



*One-Hundred-and-Sixteenth Annual Conference*

**Western Washington University**

**Bellingham, Washington**

**Friday, November 9 to Sunday, November 11, 2018**

*Sponsored by:*

*Western Washington University*



# Pacific Ancient and Modern Language Association

**One-Hundred-and-Sixteenth Annual Conference  
November 9 - November 11, 2018  
Western Washington University  
Bellingham, Washington**

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*Sponsored by:*

*Western Washington University*

# **PAMLA CONVENTION PROGRAM**

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# **WELCOME TO THE 116<sup>th</sup> ANNUAL PAMLA CONFERENCE**

Welcome to the 116<sup>th</sup> Annual PAMLA Conference. On behalf of the PAMLA Executive Committee, the Conference Site Committee, and the hundreds of past and present PAMLA members who have made the conference possible, thank you so much for joining us! We know that attending a conference takes dedication, and so we want you to know that we really do appreciate you joining us this year, whether this is your first PAMLA Conference or your twentieth.

Please join us for our annual PAMLA Reception on Friday night; wine, beer, soft drinks, and delicious appetizers will be served. Together, let's celebrate the conference and socialize with our fellow PAMLA members! Likewise, please join us on Saturday night for our special PAMLA Saturday Night Live event at Aslan Depot, the SPARK Museum, and Mindport in downtown Bellingham.

If you've been to a PAMLA conference before, thank you for returning. Our PAMLA members are what make our association great. If this is your first PAMLA conference, welcome. We hope you'll find the PAMLA Conference to be intellectually exciting and welcoming, so much so that you'll join us at next year's conference in San Diego, California. With your help, we will continue to dedicate ourselves to the advancement and diffusion of knowledge of ancient and modern languages, cultures, and literatures, while having a great time!

Best, Craig Svonkin, PAMLA Executive Director

## **SPECIAL THANKS:**

Profound thanks to Western Washington University for hosting and supporting the conference.

Thank you to our Site Committee Chair, Andrea Gogröf, Western Washington University, for her dedicated work!

Thank you to our wonderful Site and Registration Committee members who worked so diligently to make sure the conference would be a success:

Dawn Dietrich  
Petra Fiero  
Andrea Gogröf  
Kimberly Lynn  
Cornelius Partsch  
Lysa Rivera  
Michael Slouber  
Sylvia Tag  
Andie Whitewing

Thanks to Western staff, student workers, and PAMLA staff, who gave so much time and energy to the conference planning process: David John Boyd, Greta Chappell, Maureen Christman, Cory Herman, and Russell McDermott.

Special thanks to the generous student and faculty volunteers working the Registration Desk!

The PAMLA Board and the Executive Director wish to thank all the individuals, departments, and divisions that have made this year's conference possible, including:

Professor Kimberly Lynn, Chair of Liberal Studies, who was instrumental in making the conference possible.  
Dean Paqui Paredes Méndez of the College of Humanities and Social Sciences  
Provost Brent Carbajal, Western Washington University  
Department of Liberal Studies  
Department of English  
Department of Modern and Classical Languages

# 2018 PAMLA Conference

## SPECIAL EVENTS AND ANNOUNCEMENTS

- **PAMLA General Session: Creative Writers Spotlight: Rae Armantrout, Juan Delgado, Kristiana Kahakuwila, and Jane Wong.**  
**Friday 9:15 am – 11:00 am, Performing Arts Center Mainstage**  
The PAMLA General Session: Creative Writers Spotlight welcomes everyone to the conference and introduces four of our region's most interesting, vibrant creative writers. Rae Armantrout, Juan Delgado, Kristiana Kahakuwila, and Jane Wong will read from their works and discuss their writing process. Free and open to all. Book Signing to follow.
- **Beverages and Continental Breakfast, Miller Hall Collaborative Space**  
A continental breakfast and beverage station will be available on Friday from 7:30 – 9 am; on Saturday from 7 – 8:30 am (New York bagels, lox, and creamcheese); and on Sunday from 7:00 am – 8:30 am.
- **Presidential Address, Friday 11:30 am – 1:15 pm, (Wilson Library Reading Room)**  
**Plenary Address, Saturday 11:30 am – 1:15 pm, (Wilson Library Reading Room)**  
There will be seating at the back of the room available for those who haven't purchased a lunch. The Address Luncheons do require an additional payment. Lunches may still be available for sale at the Registration Desk.
- **PAMLA Reception: Mix, Mingle, and Munch**  
**Friday, 5 pm - 6:30 pm, (Wilson Library Reading Room)**  
Please join us for a highlight of the PAMLA conference: our annual PAMLA Reception. Meet with new friends and old as you eat delicious hors d'oeuvres and drink wine, beer, or soft drinks. Free and open to all.
- **PAMLA General Membership Meeting and Forum: Acting, Roles, Stages**  
**Saturday, 4:50 pm – 6:30 pm (Wilson Library Reading Room)**  
Please join us for our brief PAMLA General Membership Meeting followed by our annual Forum on the topic of "Acting, Roles, Stages," with panelists Michelle Bloom (UC Riverside) and Melanie Masterton Sherazi (California Institute of Technology) speaking before we open the topic up to a general discussion.
- **PAMLA Saturday Night Live (Downtown Bellingham at Aslan Depot, SPARK Museum of Electrical Invention, and Mindport), 7-11 pm (except for Mindport, which closes at 10)**  
Please join us for this exciting event taking place in three downtown sites walking distance from one another. The complimentary PAMLA shuttle will travel from the conference hotels to Aslan Depot.
  - **Aslan Depot, 1322 N. State Street;** Aslan Depot is open to 21 and older PAMLA Conference Attendees and Guests Only. Aslan Depot, the "lounge" for our PAMLA Saturday Night, will have complimentary light hors d'oeuvres and a cash bar serving artisan beer, cider, and wine.
  - **SPARK Museum of Electrical Invention, 1312 Bay Street;** Free to PAMLA Conference Participants of All Ages. Please join us at the SPARK Museum of Electrical Invention for snacks and a hands-on, interactive museum with a wealth of unique artifacts from the earliest days of scientific electrical experiments. Be sure to come by at 8, 9, or 10 pm for the MegaZapper Electrical Show, featuring one of the largest Tesla Coil "Lightning Machines" in the U.S.A.
  - **Mindport, 210 West Holly St.;** Free to PAMLA Conference Participants and Guests of All Age. At Mindport (open until 10 pm) you'll find odd things and ordinary, lyric and ludic, simple and elaborate, technical and artistic. Mindport—where art and science come together to fascinate and delight!

# **PAMLA 2018 CONFERENCE SCHEDULE OVERVIEW**

**Western Washington University**

**Bellingham, WA, November 9-11, 2018**

## **Brief Overview of Meeting Times and Locations**

### **Friday Conference Registration: 7:30 am – 3:30 pm**

Friday Conference Registration (Miller Hall Collaborative Space)

### **Friday Continental Breakfast: 7:30 am – 9:00 am**

Friday Continental Breakfast (Miller Hall Collaborative Space)

### **PAMLA General Session: Creative Writers Spotlight: Friday 9:15 am – 11:00 am**

PAMLA General Session: Creative Writers Spotlight (Performing Arts Center Mainstage)

### **Book Signing: Friday 11 am – 11:30 am**

Creative Writers Spotlight Book Signing (Performing Arts Center Mainstage)

### **Presidential Address Luncheon: Friday 11:30 am – 1:15 pm**

Presidential Address and Luncheon (Wilson Library Reading Room)

### **Session 1: Friday 1:30 pm – 3 pm**

- 1-01 "Into the Woods": Spaces of Danger and Opportunity in Fairy Tales (Miller Hall 105)
- 1-02 A Tour of Western Libraries Special Collections (Wilson Library Special Collections (6th Floor))
- 1-03 Bible Dramatized I (Miller Hall 38)
- 1-04 British Literature and Culture: Long 19th Century I (Miller Hall 35)
- 1-05 Creative Writing: Poetry I (Miller Hall 135)
- 1-06 Cultural History I: Politics & Aesthetics in Literature, Fashion, and Music (Miller Hall 239)
- 1-07 French I (Haggard Hall 253)
- 1-08 Getting Involved with PAMLA (Carver 104)
- 1-09 Languages: Linguistics, Structure, and Use (Haggard Hall 122)
- 1-10 Literature of the Oxford Inklings (Carver 261)
- 1-11 Medieval Literature (Miller Hall 121)
- 1-12 Memory Frames: Contemporary Poetry and Memory (Bond Hall 159)
- 1-13 Rhetorical Approaches to Literature (Haggard Hall 232)
- 1-14 Vampires I: Female Vampires (Carver 207)
- 1-15 Western Sculpture Collection Tour (Miller Hall Collaborative Space)

### **Friday Snack Break: 3 pm – 3:20 pm**

Friday Snack Break (Miller Hall Collaborative Space)

### **Session 2: Friday 3:20 pm – 4:50 pm**

- 2-01 Adaptation Studies (Miller Hall 105)
- 2-02 Austrian Studies (Carver 104)
- 2-03 Bible Dramatized II (Miller Hall 38)
- 2-04 British Literature and Culture: Long 19th Century II (Miller Hall 35)
- 2-05 Creative Writing: Poetry II (Miller Hall 135)
- 2-06 Cultural History II: P. T. Barnum and *The Greatest Showman* (Miller Hall 239)

2-07 Drama and Society I: Shakespeare and Society (Miller Hall 113)  
 2-08 East-West Literary Relations (Miller Hall 123)  
 2-09 Food Studies (Humanities 102)  
 2-10 French II (Haggard Hall 253)  
 2-11 Latinx Literature and Culture (Miller Hall 139)  
 2-12 Mid-Twentieth Century Poetry (co-sponsored by the Robert Lowell Society) (Miller Hall 103)  
 2-13 New Directions in Holocaust Studies (Miller Hall 131)  
 2-14 Old English Literature, Including Beowulf (Miller Hall 121)  
 2-15 Post-Family Studies (Miller Hall 112)  
 2-16 To the Mountaintop: A Social History of Mountaineering (Self-Guided Exhibit) (Wilson Library Special Collections (6th Floor))  
 2-17 Un camino difícil/ A difficult journey: Cultural products about (il)legal (Im)migration (Bond Hall 159)  
 2-18 Vampires II: Vampire Cultures (Carver 207)  
 2-19 Young Adult Literature (Haggard Hall 232)

### **PAMLA Reception: Friday 5 pm – 6:30 pm**

PAMLA Conference Reception (Wilson Library Reading Room)

### **Saturday Conference Registration: 7:00 am – 3:30 pm**

Saturday Conference Registration (Miller Hall Collaborative Space)

### **Saturday Continental Breakfast: 7:00 am – 8:30 am**

Saturday New York Breakfast (Miller Hall Collaborative Space)

### **Session 3: Saturday 8:15 am – 9:45 am**

3-01 Acting Out: The Role of Environmental Humanities in the Anthropocene I (Miller Hall 17)  
 3-02 Auteurial (self)-enactment in Contemporary Literature, Film, and Culture (Miller Hall 15)  
 3-03 Autobiography I (Miller Hall 38)  
 3-04 British Literature and Culture: To 1700 I (Miller Hall 13)  
 3-05 Classics (Latin) (Miller Hall 112)  
 3-06 Comparative American Ethnic Literature (Miller Hall 114)  
 3-07 Composition and Rhetoric I (Miller Hall 139)  
 3-08 Creative Writing: Short Plays (Miller Hall 105)  
 3-09 Culture, Identity, and Immigration in the United States and Europe I (Miller Hall 154)  
 3-10 Disney and Its Worlds (Miller Hall 138)  
 3-11 Drama and Society II: Sam Shepard's Acting, Roles, and Stages (Miller Hall 115)  
 3-12 Indigenous Literatures and Cultures I (Miller Hall 239)  
 3-13 Literature of the American West (co-sponsored by the Western Literature Association) (Miller Hall 235)  
 3-14 Poetry and Poetics I (Miller Hall 131)  
 3-15 Queer Literature, Film, and Theory (Miller Hall 103)  
 3-16 Religion in American Literature (Miller Hall 135)  
 3-17 Television Studies I (Miller Hall 152)  
 3-18 Veterans Studies: Perceptions on the World Stage (Miller Hall 231)  
 3-19 Women in French I: Women's Writings on Food (Miller Hall 113)  
 3-20 Women in Literature I (Miller Hall 156)

### **Session 4: Saturday 10:00 am – 11:30 am**

4-01 A Discussion with Rae Armantrout (Miller Hall 152)  
 4-02 Acting Out: The Role of Environmental Humanities in the Anthropocene II (Miller Hall 17)  
 4-03 Autobiography II (Miller Hall 38)  
 4-04 British Literature and Culture: To 1700 II (Miller Hall 13)  
 4-05 Classics (Greek) (Miller Hall 112)  
 4-06 Coalitional Feminisms (Miller Hall 114)  
 4-07 Comics and Graphic Narratives (Miller Hall 235)



- 4-08 Composition and Rhetoric II (Miller Hall 139)
- 4-09 Culture, Identity, and Immigration in the United States and Europe II (Miller Hall 154)
- 4-10 Folklore and Mythology (Miller Hall 131)
- 4-11 German-Language Film and Media (Miller Hall 105)
- 4-12 Gothic (Miller Hall 231)
- 4-13 Indigenous Literatures and Cultures II (Miller Hall 239)
- 4-14 Italian (Miller Hall 103)
- 4-15 Literature & the Other Arts (Bond Hall 104)
- 4-16 Long(ing) Life (Miller Hall 135)
- 4-17 Postcolonial Literature and Culture (Miller Hall 115)
- 4-18 Social Justice Pedagogies (Miller Hall 138)
- 4-19 Teaching with Media and Technology (Bond Hall 105)
- 4-20 Travel and Literature (Bond Hall 106)
- 4-21 Twin Peaks Revisited (Bond Hall 109)
- 4-22 Women in French II: Food and Excess (Miller Hall 113)
- 4-23 Women in Literature II (Miller Hall 156)

### **Plenary Address Luncheon: Saturday 11:30 am – 1:15 pm**

Plenary Address and Luncheon (Wilson Library Reading Room)

### **Session 5: Saturday 1:25 pm – 2:55 pm**

- 5-01 21st-Century Literature I (Miller Hall 135)
- 5-02 American Literature before 1865 (Miller Hall 38)
- 5-03 Asian American Literary & Cultural Studies I: Exile, Memory, and Affect (Miller Hall 154)
- 5-04 Black Masculinity and Film (Miller Hall 17)
- 5-05 Comparative Literature (Miller Hall 15)
- 5-06 Creative Writing: Brief Prose I (Miller Hall 114)
- 5-07 Drama and Society III: Representations of Violence (Miller Hall 115)
- 5-08 Ecocriticism (co-sponsored by Association for the Study of Literature & Environment) (Miller Hall 231)
- 5-09 Film Studies I (Miller Hall 235)
- 5-10 Italian Ecocriticism (Miller Hall 103)
- 5-11 Literature and Religion I (Bond Hall 104)
- 5-12 Los Angeles (co-sponsored by the Institute for the Study of LA at Occidental College) (Miller Hall 239)
- 5-13 Medea on the Contemporary Stage and Screen (Miller Hall 112)
- 5-14 Middle English Literature, Including Chaucer I (Bond Hall 109)
- 5-15 Performing Empathy: When Literary Texts Are Acts of Kindness (Miller Hall 105)
- 5-16 Poetry and Poetics II (Miller Hall 131)
- 5-17 Putting on a Good Show: Professor as Performer (Bond Hall 105)
- 5-18 Shakespeare and Related Topics (Miller Hall 138)
- 5-19 Spanish and Portuguese (Latin American) I (Bond Hall 106)
- 5-20 Television Studies II (Miller Hall 152)
- 5-21 Western Gallery Exhibition Tour: Modest Forms of Biocultural Hope (Western Gallery, Fine Arts Building)
- 5-22 Women and Work in Literature I (Miller Hall 156)
- 5-23 Women in French III: Pensées sur la nourriture et l'alcool (Miller Hall 113)
- 5-24 Writing Today (Miller Hall 139)

### **Saturday Snack Break: 2:55 pm – 3:15 pm**

Saturday Snack Break (Miller Hall Collaborative Space)

### **Session 6: Saturday 3:15 pm – 4:45 pm**

- 6-01 21st-Century Literature II (Miller Hall 135)
- 6-02 African American Literature I (Miller Hall 17)
- 6-03 Asian American Literary & Cultural Studies II: Cultural Geography Across Genres (Miller Hall 154)
- 6-04 Asian Literature and Culture (Miller Hall 239)
- 6-05 Creative Writing: Brief Prose II (Miller Hall 114)

6-06 Drama and Society IV: Violence in Theater (Miller Hall 115)  
 6-07 Film Studies II (Miller Hall 235)  
 6-08 Germanic Studies (Miller Hall 231)  
 6-09 Graduate School: Surviving with Your Mental Health Intact (Miller Hall 138)  
 6-10 Hispanic Literature and Politics (Miller Hall 139)  
 6-11 Italian Cinema (Miller Hall 103)  
 6-12 Literature and Religion II (Bond Hall 104)  
 6-13 Middle English Literature, Including Chaucer II (Bond Hall 109)  
 6-14 Playing Our Part: Social Hierarchy and the Performance of Class in Literature (Miller Hall 105)  
 6-15 Poetry and Poetics III (Miller Hall 131)  
 6-16 Remaking the Ancients: The Art and Politics of Performing the Classics (Miller Hall 112)  
 6-17 Romanticism (Miller Hall 15)  
 6-18 Spanish and Portuguese (Latin American) II (Bond Hall 106)  
 6-19 Television Studies III (Miller Hall 152)  
 6-20 Voice Studies (Miller Hall 38)  
 6-21 Women and Work in Literature II (Miller Hall 156)  
 6-22 Women in French IV: La représentation des femmes dans la peinture française de David à Picasso/The Representation of Women in French Paintings from David to Picasso (Miller Hall 113)

### **PAMLA General Membership Meeting: Saturday 4:50 – 5:10 pm**

PAMLA General Membership Meeting (Wilson Library Reading Room)

### **PAMLA Forum: Saturday 5:10 – 6:30 pm**

PAMLA Forum: Acting, Roles, Stages (Wilson Library Reading Room)

### **PAMLA Saturday Night Live: 7 pm – 11 pm**

PAMLA Saturday Night Live: Aslan Depot (Aslan Depot)

SPARK Museum of Electrical Invention (SPARK Museum of Electrical Invention)

### **PAMLA Saturday Night Live: 7:30 - 10 pm**

Mindport: Where Art and Science Come Together to Fascinate and Delight! (Mindport Exhibits)

### **Sunday Conference Registration: 7:00 am – 10:15 am**

Sunday Conference Registration (Miller Hall Collaborative Space)

### **Sunday Continental Breakfast: 7:00 am – 8:30 am**

Sunday Continental Breakfast (Miller Hall Collaborative Space)

### **Session 7: Sunday 8:15 am – 9:45 am**

7-01 African American Literature II (Miller Hall 17)  
 7-02 Agency and Performativity of Place in 20th and 21st Century American Literature (Miller Hall 156)  
 7-03 Alternative Communities in Hispanic Literature and Culture (Miller Hall 113)  
 7-04 American Literature 1865 to 1945 (Miller Hall 105)  
 7-05 Ancient-Modern Relations I (Miller Hall 231)  
 7-06 Children's Literature: Fantasies and Performances of Culture (Miller Hall 152)  
 7-07 Film and Literature I (Miller Hall 138)  
 7-08 French Voices: voix, oralité, écoute (Miller Hall 112)  
 7-09 Gay, Lesbian, and Transgender Literature and Culture (Miller Hall 239)  
 7-10 Jewish Literature and Culture (Miller Hall 114)  
 7-11 Literary Translation I (Miller Hall 103)  
 7-12 Oceanic Literatures and Cultures (Miller Hall 154)  
 7-13 Science Fiction I (Miller Hall 235)

- 7-14 Spain, Portugal, and Latin America: Jewish Culture and Literature in Trans-Iberia (Bond Hall 109)
- 7-15 Strategies for Directing and Teaching in Short-Term Study Abroad Programs (Miller Hall 131)
- 7-16 Teaching for the Post-Anthropocene I (Miller Hall 38)
- 7-17 Theatricalities of Ethnographic Heritage (Miller Hall 115)
- 7-18 The Personal and the Literary (Miller Hall 135)
- 7-19 Video Game Studies (Bond Hall 105)

### **Session 8: Sunday 10 am – 11:30 am**

- 8-01 Aesthetic Modernism (Miller Hall 156)
- 8-02 African American Literature III (Miller Hall 17)
- 8-03 American Literature 1945 to the Present I (Miller Hall 105)
- 8-04 Ancient-Modern Relations II (Miller Hall 231)
- 8-05 Architecture, Space, and Literature (Miller Hall 115)
- 8-06 British Literature and Culture: Long 18th Century (Miller Hall 131)
- 8-07 Comparative Media I: Modality, Mediations, and Platforms (Miller Hall 239)
- 8-08 Critical Theory (Miller Hall 135)
- 8-09 Film and Literature II (Miller Hall 138)
- 8-10 Labor and Literature (Miller Hall 154)
- 8-11 Literary Translation II (Miller Hall 103)
- 8-12 Magic and Witchcraft on Stage and Screen (Bond Hall 106)
- 8-13 Metaphor's Power in Human Interactions: The Possible of the Impossible (Miller Hall 113)
- 8-14 Science Fiction II (Miller Hall 235)
- 8-15 Spanish and Portuguese (Peninsular) I (Bond Hall 109)
- 8-16 Teaching for the Post-Anthropocene II (Miller Hall 38)
- 8-17 The Agency of Objects: Expressions of Materiality Theory in Literature and Culture (Miller Hall 114)

### **Session 9: Sunday 11:45 am – 1:15 pm**

- 9-01 Altermundos, Chicanafuturism, and the Science Fiction of Brown America (Miller Hall 235)
- 9-02 American Literature 1945 to the Present II (Miller Hall 105)
- 9-03 British Literature and Culture: 20th and 21st Century (Miller Hall 131)
- 9-04 Chinese Literature and Culture (Miller Hall 154)
- 9-05 Cinema and Contemporary War (Miller Hall 138)
- 9-06 Comparative Media II: Representational Discourses (Miller Hall 239)
- 9-07 Festival Culture of the New Millennium (Miller Hall 231)
- 9-08 Married Female Characters of French Women Authors (Miller Hall 112)
- 9-09 Spanish and Portuguese (Peninsular) II (Bond Hall 109)
- 9-10 Teaching Writing Across the Disciplines: Writing as Stagecraft, Writing as Performance (Miller Hall 152)

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## **IMPORTANT NOTE CONCERNING ABSENT CHAIRS, PROPOSING SESSIONS, ETC.**

**Important Note: If your chair doesn't arrive within a few minutes of the posted start time of your session, please delegate someone as temporary chair/moderator to begin the session.**

**Important Note: At the conclusion of General Sessions, an election for next year's Presiding Officer must be held. Please email the name, affiliation, and email of the Presiding Officer chosen for the next year to Executive Director Craig Svonkin: [svonkin@netzero.com](mailto:svonkin@netzero.com) (Special sessions do not need to conduct an election, as they need to be proposed anew each year—see below.)**

The following General (Standing) Sessions present programs each year at the annual conference and thus must conduct an election for one PAMLA member to serve as presiding officer for the 2019 PAMLA conference in San Diego, California:

Adaptation Studies; African American Literature; American Literature before 1865; American Literature after 1865; Ancient-Modern Relations; Architecture, Space, and Literature; Asian American Literature; Asian Literature; Austrian Studies; Autobiography; British Literature and Culture: To 1700; British Literature and Culture: The Long Eighteenth Century; British Literature and Culture: The Long Nineteenth Century; British Literature and Culture: 20th and 21st Century; Children's Literature; Classics (Greek); Classics (Latin); Comics and Graphic Narratives; Comparative American Ethnic Literature; Comparative Literature; Comparative Media; Composition and Rhetoric; Creative Writing; Critical Theory; Disney and Its Worlds; East-West Literary Relations; Film and Literature; Film Studies; Folklore and Mythology; Food Studies; French; Gay, Lesbian and Transgender Literature; Germanic Studies; Gothic; Indigenous Literatures and Cultures; Italian; Italian Cinema; Italian Ecocriticism; Jewish Literature and Culture; Latina/o Literature and Culture; Linguistics; Literature & the Other Arts; Literature and Religion; Medieval Literature; Middle English Literature, including Chaucer; New Italians; Oceanic Literatures and Cultures; Old English Literature, including Beowulf; Poetry and Poetics; Post-Colonial Literature; Rhetorical Approaches to Literature; Romanticism; Scandinavian Literature and Culture; Science Fiction; Shakespeare and Related Topics; Spain, Portugal, and Latin America: Jewish Culture & Literature in Trans-Iberia, Spanish and Portuguese (Latin American); Spanish and Portuguese (Peninsular); Teaching with Media and Technology; Television Studies; Travel and Literature; Western American Literature; Women in Literature.

**Special Session proposals for 2019's PAMLA Conference in San Diego, California, are due to the PAMLA website by January 30, 2019. More information will be posted to the [pamla.org](http://pamla.org) website soon.**

# **2018 PAMLA FULL CONFERENCE SCHEDULE**

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## **Friday, November 9, 2018**

### **Friday Conference Registration**

Friday, November 9, 2018 - 7:30am to 3:30pm (Miller Hall Collaborative Space)

### **Friday Continental Breakfast**

Friday, November 9, 2018 - 7:30am to 9:00am (Miller Hall Collaborative Space)

Please join us for a complimentary continental breakfast (danish, coffee, tea, juice, etc.)

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### **PAMLA General Session: Creative Writers Spotlight**

**Friday, November 9, 2018 - 9:15am to 11:00am (Performing Arts Center Mainstage)**

The PAMLA General Session: Creative Writers Spotlight welcomes everyone to the conference and introduces four of our region's most interesting, vibrant creative writers. Rae Armantrout, Juan Delgado, Kristiana Kahakuawila, and Jane Wong will read from their works and discuss their writing process. Book Signing to follow.

1. Rae Armantrout, University of California, San Diego.
2. Juan Delgado, California State University, San Bernardino.
3. Kristiana Kahakuawila, Western Washington University.
4. Jane Wong, Western Washington University.

### **Creative Writers Spotlight Book Signing**

Friday, November 9, 2018 - 11:00am to 11:30am (Performing Arts Center Lobby)

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### **Presidential Address and Luncheon**

Friday, November 9, 2018 - 11:30am to 1:15pm (Wilson Library Reading Room)

Chair: Andrea Gogrof, Western Washington University

I learned it at the movies. Katherine Kinney, University of California, Riverside.

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### **1-01 - "Into the Woods": Spaces of Danger and Opportunity in Fairy Tales**

Friday, November 9, 2018 - 1:30pm to 3:00pm (Miller Hall 105)

Chair: Roswitha Burwick, Scripps College

1. "Bedabbled with the dew, and torn with briars": Entanglement and Botanical Agency in *A Midsummer Night's Dream*. April McGinnis, West Virginia University.
2. Hunting in the Murk: Seeing Vulnerable Women in Marie-Catherine d'Aulnoy's "*La Biche au bois*." Daniel J. Worden, Furman University.
3. The Romantic Little Red Riding Hood. Rebecca Beardsall, Western Washington University.
4. Finding Home: An Exploration of the Woods as Fantastic and Reflective Space in *Over the Garden Wall*. Jade Lum, University of Hawai'i, Manoa.

**1-02 - A Tour of Western Libraries Special Collections**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Wilson Library Special Collections (6th Floor))**

**Chair: Sylvia Tag, Western Washington University**

1. Special Collections Exhibit: *To the Mountaintop: A Social History of Mountaineering*. Michael Taylor, Western Washington University.
2. Western Libraries Children's Literature Collection. Sylvia Tag, Western Washington University.

**1-03 - Bible Dramatized I**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Miller Hall 38)**

**Chair: Leonard Koff, University of California, Los Angeles**

1. The Medieval Easter Drama: An Analysis of Premodern Theatrical Religious Textual Adaptation and Its Continued Relevance in Christian Media. Tamara Watkins, Virginia Commonwealth University.
2. Folly and Disability: A New Reading of Milton's *Samson Agonistes*. Maura Brady, Le Moyne College.
3. Performing Sublimity in Milton's *Samson Agonistes*. Irene Montori, 'Sapienza' Università di Roma (Italy).

**1-04 - British Literature and Culture: Long 19th Century I**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Miller Hall 35)**

**Chair: Jane J. Lee, California State University, Dominguez Hills**

1. Amelia Edwards: Novelist and Egyptologist. Patricia O'Neill, Hamilton College - Emeritus Professor.
2. *Dracula*, Information Technology, and the Failures of Western Biometrics. Grant Palmer, UC Riverside.
3. Time, Childhood, and Ending in *Jude the Obscure*. Leila Easa, San Francisco State University.
4. *Frankenstein; or, The Modern Prometheus ...or Slave Narrative*. Melvianne Andersen, California State University, Dominguez Hills.

**1-05 - Creative Writing: Poetry I**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Miller Hall 135)**

**Chair: Genevieve Kaplan, Independent Scholar**

1. The Poet Masquerades as Researcher. Sandra Maresh Doe, Metropolitan State University of Denver.
2. Luminance. Megan Spiegel, Western Washington University.
3. Orogenesis. Andrew Crook, Western Washington University.
4. Immensities. Kami Westoff, Western Washington University.

**1-06 - Cultural History I: Politics & Aesthetics in Literature, Fashion, and Music**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Miller Hall 239)**

**Chair: Andrew Howe, La Sierra University**

1. The Moral Heft of Wordiness in the Victorian Cultural Context. Aimee Fountain, UC Davis.
2. Who Wore It Better? Cultural Cross-dressing, Power, and the Qipao Prom Dress. Eun Shim, Sogang University (South Korea).
3. Rethinking the Legacies of Imperialism: The Nobel Prize, Prize Culture, and the Global Literary Scene. Tim Galow, Carroll University.
4. David Bowie's 21st Century *Ars Moriendi*. Jennifer Lodine-Chaffey, Washington State University Tri-Cities.

**1-07 - French I**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Haggard Hall 253)**

**Chair: Peter Schulman, Old Dominion University**

1. Testimony and Absence in Mediterranean Fictions. Laura Klein, University of California, Irvine.
2. L'histoire en partage dans *La Plage* de Marie Nimier. Jeanne-Sarah de Larquier, Pacific University.
3. Une pièce d'un mot à plusieurs. Stephen Steele, Simon Fraser University (Canada).

**1-08 - Getting Involved with PAMLA**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Carver 104)**

**Chair: Katherine Kinney, University of California, Riverside**

1. Being a PAMLA Officer. Cheryl Edelson, Chaminade University of Honolulu.
2. Presiding Officers. John M. Ganim, UC Riverside.
3. Student Involvement. Andrea Gogrof, Western Washington University.
4. Graduate Student Representative. Raymond H. J. Rim, University of California, Riverside.
5. PAMLA Conference Volunteers. Craig Svonkin, Metropolitan State University of Denver.

**1-09 - Languages: Linguistics, Structure, and Use**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Haggard Hall 122)**

**Chair: Melissa Axelrod, University of New Mexico**

1. *Sí se puede: Moving Toward Accuracy and Confidence through Early Phonology Intervention in Spanish-Language Classrooms.* Kirsten Drickey, Western Washington University; Jordan Sandoval, Western Washington University; Maria José Palacios Figueroa, Western Washington University.
2. *Desiness: Indexing Intersectional Identities in Beauty Guru Discourse on YouTube.* Fiana Kawane, University of Toronto (Canada).
3. *Ethical Considerations in Linguistic Fieldwork: Diversity Across and Within Indigenous Communities.* Melissa Axelrod, University of New Mexico.

**1-10 - Literature of the Oxford Inklings**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Carver 261)**

**Chair: Jefferey Taylor, Metropolitan State University of Denver**

1. "The Rags of Lordship" – Tolkien & the Philosophy of Owen Barfield. Jefferey Taylor, Metropolitan State University of Denver.
2. *An Age of Men and Machines: Reading the Mythology of Middle-earth in the Anthropocene.* Shane Peterson, University of Washington - Seattle.
3. *A Coinherent Ecology? Charles Williams' Arthurian Poetry.* Laura Van Dyke, University of Ottawa.
4. *From Sordello to The Prelude: Lewis's Reading of Barfield's The Tower.* Leslie A. Taylor, Independent Scholar.

**1-11 - Medieval Literature**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Miller Hall 121)**

**Chair: Jo Koster, Winthrop University**

1. *Tournaments: Staging Politics in the Middle Ages.* Christene D'Anca, UC Santa Barbara.
2. *Female Characters Subverting Masculine Dominance by Leveraging its Performance.* Paul Gaffney, Hiram College.
3. *Sweet Child of Memoria: Mechthild of Magdeburg, Genre, and the Creation of her Buoch.* Adrienne Merritt, Oberlin College.
4. *Performing the Warrior's Role: Cú Chulainn as Drama Queen and Drag King in Táin Bó Cúailnge.* Phillip A. Bernhardt-House, Skagit Valley College.

**1-12 - Memory Frames: Contemporary Poetry and Memory**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Bond Hall 159)**

**Chair: James McCorkle, Hobart and William Smith Colleges**

1. *Esemplastic Memory.* Nan Darbous Marthaller, American Military University.
2. *Acting Collective Memory, Drawing a New Frontier.* Eun-Gwi Chung, Hankuk University of Foreign Studies.
3. *Documents of Dailiness: Bernadette Mayer's Arts of Memory.* Stephen Cope, Hobart and William Smith Colleges.
4. "My On-Line Maligned Body": Trauma, Body, Code in Digital Poetry. Helen Lovejoy, Peninsula College.

**1-13 - Rhetorical Approaches to Literature**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Haggard Hall 232)**

**Chair: Kristin Brunnemer, Pierce College**

1. *Richards of the Lyceum: Aristotelian Rhetoric and the Oratory of Shakespeare's Richard II and Richard III.* Christian Fernandez, Mary Baldwin University.
2. *El mar y Julia: Poéticas Puertorriqueña as Latinx Palimpsest, and the Archival Function of Poetics.* Clarissa Castaneda, University of California, Riverside.
3. *Yellow Face: Quintessentially American.* David Siglos, University of California, Riverside.

### **1-14 - Vampires I: Female Vampires**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Carver 207)**

**Chair: James R. Aubrey, Metropolitan State University of Denver**

1. 'I have Given Suck, and Know How Tender 'Tis': Rampant Sexuality and the Consumption of Progeny in Representations of the Female Vampire in Literature. Joanna Shearer, Nevada State College.
2. Vixen, Virgin or Vamp?: Questioning Female Characters in Vampire Literature Past and Present. Valerie Guyant, Montana State University - Northern.
3. Putting the Vamp Back in Vampire: Gender, Sexuality, and Race in Richard Matheson's *I Am Legend* and Octavia Butler's *Fledgling*. Meredith Malburne-Wade, High Point University.
4. Taking Elias to Sumer: *Let the Right One In* and Inanna, Goddess of Heaven and Earth. John Francis, Independent Scholar.

### **1-15 - Western Sculpture Collection Tour**

**Friday, November 9, 2018 - 1:30pm to 3:00pm (Tour leaves from Miller Hall Collaborative Space)**

**Chair: Hafthor Yngvason, Director Western Washington University Gallery & Public Art Collection**

Touring Western's Sculpture Collection. Hafthor Yngvason, Director Western Washington University Gallery & Public Art Collection, will lead the tour. Please bring an umbrella and wear comfortable shoes.

### **Friday Snack Break**

**Friday, November 9, 2018 - 3:00pm to 3:20pm (Miller Hall Collaborative Space)**

Please join us for a snack break (cookies, yum) in the Miller Hall Collaborative Space.

### **2-01 - Adaptation Studies**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 105)**

**Chair: Yolanda Doub, California State University, Fresno**

1. The Poetics of Failure: Socialism and Emotion in *Billy Budd*. Maki Sadahiro, Meijigakuin University.
2. "a vida simple": The Complex Afterlives of Alice Dayrell Caldeira Brant's *Minha vida de menina*. Emily Travis, UC Santa Cruz.
3. Film Adaptation of Culturally Situated Performativities. Aili Zheng, Willamette University.

### **2-02 - Austrian Studies**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Carver 104)**

**Chair: S. Kye Terrasi, University of Washington**

1. J. H. F. Müller's Reflections on Viennese Theater Culture in the Age of Mozart and Haydn. Carol Padgham Albrecht, University of Idaho.
2. Zur Einsamkeit des Alters bei Stifter und Grillparzer. Brigitte Prutti, University of Washington.
3. Demaskierung im Schwarzen Salon in Vladimir Vertlib's *Lucia Binar und die russische Seele* (2015) und Michail Bulgakows *Der Meister und Margarita* (1967). Petra Fiero, Western Washington University.
4. Die Realität der Fälschung. Kunst in Daniel Kehlmanns „F“ und „Ich und Kaminski.“ Andre Schuetze, Tulane University.

### **2-03 - Bible Dramatized II**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 38)**

**Chair: Maura Brady, Le Moyne College**

1. Medieval Prodigal Sons: Return and Mercy in *Courtois d'Arras*. Emilia Di Rocco, 'Sapienza' Università di Roma.
2. Racine's *Esther*: A Courtier Reads the Hebrew Bible. Leonard Koff, University of California, Los Angeles.

### **2-04 - British Literature and Culture: Long 19th Century II**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 35)**

**Chair: Grant Palmer, University of California, Riverside**

1. Beasts and Beauties: Animality in H. Rider Haggard's *She*. Grace Chen, The University of Arizona.
2. Dominant Fiction vs. Co-Authorship in George Eliot's *Middlemarch*. Munseong Park, Sogang University.
3. Losing Power: The Brontës and Parental Roles. Jessica Woolley, Washington State University.
4. John Ruskin and Modern Venice. Kay Walter, University of Arkansas at Monticello.



**2-05 - Creative Writing: Poetry II**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 135)**

**Chair: Sandra Maresh Doe, Metropolitan State University of Denver**

1. Plurality. Leanne Dunic, University of British Columbia.
2. "The Material," and Other Poems. Genevieve Kaplan, Independent Scholar.
3. Pilgrimages. Yanara Friedland, Western Washington University.

**2-06 - Cultural History II: P. T. Barnum and *The Greatest Showman***

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 239)**

**Chair: Bill Smith, Western Washington University**

1. Rings of Disability: Perceptions and Projections of Disability in *The Greatest Showman*. Katie Weed, Western Washington University.
2. Not Far from Barnum: The Razzle-Dazzle of *The Greatest Showman*. Cathy McDonald, Western Washington University.
3. This is Who I'm Meant to Be: Creating Narratives of Paternalism out of Exploitative Relationships in the Music of *The Greatest Showman*. Ashley Le Feat, Western Washington University.

**2-07 - Drama and Society I: Shakespeare and Society**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 113)**

**Chair: Amanda Riggie, University of California, Riverside**

1. Self-Portrait as Cordelia, Mormon Polygamous Wife: Post-Mormon Adaptations of Shakespeare's Women in Poetry. Dayna Patterson, Independent Scholar.
2. Friar Laurence's Soliloquy in Shakespeare's *Romeo and Juliet*: "Enter Romeo"—Misdirection or Object Lesson?" Carol Robertson, University of Washington - Seattle.
3. Politics & Performance: Shakespeare on the Albanian Stage. Marinela Golemi, Arizona State University.

**2-08 - East-West Literary Relations**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 123)**

**Chair: Mike Sugimoto, Pepperdine University**

1. Dislocation Within Language: The Elusive *Arabesque* in Poe's "Ligeia" and "The Oval Portrait." Lupina Hossain, California State University, San Bernardino.
2. Orhan Pamuk's Literary Misogyny: The Representation of Turkish Female Identity in *Snow* and *The Museum of Innocence*. Zeynep Cakmak, American University.
3. Neon Odysseys and Simulacral Shadows: Positing Tokyo as the East-West Heterotopia in Haruki Murakami's *After Dark*. Michael Moreno, Green River College.
4. Nuclear Exigencies - The Rhetorical Dissonances and Congruencies as Mobilized by Dr. Manhattan and Godzilla. Autumn Reyes, San Diego State University.

**2-09 - Food Studies**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Humanities 102)**

**Chair: Elizabeth Reimer, Thompson Rivers University**

1. Yellow Vein Virus, Rhizomania, and Sugar Beets: Spectral Sweetness and Yellow Peril in Western Canadian Agricultural Histories. Jane Komori, University of California, Santa Cruz.
2. Food Aversion, Effeminacy, & Anorexia in Wilkie Collins's *The Dead Secret*. Nowell Marshall, Rider Univ.
3. "Heaving Tables, Suckling Babes": Cistercian Piety and Nursing in Bernard of Clairvaux's Sermons. Lindsey Moser, University of Auckland (New Zealand).
4. Eating Custard in the Greenwood: Medieval Outlaw Romance in Diane Carey's *Under the Wild Moon*. Kristin Noone, Irvine Valley College.

**2-10 - French II**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Haggard Hall 253)**

**Chair: Youna Kwak, Pomona College**

1. Performing Desire in Benjamin Constant's *Adolphe*. Daniel Sipe, University of Missouri Columbia.
2. Epic vs. Real Heroes: Towards a New Ethos in Thirteenth-Century French Histories and Chronicles. Cristian Bratu, Baylor University.
3. Metaphysics and Ethics in the Work of François de Malherbe. Erik Noonan, Independent Scholar.

**2-11 - Latinx Literature and Culture****Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 139)****Chair: Ariel Zatarain Tumbaga, Antelope Valley College**

1. *Painting Their Portraits in Winter*. Myriam Gurba's Queer Chicana Crónica. Carolyn Gonzalez, The College of Idaho.
2. Politics of Space in the Borderlands: Envisioning possibilities in Ana Castillo's *So Far From God*. Thayse Madella, UFSC - Universidade Federal de Santa Catarina.
3. A Contemporary View of Latinx Theater in the Birthplace of *El Teatro Campesino*. Estrella Amaro-Jepessen, Independent Scholar.

**2-12 - Mid-Twentieth Century Poetry (co-sponsored by the Robert Lowell Society)****Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 103)****Chair: Steven Gould Axelrod, University of California, Riverside**

1. The Extraordinary Afterlife of Adrienne Rich. Cheri Langdell, East Los Angeles College.
2. "We got vision anyhow's": Nystagmic Poetics in Lorine Niedecker's "For Paul" and "Wintergreen Ridge." Edward Ferrari, California State University, San Bernardino.
3. Elizabeth Bishop Staged: Performative Poetics. James McCorkle, Hobart and William Smith Colleges.
4. "Vegetables Make Love Above the Tenors": Radiophonic Intermediality in *Under Milk Wood*. Patrick Milian, University of Washington.

**2-13 - New Directions in Holocaust Studies****Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 131)****Chair: Sandra Alfes, Western Washington University**

1. Pulp Fiction as Transnational Challenge: Reading Israeli *Stalagim*. Eric Zakim, University of Maryland, College Park.
2. Based on a (Mostly) True Story: Conflicting Cinematic Portrayals of Jewish Champions Boxing at Auschwitz. LuLing Osofsky, University of California, Santa Cruz.
3. Memories in Translation: Language Shifts in Transnational and Transgenerational Perspectives. Bettina Hofmann, University of Wuppertal.

**2-14 - Old English Literature, Including Beowulf****Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 121)****Chair: Derek Updegraff, Azusa Pacific University**

1. Pyrs versus Peoden: Lords and Monstrosity in *Beowulf*. Michelle E. Parsons-Powell, Purdue University.
2. Revisiting Beowulf: Is He a Hero or Not? Jessica Federman, California State University, Dominguez Hills.

**2-15 - Post-Family Studies****Friday, November 9, 2018 - 3:20pm to 4:50pm (Miller Hall 112)****Chair: Craig Svonkin, Metropolitan State University of Denver**

1. "You have to look for motives": The Human Family and Moral Responsibility in Graham Greene's *The Human Factor*. Thomas J. Carter, Eastern Washington University.
2. Just Family. Carole-Anne Tyler, University of California, Riverside.
3. *Scotch! Scotch! Scotch!* Inoperative Domesticity in Chantal Akerman's *Saute Ma Ville*. Eleanor Rowe, Brown University.
4. The Story of Another 'Normal' Family: Unseeing Race in the Name of Love. Soh Yeun (Elloise) Kim, University of Washington.

**2-16 - To the Mountaintop: A Social History of Mountaineering (Western Libraries Exhibit)****Friday, November 9, 2018 - 3:20pm to 4:50pm (Wilson Library Special Collections (6th Floor))**

A self-guided tour of the exhibit. Special Collections will also be open for those interested in speaking to a librarian about a research topic.

**2-17 - Un camino difícil/ A difficult journey: Cultural products about (il)legal (Im)migration**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Bond Hall 159)**

**Chair: Sonia Barrios Tinoco, Seattle University**

1. Capital humano en fuga: el derrumbe de una nación. Sonia Barrios Tinoco, Seattle University.
2. The Death of Death: Cultural Products Mourning the Loss of Death Culture on the US/Mexico Border. Carmen Febles, Idaho State University.
3. El nuevo rostro de la inmigración en España: Los menores no acompañados inmigrantes en *Al otro lado* de Gustavo Loza y *A escondidas* de Mikel Rueda. Pedro Koo, Missouri State University.
4. An African Migration Narrative: Distinctions of Class and Cultural Capital in Chimamanda Ngozi Adichie's *Americanah*. David Wolf, Portland State University.

**2-18 - Vampires II: Vampire Cultures**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Carver 207)**

**Chair: Jennifer Henriquez, California State University Dominguez Hills**

1. The Vampire Film also Returns: Re-makes of *Nosferatu*, *Daughters of Darkness*, *Ganja and Hess*, and *Let the Right One In*. James R. Aubrey, Metropolitan State University of Denver.
2. "Some Creature Beyond Humanity": The Posthumanist Vampire in C.L. Moore's "Shambleau." Livia Bongiovanni, California State University, Dominguez Hills.
3. Recolonization of America and Indian Dracula in Bram Stoker's *Dracula*. Sang-Keun Yoo, UC Riverside.
4. American [Vampiric] Identity: Redefining Degenerative Symbols in Constructing American Individualism. Jennifer Henriquez, California State University, Dominguez Hills.

**2-19 - Young Adult Literature**

**Friday, November 9, 2018 - 3:20pm to 4:50pm (Haggard Hall 232)**

**Chair: Taylor D. McCabe, University of California, Irvine**

1. Performance, Bisexual Erasure, and Identity Politics in Hannah Moskowitz's *Not Otherwise Specified*. Charlie Christie, The University of British Columbia (Canada).
2. Gilbert, Laurie, Anne, and Jo: Literary Spinsters and Writer Wives. Taylor D. McCabe, University of California, Irvine.
3. Coming of Age Amidst the Sprawl: Youth Culture and Domestic Containment in Mid-Twentieth Century Southern California. Jeremiah Axelrod, Institute for the Study of Los Angeles, Occidental College.

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## **PAMLA Conference Reception**

**Friday, November 9, 2018 - 5:00pm to 6:30pm (Wilson Library Reading Room)**

Please join us for one of the highlights of the PAMLA conference: our annual PAMLA Conference Reception. Meet with new friends and old as you eat delicious hors d'oeuvres and drink wine, beer, or soft drinks. Free and open to all in the Wilson Library Reading Room, known to Western students as the "Harry Potter Room."

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## Saturday, November 10, 2018

### Saturday Conference Registration

Saturday, November 10, 2018 - 7:00am to 3:30pm (Miller Hall Collaborative Space)

### Saturday New York Breakfast

Saturday, November 10, 2018 - 7:00am to 8:30am (Miller Hall Collaborative Space)

Please join us for a New York-style continental breakfast (bagels, lox, cream cheese, etc.)

#### 3-01 - Acting Out: The Role of Environmental Humanities in the Anthropocene I

Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 17)

Chair: Rachel Rochester, University of Oregon

1. Whose Tears?: Negotiating the Private and the Anthropocene in *Tears of Antarctica*. Yun Ha Kim, Yonsei University.
2. Literary Implications of Emily Dickinson's Ambivalence in the Anthropocene Era. Seoyoung Park, The University of Arizona.
3. Closed Eye Drawing in the Anthropocene. Graydon Wetzler, UC San Diego.
4. Living Waters: Representing Dynamic Climates in Jesmyn Ward's *Salvage the Bones*. Ned Schaumberg, University of Texas at Arlington.

#### 3-02 - Auteurial (self)-enactment in Contemporary Literature, Film, and Culture

Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 15)

Chair: Andrea Gogrof, Western Washington University

1. Society of the Spectacle & Friendship in Julio Cortázar's *Hopscotch*. Richard Sperber, Carthage College.
2. Literary Celebrity, Authorship, and #metoo. Karin Bauer, McGill University.
3. Self-representation as Self-valorisation in Dave Eggers' *A Heartbreaking Work of Staggering Genius*. Philip Jones, University of Sussex, UK.

#### 3-03 - Autobiography I

Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 38)

Chair: Michaela Hulstyn, Reed College

1. (Self)Translation of Elif Shafak's Autobiographical Novel *Black Milk: on Motherhood, Writing and the Harem Within*. Özlem Berk Albachten, Bogazici University.
2. Baldwin's Sense of Reality and Racial Sensibility. Michael Thomas, Susquehanna University.
3. The Trouble with Pretty: The Pleasure of Ugliness in Grealy's *Autobiography of a Face* and Gay's *Hunger: A Memoir of (My) Body*. Ryan Lambert, The Community College of Denver.
4. "Graphic Body Memoir": On the Genre of Autobiographical Comics and Representations of Disability. Renata Lucena Dalmaso, Universidade Federal do Sul e Sudeste do Pará (Brazil).

#### 3-04 - British Literature and Culture: To 1700 I

Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 13)

Chair: Amy E. Shine, University of California, Irvine

1. Vice and the Future: The Role and Character of Aaron in *Titus Andronicus*. Sam Kolodezh, UC Irvine.
2. Measure for Measure's Working Women. Amanda Riggle, University of California, Riverside.
3. Emerging Bodies: Eroticism and Objectification in the Poetry of William Shakespeare. Alexandria Morgan, University of Miami.

### **3-05 - Classics (Latin)**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 112)**

**Chair: Madeleine St. Marie, University of California, Riverside**

1. Medea: A Woman Depicted in a Man's World. Angela Hurley, Brandeis University.
2. Claudianus Mamertus the Poet: A Forgotten Reputation and the "Pange Lingua Gloriosi." Richard Rush, University of California, Riverside.
3. Poetry, Philosophy, and the Ivory Gate in *Aeneid* 6. Robert Stoops, Western Washington University.

### **3-06 - Comparative American Ethnic Literature**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 114)**

**Chair: Soh Yeun (Elloise) Kim, University of Washington**

1. "Her Absence Stopped Time": The Effects of Rape Trauma on Familial Kinship in Louise Erdrich's *The Round House*. Monica Shaar, La Sierra University.
2. American Indian Literatures, Infrastructuralist Criticism, and Dams. Christopher Leise, Whitman College.
3. Becoming-Shaman: Undoing Patriarchy through Deleuzian Reading of Maxine Hong Kingston's *The Woman Warrior*. So-Yeon Kim, Sogang University (South Korea).
4. Mexican Representation in Antebellum US Visual Culture. Melanie Hernandez, California State U, Fresno.

### **3-07 - Composition and Rhetoric I**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 139)**

**Chair: Wallace Cleaves, University of California, Riverside**

1. "You Know?": Decoding 'Knowing' in the English Professor/Student Relationship. Chloe Allmand, Western Washington University.
2. A 1,000-student English Academic Writing Study: Using "Big Data" to Point a Way Forward to Building Better L2 Writers. David R. Albachten, Bogazici University.
3. Rewriting Words with Worlds: Rhetoric, Quantum Physics, and First-Year Writing Classrooms. Ryan Leack, University of California, Riverside.

### **3-08 - Creative Writing: Short Plays**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 105)**

**Chair: M. Thomas Gammarino, Punahou School**

1. *A Pleasant Picnic*. Tanner Sebastian, University of Nevada, Reno.
2. Goddammit, I have a Master's Degree. Erienne Romaine, Metropolitan State University of Denver.

### **3-09 - Culture, Identity, and Immigration in the United States and Europe I**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 154)**

**Chair: José I. Alvarez Fernandez, Emmanuel College**

1. Socioeconomic Status, Citizenship and Masculinity in Contemporary Hindi Cinema. Eren Odabasi, Western Washington University.
2. Performing Savagery and Civility: Josephine Baker and Colonial Nudity. Tami Miyatsu, Kansai Gaidai University.
3. Whimsical Transbordering. Charli Valdez, University of New Hampshire.

### **3-10 - Disney and Its Worlds**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 138)**

**Chair: Suzy Woltmann, University of California, San Diego**

1. A Successful Partnership: Gender Roles and the Ballroom in Disney's Animated and Live-Action *Beauty and the Beast*. Elizabeth Leung, The University of British Columbia.
2. Disney and 'Scairy Tales.' Amanda M Rutherford, Auckland University of Technology.
3. Faith, Dust, and Freshman Trust: Situating Disney as a Rhetorical Tool. Kali Jo Wacker, University of Kansas.
4. Intertextual Spaces of Music: Disney's *Enchanted*, *Beauty & the Beast*, *Tangled*. Lisann Anders, University of Zurich.

**3-11 - Drama and Society II: Sam Shepard's Acting, Roles, and Stages**  
**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 115)**  
**Chair: Kimberly Jew, University of Utah**

1. Unrestrained: The Sam Shepard and Johnny Dark Collection. Katie Salzmänn, Texas State University.
2. Sam Shepard (1943-2017): Last Roles & Stagings. Marlene Broemer, Finlandia University.
3. *The Curse of the Starving Class* by Sam Shepard: Performing a National Narrative. Judith Saunders, Independent Scholar.

**3-12 - Indigenous Literatures and Cultures I**  
**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 239)**  
**Chair: Clarissa Castaneda, University of California, Riverside**

1. Indigeneity and Mexican Blancura in Celestino Gorostiza's *El color de nuestra piel*. Ariel Zatarain Tumbaga, Antelope Valley College.
2. Indigeneous Concepts of Power in the Novels of Linda Hogan and Chi Zijian. Kate Rose, International Center for Comparative Sinology.
3. "The last, best Indian": Narrative Violence, Identity Formation, and the Role of the Reader in Debra Magpie Earling's "Real Indians." Eric Blackburn, Interlochen Arts Academy.

**3-13 - Literature of the American West (co-sponsored by the Western Literature Association)**  
**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 235)**  
**Chair: Ben Wirth, University of Washington**

1. Life and Death in The Salton Sea and Slab City: Recycled Death and Post-Apocalyptic Tourism in the American West. Maria Azar, California State University, Los Angeles.
2. Stephen Crane and the Closing of the Frontier. Anthony Manganaro, University of Wisconsin - Eau Claire.
3. Roethke's "North American Sequence": A Lyrical Drama of Reinhabitation. Katharine Bubel, Trinity Western University.
4. "The Holy Con-Man": Dean Moriarty As Regionalist Figure in Jack Kerouac's *On the Road*. John D. Schwetman, University of Minnesota, Duluth.

**3-14 - Poetry and Poetics I**  
**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 131)**  
**Chair: Brian Reed, University of Washington**

1. A Poetics of Nostalgia: New Asian Canadian Poets Souvankham Thammavongsa and Leanne Dunic. Jane Wong, Western Washington University.
2. *Hardly War*. E. J. Koh, University of Washington.

**3-15 - Queer Literature, Film, and Theory**  
**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 103)**  
**Chair: Elizabeth Blake, Haverford College**

1. Spinsters & Shepherdesses: The Queer Caretaking of Sarah Orne Jewett. Austin Carter, UC Irvine.
2. Queering *Cat People* (1942). Mandy Gutmann-Gonzalez, Temple University.
3. Queer Capital: Navigating the Affective and Social Economies in Jamie O'Neill's *At Swim Two Boys*. Michaela Gonzalez, California State University, Fresno.
4. Homophobia, Which Homophobia?: Challenging or Perpetuating Discrimination Against LGBTQ+ Women in the First Spanish Gay Web Series "Lo que surja." Ernesto Arciniega, UCLA.

**3-16 - Religion in American Literature**  
**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 135)**  
**Chair: Martin W Kevorkian, University of Texas, Austin**

1. "The impulse was given": The Problem of Evil, the Environmental Uncanny, and Law in Charles Brockden Brown's *Wieland* and *Edgar Huntly*. Bryan Kim-Butler, University of Michigan.
2. "If the Deposition Has Served as the Key": Narrative Indeterminacy, Divided Accounts, and Readerly Skepticism in "Benito Cereno." Emily Butler-Probst, University of Tennessee, Knoxville.
3. Violence, Theodicy, & Secularity in Ernest Hemingway's *The Sun Also Rises*. Haein Park, Biola Univ.
4. Flannery O'Connor and Transcendence in the Christian Mystery of Grace. Taran Trinnaman, Brigham Young University.

### **3-17 - Television Studies I**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 152)**

**Chair: Cheryl Edelson, Chaminade University of Honolulu**

1. Still Something More to Say: Television Rebooted. Kristin Brunnemer, Pierce College.
2. Now...This: The Tragically Amusing Ecology of Television in the Anthropocene. Ron Milland, Independent Scholar.
3. Subverting Digital Affect: Affective Labor, Trauma, and Awareness in Artificially Intelligent Hosts in HBO's *Westworld*. Stephanie Gibbons, University of Washington - Seattle.

### **3-18 - Veterans Studies: Perceptions on the World Stage**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 231)**

**Chair: Nan Darbous Marthaller, American Military University, Chair: Kathryn A. Broyles, American Military University**

1. Robinson Jeffers & the Poetry of Death: Personal & Public Trauma. Aubrey Geyer, Independent Scholar.
2. The Battle to Act: A Literary Analysis of Plot and Agency in a Story About Soldiers. Sandra Sidi, Texas State University.
3. Sexual Violence and a Culture of Silence in the U.S. Military. Jason Higgins, University of Massachusetts Amherst.
4. Veterans' Transition. Alice Sylvester, University of Phoenix.

### **3-19 - Women in French I: Women's Writings on Food**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 113)**

**Chair: Kevin Elstob, California State University, Sacramento**

1. Reminiscences on Food by Expatriate Journalist Janet Flanner: "*Eating in France was a new body experience*." Sylvie Blum, University of Florida.
2. Consumption of the Flesh in Marie NDiaye's *La Cheffe, roman d'une cuisinière*. Raquelle Bostow, Vanderbilt University.
3. Savoring Francophone Literature: Léonora Miano's *Soulfood Equatoriale*. Heidi Brown, Loyola University Maryland.
4. La nourriture comme outil dé-construteur du Patriarcat dans *Comment cuisiner son mari à l'Africaine* de Calixthe Beyala. Monique Manopoulos, California State University, East Bay.

### **3-20 - Women in Literature I**

**Saturday, November 10, 2018 - 8:15am to 9:45am (Miller Hall 156)**

**Chair: Blanca Aranda Gómez García, Western Washington University**

1. A Neo-Victorian Approach to Institutionalization in Victorian England: Fictional and Non-Fictional Representations of Wrongly Institutionalized Women. Jennifer Roseblade, California State University Dominguez Hills.
2. The Use of the Symbolic Androgynous in the Brontës' *Jane Eyre* and *Wuthering Heights*. Francesca F. Terzano, California State Polytechnic University, Pomona.
3. The Body Politic and the Female Private Body in Wroth's *Urania* (1621) and Webster's *Duchess of Malfi* (1613). Aurelie Griffin, Université Sorbonne Nouvelle - Paris 3 (France).

### **4-01 - A Discussion with Rae Armantrout**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 152)**

**Chair: Craig Svonkin, Metropolitan State University of Denver**

A discussion with award-winning poet Rae Armantrout. In 2010 Armantrout's *Versed* won the Pulitzer Prize in Poetry and The National Book Critics Circle Award. Her new book, *Wobble*, has been chosen a finalist for the 2018 National Book Award in poetry.

1. From *Necromance* to *Wobble*: Rae Armantrout. Rae Armantrout, University of California, San Diego.
2. Discussant. Jeanne Heuvig, University of Washington Bothell.
3. Discussant. Brian Reed, University of Washington.
4. Discussant. Craig Svonkin, Metropolitan State University of Denver.

**4-02 - Acting Out: The Role of Environmental Humanities in the Anthropocene II**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 17)**

**Chair: Jessica Holmes, University of Washington**

1. Acting out Anthropocene Fantasies. Simon C. Estok, Sungkyunkwan University.
2. Choose Your Own Anthropocene. Dylan Bateman, University of British Columbia (Canada).
3. *Colonize Mars: The Cli-Fi Novel in the Digital Age*. Rachel Rochester, University of Oregon.
4. Performatively Dwelling in Contingency: *Endgame*, Apocalypse, and New Materialism. Sean Collins, University of Utah.

**4-03 - Autobiography II**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 38)**

**Chair: Michael Thomas, Susquehanna University**

1. "A Sketch of the Past" and the Precarity of Time's Platforms in Mid-War Memory and Autobiography. Rebecca Chenoweth, University of California Santa Barbara.
2. I Dream Me: Autobiography and the Dreaming Brain. Mary Buchinger Bodwell, Massachusetts College of Pharmacy and Health Sciences University.
3. Sharing Experience: Interpretive Authority and Communal Validation in the Autobiographical Writings of Dionys Fitzherbert. Meghan Swavely, University of San Diego.

**4-04 - British Literature and Culture: To 1700 II**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 13)**

**Chair: Shane Wood, University of California, Irvine**

1. Entangled Elizabethan Social and Literary Canons. Jennifer Andersen, California State University, San Bernardino.
2. "A blacke leane naked bodie": The Figure of Death in the *Dialogue Against the Fever Pestilence*. Frederika Bain, University of Hawai'i, Manoa.
3. Performed Recoding: Early Restoration Prologues by Women Playwrights and Their Embodiments on the Late 17th Century Stage. Amy E. Shine, University of California, Irvine.

**4-05 - Classics (Greek)**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 112)**

**Chair: Ellen Finkelpearl, Scripps College**

1. Sappho's Colors. Jennifer Stager, Johns Hopkins University.
2. Dialogues, Trilogies, Euripides! Victor Castellani, University of Denver.
3. Apollonius' Aietes in the Role of Epic "Hero." Laura Zientek, Reed College.

**4-06 - Coalitional Feminisms**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 114)**

**Chair: Melanie Hernandez, California State University, Fresno**

1. Christina Rossetti's Victimization and Redemption: "Goblin Market" and Religious Feminism. Amber Cavazos, California Polytechnic University, Pomona.
2. When "Sisters" become "Cis-ters": Failed Coalitionalism in 1970s Lesbian Separatism and its Twenty-First Century Remnants. Jamiee Cook, UC Santa Barbara.
3. Re-drawing the (White) Majoritarian Map Through Chican@ Performance. Allen Baros, Gonzaga University.

**4-07 - Comics and Graphic Narratives**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 235)**

**Chair: Sam Johnson, Wenatchee Valley College**

1. Performing Trauma and the Reader's Role: Responding to the Bush v. Gore Election in Lynda Barry's *One! Hundred! Demons!* Brett Driben, Boston University.
2. Translating Orality for the Reader-performer of Franco-Belgian Comics. Bart Hulley, University of Lorraine.
3. "World of My Own": Disability, Identity, and Embodiment in Contemporary Graphic Fictions. Elizabeth Kubek, Benedictine University.



#### **4-08 - Composition and Rhetoric II**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 139)**

**Chair: Ryan Leack, University of California, Riverside**

1. Acts of Resistance: Coming Out Narratives in the Composition Classroom. Jamie M. Jones, Grays Harbor College.
2. Self-Fashioning and the Performance of Identity in First-Year Writing. Cassie Miura, University of Washington, Tacoma.
3. Human Animal and Nonhuman Animal Rhetorics: The Making of Human-Horse Subjectivities. Sarah Allen, University of Hawaii, Manoa.
4. The Importance of the Genre Implementation as an Effective Pedagogy in ELL Classrooms. Rima Abdallah, Middle Tennessee State University.

#### **4-09 - Culture, Identity, and Immigration in the United States and Europe II**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 154)**

**Chair: Petros Vamvakas, Emmanuel College**

1. Using the Burkean Pentad to Uncover Motives in *Adios, America: The Left's Plan to Turn Our Country into a Third World Hellhole* by Ann Coulter. Erika Hernandez, California State Polytechnic University, Pomona.
2. Tracing the Emergence of Turkish German Subjectivities through the Discourse surrounding "Gastarbeiter" in *Die Fremde Braut*. Mariah St John, University of Hawai'i, Manoa.
3. Changez's Unsustainable Hybrid Identity in Moshin Hamid's *The Reluctant Fundamentalist*. Debbie Sayachack, Fresno State University.

#### **4-10 - Folklore and Mythology**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 131)**

**Chair: Charles Hoge, Metropolitan State University of Denver**

1. The Spear of Election, The Harness of Necessity: A Look at Greek Tragedy. John Danho, California Polytechnic University, Pomona.
2. From Fairy-Tales to Fish Tails: The Role of Mythical Creatures in *The Water-Babies* (1863). Emma Barnes, University of Salford.
3. Welcome to Hell: Trauma & the Mythology of the Underworld. Logan Greene, Eastern Washington Univ.

#### **4-11 - German-Language Film and Media**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 105)**

**Chair: Heidi Schlipphacke, University of Illinois, Chicago**

1. Narrative Form and Gender in Barbara Albert's "Fallen." Imke Meyer, University of Illinois, Chicago.
2. Keep out!: Haneke's *Happy End*. Andrea Gogrof, Western Washington University.
3. Stories of Escape, Displacement, and New Beginnings in German Comics Journalism. Olivia Albiero, San Francisco State University.

#### **4-12 - Gothic**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 231)**

**Chair: Elizabeth Mathews, University of California, Irvine**

1. Selling Horror: Gothic Chapbooks and the Reader. Franz Potter, National University.
2. Beyond the Long Shadow of Magic Realism: Mexican Gothic Fiction. Giannina Reyes Giardiello, University of Portland.
3. Anxieties of Female Agency in Bram Stoker's *The Jewel of Seven Stars* and Hammer's Adaptation *Blood from the Mummy's Tomb*. Kristen Davis, University of Maine.

#### **4-13 - Indigenous Literatures and Cultures II**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 239)**

**Chair: Eric Blackburn, Interlochen Arts Academy**

1. Dream Time in American Indian & Australian Aboriginal Tradition. Sharon Sieber, Idaho State University.
2. Embracing Heterogeneity and Indigeneity in Literary Magazine "MELE - International Poetry Letter." Yoshiro Sakamoto, University of Hawaii, Manoa - Center for Biographical Research.
3. Huxley's *Brujo*, or How Alurista and Anzaldua confirmed Don David Herberito's Shamanic Flight Over a Body of Water in Jalisco. Victor Vargas, California College of the Arts.

#### 4-14 - Italian

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 103)**

**Chair: Enrico Vettore, California State University, Long Beach**

1. From *Piazze* to Courts: The Role of Women Artists in *Commedia dell'Arte*. Nicla Rivero, University of Washington.
2. The Role of Women and Landscape in Viganò's *L'Agnese va a morire*. Ilaria Tabusso Marcyan, Miami University, Ohio.
3. Locating the 'Unexpected Subject': Representation of *La Donna Vagabonda* and the Journey Toward *HerExistence*. Laura Garrison, University of Georgia.
4. Performing Environmental Catastrophe: Marco Paolini's *Il racconto del Vajont*. Monica Streifer, Bucknell University.

#### 4-15 - Literature & the Other Arts

**Saturday, November 10, 2018 - 10:00am to 11:30am (Bond Hall 104)**

**Chair: Lorely French, Pacific University**

1. Making Dickens's *Little Dorrit*. Jennifer Tinonga-Valle, UC Davis.
2. Marcelo Cohen's *El país de la dama eléctrica*: Rock Music and the Cultural Identity of the Metaphysical Exile. Javier F. González, California State University, Channel Islands.
3. The Intersex Body as Transgressive Space in Lucía Puenzo's Film *XXY* (2007). Marcus Welsh, Pacific University.

#### 4-16 - Long(ing) Life

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 135)**

**Chair: Fuson Wang, University of California, Riverside**

1. Some Romantic Origins of Disability Theory. Fuson Wang, University of California, Riverside.
2. The Life of Rivers: An Eighteenth-Century Self-Pathography of Smallpox. José Francisco Robles, University of Washington - Seattle.
3. The Uncanny Patient: Reconciling the Psychological Trauma of Abject Horror in Medicine. Johan Clarke, Georgetown University.

#### 4-17 - Postcolonial Literature and Culture

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 115)**

**Chair: Monique Kerman, Western Washington University**

1. "I Was Not Modest, But Ashamed": (En)Acting Shame in *The Letters of T.E. Lawrence*. Jacqueline Dillion, Pepperdine University.
2. Anti-Colonial Anxieties and the Representations of Internal and External Exile in *The Namesake* and *Moth Smoke*. Heejung Sim, Independent Scholar.
3. Senegal's *Journal Télévisé Rappé* as "New/Eco-Media." Richard Watts, University of Washington.

#### 4-18 - Social Justice Pedagogies

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 138)**

**Chair: Elena Pnevmonidou, University of Victoria, Chair: Katrina Sark, University of Victoria, British Columbia**

1. Achieving Student Learning Outcomes and Tenure while Promoting Social Justice: Inclusive and Dialogical Learning, Service Learning, and Engaged Scholarship in Spanish-language and Culture Courses. Nancy Christoph, Pacific University.
2. Decolonizing the Academy: Engaging Composition in a Community Space. Amanda Wells, University of Missouri, Saint Louis.
3. Imagining Utopia: Each and Every One. Nina Belmonte, University of Victoria.
4. Multidirectional Place-Based Learning. Helga Thorson, University of Victoria.
5. Scripts for the Equitable Classroom: Class Participation as Performance Practice. Elizabeth Blake, Haverford College.
6. Teaching Social Justice with Comics. Elizabeth Nijdam, Freie Universität Berlin.

#### **4-19 - Teaching with Media and Technology**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Bond Hall 105)**

**Chair: John Misak, New York Institute of Technology**

1. A Critical-Creative E-lit Classroom: Staging Hybrid Praxis and Collaborative Culture. Rebekah Edwards, Mills College.
2. Virtual Performance & Generative Pedagogy. Kathryn A. Broyles, American Military University.
3. EPortfolio in the Language Class to Promote Independent Learning. Luisa Canuto, University of British Columbia (Canada).

#### **4-20 - Travel and Literature**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Bond Hall 106)**

**Chair: Michael Moreno, Green River College**

1. Simone de Beauvoir's *America Day by Day*: when the flâneurie turns political. Cécile Ruel, University of Maryland, College Park.
2. The Literary Flâneuse Slow Eats in the City. Jeff Birkenstein, Saint Martin's University; Irina Gendelman, Saint Martin's University.
3. Toward a Place of "Flow" against Production: Refiguring the City as the Body without Organs in Henry Miller's *Tropic of Cancer*. Tatsuro Ide, Tohoku Gakuin University.
4. People and Places in Mary Shelley's *Frankenstein*. Christine Walker, California State U, Dominguez Hills.

#### **4-21 - Twin Peaks Revisited**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Bond Hall 109)**

**Chair: Kenneth C. Hough, UC Santa Barbara and Hearst San Simeon State Historical Monument**

1. "Who Killed Laura Palmer?": *Twin Peaks*, the Black Dahlia, and the Unsolved. Kaitlyn Iwashita, University of Hawaii, Manoa.
2. "Who do you think this is there?": Electricity and Posthuman Subjectivity in *Twin Peaks*. Peter Lang, University of Missouri, Columbia.
3. Catalysts of Agency in Absentia: *Twin Peaks* as a Tale Enabled by Absent Female Bodies. Stella Castelli, Universität Zürich.

#### **4-22 - Women in French II: Food and Excess**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 113)**

**Chair: Marianne Golding, Southern Oregon University**

1. *Dégoûtant*: Food and Female Protagonists in the works of Marguerite de Navarre, Marguerite Duras and Anna Gavalda. Bendi Benson Schrambach, Whitworth University.
2. Manger l'autre: quel autre? Contours imaginaires et contenants narratifs d'un encore, en corps, en c(h)oeur dans le dernier roman d'Ananda Devi. Maria Luisa Ruiz, Medgar Evers College of The City University of New York.
3. Le corps consommé : l'hyperphagie dans *Baise-moi* de Virginie Despentes. Sara Giguère, University of Montréal.

#### **4-23 - Women in Literature II**

**Saturday, November 10, 2018 - 10:00am to 11:30am (Miller Hall 156)**

**Chair: Hana V. Shishkarev, Western Washington University**

1. Livia d'Arco, Vittoria Archilei and Isabella Andreini: Three Italian Artists. Alessandro Regosa, University of Fribourg, Switzerland.
2. Early American Female Autonomy in Indian Captivity Narratives. Hana V. Shishkarev, Western Washington University.
3. Retro Noir Re-enactments in *Swimming* by Carla Subirana. Maribel Rams, Western Washington University.

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## Plenary Address and Luncheon

Saturday, November 10, 2018 - 11:30am to 1:15pm (Wilson Library Reading Room)

Chair: Katherine Kinney, University of California, Riverside

The Creation of the Living Word - Shakespeare, Stanislavsky, and the Words of Wise Women.  
Bella Merlin, University of California, Riverside.

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### 5-01 - 21st-Century Literature I

Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 135)

Chair: Christopher Leise, Whitman College

1. Generic Blending and Gender Bending in Jeffrey Eugenides' *Middlesex*. Morgane Flahault, Indiana University, Bloomington.
2. Not Quite An *American Woman*: Racialized Terror and the Illegibility of Japanese American Feeling. Dino Kladouris, University of Washington - Seattle.
3. The Immaterial and The Non-Human: Uniting Opposed 21st Century Critical Theories. Michael Tratner, Bryn Mawr College.

### 5-02 - American Literature before 1865

Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 38)

Chair: Emily Butler-Probst, University of Tennessee, Knoxville

1. Acting Passive in the Early Republic: White Women's Roles in Susanna Rowson's *Reuben and Rachel*. Molly Ball, Eureka College.
2. Ovid Among the Goths: Poe's "Berenice" as Classical Parody. Matthew Madre, Radford University.
3. "Words Are Finite Organs of the Infinite Mind": Emerson's Paradoxical View of Language. Shu-Ching Wu, Harbin Institute of Technology, Shenzhen.
4. Performing Consent: Antebellum City Mysteries Fiction, Mock Marriage, and the Possibility of Democracy. Patrick McDonald, Auburn University.

### 5-03 - Asian American Literary & Cultural Studies I: Exile, Memory, and Affect

Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 154)

Chair: LuLing Osofsky, University of California, Santa Cruz

1. Writing Against *Jane Eyre*: Listening to a Silenced Past in *Re Jane*. Sukyoung Sukie Kim, Tufts University.
2. Ghosts with No Sites: Textual Resurrection in Theresa Hak Kyung Cha's *Dictee*. Angie Sijun Lou, University of California Santa Cruz.
3. Allusions, Quotations, and Pastiche in Younghill Kang's *The Grass Roof* (1931) and *East Goes West* (1937). Jane Im, The University of Illinois at Urbana-Champaign.
4. Listening For Stories and Silence: History and Memory in Post-War Asian American Art. Thaomi Michelle Dinh, University of Washington - Seattle.

### 5-04 - Black Masculinity and Film

Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 17)

Chair: Joi Carr, Pepperdine University

1. Masculinity and Self-love in African American Cinema. Margaret Cox, Savannah State University.
2. The Black Universe of Hiro Murai: Afro-Pessimism and the Negation of Blackness in Donald Glover's *Atlanta* and "This is America." David John Boyd, University of Glasgow (Scotland).

#### **5-05 - Comparative Literature**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 15)**

**Chair: Richard Sperber, Carthage College**

1. Bared Breasts, Catskin Gloves, and Silent Speeches: Empowered Women's Roles in the *Sagas of Icelanders*. Jo Koster, Winthrop University.
2. Osman II through English, French and Ottoman Eyes. Soumaya Boughanmi, Freie Universität Berlin.
3. Destiny, Nationalism, Meaning: The Imperative of the Poetic Word to a People in Dostoevsky and Heidegger. Arpi Movsesian, University of California, Santa Barbara.
4. Personal Identity in Contemporary European Multicultural Novels: Kureishi's *The Black Album* and Özdamar's *Die Brücke vom goldenen Horn*. Fabien Pillet, McGill University.

#### **5-06 - Creative Writing: Brief Prose I**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 114)**

**Chair: Sonia Christensen, Columbia University**

1. "Dummy" and Other Short Pieces. Derek Updegraff, Azusa Pacific University.
2. *Played*. Dee Horne, University of Northern British Columbia.
3. Letters to the University. Noel Sloboda, Penn State York.
4. "The San Gabriel Complex." Sean Bernard, University of La Verne.

#### **5-07 - Drama and Society III: Representations of Violence**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 115)**

**Chair: Judith Saunders, Independent Scholar**

1. The Value of Shock: Staged Representations of Violence. Rick Gilbert, Loyola University Chicago.
2. The *Gestus* of 31661: Representations of Trauma and Holocaust Violence in Charlotte Delbo's *Who Will Carry the Word?* Anthony Hostetter, Rowan University.
3. "What is Gained is Loss": The Redemptive Potential of Destructive Theatricalities. Esther Marinho Santana, University of Campinas (Brazil).

#### **5-08 - Ecocriticism (co-sponsored by Association for the Study of Literature & Environment)**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 231)**

**Chair: James Lu, California Baptist University**

1. "The earth is a tomb and man a fleeting vapour": The Roots of Climate Change in Lydia Maria Child's *Hobomok*. Kyle Keeler, University of Oregon.
2. "The armadillos [are] very happy with this government": The Promise of a New Ecology in Sandinista Nicaragua. Jacob Price, Rutgers University.
3. Bovine Repertoire: Interspecies Communication in Colombian-Venezuelan *Cantos de Arreo y Ordeño*. Bristin Scalzo Jones, University of California, Berkeley.
4. "Wretched man, wretched tree": Navigating Post-human Reality in *The Faerie Queene*. Kirsten Schuhmacher, University of Victoria, British Columbia.

#### **5-09 - Film Studies I**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 235)**

**Chair: Erin Gilbert, University of Washington**

1. Divulging a Deeper "Truth": Director Kathryn Bigelow and Screenwriter Mark Boal Transform Historical Events into Art in *The Hurt Locker*, *Zero Dark Thirty*, and *Detroit*. Mary H. Snyder, Diablo Valley College.
2. The President in Peril: The Fantastic Political Landscapes of the Hollywood Presidential Thriller. Kenneth C. Hough, UC Santa Barbara and Hearst San Simeon State Historical Monument.
3. Boots, Bodices, and Bergères: The Significance of Historical Costuming in Stanley Kubrick's *Barry Lyndon*. Scout Harris, Metropolitan State University of Denver.
4. Mae West and Josephine Lovett: Performing Feminism in the 1920s. Matthew Teorey, Peninsula College.

**5-10 - Italian Ecocriticism**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 103)**

**Chair: Ilaria Tabusso Marcyan, Miami University, Ohio**

1. Poetry in Place: Tonino Guerra's Eclectic Model. Federico Pacchioni, Chapman University.
2. Gianni Celati and the Art of Being One with the World: A Zen and Ecopsychological Reading of *Voices from the Plains* and *Appearances*. Enrico Vettore, California State University, Long Beach.
3. New Trails in Italian Ecocinema. Pasquale Verdicchio, University of California, San Diego.

**5-11 - Literature and Religion I**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Bond Hall 104)**

**Chair: Haein Park, Biola University**

1. Mutiny on the *Bellipotent*: Melville's Quarrel with Secularism. Sarah Buchmeier, University of Illinois at Chicago.
2. "To Be Something, and to Do Something for Others": Harriet Wilson's Spiritualist Impulse. Kaitlyn Smith, University of South Carolina.
3. "Theophanic Honey": Spiritual Melodies in the Poetry of Li-Young Lee and Theodore Roethke. Marc Malandra, Biola University.
4. Jonathan Safran Foer's *Extremely Loud and Incredibly Close* (2005): The Representation of the "Other." Md. Shakhaowat Hossain, North South University.

**5-12 - Los Angeles (co-sponsored by the Institute for the Study of Los Angeles at Occidental College)**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 239)**

**Chair: Jeremiah Axelrod, Institute for the Study of Los Angeles, Occidental College**

1. "Poetry is of All The Arts the Least Useful": Redefining Los Angeles as a Place of Poetry in the 21st Century. Irandokht Dina Moinszadeh, Independent Scholar.
2. Los Angeles and Yaanga, Gabrielino and Tongva, the Critical Power of Place and Name. Wallace Cleaves, University of California, Riverside.
3. The Carceral Clock in Los Angeles. Alexandra Meany, University of Washington.
4. The Real and Imagined Thirdspace of Nina Revoyr's *Southland*. Nancy Carranza, UC Riverside.

**5-13 - Medea on the Contemporary Stage and Screen**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 112)**

**Chair: Zina Giannopoulou, University of California, Irvine, Chair: Jesse Weiner, Hamilton College**

1. The Empowered yet Inhuman Medea in Martha Graham's *Cave of the Heart*. Nina Papathanasopoulou, Connecticut College.
2. An Author and Actress on Screen: Medea's Reception in David Fincher's *Gone Girl* (2014). Anastasia Pantazopoulou, University of Florida.
3. Medea's (Black) Cast: On the Limits of Filial & Social Dishonor. Jaye Austin Williams, Bucknell University.

**5-14 - Middle English Literature, Including Chaucer I**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Bond Hall 109)**

**Chair: John M. Ganim, UC Riverside**

1. *Richard Coeur de Lyon's* Multitextuality. Leila K. Norako, University of Washington.
2. Chaucer: Songs without Music. Tekla Bude, Oregon State University.
3. Staging the Thinking Heart in *A Christian Mannes Bileeve*. Nicole Smith, University of North Texas.

**5-15 - Performing Empathy: When Literary Texts Are Acts of Kindness**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 105)**

**Chair: Toshiaki Komura, Kobe College**

1. At the Cusp of New Sympathies: Philoctetes in François Fenelon's *Telemachus*. Ellwood Wiggins, University of Washington, Seattle.
2. "Pity Me and Pardon Me, O Virtuous Reader!" –The Rhetoric of Abolitionist Action in Harriet Jacobs' *Incidents in the Life of a Slave Girl*. Kasey Waite, SUNY Albany.
3. The Economy of Sympathy in the Dystopian World. Mineo Takamura, Kwansei Gakuin University.
4. Sympathy Fatigue and the Promise of Empathy in Emily Dickinson's Open Forms. Marianne Noble, American University.

**5-16 - Poetry and Poetics II****Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 131)****Chair: Jane Wong, Western Washington University**

1. "Tell it Slant": Dickinson, Wittgenstein, and the Poetics of Truth. Tom Jesse, University of Wisconsin - La Crosse.
2. "Making It Up as I Go Along": The Journal as Form in William Corbett's *Columbus Square Journal*. Paul Eaton, University of Maine Orono.
3. Denise Riley's Poetics of Rehearsal. Frances Leviston, University of Manchester (United Kingdom).
4. New Sincerity and the Performance of Emotion in Dorothea Lasky's Poetry. Elina Siltanen, University of Turku (Finland).

**5-17 - Putting on a Good Show: Professor as Performer****Saturday, November 10, 2018 - 1:25pm to 2:55pm (Bond Hall 105)****Chair: Amanda Weldy Boyd, Hope International University**

1. It's Showtime: Teaching Today's Media-Obsessed Students. Robert Scott, Ohio Northern University.
2. A Professorial Performance: The Death of New Criticism and the Birth of Edu-tainment. Katie Frye, Pepperdine University.
3. A Curatorial *Ethos*: A Pedagogy of Resistance and Invitation. Marcy H. Nicholas, Penn State University.

**5-18 - Shakespeare and Related Topics****Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 138)****Chair: Marc Geisler, Western Washington University**

1. "Bewhored" and "Broken": Gendered Experiences of Trauma in *Titus Andronicus* and *The Changeling*. Paula Sherrin, California State University, Dominguez Hills.
2. Women Players in the Renaissance: Tragedy, Ballads, and Femininity in *Hamlet* and *Othello*. Anita Raychawdhuri, University of California, Santa Barbara.
3. Clothed in Masculinity: Armored Women Versus Crossdressed Women in Shakespeare's Histories and Comedies. Hannah DeWitt, University of Edinburgh, Scotland.
4. More Than Just Words, Words, Words: Using AR to Illustrate the Context Behind the Text of *Hamlet*. John Misak, New York Institute of Technology.

**5-19 - Spanish and Portuguese (Latin American) I****Saturday, November 10, 2018 - 1:25pm to 2:55pm (Bond Hall 106)****Chair: Alicia Rico, University of Nevada, Las Vegas**

1. *The Little School: El testimonio femenino latinoamericano*. Gabirela Linares, California State University, Northridge.
2. Intellectuals and Self-Sacrifice in Enrique Serna's *El miedo a los animales*. Charles Boyer, Hawaii Pacific University.
3. El encuentro de dos sagas detectivescas en Besar al detective de Elmer Mendoza. Jorge Galindo, University of Nevada, Las Vegas.

**5-20 - Television Studies II****Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 152)****Chair: Cheryl Edelson, Chaminade University of Honolulu**

1. "You and I were never really married": Role Playing and Intimacy in Fox's *The Americans*. Laurie Leach, Hawaii Pacific University.
2. Performing Age and Sexuality in *Feud: Bette and Joan*. Mary Cappelli, Nevada State College.
3. The Role of Disability in *Avatar: The Legend of Korra*. Joseph Philip Whatford, California State University, San Bernardino.

**5-21 - Western Gallery Exhibition Tour: Modest Forms of Biocultural Hope**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Meet in Western Gallery, Fine Arts Building)**

**Chair: Hafthor Yngvason, Director Western Washington University Gallery & Public Art Collection**

1. The Western Gallery: Modest Forms of Biocultural Hope. Hafthor Yngvason, Director Western Washington University Gallery & Public Art Collection.

**5-22 - Women and Work in Literature I**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 156)**

**Chair: Christine Mower, Seattle University**

1. "She Must Work in the Garden": Examining the Labor of Female Tenant Farmers. Ieva Padgett, Emory University.
2. "Not in the hands of your destiny but in the hands of your hair": Beauty Work and the American Dream in Philip Roth's *American Pastoral*. Sam Chesters, University of Houston.
3. Domestic Professionals: Working-Class Women in the Progressive-Era Fiction of Edna Ferber and Mary Roberts Rinehart. Windy C. Petrie, Azusa Pacific University.

**5-23 - Women in French III: Pensées sur la nourriture et l'alcool**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 113)**

**Chair: Sylvie Blum, University of Florida**

1. "Gâteau aux bananes à la vietnamienne": 'l'est et l'ouest' chez Kim Thúy. Michele Chossat, Seton Hill University.
2. L'essence nourricière de la femme chez Noëlle Châtelet. Atiyeh Showrai, USC.
3. *L'eau de vie* de Daniel Marchildon: une démonsse à la fois tendre et cruelle. Helene Caron, McMaster University.
4. À table... ou pas ! : Les repas, miroirs de la société dans "Ma Louie." Marianne Golding, Southern Oregon University.

**5-24 - Writing Today**

**Saturday, November 10, 2018 - 1:25pm to 2:55pm (Miller Hall 139)**

**Chair: Karin Bauer, McGill University**

1. When a Story Is Not a "Story": The Limits of Defining Literature Forms In A Digital World. Michael Humphrey, Colorado State University.
2. "you are a metonymic slide": Bill Kennedy and Darren Wershler's *The Apostrophe Engine* and the Online Archive. Jason Wiens, University of Calgary.
3. Academic Settings and Public Writing: Applying Analytical Thinking to Blog Writing. Sibylle Gruber, Northern Arizona University; Nancy Barron, Northern Arizona University.
4. Searching for the Commons: Writing Poetry in the Digital Era. Virginia Ramos, University of San Francisco.

**Saturday Snack Break**

**Saturday, November 10, 2018 - 2:55pm to 3:15pm (Miller Hall Collaborative Space)**

Please join us for a snack break (hummus, yum) in the Miller Hall Collaborative Space.

**6-01 - 21st-Century Literature II**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 135)**

**Chair: Michael Tratner, Bryn Mawr College**

1. Defining the Subgenre of 9/11 Novel. Sini Eikonsalo, University of Edinburgh, Scotland.
2. Narratives of the *Longue Durée*: Conceptualizing Collectivity in 21st-Century Literature. Justin Wyble, Chaminade University of Honolulu.
3. "Thinking About the Future is Confusing in All Sorts of Ways": Time Travel and the Cold War in Lydia Millet's *Oh Pure and Radiant Heart* and Stephen King's *11/22/63*. Theo Finigan, Vancouver Island University (Canada).



**6-02 - African American Literature I**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 17)**

**Chair: Jerry Rafiki Jenkins, Palomar College**

1. Patrick Henry Meets the Queen of 'Merica: Slave Narratives, Gender, and the Use of Revolutionary Rhetoric. Zoe Ballering, Western Washington University.
2. White Femininity and Black Womanhood in Toni Morrison's *Tar Baby*. Leann Christopherson, San Francisco State University.
3. Brawn and Sass: Black Female Voices in Healing Spaces. Sidney Jones, The Ohio State University.

**6-03 - Asian American Literary & Cultural Studies II: Cultural Geography Across Genres**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 154)**

**Chair: Thaomi Michelle Dinh, University of Washington - Seattle**

1. Staging the Asian Local Identity in Hawai'i: Negotiating In-Betweenness. Kimberly Jew, University of Utah.
2. Dumplings and Tourists: New York Experiences of Hospitality and Encounter. Michelle Yee, University of California, Santa Cruz.
3. Trauma and Healing in Lan Cao's *The Lotus and the Storm*. Jeff Gibbons, The United States Military Academy at West Point.
4. The Roaring Filipinx Americans: Rearticulating Cultural Identity through Hip-Hop in Ruby Ibarra's *CIRCA91* and Bambu DePistola's *Prey For The Devil*. Jordan Wesley Luz, University of Hawaii, Manoa.

**6-04 - Asian Literature and Culture**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 239)**

**Chair: Scott Pearce, Western Washington University**

1. Suspended Humanisms, José Rizal, and the Making of the Filipino Anti-Human. Frances H. O'Shaughnessy, University of Washington at Seattle.
2. Ostracized Pakistani *Hijras* and Transmisogyny in *Bol*. Iqra Shagufta, University of North Texas.
3. Colonial Legacies and the Feminine Clockwork Posthuman: Paolo Bacigalupi's *The Windup Girl*, Olivia Ho's "Working Woman," and Pear Nuallak's "The Insects and Women Sing Together." Sandya Maulana, University of Kansas.

**6-05 - Creative Writing: Brief Prose II**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 114)**

**Chair: Sean Bernard, University of La Verne**

1. A Good Reason and Others. Sonia Christensen, Columbia University.
2. A Maker of Properties. Jocelyn Heath, Norfolk State University.
3. "The Wolfowitz Talent Agency," from *King of the Worlds*. M. Thomas Gammarino, Punahou School.

**6-06 - Drama and Society IV: Violence in Theater**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 115)**

**Chair: Anthony Hostetter, Rowan University**

1. 50 Shades of Kate: Changing Contexts in Theatrical Performance of Spanking. P. A. Felton, Bowling Green State University.
2. Sleep Deprived: Exploring Black Motherhood and Injustice in Adrienne Kennedy's *Sleep Deprivation Chamber*. Marissa Kennedy, Independent Scholar.
3. Law, Morality, and the Spectator's Experience in Pedro Calderón de la Barca's *For Secret Offense, Secret Revenge*. Robert M. Johnston, Northern Arizona University - Emeritus.
4. Music Makes the Heart Grow Fonder in *The Beggar's Opera* and *Sweeny Todd*. Shana Creaney, City College of New York.

#### **6-07 - Film Studies II**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 235)**

**Chair: Dawn Dietrich, Western Washington University**

1. Plainspeaking: Anderson's Family Structure in *There Will be Blood*. Nissele Contreras, Western Washington University.
2. Battle of the Senses: Deaf & Blind "Monstrosities" in *A Quiet Place*. Kassia Waggoner, Friends University.
3. The Suburban Nightmare: Suburbia and Borders in Spike Jonze's *Scenes from the Suburbs*. David Rose, Humboldt University (Germany).
4. Stages of Pleasure: Time & Place in *Celine and Julie Go Boating*. Erin Gilbert, University of Washington.

#### **6-08 - Germanic Studies**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 231)**

**Chair: Olivia Albiero, San Francisco State University**

1. The Romantic Construction of the Noble Savage. William Christopher Burwick, Hamilton College.
2. The Music of Creation: Depictions of Music after Hoffmann. Dustin Lovett, UC Santa Barbara.
3. Un-rolling the Roles: Labor, Wealth, and Fortune in Johann Nestroy's *Der böse Geist Lumpazivagabundus*. Saein Park, UC Santa Cruz.
4. Erpenbeck's Unsettling Imagination: Reading Narratives of "Displacement" in German Studies. Emina Musanovic, Linfield College.

#### **6-09 - Graduate School: Surviving with Your Mental Health Intact**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 138)**

**Chair: Raymond H. J. Rim, University of California, Riverside**

1. Uncertain Times: First-Generation Students in the 21st Century. Daniel Ante-Contreras, MiraCosta College.
2. Dealing with Problem Students: Tales from the Front Lines. Yolanda Doub, California State University, Fresno.
3. In a Dark Time, the Eye Begins to See: Mental Health in Academia. Steven Gould Axelrod, UC Riverside.

#### **6-10 - Hispanic Literature and Politics**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 139)**

**Chair: Charles Patterson, Western Washington University**

1. Exile and Itinerancy in José Manuel Poveda and Julián del Casal. Kathrin Theumer, Franklin & Marshall College.
2. Unveiling "the News" during Popular Unity: Politics and Journalism in José Miguel Varas' "Exclusivo" (1971). Elizabeth L Hochberg, University of Washington - Seattle.
3. Pasajes secretos sobre escenarios giratorios: recovecos de libertad en la estética escénica de *La dama duende* de 1942. Rebeca Rubio, UC Davis.

#### **6-11 - Italian Cinema**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 103)**

**Chair: Federico Pacchioni, Chapman University**

1. Fraud and Hoax in Collodi's and Fellini's "Fields of Miracles" in *Pinocchio* and *La dolce vita*. Kevin Bongiorno, Louisiana State University.
2. The Liquid Hyperfilm: Fellini, Deleuze and the Sea as *forza generatrice*. Amy Hough, University of California, Riverside.
3. Fellini's *Journey with Anita Through Genres and Media*. Giuseppe Natale, Univ of Nevada, Las Vegas.

#### **6-12 - Literature and Religion II**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Bond Hall 104)**

**Chair: Marc Malandra, Biola University**

1. Staging Temptation: Satan and Biblical Typology in Milton's *Paradise Regained*. Everett Wade, Belhaven University.
2. "Performing Conversion." Derek Brown, The United States Military Academy at West Point.
3. "The Moon-Blanched Land": On the Relationship between Religious Faith and the Aesthetic in Matthew Arnold's "Dover Beach." Abby Rogers, Northwest University.

**6-13 - Middle English Literature, Including Chaucer II**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Bond Hall 109)**

**Chair: John M. Ganim, UC Riverside**

1. Chaucer's Prioress's Tale -- the Madness of Mariolatry. Michael McShane, Carthage College.
2. Performing the Monstrous: Loathly Ladies, Saracen Princesses, and Transformed Monsters in Middle English Romance. Debra Best, California State University Dominguez Hills.
3. Otherworldly Oaths and Conjurations in *Sir Gawayn and þe Grene Knyȝt*. Christopher Wrenn, University of Hawai'i, Manoa.
4. "Wommen, of kynde": Geoffrey Chaucer and the Question of the Woman Question. Elizabeth Salazar, Washington State University.

**6-14 - Playing Our Part: Social Hierarchy and the Performance of Class in Literature**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 105)**

**Chair: John D. Schwetman, University of Minnesota, Duluth**

1. Nuestra América Blurs. Juan Delgado, California State University, San Bernardino.
2. "Call me duckie": Mimicry and Performance in Sekyi's *The Blinkards*. Adwoa A. Opoku-Agyemang, University of Toronto (Canada).
3. Dueling Men: Propp's Transference of Masculine Autonomy in Class Hierarchies. Lucy Granroth, Eastern Washington University.

**6-15 - Poetry and Poetics III**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 131)**

**Chair: Yanara Friedland, Western Washington University**

1. Surreal Landscapes & Disabling Dislocations: Nature in Larry Eigner's Poetry. Yvette Mylett, Univ of Utah.
2. The Stage of the Page: Performing Disfluency in Contemporary Vispo. Jessica Lewis Luck, California State University, San Bernardino.
3. The Poetics of the Hyperlink. Scott Riley, UC Santa Cruz.
4. "Maybe we'll see each other": Poetry & Performance in the Debt Economy. Amanda Hickok, NYU.

**6-16 - Remaking the Ancients: The Art and Politics of Performing the Classics**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 112)**

**Chair: Brian Duvick, University of Colorado, Colorado Springs**

1. Memory, Landscape, and Civil War in Guillermo Del Toro's *Pan's Labyrinth* and Vergil's *Eclogues*. Danielle La Londe, Centre College.
2. Performing Egyptomania as Egypt: Conflating the Text with its Fandom in Our Popular Imagination. Roy Jo Sartin, University of Colorado, Colorado Springs.
3. Role Playing Games, Movies, and Illustrated Comics, Oh My!: Connecting Students with the Classics Using Popular Culture. Nina Ellis Frischmann, University of Colorado Colorado Springs.

**6-17 - Romanticism**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 15)**

**Chair: Gloria Schultz Eastman, Metropolitan State University of Denver**

1. Gender Hegemony and Feminist Theory in Revolutionary Romantic Literature. Amanda White, Cal Poly Pomona University.
2. Homoeroticism, the Orphan Trope, and Flipping Gothic Stereotypes in William Godwin's *Caleb Williams*. Pamela Trayser, Arizona State University.
3. Negotiating Sanity and Madness in Wollstonecraft's *Maria*. Gloria Schultz Eastman, Metropolitan State University of Denver.

**6-18 - Spanish and Portuguese (Latin American) II**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Bond Hall 106)**

**Chair: Charles Boyer, Hawaii Pacific University**

1. El pacto con el lector en los cuentos de Magela Baudoin. Maria Elva Echenique, University of Portland.
2. Gender, Politics, and Domestic Horror: The Gothic Tropes of Juana Manuela Gorriti's Nineteenth-Century Short Stories. Emily Clark, Sonoma State University.
3. ¿Y si no hay nada que corregir? The Production of Knowledge of Intersex Bodies in XXY and *El último verano de la boyita*. Gabriela Bacsan, Scripps College.
4. Belonging, Becoming and Affect in Miriam Alves' *Bará na Trilha do Vento*. Fernanda Bartolomei-Merlin, Macalester College.

**6-19 - Television Studies III**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 152)**

**Chair: James Lu, California Baptist University**

1. Nebulas and Clouds, Robots and Devils: The Influence of Setting on Depictions of God and the Devil in *The Simpsons* and *Futurama*. Cori Knight, University of California - Riverside.
2. Game of Thrones as a Gothic Horror in Quality Television. Sarah Baker, Auckland University of Technology.
3. "To you, I sell the stomach": John Kneubuhl's TV Medical Gothic. Stanley Orr, University of Hawai'i, West O'ahu.

**6-20 - Voice Studies**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 38)**

**Chair: Carole-Anne Tyler, University of California, Riverside**

1. Voice and Ventriloquist Acts in Sylvia Plath's Poetry. Ikram Hili, Monastir University Tunisia.
2. Laughing to Death: Queer Jokes in Nella Larsen's *Passing*. Zanny Allport, University of California, Riverside.
3. Will the Real Devil Speak Up? Muge Turan, University of Toronto.
4. Beyond Comedian Anjelah Johnson's Viral Nail Salon: Asian Accents, Refugee Language, and the Politics of Fragmentation. Ann Thuy-Ling Tran, University of California at Irvine.

**6-21 - Women and Work in Literature II**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 156)**

**Chair: Susanne Weil, Centralia College, Washington**

1. Elizabeth Barrett Browning's Convictions upon Life and Art in *Aurora Leigh*. Hee Eun Helen Lee, University of Washington - Seattle.
2. "Not worth it to be so special": Women's Work and the Impossibility of the Girl Messiah in Michelle Tea's *Chelsea Creek Series*. Abigail Woodward, Simmons College.
3. No More No-Woman's Land Over Troubled Waters: Transnational Bridge Building (Britain, the Americas, and Beyond). Mary-Antoinette Smith, Seattle University.

**6-22 - Women in French IV: La représentation des femmes dans la peinture française de David à**

**Picasso/The Representation of Women in French Paintings from David to Picasso**

**Saturday, November 10, 2018 - 3:15pm to 4:45pm (Miller Hall 113)**

**Chair: Catherine Montfort, Santa Clara University**

1. Depictions of Women in 18th Century Painting. Maria G. Traub, Neumann University.
2. The Female Body in Degas' *Bathers*: Freedom or Entrapment? Cyrielle Faivre, Providence College.
3. Delacroix and Matisse through New Eyes: Ekphrastic Explorations in Assia Djebar and Leila Sebbar. Michaela Hulstyn, Reed College.
4. Transforming Lives Through Art: From Rosa Bonheur and Berthe Morisot to Agnès Varda and Mia Hansen-Løve. Kevin Elstob, California State University, Sacramento.

## **Annual PAMLA General Membership Meeting**

**Saturday, November 10, 2018 - 4:50pm to 5:10pm (Wilson Library Reading Room)**

**Chair: Katherine Kinney, University of California, Riverside**

Please join us for this important event. PAMLA President Katherine Kinney (UC Riverside) will announce our new PAMLA Officers, reveal the site of our 2019 PAMLA conference (the secret is San Diego), and present the PAMLA Distinguished Service Award for 2018.

## **PAMLA Forum: Acting, Roles, Stages**

**Saturday, November 10, 2018 - 5:10pm to 6:30pm (Wilson Library Reading Room)**

**Chair: Katherine Kinney, University of California, Riverside**

How do actors, roles, and stages move across the world? Featuring Melanie Masterton Sherazi and Michelle Bloom, whose research considers transnational conduits in film, theater, and literature, this year's Forum explores the significance of dramatic performance in staging new directions in our field.

1. All the World's a Screen: Transnational Actors, Global Circulation, and Mise-en-Scène in Cinema. Michelle Bloom, University of California, Riverside.
2. African American Performers on Stage and on Screen in Cold War Rome. Melanie Masterton Sherazi, California Institute of Technology.

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## **PAMLA Saturday Night Live**

Please join us for this exciting nighttime event taking place in three downtown sites walking distance from one another.

**A complimentary PAMLA shuttle will travel from the conference hotels to Aslan Depot.**

**Saturday, November 10, 7 – 11 pm (except for Mindport, which closes at 10 pm)**

**Aslan Depot, 1322 N. State Street;** Aslan Depot is open from 7-11 pm to 21 and older PAMLA Conference Attendees and Guests Only. Aslan Depot, the “lounge” for our PAMLA Saturday Night, will have complimentary light hors d'oeuvres and a cash bar serving artisan beer, cider, and wine.

**SPARK Museum of Electrical Invention, 1312 Bay Street;** Open from 7-11 pm to PAMLA Conference participants of all ages. Please join us at the SPARK Museum of Electrical Invention for snacks and a hands-on, interactive museum with a wealth of unique artifacts from the earliest days of scientific electrical experiments. Be sure to come by at 8, 9, or 10 pm for the MegaZapper Electrical Show, featuring one of the largest Tesla Coil “Lightning Machines” in the U.S.A.

**Mindport, 210 West Holly St.;** Free to PAMLA Conference Participants and Guests of All Age from 7:30 pm – 10 pm. At Mindport you'll find odd things and ordinary, lyric and ludic, simple and elaborate, technical and artistic. Mindport—where art and science come together to fascinate and delight!

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## Sunday, November 11, 2018

### Sunday Conference Registration

Sunday, November 11, 2018 - 7:00am to 10:15am (Miller Hall Collaborative Space)

### Sunday Continental Breakfast

Sunday, November 11, 2018 - 7:00am to 8:30am (Miller Hall Collaborative Space)

#### 7-01 - African American Literature II

Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 17)

Chair: Derek Price, Independent Scholar

1. Rupturing Racialized Animatedness: Hominy Jenkins's Performance of Slavery in Paul Beatty's *The Sellout*. Jade Becker, Oregon State University.
2. Meditations on Black Lives and the American Dream. Carlton Floyd, University of San Diego.
3. Gothic Retrospections in Jordan Peele's *Get Out*: Mesmerism as a Performance of Racial Discourses in Film and Literature. Gema Ludisaca, California State University, Northridge.

#### 7-02 - Agency and Performativity of Place in 20th and 21st Century American Literature

Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 156)

Chair: Megan Cannella, University of Nevada, Reno

1. The Space of Communal Trauma in African American Literature: Agency and Performativity of Place in *Apex Hides the Hurt*. Edward Mahoney, Independent Scholar.
2. Representations of the Canadian Northwest in Ruth Ozeki's *A Tale for the Time Being*: Agency of Place in Transpacific Entanglements. Margarita Smagina, "Ecole Normale Supérieure de Lyon, France."
3. Driving To, Driving Through: The Road as Performed Space in Toni Morrison's *God Help the Child*. Nicole Dib, University of California, Santa Barbara.
4. *A Nisei Andino?* José Watanabe's Japanese-Andean Consciousness. Samuel Jaffee, University of Washington.

#### 7-03 - Alternative Communities in Hispanic Literature and Culture

Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 113)

Chair: Javier F. González, California State University, Channel Islands

1. Picaresque Drawing: Gutters, Margins and the Unfinished Aesthetic in the Comic Adaptation of *El Guitón Honofre* (1604, 2005). Jennifer A Nagtegaal, University of British Columbia.
2. Topographies of Pain: Collective Trauma and the Inessential Community in Loída Maritza Pérez' *Geographies of Home* (1999). Karen O'Regan, The University of British Columbia (Canada).
3. Affirmative Action in the Representation of the Black Subject in Colombian Literature in Manuel Zapata Olivella's *Changó, el gran putas* (1983) and Roberto Burgos Cantor's *La Ceiba de la Memoria* (2007). Liliana Castaneda, University of British Columbia (Canada).
4. Countering America: Intersectional Failures in Gaby Rivera's *America Volume 1: The Life and Times of America Chavez*. Brenda Bran, California State University Dominguez Hills.

#### 7-04 - American Literature 1865 to 1945

Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 105)

Chair: David Wolf, Portland State University

1. Racial Trials: Legal and Social Constructions of Race in *Light in August* and *Pudd'nhead Wilson*. Maude Hines, Portland State University.
2. Staged by Rhythms: Multispecies Actors in Dickinson's and Whitman's Scenes. Hsinmei Lin, University of Washington - Seattle.
3. Afflicted Girls: Representing Disability in Late-Nineteenth-Century US Popular Literature. Allison Giffen, Western Washington University.

**7-05 - Ancient-Modern Relations I**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 231)**

**Chair: Tim Watson, California State University, Northridge**

1. Promethean Possibilities and Punishments in Dan Simmons' *Hyperion*. Jesse Weiner, Hamilton College.
2. *Spider Artists, Ancient and Modern*. Ellen Finkelpearl, Scripps College.
3. Scientific Vision and Process in *Paradise Lost*. Colin Flynn, San Francisco State University.
4. *Calumniare audacter* and *pecca fortiter*: Slander Merited and Unmerited in 16th century Lutheran Polemics. CJ Armstrong, Concordia University Irvine.

**7-06 - Children's Literature: Fantasies and Performances of Culture**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 152)**

**Chair: Amanda Anderson, Delaware State University**

1. A Symbolic Re-ordering: Examining Liminal Urban Spaces in Children's Fantasy. Heather K. Cyr, Kwantlen Polytechnic University.
2. Youth on Stage: Children Performing Gilbert and Sullivan in the 19th Century. William Russell Sype, Independent Scholar.
3. "My Real, Live, Flesh-and-Blood Princess Weighs Nothing At All!": Earning Gravity and Gravititas in *The Light Princess*. Danbee Moon, University of Washington.
4. Anne's Transatlantic Imagination: Reading as Vehicle of Travel in *Anne of Green Gables*. Amanda Anderson, Delaware State University.

**7-07 - Film and Literature I**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 138)**

**Chair: Joi Carr, Pepperdine University**

1. Weaving Myth into Film Noir: Homer to Wilder. Lisa B. Hughes, Colorado College.
2. Ithaca, Kansas: Cattle Drive Films and the *Odyssey*. Andrew Howe, La Sierra University.
3. Monologue from Page to Screen: A Case for Lars von Trier's *Medea*. Zina Giannopoulou, University of California, Irvine.
4. *The Sympathizer* and *Apocalypse Now*: Representation, Confession, and Reappropriation. Christine Danelski, University of California - Los Angeles.

**7-08 - French Voices: voix, oralité, écoute**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 112)**

**Chair: Jean-François Duclos, Metropolitan State University of Denver**

1. Sheherezade Redux: Storytelling and Contemporary Moroccan Society in Tahar Ben Jelloun's *Le Mariage de plaisir*. Aparna Nayak, California State University, Long Beach.
2. Rewriting Patriarchal Ventriloquism: Reclaiming the Sibyl's voice in Monique Wittig's *Virgile, Non*. Robin Okumu, University of Oregon.
3. The Other Body: Viscerality and Defiance in Lettrism. Andrew Ruzkowski, University of Wisconsin-Milwaukee.
4. « La voix comme un stéthoscope » : Mayis de Kerangal. Jean-François Duclos, Metropolitan State University of Denver.

**7-09 - Gay, Lesbian, and Transgender Literature and Culture**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 239)**

**Chair: Morgane Flahault, Indiana University, Bloomington**

1. Performing Coyote: A Queer Eco-feminist Analysis of Animal Embodiment and Two-Spirit Eroticism in Muriel Miguel's *Hot 'n' Soft*. Rachel Lallouz, University of Victoria.
2. Queer Antisociality and Murderous Jouissance in *Disco Bloodbath*. Blaise Bayno, University of California, Santa Cruz.
3. Speaking Out about Queer Connectivity: Scenes of Hybrid Lives and Spatial Experience in Recent Puerto Rican Poetry. Edward Chamberlain, University of Washington Tacoma.
4. Transformed: Optimus Prime, Monstrosity, and Trans Masculinity as Performance. Kaidan Nic McNamee, Western Washington University.

**7-10 - Jewish Literature and Culture**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 114)**

**Chair: Charles Carpenter, Southwestern Baptist Theological Seminary**

1. *The Jewish King Lear: The Formation of Modern Jewish Identity.* Nathan Kitchens, The University of Alabama at Birmingham.
2. Tikkun among Steve Stern's Golems and Rabbis. Peter Schulman, Old Dominion University.
3. Theater and the Absurd in Nathan Englander's "The Tumblers." Miryam Sivan, University of Haifa.

**7-11 - Literary Translation I**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 103)**

**Chair: Julie Winter, Western Washington University**

1. Translator as Actor: Ethics of Poetic Translation in Robert Lowell's *Imitations*. Toshiaki Komura, Kobe College.
2. The Logic of Translation in Shakespeare's Comedies and Tragedies. Isaac Hui, Lingnan University.
3. Retranslating Carmen Laforet's *Nada* in the United States. Vanesa Cañete-Jurado, University of Nevada, Las Vegas.

**7-12 - Oceanic Literatures and Cultures**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 154)**

**Chair: Stanley Orr, University of Hawai'i, West O'ahu**

1. Tight Lines: Relationality, Belonging, and Fishing in the Personal Narratives of Dennis Kawaharada and John Dominis Holt. Matthew Ito, University of Hawaii, Manoa.
2. Marked. Kristiana Kahakauwila, Western Washington University.
3. Pacific Mothering: Women's Resistance, Reclamation, and Restoration. Sarah Goodson, University of Hawaii, Manoa.
4. An Act of Lei-Making: Receiving Kaona as a Settler Audience in Spoken Word. Joanna Gordon, Western Washington University.

**7-13 - Science Fiction I**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 235)**

**Chair: Justin Wyble, Chaminade University of Honolulu**

1. Solar Machines and Cyclotrons: Technology in George Schuyler's *Black Empire*. Matthew Lambert, Wabash College.
2. Reimagining Black Future through Historical Re-emergences: Victor LaValle's *Destroyer* as an Afrofuturist Text. Nazua Idris, Washington State University.
3. The Worm That Must Revolt: The Many Afterlives of Le Guin's *Dispossessed*. Matthew Snyder, University of California, Riverside.

**7-14 - Spain, Portugal, and Latin America: Jewish Culture and Literature in Trans-Iberia**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Bond Hall 109)**

**Chair: Giannina Reyes Giardiello, University of Portland**

1. Análisis de El judío errante de Benito Jerónimo Feijoo. Ernesto Amaya, California State University at Northridge.
2. *The Excellencies of the Hebrews* of Isaac Cardoso: Shades of Spain in an Iberian Diasporic Denial of Anti-Jewish Calumnies. Matthew Warshawsky, University of Portland.
3. Teresa de Ávila: De *El libro de la vida* (1565) a *Morada interior* (1972) de Angelina Muñoz-Huberman. Alicia Rico, University of Nevada, Las Vegas.
4. Identidad judía y meta-representación en las películas chilenas de Alejandro Jodorowsky. Henri-Simon Blanc-Hoang, Defense Language Institute.



**7-15 - Strategies for Directing and Teaching in Short-Term Study Abroad Programs**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 131)**

**Chair: Kevin Bongiorno, Louisiana State University**

1. Developing Global Learning in a Home-grown Short-term Program Abroad: A Case Study in Germany. Stephen Naumann, Hillsdale College.
2. The Reality of Study Abroad: How to Manage Challenges and Create Rewarding Experiences. Eddy Cuisinier, Western Kentucky University.
3. Short-Term Study, Long-Term Impact: Essential Components of an Engaging and Integrated Study Abroad Program. S. Kye Terrasi, University of Washington.

**7-16 - Teaching for the Post-Anthropocene I**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 38)**

**Chair: Ron Milland, Independent Scholar**

1. Teaching Writing in the Natural Sciences during the Anthropocene: Some Strategies. Shefali Rajamannar, University of Southern California.
2. Climate Change, NIMBY, and Agitative Rhetoric: Bridging the Gap Between Belief and Action. Eric Holmes, Purdue University Global/Portland State University.
3. Living Space: The Changing Role of Plants in Design. Fionn Byrne, The University of British Columbia, Canada.
4. From Medusa to the Hamster Wheel: An Alternative History of Photography, and a New Philosophy for the Lens in the Digital Age. Stafford Smith, Grand Valley State University.

**7-17 - Theatricalities of Ethnographic Heritage**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 115)**

**Chair: Maki Sadahiro, Meijigakuin University**

1. Roots of American Theatricality: Emerson's Lecture Space as Museum. Mikayo Sakuma, Gakushuin Women's College.
2. *The Blithedale Romance*: Coverdale's Suffocating Narrative Masquerade. Eunhyoung Kim, Seoul National University.
3. Literary Journalism in Yellowface: Wallace Irwin's Japanese Schoolboy Columns and the Silent Film *Hashimura Togo*. Yoshiko Uzawa, Keio University.

**7-18 - The Personal and the Literary**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Miller Hall 135)**

**Chair: Brigitte Prutti, University of Washington**

1. Outrageous Obscenities, Sexual Identities: Imposing Self Over Ottoman Erotica. Selim S Kuru, University of Washington.
2. Can Scholars Cry? Sentimental Gothic and Suspicious Critique. Elizabeth Mathews, University of California, Irvine.
3. Why I Love Camp. Heidi Schlipphacke, University of Illinois, Chicago.
4. Putting Humanism Back into the Humanities. Donald Gilbert-Santamaría, University of Washington.

**7-19 - Video Game Studies**

**Sunday, November 11, 2018 - 8:15am to 9:45am (Bond Hall 105)**

**Chair: Daniel Ante-Contreras, MiraCosta College**

1. A World Shaped by Nightmares: Verisimilitude and Mental Illness in *Hellblade: Senua's Sacrifice*. Jodie Austin Cypert, Menlo College.
2. Exploring the Meaning-Making Potential of *Never Alone*, an Indigenous Videogame. Lauren Hathaway, The University of British Columbia.
3. Containment and Collection in Pac-Man and Kirby: The Evolution of Circular Masculinity and the Cold War. Raymond H. J. Rim, University of California, Riverside.
4. Modding the Curriculum: Building a Video Game Studies Program. Christopher Weinberger, San Francisco State University.

**8-01 - Aesthetic Modernism****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 156)****Chair: Judith Paltin, University of British Columbia**

1. "Dollarton? That's what we thought but it's Grasmere": Malcolm Lowry and Literary Ecology. Margaret Linley, Simon Fraser University (Canada); Miguel Mota, The University of British Columbia (Canada).
2. (Trans)Nationalism and the Question of New Nihilism in Paul, La Rochelle, and Lewis. Anders Johnson, University of California at Irvine.
3. An Aesthetic Response to Trauma: On Édouard Levé's *Suicide*. Kimberly Olivar, California State University Fullerton.

**8-02 - African American Literature III****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 17)****Chair: Carlton Floyd, University of San Diego**

1. Survivor's Guilt: Racial Responsibility in Equiano's *Narrative* and Johnson's *Autobiography*. Kamryn Masters, Western Washington University.
2. The Political Art of Aaron Douglas: Mapping the Path to Black Authenticity and Schooling the White Gaze. Tim Randell, University of San Diego.
3. Revisiting Audre Lorde's *Cancer Journals* in the Twenty-First Century: The Role of Slow Violence, Pain, and Visibility in Breast Cancer Activism. Heather L. Ramos, Washington State University.

**8-03 - American Literature 1945 to the Present I****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 105)****Chair: Lauren White, California State Polytechnic University, Pomona**

1. A Mutilated Text, Still Alive: Postmodern Pathologies in Ben Lerner's *10:04*. Milena Messner, UC Santa Barbara.
2. An Untamed Region: The Role and Performance of Place in Post-Traumatic Restoration in Roxane Gay's *An Untamed State*. Megan Cannella, University of Nevada, Reno.
3. "Who Tells Your Story": *Hamilton*, the American Founding, and the Hermeneutics of Protection. Stephanie Redekop, University of Toronto.

**8-04 - Ancient-Modern Relations II****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 231)****Chair: CJ Armstrong, Concordia University Irvine**

1. Choose Production: Reading Sid Meier's *Civilization VI* as a Historical Argument. Madeleine St. Marie, University of California, Riverside.
2. The *Metamorphoses* in the Maghreb: Owning Apuleius in Algeria. Sonia Sabnis, Reed College.
3. The Fetishization of the Black Body on the Tragic Stage: Dove's *The Darker Face of the Earth*, an American Adaptation of *Oedipus Rex*. Brenda Alonzo, California State University Dominguez Hills.
4. Parabasis: From Original Sin through Comedy to Double Talk. Márton Hoványi, Yale University.

**8-05 - Architecture, Space, and Literature****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 115)****Chair: Richard Watts, University of Washington**

1. Architecture, Society, and Opera. Michela Ronzani, University of North Carolina School of the Arts.
2. The Glass House of Language. Michael Powers, Reed College.
3. Togetherness & Security in the Architectural Structures of William Wordsworth's "The Ruined Cottage" and "Michael: A Pastoral Poem." Angela Gattuso, University of Colorado, Boulder.

**8-06 - British Literature and Culture: Long 18th Century****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 131)****Chair: John C. Beynon, California State University, Fresno**

1. "All Stormy Wars Shall Cease": Reading the Weather in Dryden's Revision of *The Tempest*. Annette Hulbert, University of California Davis.
2. The Mystery of *The Mysterious Mother*. George E. Haggerty, University of California, Riverside.
3. Instability in the Anthropomorphized Animal Subject in Francis Coventry's *The History of Pompey the Little*. Annamarie Carlson, Northern Arizona University.
4. Lactilla's Resistance: Wordsworth, Redemption, and Style. Ivan Rios, Cal Poly Pomona University.

**8-07 - Comparative Media I: Modality, Mediations, and Platforms****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 239)****Chair: Russell McDermott, University of Southern California**

1. "Do Computers Dream of Electric Slug-Dogs?": An Aesthetic Diagnostic of Computational Vision. Derek Price, Independent Scholar.
2. YouTube's "Draw My Life" as Autobiography: Self-Reflexivity and Self-Identification Through Animated Cartoons and Comics. Avree Ito-Fujita, University of Hawaii, Manoa.
3. Digital Modernist Authority: The Semiotic Spectrality of Facebook. Will Best, University of Calgary (Canada).
4. Propaganda, Policy, and Protest: The Role of Twitter in the U.S. and Iran. Shabnam Piryaee, San Francisco State University.

**8-08 - Critical Theory****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 135)****Chair: Mary Janell Metzger, Western Washington University**

1. Anarchism and Marxism: A Discussion of Conflicts. James Gifford, Fairleigh Dickinson University.
2. Truth as Metaphor: Black Boxes Before Bruno. Gabriel Carter, Western Washington University.
3. Teaching Literary Theory Now: What Is To Be Done in the Age of Theoretical Disaggregation? Barry Sarchett, Colorado College.

**8-09 - Film and Literature II****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 138)****Chair: Ryan Lambert, The Community College of Denver**

1. Painted Skin and Painted Scrolls: Safe and Unsafe Spaces. Sirbu Vlad, University of California, Riverside.
2. Henry James's Survival Tactic in the Age of Cinema: "The Jolly Corner." Jongwoong Kim, Sogang University (South Korea).
3. On Multimedial Adaptation of Poetry to Cinema: Sandra Lahire's Cinematic Transformation of Sylvia Plath's Poetry. Hyemin Kim, "Brooklyn College, City University of New York."
4. "Not So Funny": The Equivocal Comedy of Albert Brooks. Michael Mays, Washington State University Tri-Cities.

**8-10 - Labor and Literature****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 154)****Chair: Leslie Lopez, University of Hawai'i, West O'ahu, Center for Labor Education and Research**

1. Prefiguring the Precariat: The Proletarian Aesthetics of Jack Conroy and William Faulkner. Melissa Macero, University of Illinois-Chicago.
2. The Cultural Effects of Mechanized Labor in Twentieth-Century English Working-Class Literature. Emily Rich, University of California at Davis.
3. (Mis)translation of Humanness: Xuma's Postcolonial Marxism in *Mine Boy*. Eun-joo Lee, University of California - Riverside.

**8-11 - Literary Translation II****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 103)****Chair: Vanesa Cañete-Jurado, University of Nevada, Las Vegas**

1. A Quixotic Endeavour: The Translator's Role and Responsibility in Bridging Divides in Its (Mis)handling of Translations. Cesar Osuna, California State University at Northridge.
2. Cervantes without Footnotes: Translating the Interludes for the Stage Instead of the Page. Charles Patterson, Western Washington University.
3. Convey Flames, Not Ashes: The Ethics of Translation, Literary Criticism, and the Poetry of Nizar Qabbani. Modje Taavon, California State University Northridge.
4. Translating Dialogue in the Context of Transnationalism. Julie Winter, Western Washington University.

**8-12 - Magic and Witchcraft on Stage and Screen****Sunday, November 11, 2018 - 10:00am to 11:30am (Bond Hall 106)****Chair: Logan Greene, Eastern Washington University**

1. The Love Witch's Giallo Fairy Tale. Jenny Platz, University of Rhode Island.
2. The Devil is in the Details: Magical Powers Secured through Early Modern Soul Selling or a Modern Wizard's Lucky Inheritance. Monica Stenzel, Spokane Falls Community College.
3. Sympathy for the Devil: Feminist Witchcraft in Modern Horror Cinema. Zoe Dumas, San Francisco State University.
4. Voodoo, Hoodoo, and Everything in Between: Race, Feminism, and Witchcraft in *American Horror Story: Coven*. Chloe Brotherton, University of California at Davis; Nadia Saleh, Claremont Graduate University.

**8-13 - Metaphor's Power in Human Interactions: The Possible of the Impossible****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 113)****Chair: A. Ricardo López-Pedrerros, Western Washington University**

1. Mystification through Metaphor: Fearless Anxiety in Nuclear and Environmental Discourse. Geoffrey Huyck, California State Polytechnic University, Pomona.
2. Poesía y realidad en "Run Run se fue pa'l norte" de Violeta Parra. Blanca Aranda Gómez García, Western Washington University.
3. Pensar la diferencia en el saber metafórico de Friedrich Nietzsche y José Lezama Lima. Luis Portugal, Western Washington University.
4. Metaphors of Rule: The Formation of a Radical Petit Bourgeoisie in Colombia. A. Ricardo López-Pedrerros, Western Washington University.

**8-14 - Science Fiction II****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 235)****Chair: Matthew Snyder, University of California, Riverside**

1. Jeff Noon's *Falling out of Cars*: Post-Apocalyptic Capitalism and Catatonic Temporality. Tomas Vergara, University of Edinburgh, Scotland.
2. The Anticipated Fear of the Common Good in *The Maze Runner*. Leean Lewis, California State University, Fresno.
3. "Alien Desire": Gender Queer Performance in Recent Science Fiction Films. Dawn Dietrich, Western Washington University.

**8-15 - Spanish and Portuguese (Peninsular) I****Sunday, November 11, 2018 - 10:00am to 11:30am (Bond Hall 109)****Chair: Kimberly Lynn, Western Washington University**

1. La religión y el anticlericalismo en la obra literaria *La Regenta*. Adriana Soubllette Angeles, California State University at Northridge.
2. Epistemic Blind Spots and Religious Bigotry in Galdós's *Gloria* (1876-1877). David W. Bird, Saint Mary's College of California.
3. Commodity and Metaphor Fetishism in Antonio Espina. Carles Ferrando Valero, University of California, Merced.

**8-16 - Teaching for the Post-Anthropocene II****Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 38)****Chair: Bristin Scalzo Jones, University of California, Berkeley**

1. What is 'the Anthropocene'? Jonathan Helm, New York University.
2. Teaching for the End: Grieving Educational Spaces in the Apocalypse. Jacob Smith, University of Oklahoma.
3. Teaching Wonder: Appreciating Life in the Anthropocene and Post-Anthropocene. Kristin Kawecki, UC Davis.
4. Beyond Ecocomposition: Permaculture and Ecological Composition Pedagogy. Ian Ferris, Oregon State University.

**8-17 - The Agency of Objects: Expressions of Materiality Theory in Literature and Culture**  
**Sunday, November 11, 2018 - 10:00am to 11:30am (Miller Hall 114)**

**Chair: William Christopher Burwick, Hamilton College**

1. Post-Posthuman Aesthetics and Neoliberal Prosthetics: George Saunders and the Technologies of Affect. Alex Miller, University of Washington Tacoma.
2. Gertrude Stein's Personal Objects: De-Formation in *Tender Buttons*. Rose DuCharme, UC Irvine.
3. The Last, The Lost, and The Everlasting in Paul Auster's *In the Country of Last Things*. Lori Newcomb, Wayne State College.

**9-01 - Altermundos, Chicanafuturism, and the Science Fiction of Brown America**  
**Sunday, November 11, 2018 - 11:45am to 1:15pm (Miller Hall 235)**

**Chair: Lysa Rivera, Western Washington University**

1. Chicano/a and Mexican Border Speculative Fiction. Rosaura Sanchez, University of California, San Diego; Beatrice Pita, University of California, San Diego.
2. Medicine, Metafiction, and La Mona: The Ontological Challenge in Alejandro Morales' *The Rag Doll Plagues*. Andrea Delgado, University of Washington - Seattle.
3. Utopian "Otherwiseness" and Science Fiction in *The Brief Wondrous Life of Oscar Wao*. Jennifer Cuffman, University of Washington - Seattle.

**9-02 - American Literature 1945 to the Present II**  
**Sunday, November 11, 2018 - 11:45am to 1:15pm (Miller Hall 105)**

**Chair: Kimberly Honda, City College of San Francisco**

1. Adults and Children in Don DeLillo's *White Noise*. Angel Garduno, Fresno.
2. Finding a Role, Finding a Stage: The Case of Danielle Allen's CUZ. Tom Trzyna, Seattle Pacific University.
3. *Once in a Promised Land: A Hyphenated-American*. Lauren White, California State Polytechnic University, Pomona.
4. Slipping Into the Breaks: Ellison and Hughes Modality. Joi Carr, Pepperdine University.

**9-03 - British Literature and Culture: 20th and 21st Century**  
**Sunday, November 11, 2018 - 11:45am to 1:15pm (Miller Hall 131)**

**Chair: Beth Ptalis Hough, Independent Scholar**

1. Applying Bourdieu's Transverse Movement: Heathcliff's Transition from Orphan to Gentleman. Ryan Wise, Eastern Washington University.
2. Crowd Life and the Violence of the Law. Judith Paltin, University of British Columbia.
3. "Only Connect...": The Epigraph to E. M. Forster's *Howards End*. Angela Chang, San Francisco State University.

**9-04 - Chinese Literature and Culture**  
**Sunday, November 11, 2018 - 11:45am to 1:15pm (Miller Hall 154)**

**Chair: Julian Wu, Western Washington University**

1. Staging Talent: Adapting *Ping Shan Leng Yan (The Four Talents)* into a Literati Play. Mengjun Li, University of Puget Sound.
2. Interpictorial Travels: A Study of the "Travel Scene" Illustrations in Late Imperial Chinese Performing Literature. Julian Wu, Western Washington University.
3. Acting as *Hanshi* 寒士 (Poor Scholars): Self-presentation and Capitalizing Identity of Han-Meng Poetry School. Yu Wen, University of Toronto (Canada).

**9-05 - Cinema and Contemporary War**  
**Sunday, November 11, 2018 - 11:45am to 1:15pm (Miller Hall 138)**

**Chair: Shabnam Piryaee, San Francisco State University**

1. Femininity as Imprisonment and Liberation in *Alias María (2015)* and *Oscuro animal (2016)*. Sandra Medina, Rutgers University.
2. "Based on a True Story": Affective Engagement and the Inferred Truth of Narrativized History. Kenneth Fleming, American University.
3. 'Letting Loose the Dogs of War': Cinematic Representations of Military Animals. Kristen Tregar, University of California, San Diego.

**9-06 - Comparative Media II: Representational Discourses**

**Sunday, November 11, 2018 - 11:45am to 1:15pm (Miller Hall 239)**

**Chair: David John Boyd, University of Glasgow (Scotland)**

1. Brexit in Bed: Precarious Muslim Refugee Pornography and Sexual Xenophobia. Keegan Medrano, San Francisco State University.
2. Men on a Mission for Others: Portrayals of Jesuits in Popular Culture. Allyson Parks, Loyola Marymount University.
3. Michelle Obama Laughs: Political Meme Warfare and the Regurgitation of the Mythological Black Woman. Kiedra Taylor, San Diego State University.
4. "To Be an Observer": Materiality and Multimodality in Claudia Rankine's *Citizen*. Stefan Torralba, University of California, Riverside.

**9-07 - Festival Culture of the New Millennium**

**Sunday, November 11, 2018 - 11:45am to 1:15pm (Miller Hall 231)**

**Chair: Lauren Kelley Bond, San Bernardino Valley College**

1. Utopia and its Social Infrastructure: Electronic Music and the Regulation of Public Space. Tim Seiber, University of Redlands.
2. Music Festivals Are the New Faces of Activism and Philanthropy. Morena Duwe, Freelance Journalist.
3. Capitalizing on Transformation to Transform Capitalism: Moving Forward by Moving Past the Counterculture. Matthew James Bond, University of California, Riverside.
4. The Juxtaposition Within Modern Festival Culture: An Avenue for Transformation and Connection, or Cultural Appropriation and Harm? Laura Baker, California Institute of Integral Studies.

**9-08 - Married Female Characters of French Women Authors**

**Sunday, November 11, 2018 - 11:45am to 1:15pm (Miller Hall 112)**

**Chair: Francis Mathieu, Southwestern University**

1. [Pro]creation and a Monstrous Reversal of Roles in Rachilde's *Monsieur V* (1884). Cynthia Jones, Weber State University.
2. Married Heroines and the Ethics of Attraction. Edwina Christie, Institute of English Studies School of Advanced Study University of London.
3. The Economies of Marriage in Mme de Villedieu's *Mémoires de la vie de Henriette-Sylvie de Molière* (1671-1674). Jennifer R. Perlmutter, Portland State University.

**9-09 - Spanish and Portuguese (Peninsular) II**

**Sunday, November 11, 2018 - 11:45am to 1:15pm (Bond Hall 109)**

**Chair: Joan Hoffman, Western Washington University**

1. José de Espronceda's "Wooden Leg": Marxist Analysis of a Satire against the First Fashion Victims. Daniel Herrera Cepero, California State University, Long Beach.
2. Deaf Culture and the Performing Arts in Spain. Kathleen Connolly, Western Oregon University.
3. Who is the Victim? Masculine Shame and Feminine Conscience in *La doble historia del Doctor Valmy*. Matthew Greenhalgh, University of California, Riverside.

**9-10 - Teaching Writing Across the Disciplines: Writing as Stagecraft, Writing as Performance**

**Sunday, November 11, 2018 - 11:45am to 1:15pm (Miller Hall 152)**

**Chair: Shefali Rajamannar, University of Southern California**

1. Call and Response: Intention and Improvisation in the Writing Classroom. Norah Ashe-McNalley, University of Southern California; Nathalie Joseph, University of Southern California.
2. Writing Public Selves: Reframing Classroom Space as a Public Forum. Ljiljana Coklin, University of California, Santa Barbara.
3. Performing the Role of Scholar: Teaching and Learning Oral Genres. Moberley Luger, University of British Columbia, Canada.

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**Please join us for the 117<sup>th</sup> Annual PAMLA Conference**  
**Thursday, November 14 – Sunday, November 17, 2019**  
**At the Wyndham San Diego Bayside**

Check [pamla.org](http://pamla.org) regularly for more details about the conference

Special Session proposals for 2019's PAMLA Conference  
Are due to the [pamla.org](http://pamla.org) website by January 30, 2019

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**For further information about PAMLA, please contact**  
**PAMLA Executive Director Craig Svonkin: [svonkin@netzero.com](mailto:svonkin@netzero.com)**

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## MAP OF WESTERN WASHINGTON UNIVERSITY



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