

## EXECUTIVE BOARD

### President

Modhumita Roy, Tufts University

### First Vice President

Victoria L. Ketz, La Salle University

### Second Vice President

Simona Wright, The College of New Jersey

### Past President

Joseph Valente, University at Buffalo

## BOARD OF DIRECTORS

### American & Diaspora Studies Director

Donavan L. Ramon, Kentucky State University

### British & Global Anglophone Studies Director

Angela Fulk, SUNY Buffalo State College

### Comparative Literature Director

Julia Titus, Yale University

### Creative Writing, Publishing, & Editing Director

Maria Matz, UMass-Lowell

### Cultural Studies and Media Studies Director

Kathleen Kasten-Mutkus, Stony Brook University SUNY

### French and Francophone Studies Director

Yves-Antoine Clemmen, Stetson University

### German Studies Director

Andrea Bryant, Appalachian State University

### Hispanophone and Lusophone Studies Director

Esther Alarcon-Arana, Salve Regina University

### Italian Studies Director

Giusy Di Filippo, College of the Holy Cross

### Pedagogy and Professionalization Director

Jina Lee, Westchester Community College SUNY

### CAITY Caucus President and Representative

Maria Plochocki, City University of New York

### Diversity Caucus President

Ann Marie Short, Saint Mary's College

### Graduate Student Caucus Representative

Samadrita Kuiti, University of Connecticut-Storrs

### Women's & Gender Studies Caucus Representative

Maria Rovito, Penn State University at Harrisburg

### Editor of Modern Language Studies

Laurence Roth, Susquehanna University

## OFFICERS

### Executive Director

Carine Mardorossian, University at Buffalo

### Associate Director

Ashley Byczkowski, University at Buffalo

## STAFF

### Graduate Assistants

Kailey McDonald, University at Buffalo

Jiwon Ohm, University at Buffalo

Casey O'Reilly, Tufts University

Gillian Wood, Tufts University

### Web Programmer

Callie Ingram

### Editorial Manager

Derek F. DiMatteo

### Graphic Design

Solon F. Morse

## FIFTY-FIFTH ANNUAL CONVENTION: PRESIDENT'S LETTER



We were last in Boston for NeMLA's 51<sup>st</sup> Annual Convention in 2020, the very last conference the Convention Hotel hosted before the pandemic, so it is with much emotion and anticipation that we return to the "Athens of America" for NeMLA's 55<sup>th</sup> Annual Convention (7-10 March 2024). Covid is not over, but insofar as even the most cautious Americans seem to have moved on, our 2020 and 2024

Boston conventions truly feel like the bookends to this pandemic.

We are very excited to collaborate with Tufts University as our host institution for our 2024 convention! I would like to extend my gratitude to everyone at Tufts for partnering to make this conference possible, especially Dean James M. Glaser, Dean of the School of Arts and Sciences. Thank you also the University at Buffalo's College of Arts and Sciences for its years-long support as administrative host of the organization.

Less than a 15-minute drive from Logan International Airport, our 2024 convention site, the Sheraton Boston Hotel, is conveniently located in downtown Boston and in the historic Back Bay neighborhood. You will enjoy panoramic views of the city and the Charles River. The hotel is a five-minute drive, or 20-minute walk, from the Boston Common, the country's oldest park and the start of the 2.5-mile Freedom Trail, which passes through 16 of the city's historic landmarks. You will be able to walk to Boston's iconic Fenway Park, home of the Boston Red Sox, and stroll along Newbury Street. The hotel is also a mere two miles away from Faneuil Hall, a historic marketplace and just a few stops away on the T from the Museum of Fine Arts, the Isabella Stewart Gardner Museum, the Institute of Contemporary Art, the Science Museum, and the Children's Museum, as well as many other important cultural landmarks. More information about all that Boston has to offer is available at [buffalo.edu/nemla](http://buffalo.edu/nemla).

The city of Boston represents a long tradition of cosmopolitanism and diversity which is reflected in our convention's sessions, speakers, as well as in our publications, our peer-reviewed journal *Modern Language Studies*, as well as *MAST*, our Media Study Journal, and *NeMLA Italian Studies*.

At our 2024 convention, we will continue to offer professionalization opportunities to new and early career scholars. Our Undergraduate Forum is now in its sixth year! Please invite your undergraduate students to submit an abstract for a poster presentation in our exhibit hall. NeMLA also continues its Job Clinic, a great opportunity for both mentees and mentors, to network, find out about the exciting research conducted by our members, and discuss potential positions in and out of academia.

Our kick-off event will take place on Thursday evening, with opening speaker and renowned historian of reproductive politics and welfare justice, curator and lecturer Rickie Solinger. And our keynote event Friday evening will feature

speaker and acclaimed Caribbean author Tiphonie Yanique, whose novel *Land of Love and Drowning* will be the focus of “NeMMLA Reads Together.” Finally, I hope you will join us for the Sunday Membership Brunch to offer feedback, win prizes, welcome our new Board Trustees, and learn how to get involved with NeMMLA.

In this Summer issue of our newsletter, you will find the many panels, roundtables, seminars, workshops, and professional development opportunities that our convention offers to its members. Please circulate these widely and invite colleagues and students to submit abstracts before our September 30<sup>th</sup>, 2023 deadline.

We have over 430 sessions planned and much gratitude for our sponsors, NeMMLA’s Board of Directors, as well as the indefatigable and wonderful team that works tirelessly behind the scenes to make the convention a success, Carine Mardorossian, Ashley Byczkowski, Kailey McDonald, Derek DiMatteo, Solon F. Morse, Callie Ingram, Jiwon Ohm, Jessica Mason, and the many graduate fellows who volunteer every year to make NeMMLA’s magic happen.

I look forward to meeting all of you in Boston, a city which is fittingly known as “The Hub of the Universe.”

**Modhumita Roy, President**

Department of English, Tufts University

## NEMLA 55<sup>th</sup> ANNUAL CONVENTION

### Boston, Massachusetts, March 7–10, 2024

Location: **Sheraton Boston Hotel**  
39 Dalton Street, Boston, MA 02199  
(617) 236-2000

Local Host: **Tufts University, School of Arts and Sciences**

Administrative Host: **University at Buffalo, College of Arts and Sciences**

Our 55<sup>th</sup> Annual Convention will meet March 7 to 10, 2024, at the Sheraton Boston Hotel. The Boston area offers convention attendees a multitude of activities to enjoy, including fine dining, arts & culture, historical sites, and natural attractions.

The Sheraton Boston Hotel is in the historic Back Bay neighborhood, and it is directly connected to the Prudential Center and the Hynes Convention Center. In other words, it is centrally located and within walking distance or a short cab ride to attractions such as Newbury Street, Copley Square, and the Museum of Fine Arts. The Sheraton Boston Hotel features an indoor pool restaurant, fitness center, a convenience store, and dry-cleaning service.

Reserve hotel rooms at our discounted rate of \$199/night using the NeMMLA-designated passkey at <https://book.passkey.com/event/50576210/owner/250/home>. Please use our conference hotel so NeMMLA can meet our guaranteed minimum number of registered guests in exchange for complimentary meeting space. Please use the passkey link to book within our reserved block.



## TRAVEL INFORMATION

### AIR TRANSPORTATION

✈ **Logan International Airport (BOS)** is 6 miles (approximately 15 minutes) by automobile from the hotel. Cost estimate: \$40.

### DISCOUNTED FLIGHTS WITH DELTA, NEMLA’S OFFICIAL AIRLINE

**Delta Air Lines** is pleased to offer a special discount for NeMMLA convention attendees. Visit our website to book your flight and use the NeMMLA discount code. Please call Delta Meeting Network at 1.800.328.1111\* Monday–Friday, 8:00AM – 6:30PM (EST) and refer to Meeting Event Code: NM2VK. There is no service fee!

### METRO TRAVEL ON THE MBTA (AKA THE “T”)

- 🚇 **Hynes Convention Center station** (Green Line) is a 6-minute walk from the hotel.
- 🚇 **Symphony station** (Green Line) is an 8-minute walk from the hotel.
- 🚇 **Mass Ave station** (Orange Line) is a 10-minute walk from the hotel.
- 🚇 **The Back Bay transit station** (Orange Line and Commuter Rail) is a 15-minute walk from the hotel.

### DISCOUNTED TRAIN TRAVEL WITH AMTRAK

- 🚆 **Boston South Station**, the Amtrak train station, is 15 minutes by automobile from the hotel.

**Amtrak** offers Every Day Discounts and Guest Rewards. See [www.amtrak.com](http://www.amtrak.com) for more information.

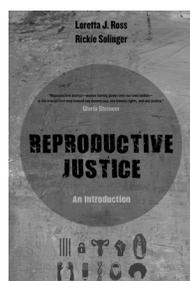
## ROOM AND RIDE SHARE

Open to all NeMMLA convention attendees! Want to connect with others to share rooms and/or rides in Boston for NeMMLA 2024? The Graduate Student Caucus and the CAITY Caucus host the Room and Ride Forum. Convention participants who want to share the costs of traveling to or staying in the convention hotel can add to the online thread. For room and ride share opportunities, visit [nemlagraduatecaucus.wordpress.com](http://nemlagraduatecaucus.wordpress.com).



OPENING ADDRESS: RICKIE SOLINGER  
Thursday 7 March 2024, 7:00PM

KEYNOTE EVENT: TIPHANIE YANIQUE  
Friday 8 March 2024, 7:00PM



Professor Rickie Solinger is a historian writing about reproductive politics. She is the founder and Senior Editor of the University of California Press book series, *Reproductive Justice: A New Vision for the Twenty-First Century*. She is also a curator, working with artists, organizing exhibitions about reproductive politics and satellite topics; these exhibitions have traveled to over 150 college and university galleries, aiming to interrupt the curriculum.

Solinger is the author or editor of a dozen books, including *Wake Up Little Susie: Single Pregnancy and Race before Roe v Wade* (1992, 2000); *Pregnancy and Power: A History of Reproductive Politics in the United States* (2007, 2019); *The Abortinist: A Woman Against the Law* (1994, 2019), and, with Loretta Ross, *Reproductive Justice: An Introduction* (2017).

Tiphonie Yanique is that rare writer who has received critical acclaim and awards in three literary genres: poetry, the novel, and short stories. She is also an outspoken activist on behalf of the Caribbean Diaspora, having appeared on *Democracy Now!* with Amy Goodman, and published a passionate op-ed in *The New York Times* on the US response to hurricanes in the Caribbean.

Her second novel, *Monster in the Middle*, was published by Riverhead Books in October 2021 to wide acclaim. *Vulture* praised her as “one of the most inventive and talented stylists of her generation.” Her poetry collection, *Wife* (Peepal Tree Press UK, 2015), won the 2016 Bocas Prize in Caribbean poetry and the 2016 Forward/Felix Dennis Prize for a First Collection. Her debut novel, *Land of Love and Drowning* (Penguin Random House, 2014)—the focus of our annual *NeMLA Reads Together* initiative—won the 2014 Flaherty-Dunnaw First Novel Award from the Center for Fiction, the Phillis Wheatley Award for Pan-African Literature, and the American Academy of Arts and Letters Rosenthal Family Foundation Award, among other honors. Her debut collection of stories, *How to Escape from a Leper Colony* (Graywolf Press, 2010), was a 2010 National Book Foundation 5 Under 35 honoree. She has additionally been awarded the Boston Review Prize in Fiction, a Rona Jaffe Foundation Writers Award, a Pushcart Prize, a Fulbright Scholarship and an Academy of American Poets Prize. She has written for *The New York Times*, *The Wall Street Journal*, *O Magazine*, and other outlets.

Originally from the Virgin Islands, she now lives in Atlanta, where she is a professor at Emory University. Visit her web site at <https://www.tiphonieyanique.com/>.

INSIDE THIS ISSUE

2023 Featured Speakers .....	3
Awards and Fellowships .....	4–5
Undergraduate Research Forum .....	6–7
Interview: Undergraduate Forum .....	9
Interview: Inaugural Art Exhibit .....	10–12
NeMLA Session to Edited Volume .....	12
Calls for Papers .....	14–38
Workshops .....	38–39
Board Openings .....	39
NeMLA Journals .....	39
Key Dates .....	40

## NEMLA READS TOGETHER



The 55<sup>th</sup> Annual Convention's common-read will feature Tiphonie Yanique's novel *Land of Love and Drowning*. You are encouraged to read *Land of Love and Drowning* in preparation for Yanique's keynote address. Please submit the questions you would like to ask the author at [support@nemla.org](mailto:support@nemla.org) or ask them in person.

*In the early 1900's an important ship sinks into the Caribbean Sea, just as the Virgin Islands are transferred from Danish to American rule. Orphaned by the sunk vessel are two sisters and their half-brother, now faced with an uncertain identity and future. Each of them is unusually beautiful, and each in possession of a particular magic that will either sink or save them.*

*Chronicling three generations of an island family from 1916 to the 1970s, Land of Love and Drowning is a novel of love and magic, set against the political emergence of St. Thomas into an American territory. Wholly unique, with echoes of Toni Morrison, Gabriel García Márquez, and the author's own Caribbean family history, the story is told in a language and rhythm that evokes an entire world and way of life and love. Following the Bradshaw family through 60 years of fathers and daughters, mothers and sons, love affairs, curses, magical gifts, loyalties, births, deaths, and triumphs, Land of Love and Drowning is a gorgeous, vibrant debut by an exciting, prize-winning young writer. — Penguin Random House*

*Land of Love and Drowning* is the winner of the 2014 Flaherty-Dunn First Novel Award from the Center for Fiction, the Phillis Wheatley Award for Pan-African Literature, and the American Academy of Arts and Letters Rosenthal Family Foundation Award. *Land of Love and Drowning* was also a finalist for the Orion Award in Environmental Literature and the Hurston-Wright Legacy Award.

## AWARDS AND FELLOWSHIPS

### ANNUAL BOOK AWARDS

NeMCLA solicits book-length manuscripts for its two Annual Book Prizes for:

- 📖 The best unpublished book-length manuscript on any of NeMCLA's focal literatures, languages, media, or cultures
- 📖 The best unpublished fiction book in English

Manuscripts cannot be under review at a press. The authors must be current members with a demonstrated commitment to NeMCLA (a convention participant, or a member for at least one year in the last five years). The manuscript must be written in English and include an overview of the proposed book (2–3 single-spaced pages), as well as a roundup of competing

books and a brief explanation of the uniqueness of the proposed project. NeMCLA will not consider unrevised dissertations for this award. The prize includes a cash prize, and NeMCLA will assist winners with contacting presses about the publication of their manuscripts (at the winner's discretion). The winners will be announced at the annual business meeting.

**DEADLINE:** October 15, 2023

**EMAIL SUBMISSIONS:** [book.award@nemla.org](mailto:book.award@nemla.org)

**MORE INFORMATION:** [buffalo.edu/nemla/bookaward](http://buffalo.edu/nemla/bookaward)

## CREATIVE WRITING AWARD

The award will be given for a presentation given on a Creative Session at the previous Convention. Please email submissions to [support@nemla.org](mailto:support@nemla.org) with "NeMCLA Creative Award Submission" as the subject line.

**DEADLINE:** December 15, 2023

## ESSAY AWARDS

Caucus Essay Award submissions should be between 6,000 and 9,000 words. All essays are to be revised and expanded from original papers presented at previous NeMCLA convention(s). Submissions should be written in or translated into English. Each Caucus Essay Award winner will be awarded a \$100 prize bestowed at the membership brunch, and essays will be considered for publication by *Modern Language Studies*. All essays are subject to *MLS's* double-blind review.

### POSTCOLONIAL STUDIES ESSAY AWARD

NeMCLA is proud to sponsor a special essay prize for a revised paper in Postcolonial Studies presented at one of the previous two NeMCLA Conventions. Please email submissions as two separate Microsoft Word document files to [postcolonial.essay.award@nemla.org](mailto:postcolonial.essay.award@nemla.org): (1) a cover sheet with the title, author's name, address and academic affiliation. (2) the essay with "NeMCLA Postcolonial Essay Award" in the subject line.

**DEADLINE:** December 15, 2023

### CAITY ESSAY AWARD

NeMCLA awards an annual prize for the best essay developed from a paper presented by contingent faculty, adjunct instructors, independent scholars, and two-year college faculty members. The competition is limited to papers presented by CAITY members at a session during the NeMCLA convention earlier in the year. Email submissions to [CAITY@nemla.org](mailto:CAITY@nemla.org) as two separate Microsoft Word documents: (1) a cover sheet with the title, author's name, address and academic affiliation. (2) the essay with the title "NeMCLA CAITY Essay Award Submission" in the subject line.

**DEADLINE:** January 6, 2024

## GRADUATE STUDENT CAUCUS ESSAY AWARD

NeMLA awards an annual prize to the best graduate student paper presented at any of the sessions of the previous three conventions. Email submissions as two separate Microsoft Word document files to [gsc@nemla.org](mailto:gsc@nemla.org): (1) a cover sheet with the title, author's name, address and academic affiliation. (2) the essay and "NeMLA GsC Essay Submission" in the subject line.

**DEADLINE:** January 15, 2024

## WOMEN'S AND GENDER STUDIES ESSAY AWARD

The NeMLA Women's and Gender Studies Caucus invites submissions for the "Best Essay in Women's and Gender Studies Award" given for a paper presented at the previous two sessions of the NeMLA Convention using women and/or gender-centered approaches. This essay may not be submitted to another contest for the duration of the award's deliberation. Essays must be submitted in English. Send entries to the President of the NeMLA Women's and Gender Studies Caucus as two separate Microsoft Word document files at [wgsnemla@gmail.com](mailto:wgsnemla@gmail.com): (1) a cover sheet with the title, author's name, address and academic affiliation. (2) the essay with "NeMLA Wgsc Essay Award Submission" in the subject line. Decisions will be communicated in winter.

**DEADLINE:** January 15, 2024

## TRAVEL AWARDS

NeMLA offers awards to members accepted to present papers at the upcoming Annual Convention. Applicants are eligible to receive only one of the awards below.

**MORE INFORMATION:** <http://tiny.cc/nemla-travel>.

## GRADUATE STUDENT TRAVEL AWARDS

The Graduate Student Caucus provides a number of travel awards to graduate students accepted to the upcoming Annual Convention. Email the accepted abstract and a 250-word statement of the presentation's relevance to the field to [gsc@nemla.org](mailto:gsc@nemla.org).

**DEADLINE:** November 30, 2023

**AWARD:** \$110-400 (depending on quality and number of awardees)

**MORE INFORMATION:** <http://tiny.cc/nemla-travel>

## CAITY TRAVEL AWARD

CAITY Travel Awards are open to contingent faculty, adjunct instructors, independent scholars, and two-year college faculty accepted to present a paper as part of a traditional panel or seminar at the upcoming Annual Convention. CAITY Travel Awards are not meant for panel chairs or for participants in creative sessions or roundtables.

**DEADLINE:** January 13, 2024

**EMAIL SUBMISSIONS:** [CAITY\\_travel@nemla.org](mailto:CAITY_travel@nemla.org)

**MORE INFORMATION:** <http://tiny.cc/nemla-travel>



## ANTONIO CAO TRAVEL AWARD

NeMLA is sponsoring a special graduate student travel award in memory of Antonio Cao, member of the Department of Romance Languages and Literatures at Hofstra University, a passionate scholar, and an invaluable and loyal member of NeMLA. To honor Dr. Cao's memory and his unwavering support of students, this prize will be awarded to a graduate student who is presenting on any aspect of Spanish culture or literature at our annual convention.

Applications are evaluated on basis of the quality of the abstract; the relevance of the topic to Spanish studies; the funds available from the student's institution; and the travel distance to the Convention.

**DEADLINE:** January 10, 2024

**EMAIL SUBMISSIONS:** [cao.travel@nemla.org](mailto:cao.travel@nemla.org).

**MORE INFORMATION:** <http://tiny.cc/nemla-travel>

## RESEARCH FELLOWSHIPS

### SUMMER RESEARCH FELLOWSHIPS

The NeMLA Summer Fellowship Program is designed to support the research of NeMLA members, especially untenured junior faculty, graduate students, and independent scholars. This does not preclude senior faculty from applying. Fellowships up to \$1,200 are intended to defray the cost of traveling incurred by researchers in pursuing their work-in-progress over the summer. This program does not provide funding for conference travel, equipment, food, or general office expenses.

**DEADLINE:** February 6, 2024

**EMAIL SUBMISSIONS:** [fellowship@nemla.org](mailto:fellowship@nemla.org)

**MORE INFORMATION:** <http://tiny.cc/nemla-fellowships>

### NEMLA-UNIVERSITY AT BUFFALO SPECIAL COLLECTIONS FELLOWSHIP

The University at Buffalo Library and the Northeast Modern Language Association support a joint short-term visiting fellowship for research at the University at Buffalo Poetry Collection, or the University at Buffalo Rare and Special Books Collection.

**DEADLINE:** April 15, 2024

**STIPEND AND LENGTH OF TERM:** \$1,200, one month

**EMAIL SUBMISSIONS:** [ublibraryfellow@nemla.org](mailto:ublibraryfellow@nemla.org)

**MORE INFORMATION:** <http://tiny.cc/nemla-ubsc>

## 2023 AWARDS AND FELLOWSHIP WINNERS

### BOOK AWARD IN SCHOLARSHIP

ALISON COTTI-LOWELL, New England Conservatory, *Home and Away: Romantic British Citizenship and the Transatlantic World*

### BOOK AWARD IN FICTION

CATEY CHRISTIANSEN, North Carolina State University, *Dead Name Anthology*

### HONORABLE MENTION

ANNIKA NERF, SUNY University at Albany, *Ships in the Night*

### CAITY ESSAY AWARD

MEGAN CROGNALE, Fairfield University, "Narrating the Nation: Language and the Landscape of Time in Scego's *Adua*"

### GRADUATE STUDENT CAUCUS ESSAY AWARD

KAITLIN MOORE, University of Wisconsin-Madison, "'I'm traversing my own death throes': Haunting the Queer Spacetime(s) of *Dear Esther*"

### POSTCOLONIAL STUDIES ESSAY AWARD

SAYANTI MONDAL, Illinois State University, "The Gaze of the Margin: Agency, Identity, and the Postcolonial Storyteller"

### HONORABLE MENTIONS

OMOTOYOSI ESTHER ODUKOMAIYA, Southern Illinois University, "Africanfuturism: Disrupting the Science Fiction Genre"

SHELBY WARD, Tusculum University, "Geographies of Pleasure: A Feminist Critique on Hospitality, Cosmopolitanism, and Postcolonialism in Sri Lankan Tourist Materials"

### WOMEN'S AND GENDER STUDIES ESSAY AWARD

CALLIE INGRAM, SUNY University at Buffalo, "Writing against Encounter: Jennifer Egan on New Sincerity and Gendered Violence"

### HONORABLE MENTION

GALEN DAVID BUNTING, Northeastern University, "An Indefinite Line: Shell-shock, Disability, and the Remaking of Masculinity after the Great War"

### NEMLA-UNIVERSITY AT BUFFALO SPECIAL COLLECTIONS FELLOWSHIP

ORCHID TIERNEY, Kenyon College

### NEMLA SUMMER FELLOWSHIP PROGRAM AWARDS

EDURNE BELTRAN DE HEREDIA CARMONA, Coastal Carolina University, "Critical Edition of Feminist Voices in Iberian Spanish Subculture: Women Voices in Fanzones"

NOËLLE BROWN, Kennesaw State University, "Reimagining Marie Bashkirtseff"

YUHAO CHEN, University of Pittsburgh, "Fleshing Out Chinese Sounds"

MONSERRAT GARCÍA RODENAS, Georgetown University, "Audiovisual Geography of the Ruination of the National Landscape in the 20<sup>th</sup> Century"

TERESA GILLIAMS, Albright College, "Reading, Preserving and Mobilizing Black Texts: Black Feminist Approaches to Teaching the Harlem Renaissance"

GIAMPAOLO MOLISINA, University of Wisconsin-Madison, "Rome and the Poetics of Time: History, Meta-History, and Neo-History in the Cinematic City"

AMANDA STUCKEY, Central Penn College, "Nineteenth-Century Networks of Printing for Blind/Low-Vision Readers"

MATTHEW ZUNDEL, New York University, "Towards a Gay Communism"

## 2023 UNDERGRADUATE FORUM PARTICIPANTS

DO QUYEN PHO & HA VY DO NGUYEN, Fulbright University Vietnam, "The Vacant Chair' in Vietnam: Resilience, Silence, and Silence in Postwar Context"

MARIO ULLOA, University of New Mexico, "Recognition Discourses in Post and Neocolonial Films"

BRITT CRANMER, SUNY Fredonia, "Expressing Gender-neutral Identities in the Spanish Language Classroom"

CLAIRE WALDROP, Ohio University, "The Horrors of A Patriarchy: The Final Girl Trope and the 'Finnsburg Episode'"

JAMIE ACIUKIEWICZ, University of Massachusetts Lowell, "Resilience in the Hispanic Immigrant Community of Lowell, Massachusetts"

MADELINE CROSBY, SUNY Buffalo State College, "The Potential of Feminist Metaphysics for Trans Futures: Analysis Through Creative Non-Fiction"

KYRA KRZYWICKI, University of Scranton, "Taylor Swift's Lyrics: Catalyst for Adolescent Girlhood in America"

JULIANNA CASKIE & CONNIE ULM, Lehigh University, "Creating Resilient Intergenerational Political Communities Through Regional LGBTQ+ History"

YUHENG DENG, Haverford College, "Resilience through Trauma: Word and Image in Republican Era Propaganda Broadsheets in 1927"

MARISSA TRAGLIA, Susquehanna University, "Consumption and Capitalism Within Women's Bodies in Short Stories Written by Latin American Women"

MARTIN ZWERGEL, College of Wooster, "Empathy in Practice: A Comparative Analysis of Audience Implication in *Stamped* and *Even the Rain*"

HANNAH KRULL, SUNY University at Buffalo, "Queered Appalachia: Rural Working Women and the Embodied Landscape"

SOPHIA ROSS, St. John Fisher College, "'Girl Crimes' Are Resilience and Rage: Zines as Modern Tools for Social and Political Action"

ZANAYA HUSSAIN, SUNY University at Buffalo, "Female Factory Workers and the Push for a New Wave of Feminism in China"

AOIFE CLUNE, SUNY Buffalo State College, "The Prevalence of Book Bannings and How They Threaten Students' Free Expression"

JULIA PLATT, Ohio University, "Life Outside the Boundaries: The Resilience of Patriarchy Through Language"

VICTORIA CANALES, University of Texas at Austin, "'Sick With Rot': Memory, Control, and Haunted Houses in *Wuthering Heights* and *Mexican Gothic*"

HAWA SALEH, Canisius College, "Oh the Melodrama!: Melodrama in Crane's *Maggie* and Yezierska's 'Children of Loneliness'"

KATIE KOEPL, College of Wooster, "Revisiting the Indigenous Character Daniel and Themes of Discrimination in *Even the Rain*"

BILLIE MCCLOSKEY, St. Lawrence University, "Understanding the Iranian Women's Movement: Mobilization and Advocacy for Gender Reform"

XIOMARA JEAN-LOUIS, Rensselaer Polytechnic Institute, "The Haitian Crisis: Resilient Theologies and Applications of Postcolonial Thought"

AYESHA JILANI, Forman Christian College, "Capitalist Metaphors in *Parasite*"

OCTOBER HEFFNER, Lake Forest College, "Analyzing Romantic Comedies from an Intersectional Feminist Lens"

LE NGUYEN, Fulbright University Vietnam, "Cinematic Language in Thi Bui's *The Best We Could Do* and Nhã Ca's *The Mourning Headband for Hue*"

ANDREA TAPIA, St. John Fisher College, "The Rules of Writing: How the Standardization of Linguistic Expression Defined Black Feminism"

# Northeast Modern Language Association Undergraduate Research Forum

The Northeast Modern Language Association (NeMLA) is a non-profit organization of teachers and scholars of literature, language, and culture, and the largest regional affiliate of the Modern Language Association (MLA). This year, NeMLA will host its 6th Undergraduate Research Forum at its 55th convention. Undergraduate students are invited to submit an abstract.



## CALL FOR PAPERS

This year's conference theme is **SURPLUS**, a keyword for critical and creative work that, in addition to the commonly associated meanings of profit and value, can be more broadly construed as excess or excessive, as surfeit, or what is leftover, or unwanted.

Possible approaches include:

- ❖ **SURPLUS** as an excess of emotions (anger, fear, passion, desire)
- ❖ **SURPLUS** as surplus time (leisure or its absence)
- ❖ **SURPLUS** and identity formation
- ❖ **SURPLUS** in our understanding of history
- ❖ **SURPLUS** and its place in education
- ❖ **SURPLUS** and the environment
- ❖ **SURPLUS** as in populations rendered "surplus" (migrants, the marginalized, the unemployed, the incarcerated)
- ❖ **SURPLUS** and the humanities as "surplus"
- ❖ **SURPLUS** as surplus labor or labor as surplus

Please submit a 300-word abstract, a bibliography, and a 100-word bio by Nov. 15, 2023 through the NeMLA website.

Accepted students can receive mentorship on writing and structuring their presentations. For questions and further details, please contact us at [support@nemla.org](mailto:support@nemla.org).

○  
- - -  
[CONVENTION INFO]



**March 7-10, 2024**  
Sheraton Boston  
Boston, MA

**Opening Event:**  
Rickie Solinger

**Keynote Event:**  
Tiphonie Yanique



## Undergraduate Forum: Past, Present, Future

An interview with Jennifer Mdurvwa by Derek DiMatteo

NeMLA's convention is one of the few academic conferences that creates space for undergraduate student researchers to present their work in the same venue as faculty. The brainchild of Carine Mardorossian and Jennifer Mdurvwa, the Undergraduate Research Forum (UG Forum) has been part of NeMLA's annual convention since 2019. The inaugural UG Forum received 58 submissions. It has grown considerably since then, with 2023 receiving 80 submissions from which 30 poster presentations were accepted, including five by international students.

As Mdurvwa rotates off the Board of Directors and steps back from her role as organizer of the UG Forum, I wanted to interview her about the experience of creating and growing what has become a unique aspect of NeMLA's annual convention. Here is our interview, edited for length and clarity, in which Mdurvwa discusses the challenges and joys of the forum's evolution over the last five years.

**Q1. What is the origin story of the undergraduate forum? What was the impetus for its creation?**

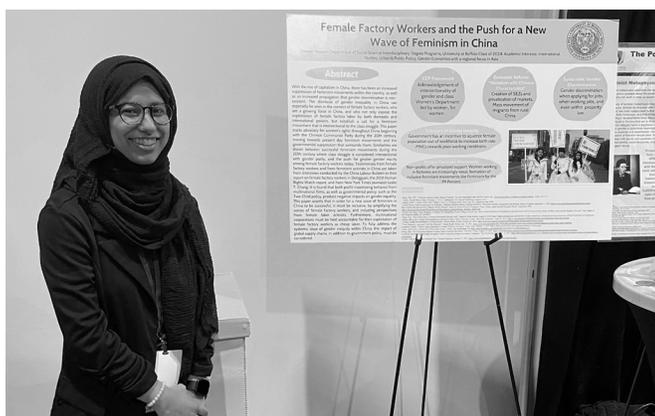
The Undergraduate Research Forum became an idea in 2018 when I met Carine at UB's Department of English accepted student day event for the first time. I explained my new role in the College of Arts and Sciences (Graduate recruitment and enrollment management) and my background (graduated with my MA in Spanish from UB's Department in Romance Languages and Literatures). We got to talking about NeMLA, and later met up to discuss it further. There she proposed the idea of including undergraduate students at NeMLA—we both agreed that undergraduate students, especially in the

humanities, were not granted many opportunities to attend professional conferences or network with people in their field. We thought this would be a great way to expose them to the world of academia and options for graduate study. Additionally, as the 2019 convention was NeMLA's 50<sup>th</sup> anniversary convention, we thought this would be a great time to create the inaugural Undergraduate Research Forum.

I should also mention that I worked with Claire Sommers for the first few 3 or 4 forums—she was instrumental in helping me develop the CFP from year to year, select review abstracts, and provide mentorship to students on their presentations prior to the conference. Joelle Carota also took over for the 2022 UG Forum when I was on maternity leave, and she was a great help for the 2022 and 2023 forums.

**Q2. How has the forum evolved over time? What has changed between how it is run today and how it was run in the first year?**

We have learned a lot over the years. The first forum was a very long, all-day session of presentations. Each student was told they had 5–7 minutes to present (though many went over this allotted time, of course!), and questions were asked at the end. It took hours to get through each presentation, and the students were pretty isolated from the rest of the conference. In subsequent years, we adapted to the model we have now that reflects a more traditional poster presentation—students stand with their poster and give their presentation to each person that approaches. This allows them to practice speaking about their research multiple times, and it has been more engaging overall.



In 2021, we had to pivot to a completely online presentation format. Students uploaded their posters to online and recorded videos of their presentations. Attendees could then watch the videos, view the posters, and provide feedback, comments, questions, etc. using the chat function throughout the conference. This all later culminated in a virtual session where all the students attended, and attendance was open to the entire conference. This led to a more interactive experience for the students because they could get real time feedback and have conversations.

We have also offered variations of workshops on applying to graduate school and graduate school mentorship for those who have expressed interest.

### Q3. What have been the challenges and how did you find solutions?

My biggest worry is always that students are not going to get the traffic they deserve during the forum. It is not necessarily a priority for the attendees at NEMLA, so I always worry that no one is going to show up and talk to them. Some years have been better than others, with I think 2023 being the best year because the forum was the most front and center that it has ever been, and I think this helped.

I have also just learned a lot about how to organize and project manage an event of this scale. There has been a lot of trial and error. For example, we used to let students print their own posters, but they would arrive late, all different sizes, not mounted, etc. Now we have the students send us their files and print everything from one printer; we just include some of that cost in the registration fee. Saves a lot of time and headaches! Also ensures students will not wait until the last minute.

### Q4. What have been the joys?

Meeting the students, hearing about their research and seeing how professional they are. I am always blown away by the level of scholarship these students are pursuing already at the undergraduate level. For most, you would not even know they were undergrads. Planning the forum can be stressful, and this always makes it worth it.

### Q5. What are you most proud of in relation to the forum?

In addition to my response in the above questions, I am also just so proud of the quality and caliber of students we have been able to invite to present. I am



also really proud of how it has grown. The COVID years have been tough, and it has become increasingly more difficult for me to devote the time that I think the forum deserves, but I am very proud of how the number of submissions has grown since we began. At its height, we received over 80 submissions.

### Q6. What effect have you seen that participation has had on the undergrad presenters?

Students have always told me how grateful they are for the opportunity and what a wonderful learning experience it was for them. Many were excited to meet faculty that are doing work in their field and have made connections that we hope will lead to faculty mentorship and graduate study. It has also been great exposure for them, as many did not know that these kinds of professional conferences exist. Once an undergraduate student presents as part of the forum, we invite them to come back and present as part of the regular conference. I have had a few students take advantage of this opportunity and be accepted to present.

### Q7. What kind of response have you had from faculty advisors?

I have only spoken to a few faculty that had students present at the UG Forum, and they are always really excited for their students, and they do a good job of corralling attendees to come and meet the students. They also help connect the students with other faculty in their field.

### Q8. What kind of response have you had from convention attendees?

Attendees are always very encouraging and impressed! My favorite reaction is when they don't realize that these students are undergraduate students. I'm not sure if you should print this—but I've heard the comment several times that our undergraduate presentations are better than some of the regular session presentations they've attended, LOL!

### Q9. What hopes do you have for the future of the forum?

I really just hope that I have established it enough that it can go on and continue to grow without me! I would hate to see it die after this year. I would also like to see a more formal mentorship program created between undergraduate students and either graduate students or faculty in their field.



## Inaugural Art Exhibit at the 2023 Conference

An interview with Adriana Torres-Trinidad, Qinyang Zhi, and Ruixin Qing, by Derek DiMatteo

**N**EMLA's 2023 convention featured its first ever art exhibit, containing 38 pieces by 20 artists from the greater Buffalo area. The art comprised a range of media including oil on canvas, mixed media, photography, and video games. The curators were Adriana Torres-Trinidad, Qinyang Zhi, and Ruixin Qing, three second-year Arts Management graduate students from the University at Buffalo, whose work on the exhibit was part of their thesis projects. They began working on the exhibit in earnest in January of 2023 by drafting and circulating a call for artists, which received over 30 responses, from which they selected 20 artists for inclusion. What follows is an interview with the curators.

**Q1. What interested you in taking on this project? What excited you about the opportunity?**

**Adriana**—I was most interested in taking on the role of curator and being able to give more BIPOC artists the opportunity to display their work. We do not typically receive the representation/acknowledgment we deserve in traditional art spaces that focus on only highlighting white artists. Networking with people from various backgrounds and communities most excited me because that type of representation can engage other individuals from those same communities and allow them to see themselves in a manner of self-expression. Furthermore, having art that represents a diverse range of backgrounds allows people to better comprehend communities other than their own.

**Qinyang**—Curating in a large conference was exciting in and of itself! I'm very interested in practical curation, and it's something I've always wanted to do, to have a space where people can understand the artwork with their own

aesthetic through our layouts. So this opportunity was a great exercise for me and an opportunity to make my dream come true.

**Ruixin**—As a Chinese international student, it was a valuable experience to curate an art exhibition in the United States, especially since I had no prior curatorial experience. This is undoubtedly a stepping stone for my future career advancement. At the same time, this exhibition is not only NEMLA's first attempt to incorporate art exhibitions but also the first time the UB Arts Management program has offered a thesis option for graduates. I definitely would never refuse such an opportunity.

**Q2. Being asked to curate an exhibit for a convention of literature and language scholars must be unusual. At least, I can't think of another instance of this type of exhibit at any other conference I've attended. How did you approach the call for artists and how you would integrate the exhibit into the convention?**

**Adriana**—I went through the NEMLA schedule to see all the sessions that would be taking place, and I wrote down the topics that interested me (American/Diaspora, women's and gender studies, Indigenous (Hi)Stories, self-identity, spirituality, and narratives of pregnancy, birth, and postpartum). Then, in January I sent out a "Call to Artists/Request for Proposals" via email to arts organizations, galleries, and universities in the Buffalo area with a description of what NEMLA is and the topics/themes that I was specifically looking for. I asked artists to send me their bios and artist statements with images and descriptions of their work that they thought fit what I was looking for, resulting in work that connected to the sessions.

**Qinyang**— In my opinion, the theme of this conference, “resilience,” connected well with art because many artists’ works contain themes of self-healing or recovery from adversity. Especially since the three of us chose a different direction to approach this theme, we could better connect art to this conference. Some of the artists I have encountered have participated in conference exhibitions and believe that combining academia with art is a great thing, and I also believe that, in fact, people’s thinking is art itself.

**Ruixin**— Each of us curators had a different interpretation and understanding of the theme. My interpretation of resiliency lies in the interaction between humans and machines. Nowadays, smart devices have become like artificial organs, not only blending with humans mentally but also becoming an extension of the human body. Therefore, most of the artists I found create through games or other electronic media. Ultimately, I determined the final exhibited works through the UB Media Study Department and some personal connections.

**Q3. If you had to pick just one piece as particularly interesting or worth calling attention to, which would it be and why? Which convention sessions or tracks do you see it connecting to?**

**Adriana**— One piece I find worth calling attention to is a series called “Targets on My Body” by Olivia Maybee. It’s a series of 6 photographs but we only had access to 3 for the convention (2 out of the 3 were directed by Olivia Maybee but photographed by Malik Rainey). It’s a series on indigenous communities and identity. Through the artist’s documentary-style photography, she captures community members in everyday settings or planned shoots that highlight traditional ideals. Creating images that are representative of what “rez life” is really like, all the while celebrating the beauty and variety of Onondowa’ga lifestyle and culture. This work is related to one of the NeMLA speakers, Theresa McCarthy, whose special event was “Land Grab Universities in the Era of ‘Reconciliation’ and Land Back.” It also connected to the session “7.2 Thinking Beyond Resilience: Indigenous (Hi) Stories of Continuity and Futurity,” which had three presentations.

**Qinyang**— My favorite artwork is “Dysassocialized” by Quincey Miracle. When I first saw this piece in the artist’s studio, I felt suffocated from a certain distance away. It captures the confinement and suppression of a woman’s body

but presents a beautiful Renaissance-like aesthetic with a delicate layer of veil. I didn’t ask the artist about the meaning of this piece because every time I stand in front of “her,” I can feel the vitality. In the past two years, I have experienced many works by women and exhibitions featuring women, and they seem to be constantly breaking through the two-dimensional space of words and images to shout out to the real world. I believe the existence of “Dysassocialized” can also empower countless women who stand still in front of “her.”

**Ruixin**— For me, my favorite artwork is Sadie Petito’s “Pelican Deep,” a game art piece [accessed by kneeling on a prayer bench]. The main reason Sadie’s work attracted me is that it deals with the topic of ocd caused by her childhood religious education. As a Chinese international student, I don’t have a deep understanding of the impact religion has on a child’s growth. However, through my communication with Sadie, I interpreted her experiences as the lasting childhood shadows caused by the systemic fear brought on by an educational model. She used a game engine to present her past experiences once again. Playing the game becomes an experience of observing a childhood memory from the perspective of “the other.” The more devices we provide, the more details the audience can experience. For Sadie, this is a process of self-healing. For others, it is the beginning of entering another individual’s mental world. In addition, I would like to say that compared to other artworks, game art shares a complete and finely crafted experience. The richness of information contained within this art form is the main reason I am fascinated by it.

**Q4. What has been the response from convention attendees?**

**Adriana**— We have heard all good things. Participants were surprised by how much the work related to the sessions. We have been told that the art brought a philosophical tone and allowed people to experience the convention in a new way that was never before been done. We heard a lot of people complimenting the pieces as they walked by and many stopped to take pictures. There was a variety of media available, from game art to visual art, so it attracted people of all ages.

**Qinyang**— I was pleasantly surprised to see many hurried “attendees” become “visitors” as they passed through our exhibition area, and almost everyone expressed admiration. Some visitors affirmed our achievements



Olivia Maybee : “Targets on My Body”



Quincey Miracle : “Dysassocialized”



Sadie Petito: “Pelican Deep,”



after knowing that we were curators, which gave us a great sense of accomplishment. There were also some visitors who stopped in front of my own small work and took photos of it; this was also an affirmation for me.

**Ruixin**— The audience for game art was mostly people under the age of 40 who were willing to try and play. They gave us very positive feedback. However, I noticed that some viewers did not know how to play games, and it was unrealistic to ask them to start playing games at this moment. This led them to give up on trying this particular art piece.

**Q5. What challenges did you encounter and what did you learn from the experience of finding solutions to those specific challenges?**

**Adriana**— One of the obstacles we had to overcome was the overall fact that this was the first time the other curators and I were put to the test to fully execute our arts management skills. It was a learning process in all aspects, [such as] coordinating with NeMLA as if they were our client, and fully thinking about the audience experience for this specific event, since it was an academic convention that has never done something artistic before. It was a learning process and well worth it. It highlighted the importance of networking and bouncing ideas off other individuals in your field for advice on some challenges you encounter.

**Qinyang**— In the later stages of the preparation, we discovered that we did not have a fixed exhibition hall for our display, so we needed to adjust our initial ideas and decide which artworks should be placed in which location based on the theme of the conference and the themes of the works. During this period, we also had a lot of coordination work to do, and we found that communication is crucial for curators, whether it's communicating with the artists at the beginning or with the conference staff later on, [communication] is an essential part of our ability to complete the exhibition. On the day of the installation, we carefully arranged the placement of the artworks, and the non-fixed exhibition area became a highlight of the entire conference.

**Ruixin**— The biggest challenge we faced, I believe, was being informed just one month before the exhibition that we couldn't hang anything on the walls. At the same time, this was the first time the UB Arts management program allowed students to graduate through their final projects, so the funding provided to us was limited. Under tight budget constraints, we considered building a temporary wall from scratch and tried to borrow easels from various organizations. However, in the end, we had to abandon these ideas

due to excessive costs and time constraints. Finally, the Program agreed to provide us with a budget for easel rental. Curating is a profession that requires “building skyscrapers from the ground up.” Any step can go wrong. Any information we receive can change along the way. The insight I gained is to always be prepared to accept the worst but to do my best in every small task. Details cannot be ignored.

**Q6. What were the most important things that you gained from planning and managing this exhibit from start to finish?**

**Adriana**— Firsthand experience of being an arts manager. I was personally working with several artists at once, all designing aspects for posters/ advertisements, knowing we are deciding the audience experience and thinking about the best way to set up an art flow so it could resonate with all the viewers the best. This shows how capable we are of bringing together art to its best audience in the best setting.

**Qinyang**— During my two years of studying arts management at UB, the focus has been primarily on theoretical learning. We read many articles and wrote many papers, but this opportunity is a very rare opportunity to practice and to really put the theoretical knowledge we learned into reality for the first time.

**Ruixin**— This was my first time curating in my life. Before studying arts management, I was an accounting graduate who simply enjoyed game art. The most significant gain for me was that I truly experienced a large part of the process of curating game art. You could say that this is the reason I came to study in the United States. Through the process of setting up and observing our audience, I noticed that it is unrealistic to display game art and expect everyone to experience it. People's interaction with games needs to be cultivated. Often, the audience who comes to experience game art is already accustomed to exploring games. They tend to be younger or possess an impulse to exhaust all the intricate details within the game. As the aesthetic contract taught in my arts management major suggests, we need to bring specific artworks to our own audience. For curators, audience selection is equally as important as artwork selection. I still have many observations that I am digesting, but I am confident that this curatorial experience will bring me much more profound insights than just graduating and finding a job.

## TURNING A NEMLA SESSION INTO A BOOK

*Julia Titus, Yale University*

Since many NEMLA members are interested in publishing their research, I would like to describe my experience of transforming a NEMLA session proposal into an edited volume of essays. Turning a conference session into a book can be an excellent way to expand upon the ideas and discussions presented during the conference, reach a wider audience, and provide a lasting resource for those who couldn't attend but would like to learn more about the topic. It allows you to capture the essence of the session and delve deeper into the covered material, providing a more comprehensive and in-depth exploration of the subject matter.

I would like to outline the main stages of this process. The first and most important step is to choose a suitable topic for a session that would generate a lot of interest from the audience. As NEMLA members know, the broad interdisciplinary sessions tend to be more popular. My topic "Music in Literature" was quite broad and went beyond the borders of national literatures. I have been the organizer of this session at NEMLA for many years and always received a lot of abstracts. Many academic publishers also attend the convention, and several of them reached out to me asking if I would be interested in writing a proposal for an edited volume of essays based on the papers presented at the NEMLA conference. Since I had been offering the session for several years prior to this conversation, I already had many possible essays to include in the proposal, and I met personally with several editors from various publishing houses during the conference and received their feedback.

My colleague David Rucker from Temple University, who was one of the presenters at my earlier sessions, kindly agreed to be my co-editor. After some discussions with several publishers, we wrote our proposal to Palgrave MacMillan for their series "Studies in Music and Literature" and received a contract. We are now working on our manuscript *Music in World Literature: From Tolstoy to Manga* and hope to have the volume in print next year.

Based on my personal experience, I would like to offer a few recommendations to NEMLA panel organizers who also might be interested in publishing the edited volumes of essays based on their sessions. The most important step is to take some time to reflect on the conference session you wish to turn into a book, to consider the main theme, the key points discussed, and the overall flow of the session. You need to identify the most valuable and engaging aspects that you might want to highlight in your book proposal.

As you start writing a proposal, it is necessary to decide on the scope and focus of the book. You need to determine whether you want to provide a comprehensive overview of the entire subject matter, or focus on a smaller specific topic within it, and consider any additional research or other essays that are missing now but that might be necessary to complete the content of the entire volume.

As you continue working on the proposal, you need to create an outline for your book, organizing the material and mapping out the structure and order of the content. You might want to divide the material into chapters or sections based on the different aspects of the conference session. As you work on the content page, ensure a logical flow of the essays that guides readers through the topics and allows them to follow the progression of ideas.

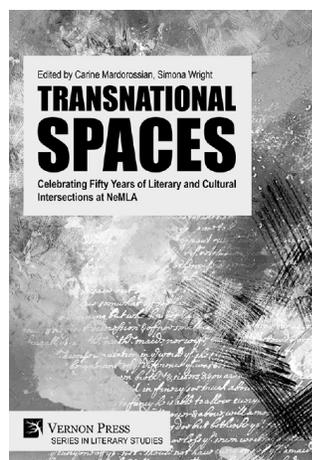
You can expand upon the existing content by incorporating additional research and additional papers to provide a more comprehensive and well-rounded exploration of the topic. Thinking about the questions, discussions, or feedback that emerged during the conference session is also helpful in clarifying your initial ideas and strengthening your proposal.

In any successful proposal, it is necessary to explain what makes a proposed book unique and what sets it apart from the existing scholarship. Thus, you need to go beyond a mere transcription of the conference session by providing your own perspective on the topic, highlighting connections between different interpretations, and also identifying potential readers who may be interested in learning more about your material. I found it very helpful to meet in person with the publishers from Clemson University Press and Lexington Books and look at their proposal templates that include all the necessary components. I highly recommend making personal connections with many of the academic publishers who participate at the NEMLA convention and wish everyone best of luck in publishing their research.



## TRANSNATIONAL SPACES CELEBRATES 50 YEARS OF NEMLA

*Simona Wright and Carine Mardorossian*



In celebration of the fifty years since the inception of NEMLA in 2019, Carine Mardorossian and Simona Wright collaborated on editing *Transnational Spaces: Celebrating Fifty Years of Literary and Cultural Intersections at NEMLA* (Vernon Press, 2023). The volume includes papers given at the Anniversary convention and stems from a careful selection and editorial process that spans the challenging years of COVID-19. *Transnational Spaces* celebrates NEMLA's long standing presence in the world of academe by adopting a transnational critical lens that is representative of our Convention's increasingly global outlook and participation. The selected essays add a diversity of voices to the (re)negotiation and production of space and debate across national and cultural lines. The authors invite the readers to rethink the role of languages and literatures through the lens of a transnational perspective that intersects race, gender, sexuality, and race in compelling ways. Their different contributions emphasize the role NEMLA has played over the last fifty years in providing a space for encounter, intellectual debate, and the open exchange of ideas for its members and for academia at large.

Carine Mardorossian has been Executive Director (2014–) and Simona Wright served as NEMLA President (2018–2019). You may find *Transnational Spaces* on the Vernon Press website at <https://vernonpress.com/book/1421>.

## 2024 CALL FOR PAPERS

**Abstract deadline: September 30, 2023**

More than 450 sessions cover the spectrum of scholarly and teaching interests in modern languages and literatures, listed below under their Primary Area. To see detailed panel descriptions and session cross-listing, or to submit an abstract please visit <https://cfplist.com/nemla>. Include AV media requests and the names of co-presenters with your submissions. Sessions will run from the afternoon of Thursday, March 7, 2024, to midday Sunday, March 10, 2024.

American & Diaspora Studies.....	14–15
British Studies.....	16–17
Comparative Literature.....	17–19
Creative Writing, Publishing & Editing.....	19
Cultural Studies & Media Studies.....	20–23
French & Francophone Studies.....	23–25
German Studies.....	25
Global Anglophone.....	26–27
Italian Studies.....	27–29
Pedagogy & Professionalization.....	29–31
Rhetoric & Composition.....	32
Slavic Studies.....	32–33
Spanish & Portuguese Studies.....	33–36
Women’s & Gender Studies.....	36–38
World Literatures (Non-European Languages).....	38

### AMERICAN/DIASPORA STUDIES

**“A long poem does not exist”: Poe’s Poetic Principle Versus the Long Poem in American Literature** — This panel seeks to determine the accuracy of Poe’s claims against long poems by exploring examples of the form’s development over time.

**“Carried Down to Wondrous Depths”: Meaning and Metaphor in *Moby Dick*** — This panel seeks to investigate the complex relationships between the multiple meanings of metaphors, symbols, and allusions present throughout Melville’s *Moby Dick*.

**“I, Too, Sing America”: Immigrant and BIPOC Reflections on Americanness** — This creative session seeks creative work from immigrants, Black and Indigenous People of Color that focus on what it means to be an American in our times.

**“Stone Walls Do Not A Prison Make”: The Prison(er) in Literature and Film** — This panel will explore the topics of the prisoner and of the prison as a physical and/or psychological element in novels, stories, poems, films, television, and other genres and media.

**“You’ve Got Me in My Feelings”: Discomfort and Discourse of “Excessive” Emotions in Trauma Memoir** — This panel invites explorations and analyses of “excessive” or inconvenient emotions in trauma memoirs.

**Activism in Diaspora: Resistance Movements through Literature, Film, and Digital Media** — This panel seeks papers that focus on artistic, literary, film, and digital media productions that directly or indirectly perform activism and involve Digital Humanities and social justice praxis.

**Between the New Negro and Black Arts Movements** — This panel explores affinities between artists and cultural and political changes during the period between the New Negro and Black Arts Movements.

**Black Rhetorics: Written and Performed** — This panel seeks abstracts that consider Black rhetorics and in what ways Black written and performance rhetorics might be considered surplus (profit, excess, surfeit, leftover, unwanted, leisure).

**Book Burning/Book Banning** — This roundtable seeks papers about the banning of books and curricula in the United States.

**Caribbean Literature and Media: U.S. Virgin Islands and Puerto Rico** — This panel invites submissions on literature and media from the U.S. Virgin Islands and Puerto Rico.

**Community, Resistance, and “Surplus” Populations in American Literature** — This panel invites papers that explore literary representations of populations—immigrants, migrant workers, the racially or sexually marginalized, disabled persons, etc.—that are rendered “surplus” by American society.

**Decolonizing the Curriculum: Recognizing the Diversity of Latine Cultural Production** — We seek presentations that share best practices and strategies for effectively incorporating a diversity of Latine cultural production into courses and curricula.

**Ecocriticism and Literatures of the Early Americas** — This roundtable will consider new ecocritical approaches to literatures of the early Americas.

**Excess in the Works of Ann Petry and Richard Wright** — This roundtable will interrogate the work of Richard Wright and Ann Petry and how their work been seen as excessively: masculine, feminist, violent, Communist, leftist, assimilationist, etc.

**Extremely Online: The Internet and Connectivity in the 21<sup>st</sup> Century Novel** — This panel aims to collect papers that explore the possibilities for the novel form in the age of the surplus connectivity of the Internet.

**From a Surplus of Time** — This panel is interested in how we can think about time beyond the rubric of disaster aversion.

**From Conan to Marlow: American Pulp in Modern Day Discussion** — Pulp literature and its characters have seen resurgence, this panel focuses on encouraging new discussions in the field of pulp literature and its impact on modern media.

**Geologic Time: An Eternal Excess** — A roundtable discussion on the immensity of geologic time, how environmental authors utilize this non-anthropocentric perspective, and how this excess of time might influence readers towards hope or despair.

**Hart Crane in the 21<sup>st</sup> Century: Crossing *The Bridge* and Beyond** — This roundtable discussion addresses Hart Crane's poetry and legacy in modernism.

**If I'm Too Much Go Find Less: Beauty in Excess and Resistance to Shrinking** — This panel seeks papers that discuss "too much-ness" in all its forms—emotional, physical, intellectual, and beyond—as well as how creatives have embraced the concept in radical and valuable ways.

**Insignificant Notations: Thinking Surplus with the New York School** — How is surplus constituted and figured in poetry, especially in poetics in or working in relation to the New York School? Papers might theorize framing in poetry and consider poetics that both constitute and move to exceed a frame.

**Intersectional Crime Fiction: Investigating the Genre** — This panel will explore how marginalized identities, including racial, gender, health status, veteran status, and class, are represented and interrogated within crime fiction writing in a U.S. context.

**Latin American ARTivism: Promoting Anti-Racism Action Via Art and Activism** — We invite contributions focusing on contemporary forms of aesthetic activism aimed at dismantling structural embodiments of racism in Latin America.

**Mentoring for Scholars of Color** — This roundtable seeks to explore how to best support scholars of color at all stages of their careers.

**Negotiating Racial Affect in the Multiethnic Literature Classroom** — This roundtable invites proposals that grapple with how and why we may negotiate the fraught terrain of racial affect in the multiethnic literature classroom.

**New Approaches to Teaching the Literature of the Harlem Renaissance** — This panel invites papers that offer new approaches to reading and teaching familiar and unfamiliar literary works of the Harlem Renaissance.

**Place-based Pedagogies in Urban Environments: Teaching in, with, and of the City** — How do students "read" cities? Where is the boundary between city and classroom? This panel explores the student experience of studying urbanism and their specific urban environment through the lens of project-based and place-based pedagogies.

**Prominence and Precarity in 21<sup>st</sup>-century African American Literature and Culture** — This roundtable invites speakers interested in discussions of the defining qualities of 21<sup>st</sup> Century African American literature and cultural production.

**Reclamations of Black Female Sexuality in Contemporary American Literature** — This panel will focus on close readings and critical analyses of literary representations of black female sexuality in contemporary American literature written by black women.

**Shakespearean Surpluses: Production, Performance, and Pedagogy in Regional America** — This roundtable examines the re-location of Shakespeare in America from the angle of regional production, performance, pedagogy, culture, and impact with a focus on race, class, gender, history, and culture.

**She Said, He Said, They Said: (Un)Reliable Narrators** — The focus of this panel is to assess the impact of narratology, as related to current approaches regarding the role of the women and/or trans individuals within the literary work.

**Surplus After War** — Papers will examine how literature represents the afterlives of US war involvement, both domestically and abroad, with topics including trauma, racism, nationalism, instability, orphanhood, etc.

**Surplus Cities: Urban Space within a Fluid American Canon** — This roundtable explores cities that are essential to understanding "American writing," yet still seem to remain outside or "extraneous" to discussions of "American literature."

**Surplus Selves: Whitmanian Multiplicities** — We invite papers on Whitman's well-attested strategies for pluralizing the poetic subject as well as on poets who explicitly announce their embrace of Whitmanian multiplicities.

**TMI?: Twenty-first-century Confessionals** — What constitutes twenty-first-century confessional literature and culture, and how do current confessional modes grapple with our contemporary "too much?"

**Under Assault: Teaching African American Literature Today** — Our roundtable will focus on strategies for and / or experiences of teaching African American literature (broadly defined, including film and other mediums) in today's classrooms.

**Unpacking Surplus in the Novels of Tiphonie Yanique** — This panel invites papers that explore the various engagements with surplus—specifically as in excess, excessive, leftover, or unwanted—in the novels of Tiphonie Yanique.

**Vonnegut Surplus, Surplus Vonnegut (Sponsored by the Kurt Vonnegut Society)** — The Kurt Vonnegut Society seeks abstracts for a panel that considers what we might call "Surplus Vonnegut" or "Vonnegut Surplus."

**Who Loves Paul Auster?** — We're up for anything you want to tell us about why you love Paul Auster and why you think Auster's work is worth reading, viewing, and discussing!



British Studies



## BRITISH STUDIES

**“Most rare!”: Teaching Surplus Shakespeare** — This seminar asks us to rethink the utility of Shakespeare’s “surplus” by engaging pedagogical questions based around lesser-known works that rarely appear on Shakespeare course syllabi.

**“Reason not the need”: Surplus and Inequalities in Shakespeare and Renaissance Drama** — The panel proposes a discussion of the nature of surplus in the plays of Shakespeare and his contemporaries. How is excess positively evaluated or critiqued in these plays? To what degree do these playwrights offer a performance space that asks its audience to entertain the necessity of a redistribution of wealth?

**Asian Diaspora and Nation in Modern and Contemporary British Literature** — How have Asian immigrants (East Asian, Korean, Chinese, Taiwanese, Japanese) influenced the formation of Englishness? We will discuss current misunderstandings, distortions, and prejudices about race, gender, and immigrants.

***Beowulf* Beyond *Beowulf*: Transformations of *Beowulf* in Popular Culture** — The Old English epic *Beowulf* remains an important touchstone for connecting us to the medieval past, yet it also has continued relevance today through its various transformations in popular culture. This panel seeks to expand our knowledge of these texts and assess their potential for research and teaching.

**Early Modern England on Film: Appropriation, Adaptation, and Translation** — This panel will consider how early modern England, figures and texts are represented in a contemporary postmodern world through film and television adaptation, specifically beyond Shakespeare.

**From Redundancy to Citizenship: Publication as a Path to Women’s Citizenship** — This panel explores non-fictional writing by the women of Great Britain and Ireland as they moved from a position of superfluity in society to one of citizenship.

**It Takes a Village: Kinship Systems in the Gothic** — This panel asks scholars to present work that introduces unlikely kinship systems in the Gothic and claims these relationships as unique to this genre.

**Matter Really Matters: Materialism in Nineteenth-century Literature** — What is the status of the human in a posthuman reality? How might objects provide access to issues pertaining to exclusion, dominance, or subordination that might otherwise remain invisible? The panel invites proposals that engage with literary and non-literary textual material across the 19<sup>th</sup> century from various discursive voices.

**New Directions in Dickens Scholarship (Dickens Society Session)** — This panel explores new directions in Dickens Studies, including, but not limited to, emerging approaches and methodologies, new contexts, recent research discoveries, exploration of less well-known texts or new perspectives on familiar ones, and different ways of reading and thinking about Dickens’s life and work.

**Poetry Is Dead? Long Live Spoken Word!** — This panel will critically engage with the art of poetry performance and spoken word in the UK and US, a genre rich in its incorporation of varied performance and poetic traditions, a genre that is often relegated as surplus within literary and poetry studies.

**Readerly Inscriptions in Early Printed Texts as Sites of Refusal and Possibility** — This panel seeks papers on readerly inscriptions, annotations, markings, graffiti, “marginalia,” and anything thought to be superfluous in early printed texts to unlock narrative possibilities—not only for the book, but for their own world and their own futures.

**Romantic Motherhood** — How might literary representations in the Romantic era allow us to examine or redefine the history and construction of the concept of motherhood and Romantic ideal/s of motherhood?

**Romantic Religions: Reevaluating Secularism in the Romantic Era** — This panel explores the complex relationship between Romanticism and religion in the long 18<sup>th</sup> and 19<sup>th</sup> centuries. How does our understanding of religion in the Romantic era shape our interpretation and evaluation of Romantic thought and literature?

**Surplus as Aesthetic Failures in 19<sup>th</sup>-century Fiction** — This panel will examine the status of the surplus as a failure with which the narrative form must manage. What surpluses can the novel and other narrative forms imagine, and how do they address them in formal registers?

**T. S. Eliot** — The International T. S. Eliot Society invites papers on any topic reasonably related to the life and work of T. S. Eliot. Preference given to proposals that make Eliot available and relevant to new audiences or that engage with the wealth of new primary and critical resources: letters, the Complete Prose, biographies of Eliot, Vivienne Eliot, and Emily Hale.

**They Live: Female Monsters and Their Impact on the Frankenstein Tradition** — This panel is interested in how female Frankensteins (even when absent) affect and reshape many of their male counterparts.

**Tilling Words: The Georgic Mode in Modern and Contemporary British and Irish Poetry** — This panel explores the ways in which modern and contemporary British and Irish poets continue to engage with the georgic mode while adapting it to suit their own poetic aims and agendas.

**Tolkien's Medievalism in Ruins II: Relics and Ruins in Re/Visions of Tolkien's Larger Legendarium** — This sequel panel seeks to deepen the awareness and importance of relics and ruins in J. R. R. Tolkien's larger legendarium while simultaneously focusing on (in)consistencies between Tolkien's works and their adaptations or revisions.

**Too Much of a Good Thing? Surplus Memory, Form, Fiction** — The panel invites broad and creative engagement with the idea of hypermnnesia, or surplus memory, in textual form. We particularly welcome papers that grapple with how a text contends with a past that is excessive, or that "overwhelms" the present.

## COMPARATIVE LITERATURE

**Literature and Philosophy: Reconsidering Heidegger and Nietzsche** — This panel explores the relationship between literature and philosophy, focusing particularly on Nietzsche and Heidegger.

**A Fungus Among Us: Becoming Fungal** — This panel explores narratives that consider the vibrancy and agency of this rhizomatic form of life by engaging with themes and images of fungal lifeforms.

**Addiction, Excess, and the Arts** — This panel deals with the theme of addiction, drugs, and alcohol as "excess" and explores how that excess manifests in literature, the arts, and our cultural attitudes towards writers and artists. All interdisciplinary approaches or methodologies are welcome.

**AI and Folk Stories: Kintsuging Literature** — This panel opens the floor to discuss the impact of AI in literature. AI's capabilities in preservation, analysis, reimagining, and interactive engagement can create a new line of folktales drenched in cultural heritage. But can such literature hold the same pedestal as folk stories and can AI be called the unreliable narrator?

**Animals of the Victorian Age: Queer Ecology and the Emphasis on Animal Kinship** — This panel seeks submissions that bring animals into discussion of queerness and animality studies to explain the importance of extending the studies of queerness and animality to Victorian representations of ecology and eco-critical thought.

**Caribbean Women's Spacetime Re-imagined** — Twenty-first century Caribbean women writers deconstruct the androcentric, western modern understanding of spacetime to propose through their literary practices a new vision of the Caribbean landscape and temporality: one that is anticolonial, gender inclusive, pluralistic, and non-anthropocentric.

**Extending Jouissance: The Excessive and The Transgressive in Contemporary Texts** — This panel welcomes papers on new application and interpretation of Jouissance—the excessive, the transgressive, and the overwhelming—in contemporary texts (e.g. avant-garde art, literary texts, photography, films, graphic novels, video games, and social media contents).

**Extracting the Individual: How Arab/Latinx Stories Contradict Individuality In the West** — The rampant individualism cultivated in social media encourages many people who grew up in collectivist households to develop deep loneliness. This roundtable encourages Arab and Latinx people to talk about how individualism in the media and literature affects their own individuality, and how they deal with that.

**Flight Narratives: Making Individuals Visible** — The panel invites papers on refugee stories as much as contributions to the aesthetics or poetics of flight narratives, their social impact and epistemological accesses.

**Fragmented Joy: Emotion and Affect in Modernism, Pirandello and Beyond** — This panel aims to critically explore the role of emotion and affect in Modernist work, maybe taking Luigi Pirandello's special theory of humor as a point of departure.

**Late Style Revisited in Comparison** — This panel takes a critical comparativist approach to studying late style across national literatures.

**Linguistic Surplus: Intersectionality and the Multilingual Caribbean in Literature** — This panel will focus on the use or representation of linguistic diversity (different registers, dialects or languages, including Spanish, French, Haitian Creole, Papiamentu, etc.) in literatures from or depictions of the Caribbean to explore coloniality and the ways in which language negotiates identities (political, gender, racial, etc.).

**Literary Technique and Relations of Production** — This panel focuses on the relation between any text's "technique" and its position, however defined, within its contemporary relations of production—of various forms of surplus, of literature, and/or of social difference. Texts by authors from outside core capitalist countries and/or traditional Euro-American literary canons are of particular interest.

**Literature, Biopolitics and the (Un)making of Surplus Bodies** — This panel offers debate on the making and unmaking of surplus bodies in the light of Foucault's biopolitics, Agamben's figure of the homo sacer, Mbembe's necropolitics, Said's notion of literary resistance, and Butler's force of nonviolence in the context modern warfare, pandemics, and refugee crisis.

**Medieval Exegesis and Literary Criticism** — This panel will consider applications of medieval exegesis primarily to literary texts of the Renaissance and later periods, mostly, but not exclusively, in English.

**Metamodernism and the Future of Theory: A Necessary Discussion** — This seminar will discuss the recent work of Jason A. Josephson Storm (*Metamodernism: The Future of Theory*, 2021) and explore the possibilities of this new paradigm in Literary Studies but also in the Humanities and Social Sciences in general.

**Music and Poetry: What Is the Difference?** — What is the difference between music and poetry? This panel seeks papers that grapple with the complex relationship between music and poetry, through specific examples; these can include musicians and writers from various times and places.

## Comparative Literature

**Music in Literature** — This panel examines the relationship of music and literary works in European literatures from mid-19<sup>th</sup> to 20<sup>th</sup> century and beyond.

**Narrating Everyday Life Under Occupation** — This panel discusses reconstructions and representations of everyday life under occupation, addressing methodological questions as well as the impact of occupations on group identities.

**Narrative Fiction and Its Alternatives Forms** — This panel seeks papers on alternative forms of narrative fictions in order to consider how writers use different forms as vessels to connect to broader societal discourses and criticisms; when is reinvention *too* loud and provocative?

**Pain, Vulnerability, Capability, and Surplus Emotion** — The panel will seek to resolve the problem of pain through the various discourses on “vulnerability” as proposed by both the European feminist philosopher Pamela Sue Anderson and the American gender theorist Judith Butler.

**Poetic Attention and Neurological Queerness: Past, Present, and Future** — This panel invites papers on neurological queerness and its connections to the history and future of poetry and poetic scholarship. Close readings of poets and their work as well as interdisciplinary research are welcome.

**Poetics of Dissent: Caribbean Cartographies of Belonging** — This roundtable seeks to chart a poetics of dissent inscribed within specifically Caribbean cartographies of belonging.

**Prisons and Poetry** — This seminar seeks papers addressing the intersection of poetry and incarceration, including poetic works by incarcerated authors, theorizations of poetic production in carceral settings, and/or representations of imprisonment in works of poetry.

**Queer Monsters and Monstrous Queers: Abominable Others in Literature and Film** — Examining diverse media sources, this panel reflects on literary and cultural representations of queer/monstrosity as phenomena that can signify co-inherence with, or resistance against, social imaginaries that perpetuate dominant discourses.

**Robots, AI, and Labor: On the Future of Work** — This panel calls for papers related to speculative fiction that imagines alternative forms of work vis-à-vis robots and artificial intelligence. How does our society today engage with new social models of the future through SF?

**Saying the Unsayable: Narrative Experimentations in the Representation of Trauma** — This panel seeks papers in literature, cinema, and media studies that narrate trauma through alternative and experimental forms of fictions and medium, both written and visual, both static and dynamic, to convey the ineffable.

**Sidekicks and Side Quests from Boccaccio to Cervantes** — This panel seeks to interrogate the concepts of the “sidekick” and the “side quest” in the late medieval and early modern period, across languages and literatures.

**Stateless Literature in the 20<sup>th</sup> and 21<sup>st</sup> Centuries: The Surplus of Our Time?** — The panel investigates transnational and multilingual literature from the Cold War until the present day: survival, the choice of language as political engagement, style, genre.

**Surplus Fragments: Explorations of the Conditions and Causes of Overflow** — Fragmentation is a response or a natural effect of surplus. As with waste, we dump the overflow into mounds that might not make sense together, collaging and piling entities together. What shape do fragments take when they are amplified in a work rather than silenced?

**Surplus, Scarcity, and the Trials of the Translator** — The field of Translation Studies often examines the mediation of the text through a capitalist lens of possession and ownership. By examining the act of translation through the lens of surplus and scarcity, this panel seeks to provide new answers.

**Swiss Studies as a Multilingual Literary Venture** — In this panel, we view the literatures and languages of Switzerland as located within a dynamically intertwined landscape.

**The Myth of The Mother Tongue** — This seminar invites participants to reflect on the myth, the limits, and the future of the notion of the “mother tongue.”

**The Slow Cancellation of Futurism: Utopia, Dystopia, and the Imagined City** — What happens when the promise of a utopian future devolves into a dystopian prospect? This seminar will discuss urban imaginaries of (lost) futures in literature and media.

**Transfictional Deceit: Pseudotranslations in Works of Fiction** — This panel will explore works of fiction that deceitfully claim to be translations.

**Translating Caribbean Surpluses** — This roundtable will reflect on how translation can represent the surplus experiences of marginalized communities in the Caribbean, how surplus linguistic and cultural expressions create new forms of empathy, solidarity, resistance.

**Translation Studies** — Using examples from various national literatures, we would like to investigate the key concepts behind a “faithful translation”: what are the obligations of the translator to the source text?

**Translation, Travel Writing, and Excess** — This roundtable will seek to explore the notion of “excess” as it is articulated in translation and travel writing—as co-constitutive and distinct practices—with particular attention to the significance of ambiguity.

**Understanding the Mediterranean through Travel Narratives of the 16<sup>th</sup> Century** — This panel aims to explore the intersections between Shakespeare’s literary works, Mediterranean geographies, and the genre of travel writing.

**Unexpected Excesses: Nonviolence in Contemporary Transgressive Fiction** — This panel interrogates what nonviolent transgressions can offer as methods for bringing about alternatives for engaging with the world. Which aspects of society are being critiqued, subverted, rejected, or overcome as a result?

**Unveiling the Surplus: Contemporary Refugee Narratives** — This panel examines contemporary refugee narratives that counter stereotypical representations of refugees in an attempt to counteract the macro anti-refugee narrative that views them as “surplus” populations.

**Writing in the “Alterity Industry”: Marginalized Authors and the Politics of Publishing** — The traditional book publishing sphere can be a rocky terrain for authors from underrepresented backgrounds, an industry that seeks to celebrate, yet commodify and profit from, their stories. This panel examines how writers display, challenge, and at times resist these tensions and trends in their work.



## CREATIVE WRITING, EDITING & PUBLISHING

**A Light in the Fog: Creative Writing about Adoption** — There are about 7 million adoptees in the United States. Panelists will read their original poetry and prose about their adoption experiences, to bring light to complex stories that are often made more complex in a changing society.

**Archives in Transit: From Personal Life Histories to Public Experiences as Academics** — The creative session will consist of 3–6 presenters who will perform, present, or draw aspects of their personal identities that factor into both professional academic work and personal experiences of life in the academy. Genre and modality are flexible.

**Autofiction of the Queer and the Mad** — Our panel welcomes creative/scholarly works of all genres representing queer, mentally-ill narratives. Of particular interest are the connections between Mad Studies and Queer Theory.

**Beyond Ekphrasis: The Surplus of the Word and Image Dichotomy** — This creative session seeks proposals in any format that go beyond traditional verbal/visual dichotomies to explore the surplus—that which is left over—above and beyond the traditional rivalry of word and image.

**Composing Choreopoems / Choreotexts** — Inspired by dancer and poet Ntozake Shange’s Choreopoem *For Colored Girls*, this creative session will explore the composition of choreopoems and choreotexts through discussion, live writing, and performance.

**Creative Works on Our Relationship to the Natural Environment** — This creative session will feature creative work in any language and genre that reflects on our relationship to the natural environment.

**Imposter Syndrome: Surplus Self-Doubt** — This creative session will welcome any format for creative expression that relates to the theme of the conference: surplus.

**Motherhood and Creative Work** — In keeping with the theme of surplus, this creative session invites writers and other artists to share work that engages with the theme of motherhood.

**Neither Here nor There; Where Then?** — This creative session invites artist-(independent) scholars to submit their overproduced, oversupplied, remaining, residual, additional, unplaceable artistic pieces, both in their original languages and in their English translations (if possible).

**Queer Africa: Resilience and Hopeful Now** — This panel calls for short stories, poems, memoirs, and novel extracts exploring contemporary creative writing as fluid and diverse moments and their relation to what it means to have an identity as both queer and African.

**Revisiting Closet Poets** — For the past three years, the Closet Poets creative sessions have enjoyed many scholars who do research and write papers for conferences as well as write poetry.

**Spare, (Almost) Never Heir: Girls, Second Sons and Other Fantastic Creatures** — The creative session is aimed at writers who can present original work in fiction (of any genre) and poetry. Presentations should be in English (or read in English).

**Superfluous Worldbuilding: The Craft of Excess in Creative Writing** — By resisting the workshop advice to cut extraneous details, this creative session seeks presentations from poets, fiction and creative nonfiction writers who demonstrate that “surplus” (of details, content, structure, etc.) is crucial to creative works.

**Violences Big and Small: Personal Stories of Resilience and Revelation** — This creative panel will be dedicated to nonfiction stories of excess and loss, fear and humiliation that unfold around moments of trauma; we will explore the place of resilience and revelation amid a surplus of pain.

**When Good People Do Bad Things: Horror Fiction and the Beast inside Us** — Horror fiction isn’t always about a *literal* monster. This creative session invites horror writers and scholars to share original creative work or film/literary criticism that explores this theme.

**Word-ing as Worlding: Writing in/through/from the Body to the World** — This creative session asks us to consider the excess of grief and trauma that confronts us in our own lives and through the lives of others, and how these excesses converge with literature and creative writing.



## CULTURAL STUDIES & MEDIA STUDIES

**“Look Over There!”: Red Herrings as Surplus and Lack in Mystery Novels** — This panel will focus on how red herrings (i.e. a surplus of information) can be used to disguise (or reveal) a deficiency, absence, loss, or lack in mystery fiction—either in the mystery itself or the greater world in which the mystery exists.

**“So It Is Written”: The Subversion of Indigenous Culture through Documentation** — This roundtable seeks to illuminate ways in which the elevation of the Written Record subverts indigenous culture and communities, and to explore how Academia can mitigate this subversion in its inclusion of indigenous knowledge in the classroom.

**Adaptation and Queer Excesses** — This panel invites papers that both analyze adaptations exploring LGBTQ+ themes and specifically focus on how those queer adaptations might exceed or spill beyond our expectations for adaptation as a form, practice, and/or genre.

**Adaptation, Genre, and Excess** — This panel explores adaptations that create, or seem to create, excess (or “surplus”) through shifts in textual transformation and/or media. The panel will focus in particular on adaptations interested in genre, or revising genre conventions.

**Adapted Lives and Spectral Presences** — This panel invites presentations on adaptations in which cross-generational encounters are manifest in the imaginations of the subjects or authors of historical fiction, or spectral and corporeal presences in adaptations intended for film and live performance.

**After Fanon: Rethinking Violence in Critical Theories** — This panel will examine how physical violence has been depicted since Franz Fanon insisted on revolutionary violence and armed resistance. What does a theory of violence look like that does not regard it as diffuse, abstracted, or a surplus?

**AI, Digital Media and the Future of Reading** — Whereas AI chatbots like ChatGPT have been considered in terms of their impact on *writing* (in film and TV) and *learning* (in academic integrity), this panel welcomes papers that theorize the future(s) of *reading* in an AI-driven learning environment.

**Animated Adaptation** — This panel will investigate the relation between animated adaptations and their source texts, highlight the advantages and risks of such adaptations while embracing their variety (stop-motion, 2D or 3D).

**Ann Leckie and Speculative Fiction Revolution** — This seminar invites papers on the work of speculative fiction author Ann Leckie with a broad range of approaches from posthumanism to fan studies and beyond.

**Atlanta and Black Satire after Obama** — This panel highlights interdisciplinary scholarship on contemporary Black satire from roughly 2013 to the present, particularly how *Atlanta* and related texts serve as microcosmic exemplars for Black satirists’ commentary on life in the US after Obama.

**Behind the Scenes: The Literary Documentary, Scene II** — Literary documentaries on poets and writers offer audiences a culturally rich, fascinating aspect of a writer’s life. Who are the players and producers, what are the complexities and pitfalls, the legalities and funding from dream to reality?

**BlackAntiquaLit: Reading the Black Past** — This panel reviews aspects of race, class, sex, gender, legacy identity, origins connectivity, etc. that involve theoretical and literary inquiry working within a transdisciplinary spectrum, non-fiction, fiction, poems, songs and images alike.

**Board Game Themes as Cultural Artifacts** — This panel will investigate and critique how board game themes depict or frame the way in which we understand history and society while engaging in recreational activity.

**Bodies in Excess / Excess(ive) Bodies** — This panel will analyze how bodies deemed excessive or aberrant are represented and reclaimed. While this panel is primarily interested in depictions of the Black female body, other discussions of bodies in excess are welcome.

**Boundary Struggles: Marxism and Surpluses Now** — This panel will examine how contemporary popular culture represents what Nancy Fraser calls “boundary struggles” between contemporary capitalism and its background conditions of existence: social reproduction, the biosphere, and stable political systems.

**But your kids are gonna love it: Nostalgic Extremism in Depictions of the 1950s** — This panel seeks to analyze the public imagination of the 1950s as a distinct cultural aesthetic born from extreme nostalgia for the period and depictions of it in American cultural media.

**Censorship on My Mind: Politicization in Education and Publishing** — This panel welcomes papers on censorship and free speech in publishing and education, from local, national, or global perspectives. Creative writers and scholars writing about our current situation or one from the past are invited to send abstracts.

**Cold Storage: Institutional Afterlives and the University Archive** — How does today's university, comprised of so many disparate and (increasingly) disappearing parts, determine what is valuable enough to be stored in the archives? For this roundtable, we propose three iterations of “surplus” memory: disposability, the ontology of the non-essential, and archival leftovers and absences.

**Cold War Scarcity** — Situating our inquiry in the Global Cold War, which is shaped by the afterlives of decolonization, this panel asks: how might scarcity infect our understanding of this period? What are alternate aesthetic circuits to surplus capital during the Cold War?

**Comics and the Representation of Aging** — This panel will theorize the representation of aging and age-related illnesses such as dementia through the medium of comics. What is it about the comics form (often referred to as graphic medicine) that lends itself to telling such stories?

**Cyberpunk Science Fiction as a Cultural Formation of (Cyber)Space and Time** — This panel invites papers that address cyberpunk narratives and/or aesthetics across any of cyberpunk's historic eras or media forms, examining the cultural implications of cyberpunk's techno-dystopian speculations.

**Detective Fiction: Where in the World Is It?** — What is the function of space/place/ location in detective fiction? Detective fiction redefines the concept of *genius loci*, with crime either inextricably associated with certain locations or otherwise arising from and/ or defying place.

**Diasporic Feminist Approaches to U.S. Imperialism** — This panel highlights theoretical and artistic interventions in diasporic feminisms to support current discussions of transnational feminist solidarities and forms of protest.

**Digital Imperialism, Surplus Extraction and the Postcolony** — Digital platforms and devices generate and extract surplus value. This panel will investigate digital surplus extraction, its socioeconomic effects, and its relationship with the Global South in an effort to critique digital imperialism.

**Excess and Asceticism in Post-Financial Crisis Literature and Film** — This panel will explore the reckoning of financial, cultural and aesthetic surplus, or excess, and the pushback against such excess, in post-2008 global film and literature.

**Fans and Their Fandoms: When Television Becomes Personal** — This panel seeks to explore various ways fans have influenced the shows they watch through various online platforms, including online communities and social media.

**Films of the Great War: From Legacy to Netflix** — Though it lacks the cinematic canon of World War II, the Great War resurged on screen in recent years, from Steven Spielberg's *War Horse* (2011) to Edward Berger's *All Quiet on the Western Front* (2022).

**From Surplus Data to Surplus Subjects** — As evermore surplus data is generated about consumer-citizens, the narratives told through and about this data reify “identities of suspicion” (Monahan)—often marking already marginalized people as surplus subjects. How do artists, authors, and scholars undermine, spotlight, or otherwise subvert the stories of data subjects?

**Gated Communities of the Post-Apocalypse: Surplus, Keep Out!** — Presenters are invited to engage with one or more Speculative Fiction (SF) texts using cultural studies, postcolonial theory, or other relevant analytic tool to analyze how gated communities function in the SF canon or the real world.

**Graphic Medicine for Health Humanities** — Graphic Medicine incorporates the fields of Comics Studies, Healthcare, and Literature. With the recent boom in related publications, this panel addresses the interdisciplinarity of the growing field and its new directions.

**Guilty Pleasures: Sexy Stories, Female Desire, and Resistance** — This panel will explore sexy stories—romance novels, fan fiction, and erotica—and how they are associated with an excess of desire, pleasure, and consumption. Who is allowed to consume “guilty pleasures”—and which pleasures count as “guilty”?

**Horror Cinema in the New Millennium** — This panel aims to explore the latest developments in horror film and/or horror film culture in the new millennium, ranging from emerging new themes to new auteurs to new modes of filmmaking and film production. Comparative studies welcome.

**Human Debris: Is Humanness a Phased-out Surplus in Posthuman Cyber Era?** — A cybernetic posthumanism seems to rise on top of the debris of humanness, indicating the oblivion of the human essence. This panel seeks to examine posthumanism in the cyber era and the oblivion of humanness.

**K-what? Contemporary K-rhetoric and new directions in Korean Studies** — K-drama, K-pop, K-beauty, K-fashion, K-food. We welcome papers that address or utilize K-rhetoric in any area of Korean Studies, literature, film and television, music culture, cultural studies, new media, and pedagogy.

**Lands of Milk and Honey: Languages of Surplus (and Shortage) in the Natural World** — This panel explores how nature, land use and management, and language intersect and create arguments about how we speak about and use the natural world.

**Latin American and Caribbean Book-Art-Objects and their Readers** — This seminar examines the role of independent art-book-objects as tangible, cultural agents that create meaning, relationship and community on an affective level.

**Literature and the Health Humanities** — This panel invites abstracts that examine medical and health-related topics represented in literature and other cultural texts (periodicals, visual culture, graphic novels, etc.). How do these reflect on human experiences of health and illness?

**Mediated Ruins in Contemporary Landscapes of the Americas** — Spanning temporal, spatial, and environmental questions, this panel will explore how the ruin has been redefined in recent history through poetic, artistic, theoretical, and architectural interactions.

**Medievalisms Today: Aspects of the Medieval Past in the 21<sup>st</sup>-century World** — This panel will engage with some of the ways that creators across the globe have used elements of the Middle Ages to offer new stories relevant to their own experiences.

Cultural Studies &amp; Media Studies

**Narratives of Literary Recovery** — This panel discusses the challenges that literary scholars face when recovering historically distant literature and how they can rectify problematic constructions without imposing their contemporary interpretation.

**Of Surplus and Scarcity: Interdisciplinarity in the Medical Humanities** — This roundtable will examine interdisciplinary teaching and research and/or interprofessional collaboration in the medical humanities: surplus and scarcity in the context of departmental collaboration, institutional budgeting, information literacy, instruction and course design, data literacy, or ethics.

**One Text Too Many: Adaptation as Surplus** — This panel will explore the descriptions of adaptations as surplus products—from unwelcome interlopers into a heretofore ideal textual universe to exemplary deployments of extra materials and energies—in academic scholarship and the world outside.

**Out of Time: An Exploration of Surplus Value in Marginalized Bodies** — This panel aims to unravel the complexities of “Crip Time”, bringing to the forefront the ways in which bodies are marked as excessive or surplus within the ambit of Crip, Queer, and Disability Justice theories.

**Pancreases, Pies, and Processing Plants: Cannibalism in Contemporary Literature and Media** — This panel analyzes works of literature and media that explore cannibalism, in order to ask philosophical and moral questions about human nature and society.

**Post-Colonialism and the Struggle for Identity** — This panel welcomes papers on the politics of memory, the cultural politics of post-colonial societies, and the role of literature and art in shaping post-colonial identity and the intersections of gender, race, and colonialism in the postcolonial world.

**Radical Kinship: Interspecies Ontologies Beyond Productivity** — This panel proposes to push against the notion of productivity and the capitalist logic of reducing nonhuman animals to mere production units. The panel seeks alternative models of relationality based on non-extraction, reciprocity, mutuality, and solidarity across species.

**Reflecting and Teaching on the Racialization of Latinx Peoples in Popular Culture** — This roundtable welcomes educators whose teaching and scholarship focus on Latinx Peoples and Popular Culture and include the application of theoretical modes such as critical race studies, gender studies, queer studies, and cultural studies.

**Reimagining Fragility and Surplus: East-Asian Visual Culture and Cinema** — This panel delves into the interplay of fragility, surplus, and truth in East-Asian visual culture and cinema. Through a multidisciplinary approach, we will unveil the unique blend of fragile aesthetics and superfluosity across various artistic mediums.

**Renunciation of *jouissance*: The Surplus in Lacan’s Theory** — Papers will deepen the psychoanalytic theory of “surplus de jouissance,” sharing examples that help illustrate Lacan’s theory. These could be taken from any form of art, philosophy, psychology, social studies, gender studies, and literature.

**Restitute African Film Archives** — This panel seeks to decolonize African film collections in French and American cinemathèques and museums.

**Spectacle and Empathy: The Role of Excessive (Em)Body(ment) in Narrative** — This seminar facilitates a discussion on bodies and/or embodiment in a variety of texts, using excessive bodies to explore the dual, both complementary and contrary, aspects of bodies as spectacles as well as embodiment as a mode of empathy.

**Surplus and Environmental Justice in Literature and the Arts (ASLE Session)** — This ASLE roundtable interrogates the association of “surplus” with abolition, biopolitics, and ecology; reproductive environmental justice; political economics of energy infrastructure, nation, and landscape; ecological abundance, subsistence; climate anxiety as surplus emotion; waste; or narrative/artistic form as surplus.

**Surplus and Subversion in Feminist Body Horror Films** — This roundtable will examine the potential within feminist body horror to respond to oppressive beauty standards, heteronormative gender expectations, the correlation of femininity with excess, the objectification of femme, female, and nonbinary bodies.

**Surplus and the Melodramatic Excess** — This panel investigates the surplus of melodrama through an examination of its excess. What can an overabundance of tears, laughter, and music tell us about the cultures they grew out of or ourselves?

**The Frankfurt School and Media (Theory)** — This panel invites new speculative approaches to the work of the Frankfurt School centering on questions of technology, media, mediation, and in constellation with the methods and approaches of media studies.

**The Invisible Orientation: The Effacement of Asexuality** — This panel seeks papers offering new perspectives on asexuality and welcomes research coming from all humanities investigating the ways in which asexuality has been constructed historically, socially and in media representation.

**The Great Derangement After *The Great Derangement*** — An exploration of the state of play since Amitav Ghosh’s detailed clarion call in *The Great Derangement* for “a transformed and renewed art and literature” better equipped to address the climate crisis.

**The Production of Space in Literature, Cinema and Photography** — This panel welcomes explorations of space in narrative, cinematic, or photographic work that interpellate, confront, or develop the notion of space not just as “a theoretical entity of thought, but (as) a physical space and product constructed and shaped through the process of ever-changing societal meanings.”

**The Queer Outside: A Recourse** — This panel seeks empirical and theoretical contributions that recognize the tensions, feelings, and potentialities of experiences of those who identify as queer and/or nonnormative.

**The Rise of Autoliterature** — This panel will analyze autofiction and autotheory as contemporary literary genres still on the rise, with particular interest in putting the two in conversation with each other.

**The Speculative Fiction Novella** — This panel invites papers that analyze speculative fiction novellas in a number of ways. Approaches might include narrative theory, historical precedents, or industry analysis as well as readings of specific contemporary texts.

**The Surplus of History** — Adaptation study inevitably addresses questions of how the *present* and the *new* engage with preexisting materials and circumstances. This panel asks: What *should* be recounted and reclaimed, and why?

**The Temporality of Waste: Liquid, Solid, Human** — This panel will offer comparative studies of the temporality of waste across disciplines (literature, critical theory, biology, history, environmental justice, etc).

**Too Much Left To Say? Lit Crit as Surplus** — This roundtable welcomes papers on the method and infrastructure of writing criticism. How do we grapple with an excessive and possibly outdated form?

**Transnational Representations of Early Modern Marginalized Figures** — This panel considers the transnational circulation of images featuring socially marginalized bodies in early modern literature and culture. With their calculated allure of legibility, fixity, and coherence, what kinds of fictions and human rights abuses do they justify?

**Uncharted Horror Media Takeover! How Lesser-known Media Is Influencing the Genre** — This roundtable explores the unsung heroes and obscure media of horror, the less talked about terrors, and why and how they have infiltrated and changed the landscape of a petrifying pop culture dominated by film and literature.

**Urbanization and Surplus in Science Fiction Literature and Movies** — Through exploring the representation of urbanization and surplus in science fiction literature and movies, this panel aims to generate a critical discussion on the implications of these trends for contemporary society.

**Video Games as Literature: Surplus Labor, Surplus Pleasures** — This panel considers the relationship between surplus in its various forms and contemporary video game production. Papers from across the disciplines will examine how the lens of surplus can enrich our understanding of the contemporary video game landscape.

**Visions of Excess: Class Politics, Fear, and the Representation of Surplus in Horror Cinema** — Considering the idea of horror as a system of “excess,” this seminar invites contributions that, through class and materialist analysis, explore visions of excess that denounce or preserve capitalist ventures of exploitation in horror cinema.

**Witch Stories: An Examination of Revisionist History and Legacy** — This panel examines our collective societal surplus of witch stories and examines how these depictions complicate or complement narratives and legacies.



**“The surplus would have to die:” Surplus and Abundance, Alienation and Relationality** — This panel interrogates the interpellated role of liberal individualism and capitalist alienation in closing off the possibility of “livable collaborations” between people, and between all species.

## FRENCH & FRANCOPHONE STUDIES

**19<sup>th</sup>-century French Literature** — This board-sponsored panel welcomes presentations that deal with literature of the 19<sup>th</sup> century.

**Bodily Excesses (Women in French)** — This panel seeks to think about creative work that emerges from bodily excesses of all sorts and consider the generative potential of gendered bodily phenomena that have been construed as excessive.

**Classica Francophonía: Contemporary Writers and Artists Engaging with the Classics** — How do Francophone artists engage with the French and European canon to make it their own and how do such works challenge the established literary and artistic hierarchy?

**Contemporary French Literature** — This board-sponsored panel welcomes presentations that deal with literature of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**Conveying Orientalism: French Imaginings of Asia** — This panel is inviting papers that question the construction of Asia as Other, and its subsequent orientalization by French authors and artists, but also how these accounts have inspired the literary production of contemporary Francophone authors.

**Corporeal Technologies: Modifying and Augmenting the Body** — Panelists are invited to explore the ways in which corporeal technologies influence the formation, preservation, and retrieval of memory, ultimately shaping subjective experiences.

**Early Modern French Literature** — This board-sponsored panel welcomes presentations that deal with literature from the Medieval to the 18<sup>th</sup> centuries.



**Écriture et psychanalyse : le superflu, vestige des ruines et déchetterie de l'objet perdu** — Ce panel va interroger à travers l'écriture de cas clinique, la productivité de la situation psychothérapeutique et son négatif de destructivité; dans quelle mesure ces récits ou observations de cas peuvent être considérés comme littéraires?

**Excès de stéréotypes genrés** — Cet atelier se veut un creuset d'échange et de réflexion sur les stéréotypes liés au genre dans les différents domaines de la société.

**Expendable Bodies in French and Francophone Literature and/or Media** — This roundtable seeks to expand upon notions of language and the body within the context of reproductive politics and a French and Francophone literary and media framework.

**Francophone Literature** — This board-sponsored panel welcomes presentations that deal with the broad topic of Francophone literature.

**Francophone Literatures Outside the Book: Surplus and Connection** — Abstracts are accepted for papers in French or English on community building around reading and literature in French, through (physical or virtual) spaces like book clubs and community groups in libraries, community centers, or bookshops.

**French Programs as Surplus: Communicating Our Value [WIF]** — This panel proposes useful strategies to build, expand, and communicate the essential worth of French and Francophone studies as part of a university education to our administration, students, and the general public.

**French Connections in Russian Narrative: From Travelogues to Emigre Experiences** — This panel will show the mutual influence of Francophone and Russian/East European literary narrative cultures and discuss how that interaction encourages bridges between two civilizations, even at times of great political turmoil.

**French Eco-criticism with or without Borders** — This board-sponsored panel welcomes presentations that deal with eco-critical reflections not only localized in the francophone world but also in (theoretical or practical) collaborations across borders.

**From Biopolitics to Ecoaesthetics: Legacies of Encroachment(s)** — This panel encourages interdisciplinary reflection on literary and artistic representation of the legacies of encroachment(s) in French and Francophone literature and medias.

**Genre, identités et marginalisation dans le contexte marocain** — Ce panel explorera comment les romans marocains permettent d'envisager les différentes constructions de l'identité selon les conditions et les vécus personnels.

**Humanités excédentaires et animalisations** — Ce séminaire explorera la discursivité des processus de déshumanisation, et en particulier d'animalisation, à l'encontre des personnes en marge du système dominant, et réciproquement les stratégies de retournement du stigmate déployées par l'écriture.

**Invisible but too Visible: Race, Gender, and the Struggle for Justice and Equity** — We invite papers that explore resistance to neocolonial capitalist and patriarchal structures of power in the context of contemporary Arab francophony and francophone Africa and its diaspora.

**L'œuvre de Julien Gracq et le cinéma : quelques possibilités de partenariat** — Ce panel se veut une discussion sur l'adaptation cinématographique des livres de Julien Gracq.

**Magic, Disguise, and Transgression in Medieval French Literature** — In this panel about medieval French literature, we will discuss the role of magic and how these transgressions lead the heroes from the human world to the world of the fairies.

**Memoirs of the French Revolution** — This panel examines memoirs of the French Revolution from different perspectives and looks at reasons and strategies in memoir writing.

**No Critique Left Behind: Learning to Read in a Postcritique Era** — This panel invites papers that engage with methods of literary criticism from the French tradition which have been left behind by the shift to postcritique.

**Populations Rendered "Surplus" in Canada and Québec** — This proposed roundtable seeks to address the challenges faced by Canada's displaced, marginalized, erased, and disadvantaged populations.

**Profusion, effusion et débordements : une esthétique de l'écriture francophone du XX-XXIe siècle** — Ce séminaire explorera le débordement et transgression des canons littéraires, débordements de la langue; profusion, effusion et excès de l'écriture; dépassement des normes et des modèles établis en littérature francophone.

**Readings of Césaire: Négritude and its Haitian Legacy** — This panel intends to explore the dialogic relationships between Césaire's work and the literature of Haïti.

**Romanticism and Excess: The Unleashing of Intense Emotions in 19<sup>th</sup>-**

**century France** — The panel aims to analyze French Romanticism, which emphasized the subjectivity of individual experience and explored intense and violent emotions, through works that explored the darker aspects of the human psyche.

**Street Art across the Francophone World** — This panel invites presentations around the theme of street art and graffiti practices across the French-speaking world.

**Surplus and Supplement: Cultural Production and Translation in Postcolonial North Africa** — This panel will examine translational approaches to forms of cultural production (from oral narratives to multimedia installations) from, in, and related to North Africa.

**The Senses and War** — This panel is looking for abstracts interested in the senses and war across mediums (film, texts, art), whether these represent real or imagined conflicts.

**Urban Cultures in Contemporary France** — The goal of the panel is also to analyze the development of urban literature and rap in France since 2005, especially in connection with French history and politics.

**GERMAN STUDIES**

**Afropessimism, Afrofuturism, and Black German Studies** — This panel explores whether theories like Afropessimism and Afrofuturism can be valuable resources to understand and examine contemporary Black German literary works.

**Compulsory Able-bodiedness in 18<sup>th</sup>-century German Drama** — This panel uses Robert McRuer's Crip Theory and his phrase "compulsory able-bodiedness" to investigate the ideological implications of representations of normative bodily and affective regimes on the 18<sup>th</sup>-century German stage.

**Ecologies of Exile: Exploring Literature Penned by Persecuted Writers during the Holocaust** — This seminar will consider the diverse range of voices, themes, and artistic expressions that emerged from exiled authors and artists during and following the Holocaust.

**Elfriede Jelinek and Herta Müller: Voices of Comparison and Canons of Resistance** — This panel employs a comparative and transnational approach to more carefully examine and compare the writings of two highly acclaimed contemporary authors, Elfriede Jelinek and Herta Müller.

**Generative Artificial Intelligence in German Studies** — Researchers, scholars, and educators are invited to join this panel to discuss the applications, challenges, transformative acts and ethical considerations of generative AI in German Studies.

**History and Present State of the Community-based German Language**

**Schools** — This roundtable will bring together educators, administrators, researchers, and community leaders to discuss the development, challenges, and impact of community-based German language schools outside of state educational institutions.

**In Memoriam F.C. Delius** — This panel will focus on the oeuvre of Friedrich Christian (F.C.) Delius, whose fiction, poetry and essays provide nuanced insights in the evolving nature of German national identity since WWII.

**Let's Talk About the "Hidden Curriculum": Graduate Student Q&A** — How can we support graduate students who must navigate unwritten rules and unspoken expectations that inform implicit academic, social, and cultural messaging? This roundtable invites German Studies scholars representing a range of positionalities, in academia and academic adjacent.

**North American History and Culture in Popular Media in the German-speaking Lands** — This panel will consider how North American history and culture are depicted in popular media in the German-speaking lands.

**Politics, Identity, Destruction, and Consumption: The Body in German History and Culture** — This creative session invites participants to explore how the body in a German-speaking European context has been, and remains, a site of continuous social and political policing, grooming, and control.

**Representations of German History and Culture in N. American Popular TV and Streaming Media** — This panel will discuss the encoded messages—implicit and explicit—about German culture in North American popular culture and investigate the stakes of adaptation, identity, historical reference, and cultural presentation as they are shaped to entertain North American audiences.

**Research Colloquium for Graduate Students in German Studies** — Writing is considered an integral part of any graduate program in the humanities. This seminar considers the writing project as a point along an individual journey. Participants will share their selected drafts and receive feedback from peers and scholars on how to approach future directions.

**Revisiting German Orientalism** — In light of Edward Said's omission of Germany from his outstanding 1978 book *Orientalism*, what theoretical or methodological framework can one use to study Germany's literary engagement with the "Orient"?

**Teaching the Black Diaspora in German Studies** — How can we as teachers and scholars in German studies and beyond dismantle white, colonial, and ethnonationalist power structures, and diversify and decolonize German studies in our syllabi, teaching praxis, curricular programming, and academic institutional structures.

**What Do We Mean When We Say We Teach According to a Proficiency-Based Model?** — How do language instructors advance students from mastering linguistic skills towards functioning in situations on the spot where their proficiency levels are assessed (according to the ACFL guidelines of Novice, Intermediate, Advanced and Superior).



**Where is the Cognitive Turn Today?** — This panel addresses the current state of the “cognitive turn” in German Studies. It is open to studies of literature, visual media, visual art, or other aesthetic or cultural products, and may include the interplay between cognitive studies and illness, trauma, gender, diversity and inequality, disability studies, reader response, ToM, or advertising, etc.

## GLOBAL ANGLOPHONE STUDIES

**‘Thought is the thought of thought’: Literary Successors and Extras** — This panel interrogates the modernist tendency to borrow from other texts, to “steal” from them, in T.S. Eliot’s words: how do literary adaptations, homages, and minor character elaborations help us understand how we interact with the literary “canon”? What does it mean to revisit older stories, to make them more inclusive, diverse, and modern?

**Abundant Silence: Narrative and Artistic Strategies of Resistance** — This seminar examines relationships between silence and abundance as formal strategies of resistance against colonial, racist, and exclusionary narratives. We ask how silences can serve as sites of excess, abundance, and plenitude and how silence and abundance can interweave to create spaces of love and care.

**Agricultural Imaginaries** — From Bessie Head’s 1968 *When Rain Clouds Gather* to Ruth Ozeki’s 2003 *All Over Creation*, narratives of farming community and resistance have formed a lively sub-current in environmental literature. This panel track the possibilities and constraints of the industrial food system in late 20<sup>th</sup>- and 21<sup>st</sup>-century global Anglophone fiction.

**Excess Feeling in the Eighteenth and Nineteenth Centuries** — This panel seeks papers that address surplus emotion, affect, or sensation in any dimension of 18<sup>th</sup>- or 19<sup>th</sup>-century literature and culture.

**Explorations of Ezra Pound and Surplus** — The panel seeks papers that explore notions of surplus related to any aspect of the work of Pound and modernism, including writers or critics who have engaged with his work.

**Food as the Central Narrative: Exploring the Surplus of Meaning** — This panel invites scholars to examine literary moments where food becomes an integral part of the narrative, exploring its multifaceted roles and its ability to facilitate storytelling.

**Frame Narratives: Then and Now** — The frame narrative proves both historically persistent and formally responsive, from the 18<sup>th</sup>-century novel of letters to the 21<sup>st</sup>-century video game. This seminar will explore the shifting dynamics of frame narratives, across genres, media, periods.

**Frozen Words and Chilling Tales, the Literature of Antarctica** — With increasing urgency, Antarctica itself, climate change, and global warming are in the news, more frequently than ever. This panel provides a forum to explore the overlooked, yet incredibly rich, field of Antarctic Humanities, specifically literature but also language and culture.

**Gender in Irish Drama** — Ireland has produced some of our most popular and celebrated playwrights. This panel will explore manifestations of gender in plays by Irish authors.

**Half Knowledge: Identity, Philosophical Difficulty and the Remains of Value** — This panel seeks to reorientate the ways in which we approach the relationship between philosophy and literature on the question of identity, and to discuss how literature might give access to a phenomenology of value.

**Indifferent Realisms of 20<sup>th</sup>-century Black Diasporic Writing** — Our panel brings into conversation 20<sup>th</sup>-century African, African American, and Afro-Diasporic writing that is non-realist and experimental in form. How does “indifferent realism” work with or against other literary movements like surrealism and modernism?

**Lingering Modernisms** — Pressing beyond any specific set of dates and the traditional canon, this panel will seek to answer questions of generic deployment, the familiar made uncanny, and the transience of form itself in modernisms throughout the 20<sup>th</sup> century.

**Lyric Excess: Capital, Nature, Life** — The panel explores the significance of excess in lyric poetry under the conditions of modernity and logics of capital. Lyric excess invites an engagement with scenes of excess, or in other words exuberance, surplus, or waste, to rethink lyric poetry’s non-utilitarian possibilities in form and content.

**Modernism and the Politics of Surplus** — Modernism was the first literary movement to explicitly embrace and incorporate excess—the “surplus”—as a central and explicit part of its literary and artistic project. This panel therefore invites papers interested in theorizing how the excess characteristic of the modernist project as such might open a path onto the political.

**Narrative Surplus, Literary Specificity, and the Modernist Novel** — This panel focuses on the question of narrative form in the modernist novel. It invites interdisciplinary contributions that think through the Anglophone modernist novel as an experiment in narrative or compare the narrative specificity of the novel to other disciplinary formations, including law, history, and political theory.

**Once Upon a Time, You Lied: Narrative and the Moral Crisis** — This panel seeks (post)modern fiction to critique the narrator's significance and role in facilitating or hindering the narration process by eliciting emotions. Where and when does the narrative moral crisis appear in the novels, and what triggers it?

**Representing Ecocides in Settler Colonial Arts and Literatures.** — The panel examines literary and artistic representations of ecocides in settler colonial literatures. The roles Indigenous and non-Indigenous women and girls play in settler colonies to preserve local fauna and flora will be given center stage.

**Resurfacing South Asian Poetry** — This panel asks how poetry from South Asia and its diaspora might be studied differently from other genres like novels and non-fiction. In the age of political unrest, with the resurfacing of poetry in public spaces, how might we read and theorize South Asian poetics?

**Spectrums of Embodiment in Nineteenth-century Literature and Culture** — This panel welcomes papers that question the social, medical, spiritual, or emotional implications of given levels of embodied surplus and deficit in visual and textual representations of the body. What is implied or figured in representations of long 19<sup>th</sup>-century consuming or emaciated bodies?

**Surplus in African and African Diasporic Literature** — This panel investigates the theme of surplus as it relates to African and African Diasporic literature, particularly in terms of representations of multivocality in oral and written traditions, multicultural and intersectional identities, economic excess, etc.

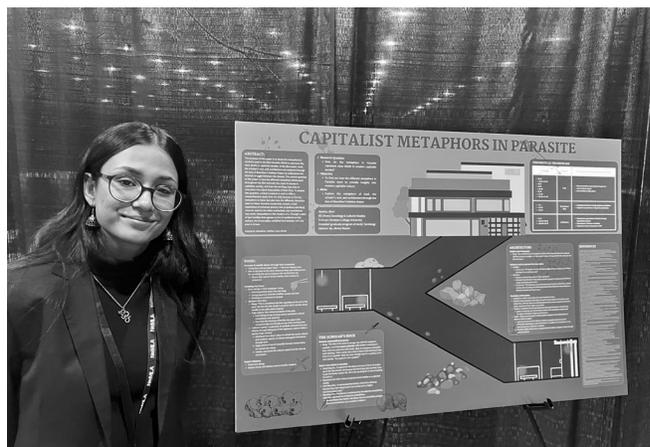
**Teaching Postmillennial African Novels** — This roundtable invites teachers/ scholars who have been incorporating African texts into their curriculum to discuss successful pedagogical strategies for teaching postmillennial African narratives.

**Textualizing Surplus: People, Labor, Form** — This roundtable considers how literary form accommodates and represents surplus, particularly surplus populations and labor arising from contemporary crises of migration, the impact of globalization, and histories of uneven and combined development.

**The Affect of Surplus, a Surplus of Affect** — By examining the affective dimensions of art, literature, and digital culture, our panel will delve into the transformative potential of shared experiences, acts of excessive kindness, and the power of storytelling to foster connections, inspire empathy, and celebrate moments of collective happiness and surplus of connection.

**The MeToo Hashtag and the Movement: Victim-Survivorhood, Agency, and Sexual Violence in South Asia** — This seminar examines the complex negotiation that takes place in contextualizing #MeToo in South Asia and the Diaspora by interrogating changing definitions of victimhood and agency.

**The Prospect of Scarcity** — This panel asks how we might confront the prospect of scarcity, both as an ideological “trigger” for new varieties of reaction and as an environmental justice problem.



**Toxic Ecologies of the Global South** — By examining how writers, artists, and activists engage with the (bio)politics of toxicity and its relations to ecology in the Global South, this panel interrogates the relationship between colonialism, environmental (in)justice, capitalism, race, and gender.

**Women and Education in the African Novel** — Women's struggle for education is dramatized from multiple perspectives in the modern African novel. This panel will explore those tensions as well as motivating factors and consequences of traveling abroad for higher education.

**Young Adult Fiction** — Young Adult fiction is a discrete novelistic genre with a distinctive generational focus and appeal. This panel focuses on any aspect of the genre.

## ITALIAN STUDIES

**An Exploration of Work through Literature and / or Film** — Building on previous critical debates, this panel intends to explore different representations of work in literature and/or films: the gendered division of labor, the phenomenon of *precarariato*, migration and work, work and trade unions, work and identity.

**Anti-Semitism on Screen** — This panel focuses on the examination of any works of cinema or television that engage the notion of Anti-Semitism and its impact on the Jewish community in any part of the world.

**Approaches to the Historical Novel and the *romanzo di memoria*** — This panel considers the various aspects of the historical novel and the *romanzo di memoria* through time in an Italian context.

**Blurred Borders: The Making and Fading of Italian Urban Landscapes** — This panel aims to explore how Italian literature, cinema, media, and visual cultures suggest new interpretative perspectives and offer new possibilities for overcoming the dynamics of urban confinement, adopting a wide-lens interdisciplinary approach.

**Constructing the Selfie: Travel and Tourism in the Age of Social Media** — The aim of this panel is to explore the impact of social media on tourism in Italy, taking into consideration the cultural, economic, and social implications of this phenomenon.

Italian Studies



**Controcorrente: Misfits, Rebels, and Non-Conformists in Italian Culture** — This panel invites presentations on the works of Italian authors, artists, philosophers, and filmmakers who, exploring unconventional paths and refusing to adhere to cultural norms, challenge the status quo.

**Dante Decolonizer: Epistemic Plurality and the Ethical Imagination** — This seminar will offer cross-disciplinary readings that approach the *Commedia* as poetry, engaging scholarship and commentary as needed and on equal epistemic terms. Non-academic approaches that read contemporary issues through the lens of the *Commedia* interrogation of the ethical imagination especially welcome.

**Environmental Crises in Italy** — This panel examines how the impact of environmental crises and the discourses on current dilemmas in the Italian peninsula are integrated into the critical analyses of key Italian literary and cinematic texts.

**Excessive Abundance? Food in Italian and Italian-American Film, Literature, and Media** — Continuing last year's conversation, this panel proposes to focus on representations of food in Italian and Italian American Cinema, Literature and Media: abundance, scarcity, migration/immigration, environment/agriculture, and minority communities.

**Frame Narrative in Literature and across Media** — This panel aims at interrogating the functions of the frame narrative in literature and other media, and at analyzing how its usages have evolved through time.

**Iconographical and Literary Representations of Disease** — This panel will explore the iconographical and literary representations of illnesses and their influence on the human condition throughout the centuries, whether it be love sickness, the plague, or any other deadly epidemics or life-threatening disease.

**Italian Emigration in Film** — This panel seeks to discuss how filmmakers have documented Italian emigrations in film from the beginning of 20<sup>th</sup> century to the present.

**Italy and (Post)coloniality** — This panel investigates the relevance of the concept of "coloniality" for the Italian postcolonial and ongoing debates on Italian identity. It interrogates the relevance of the Italian case for global debates on coloniality and postcoloniality.

**La dolce via? Travel in Contemporary Italian Literature and Cinema** — We welcome papers that explore the work of individual writers, as well as broader trends in contemporary Italian travel writing and cinema.

**Music and Performance in Italian Literature and Culture** — This panel aims to explore the production of performances (musical, theatrical, ritual, social, etc.) and their representations in literature and the arts, from the Middle Ages to the present day.

**Naples: Excess of Narratives, Narratives of Excess** — The panel investigates the surplus of representations that the city of Naples has experienced (e.g. as an excessive city) in recent decades across media.

**Nel mezzo del cammin: Travel Writing in Medieval and Renaissance Italy** — This panel welcomes papers that explore a wide range of topics related to travel writing in the Middle Ages and Renaissance in Italy.

**New Research in Italian Cinema and Media Studies** — This panel invites proposals for papers about new research in Italian cinema and media studies, defined inclusively as studies of film, television, radio, print and/or new media produced in or dealing with Italy and/or the idea of the Italian nation.

**Old Age as Surplus in Italian Literature and Media** — This panel invites presenters to explore any configuration of old age and aging as surplus in Italian literature and media.

**Reimagining Premodern Disability: Excess, Surplus, Gain** — This panel asks disability studies to follow the recent concept of *disability gain* to reconsider and reimagine the premodern disabled body. Through this framework, we may consider the body in terms of reward, excess, surfeit, and surplus.

**Representations of Disease in Italian Visual Arts and Literature** — Proposals (in Italian or English) should focus on the representation of disease and illness in works by Italian writers and artists, highlighting how they affect and transform the main characters in their works.

**Rethinking Scarcity/Abundance through Italian Studies and Environmental Humanities** — This panel focuses on premodern and contemporary Italian works that challenge anthropocentric (yet also androcentric, racist, sexist, able-bodied) views of the natural and social environment by dislodging the abundance/scarcity binary.

**Rethinking Speculative Fiction within the Italian Literary Canon and in Language Curricula** — This panel will highlight the historical and thematic significance of Italian works of horror, science fiction, and fantasy relatively to the literary canon. It welcomes contributions about the use of speculative fiction in the Italian language curriculum.

**Shakespeare and Italy: Influence, Reception, and Adaptation** — This seminar looks at the relationship between Shakespeare and Italy, prompting participants to explore this from a variety of angles, such as the representation of Italy and of Italian characters, the attitudes of the English characters to Italy, etc.

**Surplus Invisibility: Concentrated Spaces of the Displaced and Expelled** — This panel will focus on the idea of surplus of population and the locations in which it is experienced within the Italian context: prisons, detention facilities, refugee camps, Roma settlements, borderlands, boats, construction sites with illegal workers etc.

**The Italian *Giallo*: Movies and Television Series** — This panel will investigate the Italian *giallo* in all its aspects, from its beginning up to the present time, on the big and the small screen. It will examine its evolution in terms of gender, inclusiveness, and representations of both Italian society and contemporary issues.

**The Dark Side of Italy's "Economic Miracle"** — Italy's "economic miracle" (1958–1963) is marked by the disjunction between new models of prosperity, consumerism, and mobility benefiting the bourgeoisie and the enduring marginalization of the lower classes. This panel welcomes papers analysing reportages, fiction, and films that address these dynamics.

**The Word of Literature: A Way to Excess and to Overcome the Human Experience** — Beginning with Dante's verses "I' mi son un che, quando / Amor mi spira, noto, e a quel modo / ch'e' ditta dentro vo significando" (Purgatorio XXIV, vv.52–54), the invitation is to refer to authors who have abandoned themselves to the overwhelming force of the literary word.

**Unpacking the Mind: Discussing Mental Health in Italian Classes** — This multidisciplinary roundtable will start a dialogue about strategies and resources for incorporating mental health into the Italian teaching curriculum.

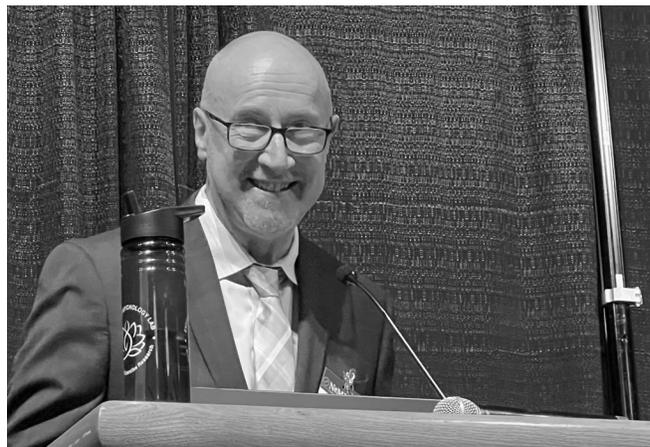
**Who wants to live forever? Ageing bodies in contemporary Italian culture** — This panel seeks to explore representations of ageing bodies in contemporary Italian narrative, poetry, and cinema, through interdisciplinary approaches, posthuman and transhumanist perspectives and feminist readings.

## PEDAGOGY & PROFESSIONAL

**Sustainability in the World Language Classroom** — This roundtable invites contributions on how one or more of the 17 Sustainable Development Goals of the United Nations can be incorporated into the language curriculum. Ideas for projects, new courses, single or interactive activities are also welcome.

**'How do I write what I don't know?': Mastering Grant Application Writing** — This GSC-sponsored roundtable will provide a robust discussion on grant writing and fellowship applications for graduate students, contingent faculty, and early career researchers.

**A Surplus of Options?: UDL in the Language and Literature Classroom** — This roundtable invites both language and literature faculty to share their ways of engaging Universal Design for Learning (UDL). It welcomes proposals exploring any facet of UDL.



**Ages and Stages: Women in the Academy, Continuing the Conversation** — This roundtable aims to lend open an honest support to women at various career stages and to provide participants with tools to use in forging the paths of their own personal lives and careers. Participants will be given the opportunity to share individual and collective narratives as well as concrete advice and solutions.

**Alternative Assessments and Surplus Language Learning** — This roundtable invites instructors to share alternative assessments (projects, portfolios, other creative work) they've implemented in elementary and/or intermediate language classes.

**An Excess of Expression: Multimodal Pedagogy in the Humanities** — This panel invites instructors interested in multimodal pedagogy and/or multimodal assessment to share their research and/or practices.

**Artificial Intelligence and the Language Classroom** — This panel will bring together scholars, researchers, and practitioners to explore the potential and drawbacks of AI in language learning and teaching, the latest research, trends, and developments in AI and the language learning process.

**Best Practices for Asynchronous Learning in the Italian Classroom** — This panel invites papers investigating best practices for asynchronous learning in the Italian language classroom. Papers from other languages investigating the hybrid model analyzing learning outcomes are also welcome.

**Beyond Skills: Educational Visions in the Age of Neoliberalism** — This roundtable invites reflective practitioners to talk about their educational visions of what language education is supposed to accomplish beyond grammatical, communicative, and cultural competences.

**Building Community in Unstable Times: Transformative Pedagogy and AOP** — This panel welcomes papers that consider challenges to educators from neoliberal ideologies and interventions into higher education, and how to maintain commitments to anti-oppressive practices and transformative pedagogies that encourage a culture of care, community building, critical thinking, and responsible engagement.



**Class Participation: A Must or a Bonus?** — This panel will revisit the meaning and role of participation and the participation grade in post-pandemic foreign language and literature classes.

**Community Engagement Projects in Our Classrooms: Worth the Extra Work?** — This panel considers the extra work that makes community engagement projects successful, from finding partners to navigating legal documents and planning projects to supporting course objectives. The goal is to provide insight and practical advice to instructors as they weigh the projects' many benefits in relation to this "surplus" work.

**Content Connections: Revitalizing Foreign Language Teaching through Content-based Instruction** — This panel explores the transformative role of Content-Based Instruction (CBI) in foreign language teaching, including the theoretical foundations of CBI, successful applications across diverse learning environments, and practical insights into its implementation.

**Cultivating a Culture of Care: Community Building in the FL Classroom** — This panel invites papers that provide insights into the complexities of community building and its impact on students' learning, well-being, and FL classroom experiences.

**Decolonizing Education and the Politics of Knowledge Production** — This panel seeks papers about decolonizing education and the politics of knowledge production, highlighting the ways in which diverse perspectives and knowledges (e.g. indigenous knowledge) can be mobilized to create more inclusive and equitable educational systems and to challenge the hegemony of Western knowledge.

**Digital and Humanities Practices Across the Language Curriculum** — The roundtable welcomes proposals on language courses (culture, history, literature) that include digital practices, initiatives, resources, and tools as part of the teaching approach and/or method of assessment.

**Discovering and Teaching Through Space and Place in Second Language Acquisition** — The concepts of space and place are used by many sciences—from geography to linguistics and literary criticism. In language classes, the language is inextricably linked with the territory, surroundings, virtual environment, community where this language is used. How is the idea of space presented in language classes?

**Diversity, Equity, Inclusion, and Social Justice in the Classroom** — This panel explores how instructors of languages and cultures can use the classroom as a platform to fight systemic racism while fostering diversity, equity, inclusion, and social justice.

**DIY Anthologies: Creating a Representative Undergraduate Literature Survey Curriculum** — This roundtable discusses how instructors of undergraduate literature survey courses are breaking away from canonical literary anthology textbooks to create curricula that include a variety of voices, perspectives, and multimodal texts.

**English as a Second Language in STEM Spaces of Higher Education** — This roundtable considers the experiences of ESL STEM undergraduate and graduate students and graduate TAs, as well as the differences in institutional policies related to language education in STEM, institutional requirements for TAing in STEM, etc.

**Enhancing Language Learning through AI: Practical Strategies for Teachers in the Age of ChatGPT** — A roundtable discussion of best practices and examples of the use of advanced AI technologies in the language classroom. Participants will share AI-based activities they have implemented in class along with any lessons learned in the process.

**Experiential and/or Project-based Learning in L2 Classes** — This roundtable seeks ideas for or accounts of experiential and/or service learning projects conducted as a part of a foreign language class as well as ways they could be replicated in other L2 courses.

**Hip-hop Pedagogy in Post-secondary Classrooms (A Higher Ed Remix)** — This panel aims to push the parameters on hip-hop pedagogy by exploring teaching practices within post-secondary, humanities-focused contexts and by challenging grand narratives of hip-hop studies.

**I Feel therefore I Am: The Impact of Decolonizing Language/s and Feelings on Academia and Beyond** — This panel will address the perceived violence of language on the one hand, and the empowerment which language can facilitate on the other hand, by examining the relationship between thought, language, feelings and actions.

**Instructional Strategies in the L2 Classroom: Teaching Language for Specific Purposes** — How do we expand our reach by helping students to prepare for rewarding careers using skills acquired in the L2 classroom? Papers on language for business purposes, on medical or health professions, and career-specific curriculum are welcome for this panel.

**Major Strife: The Future of Language Programs in the Age of Administrative Restructuring** — This roundtable seeks examples of how language programs and faculty continue to remain relevant on their campuses despite academic restructuring, prioritization measures, and the consolidation or elimination of majors and/or minors.

**Mindfulness in the Academy: Multitasking and Attention** — This roundtable discusses the benefits (but also drawbacks) of mindfulness practices that instructors of writing and literature can incorporate to juggle tasks, roles, responsibilities, and deadlines.



**Navigating Alt-Ac: Beyond Higher Education** — This panel invites abstracts to help graduate students negotiate with all aspects of alt-ac.

**New Approaches to Addressing Inequities in World Language Education** — This panel will explore innovations in course and curriculum design, materials, and instructional methodologies in the world language and literature classroom that address the panorama of inequities students face.

**Outer Worlds in Other Words. Teaching Language and Culture through Science Fiction** — This panel welcomes proposals of syllabus and didactic units that seek to address foreign language and culture through the lens of science fiction in all levels of teaching.

**Overcoming Instrumental and Post-humanistic Education** — This panel analyzes the dangers of instrumental approaches to education that, based on reductive and misguided interpretations of labor market and social demands, relegate humanities education to a secondary and non-essential position.

**Pedagogical Surplus in the Socially Just Classroom** — This roundtable seeks papers on how we can achieve balance—in the face of a surplus of possibilities and priorities—for creating a socially just classroom.

**Preparation for Profession: Sharing Information for Early Career Teaching** — This GSC-sponsored roundtable aims to answer some pressing questions on pedagogy for graduate student instructors and contingent faculty.

**Queer (Language) Pedagogies** — This roundtable invites presentations on the use and utility of queerness—in all its wily definitions—in language acquisition, writing, and literary/cultural studies classrooms.

**Rethinking the Modern Language Curriculum: SLA, Technology, Culture** — This roundtable invites proposals related to rethinking Modern Languages curricula alongside recent innovations in SLA and pedagogy-focused research.

**Shaping Poetry in the University Classroom** — This roundtable invites papers on teaching practices in the poetry classroom, especially in light of ongoing meta-discussion about the neoliberal university and the decline of the humanities.

**STEM Students Reading Literature: Pedagogical Approaches to an Engaging and Inclusive Classroom** — This panel will bring scholars together to discuss how to help our students read literature-specifically in a classroom where most of the students are STEM majors.

**Study Abroad Programs in Language and Culture: Challenges and Solutions** — Looking at the topic of surplus, this roundtable focuses both on factors threatening study abroad programs with a focus on language and culture as well as potential creative solutions.

**Sustainability in the Language Classroom** — This roundtable seeks submissions that explore pedagogical approaches to topics of sustainability from an environmental and/or a social perspective in the language classroom. All languages are welcome but presentations must be in English.

**Teaching After Tragedy: Pedagogical and Institutional Reactions to Mass Violence** — This panel examines the role of teaching in the humanities in the wake of mass violence. Projects will explore how instructors and universities have reacted to these conditions as well as what should be done to combat the rise of fascist ideologies.

**Teaching the Languages of Central and Eastern Europe: Adapting to the Post-Pandemic World** — This panel will examine the innovations that college instructors of Central and Eastern European languages have been implementing to make language and culture courses meaningful in the era of post-Covid and the war in Ukraine.

**Teaching While Anxious: The Pedagogy of Anxiety in 2024** — This panel asks presenters to analyze their own experiences “teaching while anxious,” offer pedagogical interventions, and/or consider how anxiety reshapes pedagogical theory and practice.

**The Case against Surplus Humanities** — This roundtable takes the form of a mock trial, accusing the Humanities of inaction, in order to explore issues related to its overspecialization, incoherence, and irrelevance—accusations coming not only from people outside of academia but their own members, who express estrangement, generational clashes, disillusion.

**The Impact of Digital Publications in the Tenure and Promotion Process** — This roundtable aims to open a discussion about the pros and cons that emerge when evaluating the impact and value of digital publications within the tenure and promotion process.

**The Reality of Artificiality: Artificial Intelligence and the Academe** — This roundtable invites presenters from across all disciplines to discuss the impact of generative Artificial Intelligence (AI) tools, such as Chat GPT, on teaching and learning.

**Translation in Foreign Language Teaching** — This panel explores ways translation can be integrated into or be the focus of intermediate and advanced language courses.

**University of Precarity** — This roundtable draws attention to the effects of precarious labour conditions upon faculty, students, and scholarship.

## RHETORIC & COMPOSITION

**“Post-Pandemic” Composition Pedagogy** — This panel will discuss the pedagogical challenges instructors have encountered in the post-COVID composition classroom and the strategies and solutions they have used to address them.

**A Surplus of Easy Options: Instructional Design in the Age of ChatGPT and Other Technologies** — This roundtable will share strategies and pedagogical practices (reading materials, assignments, and grade assessment) which will help our struggling students in making learning gains rather than resorting to academic dishonesty.

**A Surplus of Pluses: Transferable Teaching Strategies from Writing to Text** — This roundtable will discuss how pedagogical techniques implemented in First Year Writing classes, Introductory Literature courses, or both, have supported student learning in broad or specific ways as we transition back to face-to-face learning.

**Centering Multilinguality in First Year Composition Classes: Creative and Inclusive Approaches** — First year composition classrooms are liminal spaces for all students, but particularly so for multilingual students, who are often students of color and may be judged as outsiders to the university in multiple ways. This roundtable discusses strategies for centering these students’ experiences.

**ChatGPT in College-level Writing Programs** — Educators are concerned about the ethical implications of students using AI. But integrating AI into writing programs can also offer new opportunities for enhancing writing, as well as facilitating assessment.

**Digital Natives and their Discontents: The Post-pandemic College Writing Classroom** — The first college class to graduate with some pandemic-era learning at the high school level evokes the conception of “digital natives”. This roundtable will explore the effects the pandemic has had on learning in the college writing classroom.



**Enough or Surplus? Instructor Commentary on Students’ Drafts in First Year Composition** — Instructor commentary on drafts is a vital part of student writing development. This panel will focus on pedagogical approaches that promote transferability through balanced, useful, and relevant comments in quest to advance writing skills.

**Multiethnic / Multiracial Compositions within Surplus** — This roundtable will address composition methods and rhetoric of multiethnic artists and their adaptability(ies), despite / because of being marginalized and often relegated as surplus.

**Rhetorical Circulation for Social Justice** — This panel attends to how netizens’ involvements in the remix, appropriation, and further circulation of texts facilitate or impede the call for social justice.

**Teaching Societal Change in the Classroom Despite Sociopolitical Surplus** — Despite superfluous sociopolitical surplus inundating our students, we instructors can teach them to transform representational iconography in societal artifacts for the greater good.

**When Made Surplus: Teaching and Learning in Efficient Times** — In addition to thinking about historically surplussed and marginalized faculty and students, this roundtable asks how we can reclaim “surplus” as a productive part of the learning process to transform learning experiences.

## SLAVIC STUDIES

**Balkanising Classics: Theorising a New Perspective on Greco-Roman Antiquity** — This panel seeks the contribution of scholars who work on the receptions of ancient Greek and Latin literatures and cultures in contemporary Balkans.

**Belarusian Literature and Theater in Exile** — The panel should answer the question of whether Belarusian literature and theater will be able to find a model for survival and development in exile?

**Changing the Optics: How to Diversify Russian Curriculum?** — This roundtable examines various approaches to diversifying the Russian language curriculum by including the voices and experiences of marginalized communities.

**Discourses of War and Militia in Slavic Literature of Late 19<sup>th</sup> and 20<sup>th</sup> vs. 21<sup>st</sup> Century** — This panel invites papers about the differences in perception, depiction, and interpretation of war in the same region, involving the same ethnic groups, in the late 19<sup>th</sup>-/early 20<sup>th</sup> century vs. 21<sup>st</sup> century: Belarus, Ukraine, Serbia, Bosnia, etc.

**Diversifying Slavic Studies: Making Room for Belarusian Voices** — This panel is a space for scholars and teachers to come together and reflect on how to integrate Belarusian literature and language in the curriculum.

**Dostoevsky’s Women and the Image of the Femme Fatale in the European Novel** — This panel will analyze the complex images of women in Dostoevsky novels, maybe compared to other Russian realist novels, such as Leo Tolstoy and Turgenev.

**Émigré Berlin: The Russian Diaspora in Exile** — The exuberance of émigré Berlin combined the energy of a lively Western city with an estranged sense of a Russian society in exile. This panel engages this surplus of artistic energy in the 20<sup>th</sup> century in Russian-language and German literature, but also in America and England.

**Narratives of Displaced Lives** — Displacement has been a central feature of the wars, famines, revolutions and forced exile of the people of Russia and Eastern Europe since the turn of the 20<sup>th</sup> century and up to the present. This panel welcomes papers that focus on writers and filmmakers from this region.

**Russian Poetry** — A panel on any and all aspects of Russian Poetry, one of the most deeply appreciated forms of literature in Russia.

## SPANISH & PORTUGUESE STUDIES

**“Los desechables” en el teatro español e hispanoamericano del siglo XXI** — Para esta mesa redonda, nos interesan propuestas que examinen los personajes del teatro contemporáneo del siglo XXI—hispanoamericano, español o desde un enfoque transatlántico—que el poder tilda de “desechables” por su clase económica, discapacidad, raza, sexo, orientación sexual, y/o por su condición de desempleado, encarcelado, inmigrante, exiliado, perdedor de una guerra.

**20<sup>th</sup>-century Central America: (Post-)Conflict Notions in the Region** — This panel seeks proposals in English or Spanish that review the already established artistic, cultural, historical and literary periodization of (post-)conflict in El Salvador, Guatemala and Nicaragua, as well as Belize, Costa Rica, Honduras and Panama.

**Alberto Blanco: Text and Image** — This panel will explore the interplay of visual and verbal signs in the creative world of contemporary Mexican poet, visual artist, essayist, chemist, former rock musician Alberto Blanco (1951-).

**Almodóvar: A Cinema of Surplus** — This roundtable welcomes innovative and comparative approaches to the world of Pedro Almodóvar from the perspective of surplus, considering elements like form, content, sound, space, intermediality, etc.

**Constructing Alterity in Early Modern Iberia** — Looking at topics including but not limited to motherhood, *gitano* expressions of self, cultural artifacts, religious and racial identities, this panel seeks to explore alterity within the peninsula and throughout the Iberian empire.

**Conversions, Appropriations, and Technologies of Spanish American Colonial Writing** — This panel proposes the study of the different ways in which the notion of “writing” plays a central role in the discursive formation of the Spanish-American colonial world.

**Creativity Against Debt: Fighting Precarity in Latin American Culture** — This panel aims to discuss the creative and resourceful ways indebted individuals and communities are forced to navigate their precarity and reclaim a future for their families as seen in Latin American contemporary art and literature.



**De la sombra a la luz: Mujeres cineastas en el audiovisual cubano** — El seminario tiene como objetivo el análisis de producciones fílmicas realizadas por directoras cubanas y producidas en la isla o desde la diáspora, con el fin de indagar en las estrategias discursivas que configuran sus nuevas propuestas cinematográficas de carácter transnacional.

**Decolonizing Language Education: The Essential Role of Indigenous Voices and Epistemologies** — This roundtable invites submissions from educators engaged in decolonizing language education and exploring the practical implications of incorporating indigenous perspectives and knowledge into language curricula.

**Demografía del nomadismo anarquista. Exilio a las Américas y narrativas de nostalgia** — Esta mesa redonda busca propuestas que hablen de la creación de las redes transnacionales del movimiento anarquista y de la pervivencia del imaginario libertario en obras contemporáneas.

**Economías corporales: excedentes, excepciones, y residuos en la literatura y cine de México** — Se invitan propuestas que privilegien la representación corporal como herramienta semiótica para leer enclaves históricos, culturales, socioeconómicos y políticos en la literatura y cine de México. Se privilegiarán trabajos que examinen representaciones corporales del exceso.

**El archivo del futuro: memes, influencers y otras narrativas de la viralidad** — En este panel se buscan trabajos multidisciplinares que estudien cómo estos fenómenos comunicativos fomentan ideologías, como las de extrema derecha, dentro del mercado neoliberal regido por corporaciones y telecomunicaciones o reivindican identidades marginales. Otras propuestas que nos interesan: memes queer/raciales, apropiación de la cultura audiovisual mainstream, cultura viral de solidaridad e identificación, análisis transnacionales y transgeneracionales, entre otras propuestas.

**Elxs también cuentan: perspectivas periféricas para la clase de lengua y cultura** — En esta mesa redonda exploraremos propuestas didácticas específicas para la clase de español como L2 basadas en la enseñanza por contenidos y que promuevan el aprendizaje intercultural y la justicia social.

## Spanish &amp; Portuguese Studies



**Embracing Surplus: Heritage, Language, and Real-World Integration** — This roundtable seeks educational perspectives, theories, teaching materials that redress the dearth of pedagogical and curricular innovation in mixed language classes and that promote critical thought and insight into Spanish as a heritage language.

**Engaging with the Canary Islands Studies** — This panel will facilitate a dialogue between scholars working on or from the Canary Islands to confront the invisibility of the Archipelago within the hegemonic disciplinary confines of Hispanic Studies (Iberian Peninsula and Latin America).

**Español e inglés, lenguas y culturas en contacto: implicaciones para la traducción** — This panel seeks to offer practical examples of translated Eng/Span, Span/Eng texts, as well as other translation challenges, that reflect or help understand the current situation of these languages and cultures in contact in the USA.

**Excess in Spanish Cities** — This panel will examine urban space, gender, and sexuality in Spanish literature and film, especially papers that explore non-spaces, dead zones, hostile architecture, and the city scape as porous.

**Ficciones del Hogar: Narrativas Femeninas del Desplazamiento en el Siglo XX Español** — This panel seeks dialogues that revolve around the Spanish 20<sup>th</sup> century, focusing on the context of the Civil War and dictatorship, addressing issues of displacement and belonging from a feminine/feminist point of view, in which to discuss, mainly, the notion of house and home.

**Form and Surplus Populations: Peripheral Labor in Latin American Literature** — This panel invites papers that theorize the relation between Latin American literature and processes of capital accumulation, and it looks to interrogate the intersection between literary form and the configuration of peripheral labor (e.g. unemployed people, undocumented immigrants, lumpenproletariat).

**From Vocabulary to Voices: Bridging Language Learning with Community Engagement** — This panel will explore the integration of community-based experiences into language curricula to provide a culturally rich, immersive, and practical learning environment that can enhance learners' cultural competence.

**Hacia la visibilidad lésbica y trans en el cine español y latinoamericano** — Panel de Feministas Unidas sobre la representación y visibilidad lésbica y transgénero en el cine reciente de España y Latinoamérica para aumentar y normalizar su visibilidad en los medios audiovisuales.

**Iberian Modernization & Americanization: Topics of Surplus and**

**Excess** — This panel will shed light on different aspects of modernization and/or Americanization of the Iberian Peninsula through the lens of surplus. We encourage submissions on the period of the Spanish Miracle (1959–1974), both from Spain and Portugal, as well as more recent manifestations of modernization.

**Illuminating the Past: Unveiling Historical Places as Literary Settings in Language Learning** — This panel explores the captivating potential of using historic places as literary settings in the language classroom, showcasing the transformative power of literature.

**La parodia en el siglo XXI** — En esta mesa redonda nos interesa estudiar y discutir las diferentes manifestaciones de la parodia en el siglo XXI en el cine, las artes gráficas y la literatura del Caribe, América Latina, España y/o la producción Latinx.

**Las señas de identidad del Nuevo Cine Latinoamericano** — El cine latinoamericano pasa por uno de sus mejores momentos de toda su historia. Este cine que hemos llamado desde hace varias décadas: *Nuevo Cine Latinoamericano*; sin embargo, ¿es válido seguir llamándolo así en el presente siglo?

**Latin America, Asia, and the Pacific: Narratives of Relation** — This panel will explore the entangled histories and narratives of Latin Americans, Asians, and Pacific Islanders and their diasporas from the nineteenth century to the present.

**Lo íntimo en la literatura y el cine español y latinoamericano** — Se invita al envío de propuestas que, desde diferentes criterios teóricos, se enfoquen en el hogar y la cotidianidad en la literatura y el cine (tanto de ficción como documental) de las últimas décadas del siglo XX y el siglo XXI en Latinoamérica y España.

**Masculinities and Alternative Sexualities in Latin American Literature** — The panel will explore the intersection between masculinities and alternative sexualities, with a special emphasis on Latin American literary works that question preconceived notions of what it means to be a man as well as the need to uphold the heterosexual normative.

**Memory, Truth, and Justice: Disappearances, Deaths, and Femicide in Latin America** — This panel seeks discussion of memory, justice, reparation, punishment, reconciliation, and forgiveness on the topic of human rights violations in Latin America as figured in manifestations of extreme violence (e.g. feminicides, forced disappearances, mass graves) rooted in heteropatriarchal, colonial, racial, and economic oppression over marginalized people.

**Mujeres en la esfera alternativa: Representación en materiales fotográficos, fanzines, pintura** — Este Feministas Unidas panel busca analizar la representación de la mujer en materiales alternativos que no son los tradicionalmente estudiados, y se sugiere, aunque no se limita a la representación en fanzines, pintura, fotografía, calendarios, grafiti, revistas, entre otros.

**Pedagogías críticas en la práctica de las humanidades para un futuro decolonial** — Invitamos a lxs interesadxs a enviar un abstract con propuestas de prácticas pedagógicas concretas para un futuro decolonial, reflexiones teóricas y prácticas en las que las pedagogías críticas (y marcos teóricos afines) aplicadas a la enseñanza de lenguas/culturas tengan un rol central..

**Queering Erotics in Hispanic and Luso-Brazilian Fiction** — This seminar seeks papers on contemporary women writers, filmmakers, and artists of Hispanic and Luso-Brazilian fiction that subverts heteropatriarchal and heteronormative expectations regarding desire, pleasure, gender, and sexuality.

**Recruiting Language Majors in the South** — This panel seeks to explore ideas, share initiatives taken, and identify resources to recruit and retain language majors in the South after the Pandemic.

**Reframing Altered States of Mind in Lusophone, Brazilian, and Lusophone African Literatures** — This panel seeks to address the representation of experiences with altered states of consciousness at the intersection of gender, race, ethnicity, culture, and linguistic variables in Lusophone, Lusophone African and Brazilian Literatures, and other cultural objects.

**Representaciones urbanas y ficción distópica en la narrativa afrohispanica del siglo XXI** — Se aceptarán trabajos individuales o colectivos que versen sobre el estudio de la narrativa afrohispanica publicada en español en el siglo XXI, especialmente representaciones urbanas, distopías narrativas afrocaribeñas, diáspora y voces al margen, intersecciones, hibridez textual.

**Science and Technology in Spanish & Latin American Literatures and Films** — This panel will examine the interplay between sciences and humanities through Hispanic literature and film, and create a communication between humanists and scientists.

**Sobras y sombras: la marginalidad en el Siglo de Oro** — Este panel busca explorar la representación, función y significado de personajes secundarios, olvidados, excluidos y/o marginales en las obras literarias del Siglo de Oro.

**Sonidos y performance en cuerpos racializados en Latinoamérica** — Este panel invita a trabajos enfocados en sonido, arte y performance de cuerpos racializados en América Latina, el Caribe y la diáspora latinoamericana a nivel transnacional. El objetivo es registrar producciones culturales contemporáneas que visibilicen cuerpos y voces afrodescendientes, indígenas, mestizas y queer a través de estudios sonoros y performáticos.

**Storytelling and Popular Folklore in Latin America and Caribe** — This panel explores how imaginary beasts, ghosts, and witches are described across Hispanic literature and media in order to gain a deeper understanding of how they represent human culture, history, experience, knowledge, and values.

**Surplus Love: Adultery and the Limits of Betrayal in Spanish Culture** — This seminar seeks to explore (from a range of perspectives) the complex and diverse representations of adultery in Spanish literature, art, film, music, and popular culture.

**Surplus Problem Bodies: Age & Disability in Hispanic Literatures and Media Narratives** — This roundtable invites submissions that problematize representations of age and disability understood as “excess” or “surplus” in Hispanic literatures and media narratives.

**T(i)empo de Sobra: Reflections on Time in Luso-Hispanic Literature and Arts** — Esta mesa redonda pretende ser un espacio de discusión y análisis sobre la compleja noción de Tiempo. En un diálogo interseccional que considere la representación de raza, género, edad y clase invitamos al envío de propuestas, en español, portugués o inglés sobre cine, literatura y arte del mundo lusófono y/o hispanico.

**Technology and Humanity in Hispanic Literature and Film** — This panel will analyze Hispanic literary or film texts that critically examine interfaces, interrelations, and/or interactions between technology and humanity.

**The Aesthetics of Excess: Reconsidering Surplus in Latin American Imaginaries** — This panel examines literary and cultural productions that, through their aesthetics, introduced a nuanced version of surplus subjects in Latin American societies.

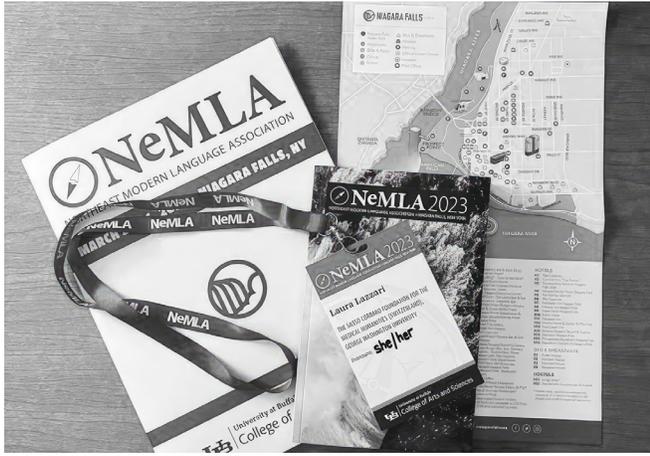


**The Music of Bad Bunny: A Peek into Puerto Rican Language and Culture** — This roundtable will discuss salient features of the Puerto Rican dialect through examples from the songs of Bad Bunny in order to better understand the Puerto Rican dialect, while also examining the Bad Bunny phenomenon in terms of his cultural impact as a source of Puerto Rican pride.

**The Political Aesthetics of Monstrosity: Excess, Otherness and Abjection in Hispanophone Cultures** — This seminar invites contributions that explore the aesthetics and politics of monstrosity as excess in the cultural productions of Latin America, Spain and their diasporas.

**The Spanish Novel of Historical Memory: New Perspectives and Approaches** — This panel seeks to explore the Spanish novel of Historical Memory from new perspectives such as disability studies, environmental studies, race and ethnic studies, immigration/migration, and others that remain un- or underexplored in these novels.

Spanish & Portuguese Studies



**The US-Mexican Border in the Popular Imaginary** — This panel seeks presentations exploring the US-Mexico border drawn from fiction as well as non-fictional cultural productions.

**The Welcomed, the Uninvited: Intellectual Exiles and their Cultural Impact in their Host Countries** — This panel examines the impact Iberian and Latin American intellectuals in exile have historically played on articulating new forms of identity and community within exile.

**Troublesome Matters: Materiality through Literature, Film, and Comics** — This roundtable examines materiality from different and contrasting theoretical venues. It poses the question: how does a revisited materialist analysis offer new possibilities to think about literature, film, and comics in Latin America?

**Urban Experience and Literature in Latin American Cities in the 21<sup>st</sup> Century** — This panel focuses on poetry and fiction that deal with both how neoliberalism has transformed the urban experience and how this change is depicted in 21<sup>st</sup>-century literature in Latin America.

**Valle-Inclán hoy: Nuevas aproximaciones críticas** — Este panel busca nuevas aproximaciones críticas a la obra de Ramón María del Valle Inclán (1866–1936) que en las primeras décadas del siglo pasado revolucionó la literatura en español y que, sin embargo, hoy, no parece recibir la atención crítica que merece.

**Worldling Latin America: Cosmopolitanisms, Planetarity, and Global Networks** — This panel explores questions of world literature, cosmopolitanism, planetarity, and global networks of circulation in/about Latin America: eco-criticism, extractivism, anthropocene and the post-human, global indigenities.

**¡Brujas, locas, endemoniadas, hechiceras o sabias?** — El presente panel busca explorar el papel de la reinención femenina a través de las agencias que tienen en el presente para sobrevivir y abrirse camino en la sociedad.

## WOMEN'S AND GENDER STUDIES

**'It's All in Your Head': Cultural Representations of Medical Misogyny in the Americas** — This panel will explore how medical misogyny has shaped the cultural representations of disabled and chronically ill women of the Americas.

**'The Places of Possibility': The Excess of Black Women's Print Culture** — This panel will examine the dynamic and multitudinous ways Black women participate in and engage with print culture to share their stories, shape their communities, and forge ways forward for others through creative means.

**(Re)reading Feminist Speculative Fiction Post-Roe v. Wade** — How do feminist envisionings of the future help us re-frame our current political reality in our post-Roe v. Wade moment? This panel seeks papers that explore the experience of (re)reading feminist speculative fiction in literature or film.

**A Hidden Light: Surplus LGBTQ+ Characters in Contemporary Young Adult Fiction** — This panel will bring together scholars interested in the intersection of gender studies and young adult literature, investigating this surplus of surplus characters as authors scramble to include LGBTQ+ perspectives in their work.

**Contemporary Asian Masculinities in Literature and Film** — This panel seeks critical reflections that interrogate, challenge, or reconfigure white settler masculinity ideals and “soft” masculinity narratives. Of special interest are continual reinscription and resemanticization of assumptions about what it means to be both “Asian” and “a man” within diaspora, transnationalism, and globalization.

**Contemporary Literature and Reproductive Justice** — This panel will investigate the reverberations of the Dobbs decision through a literary focus that bears on contemporary reproductive issues, questions of maternal subjectivity and affect, aspects of care labor, or theories of mourning and materiality.

**Cracking Impossible Silences: Women's Narratives of Political Conflicts in South Asia** — This panel examines women's narratorial expressions, voices, and silences that allow for the creation of alternate feminist historiography which contends the existing patriarchal nationalist discourse around political conflicts in South Asia.

**Cultural Representations of Social Reproduction** — This panel seeks papers on cultural representations of social reproduction. We are especially interested in work that explores potential connections between social reproduction narratives and anticapitalist feminist praxis.

**Feminine Excess: Conservative Feminisms in Print Cultures** — This seminar examines the connections between femininity and conservative ideologies in print cultures of the long twentieth century.

**Femininities and Masculinities Under Nationalisms** — This panel focuses on literary and/or multi-media texts produced in the context of the demands made by nationalistic ideologies for specific hegemonic expressions of femininity and/or masculinity.

**From a Paradise-only State to the Quotidian: Untangling “Plenty” from “Surplus”** — This panel seeks papers that engage concepts of surplus through a framework of resistance and liberation. What does it look like when historically marginalized groups resist capitalism’s paradise of surplus and excess?

**Hauntological Memory and Agency: The Remnants of Queer Voices and Stories** — Drawing from Avery Gordon’s *hauntings*, this panel will explore how acknowledging the remnants from voices and stories of the past in the present is necessary for reparative change to occur.

**Hot Flash Lit: Reading Menopause in Literature** — Unlike coming-of-age narratives, there is relatively little discussion of a life change widely recognized as equally biologically and culturally disruptive and transformative as adolescence. This panel invites papers that illuminate hot flashes in literature.

**Immigrant, Queer, Mother, Other: Women Write (and Paint) the World** — Ages-old stereotypical portrayals of “good women” have been woven around traditional roles in the home while “bad women” transcend patriarchal norms. This panel is about “bad women” of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**Motherhood Literature as Genre** — Given the surge of recent literary texts on motherhood, can we speak of a genre of motherhood literature? This roundtable seeks to address that question.

**Non-normative Genders in Latinx, Latin American Literature** — This panel seeks papers that delve into the portrayal of non-normative sexualities in US Latinx or Latin American Literature contexts and/or subvert traditional societal norms.

**Pregnancy Loss in Contemporary Literature and Film** — This panel aims to examine how elective, therapeutic, spontaneous abortions, and stillbirths are represented in work of literature and cinema from an interdisciplinary and transnational perspective.

**Queer Mad Feminisms** — This roundtable will bring together scholars, activists, and artists whose projects and scholarly interests come under the heading of, push the boundaries of, or help to shape and define Queer Mad Feminisms.

**Re-engaging with the Old Myths: Contemporary Literature, Women, and Classics** — This panel invites papers that focus on contemporary works that use women from Classical literature and mythology as their inspiration, and it suggests using these newer works to consider how these sources make meaning now and in the future.

**Reconsidering the Great War in Light of Women’s Voices and Experiences** — This seminar examines the importance of women as fictional characters, authors, and purveyors of legacies associated with the Great War of 1914–1918.



**Refusal, Disruption, and Persistence in Academia** — Drawing on Rebecca Subar (2021), this roundtable will engage participants about structural change in their local context by sharing strategies from diverse standpoints. Participants will consider refusal, disruption, and persistence with collaboration and community building in the foreground for systemic change, big or small.

**Representations of Women in Third-Generation African and African American Novels** — This panel examines how women are represented in novels written by third-generation African and African-American literary writers.

**Singles Are Not a Surplus Population** — Our panel invites papers that draw from examples of fictional characters who are single (never-married, widowed, or divorced) or single people in the media to discuss singles’ marginalized status as “surplus”.

**Surplus Violence and Feminist Resistance** — This roundtable will engage analyses of surplus gendered violence—routinized violence centered around households, medical facilities, and the workplace—contextualized globally, critiqued locally, and countered decolonially.

**The Poetics of Women Writers and the Power of Writing for Cultural Change** — This panel advocates evidence-based change through service writing, volunteering at local and regional as well as national community engagement events. We investigate the useful social functionality of poetics and theoretical processes of the literary scholar.

**The Promise and Precarity of Surplus Women in the 19<sup>th</sup> Century** — This panel discusses representations of real and fictional “surplus” women in the long nineteenth century, the unmarried women who lived and worked outside marriage markets in a culture skeptical of female independence.

**Trauma and Westernization: Embodied Exclusion in Korean/Korean American Women’s Literature** — This panel seeks to theorize the female Korean American body as a racialized and excluded site—a biopolitical site for trauma and haunting. How do Korean/Korean American women’s writing negotiate multiple affiliations?

Women's and Gender Studies



**Women Experts** — A broadly-conceived panel discussing the role of gender in the construction of expertise in literature, film, photography and the visual arts, comic books, video games, or the careers of historical figures.

**Women's Bodies in the Arab Context** — This panel seeks papers that examine the representation of women's bodies, as (un)desirable objects in the Middle East and North Africa.

**Women's Leadership Then and Now** — This panel seeks to discuss leadership and equality by questioning the feminists, specialists, and researchers' reactions to this subject. Is it overstated? understated?

**Women, Migration, and/in Academia** — From bias in student evaluations, low salaries, maternity penalties, or emotional workloads, women and academia are two entities that do not mix without friction. This roundtable seeks to revisit the role of female-identified individuals in academia.

## WORLD LITERATURES (NON-EUROPEAN LANGUAGES)

**A Surplus of Peculiarities, Nonconformities, and Imaginations in World Literatures** — A thoughtful exploration of literary tales and their essence(s) promises a roundtable session of vibrant discussions through an examination of monologues, dialogues, themes, symbolisms, phraseologies, styles, imageries, occurrences, styles, as well as characters.

**Beyond the Void: Exploring Grief, Loss, and Trauma in Literary Landscapes** — This panel aims to explore the transformative power of grief, its impact on the human psyche, and the way it shapes the narrative, structure, and symbolism within literary works.

**Reassessing Resource Narratives: Ecocritical Perspectives on the Illusion of Surplus** — The panel invites papers from researchers, scholars, and practitioners from various disciplines to explore the multifaceted dimensions of surplus within the context of Ecocriticism.

**The Materiality of Excess** — This panel will explore the materiality and corporeality of excess, delving into its affect, texture, aesthetics, and politics as they relate to otherness. Considerations of the interplay between desire, surplus, and materiality in literature, film, culture, and media across various disciplines and time periods are welcome.

**Yiddish Surplus Texts and the Aftermaths of War** — This panel welcomes essays on Yiddish responses to the Holocaust, WWI and its aftermath, wars fought in and around Israel (the 6 Day War or the War of Yom Kippur), or metaphysical wars, such as the war against the *sitra achra*.

## UNDERGRADUATE FORUM

**The Humanities: An Interdisciplinary Perspective** — This year's conference theme is SURPLUS, a keyword for critical and creative work that, in addition to the commonly associated meanings of profit and value, can be more broadly construed as excess or excessive, as surfeit, or what is leftover, or unwanted.

## WORKSHOPS

**Affective Writing Pedagogies Workshop: Using Zines** — In this workshop, participants will be working on developing affective and process-based writing pedagogies along with many colleagues. We will use zines to make annotated bibliographies, write research papers, and create visual writing. One of the goals of this project is to bridge the gap between students' lived experiences through encountering everyday media and images and their academic writing while emphasizing the plasticity of writing itself.

**Decolonizing Program Outcomes: A Pedagogy and Assessment Workshop for Language Instructors** — Subsequent to a successful and invigorating virtual DDGC (Diversity, Decolonization, and the German Curriculum) collective gathering, this workshop furthers the aims of removing structural barriers to learning and assessment for language teaching. We will jointly consider the DDGC's collaboratively generated list of language outcomes in light of our own respective situation.

**Digital Storytelling in Foreign Language Curricula: The Why and the How** — This workshop for foreign language instructors presents how to integrate dissertation projects about narratives in the digital storytelling format into existing curricula. It includes best practices for curricular considerations (level, topic, materials), an outline of the instructional sequence and lesson plans, and assessment rubrics.

**Navigating the Humanities Careers Landscape: A Graduate Student Workshop (GSC Sponsored)** — In this interactive workshop, graduate students will explore resources and strategies for navigating the job market, both academic and beyond. Topics include MLA resources for grad students, job market data, guidance on preparing application materials, implementing transferable skills from graduate training, identifying mentors, and more.

**No Surplus in Sustainability: Environmental Justice in Latin America** — This workshop promotes cultural awareness in language classrooms by examining Latin American artistic expressions concerned with environmental justice, showcasing a range of thought-provoking contemporary Latin American artists and activists. Attendees will walk away with concrete examples of how to use authentic materials involving different media arts in their L2 classrooms.

**Student-centered Discussions Using Socratic Circles** — Socratic Circles are a student-centered, text-based discussion activity suitable for both literature and language classrooms. The two main benefits of Socratic Circles are increasing student participation in class discussions and helping students to reach a deeper understanding of a text that they have read. Workshop participants will:

1. Learn all steps of the Socratic Circle protocol through a mixture of direct instruction and active participation.
2. Learn how Socratic Circles can integrate into a sequence of reading, analysis, and writing about the ideas in a text.
3. Receive materials to implement this activity in your classes. Socratic Circles can be graded or ungraded, and they follow an ethos of exploration rather than consensus seeking, valuing and encouraging a plurality of ideas.

**Task-based Language Teaching (TBLT): The Macro- the Micro- and Everything in Between** — This workshop provides an overview of the foundations of TBLT and demonstrates how a successful implementation of Tasks requires thoughtful consideration of both macro- and micro-decisions at the various stages of syllabus design. Through a series of hands-on exercises in lesson planning, materials creation, and language assessment, attendees will experience firsthand the components involved in implementing the TBLT framework.

## NEMLA BOARD OPENINGS IN MARCH 2024

### Nomination Process

Nominations for open Board openings are due at [nemla\\_nominations@nemla.org](mailto:nemla_nominations@nemla.org) by October 1, 2023. Self-nominations are welcome and positions on the board are staggered. NeMLA's Nominating Committee will consider all nominations (based on the candidates' experience, statements, and years of involvement with NeMLA) before the membership vote. Elected members will begin their duties on the last day of the upcoming convention in Niagara Falls. For more information about the nominating process, please contact [nemla\\_nominations@nemla.org](mailto:nemla_nominations@nemla.org).

- ▶ Second Vice President
- ▶ American & Diaspora Studies Director
- ▶ Comparative Literature Director
- ▶ Cultural Studies & Media Studies Director
- ▶ Pedagogy & Professionalization Director

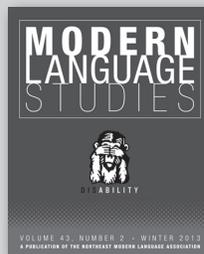
**DEADLINE FOR NOMINATIONS:** October 1, 2023

**EMAIL NOMINATIONS TO:** [nemla\\_nominations@nemla.org](mailto:nemla_nominations@nemla.org)

## NeMLA Publications

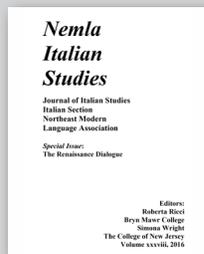
NeMLA proudly sponsors the publication of three journals dedicated to the production of award-winning scholarship.

### MODERN LANGUAGE STUDIES



*Modern Language Studies* is a peer-reviewed journal representing the wide-ranging critical and creative interests of NeMLA members. We publish scholarship, interviews, fiction and poetry, reviews, and commentary on teaching, research, and writing in all areas of English, American, comparative studies, as well as the literatures of the modern languages.

### NEMLA ITALIAN STUDIES



*NeMLA Italian Studies* promotes the study of Italian culture by publishing critical studies on Italian literature, cinema, culture, linguistics, and language pedagogy. The journal includes sections dedicated to creative writing in Italian (primarily poetry or short-prose fiction), translations of contemporary and classical works/authors, cultural debates, and interviews. A section of the journal is dedicated to book reviews.

### MAST: THE JOURNAL OF MEDIA ART, STUDY AND THEORY



*MAST: The Journal of Media Art, Study and Theory* is an online, open-access, and double-blind peer-reviewed journal featuring interdisciplinary scholarship in the domain of media studies with a focus on both practice and theory. MAST stands for "Media Art Study and Theory" and welcomes original high-quality submissions from artists, practitioners, scholars, writers, theorists, curators, academic faculty, and graduate students in artistic research, theory, and practice-based/practice-led studies in media arts.



Non-Profit Org.  
U.S. Postage  
PAID  
Buffalo, NY  
Permit #329

Northeast Modern Language Association  
University at Buffalo  
English Department  
306 Clemens Hall  
Buffalo, NY 14260-4610

**2024 LOCAL HOST INSTITUTION**



**2024 ADMINISTRATIVE INSTITUTION**



[buffalo.edu/nemla](http://buffalo.edu/nemla)



#NeMLA24

**THANKS TO OUR 2024 SPONSORS**

**LOCAL HOST INSTITUTION**  
Tufts University

**ADMINISTRATIVE INSTITUTION**  
University at Buffalo, College of Arts and Sciences

**UPCOMING CONVENTION DATES**

**2024** March 21–24, Boston, MA  
Host: **Tufts University**

**2025** March 6–9, Philadelphia, PA  
Host: **La Salle University**

**KEY DATES FOR 2023–2024**

<b>Sep 30</b>	2024 Conference Abstract Submission Deadline
<b>Oct 01</b>	Board Nominations Deadline
<b>Oct 15</b>	Book Awards Submission Deadline
<b>Nov 15</b>	Undergraduate Forum Abstract Submission Deadline
<b>Nov 30</b>	GSC Travel Grant Applications Deadline
<b>Dec 15</b>	Creative Writing Award Submissions Deadline Postcolonial Essay Award Submissions Deadline
<b>Dec 31</b>	Antonio Cao Memorial Award Application Deadline
<b>Dec 09</b>	Registration Deadline
<b>Feb 25</b>	Board Elections Voting Deadline
<b>Feb 05</b>	Exhibitors Registration Deadline
<b>Feb 06</b>	Summer Fellowship Application Deadline
<b>Jan 06</b>	CAITY Essay Award Submission Deadline
<b>Jan 13</b>	CAITY Travel Award Application Deadline
<b>Jan 15</b>	GSC Essay Award Submission Deadline WSGC Essay Award Submission Deadline
<b>Mar 07-10</b>	55 <sup>th</sup> Annual Convention in Boston
<b>Apr 15</b>	NeMLA-UB Special Collections Fellowship Application Deadline