



Alien to You ? Not to Me.

Hyatt Regency Albuquerque

Albuquerque, New Mexico

February 10-13, 2010

www.swtxpca.org

Southwest /Texas Popular Culture and American Culture Association

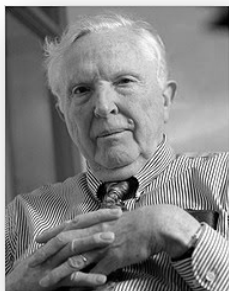
31st Annual Meeting

31st Annual Meeting of the SWTX PCA/ACA

To All SWTX PCA/ACA Participants

This past year the Popular/American Culture movement was saddened with the passing of Dr. Ray Browne. As the founder of the National PCA/ACA, its regional organizations, the inspiration behind the *Journal of Popular Culture* and the *Journal of American Culture*, a prolific author and advocate for Popular /American Culture scholars Ray's influence was felt worldwide.

Join us in dedicating our 31st Annual SWTX PCA/ACA Conference in his honor.



Ray Browne (1922 – 2009): Mentor to Many and Friend to All

Ray Browne was a mentor to thousands of us and we celebrate his influence as we mourn. At the age of 87, he was still editing book reviews for the *Journal of American Culture* and, pretty much till the end of his life, making the daily trek to his office in Bowling Green State University's Jerome Library.

Ray believed that there was both a need and an opportunity to study popular culture. For someone trained in folklore (as Ray had been), this was not a radical notion, but "traditionalist" professors in English and history departments deplored such slumming. A 1969 Toledo, Ohio, meeting of the American Studies Association focusing on popular culture became the occasion for crystallizing random experiments into a new movement. With cohorts Russell Nye, Tom Towers, Marshall Fishwick, and Daniel Walden—and with indispensable help from Ms. Pat Browne, Ray launched the Popular Culture Association, taking on new ideas and tasks—and, of course, passing on many to Pat who provided the electricity that kept the popular culture studies whirligig spinning at full throttle.

Success can be gauged in many ways. Ray Browne's life was a true success because, through his professional encouragement, he inspired thousands of us to commit ourselves to studying the popular arts in a democratic spirit—with affection for average people and a respect for things ordinary. His work has been vindicated in the publication efforts of the BGSU Popular Press, which have been emulated by both commercial and elite university outlets. Ironically, the pump was so fully primed by the Brownes that their productivity has been nearly overwhelmed by a tsunami of books from such unlikely naiads of elitism as Duke, Columbia, and Harvard.

Students loved them...(almost) always the ultimate test. Many are the graduate students who attended popular culture meetings and then went back to write a dissertation about pulp novels, or film, or the images of men and women, or the messages of popular music. Later, those same students went on to full employment and then brought their own students to regional and national gatherings. One of those students/professors recently told me: "It's slowly sinking in for me that there is no more Ray Browne at Bowling Green. Even though I didn't know him very well, he always seemed to be looking over my shoulder, particularly when I taught an Intro to Popular Culture course." Replicated many times across the nation and the world, this is testimony that the vision of Ray Browne will live on. He will be looking over our shoulder and encouraging us to be bold, to be innovative, and to love the humanity we study.

Dr. Peter C. Rollins, Founder the SWTX Popular/American Culture Association



“*Alien to You? Not to Me*”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Welcome Message

¡Bienvenido a Albuquerque!

With this, our 31st annual conference, we welcome participants from across the country and around the world to Albuquerque, a city known for its hospitality, splendid landscapes, rich cultures, and generosity of spirit. Since our founding by Dr. Peter C. Rollins in the 1970s to create a forum for the interdisciplinary study of popular culture and the Southwestern region, we have grown to represent over 70+ areas of focus in the fields of popular and American culture.

The work of our participants contributes significantly to the growing knowledge of our world, its diverse cultures, and our most complex issues. To understand and find solutions to our many challenges, this knowledge of cultures, people, and our histories must accompany our technological and medical advances; consumer, economic, and trade policies; and, our environmental and agricultural practices. We must cultivate media and visual literacy and expertise. In this increasingly integrated and globalized world, study of the humanities has never been more essential!

Since our inception, the SW/TX PCA/ACA has aimed to promote an innovative and often nontraditional academic movement in Humanities and Social Sciences. We desire to provide an outlet for scholars, writers, and others interested in popular culture and to share our ideas and papers in a professional atmosphere. A core value is our belief that understanding of national and global concerns first begins with regional and local learning.

The SW/TX PCA/ACA enjoys an affiliation with the National Popular and American Culture Associations founded by the late Ray B. Browne and directed by John F. Bratzel. I invite all of you to acknowledge our Area Chairs who have worked diligently to coordinate engaging panels with recognized experts and innovative thinkers. Our Area Chairs, all of whom lead demanding and interesting lives, work hard all year to make this conference a success. When you see them, take a moment to introduce yourself and thank them for their work.

Please plan to attend our Peter Rollins Book Award and Graduate Student Awards High Tea event to honor our winners and future leaders of our profession. Yearly, we offer numerous graduate student awards in the areas of Popular Culture, American Culture, Western Studies, Film Studies, European Popular Culture, Biography, Creative Writing, Texas Culture, Folklore, Computer Culture, and Women in Popular Culture. We're pleased this year to offer again a special Albuquerque Convention and Visitors Bureau Award for Southwestern Culture with particular emphasis on food culture, Native American cultures of the region, Southwestern art, Southwestern focused collections and collectibles, or Route 66. We also like to thank here the Albuquerque Convention and Visitor's Bureau, the Charles Redd Center for Western Studies, and *Post Script* for its generosity and support of our graduate students.

While in town, enjoy the many cultural activities and dining opportunities Albuquerque has to offer. The State of New Mexico is truly a Land of Enchantment. We hope everybody will enjoy our fine hotel host, learn much, and plan to return next year for our joint conference with the National PCA/ACA in San Antonio, Texas.

31st Annual Meeting of the SWTX PCA/ACA

Thanks, Credits, and Kudos

The work of organizing a conference requires the efforts of many people. The SW/TX PCA/ACA would like to give special thanks here to Sally Sanchez, Program Specialist. Sally labors tirelessly behind the scenes to make sure the planning goes smoothly at all levels. She responds year round to literally hundreds of queries and requests in what might be described as a veritable freshet of emails. She's also the creator of our program layout and our database. She diligently tracks Area Chair requests and presenter requests with expertise and patience. Her many talents and labors are very much appreciated.

We also thank Karen Dvorak who has given much of her time to the organization. She works behind the scenes throughout the year to help with organizational planning and scheduling. We want to give a special thank you to our new webmaster, Michele Brittany. Michele joined us over the summer to play a key role updating and expanding our website. A very large thank you also goes to the Albuquerque, Hyatt Regency Hotel, whose professionalism and expert staff makes this event a truly outstanding conference for our presenters and guests.

We also want to thank those serving on this year's judging panel for the Peter C. Rollins Book Award—Hugh Foley, Cynthia Miller, and Rob Weiner. Special distinction as well needs to go to those who have served as our Graduate Award judges—Phil Heldrich, Ken Dvorak, Lynnea Chapman King, Rhonda Harris Taylor, Nathan Brown, Melinda McBee, Tobias Hochscherf, Joseph Chaney, Judd Ruggill, Judith L. Carter, John Bratzel, Jack Hutchins, Diana Cox, Mike Schoenecke, Dennis Cutchins, Kenneth W. Davis, Monica Ganas, Steve Davis, and Christopher Smith. This work takes much time and is most appreciated.

Lastly, the SW/TX PCA/ACA give a big thanks to Phil Heldrich, Ken Dvorak, and Lynnea Chapman King for their continued, exemplary work as Board Directors, especially in a year with much economic anxiety. Their experience and foresight over the last several years have helped to insure the success of the conference and to maintain our group's strong foundation. They understand with their many years of service that organizing a yearly conference can bring numerous challenges, but they continue to give of themselves and their time because they believe in the organization and what it has accomplished for 30 years.

Kudos to All!



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Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Peter C. Rollins Annual Book Award

This prize is awarded annually to the ‘best’ book in popular culture studies and/or American culture studies. Preferred consideration will be given to books on the histories and cultures, including popular cultures, of the Southwest and the West. The SW/TX PCA/ACA also encourages submission by members of the organization. Prize-winning volumes receiving this award are distinguished by their methodology and research; monographs, reference works, and anthologies are eligible. Designed to reward genuine research and lucid expression, the award bears the name of Peter C. Rollins, Co-Founder of the organization, author and editor. Over a period of thirty years, he fostered the careers of both junior and senior scholars in his role as Associate Editor of the *Journal of Popular Culture* and the *Journal of American Culture*, as the former Director of the Center for the Study of Film and History, and as publisher of the journal, *Film & History: An Interdisciplinary Journal of Film and Television Studies*. He also authored and/or edited numerous studies such as *The Columbia Companion to American History on Film*, *Hollywood as Historian: American Film in a Cultural Context*, and *Why We Fought: America's Wars in Film and History* (with John E. O'Connor).

Prize –winners are announced at the annual SW/TX Conference and presented with a plaque recognizing their achievement and scholarly contributions to the study of popular and American culture.

2009 CONGRATULATIONS!

Heer, Jeet, and Kent Worcester, eds. *A Comics Studies Reader* (University Press of Mississippi, 2009).

2008

Adilifu Nama (California State University, Northridge), *Black Space: Imagining Race in Science Fiction Film* (University of Texas Press, 2008)

2007

Katie Mills (Occidental College), *The Road Story and the Rebel: Moving Through Film, Fiction, and Television* (Southern Illinois University Press, 2006)

2006

M. Elise Marubbio (Augsburg College), *Killing the Indian Maiden: Images of Native American Women in Film* (University of Kentucky Press, 2006)

2005

Wheeler Winston Dixon (University of Nebraska), *Lost in the Fifties: Recovering Phantom Hollywood* (Southern Illinois University Press, 2005)

2004

James M. Welsh (Salisbury University) for his career-long creativity, editing, and publishing including *Literature/Film Quarterly*, *The Cinema of Tony Richardson* (1999), and *The Encyclopedia of Novels in to Film* (1998).

Book Display Times

February 10, 11, and 12
9:00 – 5:30 p.m.

February 13 from
9:00 a.m. 12:00 p.m.

- ❖ Intellect Publisher of Original Thinking, Bristol, United Kingdom
- ❖ McFarland Publishers
- ❖ Northern Illinois University
- ❖ Texas Tech University Press
- ❖ The Scholar's Choice

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Remember, they value your work to make the investment to participate in this conference.

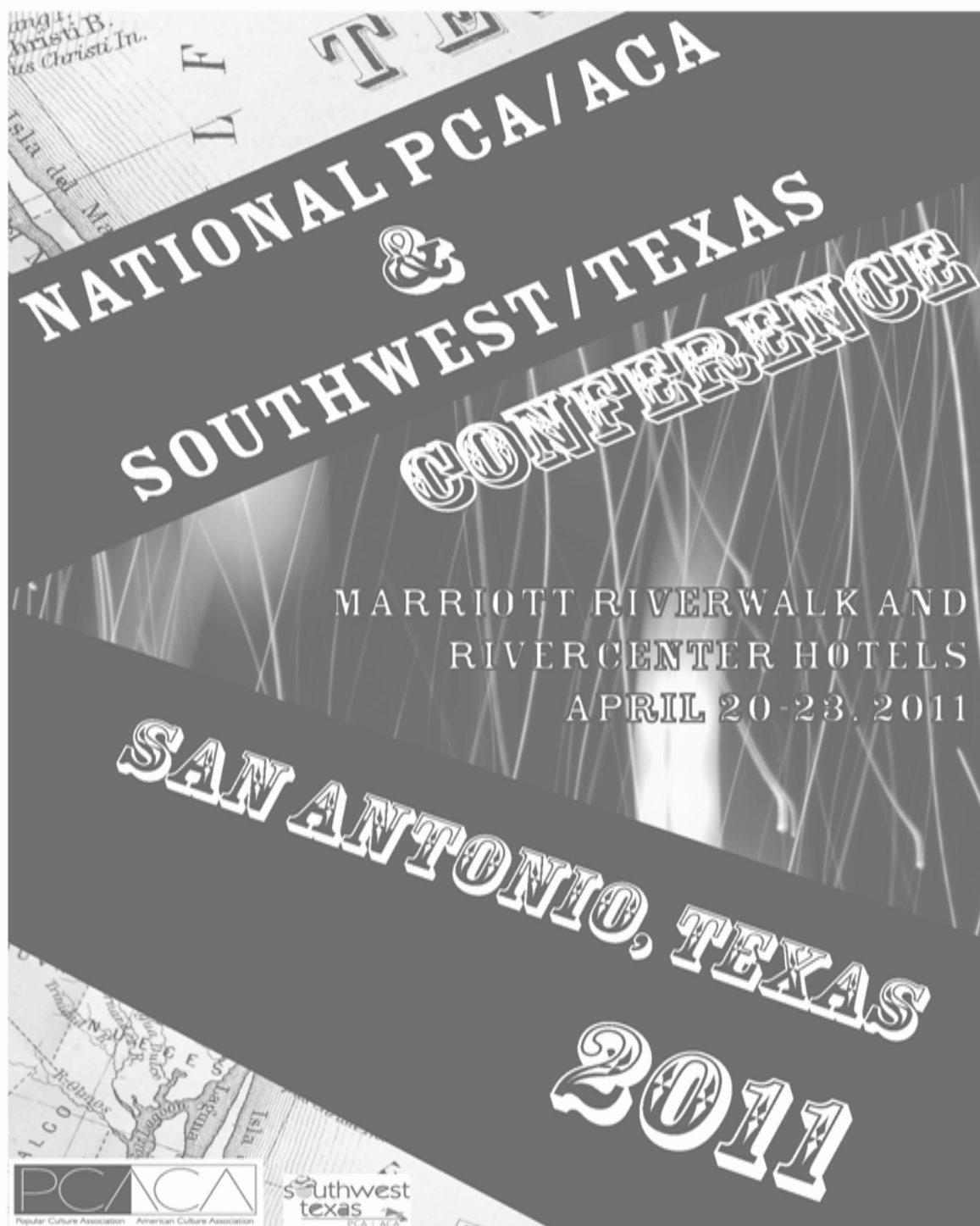


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Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Annual Meeting Announcement



31st Annual Meeting of the SWTX PCA/ACA

Special Events

WEDNESDAY, FEBRUARY 10

- 3:00 – 4:30 p.m. Science Fiction and Fantasy 2 - *Twilight* Fandom
- 7:00 – 8:30 p.m. Fire & Ice Reception hosted by Hyatt Regency
- 8:00 – 10:00 p.m. Brilliant but Canceled Television Programs: *Pushing Daisies*, *Firefly*, and *Dollhouse* - Hosted by the Science Fiction and Fantasy Area Chairs

THURSDAY, FEBRUARY 11

- 9:45 – 11:15 a.m. Science Fiction and Fantasy 5 - Sex and Violence in *Twilight*
- 12:45 – 2:15 p.m. Popular Culture and the Classroom 3- From *Twilight* to *House* to Tabloid TV: Reaching Students in Meaningful Ways
- 4:15 – 5:45 p.m. Science Fiction and Fantasy 8 – The Dangers of *Twilight*
- 8:00 – 10:00 p.m. American Indian/Indigenous Film 4 - Screening: “*Club Native: How Thick is Your Blood?*”
- 8:00 – 10:00 p.m. (Auto)Mobility and Road Culture 3 - Screening: *Calaveras Highway*
- 8:00 – 10:00 p.m. Silent Film 2 - Screening: *With Our Gates* (1920)
- 8:00 – 10:00 p.m. Science Fiction and Fantasy - Alex Rivera’s *Sleep Dealer*

FRIDAY, FEBRUARY 12

- 9:45 – 11:15 a.m. Science Fiction and Fantasy 11 - Power in *Twilight*
- 11:30 – 1:00 p.m. Area Chair Luncheon
- 2:00 – 4:00 p.m. Graduate Awards, Peter C. Rollins Book Award Presentation, and Keynote Speaker Adilifu Nama
- 5:45 – 7:15 p.m. Literature (General) 2 – Special Topic: *Twilight*
- 8:00 – 10:00 p.m. Transgressive Cinema 3 - Movie Showing: *Salt of the Earth*
- 8:00 – 10:00 p.m. American Indian/Indigenous Film 8 - Films Screened and Discussed: *Finding Our Talk: Chitimacha* (Michelle Smith, 2009); *Finding Our Talk: Hawaii* (Tracey Deer, 2009); and *Cherokee Stories* (Cherokee Nation)
- 8:00 – 10:00 p.m. Science Fiction and Fantasy Two Hour Double Feature - *Once More With Feeling* and *Dr. Horrible’s Sing-Along Blog*



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Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

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“ *Alien to You? Not to Me*”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

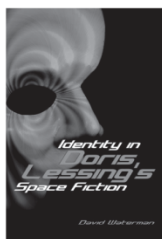
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31st Annual Meeting of the SWTX PCA/ACA

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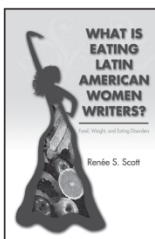
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"Contributes to an understanding of Lessing's worldview by appropriately exploring global identities, shared cultural traditions, and morphing colonial experiments."

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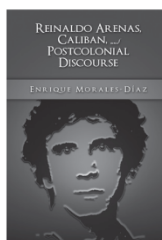
This study not only traces for the first time the historical development of the topics of food, consumption, and body image but also features well-known authors who are yet to be discovered in the U.S.



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and nationally recognized
lecturer and author on
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9781604976175 • 204pp
May 2009 • \$104.99

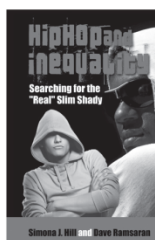
"Adds a new, fresh dimension to the critical evaluation of the Cuban writer."

— Silvia Nagy-Zekmi,
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Cultural Studies,
Villanova University



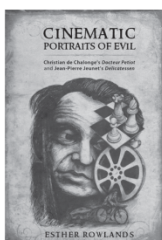
9781604976632 • 280pp
Dec 2009 • \$109.99

Beyond recouping her image as feminist, the book demonstrates how the kind of desire aroused by the sex goddess, a desire which remains endlessly suspended, works as a supreme example of the aesthetic apparatus of cinema itself.



9781604976519 • 224pp
Dec 2009 • \$104.99

This book critically analyzes two prominent archetypal images of the gangsta and the wanksta, and it shows that hip hop outside of mainstream media has remained true to its radical traditions.



9781604976441 • 196pp
Nov 2009 • \$99.99

This book seeks to establish a new way of examining not only history but contemporary manners of historical representation on film, as well as their cultural and philosophical implications.



9781934043080 • 356pp
May 2007 • \$114.95

"A successful study of Jin Yong's literature with valuable and insightful opinions ... a pleasure to read."

— CLEAR



9781604975994 • 464pp
May 2009 • \$129.99

The 20 chapters, which span the analysis of childhood, celebrity culture, important books and films on pedophilia and violence, post-9/11 theology and public rhetoric, and killing for fame in an interrelated fashion cover intrinsically important areas of ideology.



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Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

NOTES

31st Annual Meeting of the SWTX PCA/ACA

11:30 a.m. – 5:30 p.m. Conference Registration

12: 00 p.m. – 5:00 p.m. Book Display

Panels 100-113

1:00 p.m. – 2:30 p.m. Wednesday, February 10, 2010

Concurrent Panel Sessions

100 Computer Culture 1

Game Studies 1

Panel Chair: Devin Monnens

New Perspectives on the Use of Game Play Data Archives - From a Game Development Perspective

Akinori Nakamura, Ritsumeikan University

Game Preservation Endeavours in Japan: A Case of the Ritsumeikan University Game Archive Project

Shin Ohno and Akinori Nakamura, Ritsumeikan University

William Higinbotham, *Tennis for Two*, and the Pre-commercial Era of Video Games

Matthew Schandler, Lehigh University

State of Game Preservation in 2010: A Survey of Game Preservation Programs in the United States and Abroad

Devin Monnens, University of Colorado, Colorado Springs

**1:00 – 2:30 p.m.
Enchantment A**

WEDNESDAY

Panels 100-147



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

101 European Popular Culture and Literature 1

Persepolis and Nouvelle Bande Dessinée

Panel Chair: Rachel Fleming

Marjane Satrapi's *Persepolis*: Nouvelle Bande Dessinée

Elizabeth Nielsen, New Mexico State University

1:00 – 2:30 p.m.
Enchantment B

Denying Binary Representation: Black and White in *Persepolis*

Allison Layfield, New Mexico State University

Culture Shock and The Bande Dessinée: Visualizing the Habitus in *Persepolis*

Jessica Havstad, New Mexico State University

“The Heart of History”: Collective Memory in Satrapi’s *Persepolis*

Rachel Fleming, New Mexico State University

102 Women’s Studies 1

Depictions of Beauty and Body Image

Panel Chair: YoLanda Sanders

I Don't Feel Transparent Anymore: Equality, Inclusivity, and Re-Inscribed Sexism in Wizard Rock

Kelli Rohlman, Texas Tech University

1:00 – 2:30 p.m.
Enchantment C

Optical Illusions: The Psychology of Tall Women in the United States

Elishia Heiden, University of North Texas

Beautiful on the Inside? Thematic Analysis of Pseudo-Fat Acceptance on Reality TV

MacKenzie Peltier

Emmanuel College

The Impact of Media: Notions of Beauty and Women’s Body Images

YoLanda Sanders, New Mexico Highlands University

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103 Southwestern Literature 1

The Life and Writings of Fabiola Cabeza de Baca
Panel Chair: Karen Roybal

Consuming Identity: Food and Politics in the Assimilation of New Mexico
Katie Councilor, University of New Mexico

1:00 – 2:30 p.m.
Enchantment D

Gender, Genre, and New Mexico: Fabiola Cabeza de Baca's Modern Regionalism
Melina Vizcaíno-Alemán, University of New Mexico

Androgyny in Fabiola Cabeza de Baca's *We Fed Them Cactus*
Karen Roybal, University of New Mexico

104 Captivity Narratives 1

Early American Captivity Narratives
Panel Chair: Benjamin Mark Allen

Mary Rowlandson's Captivity Narrative: The Power of Family
Franklin Hillson, Morgan State University

1:00 – 2:30 p.m.
Enchantment E

Crossing Boundaries: Women's Travel Writing and Rowlandson's Captivity Narrative
Jacquelynn Kleist, Kansas State University

Puritan Discourse and Indian Voice in Seventeenth and Eighteenth-Century North American Captivity Narratives
Dahia Messara, Université de Haute-Alsace, France

Constructing Identities: The Ibero-American Captivity Narrative
Benjamin Mark Allen, South Texas College

WEDNESDAY

Panels 100-147



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

104b Beats and Counterculture 1

Panel Discussion: Gendering the Beat Generation

Panel Chair: Amy Evans

From Outlaw to Object: Bonnie Bremser’s *Troia: Mexican Memoirs*, Tales of a Female Beat on the Road
Chelsea Stripe, Purdue University

1:00 – 2:30 p.m.
Enchantment F

Jack & Alene: A Narrative about a Beat Relationship
Christopher Carmona, Texas A&M University

The Muse that Dare Not Speak Her Name: Hearing Robert Duncan’s Un/Queered Muse
Amy Evans, King’s College, London

105 Adaptation: Film, Literature, Culture 1

Panel Chair: Lesley Shelton

Eradicating the Monster from the Toy Soldier: *Edward Scissorhands* as an Adaptation of *The Nutcracker*
Rachel Kennedy, Texas Tech University

1:00 – 2:30 p.m.
Fiesta 1

Dismembering Difference in Martin Scorsese’s *The Departed*, Andrew Lau and Alan Marks *Infernal Affairs*, and Howard Hawks *Scarface*
Kent Lowry, Texas Tech University

Who’s Afraid of Virginia Woolf?: An Adaptation Industry Model Success Story
Lesley Shelton, Texas Tech University

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106 Libraries, Archives, Museums, and Popular Culture 1

Community Outreach and Multi-Agency Programming
Panel Chair: Janet B. Croft, University of Oklahoma

Planning Library Programming Around a PBS Television Series, *We Shall Remain*

Loreine Roy and Sarah Arriaga, University of Texas at Austin

1:00 – 2:30 p.m.
Fiesta 2

Celebrating Support Teen Literature Day at Tribal Schools Through Operation Teen Book Drop 2010

Anjali Bhasin and Ann Dobbs, University of Texas at Austin

The Soul of a People Experience: New Perspectives on the 1930s from Cooperative Library Programming

David Oberhelman and Barbara Miller, Oklahoma State University

Linking Books and Art: The MFAH Online Book Club
Chelsea Schlievert, Museum of Fine Arts, Houston

107 Interdisciplinary Studies 1

Negotiations of Social, Personal, and Political Space
Panel Chair: Dina Hartzell, Marylhurst University

The Graffiti Research Lab and Spatial Hegemony: A Negotiation, an Attack, and a “Call to Arms”

Jessica Jacobson-Konefall, University of Winnipeg

1:00 – 2:30 p.m.
Fiesta 3

The Body on the Scaffold: Public Shaming as Media and Legal Spectacle
Myra Mendible, Florida Gulf Coast University

Joseph Smith and the Presidency: Delusions of Grandeur or Genuine Ambitions?

Kirk Caudle, Marylhurst University

Representative Fixtures as a Neoteric Literary Device in African-American Autobiography

Tanya Patricia Lipscomb, North Carolina Central University

WEDNESDAY

Panels 100-147



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Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

108 Technical Communication 1

The Impact of Technology on Student Writing and Student Performance in the
Writing Classroom
Panel Chair: Carlos Salinas

Agency within the Digital Divide in Rhetoric and Writing Studies
Ramesh K. Pokharel, The University of Texas, El Paso

1:00 – 2:30 p.m.
Fiesta 4

Social Networking Sites and Teaching First-Year Composition
Rajendra K. Panthee, The University of Texas at El Paso

Using Technology to Enhance Bilingual Student Performance
Ingrid de Alba, The University of Texas at El Paso

User-Generated Content and Technical Literacy
Carlos Salinas, The University of Texas at El Paso

108b Alfred Hitchcock 1

Exploring Hitchcock's Themes
Panel Chair: Michael Howarth, Missouri Southern State University

Desiring Immortality: The Emotions and Ethics of Black Comedy in
Hitchcock's *Frenzy*
Liberty Kohn, Winona State University

1:00 – 2:30 p.m.
Grand Pavilion I-II

Audience License: Reconstructing Family Relationships in Hitchcock's *The Birds*
Robert Mitchell, James Madison University

Touring the Empire: Landscapes, Power, and Freedom in *Vertigo* and *North by Northwest*
Henrik Gustafsson, University of Bergen, Norway

Looking without Seeing and the Paradox of Vision: Hitchcock's *Suspicion* in
Dialogic Relation with Keats' *Ode on a Grecian Urn*.
Sarah Kolberg, State University of New York, Buffalo

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109 Myth and Fairy Tale 1

Panel Chair: Eric Hersh

A Sorta Fairytale: A Journey Through Myth and Fairy Tale in Tori Amos' *Little Earthquakes*, *Scarlett's Walk*, and *The Beekeeper*
Heather Brown, Sam Houston State University

1:00 – 2:30 p.m.
Grand Pavilion III

Bridge Over Annan Water: The Decemberists' *Hazards of Love*
Nathan Timmons, Texas Tech University

Re-Visioning an Old Tale: An Exploration of “Beauty and the Beast”
Amanda Anderson, University of Louisiana, Lafayette

The Baker, the Composer and the Myth Maker
Eric Hersh, University of Montana

110 Anime/Manga 1

Panel Chair: Deborah Scally, Art Institute of Dallas

Projects of Existences, Projections of Mind: Paprika and the Imaginative Spice of Life
Keith Brown, University of North Texas

1:00 – 2:30 p.m.
Grand Pavilion IV

Satoshi Kon's Obsession with Obsession: A Look at *Paprika*, *Millennium Actress* & *Perfect Blue*
Laura Mohsene, University of Texas at Dallas

Anime and High Culture: An Analysis of *Magnetic Rose* and *Kakurenbo*
Vicki Pettijohn Craig, SW Oklahoma State University

WEDNESDAY

Panels 100-147



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

111 Punk 1

Punk Planet

Panel Chair: Mindy Clegg

The British Punk Movement: from nihilistic destruction to a project of artistic creation for Britain's youth, 1976-1980

Mathieu St. Hilaire

1:00 – 2:30 p.m.
Grand Pavilion VI

Creative Labour in Toronto Punk Rock Communities: Centres and Peripheries

Candace Mooers, York and Ryerson Universities

What they did was Secret: the Links Between Punk and Grunge

Rylan Kafara, University of Alberta, Edmonton

Pankrti: Punk as a Transnational Identity

Mindy Clegg, Georgia State University

112 Science Fiction and Fantasy 1

Dystopian Visions in Science Fiction and Fantasy

Panel Chair: Les Tannenbaum

Dystopia and the Distorted Bildungsroman in Kazuo Ishiguro's *Never Let Me Go*

Jill Galvan, The Ohio State University

1:00 – 2:30 p.m.
Sendero Ballroom I

What if Our World is Their Heaven?: Constructing Dystopia

Maura Heaphy, The Ohio State University

Dystopia and Liberation in Tony Kushner and Maurice Sendak's *Brundibar*

Les Tannenbaum, The Ohio State University

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113 Science Fiction and Fantasy 19

Battlestar Galactica and Narrative
Ximena Gallardo C., CUNY-LaGuardia

Time to Play the Religion Card: Messiah Complexes in *Battlestar Galactica*
Carissa Wolf, North Dakota State University

Your So-Called Dance: Combative Narrative in *Battlestar Galactica*
Paul Zinder, The American University of Rome

Finishing “Unfinished Business”: Concentric Crystal-Images and Circuitry in
Ron Moore & David Eick's *Battlestar Galactica*
Leslie Ann B. Chambers, The Ohio State University

“I Came to Galactica to Tell a Story”: *Battlestar Galactica* and Transmedia
Interactivity
Jennifer Fong, University of California, Los Angeles

1:00 – 2:30 p.m.
Sendero Ballroom
III

WEDNESDAY

Panels 100-147



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Panels 114-129

3:00 p.m. – 4:30 p.m. Wednesday, February 10, 2010

Concurrent Panel Sessions

114 Computer Culture 2

Game Studies 2

Panel Chair: Jennifer deWinter, Worcester Polytechnic Institute

Guys N' Dolls in the Digital World: Representations of Femininity and Masculinity in Action/Adventure Computer Games - Changes in the Past Decade

Noga Flandra, Ben-Gurion University of the Negev

**3:00 – 4:30 p.m.
Enchantment A**

“Your Avatar is Your Conduit into this World”: Identity, Transportation, Customization and Morality in Video Games

Clayton Whittle, Texas A&M University

Adding Complexity to the User Experience: Clans and Secret Societies in *Mafia Wars*

Nicole St. Germaine, Angelo State University

Removing the Checks and Balances That Hinder Freedom: The Counter-hegemonic and Contradictory Pleasures of *GTA*

Marc Ouellette, McMaster University

115 Politics 1

New Media and Politics

Panel Chair: LaChrystal Ricke, Eastern New Mexico University

Radio and the Transformation of Rural Politics: W. Lee (Pappy) O'Daniel and the 1938 Texas Gubernatorial Campaign

Steve Craig, University of North Texas

**3:00 – 4:30 p.m.
Enchantment B**

The Role Of Comedy: Who Is Playing The Fool?

Andi Boyd, Texas State University-San Marcos

Yep, I'm on YouTube: An Examination of YouTube's Political Channels

LaChrystal Ricke, Eastern New Mexico University

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116 James Bond and Popular Culture 1

Panel Chair: Jack Becker, Texas Tech University

Ian Fleming: 00Author

Britney Dillon, Central Michigan University

James Bond and the Demise of the English Gentleman?

Robert Cross, Doshisha University

3:00 – 4:30 p.m.
Enchantment C

A Blunt Instrument: The Rhetoric of the Hyper-Masculine in Daniel Craig's Bond

Anna Katherine Amacker, Wesleyan College

James Bond: Masculinity, Sex, Nationality, Race and the Female Character

Tim Hoxha, Independent Scholar

117 Southwestern Literature 2

Mary Austin and Cormac McCarthy

Panel Chair: Steven L. Davis, Texas State University-San Marcos

An Alternative West: Mary Austin's *The Land of Little Rain* as a Women's Western

Jennifer M Nader, University of New Mexico

3:00 – 4:30 p.m.
Enchantment D

Who Does She Imagine She Is? Mary Austin as Cultural Actor, Created Persona, Popularizer, and Regionalist

Summer Ward, University of New Mexico

Don't Forget the Boots: Exploring the Importance of Cowboy Boots in Cormac McCarthy's Southwestern Works

Tye Barrett, Baylor University

All the Many Crossings: Matrices in Cormac McCarthy's *The Crossing*

Dick Heaberlin, Texas State University-San Marcos

WEDNESDAY

Panels 100-147



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

118 Captivity Narratives 2

Telling Captivity: Perspectives of Race, Gender, Family, and Society
Panel Chair: Benjamin Mark Allen, South Texas College

Writing of Prison Life
Alan Smith, The University of Northampton, UK

3:00 – 4:30 p.m.
Enchantment E

A Compelling Narrative of American Captivity
Julia Metzger-Traber, Independent Scholar

Dead Men Do Tell Lies: A Dubious Fetish in Equiano Scholarship
Jacob Massine, Western Washington University

A Family Narrative
Alfonso Uribe, South Texas College

119 Arab Culture in the U.S. 1

Panel Chair: Lutfi Hussein, Mesa Community College

Illustrative Emphasis in Toufic El Rassi’s *Arab in America*
Tonia Taherzadeh, Texas A&M University-Commerce

3:00 – 4:30 p.m.
Enchantment F

Heteroglossia and the Democratic vision in Tayeb Salih’s *Season of Migration to the North*
Dahood El-Oqla, Idaho State University

The Popular Arab Proverbs Related to Medicine and Health in America
Abdul Nasser Kaadan, Aleppo University, Syria

Spanish Culture and Language: An Enormous Debt to Islamic-Arabic Ancestry
Lourdes Saez, University of Mexico

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120 Adaptation: Film, Literature, Culture 2

Defining Eastwood's Western Heroes and Anti-Heroes
Pane Chair: CJ Stephens

"I Ain't Like that Anymore, Kid": Clint Eastwood's Re-creation of the Western Hero

Marilyn Lewis, Texas A&M University-Commerce

3:00 – 4:30 p.m.
Fiesta 1

Heroism, Celebrity, and Myth in Flags of Our Fathers
Matthew Brewer, Texas A&M University-Commerce

The Man with No Name, Josey Wales, and Frank Miller's Batman: The Significance of Antiheroes and Revisionist Realism in Redefining Two American Genres

CJ Stephens, Texas A& M University-Commerce

121 Libraries, Archives, Museums, and Popular Culture 2

Managing Collections and Archives: Practice and Popular Anxieties
Panel Chair: Rhonda Harris Taylor, University of Oklahoma

Build It and They Will Come: An Introduction to Intellectual Property and Copyright for Online Collections
Victor Dominguez Baeza and Jacob Sherman, Oklahoma State University

3:00 – 4:30 p.m.
Fiesta 2

No Longer Popular: Weeding Popular Culture at an Academic Library
April Kent, New Mexico Highlands University

Not just child's play: an essay in support of video games in libraries
Suellen S. Adams, University of Rhode Island

"4022 Saved. No Survivors.": Anxieties about Archival Media in *Doctor Who*
Wells Addington, Case Western Reserve University

WEDNESDAY

Panels 100-147



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

122 Interdisciplinary Studies 2

Panel Discussion: Modernist Transformations in the Arts: Connections and Representations

Panel Chair: Dina Hartzell, Marylhurst University

Helen Myers, SUNY Fredonia

3:00 – 4:30 p.m.
Fiesta 3

Fred Bugbee, New Mexico State University

Jeannette McVicker, SUNY Fredonia

123 Technical Communication 2

The Impact of Visual Communication on Student Writing, Academic Discourse, and Public Discourse

Panel Chair: Carolyn Drapes

Digital Archives, Challenging Narrative Structures, and 9/11

Najwa H. Al-Tabaa, The University of Texas at El Paso

3:00 – 4:30 p.m.
Fiesta 4

User Interfaces and Its Influence and Constraints on College Writing & Design

José Luis Gomez, The University of Texas at El Paso

Multi-Cultural & Multi-Lingual Issues: The Rhetoric of Language Policies & Planning Since 1990 in Nepal

Phanindra Upadhyaya, The University of Texas at El Paso

Blogging Interests, Evidence and Discussions: Digital Archivists, Witnesses and Scribes

Carolyn Rhea Drapes, The University of Texas at El Paso

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123b Alfred Hitchcock 2

Hitchcock and Popular Culture

Panel Chair: Michael Howarth, Missouri Southern State University

Master of Reference: Hitchcock, The Simpsons, and Postmodern Parody
Sara Frampton, University of Ottawa

The Corpse in Hitchcock's *Corps*
Lana Thompson, Florida Atlantic University

Creating the Master of Suspense: The Use of Montage in *Sabotage*,
Strangers on a Train, and *Marnie*
Steven Painter, University of Arizona

Alfred Hitchcock on Television: How the Small Screen Enhanced
Hitchcock's Profile as both a Filmmaker and an Entertainer
Serena Formica, University of Derby, United Kingdom

3:00 – 4:30 p.m.
Grand Pavilion I-II

124 Myth and Fairy Tale 2

Panel Chair: Shanna Early

Once Upon a Not so Unique Time: Reconciling Individualism and Literary
Borrowing in Oscar Wilde's "The Nightingale and the Rose"
Ashley Benson, University of New Hampshire

The Image of "Cinderella" in the Contemporary Fairy Tale *Harry Potter: A*
Mythic Quest Narrative of the Pursuit of Happiness
Akiko Sato, University of Warwick, United Kingdom

Fairly Fairy Play with Language: A Look at the Maturation and
Development of Language within *Harry Potter*
Allison Sigler, Sam Houston State University

Mythologizing America in *Percy Jackson*
Shanna Early, Abilene Christian University

3:00 – 4:30 p.m.
Grand Pavilion III

WEDNESDAY

Panels 100-147



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

125 Anime/Manga 2

Panel Chair: Deborah Scally, Art Institute of Dallas

Spot the Monster: The Western Reception of Japanese Folklore in Anime Films and Television

Rayna Denison, University of East Anglia, UK

3:00 – 4:30 p.m.
Grand Pavilion IV

Journey to the West: Depictions of the West in Japanese Animation

Angela Drummond-Mathews, Independent Scholar

What does the ‘Sky’ Say: What the Sky Represents in Manga and Other Popular Culture

Yuko Nakamura, Rikkyo University, Tokyo, Japan

126 Film & History 1

Cinema and Propaganda

Panel Chair: Tobias Hochscherf

Depiction Analysis of Frank Capra’s *Know Your Enemy – Japan*

Matt Talkish, University of Pennsylvania, Edinboro

3:00 – 4:30 p.m.
Grand Pavilion V

Children Soldiers in National Socialist Propaganda: The Image of the Hitlerjugend Warrior in German Newsreel during World War II

Dirk C. Wendtorf, Florida State College, Jacksonville

Nazis on the Ranch: Third Reich Westerns between Profit and Propaganda

Tobias Hochscherf, University of Applied Sciences Kiel, Germany

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127 (Auto)Mobility and Road Culture 1

International Road Stories

Panel Chair: Tanya Argounova-Low

Subverting the Masculine Road: The Feminine Hobo-Hero in Y tu mamá también

Todd Kennedy, Tulane University

“we’re not truckin’ around”: Aboriginal Identity in Samuel Wagan

Watson’s Road Poems

Katherine Bode, University of Tasmania

Driving a Swathe Through Left and Right: Road Cultures in Pre-transitional Spanish Cinema

Ryan Prout, Cardiff University/Prifysgol Caerdydd

Narratives of Movement: Roads as Lived Experience in Siberia

Tanya Argounova-Low, University of Aberdeen

3:00 – 4:30 p.m.
Grand Pavilion VI

128 Science Fiction and Fantasy 2

Twilight Fandom

Panel Chair: Bridget R. Cowlshaw

The Re-Humanization of Edward Cullen

Amanda Taylor, Independent Scholar

The Fanpire Among Us: *Twilight* Fans and the Mediatization of Religion

Tanya Erzen, Ohio State University

Convergences of Legend, Lore, and Creativity in *Twilight*

Virginia F. Holmes, University of Arizona

Undead Authors, Anne Rice, J. K. Rowling, and Stephenie Meyer Battle

Roland Barthes on the Internet

Bridget R. Cowlshaw, Northeastern State University, Tahlequah

3:00 – 4:30 p.m.
Sendero Ballroom I

WEDNESDAY

Panels 100-147



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

129 Science Fiction and Fantasy 20

Paradoxes in Science Fiction and Fantasy Television Programs

Panel Chair: Ximena Gallardo C., CUNY-LaGuardia

Pushing Daisies Away: Community Through Isolation

Matt Dauphin, Bowling Green State University

3:00 – 4:30 p.m.

Sendero III

We Already Deja'd This Vu: Time Loops as Catalysts for Reimagining
Identity in Science Fiction Television

Jennifer Love, Independent Scholar

Deconstructing J. J. Abrams's *Lost* Narrative: A Burkeian Analysis

A. J. Ortega, Texas State University-San Marcos

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Panels 130-145

5:00 p.m. – 6:30 p.m. **Wednesday, February 10, 2010**

Concurrent Panel Sessions

130 Computer Culture 3

Game Studies 3

Panel Chair: Kevin Moberly, Old Dominion University

Majoring in Gaming: Playing Through Scholarly Responsibility, Industry Demand, and Monetary Constraints
Jennifer deWinter, Worcester Polytechnic Institute

Advocating for Advocacy: Creating Space for Student Participation in the Re/production of (Digital) Culture in a Grad School Community
Juli James, Arizona State University

How Representations in Video Games Can Inform Crisis Communication Training
Anita Furtner, University of Arizona

Nothing is True, Everything is Permitted: Playing with Morality in Video Games
Brendan Van Voris, Texas A&M University-Commerce

5:00 – 6:30 p.m.
Enchantment A

131 Politics 2

Policy in Pop Culture

Panel Chair: Kathleen A. Brown, St. Edward's University

Condition Critical? Framing Public Deliberation About Health Care Spending in America
Robert B. Hackey, Providence College

Wired for Show: Bush's 2004 Presidential Debate
Paul F. Braun, University of Florida

Radical Retreats: (Re)Imagining the Sixties from Underground *
Philip R. Abbot, Wayne State University

"Would Jesus Take a Bailout?": Combating Globalization with Reverend Billy
Kathleen A. Brown, St. Edward's University

5:00 – 6:30 p.m.
Enchantment B

WEDNESDAY

Panels 100-147



“*Alien to You? Not to Me*”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

132 James Bond and Popular Culture 2

Panel Chair: Rob Weiner, Texas Tech University

Remixed (not stirred): James Bond Ripoffs in Sixties Japan
David Hopkins, Tenri University

5:00 – 6:30 p.m.
Enchantment C

James Bond: The Man from Uncle?
Tom McNeely, Midwestern State University

Ian Fleming in Fiction
Jack Becker, Texas Tech University

133 Southwestern Literature 3

McMurtry, Stilwell, Dobie
Panel Chair: Steven L. Davis

The Late Larry McMurtry: The Sequel
Mark Busby, Texas State University-San Marcos

5:00 – 6:30 p.m.
Enchantment D

Idealism Forged in *Campus Town*: Hart Stilwell's Ode to J. Frank Dobie
Brandon D. Shuler, University of Texas–Pan American

Is This Man a Communist? The FBI's Secret Investigation of J. Frank Dobie
Steven L. Davis, Texas State University-San Marcos

31st Annual Meeting of the SWTX PCA/ACA

133b Beats and Counterculture 2

Spirituality and Narratives in the Beat Generation

Panel Chair: Thomas Bevilacqua

The Dharmakaya of Jack Kerouac's *Desolation Angels*

Michael Rather, Jr., McNeese State University

5:00 – 6:30 p.m.
Enchantment E

Jack Kerouac's Narrative Technologies of Capitalist Re-Production: The Cold War Kerouac, Narrative Consumerism, and the Ecstatic

Raj Chandarlapaty, Southern University

A Big Structure of Confession': The Influence of Catholicism on Jack Kerouac's *On The Road*

Thomas Bevilacqua, Wake Forest University

134 Arab Culture in the U.S. 2

Panel Chair: Lutfi Hussein

Necessary Walls in Gaza: The Coverage of the 'Gaza Jail Break' in *The New York Times*

Jeffrey Tischauser, Triton College

5:00 – 6:30 p.m.
Enchantment F

Recasting Hollywood: New Arab American Films and Filmmakers

Michael Malek Najjar, University of California, Los Angeles

YouTube and New Media Corpus Unveils Stereotypes of Arabs

Dalal Almubayei, The University of Texas, Arlington

What the Other Thinks of Us: Readers of Al-Jazeera Online Respond to U.S. Policies in the Middle East

Lutfi Hussein, Mesa Community College

135 Adaptation: Film, Literature, Culture 3

Clint Eastwood, Psychology, and Literature

Panel Chair: Tonia Aherzadeh, Texas A&M University-Commerce

Courtly Love, Medieval Literature, and The Bridges of Madison County

MaryK Croft, Texas A&M University-Commerce

5:00 – 6:30 p.m.
Fiesta 1

White Hunter, Black Heart: Emphasizing the Disintegration of Narcissism and the change from Ideal Ego to Ego Ideal

Chuck Hamilton, Northeast Texas Community College

"Cinematrix" in High Plains Drifter: A Visual Grammar

Bernie Bruster, Le Tourneau University

WEDNESDAY

Panels 100-147



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

136 Libraries, Archives, Museums, and Popular Culture 3

Special Collections and Challenges of Interpretation

Panel Chair: Janet B. Croft, University of Oklahoma

Mission Misrepresentation: An Analysis of the 1775 San Diego Revolt and Current Mission Representation

Michelle Lorimer, University of California, Riverside

5:00 – 6:30 p.m.

Fiesta 2

History of Native Americans from U.S. Federal Documents: Print and Internet Sources

Brandon Burnette, Southeastern Oklahoma State University

Not Fade Away: Uses for Fan Envelopes from the Grateful Dead Archive as Digital and Traditional Primary Research Sources

Mara M.J. Eggherman, University of Iowa

137 Interdisciplinary Studies 3

Imagination and Reality

Panel Chair: Dina Hartzell

The Imagination of Excess and Emptiness

David Barton, Northern New Mexico College

5:00 – 6:30 p.m.

Fiesta 3

The Capability of Modernity to Solve the Ecological Crisis

Tess Varner, University of Georgia

Maps and Territories: Epistemological Functions of Myth

Dina Hartzell, Marylhurst University

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138 Technical Communication 3

Technical Communication in the Social Sphere
Panel Chair: Sean Zdenek

Reconfiguring Risk as Discourse: Power, Knowledge and Subjects in Libby, Montana

Julie Staggers, University of Nevada-Las Vegas

5:00 – 6:30 p.m.
Fiesta 4

Exploring Online and Offline Relationship Development: ICT2DC and the 2009 Presidential Inauguration

Bobby Rozzell, Wichita State University

Understanding the Different Meanings of the Apocalypse

Kevin G. Garrison, Angelo State University

An Ethic of Ability: Hearing Culture and Technical Communication

Sean Zdenek, Texas Tech University

139 American Indians Today 1

Panel Presentation: Teach For America and the Indian Too: Oral traditions, Stories and Education

Panel Chair: Richard L. Allen, Cherokee Nation

Teach For America and the Indian Too

Morgan Hope, University of Oklahoma

5:00 – 6:30 p.m.
Grand Pavilion I-II

Oral Traditions and Academics

Waleila Carey, University of Oklahoma

Monster Diaries: I want to be a teacher; I want to be a writer; I now want to be a storyteller

Byron Aspaas, Institute of American Indian Arts

WEDNESDAY

Panels 100-147



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

140 Myth and Fairy Tale 3

Panel Chair: Jacquilyn Weeks

Benjamin's Fairy Tale Creatures
Elizabeth Stewart, Yeshiva University

The Burden of *Image* and *Identity* in Indian Children's Fairy Tales
Nita Kumar, Claremont McKenna College

Blood, Sex and Rivalry – The Wolf and Little Red in the Cabinet du Loup
Kristin M. McAndrews, University of Hawaii

Muddy Meg and Other Witchy Wives: Domestic Fairy Tales in the Poetry
of Anna Wickham and Her Contemporaries
Jacquilyn Weeks, University of Notre Dame

5:00 – 6:30 p.m.
Grand Pavilion III

141 Anime/Manga 3

Panel Chair: Deborah Scally, Art Institute of Dallas

Anime in Panama
Rolando José, Independent Scholar

Powerlessness and Alienation in Modern Japanese Culture: The Manga of
Hiroki Endo
Thomas Zoth, Independent Scholar

Chihiro's Journey: The Feminization of the Monomyth in Miyazaki Hayao's
Spirited Away
Deborah Scally, Art Institute of Dallas

5:00 – 6:30 p.m.
Grand Pavilion IV

142 Film & History 2

War and Nationalism in Film and Television

Panel Chair: Tom Prasch

Backdrop of War: World War I Through the Cinematic Lens
Paul J. Gaustad and Thomas Graham, Georgia Perimeter College

“Poland Has Not Perished Yet”: Cultural Nationalism in Wajda's *Katyn*
(2007)
Tom Prasch, Washburn University, KS

5:00 – 6:30 p.m.
Grand Pavilion V

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143 (Auto)Mobility and Road Culture 2

Mobile Anxieties and Economies

Panel Chair: Katie Mills, Occidental College

Romance, Mayhem, and Murder: The Roadside Motel and American Road
Jason Vredenburg, University of Illinois

Reviving (Re)Productivity: Post-9/11 Road Films' Stories of Mobility
Ann Brigham, Roosevelt University

Driving Ms. Diva: Neoliberal Nationalisms and the Transgender Road
Movie
Heather Lukes, Occidental College

Parallel Mythologies: The Segway and Limited Rhetoric of the Sublime
Richard DeMaria, Occidental College

5:00 – 6:30 p.m.
Grand Pavilion VI

144 Science Fiction and Fantasy 3

Whedon, Sexuality and Gender

Panel Chair: Tamy Burnett

“Is there anyone here that hasn't slept together?": Triangulated Desire in
Buffy and *Angel*
Alyson R. Buckman, California State University, Sacramento

Memory and Madness: *Angel* Finds a Place in Feminist Abuse Survivor
Narratives
Anika Stafford, University of British Columbia

The “P” Word and Postfeminism in Joss Whedon's *Dollhouse*
Sarah Prindle, University of Oregon

Anya's “Disturbing Sex Talk”: Breaking the Pattern of Punished Female
Sexuality in *Buffy the Vampire Slayer*
Tamy Burnett, University of Nebraska, Lincoln

5:00 – 6:30 p.m.
Sendero Ballroom I

WEDNESDAY

Panels 100-147



“*Alien to You? Not to Me*”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

145 Science Fiction and Fantasy 21

Star Trek Old and New

Panel Chair: C. Jason Smith

The Original *Star Trek* and the Issue of Militarism

Christopher Carrón, Fordham University

5:00 – 6:30 p.m.

Sendero Ballroom

III

“Damn It, Jim, I’m a Doctor”: Language, Identity, and Dominance in the Television Series *Star Trek*

Andrew Jones, Colorado State University-Pueblo

“What’s the Matter, Jean-Luc?”: Public and Private Space in *Star Trek: The Next Generation*

C. Jason Smith, City University of New York-LaGuardia

31st Annual Meeting of the SWTX PCA/ACA

7:00 p.m. – 8:30 p.m. Wednesday, February 10, 2010

146 Fire & Ice Reception

**7:00 – 8:30 p.m.
Grand Pavilion
IV, V, VI**

Honoring the Presenters and Guests of the 31th Annual
Southwest/Texas Popular & American Culture Associations
Hosted by the Hyatt Regency Hotel

8:00 p.m. – 10:00 p.m. Wednesday, February 10, 2010

147 Special Back-to-Back Movies

Brilliant but Canceled Television Programs: *Pushing Daisies*, *Firefly*, and
Dollhouse

Hosted by the Science Fiction and Fantasy Area Chairs

Sendero Ballroom I

Whether you're a fan pining away for your canceled favorite show or someone wondering what all the hype is about, join us for episodes of these "brilliant but canceled" TV shows, chosen through popular vote by SW/TX PCA/ACA community members.

WEDNESDAY

Panels 100-147



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

NOTES

31st Annual Meeting of the SWTX PCA/ACA

7:30 a.m. – 5:00 p.m. Conference Registration

9:00 a.m. – 5:00 p.m. Book Display

Panels 200-218

8:00 a.m. – 9:30 a.m. Thursday, February 11, 2010

Concurrent Panel Sessions

200 Computer Culture 4

Game Studies 4

Panel Discussion: Representation of Sports and Games in Andhra
Temple Art--A Study

Panel Chair: Judd Ruggill, Arizona State University

Avadhaanula
Osmania University

8:00 – 9:30 a.m.
Enchantment A

Vijaya
Osmania University

Kumaar
Osmania University

Babu
Osmania University

201 Mystery/Detective Fiction 1

Traditional Mystery/Detective Fiction

Panel Chair: Charles Wukasz, Austin Community College

The 18th Century Can Be Murder! History Meets Detective Fiction in the
Bracebridge Mysteries

Marianne Holdzkom, Southern Polytechnic State University

8:00 – 9:30 a.m.
Enchantment B

Mary Russell's *Bleak House* : Reforming Victorian Ideology in Detective
Fiction

Molly O'Donnell, University of Nevada, Las Vegas

In the Heat of Three Nights: Novel, Film, and Television
Sharon Tyler, University of California, Riverside

THURSDAY
Panels 200-299t



“ Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

202 American Indian/Indigenous Film 1

The Construction of the Indigenous through Music, Horror, and Animation,
Panel Chair: M. Elise Marubbio, Augsburg College

8:00 – 9:30 a.m.
Enchantment C

The Old Indian Burial Ground: The Indigenous as Mediator and Object of Horror

Clinton T. Bland, University of Florida

Orchestrating the Indian: Hollywood Soundtracks, Imperial Pedagogy, and the Projection of Indigeneity in Animated Cinema

Richard King, Washington State University

Avatar, Iraq, and the American Spectacular

Petra Lina Orloff, Wayne State University

203 The American West in Film and Literature 1

Fresh Perspectives

Panel Chair: Paul Varner, Abilene Christian University

The Musical West: Generic Differences between the Folk Musical and the Western

Whitney Borup, San Francisco State University

8:00 – 9:30 a.m.
Enchantment D

The Complex Hero (Not the Hero Complex) in “Southwest” Film and Literature

Patrick Keensway, University of New Mexico

The Specter of the Real: How Jim Jarmusch's *Dead Man* Re-Envisions the Acid Western and Investigates Genocide

Ross Lenihan, University of California, Los Angeles

Comic Book Cowboy: Tex Willer and the Italian Idea of the Ideal American West

Aliza S. Wong, Texas Tech University

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204 Film (General) 1

The Rhetoric of M. Night Shyamalan
Panel Chair: Christie Lynn Daniels

The Rhetoric of Faith and the Post/Modern Self in M. Night Shyamalan's
Signs
Theresa Donovan, The University of Texas at El Paso

8:00 – 9:30 a.m.
Enchantment E

It Takes a Village: The Creation of Reality Through Discourse in M.
Night Shyamalan's *The Village*
James Patrick Soares, The University of Texas at El Paso

Visual Villainy: The Visual Rhetoric of Heroes and Villains in M. Night
Shyamalan's *Unbreakable*
Christie Lynn Daniels, The University of Texas at El Paso

205 Popular Culture and the Classroom 1

Let's Laugh and Learn: Using Comedy in the Classroom
Panel Chair: Erik Walker, Plymouth (Mass.) South High School

Shakespeare in Comics
J. Caitlin Finlayson, University of Michigan, Dearborn

8:00 – 9:30 a.m.
Enchantment F

Using *The Simpsons* in EFL Classes
John Rucynski, Jr.
Institute for Language and Culture Doshisha University (Japan)

Learning Critical Thinking through Comedy
Jamie Feltner, University of Dayton

206 Adaptation: Film, Literature, Culture 4

Clint Eastwood's "Other"
Panel Chair: Gerald Duchovnay

Black and White: Images of Charlie and Chan Parker in Eastwood's *Bird*
Beth Mizell, Independent Scholar

8:00 – 9:30 a.m.
Fiesta 1

21st Century Aspect Change: Clint Eastwood's Exoneration of the Other
in Metahistorical Films
Lauren Glenn, University of Florida

The Other Clint Eastwood: The Beguiled and the Beguiler
Gerald Duchovnay, Texas A&M University- Commerce



“ Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

207 Graphic Novels, Comics, and Popular Culture 1

Panel Chair: Derek Royal

Transhumanist Constructions of Sex and Gender in Warren Ellis and Darick Robertson's Graphic Novel Series Transmetropolitan
Mary Kathryn Williams, Independent Scholar

8:00 – 9:30 a.m.
Fiesta 2

Real Heroes Superheroes, and Krazy Kat: Exploring the Use of Iconic Comic Book Characters in 9/11-Themed Comic Book
Clare Mulcahy, University of Alberta

Crossing Boundaries: Continuity in Comics across Titles and Media
Jeromy Miller, Northeastern State University

Native Negotiations: The Politics of Indigenous Representation in Recent American Comics
Derek Royal, Texas A&M University-Commerce

208 Pedagogies and the Profession 1

Beyond the Classroom: Campus-Wide Initiatives in Reading and Writing
Panel Chair: Leslie Donovan, University of New Mexico

8:00 – 9:30 a.m.
Fiesta 3

Celebrating Student Writing: Encouraging Students to Think Rhetorically Outside the Classroom
Christine Beagle, Erin Penner, and Jakob Schiller, University of New Mexico

The Uncommon in Common Reading Programs: The Freshman Common Reading Program at Brooklyn College
Janet Moser, Brooklyn College, CUNY

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209 European Popular Culture and Literature 2

Provocation and Dialogue: Interrogating the Films of Michael Haneke
Panel Chair: Lucie Knight

The violence and its representation in Michael Haneke's work
Agni Papadeli Rossetou, National and Kapodistrian University of Athens

8:00 – 9:30 a.m.
Fiesta 4

Fish out of Water: Virtuality and Suicidal Auto-immunity in Michael Haneke's *The Seventh Continent*
Christian Hite, University of Southern California

Sylvia Plath and Percy Bysshe Shelley-Expressions of the Sublime and the Beautiful: A New Look at "The Colossus" and "Ozymandias"
Katherine Alexander, University of New Mexico

Caché : images of the postcolonial French family
Lucie Knight, Franklin and Marshall College

210 Ecocriticism and the Environment 1

Story and Innovation
Panel Chair: Paul Bogard

Packing the House: The Function of Human Beings in Representations of Pre-contact Puebloan Ruins in Southwestern Landscape Photography and Literature
Reuben J. Ellis, Prescott College

8:00 – 9:30 a.m.
Grand Pavilion I-II

Resurrecting the Chanson d'Aventure in Ecopoetics: Road-Trip Epiphanies on Non-Human Nature
Jill McCabe Johnson, University of Nebraska, Lincoln

Hope Amidst Modernity's Rubble: Embedding the Postmodern Utopia in Le Guin's *The Lathe of Heaven* and Atwood's *Oryx and Crake*
Gwynne Middleton, Texas State University-San Marcos

The Power of Story: Aldo Leopold's Blend of Science and Storytelling in *A Sand County Almanac*
Paul Bogard, Northland College

THURSDAY
PANELS 200-299t



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

211 American History and Culture 1

Leisure and Entertainment

Panel Chair: Kelli Shapiro, Brown University

Recognizing Voices of Dissent: The American World's Fairs, 1893-1940, and the Rise of Multiculturalism

Jeanine Wood, Independent Scholar

Cherry Blossom Festival, Beaumont, California, 1930-1933: The Development of Ethno-Tourism in Southern California and the International Peace Movement

Akiko Nomura, University of California, Riverside

“Vulgar – Extremely Vulgar”: Ragtime Dances and Dancing Masters at the Turn of the Century

Christopher Martin, University of Maryland

What's Yours Is Mine: Artifacts, Audience Members, and Performers as Possessions in *The Life of P.T. Barnum*

Lisa McGunigal, University of Virginia

8:00 – 9:30 a.m.
Grand Pavilion III

212 Television 1

The Dark Side of Law Enforcement: *Dexter & The Wire*

Panel Chair: Andrew Hansen

The Race to Kill: Visual Darkness and Racial Undertones in *Dexter*

Brianna Thompson, University of Nevada, Reno

The Moralization of Murder

Benjamin Roberts, Indiana University of Pennsylvania

All in the Game: Causality and Predetermination in HBO's *The Wire*

Andrew Hansen, Chapman University

8:00 – 9:30 a.m.
Grand Pavilion IV

31st Annual Meeting of the SWTX PCA/ACA

213 Children's/Young Adult Literature and Culture 1

Serious Social Issues in Children's Books?
Panel Chair: Julie Fette, Rice University

Crossing Genre Lines: When Picturebooks Act Like Comics
Lauren E. Cagle, University of Nevada, Las Vegas

Molly's Pilgrims: Twenty-Five Years of Immigration in American
Children's Fiction
Megan Hamilton, Brandeis University

Representations of Motherhood in Anthony Browne's *Piggybook* and Ian
Falconer's *Olivia and the Missing Toy*
Taraneh Matloob, Kansas State University

Gender Reversal in *Horton Hatches the Egg*
Claudia Pearson, Hollins University; Editor, Look Again Press

8:00 – 9:30 a.m.
Grand Pavilion V

214 Women's Studies 2

Women Writers and Women's Writing
Panel Chair: Karen Taylor

Transnational Migration and Abandonment in Patricia Powell's *Me Dying
Trial* and Jamaica Kincaid's *Lucy*
Camille Buxton, University of Houston-Clear Lake

The Components of Love: Exploring Trust and Communication as it
Relates to Love and Intimate Relationships in Gloria Naylor's *The Women
of Brewster Place*
Kenali Battle, North Carolina Central University

Re-Discovering an American Modernist: Evelyn Scott's Short Stories
Pat Tyrer, West Texas A&M University

The Cowboy has a Hitch in his Giddy-Up: An Exploration of the
Antithetical Western Hero in Annie Proulx's *That Old Ace in the Hole*
Karen Taylor, West Texas A&M University

8:00 – 9:30 a.m.
Grand Pavilion VI

THURSDAY
Panels 200-299t



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

215 Collecting, Collectibles, Collectors, and Collections 1

Panel Chair: Kathrin Dodds, Texas Tech University

Revisiting the Royal Ontario Museums African Collection
Brianne Howard, Queen’s University

From Hockey Pucks to Benedict Arnold’s Hair: the Birth, Growth, and Development of Special Collections in a Private Mid Size Western University
Steven Fisher, University of Denver

Plants not Capable of Hortus Siccus: Richard Bradley’s Succulent Plant Collections from the Gardens of Amsterdam and Leiden
Yvonne Gaspar, University of Notre Dame

Let us pack this stuff ... and get away!/: Stewart Culin’s Collection, Consumption, and Contributions to the Formation of Museum Anthropology
Andrea Becksvoort, University of Tennessee, Chattanooga

8:00 – 9:30 a.m.
Sage Room
(1st Floor)

216 Science Fiction and Fantasy 4

Battlestar Galactica and Identity
Panel Chair: Elizabeth Davis

Habitually Us: *Battlestar Galactica*, the “Android Personality,” and Human Preservation
Shaun Duke, University of Florida

Battlestar Galactica: Is “the Other” Us?
Jessica Kaiser, Purdue University

“Frak”-tured: Humanness and Personal Identity in *Battlestar Galactica*
Katelyn Attanasio, New Mexico State University

‘At least I’m not a gimp’: Felix Gaeta and the Construction of the Human in *Battlestar Galactica*
Elizabeth Davis, The University of Georgia

8:00 – 9:30 a.m.
Sendero Ballroom I

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217 Religion 1

Bringing Out the Dead: The [Un]Popularity of Old & New Funeral/Burial Practices

Panel Chair: Keith Williamson, Wichita State University

The Grim Reaper: All I Have to Do is Die Naturally

Dan Close, Wichita State University

8:00 – 9:30 a.m.
Sendero Ballroom II

Grave Dowsing

Les Anderson, Wichita State University

Unearthing Death-Related Culture: The Popularity of Funerals and Burials on YouTube

Pat Dooley, Wichita State University

218 Science Fiction and Fantasy 22

True Blood

Panel Chair: Anne K. Erikson

To Mainstream or Not to Mainstream

Emma Kaywin

New York University Gallatin School of Individualized Study

8:00 – 9:30 a.m.
Sendero Ballroom
III

Spectacle of the Dead: Situationist Vampires in *True Blood*

James McLeod, University of Sydney

True Blood: Cults Welcomed, Saints Must Die, But It's All about the Victims

Wendy Richardson, Newton (Mass.) North High School

Flaunting Conventions: Charlaine Harris' Protagonists

Anne K. Erikson, The Art Institute of Pittsburgh

THURSDAY
Panels 200-299t



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

Panels 219-237

9:45 a.m. – 11:15 a.m. Thursday, February 11, 2010

Concurrent Panel Sessions

219 Computer Culture 5

Game Studies 5

Panel Chair: Marc Ouellette, McMaster University

Corporate Success in Video Game Violence

James Whitmer, Northeastern State University

You're Not the Boss of Wii: Assessing the Economic Impact of Game Ratings

Randall Nichols, Bentley University

Cultural Indicators on Game Type Advertisement Applications: Study on Advergame Applications in Turkey

R. Gülay Öztürk and Barış Kara, Marmara University

Economies of Scarcity: Society, Spectacle and Struggle in Massively multiplayer Online Role-Playing Games

Kevin Moberly, Old Dominion University

**9:45 – 11:15 a.m.
Enchantment A**

220 Mystery/Detective Fiction 2

The Diversity of Mystery/Detective Fiction

Panel Chair: Charles Wukasz, Austin Community College

Take Good Care of Yourself, You Belong to Me: Sexual Politics in Laurie R. King's Mary Russell/Sherlock Holmes Series

Ann Clark-Moore, State University of New York at Jefferson

**9:45 – 11:15 a.m.
Enchantment B**

The Indian Detective on the Reservation: Tony Hillerman's Joe Leaphorn Mysteries

Hong-Jin Lu, National Chengchi University, Taiwan

An Ill Wind: Murder in Arnuldar Indridison's Police Procedurals

Linda Strahan, University of California, Riverside

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221 American Indian/Indigenous Film 2

Exploring What is Indigenous Film and Media
Panel Chair: M. Elise Marubbio, Augsburg College

Cinematic Cross-Cultural Collaboration: Alec Morgan and Australian
Aboriginal Communities
Davinia Thornley, University of Otago, Dunedin, New Zealand

9:45 – 11:15 a.m.
Enchantment C

Why Make Movies?: Some Atikamekws' Answers
Catherine Laurent Sédillot, University of Montreal

New 'Technological' Oral Traditions in Oaxaca, Mexico: Indigenous and
non-Indigenous Cultural Producers Meet Across Borders
Dina Fachin, St. Louis University

Defining Indigenous Film
Joel Moffett, University of Hawaii

222 The American West in Film and Literature 2

Panel Chair: John Gourlie

High Plains Local Color; or Maybe it's Maybelline
Robert Murray Davis, University of Oklahoma

9:45 – 11:15 a.m.
Enchantment D

Clint Eastwood's New Mythology: Out of the Ashes of the Old West
Springs *Gran Torino*
Len Engel and John Gourlie, Quinnipiac University

Wayne's World: John Wayne's performance and star image as expressed
in *Real River* (1948), *The Searchers* (1956), and *True Grit* (1969)
John White, Anglia Ruskin University, Cambridge, England

THURSDAY
Panels 200-299t



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

223 Film (General) 2

Created Spaces and Points of View

Panel Chair: Richard Crew, Misericordia University

Sound, Scale, and the Astronomical Imaginary in Contact

Allison Whitney, Texas Tech University

9:45 – 11:15 a.m.

Enchantment E

The Land of Oz and Never-Never Land: Fantasy Spaces in The Wizard of Oz and Australia

Jane Stadler, University of Queensland

Seeing Clearly: Point-of-View in The Two Jakes

Michael K. Schoenecke, Texas Tech University

Abjection, Trauma, Catharsis: World Trade Center as Classic Narrative

Frances Pheasant-Kelly, University of Wolverhampton

224 Popular Culture and the Classroom 2

Education, Diversity, and Popular Culture

Panel Chair: Erik Walker, Plymouth (Mass.) South High School

Bridging the Gap: Education, Popular Culture, and Technology

Tamara Lynn Szafranski, University College Cork, Ireland

9:45 – 11:15 a.m.

Enchantment F

21st Century Connections: Digital Communication in Elementary Education

Dawn R. Peterson-Ferreyra, Omaha Public Schools

Diversity Makes for a Rich Tapestry: Using Popular Culture in a Graduate Multicultural Librarianship Course

Rhonda Harris Taylor, University of Oklahoma

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225 Adaptation: Film, Literature, Culture 5

Panel Chair: Lynnea Chapman King, Butler Community College

Austen vs. Austen: 1995 BBC Adaptation vs. the 2005 Feature Film
Adaptation of *Pride and Prejudice*
Ashleigh Brewer, Texas Tech University

A New Vein of Adaptation: Traditional Narratives of Vampire Myth and
Twilight's Significant Departure
Bonnie L. May, Texas Tech University

9:45 – 11:45 a.m.
Fiesta 1

"The comelist order on earth is but a heap of random sweepings": Inman's
Search for Meaning in the Novel and Adaptation of *Cold Mountain*
Stephanie Lyells, Texas Tech University

The *Elephant* Palimpsest: The Poetics of Framing Columbine
Marie Leger St. Jean, Cambridge University

The Many Texts of *Watchmen*: Text and Paratext in Transmedial Narrative
Fiction
Peter Waites, Uppsala University, Sweden

226 Graphic Novels, Comics and Popular Culture 2

Batman

Panel Chair: Rob Weiner, Texas Tech University

Symbol and Color in *The Dark Knight Returns*: Visual Depictions of
Relationality Between Batman and Robin
Andrew Bahlmann, University of Nevada, Las Vegas

9:45 – 11:15 a.m.
Fiesta 2

Too Big for Us: An Examination of the Hero as Individual in Frank
Miller's *Batman: The Dark Knight Returns*
Dan Peterman, New Mexico State University

Forever Batman: Neil Gaiman, Identity, and the Compensation of Eternal
Recurrence
Brandon Kempner, New Mexico Highlands University

Dark is the Knight: Representations of Race in Batman
Lowery Woodall, Millersville University

THURSDAY

Panels 200-299t



“ Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

227 Pedagogies and the Profession 2

Teaching Theory in the Postcontemporary Classroom

Panel Chair: Chris Brooks, Wichita State University

Hermeneutics in the Classroom: Collaborative, Student-Centered Learning
for the 21st Century

Gregory Evans, University of New Mexico

9:45 – 11:15 a.m.

Fiesta 3

Student-Generated Curriculum in the Postcontemporary Classroom

Kelly Candelaria, California State, Chico

The Postcontemporary Moment in Modern Teaching

Chris Brooks, Wichita State University

228 Creative Writing 1

Non-Fiction

Panel Chair: Steve Glassman

Adrian Gibbons Koesters

University of Nebraska

9:45 – 11:15 a.m.

Fiesta 4

Phil Heldrich

University of Washington, Tacoma

Steve Glassman

Embry-Riddle University

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229 Ecocriticism and the Environment 2

Ethics, Myth and Society

Panel Chair: Ken Hada, East Central University

“This Deep and Ethical Regard for the Land”: American Indian literatures and the Green Movement

Jim Charles, University of South Carolina, Upstate

9:45 – 11:15 a.m.
Grand Pavilion I-II

We are not Alone: The Interconnectedness of Nature in the Works of

Rachel Carson, Barry Lopez and Jack Ewing

Pamela J. Herring, University of Texas at Brownsville

“Selling Us Down the Creek”: Annie Dillard and the Mythologization and Commodification of Nature in *Pilgrim at Tinker Creek*

Karen Jackson, Acadia University

Patterns of Exploitation: An Ecofeminist Analysis of Cormac McCarthy’s Border Fiction

Sarah Dunlap, Ohio State University

230 Fashion, Appearance, and Consumer Identity 1

Women and Dress

Panel Chair: Jessica Strubel-Scheiner

[Re]fashioning the New Woman: Women’s dress, the Oriental Style, and the Construction of Feminist Imagery

Einav Rabinovitch-Fox, New York University

9:45 – 11:45 a.m.
Grand Pavilion III

Africa and the American Woman: Strategic Formation in the Talbot’s Catalog,

Paul Bowles’s *The Sheltering Sky* and Bertolucci’s Film

Kim Dougherty University of New Hampshire

How High Can you Get? The Real Value of Women’s Luxury Shoes

Charles A. Lawry, University of Arizona

Women & Dress 2

Jessica Strubel-Scheiner, University of North Texas

THURSDAY

Panels 200-299t



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

231 Television 2

Technology and Disability on Television

Panel Chair: Kim Middleton

Gleefully Disabled

Katie Sawyer, University of Colorado, Greeley

9:45 – 11:45 a.m.

Grand Pavilion IV

Do Androids Dream of Electric Speech? Representations of the cochlear implant “cyborg” on American Television

Pamela Kincheloe, National Technical Institute for the Deaf/Rochester Institute of Technology

“The Cylons Didn’t Ask What You Wanted”: *Battlestar Galactica* and the Anxiety of Obsolescence

Kim Middleton and Kelly Meyer, The College of Saint Rose

232 Children’s/Young Adult Literature and Culture 2

Confronting Contemporary Reality in Young Adult Fantasy Fiction

Panel Chair: Diana Dominguez

Harry Potter, Gothic Convention, and the Innocent Child: Protecting Innocence and the Ascent to Adulthood

Kasey Butcher, Miami University, Oxford, Ohio

9:45 – 11:45 a.m.

Grand Pavilion V

From Orphans to Destroyers: An Examination of Archetypes in Young Adult Fantasy Literature

Darby Simpson, Arizona State University

From J. R. R. Tolkien to Neil Gaiman: Exploring weight standards and body size expectations in fantasy literature for children and young adults

Katie Clausen, Simmons College

Mothering in Absentia: the power of maternal mentoring in Robin McKinley’s young adult fantasy novels

Diana Dominguez, University of Texas, Brownsville/Texas Southmost College

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233 Women's Studies 3

Gender, Sex, and Identity
Panel Chair: Maria Guzman

The Culture of the Poverty of Sexual Satisfaction, Perceptions from
Married Couples in Harare, Zimbabwe
Tenson Tawanda Mugodzwa, Midlands State University

9:45 – 11:45 a.m.
Grand Pavilion VI

The American Cock & the Shrouded Woman: U.S. Imperial Ideology and
Representation of Arab Women in Online Pornography
Jennifer McCollum Roberts, Kansas State University

The Man in the Dress: Drag and the Feminine Ideal
Kellyn Johnson, University of California, Santa Barbara

Pull Up To the Bumper: How to Like Grace Jones without Feeling Guilty
Maria Guzman, Westwood College

234 World War II, Korea and Vietnam Eras 1

Movers and Shapers: Comics, Propaganda, and Sealifts
Panel Chair: Brad L. Duren, Oklahoma Panhandle State University

Objects of Derision and Desire: Comic Depictions of Women in the
American Soldier Press of World War II
Jay Casey, University of Arkansas, Fort Smith

9:45 – 11:45 a.m.
Sage Room
(1st Floor)

“Don’t Mean Nothin’”: A Propaganda Analysis of Selected Films from the
World War II, Korea, and Vietnam Eras
Philip Poe, Texas Tech University

Tragedy and Triumph: Operation Hannibal 1945
Jeff Schultz, Luzerne County Community College

Eastwood’s *Letters from Iwo Jima*: How Historical Events Can Change
Modern Perceptions
Jeff Birdsong, Northeastern Oklahoma A&M College

Vietnam: The War We Still Fight
AWR Hawkins, Texas Tech University

THURSDAY
PANELS 200-299t



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

235 Science Fiction and Fantasy 5

Sex and Violence in *Twilight*

Panel Chair: Brian Cowlshaw, Northeastern State University

“Why Are You Apologizing for Bleeding?”: Confronting the Evangelical Embrace of *Twilight*

KJ Swanson, Mars Hill Graduate School

9:45 – 11:15 a.m.
Sendero Ballroom I

Twilight as Anti-Feminist Morality Play

Randall Monty, University of Texas at El Paso

Biting Back: *Twilight* in Feminist and Literary Contexts

Mikayla Moffet, Hamline University

Rewriting the Byronic Hero: How the *Twilight* Series Made “Mad, Bad, and Dangerous to Know” Acceptable Teenage Fiction

Jessica Groper, Claremont Graduate University

236 Religion 2

The Old Becomes New

Panel Chair: Wes Bergen, Wichita State University

Angeology in the Modern World: The Revival of Angels in Contemporary Culture

Christopher E. Longhurst, Marymount International School, Rome

9:45 – 11:15 a.m.
Sendero Ballroom II

Fallen: Rebellious Angels in Ancient and Popular Culture

Jessica L. T. deVega, Morningside College

Fragments of Heaven: Glorious Products for a Sinful Consumer

William Bunn, Mount Royal University

Annihilation and Redemption: *The Day the Earth Stood Still* 1951 and 2008

Janice Haynes, Xavier University

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237 Science Fiction and Fantasy 23

Utopia, Apocalypse, and Dystopia in Science Fiction and Fantasy
Panel Chair: Larry Beason

Letting the Good Times Roll—A Taste of Vampiric Utopia in *True Blood's* Bon Temps and Tom Holland's *Slave of My Thirst*?
Leslie Starkey, Oklahoma State University

9:45 – 11:15 a.m.
Sendero Ballroom
III

How to Survive the Apocalypse in American Film and Television
Shane Trayers, Macon State College

Cinem*Apocalypse*: Pop Prophecy and the (R)Evolution of Media and Mythos
Li Sumpter, Pacifica Graduate Institute

Armageddon, Don't Leave Home without It: Creating a Sense of Place in Post-Apocalyptic Narratives
Larry Beason, University of South Alabama

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“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

Panels 238-240

11:30 a.m. – 12:30 p.m. Thursday, February 11, 2010

Concurrent Panel Sessions

238 American Indian/Indigenous Film 3

Representing and Finding Home/Place Through Documentary and
Narrative Film Strategies

Panel Chair: M. Elise Marubbio, Augsburg College

**11:30 – 12:30 p.m.
Enchantment C**

How Loosely Based? Filmic Representations of Pine Ridge
Lee Schweninger, University of North Carolina, Wilmington

The Return Home in Native Cinema
Steven Leuthold, Northern Michigan University

239 Pedagogies and the Profession 3

Teaching Challenges: Multicultural Learning in Language Classrooms
Panel Chair: Leslie Donovan, University of New Mexico

**11:30 – 12:30 p.m.
Fiesta 3**

Critical Literacy and Language Learning: Challenging the Concept of
Text(s) in Language Learning Classrooms
Rosita Lisa Rivera, University of Puerto Rico, Mayaguez

Phonological and Morphological Transfer among Arab ESL Learners
Gamil Alamrani, University of Arkansas

240 American Indians Today 2

Panel Discussion: Reform in Indian Studies
Panel Chair: Richard L. Allen, Cherokee Nation

**11:30 – 12:30 p.m.
Grand Pavilion I-II**

Jerry C. Bread, Sr.
University of Oklahoma

Tom Holm
University of Arizona

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Panels 241-259

12:45 p.m. – 2:15 p.m. Thursday, February 10, 2010

Concurrent Panel Sessions

241 Computer Culture 6

Game Studies 6

Panel Chair: Daniel Griffin, University of Arizona

Pwning Demosthenes

Virginia F. Holmes, University of Arizona

12:45 – 2:15 p.m.

Enchantment A

Tradurre e Tradire: *Dante's Inferno* (2010) and *Dante's Inferno* (1300)

Jason Thompson and Peter Parolin, University of Wyoming

Really Fake: The Everyday as Play

Josh Zimmerman, University of Arizona

242 Mystery/Detective Fiction 3

New Approaches to the Analysis of Mystery/Detective Fiction

Panel Chair: Charles Wukasz, Austin Community College

Sensational Scenes: Illustration Analysis and Early British Detective Fiction

Kathy Anders, University of Nevada, Las Vegas

12:45 – 2:15 p.m.

Enchantment B

Post-Colonial England: Cotton, Opium, and Globalized Murder in

Elizabeth Gaskell's *Mary Barton*

Barbara Logan, University of Wyoming

The Ghostly Construct: Charles Todd's Exploration of the Unconscious Mind

Terry Spaise, University of California, Riverside

THURSDAY

Panels 200-299t



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

243 Experimental Writing and Aesthetics 1

“Lost in Space”

Panel Chair: Matthew Hofer, University of New Mexico

Word Worlds

Stefanie Sobelle, Gettysburg College

Gertrude Stein’s Weird Worlds

Ondrea Ackerman, Columbia University

The Post-Apocalyptic Reader

Craig Dworkin, University of Utah

Poussins of the Inner Landscape: Yves Tanguy, John Ashbery, Clark Coolidge

Michael Golston, Columbia University

12:45 – 2:15 p.m.
Enchantment C

244 The American West in Film and Literature 3

Sooner Cinema

Panel Chair: Larry Van Meter

The *Sooner Cinema* Project

Pam Bracken, Forty-Sixth Star Press

Shooting Silent: Early Oklahoma Westerns

William Hagen, Oklahoma Baptist University

Oklahoma Crude: Wildcat Oil and the Strong-Willed Woman

Katrina Boyd, University of Oklahoma

Getting In and Getting Out: *True Grit* and Oklahoma

Paul Varner, Abilene Christian University

“Let’s Put this Kitten to Bed”: John Wayne and Ideal Masculinity *In Old Oklahoma*

Larry A. Van Meter, Oklahoma City Community College

12:45 – 2:15 p.m.
Enchantment D

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245 Film (General) 3

Film Language

Panel Chair: Richard Crew, Misericordia University

The Linguistic Properties of Comedy
Aaron Frale, The University of New Mexico

12:45 – 2:15 p.m.
Enchantment E

Privileging Monolingualism: Analyzing the Politics of Linguistic
Homogenation in the Face of Global Multilingualism
Anjali Pandey, Salisbury University

The Visual Language of Eastern Orthodox Iconography and Its Subliminal
Application in Early Cinema
Jeremy Kraft, University of Arizona

246 Popular Culture and the Classroom 3

From *Twilight* to *House* to Tabloid TV: Reaching Students in Meaningful Ways
Panel Chair: Erik M. Walker

Twilight and the Classroom: Lessons from the Pop Culture Phenomenon
Sara Primerano, Syracuse University and Liverpool High School

12:45 – 2:15 p.m.
Enchantment F

Teaching *Friday Night Lights*: Possibilities and Limits in the Use of a Single
Text in Popular Culture Classes
Jonathan Lupo, Colorado State University

Pop-News is Good News? The Rise of Celebrity Journalism and its
Implications in the Classroom
Erik M. Walker, Plymouth (Mass.) South High School

THURSDAY
Panels 200-299t



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

247 Adaptation: Film, Literature, Culture 6

Panel Chair: Matt Wanat

12:45 – 2:15 p.m.
Fiesta 1

Changing the Message: Adapting Foer’s *Everything is Illuminated* from Text

Sarah Dean, Arizona State University

Transformations: Adapting the American Gothic

Ryan Neighbors, University of Arkansas, Fayetteville

Of Omnipotent Robots and Collective Security: Re-examining the Social and Political Themes of the Original and Remade *The Day the Earth Stood Still*

Brian Hilton, Texas A&M University

The Reader, the Closet Screenplay, and the Reconstruction of Orson Welles
Matt Wanat, Ohio University Lancaster

248 Graphic Novels, Comics and Popular Culture 3

Graphic Novels In Libraries

Panel Chair: Rob Weiner, Texas Tech University

12:45 – 2:15 p.m.
Fiesta 2

Graphic Novels and the Untapped Audience

Ruth Boyer, Independent Scholar

Graphic Novels, Popular Culture, and Selection in Large Academic Libraries

Charlotte Cabbage, Northwestern University

Developing a High School Graphic Novel Collection

Heidi Hammond, St. Paul School District

Forty-one year old female academics aren’t supposed to like comics!: The Value of Comic Books to Adult Readers

Vivian Howard & Sarah Ziolkowska, Dalhousie University,

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249 Pedagogies and the Profession 4

Toward a Collaborative Composition Pedagogy: Civic Discourse, Technology, and
the Role of the Instructor

Panel Chair: K. Rhiannon Wickizer, Colorado State University, Pueblo

The Use of Popular News Magazines as Appropriate and Productive
Learning Material in the First Year Composition Classroom
Ann O'Brien, Colorado State University, Pueblo

12:45 – 2:15 p.m.
Fiesta 3

Dreaming the Teacher: When a Creative Writer Becomes a Composition
Instructor

Tim Wenger, Colorado State University, Pueblo

Tumble into the Future: Student Engagement through Microblogging with
Tumblr

Eileen White, Queensborough Community College

The Future of Web 2.0 in the Composition Classroom

K. Rhiannon Wickizer, Colorado State University, Pueblo

250 Creative Writing 2

Experimental Literature

Panel Chair: Hugh Tribbey, East Central University

Monica McFawn

Grand Valley State University

12:45 – 2:15 p.m.
Fiesta 4

Curtis Rhodes

Western Michigan University

Erica Anzalone

University of Nevada, Las Vegas

Hugh Tribbey

East Central University

THURSDAY

Panels 200-299t



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

251 Ecocriticism and the Environment 3

Contemporary Texts and Topics

Panel Chair: Ken Hada, East Central University

Claiming Queer Space in/as Nature: An Ecofeminist Reading of *Secretary*
Cynthia Belmont, Northland College

Apocalypse Now: Eco-Horror at the Movies
Susan J. Tyburski, The Women's College, University of Denver

Pollution as Character Trait in Contemporary Novels
Christi Clancy, University of Wisconsin, Milwaukee

“A Terrible Sense of Priesthood”: Radical Relinquishment and the Aesthetic
Stance in Pat Conroy's *Prince of Tides*
Ken Hada, East Central University

252 American History and Culture 2

People and Places of Tragedy: Disease, Death, and War in the South
and Northwest

Panel Chair: Adrien Ivan

At the Frontier of Disease: The Spanish Influenza of 1918-1919 in
Wyoming
Shaun Hayes, University of Wyoming

Proximate to Hell: Andersonville and the Landscape of Redemption
Brian Adler, Georgia Southwestern State University

Split Rails and Magnolias: Thomas F. Dixon and the Southern Apotheosis
of Abraham Lincoln
Donald Bellomy, Sogang University

Between Scylla and Charybdis: Southern Martial Superiority in the Civil
War Press of the Eastern Theater
Adrien Ivan, University of North Texas

12:45 – 2:15 p.m.
Grand Pavilion I-II

12:45 – 2:15 p.m.
Grand Pavilion III

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253 Television 3

Theory and Television
Panel Chair: Edward Karshner

“Make Me Beautiful”: Embodiment, Cognition, and Connection in
Nip/Tuck
Julie McCown
University of Texas, Permian Basin

12:45 – 2:15 p.m.
Grand Pavilion IV

Grifting an Existential Journey: How *The Riches* Con Authenticity
Tiffany Biggers
Northeastern State University

Breaking Nietzsche: Discovering the Eternal Return, the Will to Power,
and the Übermensch in *Breaking Bad*
Megan Wright
Northeastern State University

“I Will Show You”: Teaching Truth as Ethical Effort in the Television
Series *Kung fu*
Edward Karshner, Robert Morris University

254 Children's/Young Adult Literature and Culture 3

New Territories and Liminal Spaces in Children's and Young Adult Culture
Panel Chair: Elizabeth Williams

Trekking into New Territory: What Happens When Characters Go off the
Map
Janet C. Daniels, Simmons College

12:45 – 2:15 p.m.
Grand Pavilion V

Safe Places and Liminal Spaces: Gap Negotiation in *Graceling* and
Twilight Fan Fiction
Amy Cherrix, Simmons College

Auteurs for Children: The Role of Disney and Studio Ghibli in Children's
Film
Alexandra Pirkle, Texas A & M University-Commerce

Social Structures: The Enduring Patriarchies That Oppress Independence
and Agency in *The Adoration of Jenna Fox*
Elizabeth Williams, Kansas State University

THURSDAY

Panels 200-299t



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

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255 Classical Representations in Popular Culture 1

Classics in the Cinema

Panel Chair: Kirsten Day, Augustana College

Identity in the Ruby Slippers

Linda Villareal, Kaplan University

Dial M for Myth: Classical Parallels in the Films of Alfred Hitchcock

Mark W. Padilla, Christopher Newport University

Curious Incident of the Dog in the Night-time: Retracking of Tony Scott's *Pelham 123*

Susan Joseph, Catholic University of America

From Homer to Hawkes: Epic Connections in *Red River*

Kirsten Day, Augustana College

12:45 – 2:15 p.m.
Grand Pavilion VI

256 Collecting, Collectibles, Collectors and Collections 2

Panel Chair: Kathrin Dodds, Texas Tech University

A Conversation with Aunt Carol: The Fluid Functionality of Funeral Programs in the African American Community

Michelle Pinkard, Arizona State University

Soft and Lifelike: Aesthetics and realism in the art of wildlife plush toys

Janice Porteous, Vancouver Island University

Place Collectors: Geocaching and the Accumulation of Territory

Brendan Gaughen, University of Texas, Austin

12:45 – 2:15 p.m.
Sage Room (1st
Floor)

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257 Science Fiction and Fantasy 6

Whedon, Authorship and Narrative
Panel Chair: Natalie Stevens

Pride and Prejudice and Vampire . . . Slayers
Anne Jamison, University of Utah

Would the Real Buffy Please Stand Up?: The Authentic Buffy and Whedon
as Auteur
Kassandra Arthur, Lakehead University

12:45 – 2:15 p.m.
Sendero Ballroom I

“Is that a Footnote, Or Are you Just Happy to see Me?”: Examining
Metanarrative in *Dr. Horrible's Sing-Along Blog*
Samira Nadkarni, University of Aberdeen

Brave Storytelling: Whedon's Rhetorical Vision of *Dollhouse*
Natalie Stevens, Independent Scholar

258 Religion 3

Conservative Christianity and Culture
Panel Chair: Wes Bergen, Wichita State University

Sacred and Sexular: Ann Veal in *Arrested Development*
Brandon Barnes, Texas A&M University

Evangelical Culture Industry: *Focus on the Family* Website as Cultural
Artifact
Jessica J. Savage, New Mexico State University

12:45 – 2:15 p.m.
Sendero Ballroom II

“Bianca's in town for a reason”: A Sex Doll Goes to Church in *Lars and the
Real Girl*
Karen Overbye, Athabasca University

Questioning Religious Ideology: The Adolescent Protagonist as Skeptic in
Contemporary Coming-of-Age Novels
Emily Thomas, San Diego State University

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“*Alien to You? Not to Me*”

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Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

259 Science Fiction and Fantasy 24

Sex, Gender, and Feminism in Science Fiction and Fantasy

Panel Chair: Tanya D. Zuk

Borders, Bodies, and Third Space Feminism in Science Fiction

Cordelia Barrera, The University of Texas at San Antonio

Kara Thrace “Starbuck” and Caprica Six: Hélène Cixous’ Newly Born Women

Jessica Mosby, San Francisco State University

The Gender Oppressing Posthumans of *Futurama*

Melissa Gaudette, Lakehead University

From Black Femme Fatale to Last Redeeming Woman: The Evolution of the Black Woman in Science Fiction Noir

Tanya D. Zuk, University of Arizona, Tucson

12:45 – 2:15 p.m.

Sendero Ballroom

III

31st Annual Meeting of the SWTX PCA/ACA

Panels 260-277

2:30 p.m. – 4:00 p.m. Thursday, February 11, 2010

Concurrent Panel Sessions

260 Computer Culture 7

Game Studies 7

Panel Chair: Serjoscha Wiemer, University of Art Braunschweig

Interaction and Offline Behavior: Language Use Among Computer Gamers
Thomas Rose, Independent Scholar Rose

Research on Sexual Deviance in Videogames

Michelle Martinez and Tyler Manolovitz, Sam Houston State University

Beyond the Button: The Nintendo Wiimote Interface and its Implications for
Embodiment, Performance, and Play

David O'Grady, University of California, Los Angeles

Go Ye Therefore, and Teach All Nations: The Rhetorics of Christian Games
Daniel Griffin, University of Arizona

2:30 – 4:00 p.m.
Enchantment A

261 Native/Indigenous Studies 1

Revisiting Perspectives on Native Literature

Panel Chair: Delores Amorelli, University of Florida

Leslie Marmon Silko's Ceremony: An Ethnic Review

Mehrunisa Pathan, Dr. Babasaheb Ambedkar Marathwade University

Epoch of the Death-Eye Dog: *Almanac of the Dead* as Inverted Apocalypse
Rick Waters, San Juan College

2:30 – 4:00 p.m.
Enchantment B

THURSDAY

Panels 200-299



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

262 Poetry and Poetics (Criticism) 1

“Form and Affect in Late Modernism”

Panel Chair: Michael Golston, Columbia University

The Eros of the Line: Voice and Audience in the Late William Carlos Williams

Paul A. Bové, University of Pittsburgh

**2:30 – 4:00 p.m.
Enchantment C**

As Little as Possible, as Often as Possible: Robert Creeley’s Language and Line

Matthew Hofer, University of New Mexico

Concrete Poetry, Pataphysical Mimicry, and Crystalline Trope’s in Christian Bök’s Crystallography

Carroll Matthew Schumacher, University of Wisconsin at Milwaukee

262b Beats and Counterculture 3

Beat Cross-Sections

Panel Chair: Alan Soldofsky

The Crisis of Apathy in Kerouac’s *On the Road* and Thompson’s *Fear and Loathing in Las Vegas*

Veronique Kwak, Taiwan’s National Chengchi University

**2:30 – 4:00 p.m.
Enchantment D**

Written at His ‘Desk of Well-Being and Thinking’: Gender and Psychoanalysis in Jack Kerouac’s *The Subterraneans*

Deanna Ledezma

A Mountain of Milestones: Kenneth Rexroth and the San Francisco Renaissance

Alan Soldofsky, San Jose State University

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263 Film (General) 4

The Science Fiction Film
Panel Chair: Richard Crew

Industrial Origins of the Science Fiction Genre in American Cinema
Luke Stadel, University of Iowa

2:30 – 4:00 p.m.
Enchantment E

Does My Idea Look Big in This? Image vs. Idea in Science Fiction Film
Dean Conrad, The University of Hull

Replicants and Ancients: A Comparison of Thematic Elements in *Blade Runner* and *Final Fantasy 7*
Sean Kennedy, Texas A & M University-Commerce

Identifying Criteria for “Good” Sci-Fi Films
Richard Crew, Misericordia University

264 Biography, Autobiography, Memoir, and Personal Narrative 1

The Revealing of Self
Panel Chair: Robin Brontsema

“Revelle”-ing in History: A Family of Teachers
Edward A. Janak, University of Wyoming

2:30 – 4:00 p.m.
Enchantment F

Teaching “Life Stories”
Rose A. Pass, Colorado School of Mines

“Self” and “The other,” a Journey of Mutual Recognition
Graciela S. Perez-Boruszko, Pepperdine University

Writing (in) the Southwest: A Narrative of Self-Discovery
Robin Brontsema, University of New Mexico

THURSDAY
Panels 200-299t



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

265 Adaptation: Film, Literature, Culture 7

Round Table: Pedagogy of Adaptation

Panel Chair: Laurence Raw

Join us for a discussion on current issues in Adaptation Pedagogy, led by authors:

Laurence Raw
Baskent University, Ankara

2:30 – 4:00 p.m.
Fiesta 1

James Welsh
Salisbury University

Dennis Cutchins
Brigham Young University

Suzanne Diamond
Youngstown State University

Lynnea Chapman King
SWTX PCA/ACA Adaptation Area Chair

266 Graphic Novels Panel 4

Panel Chair: Rob Weiner, Texas Tech University

Webcomics and Libraries
Amy Thorne, San Antonio Public Library

2:30 – 4:00 p.m.
Fiesta 2

Microserialized Literature: A Narratological Analysis of Webcomics
Gabriel E. Romaguera, University of Puerto Rico

Behind the Shield of Freedom: Captain America as the Visual Ideograph
Jason Edwards, University of Arkansas

Captain America as Indian: Reimagining American History
Chad Barbour

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267 Rap and Hip Hop Culture 1

Identity and Agency in Hip Hop

Panel Chair: Mychal M. Odom, South Texas College

Hip-Hop Female Artists: Feminist Agency through Sexuality

Camille Buxton, University of Houston-Clear Lake

The Construction of Black Masculinity in Hip Hop

Jessica Parker, Metropolitan State College of Denver

2:30 – 4:00 p.m.

Fiesta 3

“Gotta Get That Money and Keep it True”: Authenticity in Hip Hop

Morten Kristensen, University of Copenhagen, Denmark

The Birth of Gangsta Rap out the Spirit of Tragedy: The 1986 Raising Hell Concert Riot and the Emergence of Los Angeles County Hip-Hop

Mychal M. Odom, South Texas College

268 Creative Writing 3

Mixed Genres

Chair: Chris Moylan

Chris McCracken

Sam Houston State University

Rayshell Clapper

Seminole State College

2:30 – 4:00 p.m.

Fiesta 4

Wade Thompson

Texas A&M University-Commerce

Chris Moylan

New York Institute of Technology

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Panels 200-299t



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Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

269 Ecocriticism and the Environment 4

Rereading Some Familiar Texts

Panel Chair: Steve Pedersen, Oklahoma State University

“The Spirit of the Indian Earth”: Landscape and Place in *A Passage to India*

Patrick Henry, Bucknell University

“The Way of the Lake”: The Representation of Wilderness in Dreiser’s *An American Tragedy*

Robert M. Myers, Lock Haven University

The Search for Eden: Ecocriticism and Herman Melville’s *Typee*

Amber L. Drown, Texas State University-San Marcos

Joseph Conrad’s *Heart of Darkness* in the 21st Century: A Post-Colonial Reading that Confronts Anthropocentrism from a Deep Ecological Perspective

Sonja Luther, University of Southern Mississippi

2:30 – 4:00 p.m.
Grand Pavilion I-II

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270 Gender & Sexual Identity 1

Performance and Fluid Identities
Panel Chair: Jessica Strubel-Scheiner

Transgendered Subjectivity: The Homeless Girl in *Giovanni's Room*
Kristi-Lynn Cassaro, The City University of New York

2:30 – 4:00 p.m.
Grand Pavilion III

“I’m a Lover Not a Fighter”: Michael Jackson and the Performance of Masculinity
Cara Smulevitz, The University of Illinois, Chicago

“With a Tango that was All Man”: Masculinity and Athletes on *Dancing With the Stars*
Brett Westbrook, University of California, Davis

We are Family: Tales of the Columbus Queens
Jessica Strubel-Scheiner, Berkeley College

271 Television 4

Feeling, Gender, & Identity on Television
Panel Chair: Samuel M. Jay

Fear, Fate, and Freedom: The Oceanic Feeling in *Lost*’s John Locke
Lisa Petersen, University of Northern Colorado

2:30 – 4:00 p.m.
Grand Pavilion IV

Queer Worlds
Victoria Sollecito, Sarah Lawrence College

The Paradox of Don Draper: *Mad Men* and the Performance of Masculinity
Samuel M. Jay, University of Texas, Austin

THURSDAY
Panels 200-299t



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

272 Children's/Young Adult Literature and Culture 4

Looking Backward with New Eyes

Panel Chair: Teresa Huggins

“Of a Monsterous Brood” – Vermin Ambiguity in Robert Browning’s
The Pied Piper of Hamelin

Lisa Hoffman-Reyes, University of South Florida, Tampa

2:30 – 4:00 p.m.
Grand Pavilion V

The Patricia Clapp I Never Knew

Deirdre Carney, Idaho State University

The Anti-Nuclear Family: Reviving Victorian Orphans in Post-9/11
Narratives

Katharyn L. Stober, University of North Texas

Reflections of a Dark Past in Rowling’s *Harry Potter*

Teresa Huggins, Texas A&M University-Commerce

273 Classical Representations in Popular Culture 2

Mthological Women in Mixed Media

Panel Chair: Mary Economou Bailey

Even Sphinxes Strip: Neo-Classicist Iconography as Canon for Sexy
Sphinxes in Advertisement and Promotional Photography
Liesbeth Grotenhuis, University of Amsterdam

2:30 – 4:00 p.m.
Grand Pavilion VI

Repainting “Heroic” Abduction: On the Side of the Victims

Rosanna Lauriola, University of Idaho

Penelopiad and Justice in the *Odyssey*

Tammy Dustin, Tarleton State University

The “Mad” Cassandra: Speaking Truth/ Being Silenced

Mary Economou Bailey, Ryerson University

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274 Grateful Dead 1

Identity

Panel Chair: Mark E. Mattson, Fordham University

An American Beauty: "Truckin'," the Grateful Dead, and the Construction of their National Identity

Michael Ethen, McGill University

2:30 – 4:00 p.m.

Sage Room

(1st Floor)

Ann Coulter is a Deadhead?: The Socio-Political Implications of Deadheadism

Robert Margesson & Shawna Margesson, Regis University

Who Were the Grateful Dead? Individual and Collective Identity in Rock and Roll Theory

Jay Williams, Independent Scholar

The Grateful Dead and Whiteness: A Critical Race Theory Approach

Jeremy Vaughan, University of Arizona

275 Science Fiction and Fantasy 7

Not Child's Play

Panel Chair: Brian Cowlshaw

Coraline and the Good Life: An Aristotelian Analysis of Ethics and Personal Choice in *Coraline*

Meredith Tridenti, Saint Anselm College

2:30 – 4:00 p.m.
Sendero Ballroom I

Angels and Madwomen in J. K. Rowling's *Harry Potter* Novels

N. Marie Madison, Northeastern State University

Serial Pleasure: The Original *Flash Gordon*

Patrick Enright, Northeastern State University

No Future Shock Here: *The Jetsons*, Happy Tech, and the Patriarchy

Brian Cowlshaw, Northeastern State University

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Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

276 Religion 4

Technology and Religion

Panel Chair: Wes Bergen, Wichita State University

“Nothing Is Permitted Anymore”: Postmodern Anarchism and the End of Production

Brian J. Schill, University of North Dakota

2:30 – 4:00 p.m.
Sendero Ballroom II

Technology as Host and New Nature: *Koyaanisquatsi* and Cinematic Communion with the “Soul of the Viewer”

Gregory Stephens, New Mexico State University

An Apocalypse of Faith: Dawkins’ Response to Science as Religion

Robert Schafer, Texas Tech University

Paradise Deferred: Finding “Plan B” in Three Literary Treatments of the Fortunate Fall

Rebekah Hamilton, Texas A&M University, Central Texas

277 Science Fiction and Fantasy 25

Playful Crossings

Panel Chair: Rikk Mulligan

Merlin by Name

Rebecca Edwards, Lebanon Valley College

2:30 – 4:00 p.m.
Sendero Ballroom
III

Agents, Angels and Espionage: Modernist conventions of Spy Fiction in Pratchett and Gaiman’s *Good Omens*

R. Allen Baros, University of New Mexico

Step Aside Tarzan! The Element of Human Play in Fantasy Literature:

Sky walking with John Carter of Mars

Peter M. Shea, Curtin University

(Re)new Frontiers: America 2.0 in the Alternate Histories of SM Stirling and Eric Flint

Rikk Mulligan, Michigan State University

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Panels 278-296

4:15 p.m. – 5:45 p.m. Thursday, February 11, 2010

Concurrent Panel Sessions

278 Computer Culture 8

Game Studies 8

Panel Chair: Rolf F. Nohr

4:15 – 5:45 p.m.
Enchantment A

Excel 2007 vs Civilization IV – Economic Patterns in Strategy Computer Games

Stefan Boehme, University of Art Braunschweig

The Power to Rule Them All - Figures of Governmentality in Contemporary Strategy Computer Games

Serjoscha Wiemer, University of Art Braunschweig

Strategy Computer Games and Discourses of Geopolitical Order

Rolf F. Nohr, University of Art Braunschweig

279 Native/Indigenous Studies 2

4:15 – 5:45 p.m.
Enchantment B

Tribal Governance and the U.S.: A Historic and Contemporary Look at Adaptations, Conflicts and Structures

Panel Chair: James Kweskikaapo, University of Manitoba

Remembering the Traditional Meaning and Role of Family in American Indian Societies, To Overcome Problems of Favoritism in Contemporary Tribal Government

Stephen M. Sachs, Indiana University-Purdue University Indianapolis

The Chiefs' Prophecy

Leo Killsback (Northern Cheyenne), University of Arizona

Perspectives on the Impact of Historical and Contemporary Terrorism on the World's Indigenous Peoples

Kenric Jones DeLong, Montcalm Community College

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“*Alien to You? Not to Me*”

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280 Poetry and Poetics (Criticism) 2

“The Directions of Modernist Poetry”

Panel Chair: Matthew Hofer, University of New Mexico

Educating Eliot’s Readers: Tradition, Ritual, and Meaning in *Ash-Wednesday*

Annarose Fitzgerald, University of New Mexico

4:15 – 5:45 p.m.
Enchantment C

Culture in Horticulture: Botanical Tropes in the Poetry of T. S. Eliot and William Carlos Williams

Nicolas Albonico, University of New Mexico

“‘This is all beyond you’”: Transgression and Creative Force in William Carlos Williams’s ‘The Ogre’

Stephanie Spong, University of New Mexico

281 Children in Film

Panel Chair: Debbie C. Olson, Oklahoma State University

Mary Pickford and Images of American Girlhood

Vibiana Bowman-Cvetkovic, Rutgers University, Camden

A Tale of Two Balloons: Childhood, Companionship, and Intercultural Contact in *Le voyage du ballon rouge*.

David Scott Diffrient, Colorado State University

4:15 – 5:45 p.m.
Enchantment D

Representations of Children in Pixar Films: 1995-2009

Iris Shepard, University of Arkansas

Depicting Margaret in the Film *Sense and Sensibility*

Debra Call, The University of Texas at El Paso

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282 Film (General) 5

Women, Men & Insects on Film

Panel Chair: Richard Crew, Misericordia University

Images of Iranian Women in Film: Why Do Western Viewers Persist in Their Preconceived Impressions of the Iranian Female?

Persheng Vaziri, Temple University

4:15 – 5:45 p.m.
Enchantment E

From Bananas to Noir: Good Neighbor Politics in Walter Lang's Weekend in Havana, Howard Hawk's To Have and Have Not, and Vincent Sherman's Affair in Trinidad

Lynette Cintrón, SUNY, Buffalo

The Dark Night of the Incredible Shrinking Man

Daniel Sanchez-Lopez, Chapman University

A Postmodern Wild Kingdom: Isabella Rossellini's Green Porno

Christine M. Hill, New Mexico State University

283 Popular Culture and the Classroom 4

Using Pop Culture in English Composition and Literature Courses

Panel Chair: Erik Walker, Plymouth (Mass.) South High School

You Got Me Twisted: Song Covers and the Discussion of Discourse in the English Composition Classroom

Erika E. Macias, California State University, San Bernardino

4:15 – 5:45 p.m.
Enchantment F

Friending My Students: Using Facebook in the Composition Classroom

Carol Westcamp, University of Arkansas, Fort Smith

From Graphic Novels to Graph Jam: Making Lit Ours Instead of Just Ours

Courtney O'Banion Smith, San Jacinto College Central

Developing and Delving the Deep: A Multiple Intelligence Approach to Literature

Diana Wolfe, San Jacinto College Central

THURSDAY

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“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

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284 Adaptation: Film, Literature, Culture 8

Adapting McCarthy

Panel Chair: Lynnea Chapman King

Join us for our annual discussion regarding Cormac McCarthy adaptations. This year's discussion will include *All the Pretty Horses*, *No Country for Old Men*, and the most recent McCarthy adaptation, *The Road*, as well as forthcoming adaptations of *Sunset Limited*, *Blood Meridian*, and *Cities of the Plain*.

4:15 – 5:45 p.m.
Fiesta 1

James Welsh
Salisbury University

Rick Wallach
The Cormac McCarthy Journal

Lynnea Chapman King
Area Chair, Adaptation: Film, Literature, Culture

285 Silent Film Panel 1

Panel Chair: Michelle Brittney

Show People and the Skepticism of 1920s Fan Culture
Mal Ahern, CUNY Graduate Center: Museum of the Moving Image

Silent Film Technique in Blade Runner
Will Parrill, Independent Scholar

All Bad Little Movies when They Die Go To Ralph Spence
Gregory Robinson, Nevada State College

4:15 – 5:45 p.m.
Fiesta 2

A Semiotic study on Abbas Kiarostami's Bread and Alley as the modern silent film
Nasim Ghazizadeh, University of Tehran

Modern Ways of Seeing the City Through City Symphony Films of the 1920s
Michelle Brittney, University of Washington

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286 Rap and Hip Hop Culture 2

Artistry and Composition
Panel Chair: Jesse Stewart

Performing Remembrance in Hip-Hop
Ali Lakhani

Hip Hop: The Science of Continuum Black Art Paradigms of the Black
Arts Movement in the Evolution of Urban Social Space
Latif A. Tarik, Independent Researcher

4:15 – 5:45 p.m.
Fiesta 3

RE-RE-RE-educating the Masses: Using Hip Hop in First Year
Composition Courses
Octavio Pimentel and Blanca Loya, Texas State University-San Marcos

“Follow Me into a Solo”: Rappers, Actors, & Voice
Shane Gilley

The New Jazz? Historicizing and "Legitimizing" Hip Hop Culture through
Film
Jesse Stewart, Carleton University

287 Creative Writing 4

Fiction
Panel Chair: Russ Tribble

Vickie Caudle
Northeastern State University

4:15 – 5:45 p.m.
Fiesta 4

Deidra Dallas
Angelo State University

Sam Harr
University of Nevada, Las Vegas

Russ Tribble
Fort Worth, TX

THURSDAY
Panels 200-299t



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288 Literature: Ecocriticism and the Environment 5

Animal Representation

Panel Chair: Kristen Gravitte

Beast and Burden: Retributive Justice in *Titus Andronicus*
Elizabeth Gruber, Lock Haven University

4:15 – 5:45 p.m.
Grand Pavilion I-II

Dismantling Anthropocentrism: The Role of Poetry and Popular Culture
in Marianne Moore’s “Arctic Ox (Or Goat)”
Sharla Hutchison, Fort Hays State University

“A Sound Almost Human”: Voices, Voicelessness, and the Animals in
Faulkner’s *As I Lay Dying*
Kristen Gravitte, University of Tulsa

289 Gender & Sexual Identity 2

Dangerous Sexualities

Panel Chair: Mark Bernhardt

A “Manly Voys” and a “Talking Queynte”: The Wife of Bath as a
Ventriloquized Hole
Catherine Baker, Brooklyn College

Queers, Robots, and Other Constructed Others
Gina Hanson, California State University, San Bernardino

4:15 – 5:45 p.m.
Grand Pavilion III

“Pumas...and Cougars...and MILFS...Oh My!”: The Gendered Jargon of
Popular Culture
Melissa Ames, Eastern Illinois University
Sarah Burcon, University of Toledo

Radical Intimacy: Exploring Multiple Partner Relationships in a
Monogamy-Centered Culture
Gregory Evans, University of New Mexico, Albuquerque

Seduction, Death, and Rebirth: Sex, Murder, and the Reclamation of
Helen Jewett
Mark Bernhardt, Jackson State University

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290 Television 5

The Realities of Television: Technology, Documentary, & Paranormality
Panel Chair: Kristal Soderstrom

Digital Audiences and Amateur Contributions to the Mediasphere
Charlotte Stevens, York University and Ryerson University, Toronto

4:15 – 5:45 p.m.
Grand Pavilion IV

“Like hearing the grass grow and the squirrel’s heart beat”: The
Camera’s Quest for Reality in *The Office* (UK) and *The Office* (US)
Randy Jasmine, Dixie State College of Utah

The Development of the Paranormal on Television
Kristal Soderstrom, Northeastern State University

291 Children's/Young Adult Literature and Culture 5

Tackling Conflict in Young Adult Literature
Panel Chair: Kimberly Greenfield

Hazardous when mixed? Exploring the intersection of religion and
homosexuality in 21st-century young adult literature
Robert Bittner, Simon Fraser University

4:15 – 5:45 p.m.
Grand Pavilion V

Georgia Nicholson, Double Cool With Knobs as a Narrator
Tiffany Hauck, University of Texas Arlington

The Princess and the Slut: Double Ideological Discourse of Patriarchy
and Girl Power in Three Young Adult Novels
Valerie Bherer, University of Minnesota, Twin Cities

I’ll Kick Your Emotional Butt: The Use of the Journal Format in Young
Adult Literature for Male Readers
Kimberly Greenfield, Lorain County Community College

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Southwest Texas

292 Classical Representations in Popular Culture 3

Alternate Takes: Greek Mythology in Science Fiction and Fantasy
Panel Chair: Carl A. Rubino

Percy Jackson and the Olympians: Myth, Magic, and Capturing the Minds
of a Yet Another Generation

Valentina DeNardis, Villanova University

4:15 – 5:45 p.m.
Grand Pavilion VI

resarta lis iocosa: Imaging the Tiresias Figure in Cinema
William McCarthy, Catholic University of America

Atlantis on our minds: Through the Stargate and Under the Sea to Find a
Lost World

Beth Petitjean, Villanova University

Long Ago, But Not So Far Away: *Star Wars* and the Ancient World
Carl A. Rubino, Hamilton College

293 Grateful Dead 2

Critical Analyses

Panel Chair: Melinda Belleville, Independent Scholar

“He's Come to Take his Children Home”: Grateful Dead Lyrics in the
Tradition of Walt Whitman's American Bardic Poetry
Ulrich Rois, University of Vienna

4:15 – 5:45 p.m.
Sage Room
(1st Floor)

Four Four-fold Comparative Perspectives on *The Grateful Dead Movie*
Dennis Rothermel, California State University, Chico

"The Ship of the Sun is Drawn by the Grateful Dead": The Myth of Osiris
and the Dead in Egypt
Ryan Slesinger, University of Oklahoma

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294 Science Fiction and Fantasy 8

The Dangers of *Twilight*
Panel Chair: Natalie Wilson

Decode: A Psychometric Content Analysis of a Human-Vampire Love Relationship
Colleen Orihill, Cleveland State University

4:15 – 5:45 p.m.
Sendero Ballroom I

Un-biting the Apple and Killing the Womb: Genesis, Gender, and Gynocide in Stephanie Meyer's *Twilight* Series
Lindsey Averill, Florida Atlantic University

"Vampires, Werewolves, and Humans...Oh My!": A Philosophical Look at Race, Identity, and Mixed-blood in the *Twilight* Universe
Michelle M. E. Bernard, Husson University

Seduced by Violence: The Twilighting of Sexual Desire in an Abstinence-Only World
Natalie Wilson, California State University, San Marcos

295 Religion 5

Panel Chair: Wes Bergen

Silence, Justification, Retaliation: The Trauma of Loss in Joshua and 9/11
Elizabeth Harmon, University of Cincinnati

4:15 – 5:45 p.m.
Sendero Ballroom II

Finding the Humanity: Building a Thorough Depiction of Jesus' Dualism
Cori Knight, California State University, Fullerton

Religious Symbols and the Joy of Running: How Running Can Function as a Spiritual Exercise
Warren A. Kay, Merrimack College

The Apocalyptic Personality
Wes Bergen, Wichita State University



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296 Science Fiction and Fantasy 26

Dark Fantasy and *Weird Tales*, 1925-1940

Panel Chair: Justin Everett

Transforming the Gothic Romance: Robert E. Howard’s Savage Revision
of the American Hero

Deirdre Pettipiece, West Chester University

4:15 – 5:45 p.m.
Sendero Ballroom
III

The Measure of Fantasy: *Dungeons and Dragons*, Quantification, and
Clark Ashton Smith

Greg Gillespie, Brock University

Spencerian Social Darwinism in Robert E. Howard’s “Cthulhu Mythos”
Tales

Justin Everett, University of the Sciences in Philadelphia

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6:00 p.m. – 7:30 p.m. Thursday, February 11, 2010

Concurrent Panel Sessions

297 Computer Culture 9

Game Studies 9

Panel Chair: Jason Thompson, University of Wyoming

Playing House in a World of Night: Domestic Farce as Critical Play in a
Tabletop Fantasy Game

William J. White, Penn State Altoona

“Screen Play”: Moving Toward New Media Theory

Suellen S. Adams, University of Rhode Island

King Solomon's Mines Are Full of Zombies! Using 19th Century British
Literature to Answer the *Resident Evil 5* Race Debate

Ben Villarreal, New Mexico Highlands University

Dude I'm Not Racist: Examining the Origins of Racism in a Multiplayer
Online Game

Kishonna Gray, Arizona State University

6:00 – 7:30 p.m.
Enchantment A

298 Native/Indigenous Studies 3

Indigenous Digital New Media: *Comancheria*:

A Screening followed by a Response

Panel Chair: Michelle Cooke, Division of History and Culture,
The Chickasaw Nation

Comancheria

Guest Speaker: Patrick Attocknie

Comanche Nation/Actor

Comancheria: A Critical Response

Kimberly Roppolo

University of Oklahoma

6:00 – 7:30 p.m.
Enchantment B

THURSDAY

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299 Poetry and Poetics (Criticism) 3

“Language and Limits”

Panel Chair: Scarlett Higgins

6:00 – 7:30 p.m.
Enchantment C

Frank’s Zen Years: Buddhist Poetics in Frank O’Hara’s Poetry”
Jason Lagapa, University of Texas of the Permian Basin

Language and History in Susan Howe’s ‘Incloser’
Miriam Clark, Auburn University

Narration and Time in John Cage’s ‘Indeterminacy’
Scarlett Higgins, University of New Mexico

299a Chicana/o Literature, Film, Culture 1

Exploring Border and Culture in Film and Art

Panel Chair: Mimi Gladstein, University of Texas El Paso

6:00 – 7:30 p.m.
Enchantment D

The Right Way to be Hispano: Robert Redford’s *The Great Milagro*
Beanfield War and the Fear of Cultural Homogeneity
Adam Rugg, St. Petersburg National History Museum

Exploring Border in the film *The Three Burials of Melquiades Estrada*
Alicia Ramos Jordan, University of California, Merced

Tres Lenguas, Dos Culturas: Burciaga’s Border Dilemma
Mimi Gladstein, University of Texas at El Paso

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299b Film (General) 6

Film Genres and Archetypes
Panel Chair: Phillip Gentile

6:00 – 7:30 p.m.
Enchantment E

Sweet and Sour: Interrogating Willy Wonka and the Chocolate Factory's
Syntactical Horror Traces
Kyle Keough, University of Iowa

Scheming His Way to the Top: Heist and the American Dream in Man on
Wire
Meg McGuire, New Mexico State University

Archetypes and Seven in Kind Hearts and Coronets: An Intertextual
Confluence
Chad Chisholm, The University of Texas

Lenny Goes to the Movies: Sending up Hollywood in the Liberal Satire of
Lenny Bruce
Phillip Gentile, The University of Southern Mississippi, Gulf Coast

299c Popular Culture and the Classroom 5

Visual Imagery's Role in Popular Culture
Panel Chair: Erik Walker, Plymouth (Mass.) South High School

6:00 – 7:30 p.m.
Enchantment F

Wuthering Heights has Been Revamp(ir)ed: Teaching Intertextuality
Through Book Covers
Rachel Disney, University of Nevada, Las Vegas

Driving Home Key Concepts: The Use of Route 66 in Teaching Sociology
and Cultural Studies
John R. Mitrano, Central Connecticut State University

Get 10 Gold: Economics through *World of Warcraft*
Jesse Broussard, Louisiana State University

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299d Special Topics: Authors Session

Panel Chairs:

James Welsh

Lynnea Chapman King

“If Caravaggio came to destroy painting, as Poussin stated, McCarthy came to destroy Faulkner. After the death of Faulkner, the southern novel had no place to go, and McCarthy killed that sucker dead. Time will determine how much credit he deserves for that.”

—Wm. B. Parrill (Southeast Louisiana U Emeritus Professor, Founding Editor, *Louisiana Literature*)

Panel Participants:

6:00 – 7:30 p.m.

Fiesta 1

William B. Parrill: *The Films of Johnny Depp* (2009) and *European Silent Films On Video* (2006)

Laurence Raw: *The Ridley Scott Encyclopedia* (2009); *The Pedagogy of Adaptation* and *(Re-)Interpreting Adaptation* (2010, with Dennis Cutchins, and James Welsh, Eds., and Suzanne Diamond, contributor)

Lynnea Chapman King, James Welsh, and Rick Wallach: *No Country for Old Men: From Novel to Film* (2009)

Ken Dvorak and Julie Taddeo: *The Tube Has Spoken: Reality TV as History* (2009)

Maarten Pereboom: *Film and History* (2010)

299e Silent Film 2

Panel Chair: Rob Weiner, Texas Tech University

The Model T Ford as Cultural Icon in Silent Films.

Steven Suttle, Independent Scholar

6:00 – 7:30 p.m.

Fiesta 2

The Repressed West: Representations of Race in *The Rattlesnake*

Lindsey Ives, University of New Mexico

Lost In Translation?: Oscar Micheaux’s *Within Our Gates* as *La Negra* as *Within Our Gates*

Leah Aldridge, USC School of Cinematic Arts

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299f Rap and Hip Hop Culture 3

Social Justice: Within and Beyond the United States
Panel Chair: Isabel C Porras

Increase of Iranian Rap Music Bands after the 2009 Presidential Election
Somayeh (Nasim) Ghazizadeh, Iran

6:00 – 7:30 p.m.
Fiesta 3

Hip Hop and the Nigerian Woman: Exploitations, Sex, and Violence
Albert Oikelome, University of Lagos, Nigeria

A Hip Hop Ethos to Social Justice
Stephen Bischoff, Washington State University

“Tengo tu antídoto...pal” que no tiene identidad: Pan-American subjectivities and the politics of penetration in the cultural work of Calle 13
Isabel C Porras, University of California, Davis

299g Creative Writing 5

Poetry
Chair: Erika Garza Johnson

Albino Carrillo
University of Dayton

6:00 – 7:30 p.m.
Fiesta 4

Veronica Sandoval
University of Texas, Pan American

Erika Garza Johnson
University of Texas, Pan American

299h Ecocriticism and the Environment 6

Writing Ecocriticism
Panel Chair: Jill McCabe Johnson, University of Nebraska, Lincoln

Bypassing Rhetoric for Bedrock Democracy
Kathryn Anderson, University of Washington, Tacoma

6:00 – 7:30 p.m.
Grand Pavilion I-II

Lesson in Eco-Composition: Working with Emerson's *Nature* and Bachelard's *Poetics of Space*
Steven Pedersen, Oklahoma State University

Writing the Black Perspective: Exploring Environmental Education through the Written Word
Jennifer England, The University of Dayton



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299i American Studies 1

Skepticism in America
Panel Chair: Shelley Rees

6:00 – 7:30 p.m.
Grand Pavilion III

Spiritualism Exposed: Skepticism and the Supernatural in Nineteenth-Century America

Simone Natale, University of Torino, Italy

Polysemous Parables: How *The Four Horsemen* Rode Off with Christian Allegory

Alex C. Parrish, Washington State University

Monsters, Ghosts and UFOs: the Selling Out of Educational Television
Shelley Rees, University of Science and Arts of Oklahoma

299j Beats and Counterculture 4

The Beats, Structures, and the World
Panel Chair: Rob Johnson

5:45 – 7:15 p.m.
Grand Pavilion IV

War and the Establishment of the Antiestablishment
Gregory M. Dandele, United State Airforce Academy

Gender Approaches to American Literature of the 1950s: Revisiting the Graphic Language of Allen Ginsberg

Shintaro Mizushima, Doshisha University

Polyphony and Social Order in Jack Kerouac's *On The Road* and Thomas Wolfe's *The Electric Kool-Aid Acid Test*

Joel Campbell, Drew University

Beat Texas/Texas Beats: Writing Regional Histories of “Beat” Literature
Rob Johnson, University of Texas-Pan American

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299k Television 6

Constructing Television: Continuity, Rhetoric, and Narrative on the Small Screen
Panel Chair: Michael T. Schuyler

“Whatcha talkin’ bout, Willis?”: Catchphrase as Continuity in Sitcoms
Brandon Galm, Indiana University of Pennsylvania

6:00 – 7:30 p.m.
Grand Pavilion IV

Star Struck: The Epideictic Rhetoric of Celebrity Pharmaceutical
Advertising on Television
R.J. Lambert, University of Texas at Austin

Survey Says, Think inside the Box: Narrative Structure and the Status Quo
in *Family Feud*
Michael T. Schuyler, Temple University

299l Food and Culture 1

Ethnicity, Subjectivity and Cooking
Panel Chair: Norma Cárdenas

The Power of Tamales, Cha Gio, Polenta, and Apple Pie
Alexandra Springer, University of Hawaii, Manoa

6:00 – 7:30 p.m.
Grand Pavilion V

The Lives and Gardens of Three American Women: Constructing Race
and Gender Identity in the Natural World
Cindy Ott, Saint Louis University

"Who Are You Calling Paesan?": Ethnic Identity and Epicurean
Transcendence in Lucia Perillo's "The Northside at Seven"
Mike Dell'Aquila, City University of New York, Brooklyn College

Food, place, and identity in John Phillip Santos
Norma Cárdenas, Oregon State University

THURSDAY
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299m Grateful Dead 3

Communication and Collaboration

Panel Chair: Natalie Dollar

6:00 – 7:30 p.m.

Sage Room
(1st Floor)

High Performance Teams and Collaboration: The Grateful Dead as a Model for 21st Century Organizations

Barry Barnes, Nova Southeastern University

Mikel Part 2: 1980s Fan Communication, Artwork, and Publications

Julie Postel, Independent Scholar

A Pedagogical Experiment: Using Cultural Communication Theory to Explore Musical Speech Communities and American Culture

Natalie Dollar, Oregon State University-Cascades

299n Science Fiction and Fantasy 9

Whedon and Genre

Panel Chair: Alyson R. Buckman, California State University, Sacramento

Pre-Reavers: The Science Fiction and Cultural Roots of Joss Whedon's Version of the Primal, Threatening Mob

Tim Prchal, Oklahoma State University

Firefly: Between the Noir Frontier and the Final Frontier

E. Charlotte Stevens, York University and Ryerson University

6:00 – 7:30 p.m.

Sendero Ballroom I

The Truest Souls Among Us: *Dollhouse* and Evolving Identities of the Fairy Tale Princess

Sarah M. Neilson, Hollins University

“It's Cool—Buffy's a Superhero!": Genre, Patriarchy, and Power in Superhero Comics

Heather Miller, Kansas State University

31st Annual Meeting of the SWTX PCA/ACA

2990 Satire 1

Panel Chair: Alana Hatley

Juvenal's Watchmen and the Classical Origins of Popular Episodic Satire
Duncan McFarlane, University of Toronto

6:00 – 7:30 p.m.
Sendero Ballroom II

From Twain to Guest: The Warp and Weft of Written and Film Satire
Brad Barry, Dixie State College, Utah

The Relationship of Satire and Visual Aesthetic in *South Park*
Alana Hatley, Northeastern State University, Oklahoma

299p Undergraduate Research 1

Panel Chair: Raymond A. Hall, Central Washington University

Postsecret: "*The Use of Visuals in Secret Telling*"
Jacklynn Pham, University of Wyoming

6:00 – 7:30 p.m.
Sendero Ballroom
III

Taming of the Shrew, The Ten Things I Hate About the Shrew: "*An Intertextual Exploration of Modernized Versions of Taming of the Shrew*"
Andrew Pomerleau, Southern Louisiana Community College

Calling the All-in: "*Knowing When the Short Story Has Won the Pot*"
Kristin Hood, Arizona State University

U.S./ Mexico Border: "A Policy Analysis"
Perris Davis, Central Washington University

THURSDAY
Panels 200-299t



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Panels 299q-299t Movie Screenings

8:00 p.m. – 10:00 p.m. Thursday, February 11, 2010

Concurrent Panel Sessions

299q American Indian/Indigenous Film 4

Screening: “*Club Native: How Thick is Your Blood?*”

Panel Chair: M. Elise Marubbio, Augsburg College

Club Native: How Thick is Your Blood? Director, Tracey Deer.

Produced by National Film Board of Canada, Canada, 2008, 78 minutes, Color,

In Kahnawake, the hometown of Mohawk director Tracey Deer (Mohawk Girls), there are two unspoken rules: Don't marry a non-Native, and never, ever have a child with a non-Native. In a community where tribal membership rests on the equivocal measurement of blood quantum (literally the measurement of blood "purity"), following one's heart requires risking one's Mohawk status, as well as one's family and community.

**8:00 – 10:00 p.m.
Enchantment C**

With warmth, intelligence and humor, Deer turns her camera on her own family and the lives of four proud Mohawk women deeply impacted by racism and prejudice rooted in Canada's highly discriminatory 1876 Indian Act, and exacerbated by lingering preconceptions about blood quantum that have left a divisive legacy in her community.

Club Native raises critical questions about belonging and indigeneity, the heartbreak of "marrying out" of the Mohawk Nation, and the unjust patriarchal laws that disenfranchise Native women. It is a candid and engrossing work about the pain, confusion, and frustration suffered by many First Nations women, but also a testament to the triumph of love and the resilience of the human spirit.

Club Native: How Thick is Your Blood? Discussion

M. Elise Marubbio

Augsburg College

31st Annual Meeting of the SWTX PCA/ACA

299r (Auto)Mobility and Road Culture 3

Screening: *Calaveras Highway* (88 minutes)

Panel Chair: Katie Mills, Occidental College

8:00 – 10:00 p.m.
Enchantment E

Discussion with Filmmaker Renee Tajima-Pena
University of California, Santa Cruz

299s Silent Film 2

Screening: *With Our Gates* (1920)

Director, Oscar Micheaux, 78 minutes, Black & White

8:00 – 10:00 p.m.
Fiesta 1

Every year at SWTXPCA we show a silent film of interest and have for the last decade. This year we celebrate the work of Oscar Micheaux in honor of black history month. *Within Our Gates* was Micheaux's response to D.W. Griffith's *Birth of a Nation*. Controversial at the time of its release the film is still disturbing today with its realistic portrayals of lynchings and the hypocrisy of racism.

Roundtable with Rob Weiner, John Cline, Jack Sargeant, Leah Aldridge, and Will Parrill each participant has five minutes to give their views after the film showing and then discussion will open up.

Please join us for this unique event.

299t Science Fiction and Fantasy

Alex Rivera's *Sleep Dealer*: A Film Viewing and Discussion in Celebration of the Science Fiction and Fantasy Area of the Southwest and Texas Popular Culture/American Culture

8:00 – 10:00 p.m.
Sendero Ballroom I

Winner of the Waldo Salt Screenwriting Award and the Alfred P. Sloan Prize at the 2008 Sundance Film Festival, *Sleep Dealer* is a cyberpunk dystopia set in Mexico "in the near future" when the perfect solution for the United States' "immigrant problem" has been found: virtual workers.

Roundtable Moderators: Ximena Gallardo C and C. Jason Smith, City University of New York, LaGuardia

THURSDAY

Panels 200-299t



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

7:30 a.m. – 5:00 p.m. Conference Registration

9:00 a.m. – 5:00 p.m. Book Display

Panels 300-318

8:00 a.m. – 9:30 a.m. Friday, February 12, 2010

Concurrent Panel Sessions

300 Computer Culture 10

Game Studies 10

Panel Discussion: Theorizing the Game Industry

Panel Chair: Judd Ruggill, Arizona State University

**8:00 – 9:30 a.m.
Enchantment A**

Ryan Kaufman
Planet Moon Studios

Ken McAllister
University of Arizona

Randall Nichols
Bentley University

301 Native/Indigenous Studies 4

A Day in the Life: Storytelling Traditions and American Indian Biography

Panel Chair: L. Rain C. Gomez, Cornelia Connelly

**8:00 – 9:30 a.m.
Enchantment B**

Notable Narratives: Czarina Colbert Conlan Donations to the Chickasaw Nation

Michelle Cooke (Chickasaw), Division of History and Culture, The Chickasaw Nation

You Never Sit by the Same River Twice: Collaboration and Innovation: Exploring the Process of Recording and Writing the Life History of Stó:lô First Nation Elder Archie Charles
Meagan Gough, University of Saskatchewan

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302 American Indian/Indigenous Film 5

Native Film Aesthetics & Coding

Panel Chair: M. Elise Marubbio, Augsburg College

Queer Codes and Native American Nations: Alexie's *The Business of Fancydancing*

Gabriel S. Estrada, California State University, Long Beach

8:00 – 9:30 a.m.
Enchantment C

In Search of a Native American Film Aesthetic: Chris Eyre, Randy Redroad, and Sherman Alexie
Jennifer Gauthier, Randolph College

303 Chicana/o Literature, Film, Culture 2

Looking Back: Investigating Identity Prior to the 1960s

Panel Chair: Tracey-Lynn Clough

“Going Native” as Illusionist and What Happened Between Cabeza de Vaca and los indios in Naufragios

Rosa A. Martinez, Berkeley University

8:00 – 9:30 a.m.
Enchantment D

The Making of Tejano Identity, 1780-1850

Cassandra Rincones, Texas A&M University

Migrations and Lost National Identities: The Outcome of a Revolution in Borderlands Communities of the Early 20th Century

Karla González, University of Texas at Austin

Minor Histories: Recovering Narratives of the U.S. Mexican War

Tracey-Lynn Clough, University of Texas at Arlington

304 Graphic Novels, Comics, and Popular Culture 5

Roundtable Discussion of Graphic Novels in Libraries

The Popular Culture in Libraries Area and Graphic Novels, Comics and Popular Culture Area have collaborated to bring a session on Graphic Novels in Libraries featuring discussion from Rob Weiner, Derek Royal, David Hopkins, Vivian Howard, Sarah Ziolkowska, Amy Thorne, Heidi Hammond, Charlotte Cubbage, and Ruth Boyer.

8:00 – 9:30 a.m.
Enchantment E



“*Alien to You? Not to Me*”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

305 Rhetorics of New Media 1

Panel Chair: Anna Gurley, University of Oklahoma

Lost and the Popular Intellectual

Seth Myers, New Mexico State University, Las Cruces

8:00 – 9:30 a.m.
Enchantment F

Undead Authors: Anne Rice, J.K. Rowling, and Stephanie Meyer Battle
Roland Barthes on the Internet

Bridget R. Cowlshaw, Northeastern State University, Tahlequah

Excuse Me: I Believe You're in MySpace

Ann M. Pearson, San Jacinto College

306 Shakespeare I

Panel Chair: James Welsh

“Asleep, my love? / What, dead, my dove?”: Pyramus and Thisbe
Queered in Michael Hoffman's *William Shakespeare's A Midsummer
Night's Dream* (1999)

Anthony Guy Patricia, University of Nevada, Las Vegas

8:00 – 9:30 a.m.
Fiesta 1

Seeing Double: The Reconstruction of Shakespeare's Wordplay in Film
Elizabeth Zauderer, Sapir College

Speechless Shakespeare, with Additional Dialogue by Sam Taylor:
Shrinking the Shrew.

James Welsh, Salisbury University

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307 Horror (Literary and Cinematic) 1

Literary Highlights, Cinematic Traditions
Panel Chair: Brad L. Duren

'She was no mulatto woman': Robert E. Howard's "Pigeons from Hell"
and Racial Ambivalence
Jason Carney, Case Western Reserve University

8:00 – 9:30 a.m.
Fiesta 2

Incidents and Letters: A Crisis of Publicity in Robert Louis Stevenson's
Strange Case of Dr. Jekyll and Mr. Hyde
Benjamin D. O'Dell, University of Southern Indiana

Screaming, Senses, and the Universal Studios Monster Movie
Tim Hetland, Washington State University

'Charlie Don't Channel Surf!': Forty Years of the Manson Murders in
Film and Television
Brad L. Duren, Oklahoma Panhandle State University

308 Pedagogies and the Profession 5

Game On!: Strategies for Teaching and Learning through Digital Games
Panel Chair: Leslie Donovan, University of New Mexico

8:00 – 9:30 a.m.
Fiesta 3

Creating New Contexts: Augmented Reality Mobile Games for
Language Learning
Chris Holden and Julie Sykes, University of New Mexico

Digital Games and Simulations to Promote Higher-Order Thinking Skills
(HOTS)
Karla Kingsley, University of New Mexico
John Unger, University of New Mexico, Gallup

309 Creative Writing 6

Fiction
Panel Chair: Amy Gottfried

8:00 – 9:30 a.m.
Fiesta 4

Amelia Gray
Austin Community College

Joey Brown
Missouri Southern State University

Amy Gottfried
Hood College



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

310 Ecocriticism and the Environment 7

Sustainability and Community

Panel Chair: Jill Aston

Voyeurism, Environmentalism, and “Rhapsodic Rhetoric”: The Inconvenient Truth about the BBC Documentary Series *Planet Earth*
Lisa N. D’Amico, Texas A & M University

The Local is Political: Grassroots Challenges to the Politics of Sustainability in Oklahoma
Emily Windahl, University of Oklahoma

Oklahoma City’s Plaza District: Promoting Sustainability through the Evolution of Community
Ashley Eddy, University of Oklahoma

Aesthetic Representation and the Urban Vision: Connections between Place and Social Group Identity in New York City (1890-1920)
Jill Aston, University of Texas at Dallas

8:00 – 9:30 a.m.
Grand Pavilion I-II

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311 American History and Culture 3

Rethinking Suburban Sense of Self: Identity and Memory in the Suburbs
Panel Chair: Kelli Shapiro, Brown University

O (Pitiful) Pioneers! Generational Fears and the Criticism of the Post-War Suburbs
Evelyn Montgomery, Dallas Heritage Village

8:00 – 9:30 a.m.
Grand Pavilion III

Everything's Bigger in Texas: Mega-Religion in Lone Star Suburbia
Charity R. Carney, Stephen F. Austin State University

Striking Suburban Gold: The Memorial Landscape of Suburban Sacramento
Paul J.P. Sandul, Stephen F. Austin State University

312 Experimental Writing and Aesthetics 2

Panel Discussion: No More Wastelands: Rejuvenating Experimental Narrative Through New Approaches To Metaphor, Event, and Translation
Panel Chair: Joe Milazzo

Janice Lee
Strophe

8:00 – 9:30 a.m.
Grand Pavilion IV

Laura Vena
CalArts

Jon Wagner
CalArts

Joe Milazzo
Strophe

FRIDAY
Panels 300-390



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

313 Food and Culture 2

Literary Cuisine

Panel Chair: Jennifer Backman

Hoarding Culture: Foodie Nostalgia in the Mid-Century British Novel
Ariel Buckley, McGill University

Scenes of Eating, Scenes of Reading: The ‘Disturbing Ambivalences’ of
Consumption in Edgar Allan Poe’s *The Narrative of Arthur Gordon Pym*
and Joris-Karl Huysman’s *À Rebours*
Kimberly Winschel Banion, University of Nebraska-Lincoln

Breaking Bread, Breaking Bonds: Hunger in “What You Pawn I Will
Redeem”
Jessica Sidler, Indiana University of Pennsylvania

Dishing up Desire: Eating and Intimacy in the Novels of Iris Murdoch
Jennifer Backman, Purdue University

8:00 – 9:30 a.m.
Grand Pavilion V

314 California Culture I

Panel Chair: Monica Ganas, Azusa Pacific University

Another Way to the West: Rethinking California and Its Missions, 1810s-18
Ea Nicole Madrigal, University of California, Riverside

Images of Immigrants in Southern California Middle Class Consumer
Activism, 1914-1922
Mark W. Robbins, Del Mar College

Tour of A Contested Past: Public Interpretation at Mission San Juan
Capistrano and the Enduring Legacy of an Idealized Spanish Past
Susan Wood, University of California, Riverside

Californication: Danzy Senna, Multiracial Identity, and the Fantasy of Calif
Summer McDonald, University of Chicago

8:00 – 9:30 a.m.
Grand Pavilion VI

31st Annual Meeting of the SWTX PCA/ACA

315 Grateful Dead 4

8:00 – 9:30 a.m.
Sage Room
(1st Floor)

Philosophical Analyses
Panel Chair: Stan Spector, Yosemite College

“It All Rolls into One”: The Allure of Chaotic Synergy in Grateful Dead
Improvisation and Musical Dialogue
James Tuedio, California State University, Stanislaus

Are We the Eyes of the World?: On the Scope and Place of Dead Studies
Steven Gimbel, Gettysburg College

Eyes of the World: Santayana's Ontology Set to Music
Jessica Wahman, Dickinson College

316 Science Fiction and Fantasy 10

8:00 – 9:30 a.m.
Sendero Ballroom I

Science Fiction and Fantasy Literature
Panel Chair: Suanna H. Davis

Eco-elements in Ursula K. Le Guin's *A Wizard of Earthsea*
Chia-Yen Chang, Arizona State University

Human Machines and Mechanical Humans: Epistemological Quandaries
in Karel Capek's *R.U.R.*, Philip Dick's *Do Androids Dream of Electric
Sheep*, and Ridley Scott's *Blade Runner*
Kamila Kinyon, University of Denver

At the Point of Boiling Over: The Rise of Steampunk
Catheryn Jennings, Northeastern State University

Early Medieval Revenants in Science Fiction and Fantasy
Suanna H. Davis, Houston Baptist University

FRIDAY
Panels 300-390



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

317 Africana 1

Mapping, Re/membering and Manufacturing Racial Identity
in American Culture
Panel Chair: Linda Tucker

“Push it to the Limit”: The Socialization of Scarface in Hip-Hop and the
Black Underworld
Marcus Hill, Syracuse University

8:00 – 9:30 a.m.
Sendero Ballroom II

Language and the Construction of Ethnicity in Animated Film
Jennifer Bloomquist, Gettysburg College

Black Footprints in the History of Roslyn Washington: From Nigger Hill
to Mount Olivet
Raymond A. Hall, Central Washington University

‘Your Hands Can’t Hit What Your Eyes Can’t See’: Re/membering
Greatness at the Muhammad Ali Center
Linda Tucker, Southern Arkansas University

318 Science Fiction and Fantasy 27

Whedon, Heroism and Identity
Panel Chair: Tamy Burnett, University of Nebraska, Lincoln

“Heroes are Over With” – Or Are They?: Dr. Horrible as Byronic Hero
Megan Stoner Morgan, University of Georgia

8:00 – 9:30 a.m.
Sendero Ballroom
III

"It's about standards, really." *Dr. Horrible's Sing-Along Blog*
Meredith King, Bowling Green State University

“What I Do is Evil,” But It’s For Your Own Good: Aspects of Villainy
and Heroism in Whedon’s *Dr. Horrible’s Sing-Along Blog* and *Serenity*
Amber Norris, Trinity Valley Community College

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Panels 319-337

9:45 a.m. – 11:15 a.m. Friday, February 12, 2010

Concurrent Panel Sessions

319 Computer Culture 11

Game Studies 11

Panel Chair: Stefan Boehme, University of Art Braunschweig

America's First Person Shooters: Violent Interactions with Historical Narratives

Harrison Gish, University of California, Los Angeles

Archival Rhythms: Indexicality, Iconicity, and Historicity in *Call of Duty: World at War*

Jaimie Baron, University of California, Los Angeles

Playing 9/11: The Virtual World Trade Center in Online Computer Games

John Bridge, University of California, Los Angeles

Hyper-Ludicity, Contra-Ludicity and the BFG

Steven Conway, University of Bedfordshire

9:45 – 11:15 a.m.
Enchantment A

320 Native/Indigenous Studies 5

Representation and Appropriations: Art, Media and the Image of the “Monolithic Indian”

Panel Chair: Citlalin Xochime, New Mexico State University

Cold War Rivalry and the Images of the West: Indian-American Relations in German Westerns

Pawel Goral, University of Texas at Arlington

Institutional Displays at Wyoming’s Big Horn Medicine Wheel: Appropriation or Preservation?

Gerri E. McCulloh, New Mexico State University

American Indian Mainstream Imagery 2009: One Step Forward, Two Steps Back

Hugh Foley, Rogers State University

9:45 – 11:15 a.m.
Enchantment B

FRIDAY

Panels 300-390



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

321 American Indian/Indigenous Film 6

The Chiefs' Prophecy: Survival of the Northern Cheyenne Nation (Leo Killsback, 2009)

Panel Chair: M. Elise Marubbio, Augsburg College

9:45 – 11:15 a.m.
Enchantment C

Film Screening of *The Chiefs' Prophecy: Survival of the Northern Cheyenne Nation* (60 minutes)

Discussion with filmmaker Leo Killsback
Leo Killsback, University of Arizona

322 Chicana/o Literature, Film, Culture 3

Contemporary Chicano Literatures

Panel Chair: Rachel Webster

“One Holy Night:” Violence and the Erotics of Ethnicity
Lorna Perez, Buffalo State

9:45 – 11:15 a.m.
Enchantment D

Narratives of Reconciliation and Healing in New Mexico: Exploring Religious and Epistemologies in Nash Candelaria's *Leonor Park* and Rudolfo Anaya's *Bless Me, Ultima*
Christina Garcia, University of Texas at Austin

“You Story is My Story:” Re-constructing the Past in Sandra Cisneros's *Caramelo*
Rachel Webster, Baylor University

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323 Graphic Novels, Comics and Popular Culture 6

Panel Chair: Nick Diak, University of Washington

Seeing Double: The Transforming Personalities of Alan Moore's
Promethea and The Ulster Cycle's Cuchulain
Hannah Means-Shannon, Georgian Court University

9:45 – 11:15 a.m.
Enchantment E

Phantoms of the Literary Canon in Graphic Novels
Kirsten Mollegaard, Hawaii University

Reflections after Ten Years: An Artist's Perspective on Queer Manga in
Taiwan
Lien Fan Shen, The University of Utah

324 Biography, Autobiography, Memoir, and Personal Narrative 2

Literary Perspectives
Shelley Phlegar

The Sexual Politics of Narrating Harriet Jacob's Woman-Child Virtue
Jenn McCollum, University of Washington

9:45 – 11:15 a.m.
Enchantment F

The Quest for Evolution through Re-Creating and Re-Defining: Three
Phases of Identity as Seen in Elizabeth Keckley's *Behind the Scenes or
Thirty Years a Slave and Four Years in the White House*
Alicia K. Hatcher, North Carolina Central University

Virginia Woolf's *Orlando*: Literary Biography Bridging the Gap
Shelah Moreno-Jones, University of Alaska

Subtexts under the Male Gaze in Charlotte Perkins Gilman's "The
Yellow Wall-paper"
Shelley Phlegar, University of North Texas

FRIDAY
Panels 300-390



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

325 Shakespeare 2

Panel Chair: Kelli Marshall

Shakespeare on film: popularizing the bard through a musical
Bernarda Esteves and Liliana Fonte, Universidade do Minho

Henry V: The Propagandist's Dream
Magen V. Stevens, College of Charleston

9:45 – 11:15 a.m.
Fiesta 1

Shakespeare as Film: A Pedagogical Aid
Reggie Allison, Indiana University of Pennsylvania

It Would Make John Waters Proud, But Shakespeare?: Musical
Spectacle and the Absence of the Bard in *Hamlet 2*
Kelli Marshall, University of Toledo

326 Horror (Literary and Cinematic) 2

The Walking Dead

Panel Chair: Eugene Rosen, San Jose State University

Liminality and a Novel American Character: Literary Portrayals of
Zombies since 9/11
Kelley Rowley, Independent Scholar

9:45 – 11:15 a.m.
Fiesta 2

Zombie Taboo: Exploring Gender Identity and Sexuality in the Zombie
Narrative
Valerie Robin and Eric Knight, Northern Arizona University

Hour 23 Reanimation: The Abject in Stuart Gordon's *Re-Animator*
Nicole Emmelhainz, Case Western Reserve University

Keeping up with the Joneses or Chowing down on the Joneses:
Exploring Conspicuous Consumption in the Film *Fido*
Lugene Rosen, San Jose State University

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327 Pedagogies and the Profession 6

Conflict, Compromise, and Colleges Divided: Argument, Articulation, and
the Future of Composition
Panel Chair: Rebecca Wasil

Distrust Never Sleeps: Issues and Methodologies in the Use of
Conspiracy Theory in Composition Instruction
Jeffrey Clayton, Auburn University

9:45 – 11:15 a.m.
Fiesta 3

Empowering Through Conflict: The Language of Revolution in Writing
Classrooms
Rhonda Turner, Colorado State University, Pueblo

Composition Divided: Toward Increased Articulation between
Composition Programs in Two-Year Colleges and Four-Year
Universities
Kari Lee, Colorado State University, Pueblo

Let's Get Together and Argue: Creating a Healthy Agonistic Community
in the Composition Classroom
Rebecca Wasil, Colorado State University, Pueblo

328 Creative Writing 7

Poetry
Panel Chair: Barrie Scardino

Lee Ann Roripaugh
University of South Dakota

9:45 – 11:15 a.m.
Fiesta 4

Millard Dunn
Indiana University Southeast

John Yozzo
East Central University

Barrie Scardino
Houston, TX

FRIDAY

Panels 300-390



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

329 Film Theory 1

Film Bodies

Panel Chair: Ian Mason Kennedy

Handsworth Songs: Geneology, Historical Positioning, and Experimental Methods

Caitlin McCune, University of Texas at Austin

9:45 – 11:15 a.m.
Grand Pavilion I-II

The Unpleasant Voice in *Bride of Frankenstein*

Ning Kang, University of Arizona

Joe and Ratso Manage Terror: A Theory of Terror Management Reading of *Midnight Cowboy*

Catherine R. Alber, Metropolitan State College of Denver

The Affect of the Remediated Heartbeat in Gaspar Noe's *Irreversible*

Ian Mason Kennedy, Wayne State University

330 American History and Culture 4

Representing and Promoting Places and Icons

Panel Chair: Kelli Shapiro, Brown University

“That Magnificent Land of Sunshine, Health, and Wealth”: How Early-Twentieth Century U.S. Companies Sold Cuba’s Isle of Pines

Michael E. Neagle, University of Connecticut

9:45 – 11:15 a.m.
Grand Pavilion III

Atlas of Historic New Mexico Maps: Cultural Identity through Cartography

Craig Newbill and Ellen Dornan, New Mexico Humanities Council

The House That Cultural Capital Built: The Saga of the New Yankee Stadium

Andrew Harrington, Claremont Graduate University

Evolution of an Emblem: The Arm & Hammer

Kim Munson, Munson Art Consulting

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331 Experimental Writing and Aesthetics 3

Panel Chair: Jonathan Stalling

The Identity of the I in Rosemarie Waldrop's "Inserting the Mirror"
Caitlin McCrory, Texas State University

"Spit Out the Mother's Tongue": Multilingualism in Myung Mi Kim's
The Bounty

9:45 – 11:15 a.m.
Grand Pavilion IV

Melissa Loucks, University of Oklahoma

Sinophonic Poetry and Poetics
Jonathan Stalling, University of Oklahoma

The Need for Speed from Marinetti to Hypertext
Susan Pratt, University of Oklahoma

332 Food and Culture 3

Revitalizing Local Food and Reclaiming Agency
Panel Chair: Carole Counihan

A Literary Metaphor for Surviving: Nature's Healing Food
Meredith E. Abarca, University of Texas at El Paso

9:45 – 11:15 a.m.
Grand Pavilion V

Tamaladas and an Inter-generational Perspective of Mexican and
Mexican-American Foodways
M. Dustin Knepp, State University of New York, Albany

The Nature of Food in Northern New Mexico's Espanola Valley
Melissa L. Salazar, Independent Scholar

"Give Because It Multiplies": Women, Food and Agency in the San
Luis Valley of Colorado
Carole Counihan, Millersville University

FRIDAY
PANELS 300-390



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

333 California Culture 2

Panel Chair: Monica Ganas

Excavating “Dark History”: Private Eye, Haunting and Hauntology in
Thomas Pynchon’s *M.* or *The Crying of Lot 49*
Huei-ju Wang, National Chi Nan University, Taiwan

9:45 – 11:15 a.m.
Grand Pavilion VI

Understanding California Through Popular Culture
Johnathan Marlow, Angelo State University

California Grown: The “Invisible Children” Movement
Tyler Welch, Azusa Pacific University

State Spirit: California’s Religious Enterprises
Monica Ganas, Azusa Pacific University

334 Grateful Dead 5

Performance Analyses

Panel Chair: Graeme M. Boone, Ohio State University

Human Error and Creative Variations in the Music of the Grateful Dead:
Days Between (1993-1995)
Mark E. Mattson, Fordham University

9:45 – 11:15 a.m.
Sage Room
(1st Floor)

Performing Collective Improvisation: The Grateful Dead’s ‘Dark Star’
Richard Pettengill, Lake Forest College

Grateful Dead Mode Star
Graeme Boone, Ohio State University

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335 Science Fiction and Fantasy 11

Power in *Twilight*
Panel Chair: Chele Castleman

9:45 – 11:15 a.m.
Sendero Ballroom I

Cross-Generational Couplings in *Twilight*
Deanna M. Hernandez and Jacquay Durant
California State University, San Bernardino

Addressing the *Twilight* Phenomenon in a College Classroom: A
Reflection
Ieva Larchey, University of Oklahoma

Sparkle Power
Chele Castleman, Ohio State University

336 Africana 2

Rhetorics of Race and Racism
Panel Chair: Linda Tucker, Southern Arkansas University

9:45 – 11:15 a.m.
Sendero Ballroom II

Impure Savages: Racisms in German Press Coverage of HIV/AIDS in
Africa
Nadine Anumba, University of Hamburg

U.S. Popular Discourse on the War in the Congo
Jamie Hickner, Purdue University

Rhetoric, Identity and the Obama Racial Phenomenon: Exploring
Obama's title as the 'First Black President'
Krystal S. Cole, Wichita State University

337 Science Fiction and Fantasy 28

Replication and Othering in Science Fiction
Panel Chair: Steve Anderson

9:45 – 11:15 a.m.
Sendero Ballroom
III

Intelligence Doubled: A Visual Analysis of *A.I.: Artificial Intelligence*
Benjamin Sampson, University of California, Los Angeles

Sea Monsters and Space Aliens: How recent sci-fi film is dealing with
the recalcitrance of our earthbound condition
Darek Teller, Reed College

Springing Off the Alien
Shawn Smolen-Morton, Francis Marion University

What Is Left to Be Said of Aliens?
Steve Anderson. University of Arkansas at Little Rock



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

11:35 a.m. – 1:00 p.m. Friday, February 12, 2010

338 Area Chair Luncheon

Atrium

We would delight
if you could join us
for an afternoon of lunch.

Hosted by Executive Phil Heldrich, Ken Dvorak, Lynnea Chapman King

31st Annual Meeting of the SWTX PCA/ACA

Panels 339-353

12:30 p.m. – 2:00 p.m. Friday, February 12, 2010

Concurrent Panel Sessions

339 Computer Culture 12

Game Studies 12

Panel Discussion: Playing with Immigration in the United States: Bureaucracy
and Politics in Board Games

Panel Chair: Ryan Moeller, Utah State University

Francisco Ortega-Grimaldo
Texas Tech University

William J. White
Penn State Altoona

Devin Monnens
University of Colorado, Colorado Springs

Kevin Moberly
Old Dominion University

Josh Zimmerman
University of Arizona

12:30 - 2:00 p.m.
Enchantment A

340 Native/Indigenous Studies 6

Native Peoples and Landscapes, Representations, Environmental Policy,
and Meanings of Nature

Panel Chair: Margaret Vaughan, Metropolitan State University

Indigenous Ecco-preservation: Keeping Grandfather Peyote for Future
Generations

Sara N. White (Choctaw/Cajun), University of Oklahoma

Moving the Earth: Territories and Creation Stories in Leslie Marmon
Silko's *Ceremony*

Jeff P. Turpin, University of Texas at San Antonio

Osage, Oil and Oklahoma: Boom or Bust
Hester Brown, University of Oklahoma

12:30 - 2:00 p.m.
Enchantment B

FRIDAY
Panels 300-390



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

341 American Indian/Indigenous Film 7

Roundtable: Real American Indians and Indian Imitators: The Phenomenon
of Fake Indian Groups

Panel Chair: M. Elise Marubbio, Augsburg College

Roundtable Panelists: Cara Cowan Watts, Cherokee Nation Council
Woman; Suzan Shown Harjo (Cheyenne & Hodulgee Muscogee),
President, The Morning Star Institute; and Richard L. Allen, Policy
Analyst, Cherokee Nation.

Films Discussed: *What is a Real Indian Nation: What is a Fake Tribe?*
(YouTube video); *The Truth About the Freedmen Issue* (Cherokee
Nation); and *What is a Real Indian Nation? What is a Fake Tribe?*
(Cherokee Nation)

12:30 - 2:00 p.m.
Enchantment C

Cara Cowan Watts
Cherokee Nation

Suzan Shown Harjo
Cherokee Nation

Richard L. Allen
Cherokee Nation

31st Annual Meeting of the SWTX PCA/ACA

342 Chicana/o Literature, Film, Culture 4

Weeping Women: Reshaping Identity

Panel Chair: Helen H. Gordon, Bakersfield College

Examining Positive Female Figures in the Music of Lila Downs

Marco Valesi, University of California Merced

“The Legend of the Weeping Lady” as Portrayed in the Context of the Río Grande

Lupe Cárdenas, Arizona State University

12:30 - 2:00 p.m.
Enchantment D

A Lonely Stage: Chicanas in Stand Up Comedy

Jennifer Alvarez Dickinson, Southwestern University

From Slave Girl to Scape Goat: How the Loyal Slave Marina Has Been Demonized as Malinche the Traitoress

Helen H. Gordon, Bakersfield College

343 Graphic Novels, Comics and Popular Culture 7

More Batman and Other Topics

Panel Chair: Rob Weiner, Texas Tech University

Nothing Sacred: Marvel Comics and the War on Terror

Beth Davies-Stofka, Front Range Community College

Batgirl Invisible: How Alan Moore’s The Killing Joke Erased the Character of Barbara Gordon

Jessica McCall, University of Las Vegas

12:30 - 2:00 p.m.
Enchantment E

The Gotham Trinity: Identity and Consubstantiality in *The Dark Knight*
Doug Frank, University of Texas at Dallas

The Inhuman Hand: Channeling Reader Identification in Rutu Modan's *Exit Wounds*

Michael Buckley, California State University

FRIDAY

Panels 300-390



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

344 Biography, Autobiography, Memoir, and Personal Narrative 3

Identity and Political Issues

Panel Chair: James M. Taggart

Writing the Self as History: Chinese Memoirs and the Politics of Writing
Ruth Y. Y. Hung, University of Hong Kong

12:30 - 2:00 p.m.
Enchantment F

“This is My Story, This is My Song”: Rewriting Embodied Identities in
The House at Sugar Beach
Cassie Hemstrom, University of Nevada, Reno

Menchú and Barrios de Chungara: Exile within Their Countries
Hilda Salazar, Texas Tech University

“Remembering Victoria” as Tragic Love Story and Political Chronicle
James M. Taggart, Franklin and Marshall College

345 Shakespeare 3

Panel Chair: Richard Vela

Shakespeare Citation in African-American Sitcoms
David Boyles, University of Nevada, Las Vegas

12:30 - 2:00 p.m.
Fiesta 1

Three Kings: the *King Lear*-Inspired Westerns of Anthony Mann
Oliver Spivey, The University of North Carolina, Pembroke

Shakespeare Comes to Tromaville: Shakespeare as Palimpsestuous Site
of Conflict between Troma and Dogma 95
Jake Frye, Western Washington University

Shakespeare Constructed
Richard Vela, The University of North Carolina, Pembroke

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346 Horror (Literary and Cinematic) 3

“Torture Porn”

Panel Chair: Tiffany Wilgar

Gender and the Politics of Consumerism in *Hostel: Part II*

Jeanette Laredo, University of North Texas, Denton

Screening the Meat: Terrorism and Global Melancholy in the “Torture Porn” of Michael Haneke and Eli Roth

Patrick F. Walter, State University of New York at Buffalo

12:30 - 2:00 p.m.

Fiesta 2

It's all Liv Tyler's fault!: Male shame and protective failure in *The Strangers*

Glen Donnar, RMIT University, Melbourne

Validating Viscera-Horror: Eliminating Negative Connotations Associated with “Torture-Porn”

Tiffany Wilgar, University of Nevada, Las Vegas

347 Pedagogies and the Profession 7

Innovative Methods: Organic and Creative Learning Practices Grown from Experiential Knowledge

Panel Chair: Leslie Donovan, University of New Mexico

Handmade Thinking in the Writing Classroom

Laurence Musgrove, Angelo State University

12:30 - 2:00 p.m.

Fiesta 3

Using Templates as a Fast Track Toward Fostering Creativity in the Writing Classroom

Wendy Grosskopf, University of Rhode Island

From Textbook To Workbook: Designing Learning Centered Courses

Ruth Meredith, University of New Mexico

Organic Learning: An Alternate Universe from Team-Based Learning

Kurt Depner and Alan Mabry, New Mexico State University

FRIDAY

Panels 300-390



“*Alien to You? Not to Me*”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

348 Creative Writing 8

Fiction

Panel Chair: Nan Cuba

12:30 - 2:00 p.m.
Fiesta 4

Robert Johnson
Midwestern State University

Nan Cuba
Our Lady of the Lake University

349 Motorcycle Life and Culture 1

Configuring Cycle Culture

Panel Chair: Paul Nagy

12:30 - 2:00 p.m.
Grand Pavilion I-II

Masculine Ideologies and *Sons of Anarchy*
Olaf Standley
Northeastern State University, Broken Arrow, Oklahoma

Working-Class Cowboys: Masculinity and Disability in the American
Outlaw Motorcycle Subculture
Krystal Cleary, University of Cincinnati

“On Yer Bike” and a Radical Bike Ethic
Eryl Price-Davies and Paul Nagy, Clovis Community College

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350 Grateful Dead 6

Panel Discussion: Spontaneous Collective Improvisation: A Guided Listening
Panel Chair: David Gans, Truth and Fun Inc.

12:30 - 2:00 p.m.
Sage Room
(1st Floor)

Phish and the Grateful Dead: What a Long, Uncomfortable Relationship
It's Been

Jacob A. Cohen, CUNY Graduate Center

Reflections on Seeing 'Furthur' 9/20/09
Alan Lehman, University of Maryland

"Grateful Dead I Have Known," Ed McClanahan's Literary Gem: The
Day Gonzo Journalism Turned On a Postmodern Lovelight
Scott MacFarlane, Independent Scholar

351 Science Fiction and Fantasy 12

Whedon, Technology and Ethics
Panel Chair: Barbara Stock

12:30 - 2:00 p.m.
Sendero Ballroom I

"It's About Trust": Slavery and Ethics in the *Dollhouse*
Lewis Call, California Polytechnic State University, San Luis Obispo

There's an Echo in this Horrible Dollhouse, Doctor: Memory, Identity
and Neurotechnology in Riley, River, Gunn, Echo, and, of course, Spike
J. Douglas Rabb and J. Michael Richardson, Lakehead University

"And We Will Be Over": Human Nature and the Tendency to
Destruction in Joss Whedon's *Dollhouse*
Joshua Horner, Northeastern State University

Moral Status in the *Dollhouse*
Barbara Stock, Gallaudet University

FRIDAY

Panels 300-390



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

352 Personal Journal 1

New Approaches to the Personal Journal: creative non-fiction,
sketchbook, video diary, TV & film
Panel Chair: Lisette Davies Ward

Ethnography as Personal Journal: Armenian-American identity in art and
film
Tamar Salibian, Claremont Graduate University

12:30 - 2:00 p.m.
Sendero Ballroom II

More Than Jots, Notes, and Doodles: Exploring artist sketchbooks as
personal journals
Pam Aloisa, United States Air Force Academy

“A Piece of Me”: Self-examination and catharsis through the video diary
(journaling) on You Tube
Julie Durazo, Claremont Graduate University

Prison, War, Nature, The Plague, and Self-Confessionals: Exploring
writing & reality TV as personal journals
Lisette Davies Ward, Claremont Graduate University

353 Science Fiction and Fantasy 29

Nature and the Undead
Panel Chair: Brian Cowlshaw, Northeastern State University

The Hero in the Playground of the Id: An Inquiry into Why *Twilight* is
Popular
Heather Anastasiu, Texas State University-San Marcos

12:30 - 2:00 p.m.
Sendero Ballroom
III

Finding Bella (Between Yearning and Security): Towards Understanding
the Fervor That Surrounds *Twilight*
Ananya Mukherjea, CUNY- College of Staten Island

Differing Perceptions of Nature in *Lost* and *The Tempest*: An Ecocritical
Exploration
Marykate Earnest, University of Texas at Arlington

“Somewhere that’s Green”: The Dream of Being Middle Class in *Little*
Shop of Horrors
Traci Cohen, California State University, Sacramento

31st Annual Meeting of the SWTX PCA/ACA

2:00 p.m. – 4:00 p.m. Friday, February 12, 2010

354 Graduate Awards, Peter C. Rollins Book Award Presentation, and Keynote Adilifu Nama

**12:30 - 2:00 p.m.
Grand Pavilion IV, V**



We are pleased to announce that Adilifu Nama, author of *Black Space: Imagining Race in Science Fiction Film* (U of Texas P, 2008) and Winner of the Peter C. Rollins Book Award for 2009, will be our keynote presenter for our High Tea Awards event on Friday, February 12 at 2:00 pm.

Please come to support our award winners and to hear about the fascinating research of our keynote speaker. Light refreshments, gallons of tea, and perhaps some crumpets will be served.

FRIDAY
Panels 300-390



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Panels 355-370

4:00 p.m. – 5:30 p.m. Friday, February 12, 2010

Concurrent Panel Sessions

355 Visual Arts in the West 1

Panel Chair: Victoria Grieve, Utah State University

The Baroque Parapet and Gable and the Sense of Place in the American West

Marshall S. McLennan, Professor Emeritus, Eastern Michigan University

**4:00 – 5:30 p.m.
Enchantment A**

Narratives of Experience & Exclusion: Art of the Japanese-American Internment Camps

Lisa Daily, University of South Florida

American Art in Soviet Russia during the Cold War

Gretchen Simms, Freelance Art Historian

New Format as Southwest Art from a Female Perspective

Siyong Lee, University of New Mexico

356 Native/Indigenous Studies 7

Representing Native Women: Art, Literature and Sex

Panel Chair: Petra Lina Orloff, Wayne State University

The War Shirts of Joane Cardinal Schubert

Patricia Vervoort, Lakehead University

**4:00 – 5:30 p.m.
Enchantment B**

Female Survivors in Contemporary Native Prose

Yuliya Dzholos, University of Minnesota

On Sienna and Coal Colored Thighs: Sex, Slavery and the Indian/Creole Body Colonized

L. Rain C. Gomez, Cornelia Connelly

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357 Transgressive Cinema Panel 1

Panel Chair: Rob Weiner, Texas Tech University

Transgression and Social Critique: *Fido* and the Erasure of Race in the American Zombie Film

Marisa Sikes, University of New Mexico

**4:00 – 5:30 p.m.
Enchantment C**

Waning Control of Filmic Propriety: Determining the Limits of the Censorship through Doris Wishman's Nudist Camp Films

Daniel Metz, University of Texas

Irresponsible to the End: Greg Araki and the romance of AIDS

James Dembowski

Texas Tech University: Health Sciences Center

Brain Eraser: Sex, 'Perversion' and Ecstatic Annihilation

Jack Sargeant, Deakin University

358 Chicana/o Literature, Film, Culture 5

(S)Weeping Women: Studies in Female Domestic Duties in Literature and Theatre

Panel Chair: Jeanette Sanchez, University of Washington

**4:00 – 5:30 p.m.
Enchantment D**

A Sweeping Metaphor: The poetics of Domesticas

Jesse A. Montañño, Hope College

Cleaning House: The Womanist Sweepings of Julia Alvarez

Russ Chace, Southern Arkansas University

Comedy, Race and Politics: George Lopez on America

Nancy Quiñones, Claremont Graduate University

FRIDAY

Panels 300-390



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

359 Graphic Novels, Comics, and Popular Culture Panel 8

Images of Images: The Graphic Novel Adapting and Adapted
Chair: John Wegner

Caviar to the general": Shakespearean Capital and the Graphic Novel
Tony Perrello, California State University, Stanislaus

4:00 – 5:30 p.m.
Enchantment E

Adapting to Popular Culture: Gender Representations in Graphic Novels
Jerri Bri McDonald, Angelo State University

Indians, Aliens, and American National Identity in the Graphic Novel
Andrew Dorsey, California State University, Stanislaus

Graphic Violence: Adapting the Bloody Book for the Big Screen
John Wegner, Angelo State University

360 European Popular Culture and Literature 3

Wild West II: Mythologizing Europe in *Inglourious Basterds*
Panel Chair: Monica Osborne

Metanarratives and the Representation of Violence in Quentin
Tarantino's *Inglourious Basterds*
Wai Hung Tom Ue, McGill University

4:00 – 5:30 p.m.
Enchantment F

Violence as a Mythological Equalizer in *Inglourious Basterds*
Heather MacDonald, California State University, Fullerton

Up In Flames: Ethics and Cinematic Re-Presentation in Tarantino's
Inglourious Basterds
Monica Osborne, University of California, Los Angeles

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361 Reality Television 1

Reality Television and the Historical Moment
Panel Chair: James Bell

Doing Reality TV: Activism and *Whale Wars*
Robin Murphy, East Central University

4:00 – 5:30 p.m.
Fiesta 1

Reality TV as History: How Historical Reality Gives Way to Reel
Reality
Ken Dvorak, Northwest Vista College, San Antonio

During the War Years, We Watched *Survivor*: The End of the Sole
Survivor Superpower
James Bell, College of the Ozarks

362 Horror (Literary and Cinematic) 4

Affective and Imaginary Machines of Horror
Panel Chair: Craig Bernardini

The Metaphysics of Perceptual Horror: What Lies Beneath *Paranormal
Activity*, *The Fourth Kind*, and *Cloverfield*
Benjamin Smith, University of Central Oklahoma

4:00 – 5:30 p.m.
Fiesta 2

Is it Real?: Perceptions of Reality in P.O.V. Horror Films
Marcus Mallard, University of Central Oklahoma

Manufacturing Images: Allegories of the Factory in *Tomb Raider* and
National Treasure
Craig Bernardini, Hostos Community College

FRIDAY
Panels 300-390



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

363 The Film Archive and Cinematic Heritage (extended)

Critical Issues in the Archive

Panel Chair: Janna Jones, Northern Arizona University

Yamekraw: a Negro Rhapsody: Hollywood Depictions of African-American Life in Early Sound Film

Amanda D. Howard

Preserving the Grateful Dead’s Film and Video Collection and Making It Accessible

David Lemieux, Grateful Dead Archivist

Caring for the Archive

Janet Ceja, University of Pittsburgh

Cinematic Cartography and the City

Mark Neumann, Northern Arizona University

Lost or Just Misplaced? Avalon Daggett’s Southwest Educational Films

Jennifer Jenkins, University of Arizona

The Outsider’s Insider: The UFO Films of Daniel Fry

Jeffrey Martin, New York University

Contextualizing the Amateur Film: Tad Nichols’ 1939 *Navajo Rug Weaving*

Janna Jones, Northern Arizona University

4:00 – 6:30 p.m.

Fiesta 3

364 Creative Writing 9

Poetry

Panel Chair: Nathan Brown

Alison Laurell

Western Michigan University

Jerry Bradley

Lamar University

Fred Alsberg

Southwestern Oklahoma State University

Nathan Brown

University of Oklahoma

4:00 – 5:30 p.m.

Fiesta 4

31st Annual Meeting of the SWTX PCA/ACA

365 Film Theory 2

Subjectivity and Spectatorship
Panel Chair: Michael Williams

Blurring Frames: The Impact of Media History and Technology on
Spectatorship and the Mise-en-Abîme
Stefanie Fichera, University of North Texas

4:00 – 5:30 p.m.
Grand Pavilion I-II

Subjectivity and Identification in *Crumb*
Julia Smith, New Mexico State University

Language and the Unconscious in *Fight Club*
Yu-wen Huang, Cheng-chi University, Taipei City

“The Death of the Spectator”
Michael Williams, Berklee College of Music

366 American Studies 2

Reading American Media
Panel Chair: Brandon Hessing

Social Snuff: Mediated Voyeurism in the *Faces of Meth* Website
Jeff Pyle, Wichita State University

Hurricane Kanye: The Spiral of Controversy Surrounding Kanye West’s
Post-Katrina Comments
Chigozirim Utah, Wichita State University

4:00 – 5:30 p.m.
Grand Pavilion III

Stereotype & Motivations: A Pentadic Analysis of the Film *Crash*
Giovanni Garcia, Wichita State University

Prayer for Our Country: A Pentadic Analysis of RFK’s Speech upon the
Death of Dr. Martin Luther King, Jr., April 4, 1968
Zachary Brown, Wichita State University

“Who’s Gonna Save My Soul”: A Pentadic Analysis of Gendered
Perspectives on Relationship Dissolution
Brandon Hessing, Wichita State University

FRIDAY

Panels 300-390



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

367 Grateful Dead 7

Panel Discussion: Publishing Popular Culture Content in Refereed Journals:
Focus on Grateful Dead Scholarship

Panel Chair: Rebecca G. Adams, University of North Carolina at Greensboro

4:00 – 5:30 p.m.
Sage Room
(1st Floor)

Gary Burnett
Florida State University

Natalie Dollar
Oregon State University-Cascades

Jay Williams
Independent Scholar

368 Science Fiction and Fantasy 13

Shades of Difference

Panel Chair: Ximena Gallardo C., CUNY-LaGuardia

The Ness Thread
Anthony Carlton Cooke, Emory University

Seething Entities: Anti-Cosmopolitanism, Hyperbolic Organicity and
Cthulhoid Ethics
Ben Woodard, European Graduate School

4:00 – 5:30 p.m.
Sendero Ballroom I

From Genly Ai to Louis Proof: Cultural Diversity in Science Fiction and
Fantasy ... ?
Lezlie Kinyon, Independent Scholar

The Racial Misinterpretation of Tolkien's English Myth, *The Lord of the
Rings*
LaLeesha T. Haynes, Creighton University

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369 Creative Writing Pedagogy (extended)

Special Combined Session
Panel Chair: Lawrence J. Clark

Reading/Feeling/Faith
Miranda Mellis, Mills College

“Where I’m From”: An Exercise
Sean Chapman, Arkansas School for Mathematics, Sciences, and the Arts--Hot Springs

The Pedagogy of the Personal Journal
Lisette Reiter, Claremont Graduate University

“See What You’ve Done”: Tools for Workshopping Poetry in the Internet-Enhanced Classroom
Alan Soldofsky, San Jose State University

Creative Writing in the Contact Zone
Lacy M. Johnson, University of Kansas

Under the Desk, Searching for Plato: My first six months as Director of Creative Writing, Margaret Rabb, Wichita State University

Phlegmatically Yours: Or, How to Use Temperament Theory to Develop Characters and Create Realistic Conflict in Fiction and Film
Lawrence J. Clark, Houston Baptist University

4:00 – 7:15 p.m.
Sendero Ballroom II

370 Literature (General) 1

Panel Chair: Lee Hamilton

Community through Context in Bret Easton Ellis’ *Less than Zero* and *The Rules of Attraction*
Cal Yelderman, New Mexico Highlands

The Lives and Times of Sedgwick’s Queer Ghosts and Butler’s Dead Bodies: An American Gothic Reading of Henry James’s *Turn of the Screw*
Colleen Cummins, University of New Mexico

A Container for the Living: Reptilian Cakes and the Space of Abjection in Kathryn Davis’s *Hell*
Hillary Stringer, University of North Texas

"What Can Ever Save Us?": Abstraction and the Holocaust in *Incident at Vichy*
Lee Hamilton, University of Texas-Pan American

4:00 – 5:30 p.m.
Sendero Ballroom
III

FRIDAY
Panels 300-390



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Panels 371-387

5:45 p.m. – 7:15 p.m. Friday, February 12, 2010

Concurrent Panel Sessions

371 Computer Culture 13

Game Studies 13

Pulling it all Together: Game Studies as Multi-threaded Processing

Panel Chair: Ken McAllister, University of Arizona

Ryan Moeller

Utah State University

**5:45 – 7:15 p.m.
Enchantment A**

Judd Ruggill

Arizona State University

Ken McAllister

University of Arizona

372 Native/Indigenous Studies 8

Foundations in American Indian Literature: Eastman and McNickle

Panel Chair: Citlalin Xochime, New Mexico State University

Promoting “Indianness to Save Civilization: Charles Alexander

Eastman’s Rhetorical “War-Path” to an Indianized Future

Miyuki Jimura, Doshisha University

**5:45 – 7:15 p.m.
Enchantment B**

Putting the Sun Back in the Sky: Temporality and Translation in *Wind from an Enemy Sky*

Chris Pexa (Spirit Lake Tribe), Vanderbilt University

31st Annual Meeting of the SWTX PCA/ACA

373 Transgressive Cinema 2

Panel Chair: John Cline

Millennial Disaffection, Hedonism, and Superficial Rebellions in 1990s Spanish Cinema
Jason E. Klodt, University of Mississippi

**5:45 – 7:15 p.m.
Enchantment C**

On Martyrs, Propaganda, and Coconuts: An Examination of Antonio Margheriti's Vietnam War Film *The Last Hunter*
Nick Diak, University of Washington

Girls with Guns: Gender & Exploitation in the films of Andy Sidaris
David Ray Carter, Film Critic/Journalist

The 'Zine in the Archive: The Politics of Bibliography in Trash Cinema Studies
John Cline, University of Texas

374 Literature (General) 2

Special Topic: *Twilight*

Panel Chair: Amanda Brinkman, School of the Art Institute of Chicago

The Quileute and the Appropriation of Ancient Oral History: Working to Counter the Dominant Narrative of the Twilight Series
Deana Dartt-Newton, Burke Museum, University of Washington

Tourism and the Rural Imaginary: Woman, Fantasy, and Fan Pilgrimages
Amanda Brinkman, The School of the Art Institute of Chicago

**5:45 – 7:15 p.m.
Enchantment D**

Seeking Twilight: Uncovering the Thematic Appeal of the Twilight Series Among Young and Old Twilight Fans
Barbie Chambers, Texas Tech University

Twilight: Historical Contexts and Psychoanalytic Interpretations
Ruth O'Donnell, Royal Holloway, University of London

"Vampires, Werewolves, and Humans...Oh My!!":
A Philosophical Look at Race, Identity, and Mixed-blood in the Twilight Universe
Michelle M. E. Bernard, Husson University

FRIDAY

Panels 300-390



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

375 Biography, Autobiography, Memoir, Personal Narrative 4

Emerging Genres

Panel Chari: Beverly Thompson, Texas Women's University

Deaf Literacy Narratives: New Technologies and Shifting Identities

Linda A. Rubel and Rose Marie Toscano, Rochester Institute of Technology

French Autofiction and Illness Narrative: Gay Science or Funny Twists?

Isabelle Favre, University of Nevada, Reno

All Broken Up about *A Million Little Pieces*: The Reception of Random House and James Frey

Dawn Durante, Arizona State University

The Making of *Covered*: A Visual Ethnography of Heavily Tattooed Women and Female Tattooists

Beverly Thompson, Texas Woman's University

5:45 – 7:15 p.m.
Enchantment E

376 European Popular Culture and Literature 4

“Work out” the Ape: Popular Darwinism

Panel Chair: Dan Bivona, Arizona State University

The 'Nature Fakers' Debate: Anthropomorphization as Rhetorical Strategy in *White Fang*, Dennet, and Dawkins

Noah Tucker, Arizona State University

Something Troglodytic in the High Aesthetic Line: Dr. Jekyll as Aesthetic Raskolnikov

Rachel Sims, Arizona State University

Apocalyptic Evolution in H. G. Wells's *The Time Machine*

James M. Trout, Washington State University

"The only way to get rid of a temptation is to yield to it": The Changing Face of Hyde in Twentieth Century Hollywood Film Versions of *Dr. Jekyll and Mr. Hyde*

Dan Bivona, Arizona State University

5:45 – 7:15 p.m.
Enchantment F

31st Annual Meeting of the SWTX PCA/ACA

377 Reality Television 2

Reality Television and Identity

Panel Chair: Bradley Lane, Seattle Community College District

“Reality TV and the Aesthetics of Truth”

Charlotte Stevens, York University and Ryerson University, Toronto

“White Shoes after Labor Day and Other Mortal Sins: Reality Television as the New American Religion”

Jill C. Jones, Rollins College

“Once upon a Playboy Centerfold . . . : How The Girls Next Door is Rewriting Cinderella”

Stephanie Dowdle, Salt Lake Community College

“Isn't It Bro-mantic?: ‘Bromance’ and the Heterosexual Matrix”

Bradley Lane, Seattle Community College District

5:45 – 7:15 p.m.
Fiesta 1

378 Rhetorics of New Media 2

Panel Chair: Anna Gurley, University of Oklahoma

YouTube and Literacy: The use of Visual Media in the Classroom to Aid in Literacy and Composition Education

Moremi Ogbara, California State University

Exploring Social Network Sites, Literacy, and Social/Political Change

Anna Gurley, University of Oklahoma

Busy Doing No-thing: An Ontology of Boredom

David R. Watson, University of North Carolina, Greensboro

Good Mothers, Bad Mothers and Mommy Bloggers: Rhetorical Resistance and Fluid Subjectivities

Rebecca Powell, New Mexico State University

5:45 – 7:15 p.m.
Fiesta 2

FRIDAY

Panels 300-390



“*Alien to You? Not to Me*”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

379 Women's Studies 4

Issues in Race, Gender, and Culture

Panel Chair: Dwonna Naomi Goldstone, Austin Peay State University

Bossy Husband vs. Bossy Society in *Eat, Pray, Love* and *How to Be a Woman and Not Die in the Attempt*

Sabrina Laroussi, Texas Tech University

5:45 – 7:15 p.m.
Fiesta 4

Widow, the Second Class Citizen and Slave of the Patriarchal Society
Dibakar Pal, Independent Scholar

The Continued Relevance of the Dystopian Vision in Margaret Atwood's
The Handmaid's Tale

Lisa Echtenkamp, Baylor University

Stirring Up Trouble in the South

Dwonna Naomi Goldstone, Austin Peay State University

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380 Film Theory 3

Viewing History: Millennial and Postnational Theories of Cinema
Panel Chair: Morgan Charles, McGill University

“Broadcast Jet Li Yourself”: Transnational Chinese Movie Stardom and the Post-national Imagery on YouTube”

Dorothy Wai-sim Lau, University of Hong Kong

5:45 – 7:15 p.m.
Grand Pavilion I-II

The Skeletal Fetish: Structural Cinephilia in Contemporary Mexican Film Theory

Felipe Pruneda Senties, University of Pittsburgh

Orphan cinema and Contemporary Quebec Nostalgia Films
Morgan Charles, McGill University

“Is Like Even When We Acting We Ain’t the Actor”: Westerns, Badjohns and ‘Creole Acting’ in *The Dragon Can’t Dance*

Raquel Puig, University of Puerto Rico, Rio Piedras

381 American Studies 3

Authority in American Media

Panel Chair: Marianne Cotugno, Miami University of Ohio

Reconstructing the Myth of American Superiority: Orientalist Fantasy and Nationalist Anxiety in *Iron Man*

Brent Smith, University of New Mexico

5:45 – 7:15 p.m.
Grand Pavilion III

Thinkb4youspeak Campaign: A Rhetorical Criticism of Stereotype Representations

J. D. Smith, Wichita State University

Who Is Telling the Truth about Bonnie and Clyde: The Newspapers, The Movies, The Memoir Writers, or the FBI?

Douglas Ferdon, Baylor University

Authorship and Authority in Police Report Writing

Marianne Cotugno, Miami University of Ohio

FRIDAY

Panels 300-390



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

382 Experimental Writing and Aesthetics 4

Panel Chair: Jennifer Maloy, Temple University

Con Text: Textual Appropriation in Kathy Acker’s Plagiarist Fiction
Mirjam Horn, University of Bayreuth

In the Recliner: The Toxicology of Television in Curtis White’s
Memories of My Father Watching TV
Joseph Conte, State University of New York, Buffalo

5:45 – 7:15 p.m.
Grand Pavilion IV

“They Take From Your Tongue”: Theresa Hak Kyung Cha’s *Dictee* and
the Generation 1.5 Student Experience
Jennifer Maloy, Temple University

Translation and Transcription: Metafictional Transmission in Theresa
Hak Kyung Cha’s *Dictee*
Nathan Shank, University of Oklahoma

Re-opening *Dictee*
Evan Chambers

383 Food and Culture 4

Cuisine and National Culture

Panel Chair: Elizabeth White Nelson, University of Nevada, Las Vegas

American “Countercuisine” in the 1970’s
Lana Povitz, McGill University

5:45 – 7:15 p.m.
Grand Pavilion V

Indian English Diaspora Fiction by Women: A celebration of the
Gustatory/Olfactory
Asha Choubey, MJP Rohilkhand University

The Rhetoric of Gastropolitics: Slow Food and Transnationalism
Antonia Massa-MacLeod, University of Wisconsin, Madison

The Lost Cuisine: Food and Identity in the South after the Civil War
Elizabeth White Nelson, University of Nevada, Las Vegas

31st Annual Meeting of the SWTX PCA/ACA

384 Punk 2

Punk Literature: Philosophically and Rhetorically
Panel Chair: Bryan L. Jones, Northeastern State University, Oklahoma

Oxymoronic Existence: Zines and the Literary Aesthetics of Punk
Jeffrey Timmons, Virginia Wesleyan College

Punk Rock Bitches: Exploring the Agency of Gender and the Punk Rock
Aesthetic in the fiction of Kathy Acker
Yvonne Celia Garrett, New York University

5:45 – 7:15 p.m.
Grand Pavilion VI

Out of Step with the world: The constitutive rhetoric of the American
straight edge scene in the early and mid-1980s.
Robert Margesson and Denis Sapranov, Regis University

Punk's not dead, it's un-dead: The vampire Spike as punk rock
expression
Bryan L. Jones, Northeastern State University, Oklahoma

385 Grateful Dead 8

Panel Discussion: Spontaneous Collective Improvisation: A Guided Listening
Panel Chair: David Gans, Truth and Fun Inc.,

Graeme M. Boone
Ohio State University

Mark E. Mattson
Fordham University

James Tuedio
California State University, Stanislaus

5:45 – 7:15 p.m.
**Sage Room (1st
Floor)**



“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

386 Science Fiction and Fantasy 14

Whedon's Re-visioning

Panel Chair: Mary Ellen Iatropoulos, State University of New York, New Paltz

Mexicans in Space: Coded Absences in Joss Whedon's *Firefly*
Daoine S. Bachran, University of New Mexico

“The Status is Not Quo”: *Dr. Horrible*, *Dollhouse*, and the Shifting
Boundaries of American Television
Erin Giannini, University of East Anglia

New Television Heroines: *Buffy the Vampire Slayer* and *In Plain Sight*
Jeffrey Bussolini, City University of New York

“Look Where Free Will Has Gotten You”: *Brave New World* and *Angel's*
Body Jasmine
Mary Ellen Iatropoulos, State University of New York, New Paltz

5:45 – 7:15 p.m.
Sendero Ballroom I

387 Linguistics 1

Panel Chair: Nancy Mae Antrim, Sul Ross State University

Language in Advertising: Linguistic and Semiotic Practices in the
(Product) Red Campaign
Lisa C. Wagner, University of Louisville

“I'm just a rapper straight up!": 'White actors' use of falsetto in film
Qiuana Lopez, University of Texas at Austin

Linguistic Dominance and Discrimination in Shanghai as a thriving
cosmopolitan – Shanghainese, Mandarin, or English?
Cao Yongheng, Beijing Foreign Studies University

Popular versus Scientific Linguistics: integrational reflections
Adrian Pablé, The University of Hong Kong

Language Loss: the case of the subjunctive in Spanish Heritage Speakers
Nancy Mae Antrim
Sul Ross State University

5:45 – 7:15 p.m.
Sendero Ballroom
III

31st Annual Meeting of the SWTX PCA/ACA

Panels 388-390 Movie Showings

8:00 p.m. – 10:00 p.m. Friday, February 12, 2010

Concurrent Panel Sessions

388 Transgressive Cinema 3

Movie Showing: *Salt of the Earth* 1954
Transgression as Social Justice Roundtable Panel

John Cline, Rob Weiner, Kathrin Dodds, Jack Sargeant, Jack Becker, James Dembowski, Marisa Sikes, Michelle Brittney, Sara Sutler-Cohen, David Hopkins and David Ray Carter

After the film showing, each Panelist will have five minutes to give their thoughts then will open up for discussion.

For the last two years the Transgressive cinema panels have brought movies that provoke discussion about different concepts of what Transgression means in film. We shown a few very controversial movies related to horror. This year we wanted to try a different approach the concept with Social Justice as Transgression. . If we look at the sorted and difficult history of this film, it is tempting to say that this film is the most controversial film ever made (it certainly is the most persecuted film). Yet this film basically has a message that all people regardless of race are equal, women have rights, and people are entitled to decent working conditions. At first glance one might ask why a film like is transgressive? Well the answer might be in its history and how it was perceived (Howard Hughes once asked Congress to physically stop the filmmakers from making this movie). Yet the movie is now in the library of congress as one of our historic treasures.

8:00 – 10:00 p.m.
Enchantment C

389 American Indian/Indigenous Film 8

Native Film/Media Projects as Cultural Preservation Tools: Language Retention
Film Examples and Discussion
Panel Chair: M. Elise Marubbio, Augsburg College

Films Screened and Discussed: *Finding Our Talk: Chitimacha* (Michelle Smith, 2009); *Finding Our Talk: Hawaii* (Tracey Deer, 2009); and *Cherokee Stories* (Cherokee Nation)

8:00 – 10:00 p.m.
Fiesta 1

M. Elise Marubbio and Richard L. Allen Augsburg College and Cherokee Nation

FRIDAY
Panels 300-390



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

390 Science Fiction and Fantasy Two Hour Double Feature

Once More With Feeling and *Dr. Horrible’s Sing-Along Blog*

Hosted by the Science Fiction and Fantasy Area Chairs.

8:00 – 10:00 p.m.
Sendero Ballroom I

Please join us for a presentation of Joss Whedon’s famous *Buffy* musical episode and his internet hit *Dr. Horrible*. Singing is encouraged!

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8:00 a.m. – 11:00 a.m. Conference Registration

8:30 a.m. – 11:00 a.m. Book Display

Panels 400-418

8:30 a.m. – 10:00 a.m. Saturday, February 13, 2010

Concurrent Panel Sessions

400 Computer Culture 14

Ethnography, Writing, Second Life, and Film

Panel Chair: Andrew Chen, Minnesota State University Moorhead

Virtual Autoethnography: Exploring Second Lives by a Cyborg Deva

Megan Jean Harlow, European Graduate School, Saas-Fee, Switzerland

The Sex Life in your Second Life: An Ethnological Study of Women as Sexual Objects on *Second Life*

Alexis Waters, Northeastern Illinois University

Coding Fiction: Teaching Literature Using the Decision-Tree

Ron Scott, Walsh University

“Broadcast Jackie Chan and Ziyi Zhang Yourself”: Transnational Chinese Film Stardom on YouTube in Participatory Cyberculture

Dorothy Lau, The University of Hong Kong

**8:30 – 10:00 a.m.
Enchantment A**

401 Native/Indigenous Studies 9

The Colors of Colonization: The Problem with Government and Education

Panel Chair: L. Rain C. Gomez, Cornelia Connelly

Goodbye Frybread, Day Schools and BIA: A Look Back At 300 Years Of Colonization

Lee Francis IV., (Laguna Pueblo), Wordcraft Circle of Native Writers and Storytellers

“A piece of my blood is in that school”: Conflicted Black-Indian Identities and Segregated Schools in Twentieth-Century North Carolina

Cynthia Greenlee-Donnell, Duke University

Changing Populations Changing Faces: Responding to Indian/Mexican / Mixed Blood Urban Youth in a Oklahoma City School

T Shawnee, Roosevelt

**8:30 – 10:00 a.m.
Enchantment B**

SATURDAY
Panels 400 - 460



“*Alien to You? Not to Me*”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

402 Presidents and Film 1

Panel Chair: Rob Weiner, Texas Tech University

8:30 – 10:00 a.m.
Enchantment C

The television and the close-up, they create their own sets of meanings:
Frost/Nixon, Iconoclasm, and Epistemic Panic
Sebastian M. Herrmann, University of Leipzig

Thoughts on Richard Nixon, Ang Lee, and Thanksgiving 1973
Rob Ribera, Independent Scholar

McKinley, TR and *The Rough Riders*
James L. Newsom, University of Texas at Tyler

403 Folklore 1

Panel Chair: Phyllis Bridges, Texas Woman's University

8:30 – 10:00 a.m.
Enchantment D

Hawthorne's Use of Folklore
Linda Boyd, Houston Baptist University

Folk Elements in Kate Chopin's "Desiree's Baby" and "At the Cadian Ball"
Miranda Elkins, Columbia, Tennessee

Stitching Change: American Quilting and Quiet Activism
Rachel Johnston, Texas Woman's University

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404 Biography, Autobiography, Memoir, and Personal Narrative 5

Personal Experiences

Panel Chair: Linda Niemann

“Like Sands through the Hourglass . . . So are the Days of Our [Lies]”:
Desert Storm and One Lieutenant’s Misadventures
Jake McBee, University of Nebraska, Kearney

8:30 – 10:00 a.m.
Enchantment E

Another Day in the Life of a Child in the Country
Mark Duvall, Grayson County College

Stephen’s Gifts
Laura Neal, Grayson County College

Railroad Noir
Linda Niemann, Kennesaw State University

405 European Popular Culture and Literature 5

Interrogating Culture

Panel Chair: Lynn D. Zimmerman

Hip-Hop Tuga: Identity and Voice in Post-Colonial Portugal
Miye Nadya Tom, University of Coimbra

8:30 – 10:00 a.m.
Enchantment F

The Morality of Transgression in Two Films by Pedro Almodóvar
Surti Singh, DePaul University

Rebel Girls Overseas: An Analysis of European Punk Feminism as
Compared to the American Riot Grrrl Movement
Christina Garton, New Mexico State University

Thomas the Tank Engine and Fascist Ideology
Lynn D. Zimmerman, Notre Dame College

SATURDAY
Panels 400 - 460



“ Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

406 Women's Studies 5

Issues of Gender in Advertising and Media

Panel Chair: Nicholas Gerlich

Metaphors of Gender in the Discourse of Television Advertising

Melissa Axelrod, University of New Mexico

Peel-and-Taste Advertising: A New Medium Aimed at Women

Leigh Browning, West Texas A&M University

8:30 – 10:00 a.m.

Fiesta 1

Popular Music and Gender-Specific Preferences: Implications for Advertising and Retailing

Lori Westermann, West Texas A&M University

Women and Technology: How They Use Social Media, Smartphones, and Other Gadgets

Nicholas Gerlich, West Texas A&M University

407 Music: Traditional, Political, Popular 1

Academic Headbanging: Critical Analyses of Heavy Metal Music

Panel Chair: Daniel Belgrad

The Horrific Form of Cultural Critique: Black Metal Aesthetics as Critical Praxis

Robert Albanese, University of Iowa

8:30 – 10:00 a.m.

Fiesta 2

The Leather Rebels: A 21st Century Perspective on Gender, Sexuality, and Power in Heavy Metal Music

Aurore Diehl, University of New Mexico

Metal Up Your (CL)ASS!: Economics and Culture in the Heavy Metal Community

Sara Sutler-Cohen, Bellevue College

Gnosticism in Heavy Metal Music

Daniel Belgrad, University of South Florida

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408 Pedagogies and the Profession 8

New Approaches: Popular Culture, Community Collections, and National
Parks as Curricular Resources

Panel Chair: Joan Digby

8:30 – 10:00 a.m.

Fiesta 3

I Can't Wait to Get to Class!: The Effects of Cognitive Deficiencies and
New Approaches to Analytical Thinking and Writing
Manpreet Devi, California State University, Sacramento

Comics, The Crüe, Popular Culture, and Pedagogy: Transforming the
Composition Classroom

Steven T. Varela, University of Texas at El Paso

Partners in the Parks: Where Only Birds "Twitter"

Joan Digby, C. W. Post Campus, Long Island University

409 Literature (General) 3

Special Topic: Cormac McCarthy (I)

Panel Chair: Michael Ames

No Country for Old Men: Aging and Elegy in Cormac McCarthy's
Meditation on a Wasted America

Jeannette Vaught, University of Texas at Austin

8:30 – 10:00 a.m.

Fiesta 4

"Another view of the world out there": Cinematic Narrative in *No
Country for Old Men*

Chris Webb, University of Houston

McCarthy's Violent Gaze in *Blood Meridian*

Michael Ames, University of New Mexico

410 American Indians Today 3

Panel Presentation: Dancing Through Another World: Cultural Learning
Beyond the Classroom

Panel Chair: Richard L. Allen, Cherokee Nation

8:30 – 10:00 a.m.

Grand Pavilion I-II

Leslie D. Hannah

Northeastern State University, Oklahoma

Jennifer Molidor

Kansas State University, Salina

SATURDAY

Panels 400 - 460



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

411 Myth and Fairy Tale 4

Panel Chair: Brooke Donaldson

Pan of Many Faces: The Survival of the Fertility God at Baniyas/Caesarea Philippi
Judd Burton, Texas Tech University

8:30 – 10:00 a.m.
Grand Pavilion III

The Outcast Within: The Shadow-Self in *Beowulf* and *Sir Gawain and the Green Knight*
Lorena Sins, Dalton State College

The Gingerbread House in *Hansel and Gretel*: Its Medieval Origin
Ken Kurihara, Fordham University

Kunstmärchen as a Demonstration of the Romantics’ “New Mythology”
Brooke Donaldson, University of Mary Washington

412 Historical Fiction 1

Panel Discussion: Imagining Female Excess
Panel Chair: Cristine Soliz, Fort Valley State University

“Virgin’s Whistle”: A Case of Hyper-Reality Deconstructed, Tropological Spaces Filled, and Alternate Religious Realities
B. Keith Murphy, Fort Valley State University

8:30 – 10:00 a.m.
Grand Pavilion IV

“To Prostitute Your Vote”: Prostitution, Politics, and the Political Allegory in Post-Revolutionary America
Margaret Bertucci Hamper, Southern Illinois University

Sex Kitten or Artist? A History of Sexuality in Lady Gaga’s Aesthetics
Taylor Sykes, Fort Valley State University

The Myth of La Malinche: Hero or Traitor?
Helen H. Gordon
Author, Publisher, Independent Scholar

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413 Film & History 3

World Cinema – Transnational Developments

Panel Chair: Tobias Hochscherf, University of Applied Sciences Kiel, Germany

Out of the BLACKlist: The Exile of Jules Dassin

Tim Day, Lubbock Christian University

**8:30 – 10:00 a.m.
Grand Pavilion V**

Cinematic Postmemory? Theo Angelopoulos's *The Travelling Players*
and the Uses of Intertextuality

Rania-Eleftheria Kosmidou, University College Dublin

Class Will Tell: Class Conflict and Class Acts in *The Class*

Dennis Rohatyn, University of San Diego

414 Punk 3

Punk politics

Panel Chair: Mindy Clegg, Georgia State University

“Rock the Casbah”: An Example of Essentialized Language Employed in
Progressive Political Circles

J. Michael Colvin, Fordham University

**8:30 – 10:00 a.m.
Grand Pavilion VI**

“I fought the Law”: Punk Rock and American Politics During the Cold
War

Steve Sanin, Siena College

Punk in its Limits: Ideology and Democratic Experimentation

Matthew Lampert, New School of Social Research

Punk Rock: We Just aren't Dangerous Anymore

Clayton Whittle, Texas A&M University

SATURDAY
Panels 400 - 460



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

415 Grateful Dead 9

Panel Chair: Stan Spector

8:30 – 10:00 a.m.
Sage Room
(1st Floor)

"Since the End is Never Told": Storytelling and the Legacy of the Grateful Dead

Mary Goodenough, Independent Scholar

How Did We Get from There to Here? An Informal Comparison of Anti-Social Behavior Among Deadheads in the Show and Internet Eras

Kay Robin Alexander, Independent Scholar

“When It Seems Like the Night Will Last Forever”: Grateful Dead Music and the Eternal Recurrence of the Same

Stan Spector, Yosemite College

416 Science Fiction and Fantasy 15

Fandom in Science Fiction and Fantasy

Panel Chair: Ximena Gallardo C., CUNY-LaGuardia

Becoming “Mutant” in the Popular Front: The Michelist Movement and the Emergence of Radical Science Fiction Fandom

Sean Cashbaugh, University of Texas at Austin

8:30 – 10:00 a.m.
Sendero Ballroom I

A Patchwork *Merlin*: Fan Artists’ Queer Haunting of the BBC’s Arthurian Reimagining

Anne Kustritz, Brockport College

“The Act Almost Seems Alien”: *X-Files* Fan Fiction Composition as Contemporary Sophistic Rhetoric

Sara K. Howe, University of Arizona

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417 Atomic Culture 1

Panel Chair: Scott C. Zeman, New Mexico Tech

Little Boys and Fat Men: Humanising “the Bomb” in Atomic Museums in the US and Japan
Robin Gerster, Monash University

8:30 – 10:00 a.m.
Sendero Ballroom II

From *End Zone* to *Underworld*: Atomic Culture, Material Objects, and the Desert Southwest in the Fiction of Don DeLillo
Tim Jelfs, King’s College London

Hot Seat: James Hampton’s *The Throne* in the Atomic Age
Joseph Larned, Temple University

The Bomb in the Wilderness: Photography and Forgetting
John O’Brian, University of British Columbia

418 (Auto)Mobility and Road Culture 4

Highway Histories
Panel Chair: Matthew Roth

‘The Evil of the Machine’: Nature, Urbanism, and the Automotive Parkway
J.B.C. Axelrod, Occidental College

8:30 – 10:00 a.m.
Sendero Ballroom III

Bringing the Mobile Home: “Highways of Tomorrow,” Domesticities for Today, 1956-1965
Nicole Rebec, University of California, Irvine

Reimagining the Modern War Memorial: Honolulu’s Drive-By Memorial to the War in the Pacific
Amy Lyford, Occidental College

Respondent
Matthew Roth, Automobile Club of Southern California

SATURDAY
PANELS 400 - 460



“ Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Panels 419-437

10:15 a.m. – 11:45 a.m. Saturday, February 13, 2010

Concurrent Panel Sessions

419 Computer Culture 15

Communication and Discourse
Panel Chair: Ron Scott, Walsh University

de-Friended on Facebook
Lana G. Marlow, Angelo State University

**10:15 – 11:45 a.m.
Enchantment A**

“TL;DR” (Too Long; Didn’t Read): Constructions of Appropriate Social
Discourse within Internet Communities
Elizabeth Chamberlain, California Polytechnic State University

Social Networking, Ethics, and Civil Discourse in the Duke City
Teresa Blankmeyer Burke, Gallaudet University

420 Native/Indigenous Studies 10

Indigenous Absence and Presence in Sci-Fi and Popular Culture
Panel Chair: L. Rain C. Gomez, Cornelia Connelly

Prey: Representation of Native Americans in Sci-Fi Video Games
Natalya Britton, Humboldt State University

**10:15 – 11:45 a.m.
Enchantment B**

Genre B(1)ending and Native Imagery within the Fantasy Worlds of A1
Swearengen, Alvin Maker, Harry Dresden, and Rachel Morgan
Margaret Vaughan, Metropolitan State University

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421 American Studies 4

Place and Space in America
Panel Chair: Benjamin Garner

Resonances of Snaking Freeways, or Reconsidering L.A./ *La Medusa*
Katrín Fennesz, Wirth Institute, University of Alberta

10:15 – 11:45 a.m.
Enchantment C

America's Fictional Region: Interacting, Negotiating and Creating of the South
Emiko Hara, University of Doshisha

Over the Borderline: Creating New Borders for the Old South
Anna Golden, Kennesaw State University

Haute Café: Coffeehouse Subculture and the Manifestations of Micro-Status
Benjamin Garner, University of Arkansas

422 Folklore 2

Panel Chair: Phyllis Bridges

Women's Influence in Spanish Celtic Folklore
Catalina Castillion, Lamar University

10:15 – 11:45 a.m.
Enchantment D

My Celtic Journey
Christi Cook, University of Texas at Arlington

Muslim Burial Rights and Grounds in Texas
Phyllis Bridges, Texas Woman's University

SATURDAY
Panels 400 - 460



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

423 Autobiography, Memoir, and Personal Narrative 6

Cultural Figures and Ideology

Panel Chair: Jake McBee, University of Nebraska, Kearney

Gladys Walton: The “Glad Girl” of Silent Film and Al Capone’s Mistress
Cheryl Wiltse, Collin College, Preston Ridge Campus

“What’s Good about Goodbye?”: The Artistry of Nancy LaMott and the
American Songbook

Melinda McBee, Grayson County College

A Debate of Bill Wilson’s Authorship and Iconicity
Leigh Rabalais, University of Louisiana, Lafayette

The House that God Built: Metaphorical Thinking in Alcoholics
Anonymous

A. Abby Jones, University of Louisiana, Lafayette

10:15 – 11:45 a.m.
Enchantment E

424 European Popular Culture and Literature 6

Humor and Popular Culture 1: Laughter in Art, Literature, and Invention
Panel Chair: Kael Ashbaugh

Naughty Gods and Naked Devils: Milton's Paradise Lost and Rushdie's
The Satanic Verses
Antje Rauwerda, Goucher College

Parodies of Inversion in Popular Art
Kathleen Haley
City University of New York, Brooklyn

Viktor Pelevin and “How to Tell Emptiness”
Natalya Sukhonos, Harvard University

Laughing in the Dark: Trans-continental Humor in Cortázar’s Short
Fiction
Kael Ashbaugh, Rutgers University

10:15 – 11:45 a.m.
Enchantment F

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425 Women's Studies 6

Women in Print and Press
Panel Chair: Mary C. Kim

Deadly Desires: Gender and the Popular Press in a Victorian Love-Murder Trial

Diana Reinhard, Purchase College, State University of New York

10:15 – 11:45 a.m.
Fiesta 1

Redeeming the Un-Redeemable: Revisiting Villains
Anne Daugherty, Baker University

Beware! There is a New Modernist Creeping About *The Yellow Wallpaper*

Heather V. Emery, Northeastern State University

Scheherazade Reloaded: Satrapi's Iranian Feminist Narratives in *Persepolis*

Mary C. Kim, Savannah College of Art and Design

426 Music: Traditional, Political, Popular 2

Don't Forget the Lyrics?: Meanings within Musical Words
Panel Chair: Amy J. Riordan

Anxiety, Anger, and Agency in Type O Negative Lyrics
Mellissa Burk, New Mexico State University

10:15 – 11:45 a.m.
Fiesta 2

The Rhetoric of Radiohead
Jeremy Rogerson, Texas A&M University

Habitual Repetition: A Rhetorical Shift in Post-9/11 Billboard Top Hits
Amy J. Riordan, Texas Christian University

SATURDAY
Panels 400 - 460



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

427 Pedagogies and the Profession 9

On the Big Screen: Films and Filmmaking that Empower Student Learning
Panel Chair: Leslie Donovan, University of New Mexico

High School Filmmakers: Providing Alternatives to the Core Curriculum
Michelle Jewett, Independence High School

10:15 – 11:45 a.m.
Fiesta 3

Films by High School Student Filmmakers
Mary Peifer, Tim Inniss, and Kelly Oakley, Independence High School

Finding Your Rushmore: Empowering Student Thinking and Writing
Using Film in the Classroom
John Kwist, Jr., Georgia Highlands College

428 Literature (General) 4

Special Topic: Cormac McCarthy (II)
Panel Chair: Adam Meehan

“There Are No Godspoke Men”: Language, Narrative Structure, and the
Author as Hero in Cormac McCarthy’s *The Road*
Scott C. Williams, Colorado State University-Pueblo

10:15 – 11:45 a.m.
Fiesta 4

Cormac McCarthy’s *The Road* as a Map of the World in Its Becoming
Andy Dumont, University of Arizona

Frontier Masculinity in Cormac McCarthy’s *All the Pretty Horses*
Adam Meehan, University of Arizona

429 American Indians Today 4

American Indian Citizenship, Identity and Service
Panel Chair: Richard L. Allen, Cherokee Nation

U. S. Policies That Led to the Inclusion of American Indians to U. S.
Citizenship
Scott Ketchum, University of Oklahoma

10:15 – 11:45 a.m.
Grand Pavilion I-II

Why do Native American Male youth join gangs in Oklahoma?
Jan-Marie Sapcutt, University of Oklahoma

Women Warriors: Native American Women in the U.S. Military
Donna Knaff, University of New Mexico

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430 Myth and Fairy Tale 5

The Shifting Woods: The Traditional Fairytale in Contemporary Literature
Panel Chair: Christine Butterworth-McDermott

The Sleeping Beauties: Neil Gaiman's Cohesive Protagonists
Amanda D. Franks, Stephen F. Austin University

Two Brothers: Fairy Tales and Masculinity in the Novels of Stephen King
Dylan Parkhurst, Stephen F. Austin University

10:15 – 11:45 a.m.
Grand Pavilion III

Sucking Bella Swan Dry: The Oral, The Phallus, and the Other
Norjuan Q. Austin, Stephen F. Austin University

Are You My Mother?: Contemporary Authors Reclaim the Fairytale Mother as Monster
Christine Butterworth-McDermott, Stephen F. Austin University

431 Historical Fiction 2

Panel Discussion: Imagining Cities and Power
Panel Chair: Deepika Marya

Literature's Influence on Working Class Radicalism
Mitchell Newton-Matza, Westwood College

Henry Ford in Fiction, Thirty Years Apart: The Role of Henry Ford in E.L. Doctorow's *Ragtime* and Philip Roth's *The Plot Against America*
Adi Angel, Kansas State University

10:15 – 11:45 a.m.
Grand Pavilion IV

Reclaiming Tooole: Jana Richman's *The Last Cowgirl* as a Demand for Recognition
Katie Rich, Brigham Young University

The Emergence of Historical Consciousness in Ahmad Ali's *Twilight in Delhi*: An Aesthetics of Urban Decline
Deepika Marya, University of Southern Maine

SATURDAY
Panels 400 - 460



“ Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

432 Film & History 4

Cinematic Realism between Social Policy and the Avant Garde
Panel Chair: Dirk C. Wendtorf, Florida State College at Jacksonville

Renaming Industry: Transforming the Post-Industrial US Worker in
Spatial Representations in Three Films of Pittsburgh
Jeffrey Alan Masko, San Francisco State University

10:15 – 11:45 a.m.
Grand Pavilion V

Cinematic Realism in the Chinese Cultural Revolution, 1966-1976
Bohua Lu, Curtin University of Technology, Australia

Vacant Sites: The Films of Thomas Demand through the Lens of Walter
Benjamin
Shana Lopes, University of Arizona

433 Punk 4

Punk and the self: Masculinity, Femininity, Sexuality
Panel Chair: Bryan L. Jones, Northeastern State University, Oklahoma

Performing Punk: Bad Brains, Surrogation, Utopia, Sexuality and Gender
Shayna Maskell, University of Maryland

10:15 – 11:45 a.m.
Grand Pavilion VI

Masculinity on the Edge: Gender, Punk Rock, and Straight Edge
Kara Kyaran, Purdue University

Queer Punk Rock: Music as a form of queer activism
Maria Katharina Wiedlack, University of Vienna

Untitled Punk: The Importance of Self Marginalization in Punk
Subculture
Terry Harnett, Lehigh University

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434 Grateful Dead 10

Memoirs and Fiction

Panel Chair: Nicholas Meriwether

Sunshine Daydreams and Haight Street Nightmares: Recent Deadhead
Memoirs and the Changing Face of Literary and Archival Evidence
Nicholas Meriwether, University of South Carolina

10:15 – 11:45 a.m.
Sage Room
(1st Floor)

Book Review: Talia Rose's "*Sunshine Daydream*": A Sociologist's View
Paul Paolucci, Eastern Kentucky University

Grateful Dead Fiction: A Process with Robert G. Weiner and Gary
McKinney
Robert Weiner, Mahon Library

Gary McKinney, Kearney Street Books

435 Science Fiction and Fantasy 16

Whedon and the Body

Panel Chair: Madeline Muntersbjorn

"I Like My Scars": Joss Whedon's *Dollhouse* and the Narrative of Flesh
Ian Klein, Columbia University

"I Won't Feel a Thing": Invulnerable Male Superheroes Made Emotional
through Internet-Broadcasted Song in Joss Whedon's *Dr. Horrible's Sing-
Along Blog*

Derek S. McGrath, State University of New York, Stony Brook

Postmodern Anxiety: Androids and Cyborgs in the Whedonverse
Susan J. Wolfe and Lee Ann Roripaugh, University of South Dakota

Disgust, Difference and Displacement in the Dollhouse
Madeline Muntersbjorn, University of Toledo

10:15 – 11:45 a.m.
Sendero Ballroom I

SATURDAY
Panels 400 - 460



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

436 Atomic Culture 2

Panel Chair: Scott C. Zeman

10:15 – 11:45 a.m.
Sendero Ballroom II

A Match Made in “Outer Heaven”: The Digital Age vis-à-vis the Bomb in
Metal Gear Solid 4: Guns of the Patriots
Jorge Gomez, University of Texas at El Paso

The Children’s Crusade, 1945-1960
Christopher O’Brien, University of Maine, Farmington

From the Flannel Suit to the Boxing Ring: The Changing Appearance of
Communism in Cold War Films
Rahima Schwenkbeck, California State University, Fullerton

“To See . . . Things Dangerous to Come to”: Illustrated Magazines and the
Atomic Age in the United States, 1945-1965
Scott C. Zeman, New Mexico Tech

437 (Auto)Mobility and Road Culture 5

Experiences of Space and Time on the Road
Panel Chair: Lars Erik Larson

10:15 – 11:45 a.m.
Sendero Ballroom
III

Seeing New Horizons, Seeking Old Horizons: Understanding the Great
American Road Trip
John H. Smihula, University of Nevada, Reno

Roadside Heterotopias: Space, Time, and Cultural Simultaneity at Car
Crash Shrines in the American Southwest
Robert Bednar, Southwestern University

Prince, Pest or Poser? The Driver as Flâneur
Rebecca Johninke, University of Sydney

Deep Time on the Road: Toward the Planetary with John McPhee
Lars Erik Larson, University of Portland

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Panels 438-453

12:00 p.m. – 1:30 p.m. Saturday, February 13, 2010

Concurrent Panel Sessions

438 Computer Culture 16

Theorizing Internet Forms

Panel Chair: Andrew Chen, Minnesota State University Moorhead

Maps and Recalls: Planting the Rhizome Seed in Cyber-Terra

Scott Sundvall, Bowling Green State University

You've Got the Power: Resisting the Control of Technology in the Information Age

Connie Culler, University of Central Florida

Bots on the Net: A Useful but Threatening New Species?

John Johnston, Emory University

Wizards and Witchcraft in the Wired World: Magical Thinking in Popular Culture

Nicholas Goodman, Northeastern State University

**12:00 – 1:30 p.m.
Enchantment A**

439 Native/Indigenous Studies 11(extended)

Words of Bone, Songs of Blood: Poetry and Performance Plenary

Panel Chair: Margaret Vaughan, Metropolitan State University

Sovereign Slam!: Engaging Native Youth Through Performance Poetry and Poetry Slam

Lee Francis IV (Laguna Pueblo)

Wordcraft Circle of Native Writers and Storytellers

Women of Word and War: Contemporary Indigenous Women Poets: A Mixed Word/Mixed Blood Reading and Responses

Citlalin Xochime, New Mexico State University

L. Rain C Gomez, Cornelia Connelly

Sara Sutler-Cohen, Bellevue College

Kimberly Roppolo, University of Oklahoma

**12:00 – 2:00 p.m.
Enchantment B**

SATURDAY
Panels 400 - 460



“*Alien to You? Not to Me*”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

440 American Studies 5

Race in America

Panel Chair: Lisa K. Stein, Ohio University, Zanesville

Re-mediating *Happyness*: Will Smith, Horatio Alger, and the Politics of American Dreaming

John-Mark Hart, University of Oklahoma

12:00 – 1:30 p.m.
Enchantment C

Which City Is a Homeland?: American “Gypsies” and Black Dystopic Migration

Crystal Boson, Texas A&M University

What Are You?: Contemporary Artists Take on Mixed Race Identity
Lorraine Morales Cox, Union College

Other Awareness Project

Michael James Brown, Other Awareness Project

441 Food and Culture 5

Food across Borders and Margins

Food Phobias: Savoring the Linguistics of Prejudice and Palatability in Film

Anjali Pandey, Salisbury University

12:00 – 1:30 p.m.
Enchantment D

Escape-a-holics: Trying on Cultural Identities

Jessica Lauer, University of Puerto Rico, Mayaguez

Food Writing On the Rise: How to turn student loaves into gourmet rolls
Lyndsey Lefebvre, California State University, Fullerton

At the Table With Hungry Ghosts: Intimate Borderwork in México City
Jean Duruz, University of South Australia

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442 Biography, Autobiography, Memoir, and Personal Narrative 7

Religious, Cultural, and Literary Identities

Panel Chair: Cheryl Wiltse, Collin College, Preston Ridge Campus

The Pastness of Self: An Analysis of Jewish Matrilinealism and History in

Kim Chernin's *In My Mother's House*

Melissa Holroyd, Independent Scholar

12:00 – 1:30 p.m.
Enchantment E

Myths, Duty and Faith: Henrietta Szold's Sulamith & Hadassah

Kimberly Long, San Diego State University

Breaking through the Borders: A Critical Examination of Sara Suleri's
Meatless Days

Jillian Wenburg, University of Missouri, Kansas City

The Muse's Memoirs: Exploring the Writings of Frieda Lawrence

Katherine Toy Miller, Independent Scholar

443 European Popular Culture and Literature 7

Humor and Popular Culture 2: Laughter in Bodies of Media and Theory

Panel Chair: Juniper Ellis

The Pleasure of Lacan on Television

Adrian Switzer, University of Western Kentucky

12:00 – 2:00 p.m.
Enchantment F

Franz Kafka's Silent Comedies

Naomi Beeman, Emory University

Death and Time in Comedy

Kathleen Haley, City University of New York, Brooklyn

Naked Laughter

Juniper Ellis, Loyola University, Maryland

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“Alien to You? Not to Me”

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

444 Women's Studies 7

Cultural Constructions of Women

Panel Chair: Molly Swiger

Women as Action-Adventure, Hero Movie Figures

Catherine Team, Texas Tech University

Media's Depiction of Women

Jacqueline Whitaker, North Carolina Central University

The Myths of the Culturally Acceptable Body

Skylar Bre'z, Ohio State University

Taming of the Poop: Examining the Construction of Motherhood in the Advertisements of *Parents Magazine*

Molly Swiger, Baldwin-Wallace College

12:00 – 1:30 p.m.

Fiesta 1

445 Music: Traditional, Political, Popular 3

Music, Conflicts, and Controversies

Panel Chair: Brad Klypchak

Blood and Soil: Territorialism in White-Supremacist Hate Rock

Kirsten Dyck, Washington State University

Acting like a Maniac: Bay Area Thrash Metal 1981-1986

Joshua McJunkins, The Citadel

Military Conflict and Cold War Politics as Portrayed in Heavy Metal Lyrics

Ed Hornback, Baker College

"How You Gonna See Me Now": Recontextualizing Metal Artists and Moral Panics

Brad Klypchak, Texas A&M University-Commerce

12:00 – 1:30 p.m.

Fiesta 2

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446 Pedagogies and the Profession 10

Old Worlds Made New and Brave: Concepts of the Classics
Revised for the 21st Century

Panel Chair: Samuel Schuman, University of North Carolina, Asheville

Myth to Grow On
Deborah Bailey, Fort Bend Academy

12:00 – 1:30 p.m.
Fiesta 3

Teaching School Genres: Explicitly and Transparently
Desi Bradley, California State University, Northridge

Teaching Jane Austen in a Facebook World
Maria Jerinic, University of Nevada, Las Vegas

Classics of the Twenty-First Century: Curriculum and Pedagogy
Samuel Schuman, University of North Carolina, Asheville

447 American Indians Today 5

American Indians and the Arts
Panel Chair: Richard L. Allen, Cherokee Nation

Examining Language in Plays by Native American Playwrights
Sara Pillatzki-Warzeha, Minnesota State University, Mankato

12:00 – 1:30 p.m.
Grand Pavilion I-II

You call that Indian music? Post-colonial resistance in Southern
California Bird Songs
Alan Lechusza Aquallo, Palomar College

This Ain't Rock'n'Roll, This is Genocide: Structures of Hybridity,
Cosmopolitanism and the Silencing of the Native Subject in Sherman
Alexie's Reservation Blues
Yvonne Celia Garrett, New York University

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Panels 400 - 460



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Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

Southwest Texas

448 Myth and Fairy Tale 6

Panel Chair: Melissa Morphew

Psyche in New York: *The Devil Wears Prada* Updates the Myth
Janet B. Croft, University of Oklahoma Libraries

Folkloric Imagery in Holocaust Fiction
Judith Rypma, Western Michigan University

12:00 – 1:30 p.m.
Grand Pavilion III

“Go There, Don’t Know Where, Bring That Don’t Know What”:
Abbas Kiarostami’s *Where’s the Friend’s House?* and Kira Muratova’s
Melody for a Street Organ
Tanya Shilina-Conte, State University New York, Buffalo

Mirror, Mirror Who’s the Worst Dressed of Them All: TLC’s *What Not to Wear* as Contemporary Fairy Tale
Melissa Morphew, Sam Houston State University

449 Historical Fiction 3

Panel Discussion: Imagining Inglorious Lies
Panel Chair: Nicholas M. Creary

Toni Morrison’s *A Mercy*: Accessing American Realities Through Fiction
Rebecca Moore, University of Arkansas

Fact as Fiction: Truth and History in Tim O’Brien’s *In the Lake of the Woods*
Michael Zvalaren, Lehigh University

12:00 – 1:30 p.m.
Grand Pavilion IV

Imagining Nat Turner: William Styron’s *The Confessions of Nat Turner*
Quincy Flowers, University of Houston

A Poetics of the Past: History as the Artistic Expressions of Collective Human Experiences
Nicholas M. Creary, Ohio University

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450 Area Film & History 5

Cinema and Identity
Panel Chair: Ron Briley

12:00 – 1:30 p.m.
Grand Pavilion V

The Tutor Code of Fernando de Fuentes' Revolutionary Trilogy:
Three Stages in the Development of Mexican Identity
Emily Cammack, University of Arizona

Hollywood, Film & Politics: Getting Race Right & Wrong
Ernest Giglio, Lycoming College, Williamsport

Framing the Black Panthers: Spike Lee's *A Huey P. Newton Story* (2002)
Ron Briley, Sandia Preparatory School, Albuquerque

451 Punk 5

Panel discussion: What is punk, and does it matter?
Panel Chair: Bryan L. Jones, Northeastern State University, Oklahoma

Steve Sanin
Siena College

12:00 – 1:30 p.m.
Grand Pavilion VI

Mindy Clegg
Georgia State University

Clayton Whittle
Texas A&M University

Hillary Jaynes
Sarah Lawrence College

SATURDAY
Panels 400 - 460



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452 Grateful Dead 11

Business Meeting

Stan Spector
Yosemite College

12:00 – 1:30 p.m.
Sage Room
(1st Floor)

Mark E. Mattson
Fordham University

Nicholas Meriwether
University of South Carolina

Kay Robin Alexander
Independent Scholar

453 Science Fiction and Fantasy 17

History and Science Fiction
Panel Chair: Will Derusha

Apocalyptic Visions in Recent Mexican Science Fiction
Samuel Manickam, University of North Texas

12:00 – 1:30 p.m.
Sendero Ballroom I

What Global Disasters Can Teach Us: The Apocalyptic Visions in Frank Schätzing's Sci-Fi Thriller *Der Schwarm*
Christoph Weber, University of North Texas

History: A Science Fiction Tale? *Lágrimas de Luz* (1984) by Rafael Marín
Cristina Sánchez-Conejero, University of North Texas

History, Utopia, and Anti-History in the Poetry of Ernesto Cardenal
Will Derusha, University of North Texas

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Panels 454-460

1:45 – 3:15 p.m. Saturday, February 13, 2010

Concurrent Panel Sessions

454 Experimental Writing and Aesthetics 5

Issues in Contemporary Practice

Panel Chair: Darren Young

1:45 – 3:15 p.m.
Enchantment A

Conceptual Poetry: Art or Merchandise?
Geraldine Wong Chong, University of Oklahoma

Non-Sense vs. Pseudo-Sense: Language in Response to the Spectacle
Laura Winton, University of Minnesota

The Rhetoric of Digital Poetics: Avant-garde? En garde!
Darren Young, University of Oklahoma

455 Music: Traditional, Political, Popular 4

Americana in Music Forms

Panel Chair: Ian L. McPhedran

1:45 – 3:15 p.m.
Fiesta 2

"My Name is Johnny Cash": The Artistic Persona through Jameson and Foucault

Hilarie Ashton, New York University

Frontier Ruckus and the Paradoxical Pursuit of Salvation, or Forgiveness
Ryan Hay, University of Northern Colorado

Vegas in the Ozarks: Branson, Missouri and American roots music
Jason Oakes, The Cooper Union for the Advancement of Science and Art

"Another Place, Another Time": The Rehabilitation of Jerry Lee Lewis
and His Fans in the Media, 1957-1973

Ian L. McPhedran, York University

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456 American Indians Today 6

American Indians and Today's Stereotypes
Panel Chair: Richard L. Allen, Cherokee Nation

Rich Indian/Poor Indian: How Gaming Transformed the Stereotypes of American Indians

Suzette Brewer, Independent Scholar

1:45 – 3:15 p.m.
Grand Pavilion I-II

My Grandmother Was Not a Cherokee Princess, *And* I Really Am a Card-Carrying Cherokee

Lynda Dee Dixon, Bowling Green State University, Ohio

Charlatans, Hucksters, and Spiritual Orphans: The Historic Tenets of Narcissism, Greed, and Pathos Behind Native Cultural Exploitation

Patti Jo King, University of Oklahoma

The Cyber Rez and Self-Curated Spaces on Facebook

Sherry Farrell Racette, School for Advanced Research, Santa Fe

457 Myth and Fairy Tale 7

Panel Chair: Layne Gneiting

Exploring the Archetypal Images in *Nausicaa*

Claire Nomura, Union Institute and University

“I’m imposing far too modern a reading on it” (*Girl Meets Boy*): Reading Ali’s Myths

Aneesh Barai, Edinburgh University

1:45 – 3:15 p.m.
Grand Pavilion III

Mythical and Fairy Tale Motifs in Satyajit Ray's Science Fiction

Sarmistha De Basu, The Asiatic Society, Kolkata, India

Warts and All: A Semiotic Analysis of Disney's *The Princess and The Frog*

Elizabeth Johnston, Monroe Community College

Mythic Journey of Cycling: Autoethnography of a Hero's Journey

Layne Gneiting, Arizona State University

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458 Historical Fiction 4

Panel Discussion: Imagining Power through Aesthetics
Panel Chair: Cristine Soliz, Fort Valley State University

Historical Revisionism, Gender, and Race in Translation in *Maldito Amor*
and *Sweet Diamond Dust*
Kristina Benson, University of California, Los Angeles

1:45 – 3:15 p.m.
Grand Pavilion IV

The Real Irony in The Aesthetics of Rap Music
Ashani Richardson, Fort Valley State University

Aesthetics and Power in Hispanic Alternate Histories
Juan Ignacio Munoz Zapata, University of Western Ontario

Nelson and Emma, or the Elephant in the Room
Sue Parrill
Author, Independent Scholar

459 Area Film & History 6

Classical Hollywood and Beyond
Panel Chair: Tobias Hochscherf, University of Applied Sciences Kiel, Germany

Between History and Myth - Between the Sacred and the Profane: An
Exploration of the “Historical” Use of Mythic/Liminal Space & Time in
Classical Hollywood Cinema of 1939
Tom Donnelly, Leeds Trinity University College, UK

1:45 – 3:15 p.m.
Grand Pavilion V

Did You Ever Hear a Dream Talking?: Bing Crosby, Cary Grant and the
Performance Paradigm of 1930’s Mass Media
Paul Anthony Johnson, University of Florida

TV Westerns, “Termination”, and Public Relations: An Analysis of the
ABC Series *Broken Arrow*, 1956-1958
Michael Ray Fitzgerald, University of Reading, UK

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460 Science Fiction and Fantasy 18

Robert E. Howard

Panel Chair: Jonas Prida

“Supple and dangerous as a she-panther”: Robert E. Howard’s use of rhetorical and linguistic strategies in the chronicles of Conan
Chandra Lewis-Qualls, Independent Scholar

1:45 – 3:15 p.m.
Sendero Ballroom I

Robert E. Howard’s Little Red Vixen: Red Sonya of Rogatino and the Postmodern Woman of Violence and Sexuality
Daniel Weiss, Independent Scholar

Pulp Naturalism: Literary Naturalism in the Hyborian Age
Jonas Prida, College of St. Joseph

Message from the Co-Founder – Peter Rollins

What Can Be Accomplished at a Professional Meeting?

Someone I know was disappointed by the attendance at his session in a recent, professional meeting—there were only fifteen people present—and shared his feelings with me. Although he was a senior scholar, it seemed to me that he had forgotten the variety of reasons why we attend national meetings and has remembered only the personal performance aspect of the event—only one of the facets of a rich three or four day experience.

My response to him was not as complete as it might have been, so here I share my thoughts on this matter after thirty-five years of attending and organizing regional and national meetings. Please share these reflections with your friends when they come back from a meeting a bit depressed....Although drawn from PCA/ACA/AHA/OAH experience, these generalizations apply to all academic meetings where scholars gather to deliver papers, hear celebrity presentations, and spend time with colleagues. The following are things you can accomplish at a national meeting:

1. Give a paper.

The sessions can be crowded on some occasions and empty at others. There is no guarantee. But the preparation is a discipline in thinking and writing and creates a solid deadline for a synthesis of one's research, clearing your head and creating a platform for a new round of research and writing. Give a good talk and distribute a paper. DO NOT read your paper. Use the preparation as a discipline to bring your ideas to a commitment; audience numbers are irrelevant in terms of the progress of your research.

2. Place a publication.

Have a "perfect" copy of your paper ready to hand to an editor of one of the many magazines represented at the meeting. Having a paper in proper format really is a "dress for success" approach to the opportunity to publish and will impress the editor with your unusual professionalism. Because editors often lose documents, send along a copy by attachment after the event. (Redundancy is sometimes a virtue.)

3. Make that connection.

People at the meeting are going to be interested in what you deem important for study. You can make invaluable connection with such soul mates at conferences in friendships that can last for decades. A senior scholar used to call this "making that connection." We now tend to call it "networking." Either way, it is heartening to know that others are interested in the same things you are, so take the time to meet new people and enlarge your circle of professional connections. With the Internet, it is now possible to share information and resources as never before and such exchanges can energize and inspire lonely scholars.

4. Learn about trends in the profession.

Every profession is a group of human beings. You need to see and hear what these fellow professionals think is important—even if you disagree. The cocktail parties and receptions are often the best places to pick up this informal information. Formal papers may not focus on the trendy aspects as much as hallway exchanges. You cannot pick up the hallway details unless you are at the meeting! How often have I wished that a young scholar had been present for the information exchanged informally between sessions by senior scholars, editors, and the



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“influentials” of the field. Don't miss this kind of information!

5. Learn about grants.

Every national meeting has one or two sessions devoted to grant writing. Attend these sessions and learn what might be fundable. This kind of grantsmanship is good for you and good for your school. It is almost impossible to get such information elsewhere, esp. because grants officers are constantly shifting from one endowment or funding agency to another. Remember that administrators often equate excellence with grants acquired; as a humanist, you should try to bring in at least one grant every three years.

6. Meet leaders in the field.

Shake Michael Schonecke's hand and thank the organizers, Ken Dvorak and Phil Heldrich. Meet the current and previous presidents of the organizations. These are people in a network of popular culture and American culture scholars, the people who set the tone and tenor of our field. Meet Norman Smith and share a laugh! There is no substitute for putting a face with a cluster of ideas. This exposure humanizes learning; it should make what you do a less lonely and cerebral task because you have met the people you are reading and you are writing for a truly identified audience rather than to a sea of anomie.

7. Have fun with friends.

Over the years, we can identify a constellation of friends and acquaintances who make up the popular culture and American culture movement. Some we admire, some we deplore, and some we wonder about, but all are part of our community of scholars and have interesting lives. All are good people who add to the legend and lore of our movement. For example, I always look for Cida Chase to congratulate her on bringing such interesting scholars from Latin America to the SWPCA meetings; she encourages them to deliver their presentations in Spanish, an option which makes our regional meeting unique.

8. Enjoy the region and place.

Meetings are held in different locations to help members tour the nation and develop ideas about the “progress” of our national life. Take time to gather impressions of the region and city of the conference, starting with a standard bus tour of the city. Talk with ordinary people on the street. Go to natural sites and visit local museums. Take advantage of the cuisine of the places we visit. This is a legitimate use of your travel time and funds and will influence your work as a popular culture scholar.

9. Learn how to publish.

Every national meeting has a “publish and flourish” session, and every young member should attend to hear about the priorities and policies of the magazines and journals that serve as for a for members of PCA/ACA. Editors often share “editorial calendars” of their journals, which inevitably include plans for issues focused on special topics; you may have a paper on such a subject or you may gain encouragement to write one with this special focus. (I have seen the latter option happen on more than one occasion.)

10. Discover what is available for teaching.

There are colleagues who are teaching films, books, or general topics which interest us. Here

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is a wonderful opportunity to meet such people and to learn from them. I “discovered” the film and history area of study and teaching in this way; nowadays, it is possible to go to the website of a professor to view the pertinent syllabus and course rationale, but such documents are not “alive” to us until after we have met the scholar who developed them.

11. Take advantage of the book display, which gives you an opportunity to do a variety of things:

- a. You have a chance to look at books in our field and to buy some, often at a cut-rate price because the presses do not like to ship remainders back to the home office.
- b. You get to meet the press reps who commission books. This is an invaluable opportunity. These are interesting people who love books and want to find new authors. (You may think that they are there to sell books, but they think they are there to meet writers with great projects in their minds and briefcases.)

12. Enjoy food and drink with friends at the receptions.

We all exist in individual departments. In the midst of life, we communicate over the internet with friends around the globe. The receptions give us a chance to let our hair down and to have some free flowing conversation with our friends, people with whom we have been communicating all year long. Cherish these moments of conviviality and take a moment to make a new friend or two—ironically, often someone in another department at your own school! On the other hand, do not “hang out” at reception with your colleagues from home; this strategy robs you of the rewards from such an event.

13. Conduct organizational business.

Regional officers and members can get together at meetings, using the time to plan regional activities and publications. Take advantage of these moments and plan ahead by scheduling a room for such meetings and placing the announcement in the official program.

You will note that your personal paper presentation was only one out of thirteen activities at the meeting. You cannot be blamed for attracting very few auditors when in competition with a number of other exciting sessions. However, you can share your ideas with others—including university press representatives—and benefit from the other twelve activities of professional importance at such a meeting. If just ONE of the other events goes well, you have justified the trip and the university/personal support!

Finally, numbers do not count. At a regional PCA/ACA meeting on the Oklahoma State University campus some years ago, I received a complaint from a speaker that only three people attended his session. I asked him who was there...His answer: “Ray Browne, Russel Nye, and Marshall Fishwick” (three of the five co-founders of the popular culture movement). My response: “You had an host present!” So do not count heads; count the fun and exposure and stimulation of the meeting, which includes friendship and the enjoyment of place.

See you at the next PCA/ACA meeting!

Peter Rollins

Co-Founder, SW PCA/ACA

RollinsPC@aol.com

Message from the Co-Founder

A decorative border surrounds the text, featuring stylized stars of various sizes and swirling lines. The stars are some are solid black, some are white with black outlines, and some are light gray. The swirls are light gray and flow around the text.

Congratulations

AND
SPECIAL RECOGNITION

to the

**SCIENCE FICTION
&
FANTASY AREA**

for

its years of growth and development
in this fascinating area of study.

INDEXES

Area Chairs

American Culture		
American History and Culture Kelli Shapiro Dept. of American Civilization Brown University Kelli_Shapiro@brown.edu	American Humor and Will Rogers Steve Gragert Will Rogers Memorial Museums PO Box 157 Claremore,OK 74018-0157 skgragert@willrogers.com	American Studies Lisa K. Stein Ohio University, Zanesville 1425 Newark Road Zanesville,OH 43701 stein@ohio.edu
Atomic Culture in the Nuclear Age Scott Zeman Office of Academic Affairs New Mexico Tech. 801 Leroy Place Socorro,NM 87801 505.835.5628 505.835.5544 szeman@nmt.edu	California Culture Monica Ganas Dept. of Theater, Film and Television Azusa Pacific University PO Box 7000 Azusa,CA 91702-7000 626.815.6000 ext 5460 Mganas@apu.edu	Interdisciplinary Studies (Interim Chair) Dina Hartzell Interdisciplinary Studies Marylhurst University, Maryhurst dhartzell@marylhurst.edu
Motorcycle Life and Culture Paul Nagy English Dept. Clovis Community College 417 Schepps Blvd Clovis,NM 88101 505.769.4908 505.769.4190 nagyp@clovis.edu	Politics Leah A. Murray Political Science and Philosophy Weber State University 1203 University Circle Ogden,UT 84408-1203 801.626.6695 lamurray74@gmail.com	Religion Wes Bergen Dept. of Religion Wichita State University Wichita,KS 67260-0076 316.283.0369 wesley.bergen@wichita.edu
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Computers, the Internet, & Technical Writing		
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