

### In This Issue

- 1 *Phyllis Franklin Award for Public Advocacy of the Humanities Presented to William G. Bowen*
- 3 *President's Column • Marjorie Perloff*  
"Creative writing" among the disciplines
- 5 *Editor's Column • Rosemary G. Feal*  
Language requirements and the English PhD: "A gesture of interest"?
- 6 *2005 Election Results*

### BIBLIOGRAPHY

MLA Bibliography fellowships 27

### BOOK NEWS

New Approaches title and new edition to be published 24

Call for contributions in Approaches series 24

Call for essay proposals for volume *Teaching Literature and Law* 24

Call for essay proposals for volume *Teaching Film* 25

Call for essay proposals for volume *Teaching Early Modern Literature from the Archives* 25

Call for essay proposals for volume *Teaching British Women Playwrights of the Restoration and Eighteenth Century* 25

### CONVENTION

Department chairs' hotel reservations 7

Calls for papers for 2006 convention in Philadelphia 7

### GOVERNANCE

Membership ratification vote 6

Summary of Delegate Assembly actions in Washington, DC 26

### GRANTS AND PRIZES

Winners of MLA prizes announced 1

### MEETINGS

2006 ADE Summer Seminars 26

2006 ADFL Summer Seminars 27

### Other News and Announcements

Updated MLA recommendations on salaries for entry-level, full-time, and part-time faculty members 27

Fellowships and grants deadlines 27

Upcoming MLA deadlines 28

### Convention News

The 2006 convention will be held on 27–30 December in Philadelphia. Calls for presentations appear on pages 7–24. Photographs of the Washington, DC, convention appear on pages 2, 7, 9, 13, 17, 23, 25, and 26.



DANIEL ROOT

William G. Bowen,  
recipient of the Phyllis  
Franklin Award.

## Phyllis Franklin Award for Public Advocacy of the Humanities Presented to William G. Bowen

The second Phyllis Franklin Award for Public Advocacy of the Humanities was presented to William G. Bowen, president of the Andrew W. Mellon Foundation and former president of Princeton University, in recognition of his advocacy of the arts and humanities. In a ceremony at the National Museum of the American Indian on 6 December 2005, Domna C. Stanton presented Bowen with a plaque, and J. Michael Holquist presented a signed copy of the Fiftieth Anniversary Edition of *The Souls of Black Folk* by W. E. B. DuBois.

The award was established to honor the late Phyllis Franklin. Franklin served as the MLA's director of English programs and then as executive director from 1985 until 2002. Former MLA presidents Florence Howe and Theodore J. Ziolkowski attended the ceremony, along with Franklin's sister Fran Lehen. Also present were guests from the Mellon Foundation; representatives of JSTOR, a project supported by the foundation; members of the MLA staff; and guests who have worked in support of the humanities.

Images from the ceremony were shown during the presidential address at the MLA Annual Convention in Washington, DC. □

### GRANTS AND PRIZES

## Winners of MLA Prizes Announced

The winners of twelve annual prizes and six biennial awards given by the MLA were recognized at the 2005 MLA convention in Washington, DC. Marjorie G. Perloff, first vice president of the association, announced and presented the prizes at a ceremony preceding the Presidential Address on 28 December.

**William Riley Parker Prize:** Bill Brown, "The Dark Wood of Postmodernity (Space, Faith, Allegory)" (*PMLA*, May 2005). Honorable mention: Feisal G. Mohamed, "Confronting Religious Violence: Milton's *Samson Agonistes*" (*PMLA*, March 2005)

**James Russell Lowell Prize:** Diana Fuss, *The Sense of an Interior: Four Writers and the Rooms That Shaped Them* (Routledge). Honorable mention: Alan Liu, *The Laws of Cool: Knowledge Work and the Culture of Information* (University of Chicago Press)

**Modern Language Association Prize for a First Book:** Elizabeth S. Goodstein, *Experience without Qualities: Boredom and Modernity* (Stanford University Press)

(continued on next page)

(continued from previous page)

**Kenneth W. Mildener Prize:** Paul Seedhouse, *The Interactional Architecture of the Language Classroom: A Conversation Analysis Perspective* (Blackwell Publishing)

**Mina P. Shaughnessy Prize:** David Bartholomae, *Writing on the Margins: Essays on Composition and Teaching* (Bedford / St. Martin's)

**Modern Language Association Prize for Independent Scholars:** Alan Palmer, *Fictional Minds* (University of Nebraska Press), and June Chun Yip, *Envisioning Taiwan: Fiction, Cinema, and the Nation in the Cultural Imaginary* (Duke University Press)

**Morton N. Cohen Award for a Distinguished Edition of Letters:** Robert J. Bertholf and Albert Gelpi, *The Letters of Robert Duncan and Denise Levertov* (Stanford University Press)

**Katherine Singer Kovacs Prize:** Sibylle Fischer, *Modernity Disavowed: Haiti and the Cultures of Slavery in the Age of Revolution* (Duke University Press). Honorable mention: Francie Cate-Arries, *Spanish Culture behind Barbed Wire: Memory and Representation of the French Concentration Camps, 1939-1945* (Bucknell University Press)

**Aldo and Jeanne Scaglione Prize for Comparative Literary Studies:** Loren Kruger, *Post-imperial Brecht: Politics and Performance, East and South* (Cambridge University Press). Honorable mention: Neil Kenny, *The Uses of Curiosity in Early Modern France and Germany* (Oxford University Press)

**Aldo and Jeanne Scaglione Prize for French and Francophone Studies:** Jeffrey N. Peters, *Mapping Discord: Allegorical Cartography in Early Modern French Writing* (University of Delaware Press). Honorable mention: Jack I. Abecassis, *Albert Cohen: Dissonant Voices* (Johns Hopkins University Press)

**Aldo and Jeanne Scaglione Prize for Studies in Slavic Languages and Literatures:** Vladimir E. Alexandrov, *Limits to Interpretation: The Meanings of Anna Karenina* (University of Wisconsin Press). Honorable mention: Harsha Ram, *The Imperial Sublime: A Russian Poetics of Empire* (University of Wisconsin Press)

**Aldo and Jeanne Scaglione Prize for a Translation of a Scholarly Study of Literature:** Margaret L. King and Diana Robin, *Complete Writings: Letterbook, Dialogue on Adam and Eve, Oration*, by Isotta Nogarola (University of Chicago



Marjorie G. Perloff (right) presents the MLA Prize for a First Book to Elizabeth S. Goodstein.

Press), and Steven Rendall, *Lethe: The Art and Critique of Forgetting (Lethe: Kunst und Kritik des Vergessens)*, by Harald Weinrich (Cornell University Press)

**Modern Language Association Prize for a Distinguished Scholarly Edition:** John Miles Foley, *The Wedding of Mustajbey's Son Bećirbey as Performed by Halil Bajgorić* (Federation of Finnish Learned Societies). Honorable mention: Lynda Pratt, Tim Fulford, and Daniel John Sanjiv Roberts, *Robert Southey: Poetical Works 1793-1810*, volumes 1-5 (Pickering and Chatto). Honorable mention: Donald H. Reiman and Neil Fraistat, *The Complete Poetry of Percy Bysshe Shelley*, volume 2 (Johns Hopkins University Press)

**Aldo and Jeanne Scaglione Publication Award for a Manuscript in Italian Literary Studies:** Justin Steinberg, *Accounting for Dante: Urban Readers and Writers in Late Medieval Italy* (University of Notre Dame Press)

**Lois Roth Award for a Translation of a Literary Work:** Joel Agee, *The End: Hamburg 1943 (Der Untergang: Hamburg 1943)*, by Hans Erich Nossack (University of Chicago Press)

**Aldo and Jeanne Scaglione Prize for Italian Studies:** Raymond B. Waddington, *Aretino's Satyr: Sexuality, Satire, and Self-Projection in Sixteenth-Century Literature and Art* (University of Toronto Press). Honorable mention: Ingrid D. Rowland, *The Scarith of Scornello: A Tale of Renaissance Forgery* (University of Chicago Press)

**William Sanders Scarborough Prize:** Jean Fagan Yellin, *Harriet Jacobs: A Life* (Basic Civitas Books)

**Modern Language Association Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies:** Frederick Luis Aldama, *Dancing with Ghosts: A Critical Biography of Arturo Islas* (University of California Press)

The MLA's prizes are awarded under the auspices of the Committee on Honors and Awards, which appoints the members of the selection committees and determines procedures, deadlines, and criteria for eligibility for all the prizes. Deadlines for upcoming prizes appear on page 28. To submit books or to obtain detailed information about any of the prizes, call or write the coordinator of book prizes at the MLA office (646 576-5141; awards@mla.org). □

The *MLA Newsletter* (ISSN 0160-5720) is published four times a year (Spring, Summer, Fall, Winter) by the Modern Language Association of America, 26 Broadway, 3rd floor, New York, New York 10004-1789. The *MLA Newsletter* is edited by the executive director of the association, Rosemary G. Feal. The managing editor is Judy Goulding. The cost of an annual subscription is \$8. The subscription price is included in the dues of all members of the association. Periodicals postage paid at New York, NY, and at additional mailing offices. All news items and letters should be sent to the *MLA Newsletter* at the above address.

POSTMASTER: Send address changes to *MLA Newsletter*, 26 Broadway, 3rd floor, New York, NY 10004-1789.

## “Creative Writing” among the Disciplines

During these next busy weeks—I am writing this column on 1 December—colleges and universities around the country (and many beyond our borders) will be drawing up lists of job candidates and arranging for interviews at the MLA convention. In studying the English *Job Information List (JIL)* so as to advise my own students and others I know currently on the market, I noticed what struck me as a curious trend: there are, in 2005, almost three times as many positions in creative writing as in the study of twentieth-century literature.

My numbers are based on reading *JIL* ads retrieved by searches of the online database (both current and expired listings) that I conducted during the last week of November. In conducting such a search, one must examine each ad individually, since *positions* are not equivalent to *listings*: each advertiser may use up to five listing terms for a given position. Accordingly, of the ads in any given listing, only a certain percentage will specify priority in that particular area or period.

First, I counted all those positions included under the listing “Creative Writing and Journalism” that were explicitly looking for a tenure-track or tenured faculty member in creative writing, whether in poetry, fiction, drama, screenwriting, or the fairly new category defined as “creative nonfiction.” I found 103 positions, most of them for assistant professors. I then counted the number of positions available for a specialist in modernist and/or postmodernist English and/or North American literature, advertised under the following five listings in the English *JIL*—“Modernism,” “After 1900,” “After 1945,” “Media, Technology, and Communication,” and “Film, Drama, and Speech”—listings that have significant overlap with one another, as well as with other *JIL* listings, such as “African American,” “Other Minorities,” “Postcolonial,” “Cultural Studies.” Occasionally, I found under the listings for, say, drama or media a position (e.g., “History of 19th- and 20th-century British Drama”) not advertised under “Modernism,” “After 1900,” or “After 1945,” even though it clearly fits that listing. In that case, I added the position to the count.

Tabulating these figures, I found 36 positions that advertised for a specialist in twentieth-century literature, whether British, North American, or both. Many of the 36 listings for these positions also cite subcategories, such as postcolonial or African American, but their first priority, at least according to their ads, is to hire a specialist in modern or postmodern poetry, fiction, or drama across the broad field of the past century as a historical period.

In this context, the paucity of modernist/postmodernist positions is disturbing. If I am a PhD candidate who has specialized in the early-twentieth-century British novel (Joyce, Woolf, Conrad, Forster, et al.), in the political fiction and poetry of the 1930s, in mid-century American poetry (for example, Lowell, Bishop, O’Hara, Ginsberg, Baraka), in twentieth-century Irish drama, or in contemporary verbal-visual or intermedia studies, like performance art or the artist’s book, where do I turn? If I’ve written my dissertation on, say, Orwell and contemporary political fiction, I can’t very well expect to be hired at the University of X, which is looking for someone in film studies. Or again, an opening in Asian American studies isn’t likely to be filled by a candidate who has written her dissertation on Gertrude Stein.

Indeed, the neglect of Stein or political fiction is a conundrum. On the conference circuit, after all, as in publishers’ announcements and journals and on Web sites, modernist studies have never been as popular as they are today. In 2006, the year of his centenary, Samuel Beckett is the subject of at least six ma-

job international conferences, which is to say that those who are speaking at these conferences are primarily professors at the very universities that, at least this year, advertise no positions in which the writings of Beckett are likely to be taught. And an even greater puzzle is the new prominence of the Modernist Studies Association (MSA), which runs hundreds of sessions and seminars at its annual meeting in November, many of them on individual writers like Eliot or Pound. Founded only five years ago, the MSA gets bigger every year.

How does creative writing fit into this equation? Here some further figures may be helpful. In 1983–84, the number of BA degrees in creative writing was 423; in 2003–04, this figure had risen to 1,800. At the MA level, the comparable figures are 300 (1982–83) and 1,868 (2003–04). In the same decade, although American literature held steady, British declined, at the BA level from 1,261 to 887, at the MA level from 243 to 130. And the growing number of creative writing PhD programs (SUNY Buffalo, Iowa, Utah, Nebraska, Denver, Southern California, to name just a few) suggests that PhD numbers will soon manifest a similar trajectory.

Not everyone is pleased about this state of affairs. If the PhD is offered in creative writing—a PhD almost invariably involving a “creative” dissertation (a novel, a set of short stories or poems, and so on)—what happens to research and scholarship? Hasn’t the doctorate always been a research degree? And many academics I talk to have reservations about an undergraduate curriculum that, so they think, consists mostly of surveys and workshops—the latter, touchy-feely affairs where students discuss one another’s work and talk about their personal feelings and problems with a permissive instructor playing the role of passive facilitator. As for the creative writing PhD, the same academics take a dim view of these new programs, convinced that they are largely anti-intellectual. And indeed, in the 1970s and 1980s, poets often boasted, as did the editors of *The Morrow Anthology of Younger American Poets*, that the representative poet would much rather jog than write “literary criticism” (19).

In those days, creative writing, often quite separate from the English department down the hall, was represented not by the MLA, to which few poets or novelists belonged, but by the Associated Writing Programs, which emphasized practice rather than theory and operated in a climate in which the terminal degree was the MFA. And even when English and creative writing were under one umbrella, friction was frequent. In the late 1980s, when my university was trying to hire an assistant professor in modern fiction, a candidate who had given a talk on Joyce was criticized by a senior fiction writer in the department, a man who, as it happened, regularly taught courses on *Ulysses* and *Finnegans Wake*. In response to this professor’s critique, a young cultural studies star, who was rooting for the candidate, responded scathingly, “Well, what does X know? He’s only a writer!” These were the Foucauldian days, when we all knew there was no such thing as an author, only an author function—no individual talent, only writing as a symptom of the culture it represented. Genius theory was deader than dead—a quaint notion left over from Romantic poets such as Percy Bysshe Shelley, who dared to call poets the “unacknowledged legislators of the world.”

Then, too, detractors of creative writing programs have objected, why in the world do we want to train more “creative” writers, when, so the 2004 NEA report *Reading at Risk* tells us, the

(continued on next page)

(continued from previous page)

number of those who read *any* literature—defined in the report as fiction, drama, and poetry—has steadily declined. According to the report, for example, the percentage of adults who read any poetry at all in 2002 stood at a mere 12.1%. What, we hear on all sides, can we do in the digital age to recover the sheer cultural literacy of mid-century, when novels, at least, still had a wide readership?

Here the new field called creative nonfiction comes in. I confess to never having heard this term until two or three years ago. What is creative nonfiction as opposed to “normal” nonfiction? Is it the opposite of expository writing? a code term for journalism? Does it reflect a new interest in belles lettres, biography, memoir, diary, travel writing, nature writing? Is creative nonfiction perhaps merely criticism that is written stylishly? All of us would agree, I think, that Walter Benjamin and Hélène Cixous write “creative nonfiction,” as did Emerson and Thoreau in the nineteenth century. Indeed, come to think of it, all of us practice creative nonfiction in our capacity as authors of prefaces for books and journal volumes, as editorialists for the *Chronicle of Higher Education*, composers of book blurbs, Web site designers, and so on.

To raise questions about the breakdown of the old boundaries is to understand why creative writing is becoming increasingly central to the English curriculum. When Charles Bernstein, now at the University of Pennsylvania, cofounded the Poetics Program at the State University of New York, Buffalo, in 1989, he acted from the premise that a meaningful writing program would teach not creative writing (which, he reasoned, cannot really be taught) but the creative reading that made writing possible. Unlike the creative writing programs of the time, there were no traditional workshops; instead, the Poetics Program offered courses, both historical and theoretical, on various literary forms, on print culture, and on ethnopoetics. And although the balance between poetry (or fiction) and theory is not an easy one to strike—and the new such PhD programs are sometimes criticized as being excessively theoretical—the emphasis on creative reading provides us with a clue to the new interest in the creative writing major and PhD program.

An examination of the catalogs of recently established PhD programs in creative writing suggests that, in our moment, creative writing is perhaps best understood as the revenge of literature on the increasingly sociological, political, and anthropological emphasis of English studies (or, for that matter, modern language studies in general) today. Let’s go back to the *JIL* and take a look at the positions advertised under the umbrella of “Modernism” and “After 1945,” bearing in mind that this corpus covers the entire twentieth century—a long century indeed, with an amazingly rich literature in all genres and modes.

Surveying the *JIL*, I found that most of the positions listed under the category *modernism* (which means that “modernism” is one of its five index terms) are more properly described as *modernism plus* (or is it *minus*?). Here are a few:

[A state university] Desirable secondary field in Victorian Literature. Additional areas may include queer studies, ethnic studies, postcolonial studies.

[A small college] Candidates should have expertise in women’s literature and composition. Film studies expertise is desirable.

[A foreign university] Preference will be given to candidates with secondary interests in Southeast Asian Literature, Postcolonial Theory, World Literature, Women’s Literature and/or Gender studies.

It is not uncommon for a listing to begin, as did one from a large East Coast state university, by calling for “approaches” such as “feminism, anti/postcolonial theory, deconstruction, cultural materialism, globalization, queer theory, critical race studies” and only then adding, as a secondary interest, “In addition, [candidates] should be able to teach 20th century British or Anglophone literature.” Note that here an entire century of British literature—poetry, fiction, drama, “creative nonfiction”—is reduced to a kind of afterthought, a footnote to the fashionable methodologies of the day.

Under the rubrics of African American, other minorities, and postcolonial, a lot of important and exciting novels and poems are surely studied. But what about what is not studied? Suppose a student (undergraduate or graduate) wants to study James Joyce or Gertrude Stein? Virginia Woolf or T. E. Lawrence or George Orwell? William Faulkner or Frank O’Hara? the literature of World Wars I and II? the Great Depression? the impact of technology on poetry and fiction? modernism vis-à-vis fascism? existentialism? the history of modern satire or pastoral? Or, to put it in the most everyday terms, what of the student who has a passionate interest in her or his literary world—a world that encompasses the digital as well as print culture but does not necessarily differentiate between the writings of one subculture or one theoretical orientation and another? Where do such prospective students turn?

Most of the 103 ads I cited at the beginning of this column suggest that creative writing job candidates will also be asked to teach a course or two in “modern literature.” And it is also the case that the new PhD creative writing programs, like the one at the University of Southern California, where I am currently teaching, require their students to take four to six courses chosen from the regular departmental offerings so that, at least ideally, the creative writing student will have knowledge of earlier literary periods, genres, and conventions as well as of the present.

Given these circumstances, we can assume that creative writing will experience a boom—not a creative writing program along the lines of the old MFA workshop model but one for those fascinated by and dedicated to the study of rhetoric—the *how* of writing rather than the *what*. Very few graduates of these programs will become celebrated writers, and not all the others will necessarily become professors of creative writing. Some will become journalists, reviewers, researchers, travel writers, editors of academic and commercial presses, Web site designers, and so on. Some will work in special collections at the great modernist libraries like the Harry Ransom Center in Austin, Texas, or the Beinecke Library at Yale. But the main thing uniting them will be a love for a field of human interest that just won’t go away, the residual Puritanism of American life notwithstanding. That field is literature—in this case the poetry and prose of our own past century—a field without which creative writing could not exist and which, conversely, may currently have no other place to go.

Marjorie Perloff

#### WORKS CITED

- Reading at Risk: A Survey of Literary Reading in America*. June 2004  
 <<http://www.arts.gov/pub/ReadingAtRisk.pdf>>.  
 Smith, Dave, and David Bottoms, eds. *The Morrow Anthology of Younger American Poets*. New York: Quill, 1985.

## Language Requirements and the English PhD: "A Gesture of Interest"?

You have heard from me several times on the situation of foreign language study, the multilinguistic makeup of North America, and the shifting panorama for languages in the aftermath of September 11, 2001. In public forums such as public radio programs and op-ed pieces in major newspapers, Mary Louise Pratt, Domna Stanton, and I have discussed the need for deep competence in languages and cultures, the kind that develops in the context of higher education and international residencies. Never was this theme more apparent than on 5 January, when I heard President George W. Bush address a group of university presidents, heads of associations, and other stakeholders in languages and international education (for transcripts of all remarks given at this summit, go to <http://www.state.gov/r/summit/>). Announcing a new National Security Language Initiative in the company of the Secretaries of State, Education, and Defense, Bush uttered these remarkable words: "Learning a language—somebody else's language is a kind gesture. It's a gesture of interest. It really is a fundamental way to reach out to somebody and say, I care about you. I want you to know that I'm interested in not only how you talk but how you live."

While there are aspects to praise in the outline of this new initiative, there is also much left unsaid (or said in the wrong formulation) in its basic tenets. The linguistic deficit that Bush's proposal addresses did not spring up on the morning of 12 September 2001—although its acuity was felt then like never before—nor will it be resolved by training a small number of people in strategic languages for security and business purposes. Only when each of us in this "teeming nation of nations," in Walt Whitman's words, participates more fully in the plurilingualism that defines us will we be closer to possessing that elusive competence in the languages of the world.

In our profession we have often argued that learning a language is best approached in the context of a humanistic formation that includes more than the mastery of syntax and lexical choice. Those of us who specialize in literature, film, linguistics, and history know that language and culture are indissoluble, and we invest considerable scholarly effort into work based on this essential supposition. I have to state my bias here. It has always been my assumption that those of us who study the humanities don't need to be convinced of the need to learn languages other than English. Don't we consider language competence a key component of the literacies we expect of ourselves and our students? Shouldn't those of us who hold the PhD in humanities show more than a "gesture of interest" toward languages other than our native tongue?

A report written by my colleague Doug Steward in the Office of English Programs takes on the issue of the foreign language requirement in English doctoral programs with historical and analytic depth, and I highly recommend that you read the article in its entirety when it is published in the *ADE Bulletin* later this year. Because what he has to say deserves a wide readership, I excerpt major portions of it below.

Steward begins with a personal reflection:

I recall as a graduate student in English finding little support for foreign language study in printed departmental requirements or rationales and observed that, by and large, graduate students in my department and others typically treated the requirement as a nuisance and lost their "reading knowledge" as soon as the

exam was over. I have noted in the intervening years that my decision to take the language requirement seriously is uncommon among English doctorates, though not among graduates of disciplines in which language competence is a manifest necessity—Southeast Asian anthropology, French art history, or German philosophy, for instance. Why, I wondered, do English doctoral programs require something that they seem to consider a mere formality and to discourage in practice?

Steward shows how in the late nineteenth century, "English study was typically thought of as a thread in the weave of modern language study, not as a subject that might be pursued independent of other languages." Toward the end of the nineteenth century, a new tension develops:

At this moment the PhD language requirement developed a split personality in literature programs. The requirement existed in nearly all PhD programs (agricultural economics no less than English) until decades into the twentieth century, and in all programs it stemmed initially from the prevailing (and Eurocentric) assumption that men of culture spoke at least one Continental language. As science and its research model asserted themselves in United States universities, this initial reasoning blended, more or less seamlessly, into a prevailing assumption that researchers would have to know one or both of the Continental languages in which most cutting-edge work was published. But the aesthetic and cultural turn away from philology permitted a new kind of cultural and political justification for the requirement in literature departments that was a descendant of the "man of culture" reasoning. . . . To this day, the tension between cultural-political and professional rationales remains a salient feature of debates about the language requirement in English doctoral programs.

The foreign language requirement declined as the twentieth century moved forward. Steward cites four factors that militated against a strong foreign language requirement in the fifties and sixties: "the ascendancy of English as the foremost world language, the time-consuming difficulty of mastering a foreign language, increasingly narrow specialization in research, and the mass enrollment in higher education, which required greater numbers of PhDs produced more quickly." Today, about 50% of the 118 English doctoral programs examined require demonstration of competence (often "reading ability") in two languages other than English; 44.9% require one. Only six programs require none. I end with a sample of Steward's provocative reflections on how the foreign language requirement in English programs plays out. I find myself wondering how the changes in the linguistic and cultural makeup of North American society (and in the candidate pool for the PhD in English) have inflected our thinking about languages, and I am eager to hear from those of you whose experience and convictions may differ (or resemble) those expressed below:

Literary scholars in the United States should, I think, understand that they have some things to learn from the way literature and literary study exist in other countries and more particularly from the languages in which those disciplines are structured, expressed, developed, and lived. While those in foreign language and comparative literature departments

(continued on next page)

(continued from previous page)

know this, I've seen little evidence that those of us in English departments do. Our linguistic and research biases in the English profession are as "US-centric" as biases usually are in the United States, and that includes a kind of obeisance to a particular notion of science that obtains here. Two consequences of such a deference to the scientific research model are narrow specialization . . . and the utilitarian devaluation of any skill, such as knowing a foreign language, that does not yield quickly tangible research benefits. These biases also include an unconscionable, if unconscious, complicity in the English language's global hegemony and in the views that language is a transparent medium of communication and that English is *the* language of the United States. . . .

Because foreign language competence is time-consuming and labor-intensive, it cannot be achieved by most graduate students solely during the graduate years. If the requirement is to have meaning for the majority of English PhDs, undergraduate English majors must be encouraged—or compelled—to devote substantial energy to the acquisition of foreign language competence, which must in turn be put to use in graduate school. Even if the student determines that a foreign language different from the one studied as an undergraduate would be more beneficial for graduate study, the labor involved in learning the next language will still have been reduced and the benefits of the first language absorbed. In many other cases, undergraduate foreign language study will transfer directly up and may also productively inform the student's graduate work, suggesting novel possibilities for research that a graduate student with a weak or nonexistent foreign language background would not

see. If English PhD recipients understand the value of language competence, they will not consider the competence with which they leave graduate school the end of their language learning any more than they consider the research that they do in graduate school the final word on their research. . . .

There is a generally accepted sense, I will venture, that native speakers of English in the United States do not learn enough foreign languages: that too few United States English speakers are even minimally conversant in another language and that those who do know something of a second language tend only to know Spanish, French, German, or Italian. Politically, English monolingualism means national isolationism and a parochial self-regard. If this is a problem in the United States English-language population at large, I can think of no good reason to condone such isolationism among the most educated Americans—those with research degrees—or among those who specialize in research on literatures written in English, which is after all a world language and as such, in the best cases, bumps elbows and noggins with all manner of other languages and literatures and, in the worst cases, tramples them underfoot. In terms of intellectual work, English monolingualism means ignorance of context and of one's limits. . . . The decline of the language requirement will have to be reversed if those in the English profession are to treat global and ethnic studies seriously, to refuse to replicate United States isolationism in their work, to research and teach world literature and English-language literature's place in it responsibly, and to enrich their thinking with the extraordinary taxonomies that other modern languages offer.

Rosemary G. Feal

#### GOVERNANCE

### 2005 Election Results

In the elections conducted last fall, Gerald Graff (English, Univ. of Illinois, Chicago) was elected second vice president of the association. Graff will serve in that office in 2006, will become first vice president in 2007, and will succeed to the office of president in 2008.

Charles Altieri (Univ. of California, Berkeley), Dorian F. Bell (Univ. of Pennsylvania), and Anne Ruggles Gere (Univ. of Michigan, Ann Arbor) were elected members of the Executive Council for the term 2006–09. Altieri and Gere represent the field of English (including American), and Bell represents a field defined as "other" by the MLA constitution (art. 8.A.5). In terms

of membership categories, Altieri is a life member of the association, Bell is a student member, and Gere is a regular member.

Fifty-six new representatives were elected to the Delegate Assembly. Twenty delegates were elected to represent special-interest categories in the assembly, and thirty-six delegates were elected to represent seven geographical regions in the United States and Canada. The names of Delegate Assembly members will appear in the September 2006 *PMLA*.

In addition, eighty-seven members were elected to the division executive committees. Their names will also appear in the September 2006 *PMLA*. □

#### GOVERNANCE

### Membership Ratification Vote

The 2004 Delegate Assembly approved a set of constitutional amendments that were submitted to the membership for ratification last year. Also subject to ratification by the membership was the assembly's election of an honorary fellow. The results of these membership ratification votes are presented below.

Members ratified the election of Adrienne Kennedy to honorary fellowship in the association. Kennedy has accepted this honor. The membership also ratified the constitutional amendments that pertained to the association's resolution process. The amendments affected articles 11.C.2.c, 11.C.3.b, 11.C.3.d, and 7. B.3 of the MLA constitution and made the following changes: the 15 October deadline for the submission of resolutions to the

Delegate Assembly Organizing Committee (DAOC) was changed to 1 October; a clarification of the kind of background information that proposers must submit with their resolutions was provided; the 1 October submission deadline was stipulated for resolutions that name individuals or institutions in such a way that the DAOC deems it necessary to seek a response from the named party; and the constitutional issues that are germane to the Executive Council's review of resolutions were specified. The amendments were incorporated into the constitution last fall; see the September 2005 (Directory) issue of *PMLA* (pp. 1014–21) or the MLA Web site ([www.mla.org/membership/governance/mla\\_constitution](http://www.mla.org/membership/governance/mla_constitution)). □



Ngũgĩ wa Thiong'o, speaker at the Presidential Forum "The Role of the Intellectual in the Twenty-First Century."

## CONVENTION

### Department Chairs' Hotel Reservations

In August 2006 the MLA convention office will mail chairs of departments that are paid members of ADE or ADFL by 1 May 2006 early information about making hotel room reservations for the MLA convention. This early notification does not guarantee that department chairs will be able to reserve a suite for interviewing job candidates at the convention, but it does give them the best opportunity to do so. Please note that suites may not be reserved through the MLA Web site. Chairs who would like membership forms or information about their departments' 2005–06 membership status should contact Roy Chustek at the MLA office (646 576-5133; rchustek@mla.org). □

#### 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 who plan to use audiovisual equipment 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.

## CONVENTION

### Calls for Papers for 2006 Convention in Philadelphia

The 2006 convention will be held in Philadelphia. Members should familiarize themselves with the guidelines for the MLA convention, which appear in the September 2005 *PMLA* (pp. 1003–08), before writing to the organizers listed below. If not provided, organizers' addresses are in the September 2005 *PMLA* and available on the MLA Web site to MLA members. All participants in convention sessions must be MLA members by 7 April 2006. 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.

## Divisions

### American Literature

#### AMERICAN LITERATURE TO 1800

**Early African America.** Black writing, oratory, performance, and thought in the Americas to 1830, including hemispheric or comparative (Caribbean, Hispanophone, Lusophone, Francophone) perspectives. 1-page abstracts by 15 Mar.; Joanna Brooks (brooks.j@mail.utexas.edu).

**New Approaches to Early American Interiority.** Early American "interiority" might explore new methodologies or archives; intersections of interiority and race, gender, and class; or the mutual impact of interiority and imperialism. 1-page abstracts by 15 Mar.; Chris Castiglia (ccasti@luc.edu).

**New Approaches to Religions in Early America Period.** New directions for traditional topics, neglected beliefs and practices, as well as contact among religious communities (Native, European, African). 1-page proposals by 15 Mar.; Lisa Gordis (lgordis@barnard.edu) and Kristina Bross (KBross@cla.purdue.edu)

#### 19TH-CENTURY AMERICAN LITERATURE

**Thinking Animals.** Approaches to animals in 19th-century United States literature and culture. Continuities and discontinuities between humans and other animals in language, thought, feeling. Figurations of "wild," urban, suburban creatures. Anthropomorphism, personification, materialism. 300-word abstracts by 1 Mar.; sharon.harris@uconn.edu and ewl4p@cms.mail.virginia.edu.

**Thinking through Genres.** Historical and cultural specificity of forms: fiction (tale, novel), poetry (lyric, ballad), drama (play, dialogue), nonfiction (slave narrative, sketch). Cross-fertilization of genres in print circulation. 300-word abstracts by 1 Mar.; ewl4p@cms.mail.virginia.edu and ecr@email.unc.edu.

**What Are Children For?** Any aspect of 19th-century United States childhood: in literature, law, life. Writing, reading, speaking children; working, playing; alive, dead; loved, feared; gendered, raced; owned, free; etc. Abstracts by 1 Mar.; patrain@nyu.edu and ghendler@nd.edu.

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

**American Bestiaries.** Roles played by real or imaginary animals. Possible topics include zoos and circuses, animal rights, instincts, naturalism, conservation, the human-nonhuman divide. Abstracts and vitae by 15 Mar.; Bill Brown (wlbrown@uchicago.edu).

**American Sex.** The intersections between sexual practice and social formations. Possible fields of inquiry include sexology, physical culture, law, education, medicine, immigration, race. Abstracts and vitae by 15 Mar.; Nancy Bentley (nbentley@english.upenn.edu).

**Sacred Cultures.** Different religious practices (especially Judaism, Islam, or Buddhism), in isolation or in conflict, individual or institutional, national or transnational. Abstracts and vitae by 15 Mar.; Gordon Hutner (hutner@uiuc.edu).

#### 20TH-CENTURY AMERICAN LITERATURE

**Beyond the Oedipal: Siblings in American Literature.** Abstracts by 15 Mar.; John Whar-ton Lowe (jlowe@lsu.edu).

**Experimental Poetry and the Visual Arts.** Collaborative projects between poets and visual artists; art criticism by poets; installation, performance; poets' videos, visual artists' poetry; graphic novels; ekphrastic poetry; poetry "inspired by" paintings; new digital poetry. Abstracts by 15 Mar.; Dorothy Wang (d-wang5@northwestern.edu) and Marianne DeKoven (mdekoven@aol.com).

**Visualization in New Geographies.** Abstracts by 15 Mar.; Thadious Davis (davistm@sas.upenn.edu).

#### BLACK AMERICAN LITERATURE AND CULTURE

**African American Poetry and Performance: Collectives, Critics, Collaboration.** Poetry collectives, poetry conferences, poet-critics, and artistic or editorial collaborations. Period open. E-mail 500-word abstracts with vitae by 1 Mar.; Meta DuEwa Jones (metadj@mail.utexas.edu).

**Lessons from Katrina.** The prehistory and afterlife (particularly in relation to race, class) of the 2005 hurricane in African American life, literature, and culture. E-mail 500-word  
(continued on next page)

(continued from previous page)

proposals with vitae by 1 Mar.; Judith Jackson Fossett (fossett@usc.edu).

#### AMERICAN INDIAN LITERATURES

**Poetry and History in the Indigenous Americas.** How do indigenous poets retell the history of the Americas, and how do they use tribal-national histories in their poetics? Abstracts by 15 Mar.; Robert Warrior (warrior@ou.edu).

#### ASIAN AMERICAN LITERATURE

**Ethics and Asian American Studies.** In what ways has the field been informed by ethical questions regarding knowledge production, and how has it contributed to contemporary debates about ethical practice? 1-page abstracts, 1-page vitae by 15 Mar.; Tina Chen (tina.chen@vanderbilt.edu).

**Politics of Feeling: Affect and Asian American Literature.** How does affect intersect with ideology? Theorizing emotion—anger, compassion, guilt, love, shame, wonder—in Asian American texts and culture. In what ways does feeling construct community? 1-page abstracts, 1-page vitae by 15 Mar.; Leslie Bow (lbow@wisc.edu).

**Visual Culture, New Media, Asian American Studies.** Analyses and examples of intersections with television, film, digital media, video games, Internet, art, and new media technologies. 1-page abstracts, 1-page vitae by 15 Mar.; Greta Niu (greta.niu@rochester.edu).

#### CHICANA AND CHICANO LITERATURE

**Chicano/a Literary and Cultural Studies in the Americas.** The significance of literary and cultural exchange in the hemisphere between Chicano/a and other racial, ethnic, or national texts and traditions.

**Spirituality in Chicana/o Literature.** Significance of spirituality and the sacred, including spiritual figures, traditions, religions in Chicana/o fiction, poetry, essay, drama, performance, or new media.

**Visual Culture and Chicana/o Literature.** The significance of the visual in the literary or vice versa and the convergence of the visual and the literary in new or old forms. 2-page vitae and 500-word abstracts or 8-page papers by 1 Mar.; delgadillo.1@nd.edu.

#### Comparative Studies

##### COMPARATIVE STUDIES IN MEDIEVAL LITERATURE

**Can You Be a Comparatist in Translation?** Abstracts by 15 Mar.; Jeanette Beer, 227 Cranbury Road, Princeton Junction, NJ 08550 (jeanette.beer@st-hildas.ox.ac.uk).

**What's Comparative about Medieval Studies?** Abstracts by 15 Mar.; Seth Lerer (lerer@stanford.edu).

**Where Is the Medieval Utopia?** Abstracts by 15 Mar.; William Burgwinkle (web25@cam.ac.uk).

##### COMPARATIVE STUDIES IN RENAISSANCE AND BAROQUE LITERATURE

**New Comparisons: Beyond Influence I: Appropriation, Circulation, Digestion.** How

do early modern texts travel, given geopolitics, imperial competition, nation formation (Spain/Italy, New World / Old World)? Poaching, piracy, parody—how do these transform “influence”? Abstracts by 10 Mar.; Barbara Fuchs (fuchsbar@sas.upenn.edu).

**New Comparisons: Beyond Influence II: Material Cultures.** Papers comparing the tradition, transmission, translation of objects, especially those challenging material culture's linguistic or national limits, ideas of influence, local-cosmopolitan zones, current disciplinary models. Abstracts by 15 Mar.; Bianca Calabresi (bfcc@princeton.edu).

**New Comparisons: Beyond Influence III: Comparative Print.** Papers on crossings and transmissions within and without print culture dealing with transnational print, printers, material aspects of print, writing or manuscript cultures' relations to print. Abstracts by 10 Mar.; Abby Zanger (abby.zanger@tufts.edu).

##### COMPARATIVE STUDIES IN 18TH-CENTURY LITERATURE

**Do Objects Die?** Abstracts by 15 Mar.; Lydia H. Liu (lydialiu@umich.edu).

**Objects as Matter: Science, Technology, and the Thing.** Abstracts by 15 Mar.; Thomas Di Piero (thomas.dipiero@rochester.edu).

**Objects in Motion: Trade, Colonialism, and Global Exchange.** Abstracts by 15 Mar.; Lynn M. Festa (lfesta@fas.harvard.edu).

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

**Fear . . .** Political, psychoanalytical, historical, or rhetorical examinations of fearful, anxious, paranoid, or panicked writing; “Romanticism” or “the Gothic” as terror or paranoia; the production, aestheticization, and marketing of fear.

**. . . and Trembling.** Terrifying and terrified bodies; the tremblings of texts, bodies, lifeworlds; earthquakes, revolutions, awakenings. Abstracts by 1 Mar.; Marc Redfield.

**Nanomotations: The Next Generation of Thought.** Micrological explorations of deviant moments and protocols in Romantic thought: aberrant traces, alternative spiritualities, futural pumps, weird bodies, technological surges, ironic prophecy, contemporary reflections and refractions of invention and poetic-philosophical obsession. Abstracts by 1 Mar.; Avital Ronell.

##### COMPARATIVE STUDIES IN 20TH-CENTURY LITERATURE

**The Lure and Violence of Globalized Digital Culture.** As cultural agents are turned into virtual subjects and multiculturalism is reduced to digital monoculture, what role do literary creativity and diversity play in the new information culture? 500 words by 10 Mar.; Marcel H. Cornis-Pope (mcornis@vcu.edu).

**Spectacles of Violence.** The visibility of conflict is neither new nor limited to 20th-century technologies. What are the modalities of specularly and spectatorship in war, internecine conflict, penal institutions, etc.? 500 words by 10 Mar.; Natasha Barnes (n.barnes@cornell.edu).

**War's Others.** What stories lie in the interstices of 20th-century war? As dissolving boundaries admit women and child actors, do new liminal forms emerge? Is peace a cover story for conflict? 500 words by 10 Mar.; Margaret Higonnet (margaret.higonnet@uconn.edu).

##### EUROPEAN LITERARY RELATIONS Literature and Terror.

**Metamorphoses of the European Bildungsroman.** Papers addressing the variations and evolution of the bildungsroman as a European narrative of personhood across space and time, as well as its literary, political, social ideologies in modern and contemporary Europe.

**Muslim Europes.** Papers on the circulation and dissemination of aspects of Muslim-inflected European literatures from the Middle Ages to the present. 250-word abstracts and short vitae by 15 Mar.; Michael G. Levine (mgl6@nyu.edu).

#### English Literature

##### OLD ENGLISH LANGUAGE AND LITERATURE

**Beowulf.** Papers on any aspect of *Beowulf*.

**Open Session.** Papers on any Old English topic. Additional information may be requested from the program chair.

**Place and Space.** Papers that apply the topic to secular or religious texts, to travel, to buildings or landscape, to bodies, etc. 1-page abstracts by 15 Mar.; Marijane Osborn (530 752-2578; fax: 530 752-5013; mjosborn@ucdavis.edu).

##### MIDDLE ENGLISH LANGUAGE AND LITERATURE, EXCLUDING CHAUCER

**The “Englishing” of Medieval Texts in French.** How Middle English adaptations of French language texts illustrate *translatio*, intertextuality, national identity formation, or historicity. Electronic 1-page abstracts by 15 Mar.; Robert Yeager (byeager@uwf.edu).

**The Image of Troy in Non-Chaucerian Middle English Texts.** How Troy is evoked as place, symbol, or metaphor in non-Chaucerian Middle English texts. Electronic 1-page abstracts by 15 Mar.; Lorraine K. Stock (lstock@uh.edu).

**The Secular Tradition in Middle English Literature.** Papers that engage with current scholarship on vernacular theology, theorize secularity as a medieval phenomenon, or address the association of secularity with periodization. Electronic 1-page abstracts by 15 Mar.; Karma Lochrie (klochrie@indiana.edu).

##### CHAUCER

**Book of the Duchess.** Any aspect of the *Book of the Duchess*. Abstracts by 10 Mar.; Kathryn Lynch (klynch@wellesley.edu).

**Fifty Years of Feminist Scholarship.** Retrospective on the important contributions of feminism to Chaucer studies; also, prospects for the future. Abstracts by 10 Mar.; Sarah Stanbury (sstanbury@holycross.edu).

**Theorizing Source Study.** Abstracts by 10 Mar.; Andrew Galloway (asg6@cornell.edu).

**LITERATURE OF THE ENGLISH RENAISSANCE, EXCLUDING SHAKESPEARE (SESSIONS COSPONSORED WITH 17TH-CENTURY ENGLISH LITERATURE)**

**The History of the Book in Early Modern Britain I: Publishing and Bookselling.**

Technological, regulatory, and property issues concerning printed books in c. 1476–1700 England, Scotland, Ireland, or Wales. 1–2-page abstracts as e-mail attachments by 9 Mar.; Douglas S. Bruster (bruster@mail.utexas.edu).

**The History of the Book in Early Modern Britain II: Consuming Print.**

Collecting, commonplacing, and annotating of printed books in c. 1476–1700 England, Scotland, Ireland, or Wales. 1–2-page abstracts as e-mail attachments by 9 Mar.; John N. King (king.2@osu.edu).

**The History of the Book in Early Modern Britain III: Modes of Literacy.**

Reading, hearing, and looking at texts, pictures, or both in books printed in c. 1476–1700 England, Scotland, Ireland, or Wales. 1–2-page abstracts as e-mail attachments by 9 Mar.; Nigel S. Smith (nsmith@princeton.edu).

**SHAKESPEARE**

**Digital Shakespeares.** The impact of new media (excluding film) on Shakespeare studies: digital technologies, Shakespeare sites in languages other than English, virtual archives, hypertext. Is the Internet a theater? 250-word abstracts by 7 Mar.; Lowell Gallagher (gallaghe@humnet.ucla.edu).

**Shakespeare and the Process of Law.** How does interpreting or editing or performing Shakespeare resemble legal processes? How does Shakespeare represent legal processes or exemplify common-law thought? 250-word abstracts by 7 Mar.; Lars Engle (lars-engle@utulsa.edu).

**Shakespeare's Intentions.** Intentionality, against intentionality, the return of intentionality, early or final intentions, Shakespeare's will, intentionality in a collaborative theatrical context (now or then), intentionality and biography, intentionality and textual criticism. Abstracts by 7 Mar.; Jeffrey Masten (j-masten@northwestern.edu).

**17TH-CENTURY ENGLISH LITERATURE**

**The History of the Book in Early Modern Britain III: Modes of Literacy.** (Cospponsored by Literature of the English Renaissance, Excluding Shakespeare) Reading, hearing, and looking at texts, pictures, or both in books printed in c. 1476–1700 England, Scotland, Ireland, or Wales. 1–2-page abstracts as e-mail attachments by 9 Mar.; Nigel S. Smith (nsmith@princeton.edu).

**Literature and the Environment.** "Green" readings of 17th-century literature from a variety of critical approaches, including the New Economics, ecocriticism, gender, religion, nation/empire. Papers or detailed 2-page proposals by 9 Mar.; Rachel Trubowitz (Rachel.Trubowitz@unh.edu).

**Literature and the Other Arts.** Engagement of 17th-century literary texts with such arts as painting, engraving, sculpture, architecture, landscape art, and music. Papers or

detailed 2-page proposals by 15 Mar.; Laura Lunger Knoppers (llk6@psu.edu).

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

**Advocacy for Women in Pre-Enlightenment Thought.** Premodern "feminist" premises, strategies, images, and modes. Focus might be on spirituality; queenship; suprarational philosophies (neoplatonism, hermeticism, etc.); courtly paradigms, sapphism, hermaphroditism, sexualities, etc. Abstracts by 10 Mar.; Dianne Dugaw (dugaw@uoregon.edu).

**The Restoration and 18th Century Then and Now.** The representation of the Restoration and early 18th century in recent films or film adaptations of the literature of the period. Abstracts by 10 Mar.; Ann Louise Kibbie (akibbie@bowdoin.edu).

**Visual Culture.** All aspects of visual culture in the Restoration and early 18th century; theories of the visual; theories of spectatorship, performance, and other arts. Abstracts by 10 Mar.; Lisa A. Freeman (lfreeman@uic.edu).

**LATE-18TH-CENTURY ENGLISH LITERATURE**

**British Women Writers and Readers, 1760–1810.** Possible topics include what writers were reading, issues of literacy, publishers and publishing, circulating libraries, reception, genre and gender, translations, exports and imports, etc. 1-page abstracts by 1 Mar.; Devoney Looser (looserd@missouri.edu).

**Specters of the Atlantic.** Questions of time, memory, and history as they accumulate and return in the literature and orature of the black and other Atlantics from the mid-18th century to the present. 1-page abstracts by 1 Mar.; Joseph Roach (joseph.roach@yale.edu).

**THE ENGLISH ROMANTIC PERIOD**

**Romanticism and the Everyday I: The Ordinary.**

**Romanticism and the Everyday II: The Decorative Arts.** Ceramics, furniture, metalwork, textiles, fashion, and other forms of material culture, including prints and watercolors and paintings, especially as household furnishings and as aspects of both interior and exterior design.

**Romanticism and the Everyday III: The Middlebrow.** Differentiation of taste during the period; popularization throughout the 19th century, dramatizations and other adaptations and appropriations. Abstracts by 15 Mar.; William Galperin.

**THE VICTORIAN PERIOD**

**Victorian Keywords Reconsidered.** Which "keywords" still have the valence they once held for critics such as Houghton, Williams, Buckley? What substitutes or additions have later critical orientations provided? Inquiries welcome; abstracts by 1 Mar.; Linda Peterson (Linda.Peterson@yale.edu).

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

**Chance, Error, Accident.** Conrad, J. L. Austin, James (which?); modernism and the mistake; literary depictions and critical accounts of being wrong; the law of error; alea; de



*Nancy K. Miller, speaker at the session "Turning to Ethics."*

Man; shooting a donkey. Abstracts by 6 Mar.; Jessica Burstein (jb2@u.washington.edu).

**London 1880–1920.** London as a global city, as center of empire, as Great Wen, as site of conflict and connection, as scene of modernity. Abstracts by 6 Mar.; Stephen Arata (sda2e@virginia.edu).

**Non-Western Perspectives on the Fin de Siècle.** Japanese arts and crafts, Chinese new women, Huysmans and Rizal, Richard Burton, global famine and British ecological movements, socialist internationalism and market globalization. Abstracts by 3 Mar.; Regenia Gagnier (r.gagnier@exeter.ac.uk).

**20TH-CENTURY ENGLISH LITERATURE**

**Britain: Homeland? Haven? Exile?** Representations of British immigration: debates, displacement, acculturation, impact on British and immigrants' cultural identity, cultural production, social, cultural, and gender relations. 300-word abstracts by 1 Mar.; Phyllis Lassner (phyllis@northwestern.edu).

**ENGLISH LITERATURE OTHER THAN BRITISH AND AMERICAN**

**Arab American Literature: Writers and Audiences.** Abstracts by 15 Mar.; Wail Hassan.

**Caribbean Poetry, Past and Present.** Any aspect of or approach to Caribbean or Caribbean diaspora poetry. Abstracts by 15 Mar.; Ifeoma Nwankwo.

**Globalization Debates: Writers and Audiences.** Abstracts by 15 Mar.; P. S. Chauhan.

*French Literature*

**FRENCH MEDIEVAL LANGUAGE AND LITERATURE**

**French in England.** Abstracts by 10 Mar.; Michelle Warren (mrw@miami.edu).

**Medieval Theatricality.** Abstracts by 10 Mar.; Jody Enders (jenders@french-ital.ucsb.edu).

*(continued on next page)*

(continued from previous page)

**Revisiting the *Roland*.** Abstracts by 10 Mar.; Andrea Tarnowski (andrea\_w\_tarnowski@dartmouth.edu).

#### 16TH-CENTURY FRENCH LITERATURE

**Open Session.** Papers on any aspect of 16th-century French literature.

#### Poetry and Devotion in Renaissance

**France: From the Grands Rhetoriquers to Jean de La Ceppède.** Papers on religious poetry or poetry influenced by religious concerns. 8–10-page papers or 500-word abstracts by 15 Mar.; Lance Donaldson-Evans (ldevans@sas.upenn.edu).

#### 17TH-CENTURY FRENCH LITERATURE

##### Idols and Idolatries in Classical France.

Explores the power but also the anxieties associated with images in 17th-century French political, literary, religious, and intellectual culture. Emphasizes the contest between the truths images embody and the idolatrous errors they reveal or induce. Abstracts by 15 Mar.; Christopher Braider (braider@colorado.edu).

##### Jews, Judaism, *Judéités*: (In)Significant

**Others?** Anti- and philo-Semitism in the representation and displaced or nonrepresentation of the Jewish other in 17th-century France. Abstracts by 15 Mar.; Solange Guenoun (SGuenoun@aol.com).

**Open Session.** Any aspect of 17th-century French literature and culture. Abstracts of papers by 1 Mar.; Christine Probes (probes@cas.usf.edu).

#### 18TH-CENTURY FRENCH LITERATURE

**Re-Engendering Reason.** Reconsidering the relation of women writers to reason; their reflections on the concept of reason, their creations of fictional women of reason or the ways in which they enacted reason. Abstracts by 15 Mar.; Geoffrey Turnovsky (turnovsky.1@osu.edu).

##### Spectacular Hits and Flops.

Successes and failures on or off the stage. Abstracts by 15 Mar.; Downing Thomas (downing-thomas@uiowa.edu).

**States of War.** Conflicts, quarrels, polemics, and wars in a variety of areas, from the political to the artistic (musical, literary, or visual arts) to the erotic. Abstracts by 15 Mar.; Carrie Weber (Cwebernyc@aol.com).

#### 19TH-CENTURY FRENCH LITERATURE

**Engendering Race.** Intersections of gender and race in (post)colonial theory and literary practice, in constructions of femaleness or blackness, in past performances of feminism (1830, 1848, 1870), in visual culture. 300-word abstracts by 10 Mar.; Adrianna Paliyenko (ampaliye@colby.edu).

**The Genesis of *Les fleurs du mal*.** Responses to Claude Pichois's magisterial "édition diplomatique," addressing genetic theory in general, exploring multiple versions of individual poems, or analyzing Baudelaire's compositional practice through variants. 300-word abstracts by 10 Mar.; Rosemary Lloyd (rolloyd@indiana.edu).

**The Great Unread.** Considerations of little-known or forgotten 19th-century novels. How do these works change our conception of aesthetic categories, reading practices, the literary field? 300-word abstracts by 10 Mar.; Maurice Samuels (samuelsm@sas.upenn.edu).

#### 20TH-CENTURY FRENCH LITERATURE

**L'habitus national: Représentations littéraires.** Abstracts by 15 Mar.; Marie-Pierre Le Hir (mlehir@u.arizona.edu).

**La poésie au présent.** Abstracts by 15 Mar.; Adelaide M. Russo (fruss@lsu.edu).

**Propitious and Precarious Places in the City.** Abstracts by 15 Mar.; Peter Schulman (pschulma@odu.edu).

#### FRANCOPHONE LITERATURES AND CULTURES

**Écritures du désastre: Guerres, génocides, banlieues et bayous.** How does the writing of natural or man-made disasters in Francophone literatures problematize the notion of survival and challenge received views on culture, race, and gender? Abstracts by 15 Mar.; Eloise Brière (ebriere@albany.edu).

**Iles et océans: Nouvelles écritures francophones.** How do authors from the Caribbean, Indian, or Pacific Oceans write the island and the ocean today? How do the space of writing and gender affect their gaze? Abstracts by 15 Mar.; Odile Cazenave (cazenave@bu.edu).

**Problematizing Francophone National Cinemas.** What factors define "national cinema" in various regions of the Francophone world? Production? Distribution? Subject matter? Spectatorship? What relations obtain between such cinemas and dominant cinemas of France and Hollywood? Abstracts by 15 Mar.; Aliko Songolo (asongolo@wisc.edu).

#### Genre Studies

##### DRAMA

**Performance and the Archive.** The relation between performance and the archive. How can and do we archive performance? In archiving, are we performing? Interdisciplinary approaches encouraged. Abstracts of no more than 250 words by 12 Mar.; Harry Elam (helam@stanford.edu).

##### FILM

**Screening the War Machine: Cinema, Sovereignty, Surveillance.** How film and new media are embedded in shifting terms, relations, and representations of power, global conflicts, and modes of social control. Abstracts by 10 Mar.; Anna Everett.

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

**Class, Reportage, and War.** Class underpinnings of war documentary. Focus on underlying ideology and cultural work. Papers may be historical, about Iraq, or a comparison. Queries welcome. Abstracts by e-mail only by 15 Mar.; Todd Vogel (Todd.Vogel@nuladviser.org).

**Documenting Black Philadelphia.** How have African Americans, from W. E. B. DuBois to Paul Robeson to the *Philadelphia*

*Enquirer*, documented black presence and history in this quintessentially American city? Abstracts by 15 Mar.; Siobhan Senior (ssenier@unh.edu).

**Mapping Creative Nonfiction.** Implications for other genres of nonfiction given the increasing prominence in creative writing programs of creative nonfiction concentrations and their often concomitant emphasis on memoir. Abstracts and vitae by 15 Mar.; Laura E. Lyons (lelyons@hawaii.edu).

#### POETRY

**Poetries.** The range of poetries newly visible through cultural studies, with emphasis on poems as part of the material conditions, technologies, and social histories of their moments. E-mail abstracts by 15 Mar.; Adalaide Morris (dee-morris@uiowa.edu).

#### PROSE FICTION

**Social, Asocial, Antisocial.** Narrative and community: narrative practices and reading modes that solicit, create, represent, deny, evade, or reject sociability. E-mail 500-word proposals (no attachments) by 7 Mar.; Laura Green (la.green@neu.edu).

#### LITERARY CRITICISM

**Media Theory and Cultural Transformation.** From the codex book to movable type, from the telegraph to the computer, changes in media have been linked with cultural transformations. Abstracts exploring the complexities of these dynamics by 10 Mar.; Katherine Hayles (hayles@humnet.ucla.edu).

#### METHODS OF LITERARY RESEARCH

**Hidden Transcripts: Recovering Underrepresented Literatures.** Submissions on the recovery of noncanonical minority, diaspora, colonial, and noncolonial literatures describing engagement with and rethinking of the basic methods of archival, bibliographic, textual, and editorial research. Electronic abstracts and papers by 15 Mar.; Laurie Finke (finkel@kenyon.edu).

#### AUTOBIOGRAPHY, BIOGRAPHY, AND LIFE WRITING

**Auto/Graphics after *Maus*.** Interaction between word and image; construction of personae through documents, portraits, anecdotes; narration and layout of time, space, history; "graphic" content as well as form. 250-word abstracts by 10 Mar.; Gillian Whitlock (g.whitlock@uq.edu.au).

**Life Writing and Humor.** Parody, irony, and satire as modes for understanding and interrogating life writing genres. Self-deprecation or mockery as strategies for identity construction. Lives of comic writers, artists, performers. 250-word abstracts by 10 Mar.; Craig Howes (craighow@hawaii.edu).

**Theorist Autobiographers.** Autobiographical works by writers known as theorists and life writing that develops theoretical argument (e.g., Augustine, *Confessions*; Montaigne, essays; Wordsworth, *Prelude*; Steedman, *Landscape for a Good Woman*; Derrida, *Circumfession*; Sedgwick, *Dialogue on Love*). 250-word abstracts by 10 Mar.; Carolyn Williams (carolyn.williams@rutgers.edu).

*German Literature*

## GERMAN LITERATURE TO 1700

**Festival and Ritual.****Migrations, Asylum, Exile.**

**Open Topic in Medieval and Early Modern German Literature and Culture.** 300–500-word abstracts by 12 Mar.; Barbara Becker-Cantarino (becker-cantarino.1@osu.edu).

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

**Games Authors Play I, II, III.** Traps for readers; risk and chance; gambling, chess; betting, strategy; gender games; opening gambits; literary brinksmanship, etc. Abstracts by 1 Mar.; Simon Richter (srichter@sas.upenn.edu).

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

**Visualizing Space and Place in German Literature I: Landscape(s)****Visualizing Space and Place in German Literature II: Urban Topographies**

**Visualizing Space and Place in German Literature III: Architecture, Monument, Design.** Examinations of diverse literary treatments of landscape, city spaces, and the built environment in the context of philosophical or aesthetic concerns or in response to modernization (travel, technology, warfare, urbanization, nation building, etc.). 1-page abstracts as e-mail attachments by 10 Mar.; Kirsten Belgum (belgum@mail.utexas.edu).

## 20TH-CENTURY GERMAN LITERATURE

**Aesthetics and Politics.** Reflections on the contested relation between aesthetic ambition and political engagement in literature and film. Case studies, theoretical, historical approaches sought. 250-word abstracts by 17 Mar.; Katharina Gerstenberger (gerstek@email.uc.edu).

*Hispanic Literatures*

## LATIN AMERICAN LITERATURE FROM INDEPENDENCE TO 1900

**The Internal Enemy: Social Unrest and Insurrection.** Political emergence and resurgence of the *multitude* in 19th-century Latin American cultural history; proletarians, socialists, anarchists, peasants, envisioned as enemies of modernity, civilization, and the state. Abstracts in English, Spanish, and Portuguese by 15 Mar.; Carlos Jáuregui (carlos.a.jauregui@vanderbilt.edu).

**New Approaches to 19th-Century Latin American Women Writers.** Possible topics include domesticity, philanthropy, politics, and modernity; women and visual culture; ideologies of masculinity and race. 1–2-page abstracts in Spanish or English by 15 Mar.; Ana Peluffo (aopeluffo@ucdavis.edu).

**Política y ensayo en Hispanoamérica en el siglo XIX.** Nuevos acercamientos al papel del ensayo en relación a la literatura (ensayo-novela) y a la política (periodismo-discursos). Abstracts de 250 palabras a Alberto Julián Pérez (julian.perez@ttu.edu) para el 14 de marzo.

## 20TH-CENTURY LATIN AMERICAN LITERATURE

**Artefactos poéticos.** Critical approaches to nonconventional poetic structures as well as scholarly work on particular facets of nonconventional poems of the latest thirty years in Spanish American literature. Abstracts by 10 Mar.; Ester Gimbernat González (ester.gonzalez@unco.edu).

**End of Family, End of Nation?** How has the representation of these terms changed in Spanish American literature and culture at the end of the 20th and beginning of the 21st centuries? Abstracts by 10 Mar.; Jill S. Kuhnheim (jskuhn@ku.edu).

## SPANISH MEDIEVAL LANGUAGE AND LITERATURE

**Ethnic Communities in Medieval Iberia.** Abstracts by 15 Mar.; Gregory Hutcheson (gshutch@louisville.edu).

**Open Session.** Abstracts by 15 Mar.; Isidro J. Rivera (ijrivera@ku.edu).

**Sexual Norms in Trastamara Spain.** Abstracts by 15 Mar.; Frank A. Dominguez (uncfad@ils.unc.edu).

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

**The Poetics of Recollection: Lives, Letters, and Other Narratives of Experience in the Long 16th Century.**

**Góngora and Góngoristas: New Directions in Studies of Luis de Góngora, His Critics, and Emulators in the Hispanic World.**

**Reading for the Lesson: Exemplarity and Excess in the Novela, Its Antecedents, and Alternatives.** E-mail abstracts by 10 Mar.; Nina Davis (ncdavis@artsci.wustl.edu).

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

**Peripheries of 19th Century Spain.** Cultural dimensions of the transatlantic or trans-pacific network and the emerging peripheral nationalisms. Abstracts by 10 Mar.; Susan Martin-Márquez (susanmm@rci.rutgers.edu).

**Reperiodizing the Spanish 19th Century.** Reassessment of the currents and movements established by traditional literary history and of the relation between the periodization of Spanish literature and culture and that of other European and Western countries. Abstracts by 10 Mar.; Wadda Rios-Font (wriosfont@barnard.edu).

**Teaching the Transatlantic or Hemispheric 18th Century.** Abstracts by 10 Mar.; Ruth Hill (rah8t@virginia.edu).

## 20TH-CENTURY SPANISH LITERATURE

**Urbanism and Urbanity in Spain.** Studies of one or more Spanish cities as represented in literature, the visual and performing arts, architecture, urban planning, political theory, and their intersections. 1-paragraph abstracts by 20 Mar.; Brad Epps (bsepps@fas.harvard.edu).

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

**The Collaborative Comedia.** Papers on jointly authored comedias, the refundiciones and the comedias translated, imitated, and

performed in translation in the early modern era in particular but through modern times as well.

**The Comedia in Theory.** Do the theories of classical drama or early modern poetics need revisiting? Which new theoretical approaches—genre, cognitive, anthropological, reception, or performance studies, for example—revitalize our appreciation of the comedia?

**The Short Theatrical Genres.** Any aspect of the short dramatic works that preceded or concluded the comedia or auto or those intended for the interludes between acts. 1-page abstracts electronically by 10 Mar.; Gwyn Campbell (campbellg@wlu.edu).

## LUSO-BRAZILIAN LANGUAGE AND LITERATURE

**Beyond Three Sad Races: New Representations of Ethnic Hybridity in Brazil.** Papers that examine literary and cultural works challenging established representations of hybrid identities (indigenous, Jewish, Lebanese, Japanese, Afro-Brazilian, etc.). Abstracts by 15 Mar.; Cristina Ferreira-Pinto (acpinto60@yahoo.com).

**Literature and the New Media Economy.** Papers examining intersections between literary discourses and audiovisual or digital media (radio, film, television, video, Internet). Abstracts by 15 Mar.; Peggy Sharpe (psharpe@mailier.fsu.edu).

**Portuguese Orientalism.** Papers that examine Portuguese constructions of the “East” or consider how these constructions add to, overturn, or necessitate a rethinking of current formulations of orientalism. Abstracts by 15 Mar.; Josiah Blackmore (j.blackmore@utoronto.ca).

## COLONIAL LATIN AMERICAN LITERATURES

**Colonial Latin American Studies and the Transatlantic Turn: Challenge, Paradigm Shift, Fad?** Current and future relations between colonial studies and an emerging body of work labeled transatlantic in scope and inspiration. Abstracts by 10 Mar.; yolandam@sas.upenn.edu.

**Interdisciplinary Dialogues and Methods in Colonial Latin American Studies.** Open discussion of experiences and challenges in talking with colleagues across disciplines and engaging other disciplines in scholarship and teaching. 1-page abstracts by 10 Mar.; Kathryn J. McKnight (mcknight@unm.edu).

**What’s Going On? Scholarship of the New Generation(s).** An opportunity to discuss what’s new in colonial Latin American studies; junior colleagues working on their first book project. 1-page abstracts by 10 Mar.; verdesio@umich.edu.

*Interdisciplinary Approaches*

## ANTHROPOLOGICAL APPROACHES TO LITERATURE

**Anthropology as Literature.** Genre, aesthetics, rhetoric, narrative, figurative language, and other “literary” matters in anthropological discourse broadly defined—from travel  
(continued on next page)

(continued from previous page)

narratives and theories of culture to ethnography proper. 300-word abstracts by 15 Mar.; Cannon Schmitt (cschmitt@wayne.edu).

**Darwin Revisited.** Current controversies over Darwin's work, from the teaching of evolution to the new pope's revisionism to intelligent design citing the cultural studies critique of scientific realism. 300-word abstracts by 15 Mar.; Vincent P. Pecora (vpecora@hum.utah.edu).

**Ethnography and Visuality.** Ethnographic seeing, including color, description, photography, painting, cinema, aesthetics, iconology, fetishism, art criticism, etc. Abstracts by 15 Mar.; Peter Logan (peter.logan@temple.edu).

#### CHILDREN'S LITERATURE

**Badness in Children's Literature.** Abstracts or 8-page papers by 1 Mar.; Tammy Mielke (t.mielke@worc.ac.uk).

**Early-Twentieth-Century African American Children's Literature (Pre-World War II).** Abstracts or 8-page papers by 1 Mar.; Michelle H. Martin (mmichel@clemson.edu).

**Prizing Children's Literature.** The status and influence of book awards, book lists, and other mechanisms of distinction; their relation to canonicity, publicity, cultural capital, "brow" status. Abstracts or 8-page papers by 1 Mar.; Kenneth Kidd (kkidd@english.ufl.edu).

#### DISABILITY STUDIES

**Marxism and Disability.** Disability studies and Marxist theory. Postidentity analyses of disability's relation to labor, class, transnational capital, neoliberalism, empire, "terror," and international violence. Crip revolutionaries, counter-globalization, alternative embodiments. Abstracts and 1-page vitae by 1 Mar.; Anna Mollow (amollow@berkeley.edu).

**Pain and Disability.** Pain and problems of representation, pain and theories of embodiment, pain and disability studies models. Abstracts and short biographies by 1 Mar.; Petra Kupperts (pkupperts@bryant.edu).

**SF and Disability.** How does science fiction embrace, reject, or reconfigure the disabled body? Do science fictional landscapes, societies, and technologies change what it means to be "disabled"? Abstracts and 1-page vitae by 1 Mar.; Ann Keefer (vatergrl@yahoo.com).

#### ETHNIC STUDIES IN LANGUAGE AND LITERATURE

**Ethnicity and New Orleans.** Ethnic writers have constructed the multiethnic space of New Orleans. Did Hurricane Katrina reconfigure such formulations of ethnicity? What fault lines did Katrina reveal about "race" and "space"? Abstracts by 1 Mar.; Martha Cutter (mcutter@kent.edu).

**Ethnic Studies and Globalization.** The role of ethnic studies in relation to discourses and realities of imperialism and postcolonialism, transnationalism, diasporization, and other types of border transgressions. Abstracts and vitae by 1 Mar.; Anupama Jain (jaina@union.edu).

#### GAY STUDIES IN LANGUAGE AND LITERATURE

**Queer Love.** Investigations of relations between convention and queerness in affective bonds: friendship, marriage, intrafamilial or interspecies attachments, patriotism, pedagogy, patronage, domestic or custodial arrangements, collaboration, conspiracy, obligation, idealization, imitation, impersonation, etc. 1–2-page abstracts by 5 Mar.; Kathryn Schwarz (Kathryn.Schwarz@vanderbilt.edu).

#### LINGUISTIC APPROACHES TO LITERATURE

**Exploring Literary Linguistics and the Active Reader.** Three sessions exploring how active readers' perception is informed by linguistic features conveying cognitive, structural, and cultural information. 300–500-word abstracts by 11 Mar.; Milton M. Azevedo (mmazeved@calmail.berkeley.edu) and K. Julia Karolle (jkarolle@jcu.edu).

#### LITERATURE AND OTHER ARTS

**The Literature(s) of Riots and Rumors of Riots: Post-9/11.** Interdisciplinary study of post-9/11 literature on riots and rumors of riots.

**Performance: Riots, Uprisings, and Terrorism.** Literature and the performing arts: riots, uprisings, and terrorism.

**Representation of Urban Uprisings in the Visual Arts and Media.** Contemporary representations of riots in the visual arts and the printed press. Abstracts (electronic submission followed by hard copy) by 6 Mar.; Mark A. Reid (Mreid122@aol.com).

#### LITERATURE AND RELIGION

**Violence in God's Name.** Violence and the justification for it in the literature of various religious traditions and in various genres. 8–9-page papers by 15 Mar.; Carol Kaske (cvk2@cornell.edu).

**Wisdom and Antiwisdom I and II.** Wisdom traditions in biblical and other scriptural traditions; responses, critiques, and parodies in scripture and in later literary works. Abstracts by 15 Mar.; David Damrosch (dnd2@columbia.edu).

#### LITERATURE AND SCIENCE

**Ciphernetics: Signs, Codes, Texts.** Any aspect of information technology, digital models, encoding, decoding, semiotics, new paradigms of expression and communication. Abstracts by 15 Mar.; Arielle Saiber (asaiber@bowdoin.edu).

**Peak Oil and Postprosperity: Discourses of Depletion.** Rhetorics and narratives of peak and postoil and energy issues in geoscience, literature, film, cultural commentary: neo-Malthusianism (the great die-off), neopastoralism, etc. Abstracts or 8-page papers and brief biographies by 15 Mar.; Martha Stoddard Holmes (mstoddard@csusm.edu).

**Posthuman, All Too Posthuman.** The "posthuman" in literature and science: networks, systems, and assemblages; embodiment and prostheses; animals, nature, and environment; posthuman futures, pasts, and presents; posthumanities scholarship. Abstracts by 15 Mar.; Henry Turner (hsturner@wisc.edu).

#### PHILOSOPHICAL APPROACHES TO LITERATURE

**Philosophy and Culture.** Responses to perceived incompatibility of theory/philosophy and cultural studies; philosophical cultural studies, culturally based philosophy; other interactions, including non-Western and historical version; theoretical genealogies of "culture." Abstracts by 15 Mar.; Claudia Brodsky (cblacour@princeton.edu).

#### POPULAR CULTURE

**Popular Votes.** Images of democracy, campaigns, and elections in the United States and elsewhere; corresponding mythologies and corruptions; controversial votes (Florida 2000, Ohio 2004, Iraq, Iran); debates over fund-raising, lobbying. 400-word abstracts and 1-page vitae as text or *Microsoft Word* attachments by 1 Mar.; Cynthia Fuchs (cfuchs@gmu.edu).

#### PSYCHOLOGICAL APPROACHES TO LITERATURE

**Case Studies in Psychoanalysis and Religion: Belief.** Psychodynamics of belief (e.g., relation to knowledge, the unconscious, temporality). Textual, clinical, or theoretical examples. Non-Freudian approaches welcome. 500-word abstracts, vitae by 15 Mar.; E. L. McCallum (mc@msu.edu).

**Case Studies in Psychoanalysis and Religion: On Mourning.** Practices or institutions of mourning, broadly defined, which allow us to investigate the intersection of psychoanalysis and religion. Papers and vitae by 15 Mar.; Charles Shepherdson (shepherd@albany.edu).

**Case Studies in Psychoanalysis and Religion: Religion in Julia Kristeva's Work.** 300-word abstracts and vitae by 15 Mar.; Ewa Ziarek (epziarek@buffalo.edu).

#### SOCIOLOGICAL APPROACHES TO LITERATURE

**Literature and Systems Theory: Current Debates.** The state of systems theory (understood broadly from Luhmann to Wallerstein) in relation to literary and cultural production. 300-word abstracts by 20 Mar.; Silvia Lopez (slopez@carleton.edu).

#### WOMEN'S STUDIES IN LANGUAGE AND LITERATURE

**African and African American Feminisms.** Theoretical and pedagogical approaches to literature and culture. Abstracts by 1 Mar.; Sue Lanser (lanser@brandeis.edu).

**Asian and Asian American Feminisms.** Theoretical and pedagogical approaches to literature and culture. Abstracts by 1 Mar.; Sonita Sarker (sarker@macalester.edu).

**Latin American and Latina, Chicana, and Native American Feminisms.** Theoretical and pedagogical approaches to literature and culture. Abstracts by 1 Mar.; Maria Herrera-Sobek (maria.sobek@evc.ucsb.edu).

#### Italian Literature

#### MEDIEVAL AND RENAISSANCE ITALIAN LITERATURE

**Life and Death.**

**Literature and Science.**

**Open Session.** Abstracts by 1 Mar.; Leslie Zarker Morgan (lmorgan@loyola.edu).

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

**The Literature of the '600, '700, and '800 in the Light of Recent Theories.** Abstracts (preferably by e-mail) and 1-page vitae by 5 Mar.; Joseph Luzzi (jluzzi@bard.edu).

**Objects, Specimens, Artefacts, and Instruments in 17th-, 18th-, and 19th-Century Italian Culture.** Practices and theories of collecting in literature, music, science, and the visual arts. Abstracts (preferably by e-mail) and 1-page vitae by 5 Mar.; Tullio Pagano (paganot@dickinson.edu).

**Writing Life, Writing Fiction in 17th-, 18th-, and 19th-Century Italian Literature.** Includes epistolaries, letter fiction, diaries, memoirs, autobiographical fictions, and other constructions of the self. Abstracts (preferably by e-mail) and 1-page vitae by 1 Mar.; Gabriella Romani (romaniga@shu.edu).

**20TH-CENTURY ITALIAN LITERATURE**

**Beyond the 20th Century: Cinematic and Literary Narratives.** Abstracts by 15 Mar.; Stefania Lucamante (lucamante@cua.edu).

**Charting the Epistemology of Space: Italian Culture and Mediterranean Studies.** Abstracts by 28 Feb.; Norma Bouchard (norma.bouchard@uconn.edu).

*Language Studies*

**LANGUAGE AND SOCIETY**

**Multilingualism and Identity inside and outside the Academy.** New approaches to the study of language and identity, individual and social multilingualisms, immigration policy and language change.

**Recent Directions in the Study of Cognition, Culture, and Language.** Recent sociocognitive developments in literacy and orality studies, contrastive and intercultural pragmatics, and linguistic approaches to cultural studies.

**The Sociopolitics of Language and Linguistics in the Academy.** Examinations of roles assigned to language and linguistics in language departments; the teaching of "world" literatures in "English" departments; rationales for curriculum revision. E-mail 250-word abstracts by 1 Mar.; C. Jan Swearingen (cjan@tamu.edu).

**LANGUAGE THEORY**

**Endangered Languages and Linguistic Theory.** Original research, as well as comments, responses, analyses to writings of Van Valin, Mithun, Dixon, Hale, Baker, Croft, and others who incorporate endangered language research into theoretical speculation.

**Endangered Languages and Literary Studies.** How do endangered languages figure in the literature of modern languages? Essays on literature in, about, or incorporating endangered languages and critical studies of the topic along literary-theoretical lines.

**Minority Languages and Language Endangerment.** Connections, or lack of connection,



between speakers of minority languages and speakers of endangered languages. In what ways are endangerment and minoritization similar and different processes? Abstracts by 15 Mar.; Hector A. Torres (hector@unm.edu).

**APPLIED LINGUISTICS**

**Researching Advanced Foreign Language Learning.** Original reports on research conducted on foreign language learners at high levels of proficiency. We encourage reports on all languages and from diverse theoretical and methodological perspectives.

**Researching Second Language Cultural Competence.** Reports of original research on the acquisition of cultural competence in a second language. Diverse theoretical and methodological perspectives are encouraged.

**Year of Study Abroad 2006: Research on Language and Culture Learning.** Reports of original research on all aspects of language and culture learning in the study-abroad context. Reports from diverse theoretical and methodological perspectives are encouraged. 1-page abstracts by 15 Mar.; Seiichi Makino (smakino@princeton.edu).

**LANGUAGE CHANGE**

**The Mechanisms of Language Change.** Any aspect of the mechanisms involved in linguistic change, such as lexical diffusion, analogy, morphologization, sound shifting, redundancy reduction, rule simplification, metanalysis, and the influence of substrates.

**Open Session.** Papers on any topic relevant to language change. Abstracts by 15 Mar.; R. D. Fulk (fulk@indiana.edu).

**HISTORY AND THEORY OF RHETORIC AND COMPOSITION**

**Rhetoricizing Technology, Technologizing Rhetoric.** The influence of technology on rhetorical theory and the influence of rhetorical theory on technology (theory, development,

application). 300-word abstracts by 10 Mar.; Morris Young (youngms1@muohio.edu).

*Other Languages & Literatures*

**AFRICAN LITERATURES**

**African Writers in Exile.** Papers on all genres, critically exploring exile, reasons for exile, and how exile has informed African writers. E-mail 500-word proposals by 15 Mar.; Patricia Jabbeh Wesley (pjjw14@psu.edu).

**The Rhetoric of Genocide.** Papers on all aspects of the rhetoric and representation of genocide. Analysis of literary texts and films as well as of United Nations discourse on definitions of genocide. E-mail abstracts by 15 Mar.; Gaurav Desai (gaurav@tulane.edu).

**Writing about War.** Papers or 500-word proposals on poetry, fiction, or nonfiction exemplifying critical issues in writing about war. E-mail to Charles Cantalupo (cxc8@psu.edu) by 15 Mar.

**EAST ASIAN LANGUAGES AND LITERATURES TO 1900**

**Drama and Humor: Comic Method in East Asian Theater.** Abstracts by 24 Feb.; Robert Khan, Univ. of London School of Advanced Study, London WC1 OBJ, England (rok@soas.ac.uk).

**Material Culture in East Asian Literature.** The forms, uses, and meanings of objects, images, and environments in everyday life provide new ways to view the world. How do these operate in East Asian literatures? Abstracts by 24 Feb.; Lynne Miyake, Dept. of Asian Langs. and Lits., Pomona Coll., 550 North Harvard Ave., Claremont, CA 91711 (Lynne.Miyake@pomona.edu).

**Text and Image: Crossing the Borders of Time and Space.** This panel broadly considers the intersections of art, literature, (continued on next page)

(continued from previous page)

and critical method in examining the cross-fertilization of text and image in pre-20th-century East Asia. Abstracts by 24 Feb.; Joseph T. Sorensen, Sproul Hall, 5th floor, 1 Shields Ave., Univ. of California, Davis 95616 (jsorensen@ucdavis.edu).

#### EAST ASIAN LANGUAGES AND LITERATURES AFTER 1900

**Alternative Histories in Asian Literature.** Classical and modern Asian literatures often have explored "alternative histories," where signature events are rewritten into competing versions of the contemporary. E-mail 250-word abstracts on any Asian tradition by 7 Mar.; John Treat (john.treat@yale.edu).

**Contestations of the Nation in East Asia.** Papers on the endorsement or interrogation of received views of nation, nationhood, and nationality in any East Asian literature or media are welcome. E-mail 250-word abstracts by 7 Mar.; Christopher Lupke (lupke@wsu.edu).

**Gender Transgressions in East Asian Literature and Culture.** Examinations of gender transgressions represented in East Asian literature and culture and explorations of issues on gender politics. E-mail 1-page abstracts by 7 Mar.; Aoi Mori (aoi@gaines.hju.ac.jp).

#### SLAVIC AND EAST EUROPEAN LITERATURES

**Pan-Slavic Folklore and Mythology.** Presentations may treat any aspect of folklore and mythology throughout Slavic cultures from ancient times to the present. General and comparative papers are especially welcome. Abstracts by 15 Mar.; John Miles Foley (FoleyJ@missouri.edu).

**Postcolonialism in the Context of the Former Soviet Union and Central and Eastern Europe.** Papers examining postcolonial theories, their relevance and application to the literatures and cultures of the region. Abstracts by 15 Mar.; Tamara Trojanowska (t.trojanowska@utoronto.ca).

**Religion and Postmodernism.** The relation between postmodernism as a literary and cultural phenomenon and the new religious sensibility in specific Slavic and East European literary, theoretical, and philosophical texts and cultural contexts. Abstracts by 15 Mar.; Edith Clowes (eclowes@ku.edu).

### Teaching

#### THE TEACHING OF LANGUAGE

**Articulation and Assessment.** Few of even the most successful second language students pursue their studies at the postsecondary level. How do we encourage them to continue, and how do we improve our relationships with our secondary colleagues?

**The Role of the Language Teacher after 11 September 2001.** What is the proper relation between second language teaching and our national security? Should we take national security money for our ends? Can we? 1-page abstracts by 1 Mar.; Edward Benson (Ed.Benson@uconn.edu).

#### THE TEACHING OF LITERATURE

**Resisting Texts: Teaching the Digital Text.** Considerations of the possibilities and limitations of using digital "originals" instead of edited texts in the classroom. 1-page abstracts by 1 Mar.; David Scott Kastan (dsk1@columbia.edu).

**Resisting Texts: Teaching the Translated Text.** Any issue related to teaching texts in translation: their relation to the original, the role of the translator, translation as interpretation. 1-page abstracts by 1 Mar.; Alessandro Vettori (vettori@rci.rutgers.edu).

**Resisting Texts: Teaching the Unteachable Text.** Approaches to texts that deliberately resist interpretation, in whole or in part; how to respect rather than simply master such resistance in the classroom. 1-page abstracts by 1 Mar.; James Phelan (phelan.1@osu.edu).

#### THE TEACHING OF WRITING

**The First-Year Course in a Stratified System of Higher Education.** The purpose, status, and staffing of the first-year course in relation to institutional type and social class.

**New Issues in Writing: Research and Language.** The increasing demands of teaching research and the possibilities of teaching language to first- and second-language students.

**Non-United States Work in Rhetoric and Composition.** Papers that describe and explore implications of models in teaching and discourse outside the United States.

Abstracts by e-mail as *Word* attachments by 5 Mar.; slevinj@georgetown.edu, mboland@csusb.edu, and dblh@mail.rochester.edu.

#### TEACHING AS A PROFESSION

**Models for Professionalizing Preparation as Teachers.** Papers on preparation of faculty members as teachers, including integration of applied research on learning with teaching preparation. Collaborative faculty member-student papers welcome. Abstracts by 15 Mar.; Sheila Cavanaugh (engstc@emory.edu).

**New Approaches to Course Design.** Papers on new and effective approaches to course design and use of syllabi as interface to course conceptualization. Collaborative faculty member-student papers welcome. Abstracts by 15 Mar.; Randy Bass (bassr@georgetown.edu).

**The Potentials of Differential Staffing?** Presentations that explore practices in formalizing positions whose responsibilities and evaluations vary among faculty members, including nontenurable or "teaching only" professors. Abstracts by 15 Mar.; Doug Hesse (ddhesse@ilstu.edu).

### Discussion Groups

#### ANGLO-IRISH LITERATURE

**Beckett at 100 and Irish Writing.** Beckett in Irish writing, Irish writing in Beckett; Irish writers registering his effect or Beckett registering theirs concerning styles and cultural, historical matters. 500-word abstracts by 7 Mar.; Victor Luftig (vl4n@virginia.edu).

#### ARABIC LITERATURE AND CULTURE

**War Narratives.** Explorations of war in Arabic literature, culture, and media. War's

influence on role of cultural producers and their reception. Ways religion, race, class, and sexuality figure in war representations. Abstracts by 15 Mar.; Amal Amireh (aamireh@gmu.edu).

#### ARTHURIAN LITERATURE

**Arthur and Non-Arthurians.** Abstracts by 6 Mar.; Stephen Carey (smcarey@gsu.edu).

#### BIBLIOGRAPHY AND TEXTUAL STUDIES

**Editing for Performance.** Papers exploring the performance implications of editorial choices and practices. Diverse selection of texts and periods desired. Abstracts or 8-page papers by 1 Mar.; Elizabeth Dyrud Lyman (elyman@fas.harvard.edu).

#### CANADIAN LITERATURE IN ENGLISH

**Asian Canadian Literature.** Papers on Baddami, Kogawa, Mistry, Ondaatje, or other writers. 1-page abstracts and brief vitae by 6 Mar.; Hilary Dannenberg (hilary.dannenberg@uni-bayreuth.de).

#### CLASSICAL STUDIES AND MODERN LITERATURE

**The Politics of War: Ancient and Modern.** Comparative papers on classical and postclassical representations or analyses of the politics of war (poetic, historical, philosophical, etc.). Abstracts by 15 Mar.; Cora Fox, Dept. of English, Arizona State Univ., PO Box 870302, Tempe 85287-0302 (cora.fox@asu.edu).

#### COGNITIVE APPROACHES TO LITERATURE

**Cognitive Approaches to Literary Characters.** Studies drawing on psychology, linguistics, philosophy, narrative theory, and other fields. 1-page abstracts by 10 Mar.; David Herman (herman.145@osu.edu).

#### COMPARATIVE ROMANCE LINGUISTICS

**Comparative Romance Linguistics.** Any aspect of linguistics (phonology, syntax, semantics, morphology, pragmatics, etc.) or philology. Preference paid to articles addressing more than one Romance language. 1-page abstracts by 1 Mar.; Christina Tortora (tortora@mail.csi.cuny.edu).

#### FOLKLORE AND LITERATURE

**Folklore and Collaboration.** 20-min. presentations about the collaborative production of material culture, medicine, and narrative to affirm interdependence and group identity. 100-word abstracts by 1 Mar.; Robin Pappas (robin.pappas@oregonstate.edu).

#### GENERAL LINGUISTICS

**Bilingual Language Competence: Theoretical and Pedagogical Perspectives.** Any aspect of bilingual language competence, including code-switching and teaching strategies. Data involving English and other language are preferred. Abstracts by 10 Mar.; Roslyn Raney (roslynr@pacbell.net).

#### 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 1 Mar.; Bruce H. Spencer (bruce-spencer@uiowa.edu).

## HEBREW LITERATURE

**Hebrew Literature and Jewish Identity in the American Classroom.** Issues of Jewish, Israeli, and American identity as reflected in teaching Hebrew literature, biblical to contemporary. 8-page papers or 1-page abstracts by 15 Mar.; Bernard Horn.

## HUNGARIAN LITERATURE

**Hungarian Literature and Europe.** Papers exploring representations of Europe and European and East-Central European identities in Hungarian literature or discussions of the relation of Hungarian culture to Europe. Submissions by 15 Mar.; Roland Végső (rvegs@buffalo.edu).

## INTERDISCIPLINARY APPROACHES TO CULTURE AND SOCIETY

**The Lessons of Katrina.** All aspects of the Katrina disaster—human versus natural disasters, media representations, race and poverty, urban renewal, comparative perspectives on Katrina, tsunami, South Asian earthquake. Abstracts by 15 Mar.; Guarev G. Desai (gaurav@tulane.edu).

## ITALIAN AMERICAN LITERATURE

**Juxtapositions: Teaching Italian American Literature.** Innovative approaches to teaching Italian American literature—including hybrid genres—in the contexts of comparative, survey, and special-topics literature and cultural studies courses. E-mail abstracts by 15 Mar.; Marisa S. Trubiano (trubianom@mail.montclair.edu).

## JEWISH AMERICAN LITERATURE

**The Ethics of Holocaust Representation in Contemporary Jewish American Fiction.** Emergent Jewish American writers responding to the Holocaust. Possible topics: trauma theory, historical fiction, cultural memory. Abstracts by 1 Mar.; Ezra Cappell (ecappell@utep.edu).

## JEWISH CULTURAL STUDIES

**Jewtastic: Marketing Jewish Culture.** The commodification of Jewishness and the circulation of Jewish images and icons from Streisand to “faux mitzvahs,” from comics to kabbala. Period open. 250-word abstracts by 15 Mar.; Alisa Braun (sabraun@ucdavis.edu).

## LAW AS LITERATURE

**Law, Writing, and Fraud.** The ways law and literature treat fraud and the act or absence of writing: contracts, the Statute of Frauds, libel and slander, truth plights, censorship, prophecy. Papers or 250-word abstracts by 15 Mar.; Charles S. Ross (cross@purdue.edu).

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

**The Languages of Diaspora Drama and Performance.** Diasporic dramatic texts and performances that are “other than English,” multi- or bilingual. Abstracts and brief vitae by 15 Mar.; Dalia Kandiyoti (kandiyoti@inbox.com).

## LUSOPHONE LITERATURES AND CULTURES OUTSIDE PORTUGAL AND BRAZIL

**O papel das tradições orais na transformação da literatura lusófona / The Role of**

**Oral Tradition in the Transformation of Lusophone Literatures.** Oral traditions and transformation in Lusophone literatures. Abstracts by 10 Mar.; Michael Finley, Country Representative, Africare/Angola, Rue José Maria Antunes nr. 41, Maianga, Luanda, Angola (mfinley@africareangola.org).

## MEDIA AND LITERATURE

**Reading Code.** Aesthetics, politics, poetics of code. Abstracts by 17 Mar.; Rita Raley (ralley@english.ucsb.edu).

## MEXICAN CULTURAL AND LITERARY STUDIES

**Mexico Matters.** To whom? for what? as nation? as diaspora? as cultural producer? as consumer? as an economy? as a history? as a problem? as . . . ? 1–2-page abstracts by 16 Mar.; José Pablo Villalobos (jvillalo@tamu.edu).

## NETHERLANDIC LANGUAGE AND LITERATURE

**Troubled Manhood; Antiheroes in Dutch Culture.** Past and current definitions of masculinity in the Lowlands as challenged by religion, war memories, and women’s rights, including new notions of fatherhood, friendship, and male public life. 1-page abstracts by 15 Mar.; Jenneke Oosterhoff (ooste003@umn.edu).

## OLD NORSE LITERATURE AND LANGUAGE

**Poetry and Old Norse Narrative.** Abstracts by 15 Mar.; Shaun F. D. Hughes (sfdh@omni.cc.purdue.edu).

## OPERA AS A LITERARY AND DRAMATIC FORM

**Mission Impossible: The Hardest (Successful) Operatic Adaptations.** (Poleical) presentations on texts that should have proved the most difficult to adapt to operatic form (and why), but were adapted successfully (and how). 1,000-word papers by 13 Mar.; Linda Hutcheon (l.hist@utoronto.ca).

## PART-TIME FACULTY MEMBERS

**Reimagining the Ivory Tower: Perspectives and Praxis.** Joe Berry’s *Reclaiming the Ivory Tower* presents strategies for empowering adjunct faculty members. Roundtable session addresses visions and strategies. Brief abstracts by 1 Mar.; Kandace Brill Lombart (lombart1@canisius.edu or klombart@earthlink.net).

## POSTCOLONIAL STUDIES IN LITERATURE AND CULTURE

**The Digital Postcolonial.** Postcolonial e-mail scams, matrimonial ads, death of postcolonial Listserv, digital divides and disjunctures, txtmsgs, virtual diaspora communities, diverse other perspectives. Detailed abstracts and 1-page vitae by 15 Mar.; David Chioni Moore (mooredc@macalester.edu).

## PRESENT-DAY ENGLISH LANGUAGE

**Open Topic.** Abstracts by 15 Mar.; Regina Clemens Fox (regina.clemensfox@asu.edu).

## PROVENÇAL LANGUAGE AND LITERATURE

**Celebrating Twenty Years of TENSÓ: 21st-Century Approaches to the Troubadours.**

All aspects of troubadour studies, especially those using interdisciplinary approaches. Abstracts by 15 Mar.; Agathe Sultan, Tour Est, Hôtel de Ville, 34700, France (agathesultan@wanadoo.fr).

## PUERTO RICAN LITERATURE AND CULTURE

**Regarding Violence: Power and Resistance in Puerto Rican Literatures and Cultures.**

How violence is represented, viewed, discussed in literature and popular cultures. 500-word abstracts electronically by 1 Mar.; Dara E. Goldman.

## ROMANCE LITERARY RELATIONS

**Hospitality.** Relationships between guests and hosts, neighborliness, national and foreign claims, (in)tolerance, etc., in the context of Romance literary and cultural relations in Europe, Africa, and the Americas. Abstracts by 15 Mar.; Victor J. Mendes (vmendes@umassd.edu).

## ROMANIAN STUDIES

**West Goes East: (Re)Turning to Eastern Europe after 1989.** Discuss this (re)turn thematized and problematized in literature and culture. 200-word abstracts by 10 Mar.; Anca L. Holden (anca@uga.edu).

## SCANDINAVIAN LANGUAGES AND LITERATURES

**Ibsen in the Centennial Year: Retrospective Glances.** Assessing the significance of any aspect of Ibsen’s art—cultural, theatrical, literary—100 years after his death. 1-page proposals by 15 Mar.; Joan Templeton (joantmp@aol.com).

## SCIENCE FICTION AND UTOPIAN AND FANTASTIC LITERATURE

**The Place of Music in Science Fiction and Fantasy.** 250-word abstracts and brief vitae by 1 Mar.; Seo-Young Jennie Chu (schu@fas.harvard.edu).

## SCOTTISH LITERATURE

**Orality, Literacy, Print.** Technologies of the spoken and written word in Scotland. Abstracts by 10 Mar.; Sharon Alker (alkersr@whitman.edu).

## SEPHARDIC STUDIES

**Sephardic Identity as Seen through Literature, Language, and Culture.** Sephardic identity before and after the Spanish and Portuguese expulsion, and in the diaspora from medieval to modern times. Abstracts and biographies by 1 Mar.; Yitzchak Kerem (ykerem@actcom.co.il).

## SOUTH ASIAN LANGUAGES AND LITERATURES

**Bollywood Nationalism in the Age of Globalization.** Abstracts or papers by 15 Mar.; Hena Ahmad.

## SOUTHERN LITERATURE

**The Political Faulkner.** Faulkner’s fictional and personal engagement with public issues and governments of his time. Abstracts or descriptions by 1 Mar.; Noel Polk (nep27@msstate.edu).

(continued on next page)

(continued from previous page)

#### TRANSLATION

**Translation and Globalization.** The intersections between translation and globalization: globalization's effects on translation (opportunities created, abuses perpetrated), translation's effects on globalization (translation as overarching metaphor, asymmetries). 250-word abstracts by 10 Mar.; Bella Brodzki (bbrodzki@slc.edu).

#### TRAVEL LITERATURE

**Looking West Looking East: Transatlantic Travel Writing.** Topics including race, ethnicity, visual culture (film, photography), the black Atlantic, postcolonialism, imperialism, misanthropy, emulation, humor, cultural antagonism. Abstracts by 15 Mar.; M. G. Aune (m.aune@ndsu.edu).

#### THE TWO-YEAR COLLEGE

**"Viva la Difference": Distinctions in Two-Year and Four-Year Writing Classrooms.** Presentations exploring meaningful differences in students, curriculum, and pedagogy, with emphasis on opportunities for dynamic teaching and learning in the two-year college. Abstracts by 1 Mar.; Nina Barnett (nbarnett@citytech.cuny.edu).

#### WEST ASIAN LANGUAGES AND LITERATURES

**West Asian and Mediterranean Literatures: Pedagogical Approaches.** Proposals dealing with the ancient, classical, or modern period. Abstracts and other inquiries by 20 Mar.; Samy Swayd (sswayd@mail.sdsu.edu and sswayd@yahoo.com).

#### YIDDISH LITERATURE

**Foregrounding Yiddish.** How do Yiddish writers portray the use of Yiddish in multilingual environments? How does this relate to the use of Yiddish nowadays? Abstracts for papers in English or Yiddish by 15 Mar.; Alan Astro (aastro@trinity.edu).

### MLA Committees

#### ASSOCIATION OF DEPARTMENTS OF FOREIGN LANGUAGES

**Foreign Language Education after 9/11.** Paper proposals addressing changes in policies and programs in response to the events of 9/11. Proposals by 1 Mar.; Constancio Nakuma (cnakuma@clemson.edu).

#### COMMITTEE ON COMMUNITY COLLEGES

**The Case for and against Literature in Composition Courses.** Is it time to revisit the use of literature to teach composition? Rationales for and against invited. Abstracts by 15 Mar.; Pam Hardman (Pamela.hardman@tri-c.edu).

**The Case for and against Literature in Lower-Division Foreign Language Courses.** Rationales for using or not using literature in the teaching of lower division foreign language courses. Abstracts by 15 Mar.; ccc@mmla.org.

**Roundtable in Honor of John Lovas: Essentials of Effective Teaching.** Five-min. presentations on what makes teaching effective. Focus on teaching in two-year colleges espe-

cially welcome. 1-page abstracts by 15 Mar.; Tsegaye Wodajo (twodajo@aol.com).

#### COMMITTEE ON DISABILITY ISSUES

**Disability and Contingent Labor.** How does disability intersect with adjuncting? Possible foci: disabled graduate student adjuncts, depression, anxiety, OCD, flexible work schedules, health insurance, multiple campuses, rehiring, workplace accommodations. Abstracts and 1-page vitae by 15 Mar.; Ann Keefer (vatergrrl@yahoo.com).

**Disability and the Foreign Languages.** Disability and interpretation of foreign texts, disability and foreign culture identities, disability issues in the teaching and acquisition of foreign languages, disability and the foreign language departments. Abstracts and brief résumés by 15 Mar.; Encarnación Juárez-Almendros (juarez.6@nd.edu) or Sally Chivers (sallychivers@trentu.ca).

#### COMMITTEE ON INFORMATION TECHNOLOGY

**Innovative Uses of Technology in Writing.** Demonstrations of electronic resources that support the development of writing skills in English or foreign languages. See [http://www.mla.org/rep\\_it](http://www.mla.org/rep_it) for more information. 200-word descriptions by 15 Mar.; Irene Thompson (thompson@roadstarinternet.net) or Kenneth Price (Kprice@unlnotes.unl.edu).

#### COMMITTEE ON NEW VARIORUM SHAKESPEARE

**The Electronic New Variorum *Winter's Tale* in Use.** Readers' experience of this electronic edition as a research or teaching tool. Comparisons with the book version, discussion of accessibility and navigability, possible further developments. 2-page abstracts by 1 Mar.; Paul Werstine (werstine@uwo.ca).

#### COMMITTEE ON SCHOLARLY EDITIONS

**Editing Is Interpretation: American Literary History.** Papers examining the interpretive consequences of editorial projects, especially in relation to historicist, feminist, Marxist, postcolonial, poststructural, multicultural, or queer theory. Abstracts by 7 Mar.; John Bryant (engjlb@hofstra.edu) and Martha Nell Smith (mnsmith@umd.edu).

#### COMMITTEE ON THE STATUS OF WOMEN IN THE PROFESSION

**Gender and Race in the Corporate University.** The impact of free market ideologies and corporate practices in the contemporary academy. Abstracts by 1 Mar.; Rosemarie Scullion (rosemarie-sculion@uiowa.edu).

**Pregnant Bodies and Other Mothers in the Academy.** The full range of mothering: women of color, mommy queers, white, adoptive, and mentor mothers; explorations of biological, cultural, economic, and institutional expectations and experiences. Abstracts by 1 Mar.; Cynthia Tompkins (cynthia.tompkins@asu.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.

**Adoption and Religion.** Roles of religion or faith in decision to adopt or relinquish, experiences of adoptees, birth families, adoptive families, reupbringing, self-identification, etc., in literature or memoir. Abstracts, short vitae by 8 Mar.; Marianne Novy (mnovy@pitt.edu) or Carol Singley (singley@camden.rutgers.edu).

**African American Haiku.** Assessment of Richard Wright, Sonia Sanchez, James Emanuel, Lenard Moore. Might discuss techniques and aesthetics relative to Japanese tradition as well as to jazz and the blues. Abstracts, drafts by 15 Mar.; Toru Kiuchi (tkiuchi@sta.att.ne.jp).

**Aging and Staging: Old Age on Stage and Screen.** How are aging and old age enacted, ignored, refuted, or parodied in theater, movie, and television scripts and performances? 1-page abstracts by 1 Mar.; Leni Marshall (mars0264@umn.edu).

**Aging and the Young: Old Age in Young Adult and Children's Literature.** How do books for the young construct, refute, and reify cultural views on getting older? 1-page abstracts by 1 Mar.; Leni Marshall (mars0264@umn.edu).

**Arabs in Early Modern English Literature.** Any critical approach encouraged. 1–2-page abstracts by 6 Mar.; W. Reginald Rampone, Jr. (regrampone@hotmail.com).

**Art Objects and Women's Words: Women's Ekphrastic Writing.** How have women produced verbal representations of visual representations? What characterizes feminist, queer-feminist, or even antifeminist ekphrasis by female authors? Abstracts and brief vitae by 1 Mar.; Jill Ehnenn (ehennjr@appstate.edu).

**Asian American Women's Writing on War and Peace.** Abstracts and a short vitae by 1 Mar.; Youngsook Jeong (yjeong@wcupa.edu).

**"Blame Canada"? Queer Canadian Cinema.** Papers exploring extraordinary desires, refractory subjectivities, unruly narratives, curious genre crossings, subversive genders and sexualities, or other queer provocations in Canadian feature films. 1-page abstracts by 15 Mar.; Julia Mendenhall (julia.mendenhall@utoronto.ca).

**The Bleaching of Cultural Theory.** Cultural theory after empire is a theory of the colorless "multitude." Workers of color, however, produce the West's life wares. What is the class of this colorlessness? Abstracts by 10 Mar.; Amrohini Sahay (asahay@ic.sunysb.edu).

**Mary Elizabeth Braddon after *Lady Audley*.** Topics that expand understanding beyond Braddon's initial Victorian sensation fiction success: realism, historical novel, genre, serialization, influence, editorial work, *New Woman*, etc. Abstracts by 10 Mar.; Albert Sears (asears@silver.sl.edu).

**Cajal's Legacy: The Centenary of His Nobel Prize for Medicine.** The influence of Spanish scientist Santiago Ramón y Cajal and his disciples on 20th-century Spanish thought, art, and letters. Abstracts by 1 Mar.; Cecelia J. Cavanaugh (cavanaugh@chc.edu).

**The Canon's Little Secrets: Interpreting Fugitive Prose.** 15-min. papers on the interpretive relation of journalism or paid writing to the ideological, artistic careers of High Art authors. 100-word abstract and vitae by 6 Mar.; Scott Boltwood (sboltwood@ehc.edu).

**The Celebrity Culture of British Romanticism.** Papers that treat any aspect of popular celebrity in Romantic-era literature. Discussions of poetry especially welcome. 1-page abstracts by 15 Mar.; Jason Goldsmith (jngoldsm@butler.edu).

**Commodifying the Aesthetic.** Is the "aesthetic" turn a return to "sensuous activity" for a materialist theory of culture or rather the latest erasure of the class fissures of empire? Abstracts by 8 Mar.; Kimberly DeFazio (kdefazio@ic.sunysb.edu).

**Confronting Atomic Amnesia in the Classroom.** The United States is the only nation to have used nuclear weapons. How can literature address the history, politics, and ethics of nuclear warfare? Abstracts or drafts by 15 Mar.; Simon Lewis (lewiss@cofc.edu).

**Confronting Historical Amnesia in the Classroom.** Many students believe that mass killings happen elsewhere. How do we use literature to address the transatlantic slave trade, Indian removals, or atomic warfare? Abstracts or drafts by 15 Mar.; Simon Lewis (lewiss@cofc.edu).

**Contraband in the Americas.** What is the role of the black market in literature from the United States and Latin America? How is the contraband economy important for rethinking political narrative? 1-page abstracts by 17 Mar.; David Kelman (dkelman@learnlink.emory.edu).

**Creating Culture in Modern Spanish Literature.** Papers that treat any aspect of cultural

formation in Spanish literature from the 18th century to the mid-20th century. 1-page abstracts by 1 Mar.; Íñigo Sánchez-Llana (sanchezI@purdue.edu).

**Critical Approaches to the American Musical.** Papers that use a theoretical lens (ethnic, racial, sexual, etc.) to examine the connection between aesthetics and thematic content in musical-theater texts. 1-page abstracts by 10 Mar.; Warren Hoffman (whoffman18@gmail.com).

**Critical Classics Revisited.** Reconsiderations of major works of 20th-century criticism (e.g., *Mimesis*, *Anatomy*, *S/Z*). Cases on behalf of neglected works also welcome. Proposals by 1 Mar.; David Gorman (dgorman@niu.edu).

**David Daiches (1912–2005): A Celebration of His Life, Work, and Achievements.** Suggested topics: Scottish literature, women writers, 1611AV, critical history, modernism, New Criticism, poetry. Other topics welcome. 1-page abstracts by 1 Mar.; William Baker (wbaker@niu.edu).

**Dorothy Salisbury Davis.** Papers relating to mystery writer Dorothy Salisbury Davis. Notions of faith, New York, Ireland particularly welcome. Abstracts, papers, or inquiries by 1 Mar.; Peter Schulman (pschulma@odu.edu).

**Decoding *The Da Vinci Code*.** Assessing the book and responses to the book; analyses invoking art history, history of religion, cultural studies, biblical criticism, or feminist criticism. Abstracts by 15 Mar.; George Scheper (shepbklyn@aol.com).

**Decorative Aesthetics.** Papers on the theory and practice of decorative arts and ornament, in any period, especially those inquiring into the relation of visual and literary practices. Abstracts and vitae by 1 Mar.; Theo Davis (Theo.Davis@williams.edu).

**Demanding the Impossible: Anarchism in Hispanic Literature and Film.** Papers exploring the representation of anarchist ideas in Spanish and Latin American writing and filmmaking. 250-word abstracts by 15 Mar.; Santiago Juan-Navarro (navarros@fiu.edu).

**Jimmie Durham.** Papers on the aesthetic and ideological dimensions of the Cherokee artist multigenre work: sculpture, mixed-media installations, performance, poetry, criticism, and activist writing. 250-word abstracts by 15 Mar.; Monika Wadman (mwadman@syr.edu).

**The Early Modern Transatlantic.** How did Europeans and residents of the Americas come to see themselves as world citizens? Transatlantic dimensions of local political, economic, or literary events. Abstracts and brief vitae by 10 Mar.; Joyce MacDonald (joyce.macdonald@uky.edu).

**Emblematics: Texts and Images.** Submissions regarding all areas of Renaissance studies, including the vernacular European languages and Latin. 1-page abstracts by 1 Mar.; Mara Wade (mwade@uiuc.edu).

**Escritores angolanos entre os séculos XX-XXI / Angolan Writers between the 20th and 21st Centuries.** Recent trends in contemporary and emerging Angolan writers at the dawn of the 21st century. Papers: English or Portuguese. Abstracts by 10 Mar.; Joseph Abraham Levi (JLevi@ric.edu).

**European-American Literary Relations 1945–75.** American writers located in, or writing about, postwar Europe. European emigré writers in the United States. Papers on the novel are especially welcome. Abstracts and vitae by 10 Mar.; Sarah Relyea (sarelyea@aol.com).

**Family and Cultural Critique.** Cultural critique today treats family as a place of desire. What is the class of this family of desire? Abstracts by 1 Mar.; Julie Tarrant (jtarrant@verizon.net).

**The Fight against Fascism.** How various groups—the working class, academics, organic intellectuals—fought against fascism in the 20th century. Lessons that can be learned for similar struggles today. 1–2-page abstracts by 1 Mar.; Bill Mullen (bvmullen@purdue.edu).

**Foreign Language Wars?** How are foreign language departments responding to the explosion of student interest in American Sign Language? Case studies of (un)successful integration or segregation of ASL. 250-word abstracts by 25 Feb.; H-Dirksen Bauman (h-dirksen.bauman@gallaudet.edu).

**From Cookery Columns to Restaurant Reviews: Defining an English Victorian Gastronomic Tradition.** Papers that expand our understanding of gastronomy in a wider historic and literary context. 1-page abstracts by 1 Mar.; Andrea Broomfield (abroomfi@jccc.edu).

**From Nonfiction to Fiction in African American Literature.** Investigating theoretical, aesthetic, historical, and political aspects of the shift from slave narrative to novel. Abstracts by 1 Mar.; Daylanne English (englishd@macalester.edu).

**From Pasts to Posts: Rethinking Caribbean Literary Modernity.** Submissions on Caribbean literature and theory that address the region's uneven (post)colonial landscape within and across territories. 1-page abstracts  
(continued on next page)



www.katchphoto.com

(continued from previous page)

by 1 Mar.; Shona N. Jackson (soursop@tamu.edu).

**From the FDA to *Fast Food Nation: The Jungle at One Hundred*.** Panelists will discuss the literary, political, and social legacy of Upton Sinclair's groundbreaking 1906 novel. 1-page abstracts by 15 Mar.; Kenneth Salzer, 4314 Mahoning Ave., NW, Warren, OH 44483-1998 (ksalzer@kent.edu).

**Global Connections: Eudora Welty.** Exploring Welty's global connections in her work and with other writers abroad. New comparative theoretical approaches offering global, postcolonial, and postregional insights welcome. 500-word proposals by 15 Mar.; Annette Trefzer (atrefzer@olemiss.edu).

**Going Ape and Leaping Lizards.** The role noncompanion animals play in literary texts and what they tell us about ourselves and our attitude toward the natural world. 2-page proposals by 20 Mar.; June Dwyer (june.dwyer@manhattan.edu).

**Gynocentric Studies.** Interdisciplinary feminist approaches to real or symbolic female-centered places—past, present, and future—including matriarchies, ecofeminism, radical, lesbian. Cross-cultural and temporal approaches encouraged. Abstracts or papers by 15 Mar.; Katherine Roussos (roussos6@aol.com).

**Human Rights and the Humanities.** A dialogue between humanities' critique of humanism and the humanitarianism of human rights community; seeking to find common ground and understand differences between putatively antithetical positions. Abstracts by 15 Mar.; Robert Buch (buch@uchicago.edu).

**Hypermodernity and Malaise in Contemporary French Fiction.** Papers analyzing the fiction of Houellebecq, Ernaux, Echenoz, and Toussaint. Possible topics: *malaises français* and globalization, postmodern crises, modern ennui, biopolitics. Abstracts and vitae by 15 Mar.; Alain Gabon (agabon@vwc.edu).

**If We Must Die: Death-Bound Subjects in 20th-Century African American Literature.** Papers exploring the varied ways black subjectivities are formed in a culture of terror and state violence. 1-page abstracts by 1 Mar.; Aime Ellis (aime@msu.edu).

**Imagining Presidents.** Fictionalizations of presidents or the presidency in literature, film, or TV; political uses of imagined presidents; storytelling conventions and the construction of real political events. Abstracts or papers by 10 Mar.; Jeff Smith (Jeff.Smith@marshall.usc.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 Influence of, or Responses to, John Lydgate (1371–1449).** Papers on any aspect of Lydgate's influence (e.g., cultural, political, codicological, or literary) in the 15th century or beyond. Abstracts by 1 Mar.; Bobby Meyer-Lee (bobbyjm@goshen.edu).

**Intersecting the Academy.** How can or should MLA support contingency workers and those no longer or tangentially affiliated with institutions? Views regarding independent scholars and alternative careers especially welcome. 15-min. papers by 15 Mar.; Bill Engel (bill@engelwood.net).

**iPod Capitalism.** Is class an analogue residue of the industrial age? Papers on the relation of class and the digital and the place of a materialist class critique in cultural studies. Abstracts by 5 Mar.; Robert Wilkie (rwilkie@nycap.rr.com).

**Bridget Jones the New Woman.** Feminist, postmodernist, and cultural approaches to Helen Fielding's books: *Diary* and *Edge of Reason*. Abstracts by 1 Mar.; Bansari Mitra (bansarim@yahoo.com).

**Hanif Kureishi.** Papers on the works of Hanif Kureishi. Interdisciplinary approaches with emphasis on postcolonial culture and history are particularly welcome. 1-page abstracts and inquiries by 1 Mar.; Esra Mirze (emirze@ut.edu).

**Le chemin poétique de Jacques Réda.** Approaches to recuperative themes in Réda's poetry and poetic prose, including revisioning the city and the reenchantment of the world. 300-word abstracts and brief vitae by 15 Mar.; Lynn Anderson (landerso@kutztown.edu).

**Denise Levertov and Poetry of the Pacific Northwest.** Papers about Levertov's affinities with (and differences from) poets and poetries of the Pacific northwest. Abstracts, papers, or inquiries by 1 Mar.; Donna Hollenberg (hollrub@verizon.net).

**Literature and Censorship.** Papers that explore the intersections of literature and censorship—understood broadly to encompass political, social, and psychological phenomena—across periods and national borders. 1-page abstracts by 15 Mar.; Derrick Miller (millerde@grinnell.edu).

**Literature and Discourses of Sensation.** Philosophical and psychological theories of sensation proliferated in the 18th century. How does the literature of the period reflect, challenge, or reframe these theories? 1–2-page abstracts by 15 Mar.; Catharine Diehl (cdiehl@princeton.edu).

**Location and Translation: (Re)Placing the Black Arts Movement.** The Black Arts Movement is often defined in broad national and literary contexts. Papers on how the movement's ideologies translated in "local" contexts from the perspective of specific urban sites of cultural and artistic engagement. Brief proposals by e-mail by 10 Mar.; Carmen Phelps (phelpsc@longwood.edu).

**Pierre Loti: Current Approaches.** A session designed to present current approaches to the works of Pierre Loti. 300-word abstracts by 1 Mar.; Richard M. Berrong (rberrong@kent.edu).

**Love at the Turn of the Millennium.** Narratives of love and desire in recent German literature, their connection to political and cultural developments, their depiction of love as timeless, etc. 1-page abstracts by 15 Mar.; Esther Bauer (ebauer@uwsp.edu).

**The Marginal in the Spanish Novel and Cinema of the 20th-21st Century.** Submissions on 20th-21st century Spanish novel and cinema addressing topics exploring any aspect of the marginal. 1-page abstracts by 15 Mar.; Cristina Sánchez-Conejero (csconejero@unt.edu).

**Marxism, Feminism, and the Gender of Empire.** "Empire" is represented as a world of immaterial labor of the multitude. How is this corporate representation put into question by material labor of women? Abstracts by 10 Mar.; Jennifer Cotter (jecst39@pitt.edu).

**Milton in the 1670s.** 1-page abstracts by 1 Mar.; Maria Zytaruk (mzytaruk@ucalgary.ca).

**Muslim Women Writing in English.** Connections of religious heritage and contemporary culture. Possible authors include (poetry) Kaldas, Nye, Takara; (prose) Abu-Jaber, Bahrapour, Naqvi; (drama) Dowlatsahi, Mirza, Sharif; (films) Noujaim, Mehta, Rony. 300-word abstracts by 1 Mar.; Mera Moore Lafferty (tmlafferty@sas.upenn.edu).

**New Images of Maternal Creativity.** Contemporary autobiographical portraits of creative mothers. New images of writers, artists, photographers, musicians who pen their experiences. Abstracts by 1 Mar.; Claire Marrone (marronec@sacredheart.edu).

**New Materialist Theories of Culture.** Taking Lukacs's concept of "fetishism" and John Holloway's rereading as its framing concept, the panel explores contesting theories of culture and cultural resistance after the "cultural turn." Abstracts by 1 Mar.; Stephen Tumino (sct5@pitt.edu).

**New Perspectives on George Wylie Henderson.** Papers on this Alabama writer of the Harlem Renaissance will consider *Ollie Miss, Jule*, and the recently released collected stories in historical and critical context. 1-page abstracts by 1 Mar.; David G. Nicholls (dnicholls@mila.org).

**19th-Century American Women Writers and the Literary Marketplace.** Papers that address the relation between American women writers and the literary marketplace. 100–200-word abstracts by 10 Mar.; Earl Yarrington (yarrington@neumann.edu).

**One Hundred Years of Solitude, Four Decades Later: The Legacy.** Literary and social impact of García Márquez's novel on imaginative writing and world culture. Abstracts by 10 Mar.; Gene H. Bell-Villada (gbell@williams.edu).

**Walter J. Ong's *Orality and Literacy at Twenty-Five*.** Papers relating to Ong's *Orality and Literacy*. Suggested topics: considerations and reconsiderations, its reception, extensions, critiques, contextualization. Inquiries and 1-page abstracts by 15 Mar.; John Paul Walter (walterj@slu.edu).

**Performing Space: Placing 21st-Century Digital Literature.** Papers treating issues such as periodization, genre, form, and boundary relative to electronic textualities: new media, hypertext, "born-digital," and online narratives. 500-word abstracts by 10 Mar.; Mary Godwin (mgodwin@purdue.edu).

**Persuasion and Politics.** Exploring rhetorical efficacy, political conversion, going from right to left, naïveté in interpretation, learning from the right. 600-word abstracts and vitae by 14 Mar.; Peter Y. Paik (pypaik@uwm.edu).

**Poems as Objects.** Can we understand a poem as an object? How can we? Papers employing object relations theory or considering poems as objects are welcome. Abstracts or papers by 28 Feb.; Celia Carlson (carlsonc@mhcc.edu).

**Poet's Theater.** Papers that examine the intersection between poetry and theater, especially those that emphasize the political or cultural impact of the relation between poetic language and embodied performance. E-mail abstracts by 15 Mar.; Heidi Bean (heidi-bean@uiowa.edu).

**Political Shakespeare: New Essays in Cultural Materialism, Twenty Years On.** Any critical approach to this volume is welcome. 1–2-page abstracts by 6 Mar.; W. Reginald Rampone, Jr. (regrampone@hotmail.com).

**Postbellum, Pre-Harlem.** Papers analyzing aspects of African American literature and culture, 1877–1919. Possible topics: poetry, film, journalism, lynching, law, photography, black classicists, gay and lesbian communities, the West and Midwest. 1-page abstracts by 1 Mar.; Barbara McCaskill (bmcaski@uga.edu).

**Postcolonial New Zealand Literature and Cinema.** Papers addressing New Zealand's myth-making practices, utopian/dysphoric visions of a national (polyphonic) identity through literature and cinema. 250-word abstracts, bibliographies, and brief biographies by 10 Mar.; Anne Magnan-Park (amagnan1@nd.edu).

**Postmemorable Relationships.** Investigating the effects of postmemory and the Holocaust on (love and other) relationships in works of (auto)fiction by Jewish authors of different national backgrounds. 300-word abstracts by 1 Mar.; Julia K. Baker (Steiermarkat@fuse.net) and Aine Zimmerman (Zimmerak@email.uc.edu).

**Postmodern African American Writings and Eastern Culture.** Discussions of Richard Wright, Alice Walker, Ishmael Reed, Charles Johnson relative to their interests in Zen Buddhism and Eastern poetics and aesthetics. Abstracts or drafts by 15 Mar.; Yoshinobu Hakutani (yhakutan@kent.edu).

**Reading Christianly.** What are the modes and implications of reading Christianly? Papers may consider representations in literary texts or study this concept in relation to history, theology, or theory and criticism. Abstracts by 3 Mar.; Sharon Kim (skim@judsoncollege.edu).

**Reading Proust a Century Later.** Abstracts in French or English by 1 Mar.; Hollie Harder (harder@brandeis.edu).

**Reading Recent Alice Munro.** Papers that explore Alice Munro's recent works, with a feminist focus. Studies of female aging process, sense of loss, and death encouraged. 500-word proposals by 15 Mar.; Tomoko Kuribayashi (tkuribay@uwp.edu).

**The Red Critique in the "Flat World."** Contributions, responsibilities, problems of Marxist cultural theory in a world without borders for capital—where policy, difference, and consumption purportedly displace politics, equality and production. Abstracts by 7 Mar.; Robert Faivre (faivrer@sunyacc.edu).

**Resurrecting Corso.** Critics (e.g., Richard Howard, Victoria Bazin) have argued Corso's poem "Marriage" was great, but the rest is deservedly forgotten. Reconsiderations of Gregory Corso's poetry. 500-word abstracts by 17 Mar.; Kirby Olson (kirbyolson2@gmail.com).

**Revenge Fiction.** What is the place of revenge in the history of the novel? What formal opportunities and challenges does it present? What cultural work do revenge narratives do? 500-word abstracts by 15 Mar.; Daniel Hack (dhack@buffalo.edu).

**Rhetorical Genre Theory and Literary Texts.** Papers addressing whether rhetorical genre theory can usefully be applied to literary as well as rhetorical genres. 200-word abstracts by 15 Mar.; Irene Clark (Irene.clark@csun.edu).

**The Rise of the Arab Novel in English.** How do we understand this "rise"? Papers may focus on single authors or on historical, theoretical, or comparative approaches to the Arab novel in French or Arabic. Abstracts by 15 Mar.; Nouri Gana (ganan@post.queensu.ca).

**George Bernard Shaw at 150: Theater, Criticism, Contemporaneity.** How does Shaw's theatrical-critical project speak to us today? Possible topics: performance, gender, science, religion, education, media, politics, economics, war, history, etc. Abstracts by 15 Mar.; Charles Joseph Del Dotto (cjd@duke.edu).

**Zadie Smith's *White Teeth* and *On Beauty*: Where Race and Culture Interact.** Papers that address Smith's niche in 21st-century British writing. Notions of audience, cross-culturalism and gender especially welcome. Abstracts by 15 Mar.; Marcy Tanter (tanter@tarleton.edu).

**Susan Sontag and the Public Woman of Letters.** The conjoining of self-fashioning and intellectual passion in Sontag's career. Comparisons with *letterate* of the recent and distant past are encouraged. Abstracts by 12 Mar.; G. F. Mitrano (mena.mitrano@tin.it).

**Sources for Medieval Literary Study: What to Digitize?** What are the most important medieval sources to digitize? already digitized? What are the best methods? 1-page abstracts by 15 Mar.; Grover Furr (furr@mail.montclair.edu).

**Spanish Golden Age and the Small College.** Life as the Golden Age specialist at a smaller college or university: attracting students, curricular and extracurricular innovations, connections between research and teaching. 250-word abstracts by 15 Mar.; Michael W. Joy (mjoy@presby.edu).

**Studying Print Culture in the Digital Age.** The future of scholarship of pre-1900 Anglo-American print culture as resources are digitized. What is lost and gained in the age

of electronic archives? Abstracts by 1 Mar.; Hester Blum (hmb13@psu.edu).

**Teaching Arabic Literature in the World Literature Classroom.** Papers on all pedagogical and theoretical aspects of the teaching of Arabic literature and culture as part of world literature courses. Abstracts by 15 Mar.; Amal Amireh (aamireh@gmu.edu).

**Teaching the British Literature Survey.** Origins, purpose, or necessity of the course; anthologies; canonicity; text selection; periodization; implicit or explicit metanarratives; language and nationalism; pedagogical strategies; etc. 1-page abstracts by 15 Mar.; Robert Epstein (repstein@mail.fairfield.edu).

**Theorizing the "First Wave" Globally.** Theorizing feminisms globally, from late 19th to mid 20th centuries, emphasizing sexuality and class, interrogating Western periodization ("first wave"). 500-word abstracts by 10 Mar.; Pamela Caughie (pcaughie@luc.edu) and Kanika Batra (kanikabat@yahoo.com).

**Theorizing the Humanities Dissertation.** Its history, purpose, format, process, funding, evaluation, and afterlife. Roundtable format, brief remarks to maximize group discussion. 1-page abstracts and vitae by 1 Mar.; Karen Cardozo (kcardozo@english.umass.edu).

**Lorenzo Thomas, Poet, Scholar, Teacher (1944–2005).** Any aspect of Thomas's poetry, criticism, work as teacher-mentor, including Umbra Workshop, Black Arts Movement, Vietnam, Texas, the South. Proposals by 1 Mar.; Fahamisha Brown (fahamishabrown@hotmail.com).

**Transatlantic Translations: American Autobiographical Writing after World War II.** Papers exploring representations of World War II and its aftermaths by European survivors and second-generation writers as translations made across cultural and historical boundaries. Abstracts by 10 Mar.; Krystyna Zamorska (kzamorska@gc.cuny.edu).

**Urban Disaster in Charles Brockden Brown.** Intersection with issues like crises in environment, emergency response, or democracy; the nexus between race, violence, and poverty; treatments of immigrants or refugees. 500-word abstracts, vitae by 10 Mar.; Sean X. Goudie (sean.x.goudie@vanderbilt.edu).

**Violence in the Contemporary United Kingdom.** Papers that consider violence—as theme, problem, or object—in recent British and Northern Irish writing. From hooliganism to domestic violence, race riots to terror. Abstracts by 10 Mar.; Matthew Hart (matthart@uiuc.edu).

**What We Talk about When We Talk about Form.** Papers either tracing the evolving aesthetic semantics of "form" in 20th-century poetry or clarifying/critiquing ways that critics have engaged ideas of form. Abstracts by 10 Mar.; Anton Vander Zee (antonvz@stanford.edu).

**August Wilson's Decathlon.** What common denominators explain August Wilson's cycles' success? Magic realism? Staging? View of History? Pittsburgh setting? Evolving  
(continued on next page)

(continued from previous page)

African American identity? Analyze and assess Wilson's achievement. Papers or 500-word proposals by 1 Mar.; David Sauer (sauer@shc.edu).

**Women's Theater and Performance.** Papers on contemporary American women playwrights, performers, and women's theater groups. Abstracts and vitae by 10 Mar.; Sarah Relyea (sarelyea@aol.com).

**Lu Xun and Modernism.** Historical and comparative approaches to Lu Xun's prose fiction. Narrative, gender, and allegory as possible modes of access to his work. 300-word abstracts by 15 Mar.; Mao Chen (maochen@skidmore.edu).

## Allied and Affiliate Organizations

### AMERICAN ASSOCIATION FOR ITALIAN STUDIES

**Carlo Gozzi (1720–1806): Theatrical, Narrative, and Poetical Counterrevolution.** Gozzi's work, his relations with other important intellectuals of his time, his literary inheritance. Francesca Savoia (savoia@pitt.edu).

**From the Marvelous to the Measured: The Italian 600–700.** Rebecca Messbarger (rmessbar@artsci.wustl.edu).

### AMERICAN ASSOCIATION OF AUSTRALIAN LITERARY STUDIES

#### Australian Cinema.

**The Fiction of Tim Winton.** 1-page proposals by 1 Mar.; Theodore F. Sheckel (tsheckel@rmc.edu).

### AMERICAN ASSOCIATION OF PROFESSORS OF YIDDISH

**Cliford Odets and Company: Jewish Theater, Jewish Plays, Playwrights, Actors.** Proposals by 15 Mar.; Ellen F. Schiff (efschiff@aol.com).

**Sholem Aleichem and Company: Yiddish Theater, Yiddish Plays, Playwrights, Actors.** Proposals by 15 Mar.; Joseph C. Landis (landisaapy@verizon.net).

**AMERICAN ASSOCIATION OF TEACHERS OF SLAVIC AND EAST EUROPEAN LANGUAGES**  
**Literary Codes of Obscenity.** The limits and functions of obscenity in works from any time and any place. 250-word abstracts by 15 Mar.; Hilde Hooenboom (hhoogenboom@albany.edu).

### AMERICAN BOCCACCIO ASSOCIATION

**Open Topic.** Abstracts by 1 Mar.; Janet Smarr (jsmarr@ucsd.edu).

### AMERICAN COMPARATIVE LITERATURE ASSOCIATION

**History and Comparative Literature: The Future.** History forward—how comparative analysis and theory might incorporate new historical developments such as electronic or cyber texts and computer-generated poetry into new paradigms.

**History and Comparative Literature: The Past.** How does history function in comparative literature? Practical (do departments

require earlier literature?) or theoretical (how is history a component of comparative analysis?) aspects welcome. 500 words by 15 Mar.; Kathleen Komar (komar@ucla.edu).

### AMERICAN CONFERENCE FOR IRISH STUDIES

**Gender and Minor Themes: Authors of Celtic Revivals.** How gender operates in the works of "minor" figures or in depicting cultural themes of the revivals—building on recent critical insights in gender studies.

**Irish Writers, Foreign Audiences.** How Irish writers have represented Ireland and Irish culture with foreign audiences in mind. Genre and period are open, but the focus should concern authors and audience expectations. 300–500-word abstracts by 1 Mar.; Joseph Lennon (joseph.lennon@manhattan.edu; www.acisweb.com/news.php?type=cfps)

### AMERICAN FOLKLORE SOCIETY

**Folklore and Dramatic Literature.** The relation between folklore and dramatic literature, including how folklore is employed by playwrights.

**Folklore in Postcolonial or Ethnic Literature.** Papers that consider how works of literature define, maintain, or defend ethnic or group identity through the incorporation of folklore. 250-word abstracts by 10 Mar.; Christie Fox (christie.fox@usu.edu).

### AMERICAN NAME SOCIETY

**Two Open Sessions.** Fields include literary theory, general literature, philosophy, linguistics, geography, social-historical usage. Panels on single authors or subjects invited. 150-word abstracts by 3 Mar.; Grant Smith (gsmith@ewu.edu).

### ASSOCIATION DES AMIS D'ANDRÉ GIDE

**Open Topic.** Any aspect of Gide studies. 1-page detailed abstracts or 8-page papers by 10 Mar.; Christine Latrouitte Armstrong (Armstrong@denison.edu).

### ASSOCIATION FOR BUSINESS COMMUNICATION

**Business, Technical, and Professional Communication: Issues, Insights, and Opportunities.** 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 THE STUDY OF AMERICAN INDIAN LITERATURES

**American Indian Literatures in Global Contexts.** International indigenous comparisons across borders, hemispherically, and globally and how American Indian literatures engage global issues. Abstracts and vitae by 1 Mar.; Chadwick Allen (allen.559@osu.edu).

**Teaching the American Indian Boarding School Experience.** How? Why? Materials? Texts? Connections to American Indian literatures? Pedagogical contexts of teaching literature emerging from literacy based on violence, racism, and colonization. Abstracts and vitae by 1 Mar.; Deborah Miranda (mirandad@wlu.edu).

### ASSOCIATION FOR THE STUDY OF DADA AND SURREALISM

**Open Topic.** 1-page proposals by 15 Mar.; Rudolf Kuenzli (rudolf-kuenzli@uiowa.edu).

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

**Feminist Ethics and Systems of Hierarchy.** Exploring the interconnections among the domination of animals, women, and people of color. What place do these hierarchical systems hold in the fabric and literature of feminist ethics?

**Intersections: Literature, Science, Nature.** Relations among literature, science, and nature and scientific theory and literary theory. 250–300-word abstracts by 1 Mar.; Barbara Cook (bcook@mtaloy.edu).

### ASSOCIATION OF TEACHERS OF TECHNICAL WRITING

**Technical Communication Research: New Directions.** Presentations on new research approaches in technical communication, including methodology, problems, and topics. Original insights that will elevate the quality of technical communication research.

**The Role of Professional Education in English.** The role of professional education in English departments. Interested in all approaches—historical, theoretical, and case studies—and in new departmental structures. E-mail abstracts by 28 Feb.; Denise Tillery (denise.tillery@ccmail.nevada.edu).

### MARGARET ATWOOD SOCIETY

**Myth and Atwood.** Intertextual uses of myth and allusion in any genre of Atwood's work. Papers that consider recent works are particularly encouraged. 500-word abstracts by 1 Mar.; Lisa Weckerle (weckerle@kutztown.edu) and Deborah Rosenthal (Debbyrosenthal@comcast.net).

**Performing Atwood.** Papers that consider performances of Atwood's work, including opera, film, staged readings, and plays. 500-word abstracts by 1 Mar. to both Jennifer Hoofard (jhoofard@mills.edu) and Tomoko Kuribayashi (tkuribay@uwsp.edu).

### SIMONE DE BEAUVOIR SOCIETY

**Open Session.** Any aspect of Simone de Beauvoir's works and life. Detailed abstracts or 15-min. papers by 1 Mar.; Yolanda Patterson (guyyopat@aol.com).

### SAMEUL BECKETT SOCIETY

**Samuel Beckett: Poetry, Verse, and Lyricism.** Proposals by 1 Mar.; Enoch Brater (enochb@umich.edu).

### CERVANTES SOCIETY OF AMERICA

**Cervantine Architectures.** Abstracts or papers mailed by 1 Mar.; Frederick A. de Armas, Dept. of Romance Langs. and Lits., Univ. of Chicago, 1050 East 59th St., Chicago IL 60637.

### CHILDREN'S LITERATURE ASSOCIATION

**Children's Digital Literature and Culture.** Intersections of children's literature and culture in digital media, including video games, Web sites, blogs, software, and digital libraries. Abstracts or 8-page papers by 1 Mar.;

Cathlena Martin, Dept. of English, Univ. of Florida, PO Box 117310, Gainesville 32611 (cmartin@english.ufl.edu).

**Open Session on Children's Literature.**

Abstracts or 8-page papers by 1 Mar.; Anne Phillips, English Dept., 102 English/Counseling Services, Kansas State Univ., Manhattan 66506 (annek@ksu.edu).

**JOHN CLARE SOCIETY OF NORTH AMERICA**

**John Clare and His Contemporaries.** Any aspect of Clare's relation to the early 19th-century literary scene, especially to other plebeian writers. Proposals by 15 Mar.; Scott McEathron (mceath@aol.com) and David Worrall (david.worrall@ntu.ac.uk).

**PAUL CLAUDEL SOCIETY**

**Paul Claudel: Polyphony, Ambivalence, and Contradiction.** Claudel's predilection for confronting competing or opposing ideas, influences, or voices. Other topics also welcome. 1-page abstracts by 1 Mar.; Larissa Bibbee (larissabibbee@yahoo.com).

**COLLEGE LANGUAGE ASSOCIATION**

**Literature and Film: From Page to Screen.** United States and world literature; papers from English and foreign language faculty members on film as literary text, film aesthetic, and dramatic texts. 1-page abstracts and biographical statements by 10 Mar.; Booker T. Anthony (banthony@uncfsu.edu).

**COMMUNITY COLLEGE HUMANITIES ASSOCIATION**

**Cities and Public Spaces.** Papers exploring the history and culture of cities, historical or contemporary issues of urban public and private space, cities in literature and art. Abstracts by 15 Mar.; George Scheper (shepbklyn@aol.com).

**CONFERENCE ON CHRISTIANITY AND LITERATURE**

**"The Next Christian" and African Literature.** Philip Jenkins argues that Christianity has become the religion of the South, not the West. How does the phenomenon of "world Christianity" inform African literature? Abstracts by 10 Mar.; Susan VanZanten Gallagher (gallaghe@spu.edu)

**JOSEPH CONRAD SOCIETY**

**Conrad and Laughter.** Where can we locate Conrad's humor? How do we teach it? Is there a political dimension? Is it indebted to popular humor? Go beyond irony to consider burlesque, slapstick, satire, the absurd, parody. Proposals by 18 Mar.; David Tutein (D.Tutein@neu.edu).

**Conrad and Class.** Conrad's representations of class, especially the working-class characters; formal techniques or epistemological issues associated with class representation; intersection of class with gender, race, sexuality; Conrad's debates with rival conceptions of class (socialist, anarchist). Proposals by 18 Mar.; Brian Richardson (richb@umd.edu).

**DICKENS SOCIETY**

**Dickens and Affect.** Any aspect of Dickens and emotional expression. Topics include interiority; authenticity; contemporary

psychology and science; racial, ethnic, and gender differences in the world of emotion. Abstracts and brief vitae by 15 Mar.; Carolyn Dever (carolyn.dever@vanderbilt.edu).

**Victorian Futures: Beyond Nostalgia.** Narrative constructions of foresight and vision; formal engagements with the future (endings, future tenses, speculation); economic engagements (time-bargains, insurance, investments); the futures of Victorian studies. Abstracts and brief vitae by 15 Mar.; Rebecca Stern (stern2@gwm.sc.edu).

**EMILY DICKINSON INTERNATIONAL SOCIETY**

**Dickinson's Manuscript Publications.** Dickinson's fascicles as publication, her epistolary publication, her participation in the portfolio tradition, her domestic publications as manuscript books, and her relation to the history of the book.

**Rhythm and Sound in Dickinson's Poetry.** Dickinson's prosody, her relation to contemporary poetic conventions, Dickinson's innovations and her influence, sources for her experiments with rhythm and sound. 250-word abstracts or papers by 15 Mar.; Paul Crumbley (pcrumbley@english.usu.edu).

**JOHN DONNE SOCIETY**

**Amorous Delicacies: Donne and the Rhetoric of Sexuality.** 8–11-page, 20-min. papers by 1 Mar.; Ilona Bell.

**Donne: An Open Session.** 8–11-page, 20-min. papers by 1 Mar.; Kate Frost.

**WILLIAM FAULKNER SOCIETY**

**Open Session.** Papers on all topics welcome; especially interested in presentations addressing Faulkner and postcoloniality, Faulkner and "things," Faulkner and the West, Faulkner and form. Abstracts by e-mail attachment by 1 Mar.; Anne Goodwyn Jones (agjones@olemiss.edu; anne.goodwyn.jones@gmail.edu).

**FEMINISTAS UNIDAS**

**Feminisms and Religion: Theoretical Musings.** Theoretical considerations regarding spiritual practices and feminist issues, including questions of national and political ideologies, gendering the divine, etc. 1-page abstracts by 1 Mar.; Roselyn Costantino (rxc19@psu.edu) and Margarita Vargas (mvargas@buffalo.edu)

**Feminisms and Religion: Challenges in the Classroom.** Roundtable discussion on teaching feminisms as related to all spiritual practices, including beliefs, nations, and politics; contextualizing religious practices; dominant and nondominant belief systems. 1-page abstracts by 1 Mar.; Lisa Vollendorf (lvollendorf@yahoo.com).

**MARGARET FULLER SOCIETY**

**Margaret Fuller and Revolution.** Fuller's engagement in political, social, cultural revolutions in the United States and elsewhere. Antebellum emancipatory discourses and movements, European revolutions of 1848, utopian projects, linguistic transformations. 1–2-page proposals and vitae 15 Mar. 15; Brigitte Bailey (Brigitte.Bailey@unh.edu).

**Margaret Fuller's Geographies.** Representations of domestic, natural, or urban terrains. The picturesque and the sublime. Displacement of nature writing models onto urban environments. Cultural geographies of New England, the West, New York, or Rome. 1–2-page proposals and vitae by 15 Mar.; Jeffrey Steele (jsteele@wisc.edu).

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

**Queerness and Race: Queer Interrogations of Race—Praxes, Strategies, Representations.** 1-page abstracts by 1 Mar.; Margaret Breen (margaret.breen@uconn.edu).

**NATHANIEL HAWTHORNE SOCIETY**

**Hawthorne as Theorist: Intelligent Designs and the Romance.**

**Transatlantic Hawthorne: Influences and Interventions.** 1–2-page abstracts for 20-min. papers by 1 Mar.; Sam Coale, 39 Pratt St., Providence, RI 02906 (samcoale@cox.net).

**ERNEST HEMINGWAY SOCIETY**

**Two Sessions.** All topics and from all critical and theoretical approaches. Advanced graduate students and recent graduates encouraged to submit. Proposals by 1 Mar.; Hilary Justice (hjustice@ilstu.edu).

**LANGSTON HUGHES SOCIETY**

**"Madam to You": Color, Sex, and Gender in Langston Hughes.** Papers that illuminate Hughes's art and imagination in regard to color, sex, and gender. 1-page abstracts and biographical statements by 7 Mar.; Dolan Hubbard (dolan.hubbard@verizon.net).

**INTERNATIONAL ASSOCIATION OF GALDOS SCHOLARS**

**Galdós and the Poetics of Objects.** Abstracts by 1 Mar.; John Sinnigen (sinnigen@umbc.edu).

**Galdós as/and the Flaneur.** Abstracts by 1 Mar.; Stephen Miller (s-miller@tamu.edu).

**INTERNATIONAL BOETHIUS SOCIETY**

**Open Session.** 20-min. papers on all approaches to Boethius, his works, and influence. Proposals or abstracts by 15 Mar.; Philip Edward Phillips (pphillip@mtsu.edu).

**INTERNATIONAL BRECHT SOCIETY**

**Brecht and Masculinity.** 200-word abstracts by 20 Mar.; Stefan Soldovieri (ssoldovi@utm.utoronto.ca).

**Brecht and the Revolution of Poetic Language.** 200-word abstracts by 20 Mar.; Volker Kaiser (vk7y@cms.mail.virginia.edu).

**INTERNATIONAL COURTLY LITERATURE SOCIETY**

**Education in the Court.**

**All Expressions of Courtly Culture.** Proposals by 1 Mar.; Rose Marie Deist (deistr@usfca.edu).

**INTERNATIONAL SPENSER SOCIETY**

**Spenser's Acoustic Worlds.** What roles does sound play in Spenser's poetry and career? How does poetic sound relate to its  
(continued on next page)

(continued from previous page)

environment (stanza, landscape, edifice) and audience? What are the roles of harmony, discord, and silence? 300-word prospectuses by 15 Mar.; Heather James, Folger Shakespeare Library, 201 East Capitol St. SE, Washington, DC 20003 (hjames@usc.edu).

**INTERNATIONAL VIRGINIA WOLF SOCIETY**

**Rereading Trauma in Woolf's Fiction**

**En(Corps).** Reconsidering trauma theory after a decade of new developments; "embodied" understandings of Woolf's representation of trauma, critical cross-fertilizations: philosophy, politics, psychology, narrative, etc. 500-word abstracts by 15 Mar.; Suzette Henke, 1424 Sylvan Way, Louisville, KY 40205 (suzette.henke@louisville.edu) and David Eberly (david.eberly@chtrust.org).

**Street Life: Woolf and Public Spaces.**

Streetwalking, haunting, hawking, stalking, ranting, scavenging, loitering, begging, singing, "buried where the omnibuses . . . stop," Harley, Wimpole, Bond, Downing, "under the lamps of Piccadilly." 500-word abstracts by 15 Mar.; Vara Neverow (neverowv1@southernct.edu) and June Dunn, Dept. of English, SLU 10861, D Vickers Hall, Southeastern Louisiana State Univ., Sycamore St., Hammond 70402 (June.Dunn@selu.edu).

**INTERNATIONAL VLADIMIR NABOKOV SOCIETY**

**Critical Issues in Nabokov Scholarship.**

Any topic addressing interpretive strategies, theoretical issues, the relation of Nabokov's fiction to his personal statements and essays, etc. 1-page abstracts or 20-min. papers by 1 Mar.; Ellen Pifer (epifer@udel.edu).

**Open Session.** 1-page abstracts or 20-min. papers by 1 Mar.; Julian Connolly (jwc4w@virginia.edu).

**HENRY JAMES SOCIETY**

**Henry James and Adeline Tintner.** Tintner's impact on James studies that follow from her work or that are influenced by or in the spirit of her scholarly contributions.

**Henry James and Other Women.** Women besides Minnie Temple or Constance Woolson whose relationship with James had an impact on how we read his career and oeuvre. 2-page abstracts by 28 Feb.; Pierre A. Walker (pwalker@salemstate.edu).

**KAFKA SOCIETY OF AMERICA**

**Kafka and His Factories.** Issues to be addressed include Kafka and technology and the world of work. 400-word abstracts by 25 Mar.; Judith Ryan (jryan@fas.harvard.edu), Maria Luise Caputo-Mayr (mlcaputomayr@hotmail.com), Henry Sussman (henry.sussman@yale.edu).

**KEATS-SHELLEY ASSOCIATION**

**Letters in the Romantic Period.** The letter in Romanticism as a "borderline" mode, genre, and literary and historical phenomenon, giving special attention to its multiple functions, generic crossings, and position on the boundaries of public or private discourse. Abstracts

by 15 Mar.; Pamela Clemit (p.a.clemit@durham.ac.uk).

**Romanticism: Poetry and Poetics of Sound.**

Theories and practices of sound—as tone, rhyme, meter, rhythm, as meaning making or resistant, in poetry, prose that does poetic work, critical reflections, theories of the phonotext. Abstracts by 1 Mar.; Susan Wolfson (wolfson@princeton.edu).

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

**D. H. Lawrence and His Contemporaries.**

**D. H. Lawrence and the Body.** 500-word proposals by 5 Mar.; Eleanor Green (ElenGre7@aol.com).

**DORIS LESSING SOCIETY**

**Crossing Borders: Transnational and Postcolonial Lessing.**

How Lessing's work crosses national, cultural, or political boundaries; treatment of hybridity, place, or global politics. Approaches that situate Lessing's work in theoretical, ideological, or comparative contexts. Abstracts by 7 Mar.; Anne Serafin (anneserafin@earthlink.net) and Paul Schlueter (schluetp@gmail.com).

**Trauma and the Works of Doris Lessing.**

Issues addressed may include historical wounds, the past and its losses, "working through" the cycle of perpetual retraumatization, abandonment, apartheid, nuclear destruction. 1–2-page abstracts by 15 Mar.; Linda Weinhouse (LWeinhouse@ccbcmd.edu) and Alice Ridout (alicensky@yahoo.co.uk).

**G. E. LESSING SOCIETY**

**Narcissism and the Culture of the Enlightenment.**

The aesthetic use of narcissism relates to the emerging idea of an inner self in 18th-century Germany. Possible topics: narcissism and identity, aesthetics, ethics, anthropology, or psychology. 250–300-word abstracts by 1 Mar.; Alexander Mathäs (mathaesa@uoregon.edu).

**LYRICA SOCIETY FOR WORD-MUSIC RELATIONS**

**Opera in the Age of Enlightenment.** Proposals, abstracts, or inquiries by 1 Mar. with Lyrica/MLA in the subject line; Paul-Andre Bempechat (pabempec@fas.harvard.edu; lyricsociety@aol.com).

**Re-sounding the Renaissance.** Reconstructing the acoustics of early modern performance (e.g., the New Globe); musical evocations of the Renaissance in literature and opera; teaching through aural performance. Proposals by 1 Mar.; Leslie Dunn (dunn@vassar.edu).

**MARLOWE SOCIETY OF AMERICA**

**Open-Topic Session.** Papers on any aspect of Marlowe studies. Detailed abstracts or 15-min. papers (e-mail attachment or hard copy) by 1 Mar.; Bruce Brandt, Marlowe Soc. of America, English Dept., Box 504, South Dakota State Univ., Brookings 57007-1397 (bruce.brandt@sdstate.edu).

**MEDIEVAL AND RENAISSANCE DRAMA SOCIETY**

**Bridging the Divide: Medieval and Renaissance Performance and Periodization.** "Pe-

riodization" limits performance definitions, examinations, and theories. How did medieval and Renaissance performances challenge traditional notions of periodization or create new definitions of periodization?

**Pax Christi: Christ as Peacemaker in Early Drama.**

The dramatic portrayal of Christ in medieval and early modern European drama: how do christological symbols, miracles, invocations, etc., act to reconcile conflict? E-mail 1-page abstracts by 7 Mar.; Gloria Betcher (gbetcher@iastate.edu).

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

**Art(or)Fact in United States Ethnic Literatures.** Relation between aesthetics and social issues like race, ethnicity, gender, class, post-coloniality, etc.

**Canonical Intertext in United States Ethnic Literatures.**

Intertextuality between United States canonical and ethnic texts. 1-page abstracts by 1 Mar.; Wenying Xu (wxu@fau.edu).

**MELVILLE SOCIETY**

**Melville in the Popular Imagination.** Presentations on the meaning of Melville in popular culture as an icon and as a source for adaptation in popular texts (film, graphic novels, comics, television, etc.). 2-page proposals by 1 Mar.; M. Thomas Inge (tinge@rmc.edu).

**MILTON SOCIETY OF AMERICA**

**John Milton: A General Session.** 8-page, 20-min. papers (e-mail attachment or hard copy) by 15 Mar.; Laura L. Knoppers.

**Milton's Readers.** 8-page, 20-min. papers (e-mail attachment or hard copy) by 15 Mar.; Stephen B. Dobranski.

**WILLIAM MORRIS SOCIETY**

**Morris and Gender.**

**Pre-Raphaelitism and the World of Victorian Art.** Proposals or 1-page abstracts by 20 Mar.; Florence Boos (florence-boos@uiowa.edu).

**NORTH AMERICAN HEINE SOCIETY**

**Open Session.** Any aspect of Heine's work from a wide range of possible approaches: theoretical, cultural studies, or comparative, among others. Abstracts by 1 Mar.; Jocelyne Kolb (jkolb@email.smith.edu).

**EUGENE O'NEIL SOCIETY**

**Long Day's Journey into Night and the Teleology of Perfection.** How O'Neill's biography and the slope of his career collude to make this play seem inevitable but also to obfuscate its essential wonders. 15-min. papers or 1-page proposals by 15 Mar.; Zander Brietzke, Eugene O'Neill Soc., 205 Watchung Ave., Montclair, NJ 07043 (zbrietzke@verizon.net).

**HAROLD PINTER SOCIETY**

**Pinter as a Nobel Laureate.**

**Pinter in Performance.** 500-word abstracts by 15 Mar.; Craig Owens (craig.owens@drake.edu).

**PIRANDELLO SOCIETY OF AMERICA**

**Identity and Self-Representation in Pirandello.**

**Pirandello: Translation and Interpretation.** E-mail 250-word synopses of papers by 1 Mar.; Jana O'Keefe Bazzoni (Jana\_O'Keefe\_Bazzoni@baruch.cuny.edu).

**POE STUDIES ASSOCIATION**

**Music and Poe's "Poesy."** Papers engaging Poe's statement that "music . . . is of so vast a moment in Poesy as never to be neglected."

**Poe and Drama.** Papers considering Poe's drama, drama criticism, Poe and drama today, and the drama in/of Poe's life. Proposals by 1 Mar.; Barbara Cantalupo (bac7@psu.edu).

**POPULAR CULTURE ASSOCIATION**

**Theoretically Informed Analyses of *The Da Vinci Code*.** The novel by Dan Brown, the film directed by Ron Howard, or both. 12-min. papers or 1-page abstracts and vitae by 10 Mar.; Liahna Armstrong (Liahna.Armstrong@cwu.edu).

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

**Other Worlds Are Possible.** Progressive visions of radical educators from the general (e.g., nonexploitative societies and solidarity with international anticapitalist movements) to the specific (e.g., free universal higher education and job security for all).

**Working Class and ?** Teaching working-class literature in relation to other subject positions: race, ethnicity, gender, sexuality, nationality, physical ability, etc. 1-2-page abstracts by 1 Mar.; Michael Bennett (bennett@liu.edu).

**RENAISSANCE ENGLISH TEXT SOCIETY**

**Early Modern Women's Manuscripts.** Abstracts by 15 Mar.; Margaret Hannay (hannay@siena.edu) and Elizabeth Hageman (ehageman@cisunix.unh.edu).

**ROMANIAN STUDIES ASSOCIATION**

**Living at the Outskirts: Cinema and East European Countries.** Film and the politics of the great divide, the East European as other, visual narrative of integration and disintegration. 200-word abstracts by 5 Mar.; Catalina Florescu (catalina@purdue.edu).

**Mircea Cartarescu at Home in the World.** Comparative approaches to Cartarescu's works (including the recently translated *Nostalgia*) in the light of 20th-century developments in Western literature, culture, and politics. 200-word abstracts by 5 Mar.; to Laura E. Savu (lesavu@uncg.edu).

**GEORGE SAND ASSOCIATION**

**Political and Social Issues in George Sand's Plays (1848-72).** Papers on any aspect of Sand's theatrical handling of these issues in an age of censorship. 1-page abstracts by 15 Mar.; Shira Malkin (malkin@rhodes.edu).

**The Politics of "Place" in George Sand's Works.** Papers on the use of particular landscapes, cityscapes, and social milieus that convey George Sand's evolving political and social thought. Proposals by 15 Mar.; Mary Rice-DeFosse (mricedef@bates.edu).

**SOCIÉTÉ RENCESVALS, AMERICAN-CANADIAN BRANCH**

**The "Merveilleux" in the Epic.**

**The Romance Epic: Open Topic.** Abstracts by 1 Mar.; Jacques E. Merceron (jmercero@indiana.edu).

**SOCIETY FOR CRITICAL EXCHANGE**

**The Society for Critical Exchange, 1976-2006.** Anniversary exchange about the future of theory and the role of the society. 250-word abstracts by 3 Mar.; Martha Woodmansee (martha.woodmansee@case.edu; www.case.edu/affil/sce).

**SOCIETY FOR GERMAN RENAISSANCE AND BAROQUE LITERATURE**

**Open Session.** Topics dealing with early modern German literature and culture.  
**Translations and Appropriations: The Transference of Meaning and Ideas.** Papers dealing with theory or practice of translation; the use and transference of images, concepts, or texts; the interplay among traditions, genres, and cultures. 250-word abstracts by 1 Mar.; Jonathan Clark (clark@cord.edu).

**SOCIETY FOR MEDIEVAL FEMINIST SCHOLARSHIP**

**Discursive Strategies for Medieval Women Writers.**  
**Theorizing Female Authority in the Middle Ages.** 1-page abstracts by 1 Mar.; Virginia Blanton, Dept. of English, 5100 Rockhill Road, Univ. of Missouri, Kansas City 64110 (blantonv@umkc.edu).

**SOCIETY FOR THE STUDY OF NARRATIVE LITERATURE**

**Television and Film Narratives.** Papers on narrative in adaptations of novels, in news reports and politicians' spin-doctoring (re-narrating), or on story and discourse in film. 1-page abstracts and brief vitae by 6 Mar.; Hilary Dannenberg (hilary.dannenberg@uni-bayreuth.de).

**SOCIETY FOR THE STUDY OF SOUTHERN LITERATURE**

**The South before "The South."** Ideas of the American South that predate sectionalism, in literatures of contact and colonization or early national United States literature before 1830. Approaches involving a hemispheric or black Atlantic framework welcome.  
**The United States South in Non-United States Fiction.** In literature of any period: representations and roles of the United States South in fictional narratives of non-United States geographical origin. 250-500-word abstracts by 10 Mar.; Jennifer R. Greeson (greeson@princeton.edu).

**SOUTH ASIAN LITERARY ASSOCIATION**

**Minorities and Their Relation to Secularism.** A roundtable. Detailed proposals by 2 Mar.; Hena Ahmad (hahmad@truman.edu).  
**South Asian Literature: Dialectics of the Cosmopolitan and the Indigenous.** Tension and the debate between the cosmopolitan and the indigenous in contemporary South Asian English writing and criticism. 200-



*Frances Smith Foster, speaker at the session "Citizenship and United States Writing: Perspectives from the American Literature Divisions."*

word abstracts by 15 Mar.; Pradyuman S. Chauhan (chauhanp@comcast.net).

**WALLACE STEVENS SOCIETY**

**Sound in Stevens.** 1-2-page abstracts by 1 Mar.; Glen MacLeod (glen.macleod@uconn.edu).

**THOREAU SOCIETY**

**Transcendentalism in a Time of War.** Did transcendental rhetoric truly ignite the Civil War? How did transcendentalists react to the reality of war? How does their rhetoric of "holy war" sound today? Abstracts by 15 Mar.; Laura Dassow Walls (wallsld@gwm.sc.edu).

**EDITH WHARTON SOCIETY**

**Narcissism in Edith Wharton's Works.** 1-2-page abstracts by 15 Mar.; Margaret Murray (murraymp@wcsu.edu).  
**Nation, Race, and Citizenship in Edith Wharton's Works.** Cosmopolitanism; biological, political, and anthropological constructions of citizenship, race, and nation; exile; national and transnational identities; and related topics. 1-2-page abstracts by 15 Mar.; Donna Campbell (campbelld@wsu.edu).

**WILLIAM CARLOS WILLIAMS SOCIETY**

**"It's All in / the Sound": William Carlos Williams's Poetics.** In response to "The Sounds of Poetry" initiative of the MLA president, this session will honor a preeminent American prosodist. 500-word abstracts by 1 Mar.; Emily Mitchell Wallace, 1939 Panama St., Philadelphia, PA 19103-6609 (emwallace@aol.com).

**William Carlos Williams and the Classics.** Inquiries or 500-word abstracts by 1 Mar.; Dan Morris (dmorris@purdue.edu).

*(continued on next page)*

(continued from previous page)

WOMEN IN FRENCH

**Célibataires ou célibattantes.** Joie et tribulations de la vie en solo. By 5 Mar.; Anne-Marie Obajtek-Kirkwood (amok1@comcast.net).

**Le polar au féminin: Question de genre.**

La contribution de ces auteures à l'évolution du roman policier et l'apport de ce genre littéraire populaire à l'écriture de romancières. By 5 Mar.; Annik Doquire Kerszberg (akerszbe@lhup.edu).

WOMEN IN GERMAN

**Contemporary German Genre Fiction by Women: Krimis, Sci-Fi, Horror, Romance.**

Theoretical and textual analyses of contemporary German genre fiction by women that has fallen below the critical radar. 200-word abstracts by 1 Mar.; Elizabeth Bridges

(bridges@hendrix.edu) and Faye Stewart (afstewart@indiana.edu).

WOMEN'S CAUCUS FOR THE MODERN LANGUAGES

**Transnational Feminisms.** Papers on any aspect of global human or women's rights. Questions of representation, sexualities, the media, theory and practice, first-world and third-world approaches, multiculturalism, language(s), translation. 1-page abstracts by 15 Mar.; Alison Rice (arice1@nd.edu).

WORDSWORTH-COLERIDGE ASSOCIATION

**Romantic Poetry: Voice, Accent, Dialect, and Silence.** Essays addressing the verbal texture and sound qualities of British Romantic poetry in the context of Romantic ideas about the nature of language and poetic voice. Abstracts by 15 Mar.; James McKusick (james.mckusick@umontana.edu). □

BOOK NEWS

**New Approaches Title and New Edition to Be Published**

Scheduled for May release, *Approaches to Teaching Early Modern Spanish Drama*, edited by Laura R. Bass and Margaret R. Greer, is the ninetieth volume in the Approaches to Teaching World Literature series. The volume offers guidance to teachers in helping students engage with and understand late-sixteenth- and early-seventeenth-century works of Spanish drama. Part 1, "Materials," evaluates editions and anthologies in English and Spanish; identifies important critical works and historical studies; and surveys illustrated books, films, and Internet resources. In part 2, "Approaches," experienced teachers discuss the way the plays challenged the interests of the monarchical state, examine the obsession with honor shared by Spanish men and women alike, explain the key role costume played in providing both pleasure and meaning, and explore how late-twentieth-century films reflect elements of these early Spanish plays. Other approaches center on five women playwrights, delve into the complex theological and philosophical underpinnings of the plays, pair the plays with Shakespearean drama, show how Spanish plays influenced French dramatists, and trace the appeal of the Don Juan figure. The volume costs \$37.50 (MLA members \$30.00) in cloth and \$19.75 (MLA members \$15.80) in paperback.

Due for release in May 2006, the sixth edition of *A Research Guide for Undergraduate Students* has been updated by authors Nancy L. Baker and Nancy Huling. For nearly twenty-five years the *Research Guide* has helped students avoid the pitfalls of conducting library research for term papers and theses. Fully updated and revised, the sixth edition shows undergraduates how to use their research time efficiently and advises them how to locate and evaluate material available from electronic databases and the Internet.

Nancy L. Baker and Nancy Huling, librarians for over thirty years, bring their experience to a clear and concise tour of the typical college library and provide easy-to-understand summaries of the print and electronic research tools available to students. Along the way, they describe nearly fifty reference works and research aids and reprint dozens of samples from these reference materials. Separate chapters discuss navigating a library's electronic catalog; searching bibliographic databases; searching the Web; using primary sources; and locating biographic information, quotations, and miscellaneous facts. A new chapter discusses bibliographic citation managers such as *EndNote*. The book will be available in paperback for \$12.00 (MLA members \$9.60).

To purchase these or other MLA publications, please call customer services (646 576-5161), fax your order (646 576-5160), or place your order through the MLA Web site at [www.mla.org](http://www.mla.org). The MLA accepts Visa, MasterCard, and American Express. □

BOOK NEWS

**Call for Contributions in Approaches Series**

For the series Approaches to Teaching World Literature, the Publications Committee has approved development of two new titles:

- *Approaches to Teaching HD's Poetry and Prose*, edited by Annette Debo and Lara A. Vetter
- *Approaches to Teaching the Works of Naguib Mahfouz*, edited by Wail S. Hassan and Susan Muaddi Darraj

If you wish to contribute to either of these volumes, please send your name and mailing address to Jeremy George at the MLA office by 1 April 2006 (jgeorge@mla.org; fax: 646 458-0030). □

BOOK NEWS

**Call for Essay Proposals for Volume *Teaching Literature and Law***

For the MLA's Options for Teaching series, the Publications Committee has approved development of the volume *Teaching Literature and Law*, edited by Austin Sarat, Cathrine Frank, and Matthew Anderson. As currently projected, the volume has four sections: theory and history of the literature and law movement, model courses, texts, and resources. Themes might include the cultural life of law, murder, justice, judgment, confession, censorship, intellectual property, "trials of the century," international tribunals, literary trials, and other instances of legal practice represented in literature. The editors take a broad view of what constitutes text and therefore encourage submissions that recognize a legal and literary canon as well as those that consider texts that fall outside the traditional disciplinary boundaries of literary and legal studies (popular literature, film, performance art and other creative projects, petitions for emancipation, and letters from the incarcerated). Submissions are welcome from a broad range of fields (e.g., literatures in English and other languages, law, art, media studies, history, religion, and philosophy). One-page abstracts should be e-mailed to manderson@une.edu by 1 May 2006, although we encourage preliminary inquiries well before the deadline. Abstracts may be mailed to Matthew Anderson, Dept. of English, Univ. of New England, 11 Hills Beach Road, Biddeford, ME 04005. □

## BOOK NEWS

## Call for Essay Proposals for Volume *Teaching Film*

Lucy Fischer and Patrice Petro invite essay proposals for a volume approved for development by the Publications Committee for the Options for Teaching series. *Teaching Film* will serve as a practical and valuable resource for a wide array of teachers and educators, from those who are new to film studies to specialists who are looking for innovative approaches to the study of film today. Essays are solicited for the book's four sections. "Approaches to Teaching Film" will include essays that demonstrate and examine any of the following methodologies as applied to cinema: visual and formal analysis, ideological and genre study, national versus global frameworks, film-historical perspectives, film in relation to other popular media, industrial history, technological history, and history of film theory. "Disciplinary and Interdisciplinary Formations in Film Study" will feature essays that demonstrate or discuss the relevance of other disciplines to (or the influence of new media forms on) film studies and that consider interdisciplinary models for teaching film studies in the university (e.g., as a component of a nonfilm department or as a freestanding interdisciplinary major, minor, or certificate for undergraduate or graduate students). "Nuts-and-Bolts Issues in the Teaching of Film" will comprise essays on technological requirements for and tips on media study, a survey of the typical problems that ensue (and their solutions), and essays on pedagogical issues particular to the field. "Exemplary Courses" will address film and literature, directors and auteurs, national and regional cinema, transnational and global cinema, among other subjects. Please submit electronically proposals no longer than one single-spaced page as well as a short academic biography to both Lucy Fischer (lfischer@pitt.edu) and Patrice Petro (ppetrol@uwm.edu). Hard copies can be sent to Fischer, Film Studies Program, Univ. of Pittsburgh, 624 Cathedral of Learning, Pittsburgh, PA 15260. The deadline for submissions is 30 March 2006. □

## BOOK NEWS

## Call for Essay Proposals for Volume *Teaching British Women Playwrights of the Restoration and Eighteenth Century*

For the MLA's Options for Teaching Series, the Publications Committee has approved development of the volume *Teaching British Women Playwrights of the Restoration and Eighteenth Century*, edited by Bonnie Nelson and Catherine Burroughs. The editors seek essays (approx. 3,000 to 3,500 words in length) from a variety of perspectives—historical, critical, theoretical, cultural, theatrical, and pedagogical—that will encourage colleagues to include these early women playwrights in undergraduate and graduate classes in literature, drama, women's studies, and so on. As currently planned, the volume will have six sections: Historical Contexts (e.g., theater audiences, censorship, acting techniques, mentorship, private theatricals, politics); Playwright/Novelist (since many women playwrights [Manley, Haywood, Burney, Sheridan, More, and Inchbald] were also novelists, essays here might offer discussions useful to teachers of both genres); Comparative Approaches (e.g., comparisons of specific female-authored plays to those of their male counterparts; cross-dressing, violence, or female solidarity in various women's plays; current productions of the plays); Selected Playwrights (e.g., treatments of either individual plays or the whole canon of work by such dramatists as Behn, Pix, Manley, Trotter, Centlivre, Griffith, Lee, Cowley, More, and Inchbald); Pedagogical Approaches (e.g., presentations of useful ways of teaching specific texts in various institutional settings); and Resources for Classroom Use and Further Study (essays on bibliographic, Web, and archival resources). To submit an essay, please e-mail a 1–2-page proposal to Bonnie Nelson (Bonnie@ksu.edu) and Catherine Burroughs (cb64@cornell.edu). Those who prefer to send hard copy should write to Nelson, Dept. of English, 108 English/Counseling Services Bldg., Kansas State Univ., Manhattan 66506. Proposals are due by 1 May 2006. □



Steven W. Thomas, speaker at the session "Welcome to the MLA."

## BOOK NEWS

## Call for Essay Proposals for Volume *Teaching Early Modern Literature from the Archives*

For the MLA Options for Teaching series, Heidi Brayman Hackel and Ian Moulton are preparing a collection of essays provisionally titled *Teaching Early Modern Literature from the Archives*. Approved for development by the Publications Committee, the volume will focus on the use of archival materials—especially those accessible electronically—in early modern literature and related courses.

Projected essays should recommend practical methods for incorporating electronic and/or traditional archival resources into undergraduate and graduate courses, address theoretical issues that arise from the use of online archives, or identify archives, both physical and virtual, useful in the teaching of early modern literature. For the final section, the editors solicit short contributions to an annotated finding list of North American archives and the major databases and useful Web sites for the study of early modern literature, especially from faculty members who have incorporated them into their teaching. Though the volume will be centered on early modern English texts and archives, the editors are eager to include several essays that take a comparative approach.

Please e-mail proposals (1–2 pp.) for specific essays to both editors by 1 May 2006 at hbhackel@oregonstate.edu and ian.moulton@asu.edu. Suggestions for possible contributors and inquiries about the volume are also welcome. □

GOVERNANCE

## Summary of Delegate Assembly Actions in Washington, DC

At its meeting on 29 December 2005 in Washington, DC, the Delegate Assembly took the following actions.

The assembly conducted four elections. In the balloting for the Delegate Assembly Organizing Committee, Laura J. Rosenthal (English, Univ. of Maryland, College Park) was elected to a three-year term (2006–08). Paula Rabinowitz (English, Univ. of Minnesota, Twin Cities) was elected to the Executive Council for the term 2006–09. Claire Kramersch (German, Univ. of California, Berkeley), Lawrence D. Kritzman (French, Dartmouth Coll.), and Rebecca J. West (Italian, Univ. of Chicago) won two-year terms (2006–07) on the Nominating Committee. Elected to the Elections Committee for two-year terms (2006–07) were Dawn Bratsch-Prince (Iowa State Univ.), Katharine Conley (Dartmouth Coll.), Andrea A. Lunsford (Stanford Univ.), and Dana D. Nelson (Vanderbilt Univ.).

In addition to annual reports from the association's standing committees, the assembly received three reports that did not require action: the report of the Delegate Assembly Organizing Committee (DAOC), the executive director's report, and the Finance Committee's report. Delegates had the opportunity to comment on or ask questions about the reports.

The DAOC also presented a recommendation to the assembly regarding a set of amendments to Delegate Assembly bylaw 7, which deals with deadlines and procedures for the submission of motions and resolutions for consideration by the assembly. Because the first paragraph of this bylaw draws from several articles of the MLA constitution that were amended in June 2005, the DAOC recommended bringing the language of the bylaw into conformity with the newly amended constitution. The amendments to the first paragraph of bylaw 7 that the assembly considered were as follows (the proposed revisions appear in boldface and are followed by explanations in square brackets):

Motions to be placed on the agenda of any meeting of the Delegate Assembly must be submitted by the proponent by **1 October** [replaces: 15 October]. Similarly, resolutions to be considered at a meeting of the assembly must be signed by at least ten members of the association and must reach the Organizing Committee by **1 October** [replaces: 15 October], except for those occasioned by emergencies arising after **1 October** [replaces: 15 October]. Such emergency resolutions must be signed by at least twenty-five members of the association and must reach the Organizing Committee no later than twenty-four hours before the scheduled assembly meeting. **Such emergency resolutions shall not name individuals or institutions in such a way that, in the determination of the committee, a response from the named party must be sought** [new provision]. Resolutions or motions proposed after **1 October** [replaces: 15 October], except for motions arising directly out of the business on the floor of the assembly, may be discussed at the meeting under the heading of new business, but no action may be taken at that meeting, unless three-quarters of the members present vote to take immediate action on an emergency resolution. Resolutions may not exceed one hundred words in length. **Each resolution or motion** [replaces: Both resolutions and motions] must be accompanied by **material that provides evidence in support of the resolution's or motion's claims** [replaces: documented background material].

The assembly approved the proposed amendments by the necessary two-thirds vote. In other business, the assembly approved two motions and one resolution. The first motion calls on the MLA to "urge the AAUP to strengthen its protection of free and critical teaching." The second motion calls on the MLA to adopt "a policy of union preference for convention hotel contracts." The motions will be forwarded to the Executive Council in February, and the council will consider their implementation. The resolution will also be forwarded to the Executive Council in February. Following the provisions of article 7.B.3 of the MLA constitution, the council will conduct a review of the constitutional, legal, and fiduciary issues posed by the language of the resolution. If the resolution does not pose any constitutional, legal, or fiduciary problems, the council will forward it to the membership for ratification. The membership ratification vote will be conducted later this year.

A complete report of the Delegate Assembly meeting will appear in the May 2006 issue of *PMLA*. □



Claire J. Kramersch, speaker at the session "National Standards, the Five Cs, and Their Effects on College German Programs."

MEETINGS

### 2006 ADE Summer Seminars

The ADE Summer Seminars offer chairs, directors of graduate and undergraduate studies, and writing program administrators congenial, supportive opportunities to confer with peers from departments across the country.

Seminar East will be held 15–18 June 2006 at the University of Tennessee, Knoxville. Seminar West will be held 26–29 June 2006 in Blaine, Washington.

Information about registration and accommodations, along with seminar programs, will be announced at the ADE Web site ([www.ade.org](http://www.ade.org)) and in a brochure that will be mailed to chairs of ADE-member departments in April. For further information, please write or call David Laurence, Director, ADE, or Doug Steward, Assistant Director, at the MLA office (646 576-5132; [ade@mla.org](mailto:ade@mla.org)), or consult the ADE Web site. □

## Updated MLA Recommendations on Salaries for Entry-Level, Full-Time, and Part-Time Faculty Members

[The following article appeared, with errors, in the Fall 2005 *MLA Newsletter*. Salary figures have been corrected.]

At its meeting of 1 April 2005 the MLA Committee on Academic Freedom and Professional Rights and Responsibilities updated MLA salary recommendations, as charged by the Executive Council. The minimum salary range for full-time appointments at the entry level should be at least \$38,000 to \$41,500 or better for instructors and \$48,000 to \$52,200 or better for beginning assistant professors. Health care benefits and shared contributions to a portable retirement plan should also be provided.

Part-time faculty members perform a valuable role in institutions, giving employers flexibility in scheduling and providing a high level of expertise without a substantial long-term commitment from the institution. These faculty members should be compensated not only for the expertise but also for the flexibility and convenience they offer. The Modern Language Association therefore recommends a salary range of \$5,700 to \$8,000 per course section, with fringe benefits and cost-of-living increases, as reasonable minimum compensation for part-time faculty members. □

### BIBLIOGRAPHY

## MLA Bibliography Fellowships

During 2003, the Executive Council approved a request by the Advisory Committee on the *MLA International Bibliography* for the creation of *MLA Bibliography* fellowships. These ongoing fellowships were suggested to recognize the efforts of scholars who index materials on behalf of the *MLA International Bibliography*. Earlier this year, the second group of recipients for this award were announced. The 2005 recipients are

**Rebecca Day Babcock**, assistant professor of English, University of Texas, Permian Basin (rhetoric and composition)

**Sarah Gordon**, assistant professor of French, Utah State University (French literature)

**Mark Groundland**, assistant professor of Spanish, Tennessee Technological University (Spanish literature and linguistics)

**Lila M. Harper**, English instructor and thesis editor, Central Washington University (Festschriften)

**Lanae Isaacson**, editor (Scandinavian literature)

**Dawn Lawson**, East Asian studies librarian, New York University (Asian literature)

**Susan Oliver**, senior member, University of Cambridge, Wolfson College (English literature)

**Alma Ortega**, assistant professor and librarian, University of San Diego (Spanish, Latin American literature)

**Pearlie Peters**, professor of English, Rider University (American, African American literature)

**Sue Waterman**, librarian and lecturer, Johns Hopkins University (French literature)

Applications for the 2006 field bibliography fellowships are due 1 March 2006. Fellowships are for a three-year period, beginning 1 July 2006 and ending 30 June 2009. The MLA seeks scholars of any level of seniority interested in training as field bibliography fellows and able to deliver at least one hundred citations each year. This opportunity is open to potential as well as existing field bibliographers. The MLA will provide materials and training meetings at the annual convention. Fellows attending training sessions will have their conference registration fees waived. On completion of the fellowship, they will receive a stipend of \$500 and a certificate at the awards ceremony during the Presidential Address at the MLA convention. It is hoped that recipients of these fellowships will continue submitting citations throughout their careers.

The basic criteria for application are MLA membership, a master's or PhD in a relevant field, and access to scholarly material for indexing. Please submit a letter of request, including qualifications and reasons for applying for the fellowship, and a current résumé or c.v. to the attention of Helen Slavin, *MLA International Bibliography*, 26 Broadway, 3rd floor, New York, NY 10004-1789 (hslavin@mla.org). □

## DEADLINES

### Fellowships and Grants

The following list includes fellowships and grants that have deadlines between 1 April and 30 June. More specific information, such as eligibility, description of grants, number of grants awarded, and sources for further details, can be found in the September 2005 *PMLA*, pages 1386–402. The arrangement is chronological, and each date is followed by the major title under which information is listed in the September issue.

#### APRIL

- 1 Hemingway Society and Foundation, Smith-Reynolds Founders Fellowships
- 1 Helen Ann Mins Robbins Fellowship

#### MAY

- 10 Rockefeller Foundation

#### JUNE

- 1 Center for Lesbian and Gay Studies of the City University of New York
- 15 Fordham Medieval Fellows Program

### MEETINGS

## 2006 ADFL Summer Seminars

The ADFL summer seminars offer department chairs and program heads three days of intense professional exchange about life and work in departments of foreign languages. Seminars are arranged to allow participants to enjoy the cultural and natural resources of the surroundings. The 2006 seminars will again feature preseminar workshops for chairs newly appointed or just completing the first year of their appointment. Seminar East will be held 8–10 June at Hunter College, City University of New York. Annette Kym, Department of German, will host. Seminar West will be held 29 June–1 July at the University of Wisconsin, Madison. Christopher Kleinhenz, Department of French and Italian, will host. Speakers and topics will be announced in the *ADFL Bulletin*; at the ADFL Web site ([www.adfl.org](http://www.adfl.org)); and in a brochure detailing housing, meals, and excursions that will be mailed to ADFL members in early spring. For further information, please write or call Nelly Furman, Director, ADFL, or David Goldberg, Associate Director, at the MLA office (646 576-5132; [adfl@mla.org](mailto:adfl@mla.org)), or consult the ADFL Web site. □

U P C O M I N G M L A D E A D L I N E S

**MARCH**

- 1 Deadline for receipt of entries for the 2006 James Russell Lowell Prize competition for books published in 2005
- 1 Deadline for receipt of *MLA International Bibliography* fellowship applications
- 3 Deadline for receipt of departmental administrators' job listings for the April 2006 *Job Information List*
- 15 Deadline for receipt of forum proposals for the 2006 convention
- 15 Postmark deadline for submissions for *Profession 2006*
- 31 Deadline for submission of manuscripts for the *PMLA* special topic Remapping Genre

**APRIL**

- 1 Deadline for receipt of entries for the Aldo and Jeanne Scaglione Prize for a Translation of a Literary Work and the MLA Prize for a First Book for books published in 2005
- 1 Deadline for receipt of requests for waiver of membership requirements for participants in the 2006 convention
- 1 Postmark and Web submission deadline for program copy from divisions, discussion groups, MLA committees, and allied and affiliate organizations
- 1 Postmark and Web submission deadline for proposals for special sessions for the 2006 convention
- 1 Postmark and Web submission deadline for requests for audiovisual equipment for the 2006 convention
- 7 Deadline for organizers and panelists at the 2006 convention to be listed on MLA membership rolls
- 15 Deadline for receipt of requests for funds for speakers at the 2006 convention

- 30 Deadline for receipt of applications for dues subsidies for residents of developing or soft-currency nations

**MAY**

- 1 Deadline for receipt of entries for the 2006 competitions for works published in 2005 for the MLA Prize for Independent Scholars, the Howard R. Marraro Prize, the Mina P. Shaughnessy Prize, the Kenneth W. Mildener Prize, the Katherine Singer Kovacs Prize, the William Sanders Scarborough Prize, the MLA Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies, and the Aldo and Jeanne Scaglione Prizes for Comparative Literary Studies, and for French and Francophone Studies; for works published in 2004–05 for the MLA Prize for a Distinguished Bibliography, the Fenia and Yaakov Leviant Memorial Prize, and the Aldo and Jeanne Scaglione Prize for Studies in Germanic Languages and Literatures
- 19 Deadline for receipt of departmental administrators' statements for the 2006 Summer Supplement of the *Job Information List* (no solicitations will be made)

**JUNE**

- 15 Notification of decisions on funding requests mailed to session organizers who have applied for funds for speakers at the 2006 convention
- 30 Deadline for receipt of new members' applications for listing in the September 2006 (Directory) issue of *PMLA*
- 30 Deadline for current members to submit changes in rank or affiliation for listing in the September 2006 (Directory) issue of *PMLA*

MLA NEWSLETTER

26 BROADWAY, 3RD FLOOR  
NEW YORK, NY 10004-1789

Periodicals Postage  
Postage Paid  
at New York, NY  
and at additional  
mailing offices