

FROM THE PRESIDENT

Dear colleagues and friends,

I am pleased to have the opportunity to serve as SAMLA president, to report on the dynamic changes underway for our organization, and to encourage your participation in our conference this year. The conference, with the theme “In Concert: Literature and the Other Arts,” will be held November 13-15 at the Sheraton Imperial Hotel and Conference Center in Durham, NC. Many of us have fond memories of the 2012 conference in that location.

The changes in SAMLA administrative staff outlined in Lynn Ramey’s letter last year have come to fruition. After seven years of graceful and steady stewardship, Renée Schatteman stepped aside as SAMLA Executive Director at the end of December. As one of my predecessors, Kathleen Blake Yancey, said of Renée, “she’s a one-woman transition-bridge-builder.” SAMLA members, staff, graduate assistants and undergraduate interns who worked with Renée were each enriched by the experience. As individuals and as an organization, we owe her tremendous appreciation for her service.

We are fortunate that Elizabeth West, Professor of English at Georgia State University, began her tenure as Executive Director on January 1. Elizabeth will be focusing on sharpening SAMLA’s business model to ensure the long-term health of our organization, as well as building collaborations with organizations that will continue to broaden SAMLA’s reach and constituencies. You may read more about Elizabeth and her vision for SAMLA in her first Executive Director’s letter on p. 2.

We have already seen evidence of the positive impact of the appointment of R. Barton Palmer, Calhoun Lemon Professor of Literature at Clemson University, as Editor of the *South Atlantic Review*. Early in his editorship, one double issue (77.1–2) has already arrived in our inboxes and a second (77.3–4) will be arriving in the very near future. SAMLA members and institutional subscribers alike are delighted to see our flagship journal regain its footing under Barton’s leadership. The *South Atlantic Review* update on p. 3 details Barton’s further plans for engaging SAMLA members in moving *SAR* forward.

Barton was also instrumental in developing the highly successful Conversation with Acquisition Editors throughout the SAMLA Region panel and luncheon which closed our conference last November. That session will be held again at SAMLA 87 on Sunday, November 15. In addition, SAMLA members will have the opportunity to make appointments with acquisition editors throughout the conference as part of their conference registration. Members can look forward to 2015–2016 membership and membership renewal applications and conference registration forms being available on the SAMLA website (samla.memberclicks.net) beginning April 1.

Diana Eidson, SAMLA’s Editorial and Production Manager, graduated with her PhD and moved to a tenure track position at Auburn University. Upon the announcement of her imminent departure, the SAMLA Executive Committee took the opportunity to reconfigure the principal administrative staff role. Paul Donnelly, former Director of Board and Committee Operations with the American Psychological Association, joined SAMLA as Associate Director in July. Special commendation goes to Stephanie Rountree for her part in ensuring a smooth transition and in keeping SAMLA operations humming in the period between Diana’s departure and Paul’s arrival.

As I mentioned above, the theme for this year’s SAMLA conference is “In Concert: Literature and the Other Arts.” From Sappho with her barbitos, to the gloriously illuminated *Book of Kells*, to the Troubadours of the High Middle Ages, on up through William Blake and his alchemical etchings, Lewis Carroll’s



controversial photographic portraits of children, Carl Sandburg’s folk music, James Baldwin and Ray Charles’ unlikely collaboration at Carnegie Hall on July 1, 1973, and all the way up to William S. Burroughs’ shotgun splatter painting, writers have never been content to make art solely out of words. The humanities in general have always been markedly multidisciplinary. The academy, too, has generally sought to accommodate, foster, and inspire multidisciplinary creativity and interdisciplinary collaboration by incorporating studio programs, MFA degrees, and hybrid cross-disciplinary majors of all sorts. Digital technology and the internet, in particular, seem to provide a concrete realization of Hermann Hesse’s “the glass bead game” – art as quintessential multidisciplinary game playing. For

SAMLA 87, presenters are invited to consider the myriad connections between literature and the other arts – painting, sculpture, photography, book making, music, dance, film, architecture, and the like.

I hope you will consider responding to one of the Calls for Proposals included in this edition of *SAMLA News*. Additional Calls for Proposals will be accepted at samla.memberclicks.net through May 15.

We have an extraordinary lineup of plenary and featured speakers coming to Durham in November. Joint creative plenary speakers Wyn Cooper & Madison Smartt Bell have collaborated musically for more than a decade, resulting in the albums *Forty Words for Fear* (2003) and *Postcards Out of the Blue* (2008). Cooper, a poet and lyricist whose poem “Fun” was transformed into Sheryl Crow’s breakout hit “All I Wanna Do” (1993) has published four collections and a chapbook, most recently *Chaos is the New Calm* (2010). His poems from *Postcards from the Interior* (2005), served as the basis for Bell and Cooper’s second album. He has taught at the University of Utah and

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FROM THE EXECUTIVE DIRECTOR

Greetings SAMLA Members and Friends,

I am pleased to start 2015 as the new Executive Director of SAMLA. Exciting, challenging, and rewarding times are ahead, and I am honored to have been entrusted with the responsibility of managing the organization. I extend my sincere thanks to Renée Schatteman, who graciously agreed to have me shadow her during her final months as Executive Director. With this experience I became acquainted with SAMLA's ongoing operational concerns and obligations. I am grateful to both Renée and Diana Eidson (who, with the completion of her PhD, stepped down as Associate Director) for their commitment to making this transition as seamless as possible.

Replacing Diana during the beginning of SAMLA's busy period of conference preparation, Paul Donnelly was key to the successful 2014 conference here in Atlanta. We have already begun the work to ensure that SAMLA 87 will offer attendees informative and engaging panels and accommodations that will help to make for an enjoyable and rewarding conference.

Georgia State University's Department of English continues its commitment to SAMLA, and department chair Dr. Randy Malamud, a long time SAMLA member himself, leads the department in this regard. SAMLA remains in the GSU Department of English with staff positions filled by an exceptional group of graduate students. Our staff handles the nuts and bolts of running SAMLA—this includes website and database management, conference preparation and operation, generating and analyzing reports, and answering and directing queries from members and outside inquirers.

I am excited about some of the most pressing and immediate challenges for the organization. As Barton Palmer, our new *SAR* editor, announced in his inaugural greeting, the journal is central to the organization and has had a longstanding presence in the academy. It is unfortunate that we find ourselves behind several issues in our publication schedule; however, Dr. Palmer has put a plan in place to restore the journal to on-schedule publishing. In the meantime, the SAMLA office will work with him in every way that we can to help

meet this goal. We will also be working with Dr. Palmer to transition to online publication, an option that our members and others wishing electronic access will appreciate.

The SAMLA staff, Paul Donnelly, and I are excited about SAMLA 87, to be held in Durham, NC. Our last conference in Durham was highly successful—attendance and panel numbers were high. We hope to continue the tradition of SAMLA pedagogy and professionalization panels, and we are especially excited about holding the panel on publishing for a second year. This was a well-attended panel, providing attendees an informational and Q&A session with publishers of academic works.



Among my 2015 goals is to review carefully SAMLA's operational costs, to explore cost-saving opportunities, and to grow the organization's reserve. SAMLA is financially healthy and has weathered the fallout of the nation's financial crisis that had some adverse effects for the academic world as well as the economy at large. During this period of economic uncertainty, SAMLA conferences continued to be well attended and membership grew. What did not grow, however, is SAMLA's reserve, and I hope to find ways to shore up our financial profile in this area. As the costs of conferences continue to escalate, we will continue to explore avenues for cost savings, while continuing to bring members and attendees informative and engaging sessions with access to necessary modes of presentation and to offer accommodations and amenities that meet the standards of our conference-goers.

Our goal to review and, where wise, to revise our operational spending will not impede our commitment to grow the organization's reach: to broaden even further the scholarly organizations that commit to a presence at SAMLA's annual conferences and to grow our population of members and panels with research interests that represent the vast growth in diverse scholarly areas of language and literature.

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R. Barton Palmer, *Clemson University, Editor, South Atlantic Review*



Thanks to the hard work and diligence of staffers at both the Clemson and Georgia State offices, *SAR* is now well-launched as a digitally produced and distributed literary quarterly, with all the conveniences and green-friendly economies that such a modality affords. Our first double issue, 77.1–2, went out to subscribers in January, if not without some unresolved technical problems, thankfully resolved with no additional expense for SAMLA with a second, corrected version a few weeks later.

The editors have been gratified by the reaction of the membership to our call for submissions. Not counting our special issues, we have received more than sixty submissions since last fall, with a good many of these passing initial review and being sent on to outside readers. With the cooperation of senior scholars throughout the region, we have been able to arrange expert evaluations very quickly, with many reports coming back to this office in a matter of days. Except when the university has been closed, we have thus far made good on our promise to provide an initial evaluation within 48 hours. It should prove practical for us to continue this practice, I am very pleased to report. Please keep those submissions coming!

We have a number of special issues either in production or at the submission/editing stage. And we also now have enough material to constitute some “regular” numbers as well. We are now on track to have the journal caught up to date within three years at the latest.



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PROFESSIONAL DEVELOPMENT: *THE MARKET: NEGOTIATING THE ACADEMIC JOB SEARCH*

Matthew Sansbury, *Georgia State University*

SAMLA 86 commenced with a series of sessions about various aspects of professional development. One of these, “The Market: Negotiating the Academic Job Search,” offered expertise from a diverse range of scholars who either recently sat on hiring committees or were new hires themselves. Opening the session, Katherine Weiss from East Tennessee State University introduced herself as chair and said that the panelists wanted to offer their experiences as a way to inspire discussion and questions.

Hank Eidson, Georgia Perimeter College, told the audience that there have been many jobs created with recent growth and that he started out in the writing lab before moving to adjunct professor. Once he made this move, he began making connections and networking so that when a job became available, the hiring committee actually approached him for an interview. Eidson offered a caveat to those interested in teaching at a community college: “understand that you must love teaching!” The primary focus here is teaching instead of publishing, so experience goes far. Eidson reported that up to 40% of jobs listed on the market are for community colleges.

Dan Westover, East Tennessee State University, received his PhD at the University of Wales, allowing him to offer a unique perspective on professional development. Because he had no official coursework, Westover indicated that he “lacked professionalization in the traditional sense.” One of the more powerful revelations from this session was Westover’s assertion that his “own self-doubt stemming from a culture of negativity about the job market is what hindered [him] the most.

A GENERALIST’S VIEW OF THE SAMLA CONFERENCE

Renée Schatteman, *Georgia State University*

Having served as SAMLA’s Executive Director from 2008–2014, I can now claim a very detailed understanding of how a conference for over 1,000 scholars comes together each year. As you can imagine, hundreds of elements go into the planning, the most complicated of these being the work of making the schedule. During the summer months, the SAMLA office devotes numerous days to scheduling in an effort to find just the right placement for a huge variety of offerings—with as little overlap as possible. Given that the SAMLA conference features an ever-growing number of regular, affiliated, and special sessions; sessions presented in as many as six different languages; sessions related to content areas, pedagogy, and the profession; and special events featuring plenary speakers or performers, this is, indeed, no simple task.

But I’d like to speak here about the generalist nature of the SAMLA conference from the perspective of an attendee instead. The SAMLA conference cannot claim the particular advantages of a specialist conference where attendees enjoy a shared knowledge base, are often familiar with

Embrace the liberal humanism at the heart of the humanities. You are not just like every other applicant!” Focus on what is in your favor and control, he advised, and remember that you are not applying just to fill a position.

Lindsey Eckert, Georgia State University, was a recent new hire who stressed the importance of reference letters and warned audience members to have some letters from outside their dissertation committee or even outside their university where possible. “On the market,” she said, “you’re not a graduate student, so act like a professional colleague.” Eckert shared a list of heuristics for the job search: (1) go to conferences, and don’t hide in your room; (2) go to panels early and on the first day (fewer people there); (3) look for CFPs for special topics panels with reputable, established scholars; (4) send your paper without fail if someone wants or requests

it; (5) organize a colloquium at your home school and invite someone in (be the contact person); (6) go to scholarly events; and (7) look for training opportunities outside your home institution.

The presenters agreed that it is integral to the job search to maintain optimism throughout the experience. Echoing fellow panelists, Westover said to act like a colleague and be confident because you may see yourself at the end of a long process after dissertating, but colleagues and interviewers see you at the beginning. Social media platforms are also effective networking tools, according to the session, because they make yet another connection to academic communities and reputable scholars. Weiss closed the panel by reminding attendees that optimism is the key: “start even now right where you are.” Add little touches that stand out in some way, she recommends, and always remember that hiring committees are, first and foremost, looking for a colleague.

one another and one another’s work, and leapfrog their way to debates at the heart of their academic niche. A generalist gathering has rewards that are not as automatically apparent, and I am always reminded of them after each SAMLA conference. At SAMLA, I certainly learn about texts and approaches that can enhance my research and teaching in my own specialty in postcolonial literature, but I also attend sessions on wider aspects of pedagogy, on the profession, and on topics that inspire me or simply spark my interest. I very much value SAMLA’s holistic appeal which motivates me as a researcher, teacher, administrator, and lover of literature, while also giving me the chance to interact with scholars outside of my normal circles.

I appreciate the opportunities and challenges I experienced as Executive Director, but I hope that my fellow scholars will join me in experiencing the range of perspectives available at future SAMLA conferences.



A TYRANNOUS EYE: EUDORA WELTY'S NONFICTION AND PHOTOGRAPHS WITH PEARL MCHANEY

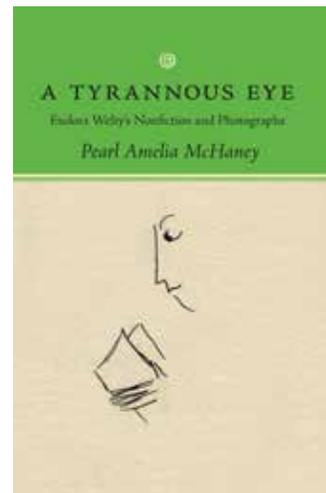
Stephanie Rountree, *Georgia State University*



Last November, SAMLA 86 hosted *A Tyrannous Eye: Eudora Welty's Nonfiction and Photographs*, featuring the study's author Pearl Amelia McHaney, Associate Dean for Fine Arts at Georgia State University and long-time member of SAMLA. Opening the session, the Eudora Welty Society presented McHaney with the 2014 Phoenix Award for her outstanding contribution to the

legacy of Eudora Welty. This award commemorates her career-long dedication to critical and artistic engagement with Welty's oeuvre. Having published five book projects and over fifty critical articles on Welty's work, McHaney's publications celebrate the discovery and exploration of Welty's archive. Likewise, her academic service compliments her formidable scholarship on Welty; of particular note is her service as a founding editor of the *Eudora Welty Review* and as former President (2008–2010) and Vice President (2006–2008) of the Eudora Welty Society. Taken together, Pearl McHaney's career demonstrates her passion for honoring and extending the author's legacy into the twenty-first century.

McHaney's characteristic passion for Welty was on full display as she delighted the audience with readings from her latest book *A Tyrannous Eye: Eudora Welty's Nonfiction and Photographs* (2014, U P of Mississippi). Alternating between a mix of Welty's photography and personal correspondence, McHaney brought to life the author's capacity to render everyday life remarkable. Some of the highlights of McHaney's presentation (and of the book, itself) included many of Welty's lesser-known photographs, complete with controversial exhibition and naming histories; some of Welty's clever and dazzling letters to her editor; and one not-to-be-missed application letter to the *The New Yorker*. Animating Welty's voice and vision, McHaney expertly wove readings directly from Welty's archive into biographical and historical context, blending her own thorough scholarship seamlessly into Welty's artistry. In short, this special session lived up to its moniker; Pearl McHaney contributed a truly *special* event to this year's conference, reminding audience members of the sheer delight in literary expression that animates our academic endeavors.



SOCIAL MEDIA @ SAMLA: CONTINUING THE CONVERSATION ONLINE

Jennifer Carter and Matthew Sansbury, *Georgia State University*

SAMLA continued incorporating the microblogging service Twitter into this year's conference with exciting results. Attendees had new opportunities to share their thoughts and engage with others not only with regards to the conference in general (via the hashtag #SAMLA86) but also in connection with a number of specific sessions each day.

Building on the successful introduction of Twitter at SAMLA 85, staff created hashtags for 98 sessions, and volunteers attended and live-Tweeted as many sessions as possible in the SAMLA 86 conference program. These sessions included many highlighted panels as well as panels that focused on the conference theme of sustainability. We also encouraged interested panel attendees to participate in these insightful exchanges in virtual space.

At SAMLA 86, we also brought the digital conversation from Twitter into the lobby by setting up two monitors to display the #SAMLA86 Twitter feed. This initiative allowed our members who are not active on Twitter to view the conversations that took place throughout the conference. Additionally, those who were active online were able to stop by and check out the highlights of other sessions as they made their way throughout the conference. A significant portion of the membership expressed excitement about the Twitter display, so look for it again this year in Durham!



For next year's conference, if you are chairing or presenting on a panel that is not being live-Tweeted by a SAMLA volunteer, we encourage you to create your own hashtag and invite your attendees to add to SAMLA's digital conversation. Twitter is an effective tool to archive discussions and ideas, which can be referenced in the future. Tweeting with both the year's hashtag (e.g. #SAMLA86) and the hashtag assigned to the panel is a great way to keep the dialogue going once the conference is over and to invite others outside the session to join in the discussion.

Social media offers interactive and dynamic ways for members to experience our organization. SAMLA is a knowledge-building, knowledge-sharing space, and we are curious to explore how social media can further enrich this experience. As SAMLA continues to build a social media presence, we encourage you to follow us on Twitter and [like us on Facebook](#). Our redesigned website, which rolls out soon, will also feature SAMLA's Twitter feed on the homepage. While we only meet once annually, we hope to sustain the conversation with our membership year-round.

In preparation for SAMLA 87, we are expanding our efforts to enhance SAMLA's digital presence. We are constantly looking for ways to make SAMLA more interactive and to promote engagement with our members across multiple platforms, so please email us at samla@gsu.edu or Tweet us @samlagsu with your suggestions or requests for social media. Thank you for continuing the conversation online; it truly added another level of collegiality and sense of community to this year's meeting!

CRITICAL PLENARY: URSULA HEISE

Katherine Dempsey, *Georgia State University*

Dr. Ursula Heise, Professor of English at the Institute of the Environment and Sustainability at the University of California, Los Angeles, was the Critical Plenary Speaker at SAMLA 86. Dr. Heise previously directed the Program in Modern Thought and Literature at Stanford University (2008–2011), was a 2011–2012 Guggenheim Fellow, and is a Past President of the Association for the Study of Literature and the Environment. Her research and teaching focus heavily on theories of globalization; literature and science; contemporary environmental culture; and art in the Americas, Western Europe, and Japan. Her talk, *Urban Futures and the Reinvention of Sustainability* reflected the conference theme, Sustainability and the Humanities. She spoke about what sustainability means in terms of the current state of Earth's climate as well as what it means for Earth's future.



Dr. Heise explained that sustainability, as a term, has highly varied meanings and is applicable to a wide variety of situations. Part of her focus was on how the Anthropocene Era has changed the earth and how human beings have had such a profound influence on the earth that they change even those areas where they do not go. While an individual's actions may only have a minimal impact, mankind's collective influence is changing literally every aspect of the earth's environment from its temperature, to its forests, to its water. Because a single person's effects can seem so small, we do not always realize our part in the collective damage.

To elaborate on her point about mankind's heavy influence on Earth's environmental future, Dr. Heise quoted Stewart Brand's bold notion of humans as the "god species": "We are as gods and might as well get good at it." She argued that we must take charge of how our environment is going to change; we are, in effect, the directors of our Earth's evolutionary future. Environmental change will unfold most prominently in urban environments, but that does not imply the extinction of nature; instead it implies that the urban environment must be acknowledged as a biome in itself and should be approached with open-mindedness and the willingness to perceive it as a unique type of nature. Heise argues that we must reconsider our approach to sustainability for urban environments and for respecting other environments as well. If we can do that, then we are fully embracing a new model of sustainability.

Dr. Heise referenced such science fiction works as Kim Stanley Robinson's *Mars* trilogy (1993, 1994, 1996), Paulo Bacigalupi's *The Windup Girl* (2009), and Harryette Mullen's *Urban Tumbleweed: Notes from a Tanka Diary* (2013), to analyze commentaries on current sustainability techniques, or lack thereof, and speculation as to what might happen if we, as human beings, are not more mindful of our impact on the Earth. In addition, the works she selected, some of which involved human beings colonizing other planets, demonstrate how utterly impractical it would be to colonize another planet and cultivate it so that it could actually sustain human life. This is a stern warning that we may never find another habitable planet, so we must do everything within our agency to care for the one that we have. She reminded the audience that, despite the often grim and dystopian nature of Earth's future in science fiction, we should not view cities as the antithesis of nature. Instead, she urged the audience to consider urban environments as conglomerated ecosystems that we do not fully understand.

Dr. Lynn Ramey, 2014 SAMLA President and Associate Professor of French at Vanderbilt University, who selected the SAMLA 86 theme, Sustainability and the Humanities, chose Dr. Heise for the Critical Plenary because she is a leader in the field of sustainability. Dr. Heise's upcoming book *Where the Wild Things Used to Be: Narrative, Database, and Endangered Species* incorporates questions of both ecology and technology. In addition, Dr. Ramey believed that Dr. Heise's themes of urban life, modernity, and technology provided an interesting foil to Creative Plenary speaker Wendell Berry's themes of traditional field work, simplicity, and a connection to the soil. While Wendell Berry's views of sustainability are centered around caring for the soil beneath our feet, Dr. Heise's presentation was centered around more urban environments and even extraterrestrial ones. While these two analyses of sustainability seem vastly different, they are really two sides of the same coin. If one wishes to gain a full understanding of sustainability and apply it universally, one must consider rural and urban environments alike. In this way, Dr. Heise and Mr. Berry offered a perfectly balanced representation of the overarching conference theme of sustainability.

BRENDA BYNUM: AN ENCOUNTER WITH LILLIAN SMITH

Dan Abitz, *Georgia State University*

A few weeks after the SAMLA 86 conference, I scoured the ceiling-scraping shelves of Powell's Books in Portland, Oregon for a copy of Lillian Smith's *Strange Fruit*. I found two copies, both for around ten dollars and neither in very good condition. I bought both of them. An inscription on the inside of the Keynell & Hitchcock 10th edition reads, "Jeanne—I will this to thee—here's hoping (sic) you enjoy it more than I did— something to read while you are in the hospital." As I had just watched Brenda Bynum's brilliant one-woman drama *An Encounter with Lillian Smith*, this inscription became all the more delightful in its frankness.

An Encounter with Lillian Smith was just that: an encounter. Brenda Bynum brought Lillian Smith face to face with each member of the audience in a rapt, mystifying, and sometimes even confrontational manner. Sitting alone on stage in an old wooden chair, Bynum affected Smith's genteel Southern drawl and introduced to her audience the almost unbelievable moments of Smith's life: the Christmas day when Smith's father invited the inmates of the local prison to their house for a meal and quietly commanded the guards to let the inmates assist his wife with the distribution of food and cleaning of dishes; Smith's brief period as a Methodist missionary in China and the relationships she saw develop between the women in these tightly insulated missionary residences; F.D.R. single-handedly stopping a ban on the shipment of her highly controversial but even more popular *Strange Fruit* with one call to the Postmaster General. For those familiar or unfamiliar with Smith, Bynum's performance recreated and bared this astounding story.



Bynum's performance of Smith—informed by her journals, novels, and interviews—became so enthralling that, at one point during the show, I had to remind myself that I was, in fact, *not* watching Lillian Smith. In that moment, I realized I had spent nearly ten full minutes believing Smith sat on the stage. Perhaps this power of Bynum's dramatic acumen is exactly what Lillian Smith's legacy needs. Bynum's performance tells two stories: Smith's life and Smith's obscurity. Smith's name is not as instantly recognizable as O'Connor or Mitchell or Walker, but if Bynum's *An Encounter with Lillian Smith* makes one lasting argument, it is this: it should be.

Jocelyn Heath, *Georgia State University*



An elder statesman of American poetry and earth-centered writing, Wendell Berry traveled far from the Kentucky farm he has lived and worked on for several decades to join us at SAMLA 86. In his plenary talk on Friday afternoon and an interview with Chad Wriglesworth on Saturday morning, Berry showed himself a man who lives up to the very principles he advocates. To a sizeable Friday crowd, Berry addressed the conference theme of sustainability—asserting that we know less than we think: “We have to live with the word until we understand it fully,” he said, “and we’re just getting started.” An advocate of living small, local, and close to the land, Berry argued in favor of what he called the “eyes to acres” ratio of land use: have no more than you can care for well. Moreover, he spoke of the intangibles often overlooked in the modern day, such as the knowledge passed among farmers and the community bonds forged by the interdependence that emerges from owning small businesses and local farming. Berry further expounded on the connections between sustainability, land, and creativity, comparing the structure of a farm to that of a well-composed novel; such an order “helps find places for things and an order for a book.” Indeed, his work frequently intersects land use and creative work. Most of the characters in his fiction hail from farming families in the invented community of Port William, Kentucky, analogous to Berry’s own hometown. They, like he, hold an allegiance to a more local, earthbound way of life.

Saturday, in conversation with Wriglesworth, Berry declared that “a tragic separation is the separation between people and land.” Berry used the example of old Kentucky tobacco farming cooperatives based on the sharing of labor. This system demanded no accounting, held no debts owed, and operated under the idea that “no one’s done till everyone’s done.” Such an exchange not only allowed for efficient work kept under control of the producers, but it also fostered the sense of community Berry values. He explained, “during the hard work of tobacco farming, storytelling lightened the load” in addition to preserving memories of the past through oral histories. While acknowledging the considerable sustainability challenges faced by the modern world, he insisted that we may still dare to hope—but we must “find a way out of the ‘ain’t it awful’ conversation into a careful definition of the problem as a trajectory toward positivity.”

A number of panels throughout the conference also paid tribute to Berry’s works and influence. In the Association for the Study of Literature and Environment’s “The Work of Wendell Berry: Humans’ Relationship with the Natural World,” presenters applied Berry’s ideas to the wider world through conversations about the difference between “agriculture” and “agribusiness.” These conversations encompassed the move from an interdependent farming community to a “food production network” of diminished quality but increased quantity—as well as the fraught relationship between agriculture and medicine, particularly the role of agribusiness in the “diabesity” epidemic. Berry, the panelists suggested, points us toward the solutions in his work: small, local, higher quality, which make for a healthy community. “Desecrated places are making us sick,” professor of medicine Richard McCann remarked, and we learn from Berry that the power to enact change is in our hands. Of Berry’s novel *Jayber Crow*, Youngghyun Lee observed that Troy Chatham sells his land for profit but that Athey Keith holds onto his forested lot as a “nest egg” to preserve for future generations. To the natural world, all panelists concluded, we must be attentive stewards in service of ecological restoration.

ASLE’s second panel, “The Work of Wendell Berry: Family, Education, and Social Justice,” took, as its focus, the socio-cultural concerns present in Berry’s work. Darcy Mullen explored places for women within Berry’s notions of home and spatial justice. Education and youth interested Gregg Heitschmidt and Darin Cozzens, whose respective concerns for nurturing future members of the community and educating them to be “full humans,” intersected with the panel’s (and Berry’s) overarching emphasis on community-level diligence. The panelists, as teachers and scholars of Berry, suggest students of all ages and geographies can find a touchstone in Berry’s writings on land and people.

A final panel, “Wendell Berry and Sustainability,” reinforced Berry’s message of “community over commodity” and the need to invest locally in all senses. The panelists focused on Berry as an archivist of cultural memory, an advocate for education reform, and in the case of Allison Belt’s “Out of the Classroom and into the Field (Literally),” an advisor on sustainable lifestyles. Hillary Rector applied Berry’s notions of stewardship and cultural memory to the sharing of family and local stories, particularly the way individual memory feeds community/collective memory. Annette Sisson explained that in a “culture of specialists,” the educational system Berry believes we have now, individual interests actually supersede the common good, as they now do what “was once personal and universal,” echoing some of the questions raised by Cozzens. How to achieve a favorable balance between individual and community remains to be explored. In word and deed, Wendell Berry embodies sustainability as we understand the term. His presence and influence at SAMLA 86 reminded us that in the face of growing ecological challenges, we have resources, strategies, and—potentially—reason to hope.

FEATURED SPEAKER: JOSH RUSSELL

Renée Schatteman, *Georgia State University*



Aligning his presentation with the SAMLA 86 special focus, featured speaker Josh Russell gave a talk on Saturday entitled “From Amazon to DIY: How to Sustain the Conversation,” in which he proposed that creative writing can ideally be seen as an exchange between readers and writers. He went on to identify and lament current factors that restrict such conversations: the monetary value placed on creative work (and the Amazon-inspired drive for consumers to pay less for a work than its retail value), the heightened expectations placed on applicants for academic positions (i.e., a book with a national press), and the limitations of writers themselves (who cannot escape the realities of the internet culture or of the academy). But he also offered suggestions for countering these factors by outlining a number of unique approaches he uses to create conversations and to blur boundaries between producers and consumers of literary work. These include ideas taken from his recent endeavors as a letter printmaker whereby he fosters connections between readers and writers through a shared involvement in the material side of literary production

Following these comments, Russell read from his third novel, *A True History of the Captivation, Transport to Strange Land, & Deliverance of Hannah Guttentag*, an engaging and clever work that, like his letterpress endeavors, links the current with the historical in featuring a protagonist who studies (and whose life ends up paralleling) Puritan-era Indian captivity narratives. In his comments and his reading, Russell offered a humorous and insightful assessment of the challenges and ironies of academia while celebrating the possibility of innovations in the writing process and in literary forms.

FROM THE CHAIR OF THE HONORARY MEMBER COMMITTEE

Greetings SAMLA Members:

During 2015, I am chairing the Honorary Members Committee. I take this opportunity to invite you to nominate that SAMLA teacher/scholar/writer you would like to see honored as the 2015 SAMLA Honorary Member.

The SAMLA Honorary Member receives the award at the Presidential Address, Awards Ceremony, and Luncheon. A special session highlighting the achievements of the recipient occurs at the same meeting. SAMLA is always eager to honor professional achievement.

Please send your nomination to SAMLA, PO Box 3968, Atlanta, GA 30302-3968, or samla@gsu.edu before **April 1**. The nomination should include a brief biography of the nominee. An Honorary Member Nomination form may be found at <https://samla.memberclicks.net/honorary-member-award>.

After the April deadline, SAMLA forwards the nominations to the Honorary Members Committee. The SAMLA Executive Committee then

receives the recommendation of the committee at its spring meeting later that month. After the President notifies the nominee of the selection, the nomination is then submitted to the membership at the SAMLA Business Meeting in November.

Your committee is eager for you to know that all members of the organization are welcome to make recommendations. Your nominee will receive careful consideration.

Thank you for helping us keep this SAMLA tradition vibrant.

Joseph M. Flora
Chair 2015
Honorary Member Committee



A HISTORY OF THE “SPANISH CONTEMPORARY WRITERS SESSION”

Enrique Ruiz-Fornells Silverde, *University of Alabama*

After years spent coordinating the Spanish Contemporary Writers Session, I am very pleased to write about the relations between today's prominent writers from Spain and SAMLA. The program of academic cooperation between the Spanish Ministry of Culture and professional associations in the U.S. has existed for twenty-four years, and SAMLA has always been an enthusiastic part of it.

In 1988, during the MLA meeting in New Orleans, a group of professors from the universities of Harvard, Vanderbilt, Princeton, Florida, and Alabama met with Spanish government representatives. The consequence of that meeting was the beginning of the presence of young Spanish writers at SAMLA meetings. SAMLA began participating in the program in 1990 during our conference in Tampa, Florida. That year Miguel Morey and Luis Alberto de Cuenca spoke to attendees about the new poetry of Spain and each year since, SAMLA has organized this event to give members the chance to exchange ideas and learn first-hand from the authors from Spain regarding contemporary literary trends.

Between 1990 and 2011, thirty-six Spanish writers have attended annual SAMLA conferences in diverse locations. Prominent scholars among the intellectual circles of Spain and abroad have represented Spanish literature at SAMLA's annual conference, providing a wealth of information for our membership.

Since the initial collaboration in Tampa, the rotation of poetry, fiction, and theater has been carefully planned so that SAMLA has welcomed twelve poets, twelve novelists, and twelve dramatists. Most of them have received awards for their achievements. Among them, we remember Diego Jesús Jiménez (1991), Josefina Aldecoa and Ana Rossetti (1992), Ignacio Amestoy (1993), Marina Mayoral (1996), Guillermo Heras and José Ramón Fernández (2000), Martín Casariego and Clara Sánchez (2001), Jaime Siles (2002), Rosa Montero (2006), Vicente Molina Foix (2008), Luis Araujo (2010), and Andrés Sánchez Robayna (2011).

In 2006, the format of the program was modified from that of a traditional session to an “homenaje”. The participants at that time included Rosa Montero, the writer from Spain who received the “homenaje,” and two U.S. university professors, Elena Gascón and Alma Amell, reading papers about the writer's work. This innovation proved successful and the attendance was gratifying.

Coordination among the Spanish government, SAMLA, writers and professors was, at times, problematic and the Spanish and SAMLA logistics sometimes were not compatible. The different timetable was a permanent problem, for example, SAMLA's deadlines for printing the program. At the end everything was possible, thanks to internet, mailing, and telephone calls. Lara Smith-Sitton was instrumental in coordinating the correspondence.

Today, because of Spain's financial problems, the program has been canceled. However, those who have participated in it from the beginning have not given up hope for a comeback. The end of the program in its original form doesn't mean that the Spanish Contemporary Writers Session is also finished. The session has been renovated, turning its attention to Spanish writers living in the U.S., generally university professors. Last year was the starting point with the presentation of Fernando Operes' book *La vuelta al mundo en 80 poemas*. Dr. Operé, distinguished poet and University of Virginia Professor, is well known in SAMLA for his frequent presence at our annual meetings.

Beginning this year, the “Spanish Contemporary Writers Session” will have a new chairman and a new secretary. Dr. Francisco Peñas Bermejo will organize the session in the coming years. A graduate of the University of Georgia, he is the chairman of the Department of Foreign Languages at Dayton University in Ohio, a member of the Academia Norteamericana de la Lengua Española, and was President of the Association of Spanish Professionals in America (ALDEEU).

Thanks go to all of the association's officers and staff, particularly to Lara Smith-Sitton, Mathew Roudané, Charles B. Moore, Allen Josephs and all those promoting Spanish studies during my tenure. I know that Dr. Peñas Bermejo will continue to have the support of SAMLA officers and staff.



CLOSING SESSION: ACQUISITION EDITORS PANEL

R. Barton Palmer, *Clemson University*

At last year's convention, one of the best-attended sessions was a panel discussion with university press acquisition editors, moderated by Barton Palmer, who has worked for more than two decades as a general editor for book series at a number of commercial and university presses. The focus was pre-completion contracting, a model for project development and acquisition that has now largely supplanted the time-honored approach of sending a finished manuscript for initial assessment. Pre-completion contracting serves publishers and scholars alike, providing an early review of project plans, with helpful criticism coming from outside readers. The final review process is effectively streamlined, with the finished book now submitted to those same readers for approval before going into production. Pre-completion contracting provides useful, early evidence of research productivity to department chairs and committees, easing the process of continuing assessment and tenuring. Helpful information was provided by the panelists, and a lively Q and A session followed. Offered during the Sunday luncheon, this event was so popular that we are pleased to schedule another offering for SAMLA 87, and we hope that even more presses will send representatives.

A SPECIAL THANKS TO LAST YEAR'S CONFERENCE EXHIBITORS AND PROGRAM ADVERTISERS:



Anaphora Literary Press
<http://anaphoraliterary.com/>

Bedford/St. Martin's
www.bedfordstmartins.com

Intellect Press
<http://www.intellectbooks.co.uk/>

Liverpool University Press
www.liverpooluniversitypress.co.uk

McFarland Press
www.mcfarlandpub.com

Penguin Group
<http://www.penguin.com/>

The Scholar's Choice
www.scholarschoice.com

University of Georgia Press
<http://www.ugapress.org/>

University of South Carolina Press
<http://www.sc.edu/uscpres/>

Valparaíso Ediciones
<http://valparaisoediciones.es/>



SAMLA STUDIES AWARD: BRYAN GIEMZA
IRISH CATHOLIC WRITERS AND THE INVENTION OF THE AMERICAN SOUTH
(LOUISIANA STATE UNIVERSITY PRESS, 2013)

G. E. Harding, Francis Marion University
2014 SAMLA Studies Award Committee Chair

Dr. Bryan Giemza's work, *Irish Catholic Writers and the Invention of the American South*, is the SAMLA Studies Award recipient for 2014. Selected from a large field of strong contenders, Dr. Giemza's study presents solid scholarship in a very readable and enlightening format. Covering wide periods in American and Irish national and literary history, this book draws on many writers and their contributions to what has become the "American South" of the present. The combination of

"Solid research and just a good read at all levels although on a sustained academic plane."

"What impressed me in particular was his subtle but persistent probing of the often vague and shifting uses of the adjective 'Irish' in both the Southern writing itself and in critical commentaries on it. He clarifies some long-standing confusions and assumptions and reveals the ways in which the term has moved back and forth between different ethnic, religious, and cultural emphases."

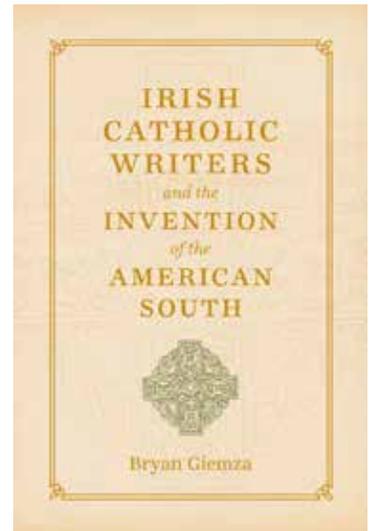


George Harding III, *Francis Marion University* (left)
Bryan Giemza, *The University of North Carolina at Chapel Hill* (right)

documentation and writing style were the chief elements contributing to this selection. Here are some of the comments from reviewers:

"I found it superbly researched and written in a style that, while still maintaining intellectual rigor, would be accessible to those unfamiliar with the material."

Dr. Bryan Giemza is the director of the Southern Historical Collection in the Wilson Special Collections Library at the University of North Carolina at Chapel Hill. He previously served as associate professor of American literature at Randolph-Macon College in Ashland, Virginia. He holds a BA in English from the University of Notre Dame in Notre Dame, Indiana, and a JD, MA, and PhD in English from the University of North Carolina at Chapel Hill. Dr. Giemza was a recipient of the State Council of Higher Education for Virginia's Rising Star Award in 2012.



SAMLA would like to thank the members of the 2014 SAMLA Studies Award Committee for their thoughtful deliberations and thorough and conscientious review of numerous submissions. Those members were: G.E. Harding, Chair, Christina McDonald, Martin Griffin, and Adam Wood.

The SAMLA Studies Award seeks to honor the author of an outstanding scholarly book published during the previous calendar year. The award provides a \$1,000 honorarium to the author and a complimentary conference registration for the award year. Full details for submitting a nomination may be obtained at

<https://samla.memberclicks.net/samla-studies-award>.

SAMLA 87 OPEN MIC CREATIVE READINGS

Featuring the talent of your SAMLA colleagues

Friday, November 13th
8:30–10:00 PM

Participants register on site.



2014 GEORGE MILLS HARPER FUND GRADUATE STUDENT TRAVEL GRANT RECIPIENTS

Ruth Sánchez Imizcoz, *Sewanee: The University of the South*
2014 Harper Fund Award Committee Chair



Xin Liu

The University of North Carolina at Chapel Hill

The George Mills Harper Fund Graduate Student Travel Grant honors the memory of George Mills Harper, a Yeats scholar and long-time chair of the English Department at Florida State University. This competitive award serves the dual purpose of recognizing excellence in scholarship and providing travel funding for graduate students presenting their scholarship at the annual SAMLA conference.

Representation in the Arts and Humanities.

The honorable mentions were presented to Jessi Gurd, University of Wisconsin-Madison, “*As You Like It’s* Magical Green World and the Rural-Urban Divide” presented in the ENGLISH II (1500 to 1600) session Sustainable Conversations on 16th-Century Literature and Culture, and Lindsay O’Connor, University of Virginia, “Lonely Girls in Low Places: Sexuality and Sustainability in *Swamplandia!* and *Salvage the Bones*” presented in the Women’s Studies Panel “Lonely Girl Phenomenology.”

The committee selected Xin Liu to serve as the past recipient member of the Harper Fund Award Committee for 2015. Please remember to give generously to the Harper Fund in order to help exemplary graduate students attend the conference.

The 2014 Harper Fund Award Committee received fifty-one applications, representing a nearly twenty percent increase over the forty-three applications received in 2013. The 2014 Committee decided to fund fewer students than the year before, in order to give each a larger award to cover the expenses of coming to the conference. The committee elected to present one award and two honorable mentions.

The award winner was Xin Liu, the University of North Carolina at Chapel Hill, for “Chinese ‘Damsel in Distress’ in *La Stella che non c’è* and *Io Sono Li*” presented at the session Female Identity and Its



Ruth Sánchez Imizcoz, *Sewanee: The University of the South* (far left and right)
Lindsay O’Connor, *University of Virginia* (left)
Jessie Gurd, *University of Wisconsin-Madison* (right)

SAMLA would like to thank the members of the 2014 George Mills Harper Fund Award Committee for their thoughtful deliberations and thorough and conscientious review of numerous applications. Those members were Ruth Sánchez Imizcoz, Chair, Sylvia Byer, David Brauer, Kara Taczak, and Robin Brooks, recipient of a 2013 Harper Fund Grant.

Full details for submitting an application for a 2015 Harper Fund Graduate Student Travel Grant may be obtained at samla.memberclicks.net/harper-fund-award.

2014 GRADUATE STUDENT ESSAY AWARD

León Chang Shik, *Clafin University*
2014 Graduate Student Essay Award Committee Chair

The 2014 SAMLA Graduate Student Essay Award was presented to Christina Romanelli, The University of North Carolina at Greensboro. Her essay, “Dear Life Redeems You: *The Winter’s Tale* and the Harrowing of Hell,” was presented in the Positively Papist: Catholic Culture and Renaissance England panel at SAMLA 86. The award committee concurred with Jennifer Colón, also of The University of North Carolina at Greensboro, who nominated the essay for this award: “Finding new resonances in a play as extensively considered as *The Winter’s Tale* is no mean feat.”

The upcoming deadline for nominating essays from the 2014 conference is May 1st. Nominations may come from either session chairs or attendees who heard excellent graduate student papers at sessions during the conference. The Graduate Essay Award

Committee selects the winning essay by a blind review process. The winner selected by the committee will receive a \$250 honorarium and complimentary registration for the 2015 SAMLA conference. The winning essay will be published in *South Atlantic Review*.



Jennifer Colón, *William Jewell College* (left)
Christina Romanelli, *The University of North Carolina at Greensboro* (right)

SAMLA would like to thank the members of the 2014 Graduate Student Essay Award Committee for their thoughtful deliberations and thorough and conscientious review of the nominated essays. Those members were León Chang Shik, Chair, Jennifer Colón, Andrea Stover, Deborah Coxwell-Teague, and Steve Spence.

Full details for submitting nominations for the 2015 Graduate Student Essay Award may be obtained at samla.memberclicks.net/graduate-student-essay-award.

SAMLA 86 VISUAL REPRESENTATIONS OF SCHOLARLY WORK

Paul Donnelly, Georgia State University

Visual Representations of Scholarly Work, popularly known as a poster session, provides the opportunity for scholars to present information from research to professional conferences in a less formal context than a paper presentation and to engage conversationally with viewers. A typical poster combines text and graphics, mounted to or printed on a board in a visually appealing presentation. The standard poster is 40"x 32", although many variations are acceptable. SAMLA's poster session offers either a freestanding display easel or a tabletop easel. Conference participants are encouraged to walk among the presentations, viewing from a short distance, and stopping to engage with the presenter, if interested.

SAMLA appreciates the contributions of the participants in the poster session at SAMLA 86:

1. Sustaining the Imaginative Arcs of Knowing - Marcia Bost, Shorter University
2. Study Abroad: Experiential Learning and Sustained Interest - Jody Brooks, Sarah Dyne, Kelly Neal, and Andrea Rogers, Georgia State University
3. Historical Perspectives of SAMLA: The Honorary Member Project - Katherine Dempsey, Amber Weddel, Lara Smith-Sitton, Georgia State University
4. Frankenstein's Environment: Human Glitches & Climate Exploitations - R. Gregory Gamewell, Georgia State University
5. Transfer of L1 Communicative Style: Tentative Expressions in Chinese English L2 Learners' Speech - Ziyi Geng, Georgia State University
6. Experiential Memory in the Composition Classroom: Video Games, Handheld Electronics, and Treated Texts - Joshua Hussey, Georgia Institute of Technology
7. A Close Reading of the Eco-Theology in Gerard Manley Hopkins's "God's Grandeur"- Sara Keel, Georgia State University
8. Sustaining Digital Editorial Projects: An Interdisciplinary Model for Inter-Institutional Collaboration in the Hoccleve Archive
 - a. Siva Charan Kondeti, Georgia State University
 - b. Elon Lang, The University of Texas at Austin
 - c. Rushitha Mettu, Georgia State University
 - d. S. Ramsundar, Georgia State University
 - e. Dylan Ruediger, Georgia State University
 - f. Sruthi Vuppala, Georgia State University
 - g. Robin Wharton, Georgia State University
9. Visual Essay on John Frankenheimer's "Seconds" - R. Barton Palmer, Clemson University
10. Religion, Redemption, and the Veils that Bind in O'Connor and Pizzolotto - Sarah Joy Richards, Georgia State University
11. "One's Own Country": Mark Twain's *Roughing It* and Regional Readership - Kelsey Squire, Ohio Dominican University

Posters provide an excellent opportunity to share scholarship at every level of the field, but may be an attractive option for graduate students and even particularly accomplished undergraduates.

INTERSECTIONS OF TEXT, IMAGE, AND RESEARCH

November 13, 2015, 8:00 p.m.

Call for Proposals

SAMLA welcomes proposals of representations of scholarly work that serve to illuminate a research topic and expand understanding through visual design and the incorporation of visual elements and graphics. The presentation may be multi-media or a poster display. Limited technology will be available for multimedia/multimodal works.

While this form of presentation is new in the study of literature, composition/rhetoric, and linguistics, the Program Committee believes this method will create new opportunities

for discussions about literature and language and expand our understanding of scholarly research. Presentations that focus on the special topic of the conference, "In Concert: Literature and the Other Arts" are particularly encouraged.

By October 2, 2015, please submit a brief description of the project and visual design to Paul Donnelly, Associate Director, SAMLA, at pdonnelly@gsu.edu.



Dear colleagues,

It is my pleasure to be writing to introduce our new editorial vision for book reviews in the *South Atlantic Review*.

We believe that as the journal for the South Atlantic Modern Language Association, *SAR* should serve as a scholarly forum for the extraordinary work being done by members of SAMLA. To that end, we are going to dedicate our reviews section to reviews of publications by SAMLA members and publications from Southeastern university presses. If you are publishing a book, please arrange directly with your press to have a review copy available for us and we will do our best to have it reviewed in *SAR*. We also plan on giving priority to SAMLA members in finding reviewers going forward. If you are interested in reviewing for *SAR*, please get in touch with me and let me know your areas of specialization.

While the scope of SAMLA's interests and influence extends far beyond the Southeastern U.S., SAMLA has deep roots in its regional home. We hope that by focusing on reviewing titles from regional university presses, in addition to books by SAMLA members, we will be able to cultivate some of those roots in the service of helping to make SAMLA a stronger, more flourishing scholarly organization.

We know very well that sometimes new directions in your fields will be set by books that fall outside those two parameters, which is why we also plan on continuing to publish review essays that survey the broader developments in any area of intellectual inquiry. Given their more expanded scope, review essays are, we believe, a very apt format for exploring those broader developments and any new important books when they don't happen to have been written by SAMLA members.

For the same reasons, we will also continue to publish reviews of books in Spanish, Italian, French, and German. Michael Rice, a Germanist at Middle Tennessee State University, has recently joined our editorial team as our foreign-language book reviews editor. If you have expertise in those four languages and would like to write reviews for the *SAR*, please get in touch with Mike at Michael.Rice@mtsu.edu.

We are also working on new ways to spark discussion of the work being done by SAMLA membership. I am currently working with library staff at Clemson to create a member publications blog linked to the SAMLA homepage. The blog, which I hope to have up and running by the end of the semester, will function as a clearinghouse to publicize the press materials for new books by SAMLA members.

Finally, I would like to take this opportunity to thank Elizabeth West, my predecessor as the book reviews editor for *SAR*. Elizabeth's thoughtful and diligent work on behalf of this journal has made what could have been a rough transition smooth indeed.

I look forward to working with you all to help ensure that the *South Atlantic Review* continues to reflect the flourishing community of ideas and inquiry that is SAMLA.

Best regards,

David Coombs
Associate Editor/Book Reviews Editor, *South Atlantic Review*
Assistant Professor of English
Clemson University

SAMLA Staff

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SOUTH ATLANTIC REVIEW

R. Barton Palmer, Editor
David Coombs, Associate and Book Reviews Editor
Michael Rice, Foreign Language Reviews Editor
Karen Kettlich, Managing Editor
Kaitlin Smith, Layout Coordinator



EXECUTIVE COMMITTEE FAREWELLS

Hosted by 2014 SAMLA President Lynn Ramey, *Vanderbilt University*



Kathleen Blake Yancey, Past President
Florida State University



Stuart Noel, Executive Committee Member
Georgia Perimeter College



Michael Rice, Executive Committee Member
Middle Tennessee State University



Renée Schatteman, Executive Director, 2008–2014
Georgia State University

VIRGINIA SPENCER CARR PRIMARY SOURCE RESEARCH AWARD

To honor the memory, spirit, and legacy of Virginia Spencer Carr, noted biographer and former chair of the English Department at Georgia State University, the Executive Committee of the South Atlantic Modern Language Association (SAMLA) has established the Virginia Spencer Carr Primary Source Research Award. Among her varied accomplishments and honors, Dr. Spencer Carr was a Pulitzer Prize finalist for both *The Lonely Hunter: A Biography of Carson McCullers* and *Dos Passos: a life*. The award will support primary source research, including interviews, library or site visits, ethnographic research, or any other literary scholarship engaging primary sources.

A benefit event, *Some Words After: Reminiscences of and Readings from Three Biographies by Virginia Spencer Carr*, held on Wednesday, November 5, 2014, at the home of Bill and Peg Balzer raised \$4,500 toward establishing the endowment that will support the Virginia Spencer Carr Primary Source Research Award. Please help us build on that support with your contribution online at samla.memberclicks.net/virginia-spencer-carr-award or by check to:

SAMLA
P.O. Box 3968
Atlanta, GA 30302-3968



SAMLA would like to offer special thanks to the members of the *Some Words After: Reminiscences of and Readings from Three Biographies by Virginia Spencer Carr* Host Committee for their generous early support.

HOST COMMITTEE

Peg & Bill Balzer
Joseph Bishop & Stuart Noel
Will Brantley
Patricia Bryan
Robert Burns
Bob & Peggy Dennis
Paul Donnelly & Frank Wong
Karen Carr Gale
Hugh Keenan
Catherine Carr Lee
Pearl & Tom McHaney
Kimberly Carr Morris
Barton Palmer
Mary Robbins
Matthew Roudané
Renée Schatteman
Reiner Smolinski
Fred L. Standley

NEW STAFF PROFILES

EXECUTIVE DIRECTOR

Professor of English at Georgia State University, Elizabeth J. West focuses on early African American and Women's Literature; African Diaspora Literatures of the Americas; and literary representations of spirituality, religion, and gender. She is the author of *African Spirituality in Black Women's Fiction: Threaded Visions of Memory, Community, Nature and Being* (Lexington Books, 2011) and coeditor of *Literary Expressions of African Spirituality* (Lexington Books, 2013). Her publications also include essays in critical anthologies and articles in journals such as *MELUS*, *CLAJ*, *PALARA*, *JCCH*, *Womanist*, *Black Magnolias*, and *South Central Review*. Her 2012 article, "From David Walker to President Obama: Tropes of the Founding Fathers in African American Discourses of Democracy, or the Legacy of Ishmael" was recognized among "Featured Articles" in *American Studies Journals: A Directory of Worldwide Resources*. Along with receiving internal support for her research and teaching, she is a former American Association of University Women Fellow, and conducted research as a scholar in residence at Dartmouth College (Department of AAAS). The recipient of a DAAD Fellowship, Dr. West spent the fall/winter 2013/14 semester teaching and working on her scholarship at Johannes Gutenberg University (Mainz, Germany). She was among the scholars interviewed and consulted in the production of Georgia Public Broadcasting's award winning documentary on the 75th anniversary of Margaret Mitchell's *Gone With the Wind*. She serves on the Executive Committee of the College Language Association and is excited to take on the executive directorship of SAMLA in 2015.



EDITOR, *SOUTH ATLANTIC REVIEW*



R. Barton Palmer is Calhoun Lemon Professor of Literature and Director of Film Studies at Clemson University. He holds PhDs from Yale University (Medieval Studies) and New York University (Cinema Studies). An award-winning editor and translator of late medieval French poetry, Palmer is the author, editor, or general editor of more than sixty volumes on various literary and cinematic subjects. He is the founding and general editor of six academic book series at five university presses.

ASSOCIATE DIRECTOR

Paul Donnelly comes to SAMLA having spent nearly 20 years in meeting planning and governance operations with the American Psychological Association. He has also been writing plays for over 30 years. His work has won the Source Theatre Company National 10-Minute Play Contest, the Larry Neal Writers Award for Drama from the DC Commission on the Arts and Humanities, and the Virginia Playwriting Prize from the Virginia Commission for the Arts, and he has been nominated twice for a Helen Hayes Award. He has taught playwriting for the Writer's Center in Bethesda, MD; the Theatre Lab in Washington, DC; and St. Mary's College of Maryland. Paul served six non-consecutive terms as Playwright-in-Residence for New Voices for the Theater, a program providing a three-week summer residency for high school playwrights from across the state of Virginia. He is a member of the Dramatist Guild, the New Play Exchange, and Working Title Playwrights. See pauldonnellyplays.com for samples of his work.



MANAGING EDITOR, *SOUTH ATLANTIC REVIEW*



Karen Kettnich is currently managing editor of the *South Atlantic Review* and of *The Library Quarterly: Information, Community, Policy*. She has taught for the University of Maryland; the University of California, Santa Cruz; Loyola University Maryland; and she currently teaches in the Department of English at Clemson University.

ASSOCIATE AND BOOK REVIEWS EDITOR, *SOUTH ATLANTIC REVIEW*

David Coombs, Book Review Editor of the *South Atlantic Review*, is an assistant professor in the English Department at Clemson University. He received his PhD from Cornell in 2011, after which he spent a year as a Mellon Postdoctoral Fellow at Wesleyan University's Center for the Humanities. His work has appeared in *ELH*, *History and Technology*, and *The Journal of Modern Literature* and he is currently at work on a book entitled *Signs Taken for Objects: Reading with the Senses in Victorian Literature and Science*.



FROM THE PRESIDENT (CONT.)

Bennington College, among other institutions, and presently works as an editor. Bell, a novelist and the duo's vocalist, has published thirteen novels including his most recent, *The Color of Night* (2011). His trilogy about the revolution in Haiti includes the National Book Award finalist *All Souls Rising* (1995), and his 1991 novel *Doctor Sleep* was adapted into the movie "Close Your Eyes." A recipient of the Strauss Living Award from the American Academy of Arts and Letters, Bell has taught for more than thirty years in the Creative Writing Program at Goucher College.

A notable figure in Southern studies, our critical plenary speaker William Ferris' scholarly work combines history, literature, music, and folklore. His 2013 anthology *The Storied South: Voices of Writers and Artists* documents, in multiple media, some of the iconic figures of the American South, including Eudora Welty, Alice Walker, and Pete Seeger. He has coedited several editions of the *Encyclopedia of Southern Culture* and authored several books about blues music, *Blues From the Delta* (first ed. 1970) and *Give My Poor Heart Ease: Voices of the Mississippi Blues* (2009). Prior to his current appointment at the University of North Carolina-Chapel Hill, Ferris taught at the University of Mississippi, where he became the Center for the Study of Southern Culture's founding director. A professor in history with an adjunct appointment in folklore, Ferris also serves as associate director at the Center for the Study of the American South.

Our featured speaker, native North Carolina novelist Wiley Cash, is the author of *A Land More Kind than Home* (2012) and *This Dark Road to Mercy* (2013), both of which are delivered from a triad of narrative perspective(s), and both of which have appeared on *The New York Times* bestseller list. Cash has also authored a number of short stories published in *Crab Orchard Review*, *Roanoke Review*, and *The Carolina Quarterly*, as well as critical essays concentrating on Southern literature, appearing in *American Literary Realism*, *The South Carolina Review*, and elsewhere. His debut novel, *A Land More Kind than Home*, described in *Richmond Times-Dispatch* as reading "as if Cormac McCarthy decided to rewrite Harper Lee's *To Kill a Mockingbird*," earned Cash the Southern Independent Bookseller Alliance's Book Award for Fiction of the Year (2012), as well as the John Creasey New Blood Dagger Award from the U.K.'s Crime Writer's Association. *This Dark Road to Mercy*, Cash's second national bestseller, was selected as an Indie Next Pick, SIBA Okra Pick, a LibraryReads February Selection, and an Amazon Book of the Month. Cash currently teaches in the Low-Residency MFA Program in Fiction and Nonfiction at South New Hampshire University.

I look forward to my service as SAMLA President and to seeing many of you in Durham in November.

Warmly,

Jim Clark

SAMLA President
Dean of the School of Humanities
Barton College

FROM THE EXECUTIVE DIRECTOR (CONT.)

The 2014 initiation of the Virginia Spencer Carr Primary Source Research Award is one of SAMLA's recent great initiatives to support research among its members. The campaign to raise the \$25,000 to finance this award continues. I am committed to working with this campaign to reach this goal, and I look forward to seeing the first SAMLA scholar presented with this award. This award also represents the need for and the benefits of giving to the organization, and as Executive Director, I hope to convince our membership that, for those in a financial position to give, SAMLA is a worthy cause for this kind of generosity. Academics should appreciate the importance of their support to sustain and grow our work and our interests. This is a concept that registers even among communities where the financial resources far exceed those of scholars in the humanities. In the world of professional sports, for example, you find internal organizations established to offer economic support for players and their families in the event of unforeseen hardships. We must similarly value our discipline and support—as we are able—its health and future.

While scholarly conferences are primarily aimed at faculty and graduate student attendees and participants, I would like to establish a practice of encouraging undergraduate attendance. I will be asking the Executive Committee to consider reduced priced and/or limited admission rates for undergraduates to attend featured events (for example, the conference luncheon or the keynote speaker). While economic issues makes undergraduate travel to conferences less likely, I would like to see members of institutions in our host cities proactively promote undergraduate attendance. This exposure for undergraduates can be invaluable in their learning experience, and it provides them a view of scholarship and learning that is much richer and more pioneering than classrooms generally offer. I also would like to start conversation about the initiation of an undergraduate creative writing award. This too will place SAMLA on the radar of undergraduates.

Finally, I look forward to the work ahead and the opportunity to get to know more of the many members of our organization. Please contact the SAMLA office with questions about membership, the conference, or other inquiries that you might have concerning the organization. Dr. Jim Clark, SAMLA 2015 President, is heading up this year's conference. Let's join him in preparing for an intellectually invigorating SAMLA 87 in Durham.

Best Wishes,

Elizabeth J West
SAMLA Executive Director

SAMLA 87: IN CONCERT: LITERATURE AND THE OTHER ARTS
NOVEMBER 13–15, 2015
CALLS FOR PAPERS

AFFILIATED GROUP SESSIONS

American Humor Studies Association

20th Century American Authors and Their Other Art

This panel welcomes papers about any aspect of 20th century American Authors. Paper proposals addressing the SAMLA 87 theme are especially welcome. By May 15, 2015, please submit a 100-word abstract, brief bio, and A/V requirements to Jules Hojnowski at jah11@cornell.edu.

American Humor Studies Association

Humor in Social Media

This panel welcomes papers about any aspect of social media. Paper proposals addressing the SAMLA 87 theme are especially welcome. By May 15, 2015, please submit a 300-word abstract, brief bio, and A/V requirements to Joseph Alvarez at jalvarez@carolina.rr.com.

Association for the Study of Literature and the Environment

Can Arts Save the Earth?

Poetry most certainly can restore our attention to the environment, as John Filstiner contends in *Can Poetry Save the Earth?: A Field Guide to Nature Poems*. Other artists join poets in speaking for the natural world, thus helping to make us better stewards of the earth by drawing our attention to it. The theme of SAMLA 87, *In Concert: Literature and the Other Arts*, resonating with the title of ASLE's journal, *INTERDISCIPLINARY STUDIES IN LITERATURE AND THE ENVIRONMENT*, invites us to consider how all the arts help us to visualize and understand the landscape, weather, wildlife, and our desecration of the earth. This session invites papers exploring ways that the arts—literature, film, music, photography, sculpture, painting, dance, architecture—heighten our awareness of the environment. Papers analyzing interdisciplinary creativity, such as paintings or film inspired by literature of any genre, are especially welcome. By June 10, 2015, please send a 300-word abstract, brief bio, and A/V requirements to Rebecca Godwin, Barton College, at rlgodwin@barton.edu.

Carolinas Writing Program Administrators

This panel welcomes papers about any aspect of writing of the Carolinas. Paper proposals addressing the SAMLA 87 theme are especially welcome. By June 1, 2015, please submit a 300-word abstract, brief bio, and A/V requirements to Tracy Ann Morse, morset@ecu.edu.

College English Association

Claudia Emerson: In Memoriam

Claudia Emerson, 2006 Pulitzer Prize for Poetry winner for her collection *Late Wife* and former Poet Laureate of Virginia, passed away last year at the age of 57 after a valiant struggle against cancer. She and her husband, Kent Ippolito, a musician, wrote songs together and performed. Emerson's work, then, embodies this year's SAMLA theme of *In Concert: Literature and the Other Arts*. This panel seeks to celebrate her life, so papers on any element of her art are most welcome. Please send abstracts of no more than 500 words and any A/V requirements to Lynne M. Simpson, Professor of English, Presbyterian College, at lsimpson@presby.edu by June 5.

D.H. Lawrence Society of America

D.H. Lawrence: The Art of Living Through the Arts

Papers should explore connections between D. H. Lawrence's writing and his participation in and/or reflections on other arts, specifically painting, music, and/or Native American dancing. By June 15, please submit a 300-word abstract, brief bio, and A/V requirements to Katherine Toy Miller, D. H. Lawrence Society of North America, at mkaattoy@gmail.com. Current SAMLA membership and conference registration are required to participate in the conference.

The Dickens Society

Dickens and the Arts

This panel, organized by The Dickens Society, welcomes proposals for papers on any aspect of the topic of Dickens and the arts. Please send proposals (300 words maximum) and a one-page CV to Iain Crawford, University of Delaware, icrawf@udel.edu, by May 15, 2015.

The Ernest Hemingway Society

Hemingway and Religion

In an unsent letter to Father Vincent C. Donovan in 1927, Ernest Hemingway wrote how he always had "more faith than intelligence or knowledge" and that he "never wanted to be known as a Catholic writer." He said that he had known the "importance of setting an example" but that he was a "very dumb Catholic" with "so much faith" that he hated to "examine into it." Religion throughout Hemingway's work is one of the more complex and fundamental aspects of his fiction. This panel will consider religion in Hemingway's writing and life. Topics may include (but are not limited to) the following: Hemingway's Protestant upbringing, his conversion to Catholicism, his marriage to Pauline, his interest in pilgrimages and religious places, faith as a subject in his fiction, religious rituals and traditions, medieval sources, mysticism, saints, religion and place, religion and politics, the soul, despair, love, intersections of the sacred and the profane, Hemingway and other religious writers, etc. By 1 June 2015, please send a title and 250-word abstract to Matthew Nickel, Misericordia University, at mnickel@misericordia.edu.

Eudora Welty Society

Eudora Welty and Intertextuality

Keeping with the conference theme of *Literature and the Other Arts*, The Eudora Welty Society invites papers that explore multimodality and interdisciplinary collaboration within the works of Eudora Welty. What elements in Welty's fiction, essays, or photography connect to her contemporary moment or a timeless part of human nature? Examples might concern the role of and engagement with politics, jazz and the blues, newspaper and magazine, television and film, translation of oral fairy tales into a written medium or Welty's *Robber Bridegroom* into a play. We are also interested in papers that discuss other artists intertextually reimagining Welty's texts, such as Claire Holley's song "Pleasant Dreams" inspired by "The Whistle." By June 1, 2015, please send a 300-500 word abstract, a brief bio, and any A/V requirements to Susan Wood at swood1@go.olemiss.edu.

Film Studies Group
Performance on Film

This panel welcomes papers about any aspect of “Performance on Film,” defined broadly. Paper proposals addressing the SAMLA 87 theme are especially welcome.

Possible topics could include:

- *actor studies
- *ensemble performance
- *documentary performance
- *”liveness”
- *concert or dance films
- *stand-up comedy performance
- *stunt, pornographic, or other “extreme embodied” performance
- *Method, Delsarte, or other schools of film performance
- *abstract performance
- *disability performance
- *portrayals of living persons
- *playing with or against “type”
- *film performance vs. performance in theater, television, radio, online
- *performances of authority
- *post-human performance
- *silent era performance
- *naturalist performance and its alternatives
- *historical or national differences in film performance
- *performance as labor

By May 15, please submit a 500-word abstract and brief bio to Erin Lee Mock, University of West Georgia, at emock@westga.edu.

International Society for Travel Writing
Southern Travel Writing and the “Other” Arts

Southern Travel Writing and the “Other” Arts will reflect the larger conference theme, as painting, sculpture, photography, book making, music, dance, film, architecture, and the like manifest themselves in or become the center for travel writing about the Southern United States or the global South. Papers may draw from a variety of approaches, although preference will be given to papers that discuss ideas suggested by the conference theme. Preference will be given to papers that address non-fictional travel narratives, or that address fictional travel narratives in the context of theoretical or critical approaches to travel literature. Please submit electronically (Microsoft Word or PDF) abstracts of 250-350 words to Russ Pottle, International Society for Travel Writing, at rpottle@miseriordia.edu. Abstracts should include submitter’s name, title, institutional affiliation, and contact information. Deadline for abstract submissions is 15 June 2015. Notification will be made by 19 June 2015. Information about the SAMLA conference is available at <https://samla.memberclicks.net>.

International Vladimir Nabokov Society
Nabokov on Politics

In a later preface to *Bend Sinister* (1947), Vladimir Nabokov claims, “The influence of my epoch on my present book is as negligible as the influence of my books, or at least of this book, on my epoch.” The conventional reading of Nabokov as an aesthete who is insistent upon sharp divisions between fictional and political worlds has its principal source in the author’s stylization of his own career. Yet this way of reading Nabokov has been complicated through such recent studies as Andrea Pitzer’s *The Secret History of Vladimir Nabokov*. Despite the many ways that the novelist spurned the literature of

“social comment” and “human affairs,” his fiction regularly alludes to communist regimes, political dilemmas, and the horrors of European fascism. What are we to make of Nabokov’s disavowal in light of the political detail populating much of his work? How does the political figure into fiction that the author so vehemently presented as Art for Art’s sake? Reading against the grain of Nabokov’s insistence, what political histories influence his impressive career as a writer? This panel invites papers to explore these and other questions regarding the political in Nabokov’s fiction, whether through his short stories and novels dealing directly with political themes (e.g. *Bend Sinister* or the collection *Tyrants Destroyed*), or through the subtle detail and allusions signaling that politics haunts his work. Following the theme of SAMLA 87, papers may also consider the connections between Nabokov’s political fictions and the other arts. How, for instance, does Nabokov’s interest in film inform his American career? Or what influence might his interest in painting and sculpture have upon his political thought? Please submit a CV and abstracts of no more than 300 words to Benjamin Mangrum, bmangrum@email.unc.edu, by June 14, 2015.

John Dos Passos Society
John Dos Passos and the Other Arts

John Dos Passos was undoubtedly one of the most eclectic American writers of his generation. Faithful as he was to the intermedial aesthetics of modernism, he did not limit himself to the role of novelist, but frequently also crossed over into the neighboring arts: as an accomplished painter and illustrator, as a playwright and sometime set designer for the New Playwrights Theatre, and through his work on Hollywood cinema and documentary film. The resulting cross-pollination would fuel Dos Passos’ creativity over the years, influencing his most celebrated novels. In keeping with this year’s conference theme, this panel invites proposal for twenty-minute papers that explore aspects of Dos Passos’ enduring commitment to “the other arts.” Topics may include, but are not limited to, the following:

- his actual work within the other arts
- the influence of the other arts on his work as a novelist
- his engagement with modernist theory and practice: montage, simultaneity, defamiliarization, etc.
- his interest in visual, popular, and commercial culture
- points of affinity with his contemporaries across the arts: Eisenstein, Picasso, Tzara, etc.
- his relationship to the multi-modal artistic movements of the day: futurism, surrealism, cubism

For consideration, please submit a 300-word abstract and a brief bio (in Word format) to JDPSociety@gmail.com no later than June 1, 2014. Be sure to note any A/V requirements, should they be needed.

Keats-Shelley Association of America
Romanticism and the Arts

Romanticism and the Arts, an affiliated session of the Keats-Shelley Association of America at the South Atlantic Modern Language Association Conference in Durham, North Carolina, USA (13–15 Nov. 2015), seeks papers related to second-generation Romantic-era British writers and/or their literary circles, so proposals addressing the works of John Keats, Percy and Mary Shelley, Lord Byron, Leigh Hunt, and William Hazlitt will receive priority. Proposals that engage with the conference theme (*In Concert: Literature and the Other Arts*) are especially welcome. Subjects to be considered might include (but are not limited to) Romantic literature in

relation to music, concerts, songs, painting, engravings, caricatures, drawings, panoramas, book arts, calligraphy, dance, theatre, opera, architecture, sculpture, china, pottery, ceramics, textiles, and, in later contexts, electronic art, film, and photography. Please send a 250-word abstract, bio or CV (one page only), and audio-visual requests to Ben P. Robertson, Troy University, bprobertson@troy.edu, by 15 May 2015.

MELUS I-A

Voices: Orchestration, Dissonance, and Double Discourses in Multiethnic Literature

The theme of this year's conference, *In Concert: Literature and the Other Arts*, reminds us of Bakhtin's use of musical terms to illustrate the interaction of voices that characterizes the novel as a narrative form. This MELUS (Society for the Study of Multiethnic Literature in the United States) sponsored panel is seeking papers that explore multivoiced narratives and describe the way multiethnic literature uses polyphony to examine social, ethnic, gender, and cultural intersections. We are particularly interested in papers that study polyphony, dissonance, and doubleness as narrative strategies to portray multiple interactions between selves and others across sociopolitical and cultural traditions. By June 1, 2015, please submit a 300-word abstract, brief bio, and A/V requirements to Gema Ortega, Dominican University, at gortega@dom.edu.

MELUS I-B

Literatures of the African Diaspora and the Other Arts

Award-winning Nigerian author Chimamanda Ngozi Adichie has just been nominated for a Grammy. Yes, a music award. A sample from her TEDTalk "We Should All Be Feminists" is featured in Beyoncé's hit song "Flawless." Adichie's nomination, a first for a Nigerian writer, is an exciting demonstration of contemporary intersections of the literature of the African Diaspora and other arts. Adichie first gave her talk to a live audience, it later "went viral" on the video sharing platform YouTube (where Beyoncé accessed the work so inspirational to her developing feminist identification), it was initially published via Kindle, and it is forthcoming as a paperback. Adichie's words, her voice, in a popular Beyoncé song create exciting critical and pedagogical possibilities for addressing contemporary relationships between the literatures of the African Diaspora and other arts. MELUS invites papers for its annual panel at SAML A 87, which will be held November 13-15, 2015. In keeping with this year's conference theme, *In Concert: Literature and the Other Arts*, we welcome 10-15 minute papers analyzing contemporary literary works of the African Diaspora and their relationship with other arts, such as painting, sculpture, photography, book making, music, dance, film, and architecture. The confluence of Adichie's and Beyoncé's work serves as a springboard. These papers may seek to address, but are in no way limited to: the impact of mobility and migration on artistic production, literary representations of artistic production, or pedagogical opportunities for theorizing intersections of literature and other arts. By May 15, 2015, please submit a biography, 300-word abstract (please include working title) and A/V needs to Maia Butler, University of Louisiana at Lafayette at maia@louisiana.edu. All presenters, chairs, and moderators must be members of MELUS. Membership information can be found on the MELUS website at www.melus.org/members.

Modern Drama

This session invites submissions of paper proposals on plays and/or performances under the broad category of modern drama. Comparative Drama as well as Drama in English papers are welcome. By June 12, 2015, please submit a 300-word abstract, brief bio, and A/V requirements to Scott Proudfit, Elon University, at sproudfit@elon.edu.

Robert Penn Warren

Writer at Large: RPW and the Allied Parts

We invite abstracts for papers addressing any aspect of Robert Penn Warren's life or work, but are especially interested in maintaining a focus on this year's conference theme: *In Concert: Literature & the Other Arts*. For paper proposals, please send paper title and an abstract of 50-100 words, along with writer's name, affiliation, and a brief bio. Please send your materials no later than June 15, 2015 to Victor Strandberg: vhs@duke.edu.

Samuel Beckett Society

Beckett's Bodies: Affect, Disability, Performance

This panel seeks to explore the ways in which bodies are figured and disfigured in Beckett's work. On their own constituting an expansive "body of work," Beckett's prose texts, poems, plays, radio, television, and film works posit human, non-human, and inhuman bodies in different and often surprising forms. What kinds of bodies are incorporated, disembodied, or stripped bare in Beckett's work? How can we trace the life, vulnerability, and survival of the body in single texts and across works? Are Beckettian physical and textual bodies susceptible to or immune from affect? Which bodies, metaphorical or otherwise, are excluded from consideration and care in a prolific archive of Beckett criticism? How does the body function and dysfunction across genre and media, prose and performance? The purpose of this panel is to provide a multidisciplinary platform for thinking about the body in Beckett's work through emerging reading practices, which could engender new connections and ideas for such an extensively critiqued range of texts. In keeping with SAML A's theme for the 2015 conference, *"In Concert: Literature and the Other Arts"* emphasis placed on thinking across genre, media, and theories is encouraged, and will be a significant part of our conversation at this panel. Possible approaches and topics include, but are not limited to:

Queer bodies in Beckett's work

Beckett and disability studies

Bodily capacity and its limits in performance

Affect and its embodiments in Beckett's work

Gendered bodies and feminist approaches to Beckett

Beckett's body of work and its sustained life in/through/as Beckett criticism

Ill-sensing: perception and the phenomenological body

Food studies, consuming bodies, oral fixations, sucking stones

Adaptations of Beckett and the political, gendered, and racialized body

Stage directions, choreography, and demands on the performing body

Please send a 250-300 word abstract and a brief bio to: michelle_rada@brown.edu by June 1, 2015.

Society for the History of Authorship, Reading, and Publishing (SHARP)

Print Culture and the Arts

Papers are invited for the Society for the History of Authorship, Reading, and Publishing (SHARP) affiliate session at the 2015 SAMLA Conference. Potential topics include print culture, history of the book, authorship, publishing history, ephemera, illustration, publishers' archives, circulation, and reception. Papers addressing this year's theme, *In Concert: Literature and the Other Arts* are especially welcome. What connections can be made between print culture/book history and the areas of visual art, theatre, and music? How has the relationship between print culture and the arts evolved from the manuscript age to the digital world of the 21st century? Proposers need not be members of SHARP to submit, but panelists must be members of both SAMLA and SHARP in order to present. By June 1, 2015, please email a 350-word abstract and short biography (including contact information) to SHARP liaison Dr. Melissa Makala, at me.makala@gmail.com.

Society for the Study of Southern Literature (SSSL)

Southern Swamps in the Literary and Popular Imaginary

This panel invites papers that investigate literary or popular representations of Southern swamps from any era. All approaches and topics are welcome but potential ones might include ecocritical, posthumanist, animal studies, Indigenous studies, slave narratives, nature writing, 'cli fi,' documentaries, and popular culture renderings. Please submit a 300-word abstract, brief bio, and A/V requirements to Kirstin Squint at ksquint@highpoint.edu by May 15, 2015.

Southeastern Medieval Association (SEMA)

Of Marriages and Disciplines: Celebrating the Fruits of Interdisciplinary Nature of Medieval Studies

This session seeks presentations that explore the many riches of interdisciplinary studies of the medieval period. Many of us in the field take this for granted, but we should not. Rather we should take a moment to celebrate the way that art and history and philosophy and literature all work to illuminate and contradict each other. By June 15, 2015, please submit a 500-word abstract, brief bio, and A/V requirements to Michael Crafton, mcrafton@westga.edu.

T. S. Eliot Society

T. S. Eliot and the Arts

This panel welcomes papers concerned with the life and works of T. S. Eliot. Paper proposals addressing Eliot's many-sided engagement with the extra-literary arts, the SAMLA 87 theme, are especially welcome. By June 1, please submit a 250-word abstract, brief bio, and A/V requirements to John Morgenstern, Clemson University, at jmorgen@clemson.edu.



REGULAR SESSIONS

20th Century Authors and Their Other Art

This panel welcomes papers on any aspect of 20th century authors' work outside of writing. By June 1, 2015, please submit a 200-word abstract, brief bio, and A/V requirements to Jules Hojnowski, jah11@cornell.edu.

African American Literature

Blues, Jazz, and the African American Literary Canon

Houston Baker Jr. describes the American blues as the Derridean "always already" of African American culture. In *Blues, Ideology, and Afro-American Literature*, Baker states, "They [blues] are the multiplex enabling script in which Afro-American cultural discourse is inscribed." The blues document the violent history and traumas endured while affirming the "somebodiness of black people" (James Cone). Likewise, African American Literature often operates within the blues matrix even as it too inscribes a cultural discourse that affirms the "somebodiness of black people." This panel is interested in identifying moments in African American Literature where blues aesthetics or blues themes enable a lasting (and growing) cultural discourse that confronts haunting traumas. In other words, how do the blues and African American Literature combine to form a space for meditation? Other interests may be related to (but not limited to) an investigation of the similarities between the literary artists and the blues/jazz artist: What cultural responsibilities (if any) may these artists share? How do literary artists signify to and build on black music traditions? What cultural criticisms are found within these moments of signifying? How do African American literary traditions and black music traditions form a body of knowledge that reconfigures an astute interpretation of black identity? Presentation abstracts (300 words) should be sent to Dr. Ren Denton at gdenon@ega.edu by June 7, 2015.

American Association of Teachers of Spanish and Portuguese (AATSP)

This panel welcomes papers about the teaching of Spanish and Portuguese, including evaluation of initiatives taken in a department, a program, or an individual course; studies on second-language acquisition; and reflections on changes in the field. In keeping with the SAMLA 2015 theme, we especially welcome papers that involve integrating music, dance, painting, film, literature, and other arts in language pedagogy. By June 1st, please submit an abstract of up to 300 words to Katherine Ostrom, Emory University, at kostrom@emory.edu.

American Literature (Pre-1900), Session A

Beyond the Word: Textual Images and Imagination in American Literature of the Late 18th through 19th Centuries

This year's theme for SAMLA is *In Concert: Literature and the Other Arts*. Possible topics include but are not limited to:

- In writing on the natural environment, how did nature writers incorporate ekphrasis into their texts to bring the reader closer to the nature?
- What influence did America's visual artists (such as Audubon and Thomas Cole) have on American literature throughout the 19th century?
- In what ways did American writers of the late 18th through 19th centuries incorporate illustrations and other artwork into their texts and books as physical objects (e.g., book covers), whether as

marketing ploys or ways to enhance the reader's experience of the text?

Conference will be November 13–15 in Durham, North Carolina. By June 1, please email a 250–300 word abstract along with a current CV and audio/visual requirements to Benjamin Crawford at bcrawford@crimson.ua.edu

American Lyricists

The American Lyricists panel encourages submissions that address the literary nature of works by singer/songwriters. While panel participants have traditionally offered presentations about country music and Americana writers, submissions regarding songwriters in other traditions are also welcome. Authors should remember that this session emphasizes the work of the lyricists and not the performers of discussed pieces. Submissions addressing the conference theme of *In Concert: Literature and the Other Arts* will receive special consideration, but all topics are welcome. By June 15, 2015, please submit a 300-word abstract, brief bio, and A/V requirements to Thomas Alan Holmes, holmest@mail.etsu.edu.

Comparative Literature

This panel welcomes papers that are interdisciplinary in nature and scope, or that otherwise involve the comparative study of literatures across languages, genres, time periods, and national boundaries. Paper proposals addressing the SAMLA 87 theme, *In Concert: Literature and the Other Arts*, are especially welcome. Please submit a 300-word abstract, brief bio, and A/V requirements to Jaime Cruz-Ortiz (Kennesaw State University) at jcruzort@kennesaw.edu.

Critical Thinking in the Rhetoric/Composition Classroom

Orchestrating Agency: In What Ways Is Our Pedagogy Evolving?

Our evolving theoretical understanding of individual rhetorical agency as embodied processes has led to an emphasis on the transfer of rhetorical knowledge to new contexts. In what ways does our pedagogy make students aware of rhetorical agency as an embodied process that can be transferred to other contexts? How can our pedagogies reach Marilyn Cooper's (CCC, 62.3, 2011) definition of rhetorical agency as "emergent and enacted," an "ongoing process in which a multitude of agents interact frequently and in which the results of interactions feed back into the process"? We invite you to submit proposals focused on pedagogies designed to foster the embodiment of rhetorical agency, to direct emergent rhetorical agency to locations of new contexts and interaction, and to guide the restructuring of responses gained from feedback received from other agents. Please submit a 300-word proposal, brief bio, and AV request to the session chair, Kathleen Bell (Kathleen.Bell@ucf.edu), University of Central Florida, by Monday, June 1, 2015.

Darwinian Literary Theory

Answering E.O. Wilson's call for "consilience" in the interpretation of literature (i.e., readings of texts that are consistent with, and help to further demonstrate, the regularities of human nature demonstrated by evolutionary science), Darwinian Literary Theory now provides exciting opportunities to probe what Joseph Carroll, the leading scholar in the field, has termed "the deep structure of literary representations." This session invites proposals for papers that consider literature as an extension of the evolved and adapted mind and view literary works, authors, or periods through the lens of contemporary evolutionary theory. Proposals that reflect a sound understanding of the way that specific insights from evolutionary

psychology may be used to illuminate literary texts are especially welcome. Please address abstracts to cduncan@cau.edu, with cc. to rfunk2@hccfl.edu. Deadline for submissions is June 15, 2015.

Early Modern Catholic Studies

This panel welcomes papers about any aspect of Early Modern Catholic Studies, including the influence of Dante, Shakespeare, and Chaucer on modernist writers or modernist elements in these writers. Paper proposals addressing the SAMLA theme are especially welcome. Please submit a 300-word abstract, brief bio and A/V requirements to Benjamin Alexander, Franciscan University at bbaben@aol.com.

Edith Wharton Society

Writing (of) Women's Bodies: Wharton and Early Twentieth-Century Feminism

In keeping with the SAMLA theme, *In Concert: Literature and the Other Arts*, this panel seeks papers which consider Edith Wharton's work in the context of the growing voice of feminism of her time. In this panel, we are interested in papers that explore the connections between Wharton's treatment of female bodies and the context of early twentieth century feminism. We encourage a broad interpretation of this theme, including (but not limited to) the role of sexuality in her work, her work as a war correspondent, even the material realities of her characters' lives. By June 15, 2015, please submit a 250–300 word abstract, brief bio, and A/V requirements to Monica Miller, monica.miller@lmc.gatech.edu.

English I (Medieval)

The Arts in Early Medieval Literature

In keeping with this year's conference theme *In Concert: Literature and the Other Arts* the Medieval session this year is open for papers that deal with any of the arts of the period, from the illustration of illuminated manuscripts to wearable art such as heraldic jewelry and other artifacts and implements. Papers that explore the descriptions of material culture in works such as *Sir Gawain and the Green Knight*, with its lush description of the trappings of the Knight himself, would also be welcome. Celebrations of music or depictions of the holiday customs of singing and dancing, ekphrasis, the employment of inanimate objects in riddles, giving voice to inanimate objects as in *The Dream of the Rood*—the possible topics are limitless. This year's conference will be in Durham, North Carolina on November 13–15, 2015. Please send a 250-word abstract, a one-page bio, and A/V requirements to Rachel Scoggins, vscoggins2@student.gsu.edu by May 15.

English II (1500 to 1600), Session A

More Matter with Less Art? Literature and the Other Arts in 16th-Century England

This panel invites papers concerning the intersections of literature and the other arts in the sixteenth and early seventeenth centuries. Suggested topics include but are not limited to: the influence of the Reformation on artistic production, the use of music in the public theater, representations of courtly masques and dancing, the musicality of poetry, representations of architecture in literature, etc. By June 15, 2015, please submit a 300-word abstract and brief bio to Donna Wroble, Georgia State University, at dwroble1@student.gsu.edu

English II (1500 to 1600), Session C

Early Modern Inversions

Conference papers are invited to explore the literary, cultural, and theoretical aspects of inversions in early modern drama, poetry, and prose. This session will explore the nature and meaning of inversions (broadly defined), with special attention paid to how unexpected (or previously unseen) inversions display, develop, or subvert traditional ideas of community and order. This session encourages papers that examine gender, politics, economics, science, and religion. Please send 200-word abstracts and short bios by 1 June 2015 to Matt Carter, University of North Carolina at Greensboro, at mccarte2@uncg.edu.

Flannery O'Connor Society

New Approaches to Flannery O'Connor

This session welcomes papers about any fresh approach to the study of the fiction of Flannery O'Connor. Papers addressing the SAML A 87 theme are especially welcome. By 25 May 2015, submit an abstract of up to 500 words, a brief bio, and A/V requirements to Marshall Bruce Gentry, Georgia College, at bruce.gentry@gcsu.edu.

Food in Fiction

This panel welcomes papers about any aspect of representations of food in fiction. By June 15, 2015, please submit a 350 word abstract, brief bio, and A/V requirements to Heather Richie, heather@heatherrichie.com.

French II (17th and 18th Centuries)*L'image et l'imaginaire*

Vous êtes cordialement invités à adresser les propositions de communication qui explorent ce thème (300 mots maximum) en français ou anglais, avec une brève biographie et vos besoins audiovisuels à Laura Nelson, Middle Tennessee State University, Laura.Nelson@mtsu.edu. La date limite de dépôt des propositions est le 2 juin 2015.

General Admission Only: Strategies in Literature and the Other Arts for Edu(taining) the Two-Year College English Student Freshmen Composition Students in Two-Year Colleges are, without doubt, the most general of audiences, and, it appears, the least "energized" by literature of any age, genre, or nationality. Indeed, in the Wikipedian Age, two-year college literature survey courses are becoming just unpopular electives; no longer required, no longer relevant to students or administrators, no longer finding an audience of any kind. It appears that literature is just "other" not "in concert" with either composition/rhetoric instruction or the other arts. How are two-year college English instructors dealing with the state of literature studies, and how can incorporating "literature and the other arts" help? By June 15, 2015, please submit a one-page abstract, brief bio, and A/V requirements to Reginald Abbott, emory.abbott@gpc.edu.

German III (1933–Present)

The Kafkaesque in German Literature and Film

The work of Franz Kafka has long fascinated authors, filmmakers, scholars and lay readers alike. Kafka is so present in the contemporary context that there is even an adjective in active use to describe phenomena that resemble the complicated, bizarre, or illogical circumstances under which his characters find themselves.

This panel invites submissions of papers addressing the longevity of Kafka's work and the Kafkaesque in the German-language context in literature and film after 1933. Questions to consider include but are not limited to: What exactly is the Kafkaesque (a mood, a circumstance, a feeling) and why is the Kafkaesque so relevant to 20th Century and even contemporary thought and culture? What kinds of work do allusions to Kafka perform for different authors and filmmakers? Why is Kafka invoked so frequently by authors and filmmakers of such varied backgrounds? Does the idea of the Kafkaesque remain constant or does it undergo a metamorphosis of its own over time? By May 19, 2015, please submit a 300-word abstract, brief bio, and A/V requirements to Claire E. Scott, Carolina-Duke Graduate Program in German Studies, at claire.scott@duke.edu.

Graduate Students' Forum in English

Picturing Childhood in American Literature and Culture

In her recent book about the role of childhood studies in the humanities, Anna Mae Duane writes, "The study of children, often seen as peripheral to the important work of understanding social, political, national, and ethnic structures, allows us to rethink the very foundations underlying these structures." This panel will explore how children play central roles in "social, political, national, and ethnic structures" and consider the ways in which literary representations of childhood participate in this process. When we study child characters and fictional depictions of childhood, what new insights are revealed about social and cultural institutions? How have those roles shifted over time throughout American literature and culture? What does examining childhood tell us about gender, race, class, sexuality, and religion? Proposals should consider the role of young people in American literature and culture, including literature produced for adults, teenagers, or children. Papers that connect to this year's focus on literature and the arts are especially welcome, and topics might include, but are not limited to, film adaptations of children's/young adult books, picture books, graphic novels, child artists in literature, and the arts and children's education. Please send abstracts (250-300 words) to Laura Hakala at Laura.hakala@eagles.usm.edu by May 15, 2015.

Graduate Studies in Spanish Discussion Circle

This panel welcomes papers about any aspect of graduate studies in Spanish. By June 16, 2015, please submit a 300 word abstract, brief bio, and A/V requirements to Ruth Sánchez Imizcoz, rsanchez@sewanee.edu.

James Baldwin and Performance of Race, Identity, and Gender in the Arts

James Baldwin, one of the most eminent and evocative American essayists, novelists and playwrights of the twentieth century, would have been 91 years old on August 2, 2015. Literary critics have described Baldwin as the most successful African American writer of his time, and even of all time. His prominence or fame are of less importance, though, than the substantial body of complex writing he left behind for readers, students, and scholars to interpret. This panel seeks submissions that examine some of the social and political race-related controversies of our time and the future in the context of James Baldwin's assertion that "There is something terribly radical about believing that one's own experience and images are important enough to speak about, much less to write about and to perform." Since the theme for this year's conference is *In Concert: Literature*

and the Other Arts, papers should focus on the relationship between the performance of race, identity, and gender in the scholarship of James Baldwin. Critiques and analyses of Baldwin's *The Fire Next Time* are of particular interest, but research or works in progress that explore Baldwin's creative approach to making art out of words will be welcomed. Possible topics include, but are not limited to: Baldwin's engagement with religion and his efforts to imagine black liberation and human freedom; Baldwin's investment and connection to the theater; Baldwin and his effort to eliminate racism and challenge us to align concepts of education and justice in ways that call for conscience, critique, and change; Baldwin and his struggle to love and be loved amid the complexities of racism, sexism, and homophobia. By June 15, 2015, please submit a 300-word abstract, brief bio, and A/V requirements to Anton Smith, alsmith47@ua.edu.

Linguistics: Approaches to the History of English Language

This panel welcomes papers about any aspect of the history of the English language. Interdisciplinary proposals are especially welcome. By Friday, May 15, 2015, please submit a 300-word abstract, brief biography, and description of audio/visual equipment requirements to Kevin Psonak, Georgia Southern University, at KPsonak@GeorgiaSouthern.edu.

Literary Criticism Discussion Circle

Even Newer Directions for Black Feminist Criticism

This panel welcomes papers that discuss or apply Black Feminist Criticism to literature, film, and popular culture in the last thirty years. More specifically, this session will ponder and celebrate how Black Feminist Criticism has evolved since the publication of Deborah McDowell's pivotal essay, "New Directions for Black Feminist Criticism" in 1980. What does Black Feminist Criticism look like in a 21st century context? Are scholars pushing beyond the boundaries that Smith and McDowell set up in their initial calls for a Black Feminist Criticism? By May 15, 2015, please submit a 250-500 word abstract, brief bio, and A/V requirements to Dr. Kameelah Martin, Savannah State University, at martink@savannahstate.edu.

Luso-Brazilian Studies

Luso-Afro-Brazilian Studies

The Luso-Afro-Brazilian table of SAMLMA 2015 is seeking papers for presentation at the annual conference. Topics are open, and papers that reflect the conference theme in the Lusophone world will be given special consideration. Multiple sessions are possible and will be determined by the number of submissions. By June 1, 2015, please submit abstracts of no more than 250 words, a brief biography, and A/V requirements to Cecília Rodrigues, University of Georgia, at ceciliar@uga.edu.

Medieval Literature

Strangers, Neighbors, and Monsters in Medieval Literature

This panel seeks papers that treat any aspect of social difference as presented in the literatures of the Middle Ages. Papers might construe this social difference as confessional, geographic, economic, political, or bodily. How do these categories of difference shape social formation? How do they delimit the boundaries of moral relevance and/or social inclusion? What counts as a neighbor? What counts as a monster? What obligations or affinities do these designations entail? How does one know how to treat a stranger? Paper proposals that deal with the troubling of categories of social

difference are especially welcome. So too are proposals that respond to the conference theme of *In Concert: Literature and the Other Arts* by engaging music, architecture, manuscript illumination, painting, sculpture, fashion, or any of the "other arts." By June 1, 2015, please submit a 300-word abstract, a brief bio, and A/V requirements to Gabriel Ford at gaford@davidson.edu.

New Narratives of 9/11: Conspiracy, Terror, and Change

The terrorist attacks of September 11, 2001, assumed significance for Arabs and Muslims not solely on account of the sheer magnitude of the disaster—that is the extent of the destruction and the number of victims. Rather, Arabs and Muslims have faced repercussions of the attacks in their own extended communities, for instance discrimination and racial profiling in the U.S. and war and civil strife in Iraq. This panel seeks to illuminate how Arabs and Muslims have been represented in literature and other arts after the events of 9/11—and how they have represented themselves. How is terrorism, how are conflicts in the Middle East addressed? What is the place of Islam in the texts? Papers on American and non-American works are welcome. By June 1, 2015, please send abstracts of 300 words or less and a brief bio to Levin Arnsperger, Emory University, at larnspe@emory.edu.

Old English

Old English Literature and Science

This panel welcomes proposals on any aspect of Old English literature and science. Although the Old English period antedates the Scientific Revolution, it includes a number of pre-scientific works. Among these are Bede's treatises *On the Nature of Things* and *On Times*; poems like "The Phoenix," based in part on the natural histories of eagles and peacocks; and "monstrous" works such as the *Aldhelmian Liber Monstrorum*, the Old English prose piece *The Marvels of the East*, and *Beowulf*. While these "monstrous" texts are largely fanciful, they may have been inspired by empirical observations of natural elements such as landscape, weather, and animal remains. In turn, Old English texts have been profitably studied from a range of scientific perspectives, including ecology, animal studies, information theory, geology, geomorphology, archaeology, cognitive studies, cosmology, zoology, meteorology, and taxonomy, among others. Proposals addressing the SAMLMA 87 theme *In Concert: Literature and the Other Arts* are also welcome. By May 15, 2015, please submit a 300-word abstract, a brief bio, and A/V requirements to Timothy J. Burberry, Marshall University, at burberry@marshall.edu.

Open Mic Creative Readings

This year, SAMLMA will offer a true open mic event for creative writers. Before the event, there will be a sign-up sheet available for readers. We will have only a ninety-minute period for the event. No reader may go over four minutes, including time spent introducing pieces. Readers not present when their names are called will be dropped. While prose writers are invited to participate, they must offer reading selections of no more than four minutes, just like the poetry readers. We will be strict timekeepers to permit as many readers as possible to participate. This event has an enthusiastic following, so join us for a good time. Sign-ups for participation will take place at the conference.

Reception Studies Society

This panel welcomes papers about any aspect of reception studies, including pedagogical work. Paper proposals addressing the SAML A 87 theme are especially welcome. The Reception Study Society seeks to promote informal and formal exchanges between scholars in several related fields. Bringing together theorists, scholars, and teachers from many areas, this association promotes a much needed cross-dialogue among all areas of reception studies. By June 1st, 2015, please email abstracts of 250-350 words, a brief bio, and A/V requirements to Paul Dahlgren, Georgia Southwestern State University, at paul.dahlgren@gsw.edu

SAML A Fiction Writers

Literature and the Other Arts

This panel is seeking engaging fiction that is informed by the arts in its various forms (music, dance, theatre, culinary arts, visual arts, photography, film, etc.). The writer is encouraged to interpret this theme broadly. The final panel will consist of fiction writers reading original stories, novel excerpts, hybrid, genre-breaking, or multi-media fiction. By April 15, 2015, please send fiction submissions of no more than 2,500 words, a professional CV, and A/V requirements to Shawn Rubenfeld, Nassau Community College, at shawnrubenfeld@gmail.com.

SAML A Poets on Ekphrasis

The SAML A Poets panel welcomes creative work. Poets are invited to send work related to this year's theme, *In Concert: Literature and the Other Arts*. For this year's Poet's Panel, we will focus on ekphrastic poetry, in keeping with the theme. Please send your best poems about other arts. Consider your Grecian urns, your last duchesses, your torsos of Apollo. Poets should send a brief publication and professional CV along with his/her writing sample for consideration as a participant for "SAML A Poets on Ekphrasis." This sample should include no more than 10 pages/seven poems. The panel will consist chiefly of poets reading or presenting original, new work with time for a brief question and answer period. By May 31, 2015, please send submissions with "SAML A Poets" in the subject line to Dr. Emily Schulten at schulten@basilicaschool.com.

Scandinavian Literature

This panel welcomes papers about any aspect of Scandinavian literature. By May 15, 2015, please submit a 150-word abstract, short bio, and A/V requirements to Tom Conner, tom.conner@snc.edu.

Slavic Literature

Papers are welcome on any Slavic language, literature or culture, including film and comparative literature topics. By June 1, 2015, please send submissions to Karen Rosneck, University of Wisconsin-Madison, at Karen.Rosneck@wisc.edu.

Spanish I (Peninsular: Renaissance to 1700)

In Concert: Literature and the Other Arts in Spanish Literature

This panel welcomes papers about any aspect of Spanish peninsular literature (Renaissance to 1700). Paper proposals addressing the SAML A 87 theme are especially welcome. By May 30, 2015, please submit a 250-300 word abstract, brief bio and A/V requirements to Linda Marie Sariego, Neumann University at sariegol@neumann.edu. Paper proposals may be submitted in English or Spanish.

Spanish II-A, II-B, II-C (Peninsular: 1700 to Present)

Call for Papers: Spanish II-A, B, and C Peninsular Literature Triple Session: 1700 to Present. Request for abstracts: Abstracts for sessions A and B will reflect any theme related to Peninsular Literature from 1700 to the present. It is hoped that there will be a wide range of topics from different periods. Abstracts for session C should focus on the 2015 conference theme: *In Concert: Literature and the Other Arts* (1700 to the present). Please bear in mind the following: this is a triple session with a maximum of four participants per session. It also involves SAML A business, such as elections. Papers should not exceed twenty minutes. Readers should limit their texts to 3,100 words. Potential presenters are urged to get one-page abstracts in as early as possible. (Abstracts sent by e-mail are preferred.) Presenters must be members of SAML A in good standing by August 31, 2015. Presenters may read only one paper at the convention. Papers must be unpublished and not previously presented at a professional meeting. Deadline for abstracts: May 15, 2015. Please send abstracts to: yunsuk.chae@mga.edu.

Address:

Yunsuk Chae, PhD
Assistant Professor of Spanish
Department of Media, Culture, and the Arts
College of Arts and Sciences
Middle Georgia State College
100 College Station Dr.
Macon, GA 31206

Spanish III-B (19th-Century Spanish American Literature)

Aesthetics, Politics, and the Arts in 19th-Century Latin America

Nineteenth Century Latin American culture that examine the non-literary arts and their relationship to politics, aesthetics, and ethics. It also invites submissions related to the presence of the non-literary arts within written works that attempt to theorize questions of aesthetics, or which uses these arts as metaphors for larger social questions. Finally, it calls for other investigations into nineteenth-century eclecticism, or the cultural politics of the age (for example, the uses and politics of the review or revista). By June 1st, please submit an abstract of up to 250 words and brief bio to Sergio Gutiérrez Negrón, Emory University, at schgutie@emory.edu.

A Stage of One's Own: Performance and Rhetoric in Plays by American Women

Virginia Woolf's *A Room of One's Own* offers a complicated and transgressive discussion of what would have happened had Shakespeare had a sister. The canonical playwright's sister, Judith, would have been limited, at best, in educational and literary opportunities. Writing a comedy or tragedy of her own would certainly have been challenging at best, and publication of that work would likely be out of the question. The nineteenth-century, while moving into more progressive educational structures, sustains those gendered restrictions Woolf emphasizes. American drama produced and published in the 1800s would eventually rely heavily upon sentimentalist traditions, though critical and authorial voices would be persistently male, despite an audience composed largely of women. While scholarship does not typically highlight such, American women did, indeed, compose plays in the nineteenth century. Twentieth-century American drama features far more women playwrights in respective critical and scholarly examination. This panel seeks to interrogate the voices and dramatic productions of such women. "A Stage of One's Own" will focus exclusively on American women playwrights of the nineteenth and twentieth

SPECIAL SESSIONS

centuries. Because of the transgressive nature of a woman's voice and perspective shaping such a public art as the theatre, particularly in the nineteenth and early twentieth centuries, this panel asks for papers that focus on the rhetoric of defiance, transgression, or gender roles and/or social norms in dramatic works composed by American women. Particular preference will be given to papers that focus on or consider plays by African American women. Please submit abstracts to Elizabeth G. Allen (egallen@memphis.edu).

Women's Studies Panel, Session II

Writing (of) Women's Bodies: The Contested Nature of Contemporary Corporealities

What is the political significance of embodiment? In this panel, we are looking for a broad array of papers which consider the stakes of embodiment in contemporary culture. What does it mean to have a body that is contested, illegible, unreadable, unexpected? What is at stake in claiming such a body? How are writers addressing such bodies? This panel encourages papers and presentations which consider the portrayal, evocation, and consideration of such bodies in fiction, nonfiction, and cultural artifacts broadly. By June 15, 2015, please submit a 250-300 word abstract, brief bio, and A/V requirements to Monica Miller, monica.miller@lmc.gatech.edu.

Women Writers of Spain and Latin America

This panel welcomes papers about any aspect of Spanish and/or Latin American women writers. By June 1, 2015, please submit a 300-word abstract, brief bio, and A/V requirements to Elizabeth Grassmann, egrassmann@crimson.ua.edu.



Contemporary Literature and Popular Music

This panel invites conference papers that explore the reflexive relationship between contemporary literature and popular music. Papers may focus on musicians that incorporate literary allusions or themes in individual songs or concept albums (The Mountain Goats, Nick Cave, The Hold Steady, Leonard Cohen, etc.), authors that incorporate frequent allusions to popular music in their work (Nick Hornby, Bret Easton Ellis, Alan Warner, etc.), or musicians that have also published fiction or poetry (John Darnielle, Sufjan Stevens, Leonard Cohen, etc.). By May 30, please submit a 300-word abstract, brief bio, and A/V requirements to Mary McCampbell, Lee University, at mmccampbell@leeuniversity.edu.

Drawing Outside the Lines: Francophone Women Writers and the Visual or Performing Arts

The goal of this panel is to explore the intertextual or transgeneric conversations present in the work of women whose artistic production encompasses multiple media: specifically, writers who are also recognized for their painting, sculpture, theater or film. How do we understand the relationship between works in different media? To what extent does the artist reflect on the practice of shifting between media or traditions in their work? This panel is intended to bring together papers on artists from different regions and working in diverse media. This could include writers from Québec and the Caribbean (such as Blais, Proulx, Hébert, Condé or Agnant), Africa and the Maghreb (notably Véronique Tadjo, Werewere Liking, or Assia Djebar), or Europe (Sand, Duras, Cixous, and NDiaye, par ex). Please address any questions to **Amy Reid**, reid@ncf.edu. Papers may be in French or in English. Abstracts of 250-300 words are due by May 15.

"A House is not a Home": Teaching English through Conceptualization and the Arts

"A chair is still a chair, /Even when there's no one sitting there" – If 'a picture is worth a thousand words,' just imagine the amount of vocabulary that could be acquired through the use of pictures, paintings, and photography by using this method within the study of English! The same type of conceptualization, and connotation/denotation applies to literature reading, theatre, the performing arts, and musical lyrics. To non-native or ESOL speakers, the effects of this imagery and role playing would be an incredible boon in language acquisition. All related topics are welcome! Please email a 250 word Abstract to Myrna J. Santos, Chair, at ESLCARE@aol.com by June 15, 2015. Postal address: 3600 NW 82nd Drive, Coral Springs, FL 33065-4523.

International Detective Fiction: Voices from Contemporary Africa and Asia

This panel seeks proposals concerning detective fiction (amateur, professional, or police) set in contemporary Africa and Asia. For example, authors might include: Malla Nunn (South Africa), Michael Stanley (Botswana), Kwei Quartey (Ghana), Yasmina Khadra (Algeria), Colin Cotterill (Laos and Thailand), Eliot Pattison (Tibet), or Tarquin Hall (India). All theoretical and critical approaches are welcome. By June 15, please submit a 250-word abstract and A/V requirements to Patricia Worrall, University of North Georgia, at patricia.worrall@ung.edu.

Literary Monsters

In today's culture, it's almost impossible to avoid "monsters." Straight from mythology and legend, these fantastic creatures traipse across our television screens and the pages of our books. Over centuries and across cultures, the inhuman have represented numerous cultural fears and, in more recent times, desires. This panel will explore the literal monsters—whether they be mythological, extraterrestrial, or man-made—that populate fiction and film, delving into the cultural, psychological and/or theoretical implications. Please submit a 250-300 word abstract, a brief bio, and any A/V needs by May 26, 2015 to Tracie Provost, Middle Georgia State College, at tracie.provost@mga.edu.

Maya Literature or Maya T'üib: Others' Arts as Literature

From Womack's *Red on Red* to Allen's *TransIndigenous*, scholars and critics in Indigenous Studies are increasingly advocating for multimedia approaches to indigenous literatures that recognize literary aspects of expression in diverse forms such as carving in wood and stone, painting, and textile production. In keeping with the SAMLA 87 theme, this panel seeks to explore intersections of literature and the other arts in the context of contemporary Maya literatures. Please submit a 250-word abstract, brief bio, and A/V requirements to co-chairs Paul Worley, Western Carolina University (pmworley@wcu.edu) and Tiffany Creegan Miller, Clemson University (tiffan4@clemson.edu) by May 31, 2015.

Nineteenth- and Twentieth-Century Latin American Literature

This panel welcomes papers about any aspect of Nineteenth and/or Twentieth Century Latin American Literature. By June 15, 2015, please submit a 200-word abstract, brief bio, and A/V requirements to Rudyard Alcocer, ralcocer@utk.edu.

The Novel, Typography, and Graphic Design

"We badly need a new way of thinking about novels that acknowledges their technological reality. We have to learn how to look at fiction as lines of print on a page and we to ask whether it is always the best arrangement to have a solid block of print from one margin to the other running down the page from top to bottom, except for occasional paragraph indentations."

- Ronald Sukenick, *The New Tradition in Fiction*

This panel welcomes papers that consider "new ways of thinking about novels," particularly ones that address the relationship among between the novel, typography, and graphic design as a way of addressing the novel's materiality and its "technological reality." From Laurence Sterne's *Tristram Shandy* (1759) to Edward Abbott's *Flatland* (1884) to Adam Thirwell's *Kapow!* (2012), writers and publishers have experimented with various methods of presenting text on the page. But how is the presentation of written text in the novel influenced by the visual arts (broadly conceived)? How have authors and publishers been influenced by graphic design or design technologies as a way of presenting written text? What types of forms exist between the (typographically standard) novel and the (highly visual) graphic novel? Papers that address works composed after 1900 are especially welcome, as are papers that consider how typography and graphic design represent the "other arts" referenced in SAMLA 87's theme: *In Concert: Literature and Other Arts*. By May 15, 2015, please submit a 500-750 word abstract, CV, and A/V requirements to Michael Griffin, Chair at michael.griffin@lmc.gatech.edu.

Performing Gender: Cultural Ideals, Expectations, and Representations of Gender in American and British Culture

This panel will explore gendered ideals and expectations over time "from the Victorian era to contemporary society" and consider how insidious these ideals and expectations of gender can be in American and British culture. Papers can draw from a variety of texts, both fiction and non-fiction, including novels, short stories, plays, popular magazines, and literary journals of the 19th and 20th centuries, as well as films and TV shows of the 20th and 21st centuries. Papers on any topic related to gendered ideals and expectations "and resistance to these ideals" might consider how some gendered expectations have changed while others have stayed the same over time and question what kind of impact these societal ideals have had and continue to have on our cultural consciousness. Papers addressing the topics of fashion or style in relation to gendered ideals would be of particular interest; papers addressing the conference theme of literature "in concert" with the other arts are also most welcome. How do cultural images and texts make meaning in regard to gendered expectations? By June 5, 2015, please send abstracts of 250-500 words along with AV requests and short bio to Loretta Clayton, Middle Georgia State College, at loretta.clayton@gmail.com.

Poet-Artist Collaborations

This panel explores the theme of "literature and the other arts" through the unique dynamic of word-image interaction situated in the poet-artist collaboration. Paper proposals addressing poet-artist collaborations found in book arts, broadside printings, and museum/site-specific installations and exhibits are welcome. By May 15, 2015, please submit a 300-word abstract, brief bio, and A/V requirements to Anne Keefe, University of North Texas, at anne.keefe@unt.edu.

Representations of the Creative Process on Film

This panel seeks submission of papers that address the "question of how the creative processes and works of authors, musicians, painters, and other artists" are represented on film. By June 15, please submit a 250-word abstract, brief bio, and A/V requests to Sean Dugan, Chair, at sdugan@mercy.edu.

Las Representaciones del Siglo de Oro

Esta sesión busca trabajos que estudien las representaciones/ presentaciones artísticas del Siglo de Oro, no sólo las teatrales sino las musicales, tanto de los corrales como de la corte. Por favor enviar un abstracto de por lo menos 300 palabras a la Prof. Ruth Sánchez a rsanchez@sewanee.edu.

Shared Politics: Political Adaptations, Appropriations, and Influences

This panel seeks interesting and innovative papers in the field of adaptation studies. As Linda Hutcheon writes in *A Theory of Adaptation*, adapters "are just as likely to want to contest the aesthetic or political values of the adapted text as to pay homage." Our panelists will explore the political uses to which adaptation is put, considering why and how authors adapt specific texts for political purposes. We will consider the possibilities and limitations of using adaptation as a political tool. This panel will accept papers on adaptation, appropriation, or influence in any time period, medium, or national context. Paper proposals addressing the SAMLA 87 conference theme of *In Concert: Literature and the Other Arts* (e.g., transmedial adaptation) will be given special

consideration. By 15 June 2015, please submit a 300-word abstract, brief bio, and any A/V requirements to Phillip Zapkin of West Virginia University, at pzapkin@mix.wvu.edu.

“The Songs They Sang on Seventh Street”: Tracing the Inter-Arts Collaborations of the Harlem Renaissance Era
From Langston Hughes’ 1955 collaboration with photographer Roy DeCarava in *The Sweet Flypaper of Life*, Wallace Thurman’s 1929 collaboration with William Jourdan Rapp in *Harlem: A Melodrama of Negro Life in Harlem*, and the infamous collaboration of Langston Hughes and Zora Neale Hurston in *Mule Bone: A Comedy of Negro Life*, the Harlem Renaissance era was a time of flourishing inter-arts collaborations under-examined in contemporary criticism. This panel therefore welcomes papers about the inter-arts collaborations of the Harlem Renaissance inspired by the SAMLIA 87 theme, *In Concert: Literature and the Other Arts*. By May 15, 2015, please submit a 300-500 word abstract, brief biographical statement, CV, and A/V requirements to Christopher Allen Varlack (University of Maryland, Baltimore County) at cvarlack@umbc.edu.

Speculative Fiction

Speculative fiction covers a broad range of narrative styles and genres. The cohesive element that pulls works together under the category is that there is some “unrealistic” element, whether it’s magical, supernatural, or even a futuristic, technological development: works that fall into the category stray from conventional realism in some way. For this reason, speculative fiction can be quite broad, including everything from fantasy and magical realism to horror and science fiction: from Gabriel García Márquez to H.P. Lovecraft to William Gibson. This panel aims to explore those unrealistic elements and all their varied implications about society, politics, economics, and more. Please submit a 250-300 word abstract, a brief bio, and any A/V needs by May 20, 2015 to Lisa Wenger Bro, Middle Georgia State College, at lisa.bro@mga.edu.

Sustaining the Avant-Garde in Literature and the Other Arts
In Theory of the Avant-Garde, Peter Bürger states, “The avant-garde is already historical.” Yet innovation has continued apace in the arts, with poetry becoming a particularly contentious site where writers raise questions about authorship and the boundaries between poetry and other media. This panel aims to discuss the similarities and differences amongst various avant-garde movements, especially those challenging Bürger’s suggestion that the avant-garde movements of the early 20th century cannot be rivaled. When events such as the 1913 Armory Show publicized experimental visual arts and Stravinsky’s dissonant ballet *The Rite of Spring* famously offended audiences’ ears, the most influential avant-garde movements of the early-twentieth-century were conspicuous in their attempts to appropriate the techniques of other media. Intertextual references to sources high and low became integral to avant-garde art, and many artists discussed their technique in the jargon of other art forms or rejected traditional boundaries between media. We hope to explore the continuing relevance of hybridity and intertextuality to conceptions of the avant-garde, as well as the many other ways in which the avant-garde continues to cross boundaries between genres and media. Possible topics could include, but are not limited to: explorations of commonalities between the strategies or source materials of avant-garde artists working in various media (for instance: is there a writer whose approach could be compared to composer John Cage? What is the analogous movement in music to

flarf poetry? etc.), discussions of the ways in which contemporary avant-garde novelists, poets, filmmakers, and other artists challenge Bürger’s assertion, and the history and future(s) of avant-garde art-forms, especially the ways in which hybridity and intertextuality have evolved throughout the history of the avant-garde alongside changing technological affordances Abstracts of 300 words or less, along with a brief bio and A/V requirements should be submitted to jessiraemorton@gmail.com by June 12, 2015.

Teaching Sustainability/Doing Environmental Activism

This roundtable session will explore ways in which the arts/humanities contribute to the understanding and framing of, along with solutions to, environmental problems in the world today. In particular, how can literature, film, visual art, drama, and music help us re-imagine our relationship with the earth and create what Joanna Macy calls a sense of “active hope.” What role do beauty and imagination play in a sustainable world? How are literature and the arts particularly well suited to shift our cultural thinking about individual agency and collective social action? What interdisciplinary pairings and/or faculty/staff collaborations might be particularly effective for addressing the oft-neglected social justice aspect of sustainability’s “three-legged stool”? Papers on these or any other topics related to teaching sustainability and doing environmental activism are welcome. By June 4, 2015, please submit a 500-word abstract, brief bio, and A/V requirements to Kathryn Finin, Kathryn.finin@oneonta.edu.

Women and Nature in Literature and the Arts

This panel welcomes papers about any aspect of the literary and/or visual representation of women’s relationship with nature in especially works by women. By May 15, please submit a 250-word abstract, brief biography, and any A/V requirements to Kathleen Anderson, Palm Beach Atlantic University, at kanderson67@hotmail.com.

Work, Class, Labor, and Culture in American Literature: *Labor, Art, & Politics in American Literature and Culture*

This panel welcomes papers focusing on the intersection of labor, art, and politics in American literature and culture. Suggested topics range from African-American work songs to regionalist painters such as Thomas Hart Benton and Grant Wood to representations of labor by authors from Rebecca Harding Davis to Tillie Olsen and John Steinbeck. In essence, we are interested in papers that discuss how artistic representations of all types engage with the politics of labor. By June 1, 2015, please submit a 250-word abstract, brief bio, and A/V requirements to Owen Cantrell, Georgia State University at ocantrell1@gsu.edu.



SAMLA 87

IN CONCERT: LITERATURE AND THE OTHER ARTS

87th Annual Conference
November 13–15, 2015
Sheraton Imperial
Hotel and Convention Center
Durham, North Carolina

From Sappho with her barbitos, to the gloriously illuminated Book of Kells, to the Troubadours of the High Middle Ages, on up through William Blake and his alchemical etchings, Lewis Carroll's controversial photographic portraits of children, Carl Sandburg's folk music, James Baldwin and Ray Charles' unlikely collaboration at Carnegie Hall on July 1, 1973, and all the way up to William S. Burroughs' shotgun splatter painting, writers have never been content to make art solely out of words. The humanities in general have always been markedly multidisciplinary. The academy, too, has generally sought to accommodate, foster, and inspire multidisciplinary creativity and interdisciplinary collaboration by incorporating studio programs, MFA degrees, and hybrid cross-disciplinary majors of all sorts. Digital technology and the internet, in particular, seem to provide a concrete realization of Hermann Hesse's "the glass bead game" – art as quintessential multidisciplinary game playing. For SAMLA 87, presenters are invited to consider the myriad connections between literature and the other arts – painting, sculpture, photography, book making, music, dance, film, architecture, and the like.

Submit CFPs and Special Session proposals at samla.memberclicks.net through May 15, 2015

CRITICAL PLENARY

William Ferris

Folklorist and professor William Ferris has written extensively about Southern culture and blues music, most recently in his multimedia anthology *The Storied South: Voices of Writers and Artists*.



CREATIVE PLENARY

Wyn Cooper & Madison Smartt Bell

In addition to "Fun," the poem that developed into Sheryl Crow's "All I Wanna Do," Wyn Cooper has published four books of poetry, written lyrics for the musical collaboration Bell & Cooper, and worked as a teacher and editor.



Award-winning novelist Madison Smartt Bell's artistic endeavors include his novel trilogy on the Haitian revolution and his vocals on the two albums by Bell & Cooper, *Forty Words for Fear* (2003) and *Postcards Out of the Blue* (2008).



FEATURED SPEAKER

Wiley Cash

Wiley Cash, a novelist and professor from North Carolina, is the author of the bestsellers *A Land More Kind than Home* (2012) and *This Dark Road to Mercy* (2013).