult genre romance, etc. 250-word abstracts by 1 Mar.; Catherine Tosenberger (ctosen@gmail.com).

**Screening Childhood.** Reconsidering our understanding of children's literature adapted for film or television. Theorized approaches to book-film "pairs" particularly welcome. 1-page abstracts by 1 Mar.; Erica Hateley (ehateley@ksu.edu).

**Spiritualities in Children's and Young-Adult Literature.** Religion and spirituality in children's and young-adult literatures, representing major world religions, spirituality of aboriginal and First World peoples, or neopaganism. 500-word abstracts by 1 Mar.; Keith Dorwick (kdorwick@yahoo.com) and Jameela Lares (Jameela.Lares@usm.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.

**Rebecca Harding Davis: Beyond.** On any aspect of Davis's writings after "Life"; new cultural or literary contexts especially welcome. 1-page proposals by 10 Mar.; Sharon M. Harris (sharon.harris@uconn.edu).

**Dogs in Art and Literature in Early Modern Europe.** Any aspect of dogs in the visual culture and written text of early modern Europe. 250-word abstracts by 1 Mar.; Mirzam Handal (mhandal@tulane.edu).

**East Asian Humor and Cultural Modernity.** Critical or historical approaches to comic literature, film, or drama in or about East Asia, in

relation to cultural modernity and the politics of humor. 500-word abstracts by 16 Mar.; Alexander C. Y. Huang (acyhuang@psu.edu).

**French Crises.** Contemporary crises in France's social-historical models and in its insertion within larger constructs (i.e., the EU, the global economy, international politics); "déclinisme," its artistic representations, and more. 1-page abstracts by 1 Mar.; Alain M. Gabon (agabon@vvc.edu).

**In Celebration of Blackness and Value.** Responses to Lindon Barrett's "Seeing Double." Address questions of sound versus sight, forms and figures of value; marginality; violence; blackness and Enlightenment thought. Abstracts of papers by 1 Mar.; Jennifer Brody (jennifer.brody@duke.edu).

**New Directions in Black Autobiography.** Exploring new theoretical, critical, and historical approaches to black autobiography, 1896 to the present; readings of neglected autobiographies that illuminate such new directions. 250-word abstracts and brief vitae by 1 Mar.; Anthony S. Foy (afoy1@swarthmore.edu).

**Nietzsche and Contemporary Critical Practice.** What is Nietzsche's role in the development and self-understanding of the history of literary theory? How can that genealogy be reassessed and reevaluated today? Abstracts by 15 Mar.; Magdalena Ostas (mostas@fau.edu).

**Translating Africa in/and Global Contexts.** What are the theories for reading and translating Africa in global contexts? What is their impact on global reception, teaching, and criticism in and of modern languages? 250-word abstracts by 15 Mar.; Wangui Wa Goro (wagoro@gmail.com).

## Allied and Affiliate Organizations

#### CHILDREN'S LITERATURE ASSOCIATION

**Malevolent Metafiction: Good Books Gone Bad.** Metafiction in children's literature: topics include metafiction as ineffective or threatening authority figures, as enculturation, and as subversion. 1-page abstracts by 1 Mar.; Jordana Hall (chlittamuc@yahoo.com).

**Teenaged Monsters.** Why is adolescent development represented as monstrous in horror fiction and film for young adults? Possible areas of inquiry: sexuality, gender, types of monsters, or

tropes (e.g., possession, haunting). 1-page abstracts by 1 Mar.; June Pulliam (jpullia@lsu.edu).

#### CONFERENCE ON CHRISTIANITY AND LITERATURE

**Faith and Fable in Geoffrey Hill's Poetry.** A roundtable addressing the interactions among religious belief, religious doubt, and the imagination in the poetry of Geoffrey Hill. 250-word abstracts by 15 Mar.; Emily Merriman (estm@sfsu.edu).

#### NATHANIEL HAWTHORNE SOCIETY

**Hawthorne as a Writer of Creative Nonfiction.** All interpretations of the topic of Hawthorne as a writer of creative nonfiction. 250-word proposals for 20-min. papers by 1 Mar.

**Sophia Peabody at Two Hundred.** Her art, writing, editing, illustrations, and influence on Hawthorne's fiction. 250-word proposals for 20-min. papers by 1 Mar.; Sam Coale (samcoale@cox.net).

#### ERNEST HEMINGWAY FOUNDATION AND SOCIETY

**Hemingway and African (American) Writers.** How have African (American) authors and critics engaged with Hemingway? How can one teach Hemingway in conjunction with black writers? 150-word proposals by 1 Mar.; Suzanne del Gizzo (delgizzos@chc.edu).

#### MEDIEVAL AND RENAISSANCE DRAMA SOCIETY

**Cognitive Theories of Medieval Performance.** Cognitive theory helps us explore medieval performance events and their reception. Work invited from all medieval periods and geographic regions. 1-page abstracts by 15 Mar.

**Performing Race: Language and Difference in Early Theater.** Papers on medieval and early modern theater from a variety of geographic regions or linguistic traditions. 1-page abstracts by 15 Mar.; Carolyn E. Coulson-Grigsby (ccoulson2@su.edu).

#### SOCIETY FOR THE STUDY OF SOUTHERN LITERATURE

**The South and the Sublime.** Any aspect of the sublime in Southern literature. Any historical period, genre, or theoretical framework. 250–500-word abstracts by 5 Mar.; Thomas Had-dox (thaddox@utk.edu). □