



**Southwest Texas Popular Culture and American Culture Associations
33rd Annual Conference
February 8 – 11, 2012
Celebrating “Foods & Culture(s) in a Global Context”**

Hyatt Regency Hotel & Conference Center | Albuquerque, NM

www.swtxpca.org

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Taken by Phil Heldrich, February, 2010

Welcome Message: Bienvenido a Albuquerque!

Welcome to the 33rd Annual Southwest/Texas Popular/American Culture Association Conference! We’ve returned “home” to Albuquerque following our joint 2011 meeting in San Antonio with the National PCA/ACA, and while it’s always enjoyable to visit Texas, it’s certainly good to be back in New Mexico. Thank you for joining us for this week.

This year, our organization is honoring one notable group of scholars and two remarkable individuals. Our theme for 2012 is “Celebrating Food and Culture(s) in a Global Context,” and Albuquerque is an ideal place to experience Southwest cuisine at its finest. In addition to the many Food and Culture Area panels, many of our Subject Areas have organized sessions and events that focus on food and culture, and you are invited to participate in a “Taste of Old Town” on Saturday afternoon as well.

Since we last met in Albuquerque in 2010, our organization has experienced the loss of Executive Director Phil Heldrich and longtime conference organizer and supporter Susan Rollins. We will be celebrating their lives and work at a luncheon on Friday, and if you had the pleasure of knowing or working with either Phil or Susan, we would encourage you to join us in remembering them at this time. Please also 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, and we’re pleased this year to offer again a special Albuquerque Convention and Visitors Bureau Award for Southwestern Culture. We also like to thank the Albuquerque Convention and Visitor’s Bureau, the Charles Redd Center for Western Studies, and *Post Script* for their generosity and support of our graduate students.

Special thanks to Sally Sanchez, our tireless Conference Specialist and Program Coordinator, by whose patience and determination the program comes together each year; the organization has benefitted greatly from Sally’s expertise as we’ve faced the challenges and transitions of the last fifteen months. New to our Executive Team this year is Kelli Shapiro, Area Development and Awards Coordinator. Kelli served for five years as Area Chair of American History and Culture and has proved a valuable member of the team; we look forward to her continued input as we move forward. Chris Trujillo joined us as Webmaster over the Summer and has worked with Ken Dvorak to coordinate updates for the 2012 conference; we anticipate a major site redesign prior to the 2013 meeting, and Chris will be instrumental in implementing these changes. Ken Dvorak, Secretary/Treasurer for the organization, deserves a special measure of gratitude for his continued dedication to the SWTX PCA/ACA. With Phil’s passing, Ken assumed the immense task of selecting and training a new Executive Team, simultaneous to planning and executing the 2012 conference, an undertaking that he conducted with much grace and skill. 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

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those who have served as our Graduate Award judges—Ken Dvorak, Julie Anne Taddeo, Lynnea Chapman King, Rhonda Harris Taylor, Nathan Brown, Melinda McBee, Tobias Hochscherf, Joseph Chaney, Jack Hutchens, Diana Cox, Dennis Cutchins, James Bell, Janet Croft, Andrew Chen, Tamy Burnett, Kenneth W. Davis, and Monica Ganas. This work takes much time and is most appreciated.

We trust that you will enjoy your time in Albuquerque and that you will plan to join us again next year, February 12 - 17, 2013 for the 34th Annual SWTX PCA/ACA Meeting.

Regards,

Lynnea Chapman King, SWTX Executive Director
Ken Dvorak, SWTX Secretary/Treasurer
Kelli Shaprio, SWTX Area Chair & Awards Coordinator
Sally Sanchez, SWTX Conference Program Specialist
Chris Trujillo, SWTX Web/Video Specialist



Susan Rollins shared a devotion to Will Rogers and Southwest Texas/American Popular Culture Association with her husband, Peter. He founded the Southwest Texas PCA/ACA annual conference, and they co-founded the Film and History Association.

SHARING WILL ROGERS. Susan Rollins, Will Rogers Memorial Museums volunteer trainer, and Andy Hogan, museum historical guide and Will Rogers interpreter, welcome the first class of Ropers (docents) to the museum in 2008.

Photo Credits: Will Rogers Memorial Museum

To All SWTX PCA/ACA Participants

Dear Colleagues,

For our 33rd Annual Conference, the Southwest/Texas PCA/ACA returns to our adopted "hometown" of Albuquerque, and in doing so, we would like to honor two individuals whose contributions to the organization have been indelible. Phil Heldrich, who served as Executive Director for the organization from 2003 to 2010, passed away in November, 2010, and Susan Rollins, who worked tirelessly for many years alongside her husband and SWTX co-founder Peter Rollins, passed away in July of 2011. As we look towards our future, we take this opportunity to revisit our history and those who were instrumental in the success of the SWTX PCA/ACA.

Philip Heldrich

1965 – 2010)

Phil leaves behind a rich and honored legacy with the SWTX PCA/ACA, having seen the organization grow in numbers, influence, and recognition worldwide as THE Popular/American Culture conference to attend. Phil joined the Southwest/Texas PCA/ACA in 1993 as a graduate student at Oklahoma State University. Over the years, he served the organization in various capacities and pioneered several subject areas such as Creative Writing Pedagogy and Interdisciplinary Studies. He served as the Southwest American Culture Association Vice-President from 1998-2000 and as President from 2000-2002. In 2003, he began serving on the SWTX PCA/ACA Executive Board as the Executive Director. In his eight years as Director, the conference established its home firmly in Albuquerque and became an event known for welcoming graduate students and established scholars alike. His mentorship of young scholars manifested itself in the creation of the Heldrich/Dvorak Graduate Student Travel Fellowships and the Peter C. Rollins Book Award. He promoted and encouraged his own students, who each year won awards for their research and writing, and finally Phil was instrumental in helping to develop our conference presenter database.

He began his career at Emporia State University in Kansas and, after relocating to the Pacific Northwest, he became an Associate Professor in Interdisciplinary Arts and Sciences at the University of Washington, Tacoma. His publications include numerous articles in American literature; *Good Friday* (Texas Review Press, 2000), Winner of the X.J. Kennedy Poetry Prize; and *Out Here in the Out There: Essays in a Region of Superlatives* (2005), Winner of the Mid-List Press First Series Award for Creative Nonfiction.

In his memory, the Southwest/Texas PCA/ACA and the UW of Tacoma established the Philip Heldrich UW Tacoma Library Creative Writing Materials Fund, to provide support for the University of Washington Tacoma Library, benefiting the creative writing materials collection. We are honored to have Phil's wife, Chris, his daughter, Alexandra, and members of his family with us this year in Albuquerque as we celebrate his life, work, and contributions to the Southwest/Texas organization, a friend to all who encountered his ready smile, quick wit, and his penchant for burritos.

Susan Rollins

(1942 – 2011)

Susan Rollins started with the SWTX organization in 1992, attending her first conference with Peter in Amarillo, Texas. At that first meeting she was introduced to Mike Schoenecke, Diana Cox, and others who were known as the “founders” of the organization. Susan wrote about her SWTX experiences, stating that she quickly became ‘hooked’ into the ‘culture’ and began participating fully in the events. Susan received a Bachelor’s degree in Special Education in 1963 from Lesley College, Cambridge Massachusetts, now known as Lesley University. She spent most of her working years in the business arena in sales and marketing and eventually moved into a series of management positions in the employment industry.

Susan noted: “When Peter and I married, I had attended a regional meeting with him in Las Vegas, and had heard of all his activities on the national level as well as the Southwest area. I was not surprised to find myself getting involved where needed in the early years of 1993 up to about 1996. When the Southwest/Texas PCA/ACA meetings moved to Albuquerque, NM, somehow I became more involved, first with the registration element and eventually with the handling most of the details of hotel arrangements, speakers, luncheon planning, registration payments (PayPal), nametags, program design and printing. I was doing just about everything but making beds daily at the hotel!” When the meeting moved from the Sheraton Hotel in ABQ to the Hilton, the organization took a big leap forward.

At one of the meetings, Susan met Steven K. Gragert, Director of the Will Rodgers Memorial Museums (Claremore, OK). As a Docent at the Gilcrease Museum in Tulsa, Susan had discovered the importance of guides to enhance the artistic and historical dimensions of such facilities. Together with Steve and other members of the WRMM staff, she designed a 14-week course for docents, eventually turning out 3 classes or a total of 39 graduates.

In 2010, the advancing cancer prevented her from travelling to Claremore for the classes; inspired by her example, her students stepped up to train even more “Ropers” (as the docents are called). The ripple effects of this docent program continue into our time – as does Susan’s work for the SWTX PCA/ACA. In her memory, the Ropers dedicated a special bench in the great hall of the memorial, the only bench that directly faces the famous Jo Davidson statue of Will Rogers. A brass label designates it as “Susan’s seat.”

“Although I am not an academic, I hope that the limited skills that I have brought to the organization have helped to build it to where it is today and to strengthen it for the future.” Susan Rollins earned the title of “Founder” of the SWTX organization a person with a charming “Bostonian” personality, winning smile, and a willingness to help others. In 2012, the Southwest Texas PCA/ACA created an award in her name – to be conveyed to a deserving conference paper in Museum Studies and Public History.

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 of Film*, *Hollywood as Historian: American Film in a Cultural Context*; *Why We Fought: America’s Wars in Film and History* (with John E. O’Connor) and the critically acclaimed. *American Reflected: Language, Satire, Film and the National Mind*.

Prize winner will be announced on **Thursday, February 9 at 6:30pm** at the annual SW/TX conference recognizing their achievement and scholarly contributions to the study of popular and American Culture.

The SWTX PCA/ACA acknowledges these Rollins Book Award Scholars:

2012

Alison Macor, *Chainsaws, Slackers, and Spy Kids: 30 Years of Filmmaking in Austin, Texas* (University of Texas Press, 2010).

2011

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

2010

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

2009

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

2008

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

2007

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

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).

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The following Academic Book/Journal Publishers are honored guests of the SWTX PCA/ACA

- Intellect Press, Bristol, United Kingdom
- McFarland Publishers
- The Scholar's Choice
- The Edwin Mellen Press
- Film and History: An Interdisciplinary Journal of Film & Television Studies
- The Council of Editors of Learned Journals: An Allied Organization of the MLA

Your purchase and textbook orders make their efforts worthwhile. Remember, they value your work to make the investment to participate in our conference.

Book Display Times

Wednesday, February 8, 2012

12:00 – 5:00 p.m.

Thursday, February 9, 2012

9:00 – 5:30 p.m.

Friday, February 10, 2012

9:00 – 5:30 p.m.

Saturday, February 11, 2012

9:00 – 1:00 p.m.

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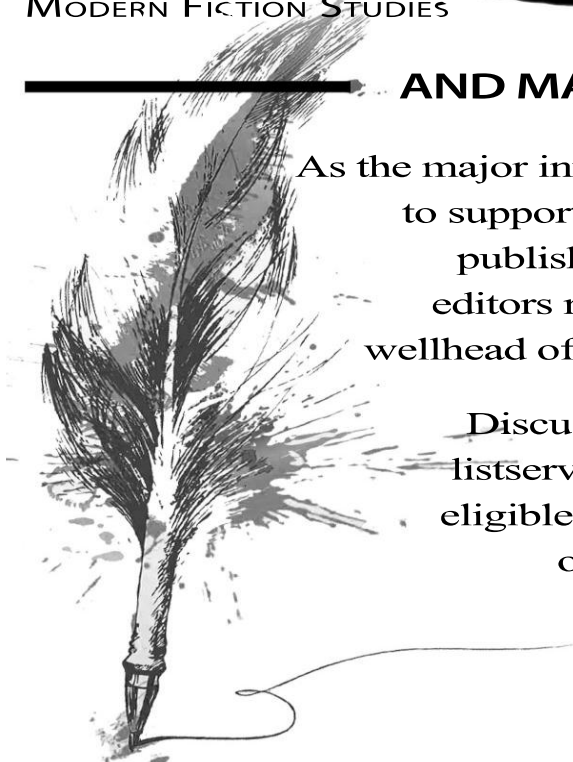


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for Our 34th Annual Conference



SAVE THE DATE!

Conference
2013

February 12 - 17, 2013

Hyatt Regency Hotel & Conference Cen-
ter Albuquerque, New Mexico

Special Events

WEDNESDAY, FEBRUARY 8, 2012

- 7:00 – 8:30pm Fire & Ice Reception hosted by Hyatt Regency
- 8:00 – 10:00pm Captivity Narratives: Film Screening *INK: A Tale of Captivity*
- 8:00 – 10:00pm Film Screening and Roundtable: *Metropolis* (1927)
- 8:00 – 10:00pm Screening and Sing-along: Joss Whedon’s Musicals *Once More with Feeling* and *Dr. Horrible’s Sing-Along Blog*

THURSDAY, FEBRUARY 9, 2012

- 11:00 – 1:00pm Film Adaptation 3: Documentary Screening and Discussion: *Canyonlands: Edward Abbey and the Great American Desert*
- 6:30 – 8:30pm Southwest Texas PCA/ACA Graduate Student Award Ceremony
- 8:00 – 9:30pm Graphic Novels, Comics, and Popular Culture: Film Screening and Roundtable *Superman and the Mole Men* (1951)

FRIDAY, FEBRUARY 10, 2012

- 6:30 – 8:00am SWTX PCA/ACA Executive Staff/Area Chair Business Meeting/Breakfast
- 11:30 – 1:30pm Luncheon Celebrating SWTX Leadership: Honoring Phil Heldrich and Susan Rollins
- 3:30 – 5:00pm Art as Transgression: Screening and Roundtable of Jean Cocteau’s *Blood of a Poet/Le sang d’un poète* (1930) paired with Salvador Dali and Luis Buñuel’s *Un Chien Andalou* (1929)
- 3:30 – 5:00pm Screening and Discussion: Star Power and Superpower: *My Big Break*
- 7:00 – 8:30pm An Evening with HBO’s *Game of Thrones* Conlanger David Peterson

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Phil Heldrich showcasing his favorite food - the burrito!

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Panels 1001-1056

Wednesday, February 8, 2012 - 1:00 – 2:30pm

Concurrent Panel Sessions

Enchantment D

1001 American Indian/Indigenous Film 1: Negotiating Presence

Session Chair: Anthony Adah

Even the Rain: Indigeneity, Self-Reflexive Cinema, History, and Water Rights in Bolivia

Dina Fachin, Saint Louis University

Leaving and Returning: Lessons about Home and Identity in Contemporary Native Film, Circa 2011

Luke Ryan, Georgia Gwinnett College

To What Extent Death?: Contextualizing Dying in American Indian Film

Lee Schweninger, University of North Carolina, Wilmington

The Narrative Voice of Fashion in Indigenous Films

Anthony Adah, Minnesota State University-Moorhead

Fiesta III

1002 Arab Culture in the U.S. 1

Session Chair: Lutfi Hussein

"Just Wipe the West Bank and Gaza off the Map:" A Critical Discourse Analysis of User-Generated Comments on the Facebook Sites of Fox News, CNN, and MSNBC

Jeff Tischauser, Triton College

Dealing with Racism, Cultural Differences and Stereotypes: Language Brokering Experience among Arab-American Youth

Afaf Nash, University of California Los Angeles

From "Cheiks" to "Desert-Dwellers", All through "Ali Babas" and "Terrorists"; Arabs through the Lenses of Hollywood

Belgacem Mehdaoui, Université de Versailles, Paris

Trends in Immigration to the United States from the Middle East and North Africa Since 2001

Kelly James, City University of New York Graduate Center

Fiesta II

1004 Beats and Counterculture 1: All about Jack! Talking About Jack Kerouac

Session Chair: Christopher Carmona

The Improvisational Poetry of Jack Kerouac

Chuck Taylor, Texas A&M University

You Don' Know Jack! Jack Kerouac as a French Canadian Catholic Po-Boy or Reading Kerouac as an Ethnic "White"

Christopher Carmona, Texas A&M University

Fiesta I

1008 Creative Writing 1: From the Center of Nowhere: Contemporary Oklahoma Authors:

Session Chair: Jeanetta Calhoun Mish

Feral Love

Joey Brown, Mongrel Empire Press

My Sideways Heart

Nathan Brown, University of Oklahoma`

Spare Parts

Ken Hada, East Central University

Writing Oklahoma as Historian and Poet

Alvin Turner, East Central University

Writing and Publishing in Oklahoma

Jeanetta Calhoun Mish, Oklahoma City University

Enchantment B

Grand Pavilion III

1014 Experimental Writing and Aesthetics 1: Avant Isms

Session Chair: Jason Murray

Anarcho-Daoism and the Political Poetics of Late Modernism

Jarrod McCartney, University of Oklahoma

Vortex of Language: An Oklahoma Meteoromancy of Experimental Writing

Hugh Tribbey, East Central University

Walt Whitman's "Drum Taps": An Experiment in Hegelian Healing

Jason Murray, East Central University

Sendero Ballroom III

1017 Film Archive and Cinematic Heritage 1: Researching the Film Archive: A Guide to the Academic Search

Session Chair: Chuck Hamilton

A Guide to Researching Actor and Studio Archives: A Case Study

Gerald Duchovnay, Texas A&M University-Commerce

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Introducing Moving Pictures: The Case of the Holland Brothers, 1894-96

Robert Seiler, University of Calgary

The Phantom Archivist and The Phantom Archives: The Amateur Online Archive of the 1974 Film *Phantom of the Paradise*, A Case Study of Provenance, Context, and Curatorship in a Digital Environment

Roger Leatherwood Brown, University of California Los Angeles

Enchantment A

1020 Food and Culture 1: Identity and Culinary Literatures

Session Chair: Alexandria Connor

"In Jenny We Trust": Values behind Dieting Culture

Nadia Hai, University of Calgary

A Tale of Two Tables: Hemingway, Karr, and the Appetite for Autobiography

Sarah George, Southern Illinois University, Edwardsville

Preserving a Nation: Protecting Cultural Identity through Food

Lindsey Teel, University of New Mexico

Barbacoa and Pork Sandwiches: Food as Constructing Identity in *Caramello*

Alexandria Connor, University of Kentucky

Grand Pavilion IV

1024 Gender and Sexual Identity 1: Queer(ing) American Popular Culture

Session Chair: Robin Haynie

"Man, Everyone's Gay Once in a While": Tropics of Masculinity and the Death of the 'War Male' in *Tropic Thunder*

Dennis Desroches, St. Thomas University

The Body and the Agency: Deconstructing an Agent/Victim Dichotomy in *Veronica Mars*

Kohleun Adamson, George Fox University / University of St. Andrews

The Dude Abides: A Content Analysis of *The Big Lebowski* from a Feminist Viewpoint

Bryan Lewis, New Mexico State University

Young, Out, and Proud: The History, Development, and Impact of Young Homosexual Characters on Network Television

Robin Haynie, University of Texas at Tyler

Grand Pavilion I-II

1028 Grateful Dead (Meriwether): Grateful Dead 1: The Music of the Dead: Past, Present, Future

Session Chair: Nicholas Meriwether

Robert Hunter, Jerry Garcia, and Their Great American Songbook

Michael Parrish, San Jose State University

The Grateful Dead and Classical Music: the Orchestration Project

Helen Baldovinos, Independent Scholar

Trouble with You Is the Trouble with Me: Problems with the Pursuit of a Grateful Dead Tribute Band

Matthew Armstrong, North Carolina A&T State University

Grand Pavilion V

1031 Interdisciplinary Studies 1: Roundtable: Administering an Interdisciplinary Studies Undergraduate Program: Some Notes from Some Newbies

Session Chair: Steve Moser

Administering an Interdisciplinary Studies Undergraduate Program: Some Notes from Some Newbies

Jeanne Gillespie, The University of Southern Mississippi

Lin Harper, The University of Southern Mississippi

Jennifer Anderson, The University of Southern Mississippi

Steven Moser, The University of Southern Mississippi

Grand Pavilion VI

1034 Linguistics 1

Session Chair: Nancy Mae Antrim

Metaphor and the 2008 Global Financial Crisis: The Reconstruction of Confidence in Arab and Western Financial Systems

Ahmed Rheem, Al-Azhar University

Multimodal Meaning Construction in Political Rhetoric

Daniela Wawra, University of Passau

The Rhetoric of Ambiguity as a Driving Force in Political Success: The Case of Spain and the Latest National Election

Marisa Martinez-Mira, University of Mary Washington

Enchantment E

1040 Pedagogies and the Profession 1: Innovative Classroom Technologies

Session Chair: Leslie Donovan

Facebook, Fairies, and Fantasies

Deborah Bailey, Fort Bend Academy

Going Neural in the Age of Digital Networking: Online Tools as Passports to Critical and Creative Thinking

Holly Hargrove, APS

Rosemary Stevenson, Central New Mexico Community College

Prezi vs PowerPoint: How Digital Applications Facilitate Different Heterotopic Opportunities for Composition Students

Sherrin Frances, Saginaw Valley State University

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Sage Room (First Floor)

Enchantment F

1047 Religion 1: Coloring Outside the Lines

Session Chair: Wes Bergen

Collecting the Religious, Collections of Religions, Religion as Collection

Kati Curts, Yale University

Eating Meditation

Maxine Freed, Central New Mexico Community College

India's Gift to Humankind: Christian Yoga and Romantic Orientalism

Anna Schmidt, Saint Louis University

Fiesta IV

1050 Satire I

Session Chair: Olaf Standley

A Critical Approach to Jonathan Swift's 'Modest Proposal' Regarding the Satirical Method of Composition

Mohammadreza Jalaeian, Independent Scholar

Aspie Culture in *Community* and *The Big Bang Theory*

Jes Battis, University of Regina

Tyranny of Appetite: The Delicious Death of Myria LeJean in Terry Pratchett's *A Thief of Time*

Daniel Medaille, Independent Scholar

Life's a Drag: Gender-Bending Satire

Olaf Standley, Northeastern State University

Sendero Ballroom I

1051 Science Fiction and Fantasy 1: SF&F Literature

Session Chair: Heather Aziere

Dying for Change: Mortality and Immortality in Peter S. Beagle's *The Last Unicorn* and J. R. R. Tolkien's *The Lord of the Rings*

Julia Remsik Larsen, University of New Mexico

The Kingkiller and Ong: The Convergence of Oral and Literate Magic in *The Kingkiller Chronicles*

Heather Aziere, Northeastern State University

Sendero Ballroom II

1056 War and Culture 1: War, Literature, and Cultural Memory

Session Chair: John G. Stone

A Civil War American in London: E. D. E. N. Southworth in Great Britain, 1859-1862

Ann Beebe, University of Texas at Tyler

Aesthetic War Memory, the Overseas American Military Cemeteries, and the Erasure of the Individual

Kate C. Lemay, Georgia O'Keeffe Museum

The Auxiliary Unit and the Public Imagination: Britain's Last Line of Defense during World War II

Cassy Rice, University of Texas, Tyler

Through the Centuries: The Voice of Lament in Medieval and Modern Russian War Poetry

Lindsay Zeller, US Air Force Academy

Panels 1003-1057

Wednesday, February 8, 2012 – 3:00 – 4:30pm

Concurrent Panel Sessions

Fiesta III

1003 Arab Culture in the U.S. 2

Session Chair: Lutfi Hussein

Bilingual Education in the United States versus Saudi Arabia: A Comparison of Educational Systems

Faisal Alzahrani, University of Windsor

Food as a Trope for Arab-American Identity in Diana Abu-Jaber's *The Language of Baklava*

Dalia Gomaa, University of Wisconsin - Milwaukee

Fiesta II

1005 Beats and Counterculture 2: Beat Works in Film and Literature

Session Chair: Allison Sharp

A Walk through the Cuckoo's Nest: The Psychological Steps of Neuroses Novels

Nathan Hansen, Antioch University Los Angeles

Howl - Literary Criticism Comes to the Movies

Peter Apfl, University of Vienna

The Laurel Tree Cudgel: War and Walt Whitman in Allen Ginsberg's *America*

Gregory Dandeleas, US Air Force Academy

A Speech Act of Separation: "Howl" as Performative Speech

Allison Sharp, Abilene Christian University

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Fiesta I

1009 Creative Writing 2: Poetry

Session Chair: Ruben Quesada

Lewis Carroll Knew My Family

Diana Smith, Southwest Texas Junior College

The Lost Seventh

Steve Wilson, Texas State University

Next Extinct Mammal

Ruben Quesada, Texas Tech University

Enchantment B

1012 European Popular Culture and Literature 2: Criminology, Race, and Society: Three Studies of Power, Construction, and Sexuality

Session Chair: Aliza S. Wong

Appearance Can Be Deceiving: Uncovering the Conjunction and Divergence of Britain's National Association for the Promotion of Social Science and Cesare Lombroso's *Born Criminal*

Mandi Barnard, University of Kansas

Literature, Rhetoric, and Race: The Development of Criminology in Spanish Fiction

Austin Wheeler, Texas Tech University

The Hidden Other: The Missing Minority in Polish Film

Jack J. Hutchens, University of Illinois, Urbana-Champaign

Meridionalism, Race and the Science of Othering: Italy and Criminal Anthropology

Aliza Wong, Texas Tech University

Grand Pavilion III

1015 Experimental Writing and Aesthetics 2: Tasting the World Afresh

Session Chair: Craig Dworkin

In a Stew: Novelistic Bricolage

Stefanie Sobelle, Gettysburg College

No Ideas But in Potatoes

Michael Golston, Columbia University

Wandering Rocks: Leopold Bloom's Potato and Molloy's Sucking Stones

Ondrea Ackerman, Oklahoma State University

Recipes for Disaster: Constraint and Receipt in the Avant-Garde Cookbook

Craig Dworkin, University of Utah

Sendero Ballroom III

1018 Film Archive and Cinematic Heritage 2: Roundtable Discussion: Studying and Teaching the 60s on Film: What We Learned as Students and Faculty

Session Chair: Chuck Hamilton

Studying and Teaching the 60s on Film: What We Learned as Students and Faculty: Roundtable Discussion

Gerald Duchovnay, Texas A&M University-Commerce

Eric Gruver, Texas A&M University-Commerce

Hayley Hasik, Texas A&M University-Commerce

Chuck Hamilton, Northeast Texas Community College

Enchantment A

1021 Food and Culture 2: Re-Seasoning the Concept of Culinary Authenticity

Session Chair: Meredith Abarca

Performing Authenticity in Culinary Memoirs

Nieves Pascual, Universidad de Jaen, España

The Great Herbal Controversy: Pedagogy and the Radical Omnivore's Dilemma

Hillary Fogerty, Missouri Southern State University

The Lasting Affect of Aura: Mary's Chutney in Salman Rushdie's *Midnight's Children*

Consuelo Salas, University of Texas El Paso

Foods of Our Past: From Mourning Authenticity to Creating Newness

Meredith Abarca, University of Texas, El Paso

Grand Pavilion IV

1025 Gender and Sexual Identity 2: Sex, Proto Masculinity, and Celebrity Femininity

Session Chair: Evan Johnson

(Fe)Male Pop Stars and Drag: Beyond the Exposure of Failure and into the Expansion of Identities

Sarah Gladys, Arizona State University

Masculinity: The Problems with Bromances, Brodowns, and Brodak Moments

Jordan Ryan, Texas Tech University

Pornographic Art as Genre

Mimi Vasilaki, University College London

SlutWalk

Evan Johnson, University of Texas, Dallas

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Fiesta IV

1027 Graphic Novels, Comics, and Popular Culture 1: Superheroes

Session Chair: Robert G. Weiner, Texas Tech University

Inter(genre) Planetary Watchmen: Ellis and the Synthesis of the Superhero Genre

Charles Stephens, Texas A&M University, Commerce

Spider-Man: You and I

Abas Zadfar, San Francisco State University

Superheroes and Real-World Struggles

Gan Golan, The Social Justice League

Superinjuns: An Examination of Two of Popular Culture's Native American Stereotypes in Marvel Comics' *X-men*

Kristin Riggs, Texas State University

Grand Pavilion I-II

1029 Grateful Dead 2: Framing the Deadhead Experience: Community, Audience, and Media Studies

Session Chair: Natalie Dollar

"Like the Grateful Dead before Them": An Examination of Media Coverage beyond *Rolling Stone* that Frames Phish in

Relation to the Grateful Dead

Jordan McClain, Drexel University

Us and Them: Gazing at the Dead

Kay Robin Alexander, Independent Scholar

You Decide If He Was Wise: Decoding Authority in a Non-Authoritarian Community

Susan Balter-Reitz, Montana State University-Billings

Natalie Dollar, Oregon State University – Cascades

Grand Pavilion V

1032 Interdisciplinary Studies 2: Intersections & Student Success

Session Chair: Gabriela Guerrini

The Why of History: Education, Ambition, and Antidisciplinarity

Bradford Hincer, Georgia State University

Using Interdisciplinary Standardized Patients for Nurse Practitioner Education

Dayle Sharp, University of Texas at El Paso

Deborah Sikes, University of Texas at El Paso

Will Students Experience Success After Graduation?

Meghan K. Sheehy, University of Southern Mississippi

A TESOL/Geography Interdisciplinary Graduate Program

Gabriela Guerrini, California State University, Stanislaus

Gilda Ekhtiar, California State University, Stanislaus

Grand Pavilion VI

1035 Linguistics 2

Session Chair: Nancy Mae Antrim

Bridging Cultural and Linguistic Difference through Digital Tools: a Study of Literacy Narratives by International Students

Kamila Kinyon, University of Denver

Generation 1.5: a Different Kind of ESL Student

Nancy Antrim, Sul Ross State University

Enchantment C

1038 Music: Traditional, Political, Popular 1: Music Critics; Their Favorites and Their Formulas

Session Chair: Brad Klypchak

“Something Like a Circus”: Bob Dylan’s Rolling Thunder Revue and Performing in America

Richard Driver, Texas Tech University

See These Bones: A Framework for Rhetorical Analysis of Music Criticism

Stephen Carradini, Auburn University

Über Alles: Rock Bands Following in the Wake of Rammstein

Brad Klypchak, Texas A&M University, Commerce

Enchantment E

1041 Pedagogies and the Profession 2: Cultural and Liberation Pedagogy

Session Chair: Kurt Depner

Agriculture and the Origins of Symbolism: The History of Food and the Implications for Cultural Ethics

Stuart Robinson, University of Arizona

Expurgating the Objectionable: Challenging Censorship, Discussing Issues of Intellectual Freedom, and Web 2.0

Emily J. Beard, Saginaw Valley State University

The Footpath Toward Mastery: Incorporating Individuality and Identity into the Composition Writing Classroom

Michele Zugnoni, California State University, Stanislaus

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Sage Room (First Floor)

1045 Rap and Hip Hop Culture 2: Language and Identity

Session Chair: Shane Gilley

Kanye West's Runaway: An Alternative Modernity

Dawn Boeck, Texas A&M University - Corpus Christi

Lyrical Examination of Decontextualized Hip Hop Vocabulary

Sotero Ramirez, El Paso Community College

It's Hard Out Here For a Pimp: Hip-Hop and the (S)exploitation of Our Little Girls

Jasmine Salters, University of Pennsylvania

"You're Headed for Self Destruction": Afro Samurai and Emerging Hip Hop Ideology

Shane Gilley, Oklahoma State University

Enchantment F

1048 Religion 2: Interpreting Religion, Part A

Session Chair: Wes Bergen

"Death Cookie": The Anti-Catholic Gospel of Jack Chick

Sean Sagan, University of California, Riverside

Intractable: Analyzing the Cartoon World of Jack T. Chick

Cori Knight, University of California, Riverside

Philip Pullman and the Myths of Christian Origins

Warren Kay, Merrimack College

Sendero Ballroom I

1052 Science Fiction and Fantasy 2: Power and Privilege within the Works of Joss Whedon

Session Chair: Alyson Buckman

Power and Representational Privilege in *Firefly/Serenity*: Language

Kelsey Eilers, Ohio University

Power and Representational Privilege in *Firefly/Serenity*: Sex Work

Megan Scharff, University of Cincinnati

Sendero Ballroom II

1057 War and Culture 2: War, Rhetoric, and Reality

Session Chair: John G. Stone

Cultural Memory and the Berliner Mauer

Victoria Trela, West Texas A&M University

Operation New Dawn: Rhetoric or Real Change?

Josiah Barrett, University of Texas at El Paso

Sex Sells - But Patriotism Sells More. Political Propaganda in Professional Wrestling

Tino Perlick, University of Montevallo

Panels 1006-1058

Wednesday, February 8, 2012 – 5:00 – 6:30pm

Concurrent Panel Sessions

Fiesta II

1006 Beats and Counterculture 3: The Beat World: Exploration of Countercultural Influences

Session Chair: Gordon Marshall

A Failed Success: Divine Right Davenport as a Hero for the Hippie Counterculture

Sara Kelm, George Fox University

Chaplin *in Absentia*: The Beat Generation's Re-appropriation of Charlie Chaplin's The Little Tramp, 1953-77

Lisa Stein Haven, Ohio University - Zanesville

The Revolution Will be Televised: Campecine, Varriomentaries, Americanismo and the Redefinition of Citizenship

Manuel Martinez, Ohio State University

Finding A Way Forward In The Past: Reflections of Hemingway's Literary Manhood in Beat Literature

Gordon Marshall, Haliç University

Fiesta I

1010 Creative Writing 3: Fiction

Session Chair: Kit Givan

April 1901

Juan Carmona, American Military University

As the Darkness Comes

Geoffrey Kenmuir, New Mexico Highlands University

Blink

Rayshell Clapper, Seminole State College

Healthy Grapes

Kit Givan, University of Central Oklahoma

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Enchantment B

1013 European Popular Culture and Literature 3: Gender and Contemporary European Literature and Film

Session Chair: Julia Smith

Deneuve, Junon: Constructing Adult Motherhood in *Un Conte de Noël* and *Après Lui*

M. Catherine Jonet, New Mexico State University

Her Ever Changing Moods: *La Double Vie de Veronique* and the Schizoid Ghost

Alheli Harvey, New Mexico State University

I Am My Mother's Daughter: Postmemory and Queer Spectrality in Almodovar's *Volver*

Erin Ann Easley, New Mexico State University

Parental Control and the Deviant Female in the Films of Micheal Hanke

Julia Smith, New Mexico State University

Grand Pavilion III

1016 Experimental Writing and Aesthetics 3: Avant-Garde in Spirit and in Nature

Session Chair: Alan Clinton

Communing as Convention: Buddhist Influence in Scalapino's Poetics

Drew Shipley, University of Oklahoma

Writing on Water/Writing on Air: Dispersions of a Borderless Poem

Clark Lunberry, University of North Florida

Divination, Knowledge, and the New Poetics of Magick

Alan Clinton, Santa Clara University

Fiesta III

1019 Film Theory and Aesthetics 1: Early Visual Culture

Session Chair: Artemis Willis

A Lion in Your Lap: History and Theory of Immersive Cinema

Kathryn Kramer, University of Texas

Anita Brenner's Cinema: Popular Cinema and the Avant-Garde in 1920s Mexico

Emily Cammack, New Mexico State University - Grants

Stars in Their Eyes: Spectatorship, Surveillance, and the Early Film Fan

Stacey Birk, University of California Irvine

Barthes's Magic Lantern: the Still in the Film and the Filmic in the Still

Artemis Willis, University of Chicago

Enchantment A

1022 Food and Culture 3: Hunger and Thirst in Literature

Session Chair: Laura Anh Williams

“The Harp That Once Did Starve Us All”: Hunger and Power in Episode 8 of *Ulysses*

Keri Fitzgerald, Texas State University

“The Thoughtfulness of Thirst”: Images of Thirst and Starvation in Emily Dickinson’s Poetry

Laura Scroggs, University of Toledo

Serving Up a New Perspective: Feeding the Next Generation in Anita Desai’s *Fasting, Feasting*

Julia McLeod, University of Tennessee, Knoxville

Consuming Grief and Eating Ashes in *12 Days*

Laura Anh Williams, New Mexico State University

Enchantment C

1023 Game Studies, Culture, Play, and Practice 1

Session Chair: Judd Ruggill

Buddies, Cyber-homies, y Amigos! The Racial Categorization of Friends in Xbox Live

Kishonna Gray, Eastern Kentucky University

Considering Games as Art

Theresa Devine, Arizona State University

Mass Effect’s Joker and the “Supercrisp”

Amanda Joyal, University of Wyoming

Grand Pavilion I-II

1030 Grateful Dead 3: Round Table: "Listenin' for the Secret": A Guided Grateful Dead Listening Session

Session Chair: David Gans

"Listenin' For the Secret": A Guided Grateful Dead Listening Session

Gary Burnett, Florida State University

Nicholas Meriwether, University of California-Santa Cruz

Graeme Boone, Ohio State University

Shawn O'Donnell, City College and Graduate Center, CUNY

David Gans, Sirius XM Radio

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Grand Pavilion V

1033 Interdisciplinary Studies 3: Education, Creativity & the "Other"

Session Chair: Steven Schneider

Education Access for Afro-Brazilians

Margarita Alexandra Coppi Agostinelli, George Washington University

Mixed-Colored Maize, Husserl and Ortega y Gasset: The Need for the Other Person

Ricardo Bueno, University of Texas at El Paso

Reclaiming the Virago

Michelle Scharlock, Independent Scholar

Poetry-Art on the Border: An Interdisciplinary Collaboration to Promote Literacy and Creativity

Steven Schneider, University of Texas-Pan American

Grand Pavilion VI

1036 Linguistics 3

Session Chair: Nancy Mae Antrim

Smokin' Hot: The Speech Act of Expressing Lust and Admiration in NFL Fan Postings on Facebook

Lisa Wagner, University of Louisville

The Peculiar Semiotician: Poe's Detective as Critic

Joshua Williams, University of West Georgia

Ways of Addressing a Reader in Prophetic Discourse

Andrei Levitsky, Kiev TarasShevchenko University

Enchantment D

1039 Native American/Indigenous Studies 1: Indigeneity and Appropriation in Sci-Fi and Comics

Session Chair: Margaret Vaughan

Illustrating White over Red: Examining Issues of Appropriation and Othering in Frank Frazetta's Comic Book Series *White Indian*

Brett Burkhart, University of Oklahoma

Land Run on Sooner City

Brian Hudson, University of Oklahoma

Rites of (Alien) Encounter: Native and non-Native Collisions in the Science Fiction of Russell Bates

David Oberhelman, Oklahoma State University

Enchantment E

1042 Pedagogies and the Profession 3: Service Learning and the Freshman Writing Experience

Session Chair: Kurt Depner

Composition and the Community: A Study of Service Learning in the First Year Writing Class

Erin Trauth, Texas Tech University

Culture as a Guiding Theme in Composition I: Expectations, Challenges, and Outcomes

Cara Swafford, Lincoln Land Community College

Truth and Lies in the Comp Class: Creative Nonfiction, Imaginative Nonfiction, and Academic Honesty

Joe Wagner, Bowling Green State University Firelands College

Writing About Basic Beliefs in Basic Writing

Gary Tandy, George Fox University

Sage Room (First Floor)

1046 Rap and Hip Hop Culture 3: The Philosophy and Politics of Jay-Z

Session Chair: Robert Tinajero

Beyond the Mic: Jay-Z, Lupe Fiasco, Soulja Boy and the Politics of Hip-Hop

Tatiana McKinney, Sarah Lawrence College

Jay Z and the Philosophical Tradition

Julius Bailey, Wittenberg University

Effective Communication: Theory and Cultural Practice....Jay-Z as a Model Communicator

Dalitso Ruwe, California State University – Fresno

Enchantment F

1049 Religion 3: Interpreting Religion, Part B

Session Chair: Wes Bergen

Faith Plus One: Jesus People, Contemporary Christian Music, and the Question of Authenticity, 1970-Today

Krystal Humphreys, Texas Tech University

I'm Tryin' Real Hard to Be a Shepherd: Postmodern American Spirituality through the Lens of Postmodern Cinema

Carl Laamanen, Texas Tech University

Stephen Colbert and Stephen King: Catechists for a Secular World

Kathleen Heining, George Fox University

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Sendero Ballroom I

1053 Science Fiction and Fantasy 3: *Doctor Who* & *Torchwood*

Session Chair: Kelly Aliano

"What Rings True Isn't So Simple": Steven Moffat's *Doctor Who* as the Manifestation of Dreams

Nettie Brock, San Francisco State University

***Doctor Who* and Being: The Doctor as Existentialist Hero**

David Layton, DeVry University

Is Donna Noble the Doctor's "Fag Hag"?: Representations of Non-Heterosexual Male/Heterosexual Female Relationships in *Dr. Who*

Christopher Vian, University of Central Oklahoma

A Fixed Point in Time: A Look at the Polyvalent Identity of Captain Jack Harkness in *Doctor Who*

Kelly Aliano, City University of New York Graduate Center

Fiesta IV

1054 Southwestern Literature 1

Session Chair: Steven L Davis

Arizona Gonzo Cowtown: Cowboys, Indians and Bikers Collide with a Bipolar Patriot

Cynthia Buchanan, Independent Scholar

Graves on Graves- Young John, Old John: His Memoirs

Dickie M Heaberlin, Texas State University-San Marcos

True If It Didn't Happen: 21st Century Southwestern Historical Novels by Thomas Cobb, Jan Reid, James Carlos Blake, and Mark Busby

Mark Busby, Texas State University-San Marcos

Sendero Ballroom II

1058 War and Culture 3: War, Sex, and the Ideal Soldier

Session Chair: John G. Stone

"You'll Believe a Man Can Fly": Media Specific Ontologies and the Ideological Culmination of Superman in the Post-Vietnam Context

Daniel Murphy, Western Washington University

Promiscuous Reading: Fatal Vision, American Exceptionalism, and the War in Afghanistan

David Lawrence, United States Air Force Academy

Tears of Blood: Glorifying the Soldier in Homeric Epic and WWI Poetry

Amanda Sweeney, University of Chicago

The Big Bad Wolf: The Glorification of Male Sexual Aggression during World War II

M Michaele Smith, College of William & Mary

Wednesday, February 8, 2012 – 7:00 – 8:30pm

Grand Pavilion IV, V, VI

1058a Fire & Ice Reception hosted by the Hyatt Regency

Come join our Executive Staff as we celebrate the official opening of the 33rd meeting of the Southwest Texas PCA/ ACA annual conference. Hosted by the Hyatt Regency Hotel, light refreshments and beverages will be available honoring our conference attendees.

Film Screenings 1007-1055

Wednesday, February 8, 2012 – 8:00 – 9:30pm

Fiesta I

1007 Captivity Narratives: Film Screening - *INK: A Tale of Captivity*

Session Chair: Alice Van Buren

Film: *INK: A Tale of Captivity*

Alice van Buren, Ink Well Productions

INK: A Tale of Captivity is a 90 minute feature film based on a play by the same title regarding the captivity of Mary Rowlandson. The play is having its world premiere in Bangor, Maine, at the Penobscot Theater in 2012 and has just been accepted by the North American Actor's Association for a festival in London. It's a very strong story, and the film has some excellent actors, including Wes Studi as King Philip and Angela Janda as Mary Rowlandson.

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Enchantment A

1037 Film Screening and Roundtable *Metropolis* (1927)

Session Chair: Rob Weiner

Last year you voted to show *Metropolis* (1927) at our 2012 annual meeting. Come see one of the most famous Science Fiction/Fantasy films of all time. Directed by Fritz Lang, *Metropolis* still fascinates and entertains audiences today. *Metropolis* has influenced films like *Blade Runner*, *Star Wars*, *Sky Captain and the World of Tomorrow*, and so many others. The film's special effects still look good today and the complex storyline remains relevant. According to the Turner Classic Movies website, the film is "A futuristic look at the schism created in mankind as industrialization and technological advancement serves to alienate the humans from one another." Apparently, this film was one of Adolf Hitler's favorite films and also influenced the creators of Superman to name the character's city after it. The film is based on the novel by Thea Von Harbou who was director Lang's wife at the time. *Metropolis* continually makes numerous top 100 most influential films lists. *Metropolis* remains one of the important films in the history of cinema.

Roundtable discussion following the screening featuring:

John Cline, University of Texas

Teresa Cutler-Broyles,

James Dembowski,

Jeannie Bennett,

Robert G. Weiner, Texas Tech University Library

Enchantment E

1055 SF&F – Screening and Sing-along Buffy musical

Session Chair: Alyson Buckman

Once More with Feeling and Dr. Horrible Sing-Along

Alyson Buckman, California State University - Sacramento

Please join us for a presentation of Joss Whedon's famous Buffy musical episode and his Internet sensation, Dr. Horrible. Singing is encouraged!

Panels 2002-2112

Thursday, February 9, 2012 - 8:00 – 9:30am

Concurrent Panel Sessions

Fiesta I

2002 American Studies (Haven): American Studies 1: Changing Representations of America and Americans

Session Chair: Lisa Stein Haven

A Canterbury Tale: How the Heroine of Connecticut Started the Debate on African American Citizenship

Carrie Tippen, Texas Christian University

Hello There, We've Been Waiting for You!: Popular Culture and the Consumption of Place

Tita Berger, University of New Mexico

Military Expenditures and Leadership: Indicators of the US Hegemonic Power Decadence in Latin America

Susan Achury, University of Texas, El Paso

Sendero Ballroom III

2011 Chicano/a Literature, Film, and Culture 1: Borders and Gender

Session Chair: Cassandra Rincones

“The Less Dangerous the Crossing Is, the More It Costs”: Impacts of the U.S./Mexico Border on Female Identity in Reyna Grande’s *Dancing with Butterflies*

Lupe Linares, University of Nebraska-Lincoln

Tejanas Encountering Two Cultures in the Nineteenth Century

Cassandra Rincones, Texas A&M University

Grand Pavilion VI

2022 Computer Culture 1: Online Social Movements

Session Chair: Natasha Chuk

Friending the Star in the Networked, Participatory Culture: The Case of Jet Li on Facebook

Dorothy Wai-sim Lau, University of Hong Kong

Getting Better, Online: An Examination of the *It Gets Better Project*

LaChrystal Ricke, Sam Houston State University

Just One Dog Or A Movement? Rhetorical Analysis Of Social Media Pleas To Rescue Shelter Animals

Robin Bisha, Texas Lutheran University

Revolutions, Wars and Social Media Platforms

Kim Wilson, Northern Virginia Community College

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Enchantment B

2029 European Popular Culture and Literature 4: Mermaids and Romantics

Session Chair: Kaitlin Gowan

"Female Brewers of Hell-Broth": Mermaids and Myths of the Feminine in European Maritime Culture, 1700-1900

Bethany Mowry, Washburn University

Nationalism vs. Postcolonialism in W. B. Yeats's Works

Joan Jean Francois, City University of New York - Brooklyn College

The Animal and Human Soul: Performing Evolution and Fear in Hans Christian Andersen's "The Little Mermaid" and Gustave Doré's Fairy Tale Illustrations

Jacqueline Harris, University of Nebraska-Lincoln

Towards A New Sublime: Terror, Interiority, and the Power of Shelly in The Cenci

Kaitlin Gowan, Arizona State University

Grand Pavilion III

2031 Film (General) 1: Rethinking Hollywood Cinema: New Theoretical Lenses and Approaches

Session Chair: James Kendrick

Animal Studies and *Rocky* (1976)

Jason D. Price, Arizona State University

Examining Network through a Multiperspectival Cultural Studies Lens

Robyn Tierney, New Mexico State University

Hitchcock's Dark Energy

Philip Skerry, Lakeland Community College

Fiesta III

2034 Film Adaptation 1: Adapting Mental Illness

Session Chair: Kylo-Patrick Hart

Getting Committed: Inside The Asylum

James Fleury, Le Moyne College

The Cultural Mirror Presented in Kubrick's *The Shining*

Jennie Love, Northeastern State University

The Madwoman in the Movies: Hollywood's Appropriation of Mental Illness in *The Snake Pit* and *Girl, Interrupted*

Lindsey Grubbs, University of Wyoming

Pedophilia from Page to Screen: Adapting *Mysterious Skin*

Kylo-Patrick Hart, Texas Christian University

Enchantment A

2040 Food and Culture 4: The Political Rhetoric of Food

Session Chair: Stephanie Stauffer

Coffee as Culture in Post-Genocide Rwanda: The Making of a National Brand

Kaitie Hudson, University of Colorado

The Food Crisis as an Underlying Cause of the Arab Spring: A Case Study

Moundigbaye Mantobaye, Western Illinois University

Cultivating Opportunity in the Soil of Crisis: Neoliberalism, Consumption and the Local Food Movement

Stefanie Stauffer, University of California, Santa Barbara

Enchantment C

2045 Game Studies, Culture, Play, and Practice 2

Session Chair: Ryan Moeller

A Tale of Two Classes: PvP and PvE as Class Management Techniques

Andrew Chen, Minnesota State University Moorhead

Emotional Literacy and Games: Can We Help Students Develop Empathy in a Digital Environment?

Ron Scott, Walsh University

Game On: Ludology as a Pedagogical Value in the College Comp Course

Summer Glassie, Florida Gulf Coast University

Fiesta IV

2051 Graphic Novels, Comics, and Popular Culture 2: Alan Moore

Session Chair: Hannah Means-Shannon

Alan Moore's Political Sigil: V, Contagion, and the Subversion of Control

Frank Casale, Morgan State University

Beneath This Mask There Is an Idea: V for Vendetta, Fan Culture, and the Political Importance of Comic Books

Brent Fujioka, Brown University

Boethian Philosophy, Ovid's *Metamorphoses*, and Moore's *Watchmen*: Defining Good and Evil

Christina C. Angel, Metropolitan State College of Denver

Watching the Watchmen: What Films Can Do That Graphic Novels Can't (and Vice Versa)

James Gilmore, University of California, Los Angeles

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Grand Pavilion I-II

2058 Grateful Dead 4: The Words of the Dead: Lyrics and Literary Aspects

Session Chair: Jay Williams

Sexual Anxiety in the Scoundrel Songs of the Grateful Dead

Rick Wallach, University of Miami

You Get Shown the Light in the Strangest of Places if You Look at It Right: The Influence of the Lost Generation on Grateful Dead Lyrics

Clinton Mohs, University of Tulsa

Caution! The Rhetoric of Warning in the Lyrics of the Dead

Jay Williams, University of Chicago

Enchantment E

2063 Harry Potter Studies 1: Avifors!: Harry Potter Goes Global

Session Chair: Christopher Bell

Dumbledore's Army: The Transgressive Narrative of the Child Soldier in Harry Potter

David Rosen, Fairleigh Dickinson University

Sarah Maya Rosen, State University of New York at Geneseo

Harry Potter: The Making of a Global Literary Phenomenon

Grish Pawar, English and Foreign Languages University, Hyderabad, India

The Harry Potter Phenomenon in South Africa: International or Universal?

Tara Weinberg, Independent Scholar

Enchantment F

2070 Literature 1: Gender and Sexuality

Session Chair: Adriana Caraballo

Reversal of Gender Identities in *The Mill on the Floss*

Farzana Akhter, University of Arkansas, Fayetteville

The New Recovery Project: Chick Lit and the Politics of Women's Writing

Rebecca Saulsbury, Florida Southern College

Transgressing Boundaries: Women on the War Front in Hemingway and O'Brien

Erin Holzer, California Polytechnic State University- San Luis Obispo

A Good Queer is hard to Find: The Correction of Queer Desire in Bram Stoker's *Dracula*

Adriana Caraballo, New Mexico State University

Enchantment D

2078 Native American/Indigenous Studies 2: Identity, Home, and Hybridity

Session Chair: Brian Hudson

“I Once Climbed into a Second Tongue and It Made Room For Me”: Code Switching and Translation in the Multiethnic Poetry Of Laura Tohe and Julia Alvarez

Jessica Safran, Illinois State University

Landscapes of Mind and Memory: Home and Homeland in the Art of George Morrison and James Lavadour

Daria Prokhorova, University of Oklahoma

The Marginalization of Zitkala-Sa and Wendy Rose

Dina Barajas, University of Arizona

Sage Room (First Floor)

2088 Rap and Hip Hop Culture 4: Hip Hop in Academic Circles

Session Chair: Robert Tinajero

Do Not Believe What You Are Told: A Hip Hop Analysis

Alexis McGee, Texas State University - San Marcos

Education, Genre, Hip Hop

Thomas Gonzales, Texas State University, San Marcos

Flying and Freestyle: Examining Poetic Derision

Victoria Forman, Tarrant County College

Grand Pavilion IV

2092 Rhetoric and Technical Communication 1: Multimodality

Session Chair: Sean Zdenek

Blind Gaming: Disability as a Lens for Sonic Literacy and Rhetoric

Melissa Helquist, Texas Tech University

Envisioning the Invisible Risk: Visual Rhetoric, Data Visualization and the Fukushima Daiichi Nuclear Disaster

Julie Staggers, University of Nevada-Las Vegas

Let's Do the Barrel Roll, Let's Do the Monkey Foot: Virtually-mediated Multimodal Deliberative Argumentation

Nick Voges, New Mexico State University

Multimodal Jazz and Networked Composition

Vincent Robles, Texas Tech University

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Sendero Ballroom I

2097 Science Fiction and Fantasy 4: Science Fictional Minds and Bodies

Session Chair: Brian Cowlshaw

Martian Encounters: Pedagogical Challenges to Teaching Science Fiction to Undergraduates

Amy Kesegich, Notre Dame College

My Name Is C.I.; For We Are Many: Collective Intelligence in Cyberpunk and the 18th Century Epistolary

Lily Zhu, University of Texas at Austin

The Dystopian Tale of the Future Body

Stephanie Christodoulou, Northeastern State University

Wil Wheaton, UberGeek: A Literary and Cultural Analysis

Sara Rofofsky Marcus, Queensborough Community College

Fiesta II

2103 Television 1

Session Chair: Monica Ganas

East-West Workplace Connections

Craig Wynne, University of Texas at El Paso

Sylvia Plath, Jacques Derrida, and Hank Kimball: Language Usage in *Green Acres*

King Adkins, South Dakota School of Mines and Technology

Themes of Redemption in *Glee*

Troy Hunt, Utah State University-College of Eastern Utah

Toward A Televisual Avant-Garde

Amber Bowyer, University of Southern California

Sendero Ballroom II

2109 The Apocalypse in Popular Culture 1: Literature of the Apocalypse - *Hunger Games* and *Cloud Atlas*

Session Chair: Heather Braun

Hydras, Prophets and Déjà-Vus: (Re)Visions of the Apocalypse in David Mitchell's *Cloud Atlas*

Martina Allen, Universität Konstanz

The Girl(?) Who Was on Fire: Gender Performativity in Post-Apocalyptic Panem

Heather Lang, New Mexico State University

The Revolution Will Be Televised: Gender, Performance, and Spectacle in Suzanne Collins' *The Hunger Games* Trilogy

Kathleen Lacey, University of Nebraska Lincoln

Teenage Love, Dystopia, and *The Hunger Games*

Heather Braun, Macon State College

Grand Pavilion V

2112 Theatre & Performance Studies 1: Performing Bodies

Session Chair: Lynn Sally

Feed Me: Body Image and Food in Early Performance Art by Rachel Rosenthal and Barbara T. Smith
Emily Newman, Texas A&M University - Commerce

Gladys and Gorgias: Race, Neosophism, and Tragicomic Hope in the Monologues of John Leguizamo
Genevieve Garcia de Mueller, University of New Mexico

Gods Fashioned in Wood: What Puppets Tell Us about What It Means to Be Human, and Divine
Carolyn Roark, Ecumenica Journal

Phenomenological Classrooms and the Performance of Contestation
Lea Rekow, Griffith University, Australia

Panels 2003 - 2110

Thursday, February 9, 2012 – 9:45 – 11:15am

Concurrent Panel Sessions

Fiesta I

2003 American Studies 2: Borders and (Post) Borderlands

Session Chair: Lisa Stein Haven

Authentic Postracialism?: A Critical Evaluation of Postracial Humanism
Joshua Paul, Goldsmiths, University of London

Network-America: Homes and Borders in Post 9/11 Alternate Histories
Keren Omry, University of Haifa

When Carlitos Became Carl: A Case Study of One Man's Journey in the Laredo Drug Business
Ellen Barker, Nicholls State University

Grand Pavilion V

2007 Captivity Narratives 1: Food for Thought

Session Chair: Benjamin Allen

Captivity as Genre, Genre as Captivity
Patrick Cesarini, University of South Alabama

Mary Rowlandson's Savage Hunter: Learning to Desire by Learning to Eat
Becky McLaughlin, University of South Alabama

Oh Green Chillie Sauce
Alan Smith, University of Northampton

"Meals that Horrified:" Captive Tales of Ritual Cannibalism
B. Mark Allen, South Texas College

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Sendero Ballroom III

2012 Chicano/a Literature, Film, and Culture 2: Chicano Artists

Session Chair: Regan Postma

From *Desperado* to *Spy Kids*: An Auteur Critique of Robert Rodriguez's Filmography and Construction of Mexican-American Identity

Jesus Gutierrez, University of Oklahoma

Teatro de las Chicanas: The Emergence of an Aesthetic Chicana Feminist Space within the Movement

Natalie Kubasek, University of New Mexico

Tradition, Myth, and Ethnic Nationalism: The Importance of the Discourse of Marriage for Chicana Identity Formation in *The Micquiahuala Letters*

Elizabeth Harmon Threatt, University of Cincinnati

Creative Words, Creative Acts: The Artist-Activist in Tomás Rivera's ...y no se lo tragó la tierra

Regan Postma, College of Idaho

Grand Pavilion VI

2023 Computer Culture 2: Apps, Blogs, and Social Networks

Session Chair: Robin Bisha

Blogs: The New Research Paper Format

Reinier Macatangay, California State University, Stanislaus

Functional, Contextual, and Motivational Factors Influencing Continuance Intention of Mobile App Use

Seok Kang, University of Texas at San Antonio

Hipstamatic, an App for Nostalgia of the Recent Past

Maria De Panbehchi, Virginia Commonwealth University

God 2.0: Religious Groups, People of Faith, and Social Media Use

Amanda McClendon, Independent Scholar

Enchantment B

2030 European Popular Culture and Literature 5: Gender, Power, and the Body

Session Chair: Whitney Schmidt

Heart of Darkness and the Questions of Discourse and Power: A Foucauldian Reading

Fateme Zare, Shiraz University

Public and Private: Female Activists and the Central European Samizdat

Karen Rachel Tellez Trujillo, New Mexico State University

The Grotesque Body in Kafka: A Bakhtinian Reading of *The Metamorphosis*

Behnam Mirzababazadeh Fomeshi, Shiraz University

Constructing Gender in *Persepolis* and *Persepolis 2*

Whitney Schmidt, New Mexico State University

Grand Pavilion III

2032 Film (General) 2: Hollywood Cinema and the Politics of Gender

Session Chair: James Kendrick

Bromances and BFFs: Homosocial Relationships within the Emerging-Adult-Crisis Film Genre

Michael Rennett, University of Texas, Austin

Girls with Katanas: A Look at the Success and Failure of Female Empowerment in Two Modern Action Films

Nathan Colton, Baldwin-Wallace College

Hollywood's Portrayal of Classical Mediterranean Women

Margaret Theiring, University of Texas, Tyler

Fiesta III

2035 Film Adaptation 2: Adaptation across Cultures

Session Chair: Kenneth C. Yang

Naming and Eating as Style and Contact Point with Multi-Cultural Implications among Park, Chan-wook's Film Adaptation of *Joint Security Area*, *Oldboy* and *Thirst*

Aryong Choi-hantke, Institute of Body and Mind

Re-examining Ang Lee's Adaptations of *Crouching Tiger, Hidden Dragon*: A Cross-Cultural Perspective

Shian-rong Lee, National Chengchi University

Watching American Horror Films Adapted from Japan: Using an Experience Sampling Method to Study Taiwanese Viewers' Experiences

Kenneth C. C. Yang, University of Texas at El Paso

Yowei Kang, University of Texas El Paso

Enchantment A

2041 Food and Culture 5: Regional Food Histories

Session Chair: Elizabeth du Plessis

Accessible With a Hint of Barnyard: The Culture of Food and Wine in the Red Hills of Dundee

Polly Peterson, George Fox University

Seed Saving: An Examination of the Evolution of the Potential for Breeder Rights Protection from International Intellectual Property Law to Criminal Statutory Law

Steven Fuson, Brookline College

Historical Reflections on the Local Food Movement: Visions of a Regional Agriculture for New York State in the Interwar Years

Elizabeth du Plessis, Central New Mexico Community College

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Enchantment C

2046 Game Studies, Culture, Play, and Practice 3

Session Chair: Jason Thompson

Driving through Traffic: Exploring the Role of Automobiles in Open-World Videogames

Justin Schumaker, Texas Tech University

Not your Father's Medievalism: An Adventurer's Guide to Commodifying (and Surviving) the Dark Ages through Contemporary Medieval-Themed Computer Games

Moberly Kevin, Old Dominion University

Rejoice and Be Dead: Genre Expectations in *Planescape Torment*

David Henrion, University of Wyoming

Søren Kierkegaard: The Self, Choice, and Existence in David Cage's Interactive Narrative *Heavy Rain*, *The Origami Killer*

Melvin Hill, University of Tennessee, Martin

Fiesta IV

2052 Graphic Novels, Comics, and Popular Culture 3: Teaching and Pedagogy

Session Chair: Christina Angel

Critical Comics Fusing Critical Pedagogy and Ancient Rhetoric to Teach Comics as Multimodality

Robert Watkins, Iowa State University

Teaching Graphic Novels Online

Sharon Hileman, Sul Ross State University

The Bias Visual Literacy, a New Generation, and Comics in the Classroom

Sarah Bryski, Susquehanna University

Wham Bang Pow Graphic Storytelling and Pedagogical Collaborations

Peter Precourt, University of Maine at Augusta

Lisa Botshon, University of Maine at Augusta

Grand Pavilion I-II

2059 Grateful Dead 5: Philosophy and the Grateful Dead

Session Chair: Stan Spector

Are You in Plato's Cave, or at the Show?

Scott Auerbach, University of Massachusetts, Amherst

Spencer-Brown's Logic, Transpersonal Psychology, the Grateful Dead and Transcendent Community

David Sonnenberg, University of California, Santa Cruz

Transportation as Transformation: What Bus, and Who Cares Who's Driving?

Stan Spector, Modesto Junior College

Enchantment E

2064 Harry Potter Studies 2: Legilimens!: Harry Potter and Memory

Session Chair: Elizabeth Morrow Clark

Archives of Memory: Visualizing the Pensieve, the Prophecies

Bryce Langford, West Texas A&M University

Legends, Stories, and Depictions of the Past in the Wizarding World

Heather Knowles, West Texas A&M University

Harry Potter and Memory: The Power of the Past

Elizabeth Morrow Clark, West Texas A&M University

Enchantment F

2071 Literature 2: Agency and Resistance in Transnational Literature

Session Chair: Alexis Cisneros

Defeating Malinchismo: Discovering Mexico in *Caramelo* and Embracing Mexico in *On the Road*

Annette Maldonado, Texas A&M International University

The Erotology of Filipino Politics: the Rape of Daisy Avila in Jessica Hagedorn's *Dogeaters*

Jake Rathmell, Texas A&M International University

The Real Hero: How Wizards, Dragons, and the Fantastic Four Created a New Paradigm

Ben Rangel, Texas A&M International University

Questioning Privilege: The Military Dictatorship of Rafael Trujillo as Manifested in *Oscar Wao*

Alexis Cisneros, Texas A&M International University

Enchantment D

2079 Native American/Indigenous Studies 3: Persistence, Resistance, and Resilience in Native Nations

Session Chair: Margaret Vaughan

Restoring the Native American Paradigm

Paula Yellow Horn, Saint Paul University

Taxed to Death: Current Relations between the Coeur d'Alene Tribe and Their Local Governments

Regina Hanson, Kennesaw State University

The 2009-11 Navajo Nation Council Restructuring and Its Potential Implications in the Ongoing Work of Returning Traditional Values to Contemporary American Indian Nation Government

Stephen Sachs, Indiana University-Purdue University Indianapolis

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Sage Room (First Floor)

2089 Rap and Hip Hop Culture 5: Identity and the Law

Session Chair: Jessica Parker

Hip Hop and the Law: Is Being a Rapper a Crime in and of Itself?

Kashema Hutchinson, Queens College (City University of New York)

Intersections of Trademark Law and the Rap Music Element of Hip-Hop Culture

Ray Thomas, Jr., Howard University School of Law - Intellectual Property & Trademark Clinic

Race and Place in the "Dirty South:" The Hip Hop Generation in Atlanta

Peter Stockus, Auburn University

If Hip Hop's Dead, the Co-opt Killed It: White American Rappers, Appropriation, and Alliance

Jessica Parker, Metropolitan State College of Denver

Grand Pavilion IV

2093 Rhetoric and Technical Communication 2: Pedagogy

Session Chair: Nicole McDaniel

Preparing for the Zombie Apocalypse: Reanimating Technical Writing for the 21st Century Student

Susan Garza, Texas A&M University-Corpus Christi

Frances Johnson, Texas A&M University-Corpus Christi

Success, Success, FAIL: Teaching the Introduction to Technical Communication Course in Onsite, Online, and Hybrid Formats

Jonathan Arnett, Kennesaw State University

Teaching Our Students to Navigate Complex Workplace Contexts

Tammy Rice-Bailey, University of Wisconsin Milwaukee

Preparing Technical Communication Students for Freelance Careers

Nicole McDaniel, Angelo State University

Sendero Ballroom I

2098 Science Fiction and Fantasy 5: Power and Institutions in the Works of Joss Whedon

Session Chair: Alyson Buckman

Don't Blow Your Cover!! - The Aesthetics of Legitimacy Reflected by Insider Opponents in Joss Whedon's *Firefly/Serenity* and *Dollhouse*

Tim Rickles, Independent Scholar

Kaylee Frye: Slaying the Angel in the House

Caitlin Boreliz, California State University, Sacramento

Regarding River: Is Overman Enough?

Robin Murphy, East Central University

Fiesta II

2104 Television 2: Gender Issues

Session Chair: Monica Ganas

Hey, Doll: A Comparative Study of Ibsen and *Mad Men*

Rachel Tracie, Azusa Pacific University

Questionable Past, Uncertain Future: Women in Television Comedy

Monica Ganas, Azusa Pacific University

The New Wave of Female Role Models on Television

Nichole Bogarosh, Washington State University

Sendero Ballroom II

2110 The Apocalypse in Popular Culture 2: The Apocalypse in Film and Television

Session Chair: Thomas C. Ellington

“I Will Destroy Him”: The Apocalyptic Threat of the Image on the Artist and the Spectator and the Coens' Response to It

Allen H Redmon, Texas A&M University, Central Texas

Birth of Freak Nation: Technopocalypse in *Dark Angel*

Janastasia Whydra, College of Saint Rose

Envisioning the End: Imagery of Nuclear Warfare in Film and Television

Thomas C. Ellington, Wesleyan College

The Zombie in Film: From Haitian Folklore to Apocalyptic Anxieties

David Paul Strohecker, University of Maryland, College Park

Panels 2008 - 2111

Thursday, February 9, 2012 – 11:30 – 1:00pm

Concurrent Panel Sessions

Grand Pavilion V

2008 Captivity Narratives 2: Abduction in Text and Context

Session Chair: Benjamin Allen

Freedom's Correlative: Ishmael's Narrative of Objectification

Chris Edison, Independent Scholar

From Captive to Captor and Captive Again: The Abduction Myth and Captivity Narrative in the Female American

Jill Walker Gonzalez, University of New Mexico

Indians, ETs, and Stronger White Men: Captivity as Masculinity-Enhancer in John Gyles' "Narrative" and Jim Sparks *The Keepers*

Jeanne Holland, University of Wyoming

Life in the World that Does Not Exist: Uses of the Surreal in Primo Levi's Survival in Auschwitz

Vincent Basso, University of New Mexico

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Sendero Ballroom III

2013 Chicano/a Literature, Film, and Culture 3: Machos: An Exploration of Masculinity

Session Chair: Justin Garcia

Aye, ¡Caramba! Machismo Fatigue: Using Recognizable Mexican Cultural Iconography to Deconstruct and [Re]Create or [Re]Imagine Gender and Cultural Stereotypes

Mariana Coles, New Mexico State University

Boxing, Masculinity, and Latinidad: The "Golden Boy," the "Aztec Warrior," and Raza Representations

Justin Garcia, Millersville University

Latinos in Urban Societies

Graciela Boruszeko, Pepperdine University

Grand Pavilion VI

2024 Computer Culture 3: Peer Production and Dystopia

Session Chair: Maria De Panbehchi

Emerging Hackerspaces – Peer-Production Generation

Jarkko Moilanen, University of Tampere

Sucked In: The Present Moment of Internet Dystopia

John Johnston, Emory University

When Dream Machines Come True: Re-reading Ted Nelson's Speculative Non-Fiction

Kevin Driscoll, University of Southern California

Fiesta I

2025 Creative Writing 4: Mixed Genres

Session Chair: Diane Thiel

Liston Sinclair- A Collected History

Russ Tribble, National University

Subjective Readings: Using Poetry as Film Analysis

J.M. Olejarz, University of California, Los Angeles

Poetry and Translations

Diane Thiel, University of New Mexico

Grand Pavilion III

2033 Film (General) 3: The Technologies and Techniques of the Science Fiction Film

Session Chair: James Kendrick

Frontier, the Self, and the Pragmatic Use of Technology in *The Road Warrior*

David Venditto, Bucks County Community College

Landscape after the End of the World: How National and Cultural Identity Is Represented in the Iconography of Post-Apocalyptic Films

Emma Anne James, Leicester University

Neo Is the One: The High Christology of the *Matrix* Messiah

David Splawn, Wayland Baptist University/ Texas Tech University

Roll out the Tanks - The Aliens Have Landed: Military Stock Footage in Science Fiction Films of the 1950s and '60s

Steffen Hantke, Sogang University

Fiesta III

2036 Film Adaptation 3: Film Screening *Canyonlands: Edward Abbey and the Great American Desert*

Session Chair: Lance Newman

Canyonlands: Edward Abbey and the Great American Desert

Lance Newman, Westminster College

Roderick Coover, Temple University

"Canyonlands" is a documentary about writer Edward Abbey and environmental battles over the nature and use of the Western deserts. Abbey worked as a seasonal ranger and forest lookout in Western parks and forest lands including Lees Ferry, Arches National Park, and Grand Canyon North Rim, and Glacier National Park. He wrote in praise of wilderness and he called attention to the destruction of the desert landscape due to dam-building, road-building, mining, and industrial tourism. The documentary offers a provocative combination of archival films and contemporary recordings, including interviews with Abbey's friends Jack Loeffler, Ken Sleight, Jim Stiles, Katie Lee and Kim Crumbo. Directed by Roderick Coover; Co-Writers: Roderick Coover and Lance Newman; Voice and narration: Brett Keyser and Shawn Rohlf.

Enchantment A

2042 Food and Culture 6: Food Cosmopolitanism, Self-Fashioning and 'Authenticity'

Session Chair: M. Dustin Knepp

Castella Cake and Champon Noodles: Unwrapping the Cultural History of Nagasaki's Quintessential Tourist Foods

Marjorie Rhine, University of Wisconsin-Whitewater

Monica Wilson, University of Wisconsin-Whitewater

Yelp, Urban Mobility, and Accessing Authenticity

Katherine Wagner, University of Southern California

Tamaleras, Tradition, and Change

M. Dustin Knepp, University of Central Arkansas

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Enchantment C

2047 Game Studies, Culture, Play, and Practice 4

Session Chair: Daniel Griffin

“Check All the Requisite Boxes”: Defining Genre in Gaming

Wendi Sierra, North Carolina State University

A Genre of Rolls: The Problem of Genre in the Other Gaming Industry

Jameson Hogan, North Carolina State University

What Stories “Do” in Video Games

Christopher Kampe, North Carolina State University

Fiesta IV

2053 Graphic Novels, Comics, and Popular Culture 4: Around the World

Session Chair: Rachel Page

Draw Me the World - Journalistic and Documentary Tendencies in Contemporary Comics

Cora Hegewald, Freie Universität Berlin

Hergé's 1930 Work of Art: a Cross Cultural Misunderstanding?

Luc Guglielmi, Kennesaw State University

Jiro Taniguchi and Traditional Japanese Aesthetics

Daniel Clark, Cedarville University

Justice, Charity, and Honor: A Comparison of Ramayana to Western Superhero Myth

Josh Forrester, New Mexico State University

Grand Pavilion I-II

2060 Grateful Dead 6: The Musicology of the Dead

Session Chair: David Malvinni

Harmonic Relations in a 1973 Palindrome

Shawn O'Donnell, City College and Graduate Center, CUNY

The Grain of “Stella Blue”

Heather Laurel, City College of New York

Tempo, Thematic and Modal Discontinuities in “Dark Star”

David Malvinni, Community College of Santa Barbara

Enchantment E

2065 Harry Potter Studies 3: Relashio!: Harry Potter and Gender

Session Chair: Christopher Bell

Hermione Granger as a Heroine: A Feminist Look at *Harry Potter and the Deathly Hallows*

Alison Maxfield, Abilene Christian University

The Role of Maternal Females in Harry Potter's Journey

Meri Weiss, College of New Rochelle

Hermione Granger Saves the World: A Feminist Consideration

Christopher Bell, University of Colorado-Colorado Springs

Enchantment F

2072 Literature 3: Psychological Approaches

Session Chair: Kerri Linden

“Sir Marty-Stu”: Lancelot and *Le Morte D’Arthur* as Self-Insert Fan-Fiction

Megan Abrahamson, University of New Mexico

How King Arthur’s Childhood Relationships Replaced Absent Parental Figures

Melanie Cordova, New Mexico Highlands University

A Mask of Materialism: Society, Self-treatment and Interior Culture in Edith Wharton’s *House of Mirth* and Dorothy Parker’s *Big Blonde*

Kerri Linden, Arizona State University

Sage Room (First Floor)

2074 Myth and Fairy Tales 1: Disney's Consumer Culture

Session Chair: Jason Feldstein

Domesticated Pets: A Closer Look at Disney's Princesses

Elizabeth Law, Independent Scholar

Fairy Tales and Frogs: Wrestling with Race, Class, and Culture through Disney's *The Princess and the Frog*

Corliss Outley, Texas A&M University

Brandy N. Kelly, Texas A&M University

Too Good for Food: Eating's Disappearing Act in *Aladdin*

Dan Fang, Vanderbilt University

Cooking with Class: How Food Represents Status in *Ratatouille*

Jason Feldstein, New York University

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Enchantment D

2080 Native American/Indigenous Studies 4: Education as Promise and Peril

Session Chair: Stephen Sachs

Designing for the Future: Creating eLearning Design and Implementation Recommendations for Futures for Children

Tamara Hunter, University of New Mexico

Kialo Winters, University of New Mexico

Susan Boye-Lynn, University of New Mexico

Examining the Lives of Female Indian Residential School Survivors in Canada: Applying Culturally Relevant Indigenous-Centered Research Methodologies

Cynthia Stirbys, University of Ottawa

Thoughts on Teaching Indigenous Studies When Housed Within another Interdisciplinary Frame

Margaret Vaughan, Metropolitan State University

Grand Pavilion IV

2094 Rhetoric and Technical Communication 3: Film

Session Chair: Sean Zdenek

Capitalism as Savior? An Exploration of Representations of Indian Call Centers in Popular Culture

Kendall Kelly, Texas State University

***Inception* vs. David Foster Wallace: The Ethics of Rhetorical Transparency**

Seth Myers, New Mexico State University

Transcending Rationality: A Burkean Analysis of Media Portrayals of Mental Illness

Jeannie Bennett, Texas Tech University

Sonic Allusions, Captioned Silences, and Dramatic Irony in Closed Captioning

Sean Zdenek, Texas Tech University

Sendero Ballroom I

2099 Science Fiction and Fantasy 6: Symbols, Legends, and Knowledge in *Supernatural*

Session Chair: Jennifer Love

Let It Bleed: Blood as Subversive Ritual and Symbol in *Supernatural*

Lugene Rosen, University of Phoenix

***Supernatural*: Season 1 and Urban Legend**

Meredith Ayers, Northern Illinois University

"The Widely Distributed Version's Just For Tourists": *Supernatural*'s Hunter Community as a Knowledge Network

Jennifer Love, Independent Scholar

Fiesta II

2105 Television 3: Identity Formation and Objects

Session Chair: Monica Ganas

Constructing Gender and Race through Criminal Profiling: A Content Analysis of *Criminal Minds*

Stephanie Jirard, Shippensburg University

For What It's Worth: Television's Recent Fascination with Objects

Brendan Gaughen, University of Texas at Austin

Switched at Birth: Deaf/deaf and Hearing/hearing

Teresa Blankmeyer Burke, Gallaudet University

Enchantment B

2106 The American West: Film and Literature 1

Session Chair: Larry A. Van Meter

Fingerbone's 'Outsized Landscape' in the American West: Marilynne Robinson's *Housekeeping*

Jeanine Varner, Abilene Christian University

John Wayne and Tea Party Ideology

Larry Van Meter, Langston University

The Beat West: Ed Dorn's *The Gunslinger*

Paul Varner, Abilene Christian University

Sendero Ballroom II

2111 The Apocalypse in Popular Culture 3: Literal and Figurative Spaces of the Apocalypse

Session Chair: Gerald Lucas

“A Tomorrow That Never Was”: *Fallout: New Vegas* as Cold War Nostalgia

Erik Grayson, Luther College

Reconfiguring the Neo-Apocalypse in Science Fiction: The Politics of Hyperliteracy in Post-Nuclear Apocalyptic Spaces

Dibs Roy, West Virginia University

The Meritocracy of the Post-Apocalyptic Space

Meghan Olivas, University of Southern California

Cormac McCarthy's Apocalypse: Signs and Maps along *The Road*

Gerald Lucas, Macon State College

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Panels 2004 - 2113

Thursday, February 9, 2012 – 1:15 – 2:45pm

Concurrent Panel Sessions

Grand Pavilion VI

2004 Biography, Autobiography, Memoir, and Personal Narrative 1

Session Chair: Mary Ellen Hartje

Autobiography, Performance, and *The Road*: Narrative Discourse and the Dialogics of Jack London's Hobo Writing

Kevin Swafford, Bradley University

Time, Memory and Diary Writing - The Practice of Diary Keeping as Part of the Autobiographical Memory Formation

Sergio Barcellos, Capes Foundation of the Ministry of Education of Brazil and Hofstra University

The Memoir: Literary Analysis of Creative Nonfiction

Mary Ellen Hartje, Angelo State University

Grand Pavilion V

2009 Captivity Narratives 3: Early American Captivity Tales from New England and North Africa

Session Chair: Benjamin Allen

Captivity by Correspondence: American Captives in the Barbary States as Diplomatic Agents, 1785-1805

Brett Goodin, Australian National University

Captivity in Tripoli, 1803-05: A Tale of Two Narratives

Lotfi Ben Rejeb, University of Ottawa

Sartorially Bound: Clothing Captivity in Colonial New England

S. Alexander Smith, University of Southern California

Sendero Ballroom III

2014 Chicano/a Literature, Film, and Culture 4: You Are What You Eat: Food in Latino Literature and Plays for Young Audiences

Session Chair: Jeanette Sanchez

Food and Cultural Differences/Resolution in Julia Alvarez's Young Adult Novel *When Tia Lola Came to Visit Stay*

Russ Chace, Southern Arkansas University

The Authenticating Tamale: The Place of Food in Young Adult Literature

Jesus A. Montano, Hope College

"Menudo Was Made to Torture Little Mexican Kids": Food in Latino Theatre for Young Audiences

Jeanette Sanchez, University of Washington

Grand Pavilion I-II

2015 Children in Film 1

Session Chair: Debbie Olson

Maya, the Girl, and the 1-st of May: On Child Characters of A. Vvedenskiy

Yulia Valieva, Saint-Petersburg State University

Strange Encounters: Identity and its Limits in Todd Field's *Little Children*

Markus Bohlmann, University of Ottawa

The Tracy Fragments as Gothic Escape

Bronwen Welch, Camosun College

The Voice, Body, and Ventriloquism of Marisol in *Tómbola* (Lucia 1962, Spain)

Erin Hogan, University of San Diego

Sendero Ballroom II

2016 Children's and Young Adult Literature and Culture 1: Dystopian Worlds

Session Chair: Breyan Strickler

A Bridge to Dystopia: Moving from Utopian Ideals to a Dystopian World in the Harry Potter Series

Sarah Cocita, Independent Scholar

No Snooze Buttons Here: Exploring the Young Adult Reader as Cultural Critic in M. T. Anderson's *Feed*

Heidi Aijala, Western Washington University

The Eco-heroine and Dystopian Citizenship: the Rhetoric of the Locally-Grown Movement

Breyan Strickler, Loras College

Grand Pavilion III

2019 Collecting, Collectibles, Collectors, Collections 1

Session Chair: Anne Allbright

Digital Tibetan Thangka Museum: The Practice of Chinese Ethnic Living Culture Exhibition

Lhamo Yeshe, Chinese Academy of Social Sciences

Gerald Ford: Leader or White House Curator?

Jason Friedman, Wasatch Academy

The Collection of Mazu Images: An Example from the National Museum of Natural Science, Taiwan

Zu-chun Liao, National Museum of Natural Science

Fiesta I

2026 Creative Writing 5: Poetry

Session Chair: Albino Carrillo

Poems on Immigration and Field Labor

Juan Manuel Perez, La Pryor HS

The Sycamore Collection

Jessica Isaacs, Seminole State College

EF Zero

Hugh Tribbey, East Central University

The Tortilla Sonnets

Albino Carrillo, University of Dayton

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Fiesta III

2037 Film Theory and Aesthetics 2: Classic Film Theory and its Applications

Session Chair: Peter Rood

Redistributing the Spectacle: Montage and Detournement in the Synecdochic Regime

Steven Malcic, University of California, Santa Barbara

Reviewing Alexandre Astruc's Camera-stylo

Peter Rood, The New School

Enchantment A

2043 Food and Culture 7: Gender Politics and Food in American Pop Culture

Session Chair: Ila Tyagi

"Wasn't That a Dainty Dish?": Pie as Disidentification in Popular Culture

Melanie Haupt, University of Texas at Austin

Cupcake Bras, Meat Dresses, and Other Fashionable Goodies: Contemporary Female Pop Stars Exploit Food as Sex Metaphors

Jessica Pizana, New Mexico State University

Pop Pie: The Prankster and Pie as Protest-- Personal and Political-- in Popular Culture

Amber Lea Clark, University of Texas, El Paso

Women Are What Women Eat: Femininity and Food in *Bridesmaids*

Ila Tyagi, Columbia University

Enchantment C

2048 Game Studies, Culture, Play, and Practice 5

Session Chair: Steven Conway

"Oh, Where Are You Coming from, Soldier, Gaunt Soldier": *Call of Duty: Modern Warfare* and (The) War Game(s)

Marc Ouellette, Reconstruction: Studies in Contemporary Culture

Discipline and Critfail: Creating Characters through Game Mechanics in Valve's *Team Fortress 2*

Edward Turner, California Polytechnic State University

***Fallout 3* and Yesterday's World of Tomorrow**

Rowan Derrick, University of Wyoming

Letters Home: Individualization Rhetorics in the War Game

Jason Thompson, University of Wyoming

Fiesta IV

2054 Graphic Novels, Comics, and Popular Culture 5: History and Art

Session Chair: Jeannie Bennett

Entertaining Comics and the Comics Code Authority: *Judgment Day*

Jeff Provine, Oklahoma City Community College

Fractals and Comics

Félix Lambert, Université de Montréal

Sage Room (First Floor)

2075 Myth and Fairy Tales 2: Evolving Myths and Fairy Tales

Session Chair: Maria Milligan

How Red Riding Hood Grew Up or the Evolution of a Tale

Katherine Muller, Monmouth University

With the Ears of an Ass and a Golden Touch: The Many Modern Meanings of King Midas

Jason Lahman, San Francisco State University

The Consumption of Ukrainian Culture: National Fairy Tales in Translation

Maria Milligan, Brigham Young University

Enchantment D

2081 Native American/Indigenous Studies 5: Roundtable: Cherokee Nation and Education

Session Chair: Brian Hudson

Cherokee Promise Scholars

Karen Jones, Northeastern State University

Taylor Sanders, Northeastern State University

Krystle Ragsdale, Northeastern State University

Elizabeth Lee, Northeastern State University

Wilson Snell, Northeastern State University

Deanna Grass, Northeastern State University

Bethany Glenn, Northeastern State University

Panther Cooksey, Northeastern State University

Kristan Carder, Northeastern State University

Leslie Hannah, Northeastern State University

Devin Potts, Northeastern State University

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Enchantment E

2084 Pedagogies and the Profession 4: Pedagogy and Mixed Media

Session Chair: Leslie Donovan

Making Videos to Learn History

Lee Fearnside, Tiffin University

Ready Student One: Identity, Action, and Learning in a Technological World

Carly Finseth, Texas Tech University

Teaching English Grammar with Clickers (Audience Response Systems)

Sheila Dooley, University of Texas, Brownsville

Ten Ways to Use a Smart Pen in the Classroom

Emily Forand, Pikes Peak Community College

Sendero Ballroom III

3091 Pulp Studies 1: Darkness and Degeneration in American Working-Class Fiction

Session Chair: Justin Everett

Racism, Anti-Semitism, and Sexual Degeneracy: Evolution's "Dark Side" in Robert E. Howard's *Black Canaan* and Frank Norris' *McTeague*

Deirdre Pettipiece, West Chester University

The Most Dangerous Man in America: Gordon Young, Don Everhard, and the Progenitors of the Hardboiled

Thomas Krabacher, California State University, Sacramento

Evolution and Degeneration in Robert E. Howard's "Worms of the Earth" and Bram Stoker's "Lair of the White Worm"

Justin Everett, University of the Sciences

Enchantment F

2090 Religion 4: Variety in Popular Religion

Session Chair: Wes Bergen

"Armageddon is Approaching": Billy Graham and 1960s Revivalism in Western Canada

Brian Froese, Canadian Mennonite University

Say It Ain't So, Joe: Redemption in *Angels in America*

Jill Jones, Rollins College

"Either It's All Okay, or None of It Is": Satirizing Religion in the New Millennium

Alana Hatley, Northeastern State University, Oklahoma

Grand Pavilion IV

2095 Rhetoric and Technical Communication 4: Instructions, Guides, and Tutorials

Session Chair: Ed Nagelhout

Prisons, Plagues, and Momma Jokes: The Rhetoric of Online Plagiarism Tutorials

Dustin Edwards, New Mexico State University

The 2010 Citizens Clean Elections Voter Education Guide: Constructing the "Illegal Immigrant" in the Arizona Voter

Justin Whitney, Texas State University— San Marcos

Screencasts and Instructions: Re-casting Audience for Technical Communicators

Ed Nagelhout, University of Nevada, Las Vegas

Sendero Ballroom I

2100 Science Fiction and Fantasy 7: Roundtable: Science Fiction and Fantasy in the Islamic Milieu

Session Chair: Rebecca Hankins

Science Fiction and Fantasy in the Islamic Milieu

Muhammad A. Ahmad, University of Minnesota

Hussein Rashid, Harvard University

D. Waheedah Bilal, Indiana University-Purdue University Indianapolis

Rebecca Hankins, Texas A&M University

Enchantment B

2107 The American West: Film and Literature 2: The Undead in the West

Session Chair: Cynthia Miller

Ancient Egypt Meets the American West: Unwrapping Aspects of Mummy and Western Films from *Bubba Ho-Tep*

Hannah Thompson, Washburn University

Blood on the Border: The Mexican Frontier in *Vampires* (1998) and *Vampires: Los Muertos* (2002)

Tom Prasch, Washburn University

Vampires as Outlaws and Vermin: The Moral Order under Siege in the *Dusk 'til Dawn* Trilogy

A. Bowdoin Van Riper, Southern Polytechnic State University

“So This Zombie Walks Into a Bar ...”: The Living, the Undead, and the Western Saloon

Cynthia Miller, Emerson College

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Fiesta II

2113 Women's Studies 1: Women in Fantasy and Sci-Fi

Session Chair: Anne Winchell

"I Wanted It Too Much": The Unnatural Infertile and Post-Partum Female in Horror and Sci-Fi

Brooke Edge, University of Colorado, Boulder

From Nosferatu to Edward Cullen: The Transformation of the Vampire from Monster to Lover

John Dean, Texas State University

The Dark Side of the Moon: The Woman Werewolf in Alan Moore's "The Curse"

Laura Sims, Texas State University-San Marcos

Sacrifice and Unrequited Romance: Escaping Restricting Climates in Anderson's *The Little*

Mermaid* and Miyazaki's *Ponyo on the Cliff

Anne Winchell, Texas State University

Panels 2005 - 2114

Thursday, February 9, 2012 – 3:00 – 4:30pm

Concurrent Panel Sessions

Grand Pavilion VI

2005 Biography, Autobiography, Memoir, and Personal Narrative 2

Session Chair: Linda Niemann

Grounded in the Desert

Nadia van der Watt, Dixie State College of Utah

The Floating Daughter: What Happens After the Journey?

Carmela Lanza, Dakota State University

Cave of the Olla

Linda Niemann, Kennesaw State University

Grand Pavilion V

2116 Food and Culture 13: Packaging Food Insecurity: A WSU Hunger Awareness Initiative

Session Chair: Deborah Ballard-Reisch

Let's Talk Hunger: A thematic analysis of the WSU Hunger Awareness Initiative dinner

Katie Le, Wichita State University

Hunger Awareness Initiative: Are Wichita State University graduate students hungry?

Shae Blevins, Wichita State University

How hunger on campus hits International Students

Frank Shen Tao, Wichita State University

You Can't Eat Soup with a Fork: Why existing support structures don't work for hungry students at WSU?

Jack Brand, Wichita State University

Hunger on Campus: Does food insecurity effect older adults on campus?

Carol Jester, Wichita State University

Sendero Ballroom II

2017 Children's and Young Adult Literature and Culture 2: Being Hungry

Session Chair: Chris Tokuhamu

Storytelling as Healing Act – What *The Hunger Games*' Katniss Everdeen Can Offer Veterans

Julie Clawson, Seminary of the Southwest

What Does It Mean to Be Hungry in *The Hunger Games*?

Sarah Beth Tyler, University of Memphis

Light up the Sky like a Flame: Negotiating Image, Celebrity, and Authenticity in *The Hunger Games*

Chris Tokuhamu, University of Southern California

Grand Pavilion III

2020 Collecting, Collectibles, Collectors, Collections 2

Session Chair: Shannon Robinson

All in a Row: Cartes-de-visite and the Collectible Image

Katie Addleman, Ryerson University

Oscar Jacobson: Creating Art Venues and Cultivating Interests in Oklahoma

Anne Allbright, Southern Methodist University

Where Is the Line?

Lisa Friedrich, St. Thomas University

New Curiosity: The Wunderkammer as Inspiration for Twenty-First Century Artists

Shannon Robinson, University of the Arts

Fiesta I

2027 Creative Writing 6: Creative Non-Fiction

Session Chair: Hank Jones

Cajun Realization

Hardy Jones, Cameron University

October Moonshine

Carol Cullar, Rio Bravo Nature Center Foundation

What Can Happen When You Miss a Train in Japan?

Hank Jones, Tarleton State University

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Fiesta III

2038 Film Theory and Aesthetics 3: Stanley Kubrick: Death and the Psychosexual Aesthetics of Film

Session Chair: Susan White

Failing to Find a Heterohero: The Confounding of Masculinity and Sexuality in *Dr. Strangelove: Or, How I Learned to Stop Worrying and Love the Bomb*

Joshua Morrison, University of Arizona

Home Is Where the HAL is: Freud's Uncanny and the Return of the Repressed in Kubrick's *2001: A Space Odyssey*

Joseph Nardinelli, University of Arizona

The Evolution of Circularity: Minimalist Performance and Aesthetics in Kubrick's *2001: A Space Odyssey*

Jennifer Neely, University of Arizona

Kubrick and Death

Susan White, University of Arizona

Enchantment A

2044 Food and Culture 8: Culinary Identities

Session Chair: Katie Councilor

Almost French: Food, Class and Gender in Contemporary American Women Expatriate Memoirs

Malin Lidstrom Brock, Dalarna University

Kitaoji Rosanjin and Culinary Nationalism

Nancy Stalker, University of Texas Austin

National Identity and Disconnect; or, Hometown Appetites and Food Tourism in Molly O'Neill's *One Big Table*

Marlowe Daly-Galeano, University of Arizona

Alice Stevens Tipton's New Mexico Cookery and the Rhetoric of Food in Modernizing New Mexico

Katie Councilor, University of Wisconsin-Madison

Enchantment C

2049 Game Studies, Culture, Play, and Practice 6

Session Chair: Jennifer deWinter

"Now, Play with Your Food!" -- From Candyland to Digital Cupcakes: How Edibles Entered the Toy World

Katriina Heljakka, Aalto University

Pragmatic Preservation and Play: An Exploration of Christian Games

Daniel Griffin, Tulane University

Richard Garriott as Icon: Authorship in Video Game Development

Carly Kocurek, University of Texas, Austin

***The Sumerian Game* 50 Years Later: The Strange and Untold Story of the World's Most Influential Text Simulation Game**

Devin Monnens, University of Colorado at Colorado Springs

Fiesta IV

2055 Graphic Novels, Comics, and Popular Culture 6: Sequential Art and Theory

Session Chair: Hannah Means-Shannon

Robert Kirkman's Infinite Text: Proliferation and *The Walking Dead*

Brandon Kempner, New Mexico Highlands University

Show and Tell: Understanding Comics in the College Classroom

Rachel Michaels, City University of New York

What's That Noise?: Perceiving the Unexpected in David Mazzucchelli's *Asterios Polyp*

Chris McCarthy, Minnesota State University, Mankato

Shamanic Madness: Individual Sanity and Collective Insanity in Grant Morrison's *The Invisibles*

Hannah Means-Shannon, Georgian Court University

Grand Pavilion I-II

2061 Grateful Dead 7: Discourse, Media, and Pedagogy in Dead Studies

Session Chair: Nicholas Meriwether

Blog to Cover Just a Little More Ground: The Growth in Scholarly-Oriented Weblogs Devoted to the Grateful Dead

Timothy Ray, West Chester University of Pennsylvania

The Forces Tear Loose From the Axis: Teaching the Dead Through Geoffrey Sirc and the Pedagogy of the Happening

Ryan Slesinger, University of Tulsa

The Growth of Dead Studies, from Orality to Text: Representing a Discourse, Documenting a Community

Nicholas Meriwether, University of California-Santa Cruz

Grand Pavilion IV

2066 James Bond and Popular Culture 1: Bond and Beyond

Session Chair: Michele Brittany

Is a 21st Century Bond Relevant?

Amit Gupta, USAF Air War College

James Bond and the Performance with Death

Emma Grundy Haigh, Goldsmiths College, University of London

Ready or Not. Here He Comes?! Are We Ready for a Black James Bond?

Annely Guethoff, Yale University / Free University Berlin

The Complete Dossier: Revisiting Antonio Margheriti's Eurospy Film *Lightning Bolt*

Nicholas Diak, University of Washington – Tacoma

Hey! You're Not Bond! Spyfi and Superspies 101

Michele Brittany, James Bond Cultures Area Chair

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Sendero Ballroom III

2068 Libraries, Archives, and Museums 1: You Collect What? Archiving the Extraordinary

Session Chair: Rhonda Taylor

"Laugh Now, But One Day We'll Be in Charge": Graffiti from the Street to the Gallery

Katelyn Attanasio, University of Maryland

"This Is Not a Real Archive:" New Practices for Old Objects in Businesses Archiving

Allegra Ceci, Archives, Coach Leatherwear, Inc.

The Civil War and Its Aftermath: Diverse Perspectives, A Digital Collection from the University of North Texas Libraries

Sue Parks, University of North Texas

Sage Room (First Floor)

2076 Myth and Fairy Tales 3: Myths and Fairy Tales in Twentieth-Century Poetry

Session Chair: Jacquilyn Weeks

"The Interrupted Story": "Hansel and Gretel" and Elizabeth Bishop's Aesthetics

Jessica McCort, Duquesne University

From Seeds to Frosted Houses: The Meta-ethics of Hunger and Starvation in Louise Gluck's Poetry

Joyce Hayden, Westfield State University

Fairies and Fairy Tales in the Children's Poetry of G.K. Chesterton and Alfred Noyes

Jacquilyn Weeks, University of Notre Dame

Enchantment D

2082 Native American/Indigenous Studies 6: Othering and Resistance

Session Chair: Margaret Vaughan

"Plymouth Rock Landed on Us:" The Influence of Islamic Thought and Culture in Pre-Colonial and Early America

Nadia Ahmad, University of Denver Sturm College of Law

Min Dit (Before Your Eyes): Raising the Status of Turkey's Kurds through Film

Elizabeth Story, Ohio University

Resisting the Old West: Gender, Otherness, and Conquest in *Jindabyne*

Sarah O'Connell, University of Oklahoma

Enchantment E

2085 Pedagogies and the Profession 5: Literature and Literacy

Session Chair: Kurt Depner

Literacy and Social Skills: How Students with Autism Learn to Read between the Lines

Danielle Brownsberger, Texas A&M University-Commerce

Provoking Response: Creating a Field Site within the Classroom

Marjorie Snipes, University of West Georgia

Shakespeare and Science: Peter Usher and the Cosmic Revolution

Rose Pass, Colorado School of Mines

With Dante in Hell on 9/11: That Day We Read No Farther

Roy Rosenstein, American University of Paris

Enchantment F

2091 Religion 5: Women and Religion

Session Chair: Wes Bergen

Be Quiet, Already: Evangelical Popular Culture’s Misogyny Problem

Melanie Springer Mock, George Fox University

Blogging for God: Women, Christianity Today, Sojourners, and the Christian Century

Kendra Weddle Irons, Texas Wesleyan University

Influence of the Female Silhouette in the Book of Revelation: The Deliberative and Judiciary Inclusion of the Whore of Babylon

Dixil Rodriguez, Andrews University Seminary

Sendero Ballroom I

2101 Science Fiction and Fantasy 8: Gender in the Works of Joss Whedon

Session Chair: Susan Fanetti

A Body That Won’t Burn Out: Aging and Masculinity in *Angel*’s “Carpe Noctem”

Melanie Cattrell, Georgia College and State University

Lady Killer: Death of the Feminized Body in the Whedonverse

Kelsie Hahn, New Mexico State University

Liberation and Sacrifice: Spike’s Role as the “New Man” in *Buffy the Vampire Slayer*

Lisa Lisenbee, New Mexico State University

“Why Can’t I Stay?”: The Devoured Empowered Female in *Angel* the Series

Susan Fanetti, California State University Sacramento

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2108 The American West: Film and Literature 3: James Lee Burke- New Perspectives on His Fiction

Session Chair: Leonard Engel

Cimarron Rose: James Lee Burke's Hybrid Western Mythology

John Gourlie, Quinnipiac University

The Shakiness of Civilization: Gender and War in James Lee Burke's Novels

Lynn Houston, SUNY Orange

Awaiting Those "Children of John Calvin who Saw Down forests and Poison Rivers with Cyanide": Place History, and the Environment in the Fiction of James Lee Burke

Leonard Engel, Quinnipiac University

Fiesta II

2114 Women's Studies 2: Fiction and Literature

Session Chair: Karen Taylor

Fanny Fern the Feminist

Suzanne Mullenix, West Texas A&M University

I Am Vagina, Hear Me Roar or What if Lady Macbeth Performed in *The Vagina Monologues*?

Margaret Peters, Northeastern State University - Broken Arrow

The Defense

Pat Tyrer, West Texas A&M University

Panels 2001- 2115

Thursday, February 9, 2012 – 4:45 – 6:15pm

Concurrent Panel Sessions

Enchantment A

2001 Africana Studies 1

Session Chair: David Jackson

An Exploratory Study of Cultural Competency in Urban Education

Amanda Slezak, Metropolitan State College of Denver

An Exploratory Study of the Urban Learner Framework

Amy Jacobs, Metropolitan State College of Denver

Crack in the African American Community

Kazuho Miyagi, Metropolitan State College of Denver

Quasi-Freedom in American Slave Society

Ernest Curry, Metropolitan State College of Denver

Enchantment B

2010 Car Culture and the Road 1: The Road as Cultural Marker of American Identity

Session Chair: Stacy Rusnak

Journey to Nowhere: *The Road* and the American Dream

Kait McNamee, University of Colorado, Denver

Remembering Road Trauma: The Lives of Roadside Crash Shrines in the American Southwest

Robert Bednar, Southwestern University

Songs of Travel: Toward a Musically-Informed Approach to American Auto Tourism

Aaron Hatley, Harvard University

Sendero Ballroom II

2018 Children's and Young Adult Literature and Culture 3: Looking Back with New Eyes

Session Chair: Diana Dominguez

"Such Hifalutin' Foolishness": Mark Twain's Assessment of Children's Education in Post-Reconstruction America

Afrin Zeenat, University of Arkansas

Gimmie Candy, Sad Sack -- The Image of the Hungry Child in Wartime and an Alternative Approach to Teaching History

Jay Casey, University of Arkansas

Let's Solve a Mystery: The Evolution of the Girl Sleuth in L. Frank Baum's Girls' Series

Diana Dominguez, University of Texas, Brownsville

Grand Pavilion III

2021 Collecting, Collectibles, Collectors, Collections 3

Session Chair: Carin Jorgensen

The Bloody Memorabilia Chamber: Collections and Collecting in Perrault's *Blue-beard*

Wendy Wei, Case Western University

Scalpel to Sketch: The History of Medical Illustration at the Turn of the Century (1856-1930)

Carin Jorgensen, University of St. Thomas

Fiesta I

2028 Creative Writing 7: Poetry

Session Chair: Erin Murphy

Notes Ribbioned in Sage

Daniel Martínez, New Mexico Highlands University

Poemas Peregrinos

Regina Faunes, St. Edward's University

Word Problems

Erin Murphy, Pennsylvania State University, Altoona

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Fiesta III

2039 Film Theory and Aesthetics 4: Digital and Millennial

Session Chair: Tatiana Servin

Acid Aesthetics - Tony Scott's Cinema of Chaos

Matthias Stork, University of California, Los Angeles

Beyond Transnationalism: Tarantino's *Kill Bill* and the Case for the East-West Cinema Studies Paradigm

Flannery Wilson, University of California Riverside

You Were Not So Very Different from a Hobbit Once: Motion Capture as an Estrangement Device in Peter Jackson's *Lord of the Rings* Trilogy

Mihaela Mihailova, Yale University

Quote from *Fargo*, "The Heckya Mean?": Film, Meaning, and Deconstruction

Tatiana Servin, Chapman University

Enchantment C

2050 Game Studies, Culture, Play, and Practice 7

Session Chair: Kevin Moberly

Avatar Interfaces: Interacting With and Through the Avatar in Video Games

Harrison Gish, University of California, Los Angeles

Getting a Feel for It: Designing Videogame Interactivity

David O'Grady, UCLA

Technological Re-embodiment: Avatar as Self

Jason Sharp, Northeastern State University

The Mouth of the Cave: The Challenges of Player Doubt in Computer Game Narratives

Jennifer DeWinter, Worcester Polytechnic Institute

Fiesta IV

2056 Graphic Novels, Comics, and Popular Culture 7: Gender and Sexuality

Session Chair: Rachel Page, Texas Tech University

Cats, Bats, and the Female Form: An Analysis of the Presentation of the Female Body in Comics

Nina De Lorenzo, Utah State University

Graphic-Lit Hybrid: Marisa Acocella Marchetto's *Cancer Vixen*

Pauline Uchmanowicz, State University of New York, New Paltz

Queer Pop Sugar: The Queering (and re-Queering) of the Comic Book Genre

Shaun Ford, Texas State University

Submissive Female and the Dominatrix: Gender and Power Dynamics within Natsuki Takaya's *Fruit Baskets*

Rachel Cantrell, Texas A&M University-Commerce

Grand Pavilion I-II

2062 Grateful Dead 8: Round Table, the State of Deadhead Community Online, 2012

Session Chair: Christian Crumlish

The State of Deadhead Community Online, 2012

Natalie Dollar, Oregon State University - Cascades

David Gans, Sirius XM Radio

Gary Burnett, Florida State University

Christian Crumlish, AOL, Inc.

Sendero Ballroom III

2069 Libraries, Archives, and Museums 2: Instruction and Collaboration: Great Techniques, Great Outcomes

Session Chair: Janet Croft

A Pastiche of Intrigue: Creating Writings Assignments and Encouraging Student Growth through Collaboration

Carla Rineer, Millersville University

Collaboration for Student Learning: Exploring Diverse Voices and Intriguing Texts

Marilyn Parrish, Millersville University

Information Literacy Instruction Meets the Food Network: An Analysis of the Instructional Design of Cooking Shows

Leo Lo, Kansas State University

Livia Olsen, Kansas State University

Enchantment F

2073 Music: Traditional, Political, Popular 3: Classics and Cultures

Session Chair: Brad Klypchak

La Familia Mendoza: Forging Gender and Cultural Identity in the Borderlands

Mary Lee Grant, Texas A&M University

Popular Music, Youth, and the State: The (Anti)Politics of Mexican Rock

Magdelana Red, University of Colorado Boulder

Rekindle the Spirit: On the Aural Site of Re-Memory in Women's Vocal Jazz Performance

LaShonda Barnett, Brown University

Ray Davies and the Art of Ambiguity

Dominick Grace, Brescia University College

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Sage Room (First Floor)

2077 Myth and Fairy Tales 4: Reinventing Fairy Tale Tropes, Symbols, and Archetypes

Session Chair: Natalie Johansen

"You Can Never Go Home Again": The Portals between Worlds and the Hero's Return in the Works of Neil Gaiman

Tanya Jones, Lincoln Charter School

Fairy Tale Structure in *Pan's Labyrinth*

Randy Hoyt, University of Texas at Dallas

From Villain to Heroine: The Evolution of the Wicked Witch of the West

Natalie Johansen, Brigham Young University

Enchantment D

2083 Native American/Indigenous Studies 7: Representations of Indigenous Peoples in Television, Theatre, and Film

Session Chair: Margaret Vaughan

"What's Your Story, Big Chief?": Delineating the Native Voice in *One Flew Over the Cuckoo's Nest*

Amy Fatzinger, University of Arizona

(Re)presentations in Native Women's Theatre

Sarah MacKenzie, University of Ottawa

Counterfeiting American Identity: *Weeds* and the Vanishing Native

Yvonne Hammond, West Virginia University

Sympathetic Treatment of Native Americans in the Silent Film Era

Steven Suttle, Independent Scholar

Enchantment E

2086 Politics 1

Session Chair: LaChrystal Ricke

From Politics to Pop Culture: the Ideology of the American Dream

Alexis Horst, University of Colorado, Denver

Political Leader/Submissive Wife: The Paradox of the Christian Conservative Candidate

Jeff Birdsong, Northeastern Oklahoma A & M College

The Philosophical Origins of Singularity Theory

David Bailey, Altamaha Technical College

The Social Construction of Prejudice in Modern Political Rhetoric

Jennifer Guerra, Texas A&M University - Corpus Christi

Sendero Ballroom I

2102 Science Fiction and Fantasy 9: Literary Genres in SF&F

Session Chair: Brian Cowlshaw

Child Heroes: How George R. R. Martin Deconstructs the Bildungsroman in *A Game of Thrones*

Sean Brower, University of Texas, San Antonio

Grief Poignant as Joy: Dyscatastrophe and Eucatastrophe in *A Song of Ice and Fire*

Susan Johnston, University of Regina

Rewiring *Frankenstein*: How Mary Shelley's Novel Became Science Fiction

Tim Prchal, Oklahoma State University

***Twilight*, More than a Lunar Phase**

Anthony Pappas, Mount Royal University

Fiesta II

2115 Women's Studies 3: Feminism

Session Chair: Heather Emery

Caffeinating Sexism: Gender Identity and Women as "The Other" in Mid-Twentieth Century Coffee Advertising

Sarah Beasley, University of Oklahoma

Celebrating Sexual Liberation: Devaluing Nutritional Connections to Reproductive Coercion

Carmen Cusack, Nova Southeastern University

Conservative Views of Feminism: Examining Kate O'Beirne's *Women Who Make the World Worse: and How Their Radical Feminist Assault is Ruining Our Schools, Family, Military and Sports*

Heather Emery, Northeastern State University

The Postfeminist Mystique, or What Can We Learn from Betty Draper?

Abigail Rine, George Fox University

Thursday, February 9, 2012 – 6:30 – 8:30pm

Grand Pavilion IV, V, VI

2115a Southwest Texas PCA/ACA Graduate Student Award Ceremony

Southwest Texas PCA/ACA Graduate Student Award Ceremony hosted by our 2011 Peter C. Rollins Award Recipient, Allison Macor. Come join us for this English High Tea event where the conversations will be robust with crumpets and biscuits being served.

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Panel/Collaborative Sessions

Thursday, February 9, 2012 – 8:00 – 9:30pm

Concurrent Panel Sessions

Fiesta IV

2057 Graphic Novels, Comics, and Popular Culture: Film Screening and Roundtable *Superman and the Mole Men*

Session Chair: Robert G. Weiner, Texas Tech University

***Superman and the Mole Men* 1951-Special Film Screening**

Hannah Means-Shannon, Georgian Court University

Christina Angel, Metropolitan State College of Denver

John Cline, University of Texas

Robert G. Weiner, Texas Tech University Library

At last year's conference you asked the Graphic Novel area chair to consider showing sequential art/comic related films. *Superman and the Mole Men* (1951) is offered as the inaugural film showing. *Superman and the Mole Men* was one of the first major superhero feature films released to theaters (there were previous Superman serials). This film starring George Reeves as Superman was a trial run for the TV series *Adventures of Superman*. According to the *Internet Movie Database* the film's plot revolves around underground beings exploring the surface world from a deep oil well. They inadvertently cause a panic and only Superman can prevent a tragedy. Come see one of the most significant sequential art/comic related feature films.

Enchantment A

2117 European Popular Culture and Literature 1: European Politics and Popular Culture

Session Chair: John Murray

Between the Party and the West: Communist Popular Culture in '80s Romania

Claudia Ionescu, University of Bucharest

Circulating Cultures: Germany, Turkey, and Back

Joseph Jozwiak, Texas A&M-Corpus Christi

Elisabeth Mermann-Jozwiak, Texas A&M-Corpus Christi

Imperialism, Fascism, and Capitalism: The Masks of National Identities in Crisis

John Murray, Curry College

Enchantment C

2096 Science Fiction and Fantasy 17: Vice and Viewership in *Supernatural*

Session Chair: Tamy Burnett

He's Best When He's Bound and Gagged: Deleting Female Desire in 7.8 It's Time For a Wedding

Katharine Torrey, Virginia Tech

***Supernatural's* Crowley: The Resurrection of the Vice Figure**

Tina Maenpaa, Lakehead University

The Monstrous Male Body: Panic, Possession, and Pregnancy in *Supernatural* and Its Fandom

Bridget Kies, University of Wisconsin-Milwaukee

Friday, February 10, 2012 - 6:30 – 8:00am

Grand Pavilion VI

3000 SWTX PCA/ACA Executive Staff/Area Chair Business Meeting/Breakfast

Panels 3006-3089

Friday, February 10, 2012 – 8:00 – 9:30am

Concurrent Panel Sessions

Sendero Ballroom II

3006 Children's and Young Adult Literature and Culture 4: New and Resistant Readings

Session Chair: Claudia Pearson

Transformation Problem of a Literary Narrative into Film

Ahamed Musfar, Maulana Azad National Urdu University

A Resistant Re-Reading: *The Velveteen Rabbit* by Margery Williams Bianco

Claudia Pearson, Independent Scholar

Fiesta I

3012 Creative Writing 8: Fiction

Session Chair: Amy Gottfried

Lucerne

Christian Morgan, Seminole State College

Once . . .

Robert Johnson, Midwestern State University

E.M.T.

Amy Gottfried, Hood College

Grand Pavilion III

3014 Creative Writing Pedagogy 1

Session Chair: Julie Chappell

Anthology: *Seventeen Years and Counting*

Marilyn Robitaille, Tarleton State University

Benedda Konvicka, Tarleton State University

Independent Presses: *Rescuing Authors, Audiences and the Book Industry*

Dorothy Alexander, Village Books Press

Teaching Writing as Empowerment

Claudia Nogueira, University of Tulsa

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Fiesta III

3027 Film Theory and Aesthetics 5: Trauma and Desire

Session Chair: Amy Parziale

Molecules' Artistic and Social Preservation and Renewal in Jim Jarmusch's Film, *The Limits of Control*

Justin Kunsman, Northeastern State University

The Imaginary, the Symbolic, and Deathward Desire in Cinema

David Brandon, Chapman University

Theories and Aesthetics of Trauma: The Example of *Chinatown*

Amy Parziale, University of Arizona

Enchantment A

3034 Food and Culture 9: Identity, Gender, and Food Marketing

Session Chair: Annie Sugar

Real American Food Memex: An Associative Approach to the Hamburger

Marcy Galbreath, University of Central Florida

Soft Drinks and Gender-Specific Marketing: The Effect of Aroma on Evaluations of Dr Pepper 10

Advertising by Males and Females

R. Nicholas Gerlich, West Texas A&M University

This Bud's not For You: Feminine Images and Omission in Television Beer Commercials for Generation X

Annie Sugar, University of Colorado-Boulder

Enchantment C

3037 Game Studies, Culture, Play, and Practice 8

Session Chair: Ken McAllister

Hypo-Ludicity and the Lost Art of Losing

Steven Conway, Swinburne University of Technology

Playing on the Edge

Daniel Cermak-Sassenrath, Auckland University of Technology

Subversive Gaming: Strategies and Tactics in Video Game Play

David Menchaca, Washington State University, Vancouver

Whose Value, Whose Meaning? Applying Bourdieu's Cultural Capital to Video Games

Randy Nichols, Bentley University

Enchantment E

3041 Harry Potter Studies 4: Colloportus!: Harry Potter and Class

Session Chair: Christopher Bell

Harry Potter and the Division of Class: A Marxist Reading of the Popular Series

Suzanne Shedd, Abilene Christian University

Hiding Away the Magical World from the Muggles: Capitalism and Enlightenment in Harry Potter Series

Asli Degirmenci, University at Buffalo

Work in a Magical World: Revisiting the Stratification of Castes in the Harry Potter Series

Lindsay Clifton, Youngstown State University

Enchantment B

3043 Historical Fiction 1: Concocting America in Feasts of Fiction and History

Session Chair: Cristine Soliz

National Fantasy and American Masculinity: Hawthorne's "Sir William Phips"

Gina Ocasio, University of Massachusetts Amherst

Restoration of the Real: Finding Reality in E.L. Doctorow's *Ragtime*

Natalie Sego, Western Washington University

The Three Faces of the Judge: Judge Holden in Samuel Chamberlain's Memoir *My Confessions*, Cormac McCarthy's Short Story 'The Scalp Hunters,' and McCarthy's Novel *Blood Meridian*

Clay Anderson, Mississippi State University

America passing for White? Hidden Ingredients in Eastwood's *J Edgar* and Hughes's "Passing"

Cristine Soliz, Fort Valley State University

Sendero Ballroom III

3047 Libraries, Archives, and Museums 3: The State of Librarianship: What We Look Like, Where We're Going

Session Chair: Janet Croft

Are Librarians Hiding Something?: *The Colbert Report*, Anti-Intellectualism, and the Culture Wars

Wendy Highby, University of Northern Colorado

The Science Fiction Library of the Future - and Why We Don't Have It Yet

Sean Johnson Andrews, Columbia College/NITLE

Library Faculty and the Research Agenda: A Building Block for the Successful Academic Career

Janet Croft, University of Oklahoma

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Enchantment F

3048 Literature 4: Historicity and Narrative

Session Chair: Shelley Rees

"Ciphers to This Great Account": Historicity and the Aural Spectacle of Renaissance Popular Theatre

Brianne Colon, Queen's University

Obliterating Borders to Find the Real: The Fragmentation of William T. Vollmann's *Imperial*

Jim Civis, University of Tennessee, Knoxville

Through New Historicist Eyes: Returning the Teutonic to the Wanderer

Tiffany L. Biggers, Northeastern State University

Grand Pavilion I-II

3051 Motorcycle Life and Culture 1

Session Chair: Paul Nagy

Don't Call Me Biker Chick: Embracing a Love Affair with Risk

Bernadette Murphy, Antioch University, Los Angeles

Why Women Ride--A Qualitative Study on the Reasons Women Ride Motorcycles

William White, Texas A&M University, Central Texas

Thomas Jefferson and the Art of Motorcycle Travel

Paul Nagy, Clovis Community College

Grand Pavilion V

3053 Mystery/Detective Fiction 1: Life, Death, and Crime in the City

Session Chair: Ann Clark-Moore

Crimes with Designation of Origin

Ruben Varona, University of Texas at El Paso

Darker Shades of Black: Race and the Urban Sphere in Walter Mosley's *Devil in a Blue Dress*; or, A Speculative Reading of Chinese Food in Little Tokyo

Chip Badley, University of Kansas

Real Food and Real Men: Consumption and Crime in *Ride the Pink Horse*

Clare Rolens, University of California, San Diego

The Naked City - Agreeing Not to Look in Mieville's *The City and the City*

Shannon Collins, Carson-Newman College

Sage Room (First Floor)

3054 Myth and Fairy Tales 5: The Theory and Practice of Storytelling

Session Chair: Pyra Colemire

A Meal of Stories: Feeding the Soul

Kathleen Hudson, Schreiner University

The State of Modern Fairy Tales

Joseph Abbruscato, Mesa Community College

Engaging Literature Students with Joseph Campbell's Hero's Journey and Aristotle's *Poetics*

Bonnie "Pyra" Colemire, Lindenwood University

Enchantment D

3055 Native American/Indigenous Studies 8: Native Images in Poetry and Song

Session Chair: Brian Hudson

Again the Far Morning: The New Poems of N.Scott Momaday

Jim Charles, University of South Carolina Upstate

Oglala Masculinity: Warrior Ethos and Hip-Hop on the Pine Ridge Reservation

Kelly LaFramboise, University of Oklahoma

Singing Geronimo

William Clements, Arkansas State University

Fiesta IV

3062 Punk Precursors and Offshoots 1: Riots in Our Cities / Riots at Your Schools

Session Chair: Bryan L. Jones

The Occupy Movement IS Punk Rock: Examining the Similarities

Rhon Teruelle, University of Toronto

Traumatic Noise: The Role of Punk Subculture in Jonathan Franzen's *Freedom*

Tyler Koshakow, Western Washington University

"More Than a Fashion"- Reflections upon Straight Edge Hardcore Punk and Religion

Joel Layton, Graduate Theological Union

The Quine Machine: A Minor History of Punk Guitar

David Todd, Otterbein University

London's Burning but Not from Boredom: Punk Lyrics as Headlines for London Riots

Bryan Jones, Oklahoma State University

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Grand Pavilion IV

3065 Rhetoric and Technical Communication 5: Theory and Practice

Session Chair: Denise Tillery

In Defense of Nudism: Rhetorical Analysis of the Naturist Society's Website

Chai Fang Tan, Wichita State University

Is Technical Communications Rhetorical? Ought It Be?

Fer O'Neil, Minnesota State University, Mankato

The Phaedrus: True Love Equals True Rhetoric

Cindy Stewart, Florida State University

A Broad View of Science Communication and STS Studies: What's of Interest for Rhetoric and Technical Communication?

Lauren Cagle, University of Nevada Las Vegas

Denise Tillery, University of Nevada, Las Vegas

Sendero Ballroom I

3068 Science Fiction and Fantasy 10: SF&F, Film, and Visual Performance

Session Chair: C. Jason Smith

Bullets and Ballet: Female Violence as Performance in Science Fiction Films

Shane Trayers, Macon State College

Digital Improv: Developing the Virtual Acting Space in the *World of Warcraft*

Lawrence Lopez, Minnesota State University, Mankato

Looking through the Kaleidoscopic Colors in Diana Wynne Jones's *Howl's Moving Castle*

Wen-Hui Lee, National Chengchi University

Fly Me Up! Tie Me Down! Space, Starships, and Sex in 1980s SF Films and Television

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

Fiesta II

3089 Women's Studies 4: Images and Depictions of Women

Session Chair: Michelle Dreiling

Picture Imperfect: Images of Women in Contemporary U.S. History Textbooks

Mary Linehan, University of Texas, Tyler

What Is Beauty?

Amy Popik, Baldwin-Wallace College

Beyond Annie Oakley: An Analysis of TV's Portrayal of Markswomen

Michelle Dreiling, Wichita State University

Panels 3001-3090

Friday, February 10, 2012 – 9:45 – 11:15am

Concurrent Panel Sessions

Fiesta I

3001 American Studies 3: Neohumanism in America

Session Chair: Liana Andreassen

Ron Cooper's Purple Jesus: In Search for 21st Century Idols

Joseph Haske, South Texas College

The Road as Levinasian Theater: Posthumanism and the Escape from Abjection in Text and Film

Robin Andreassen, South Texas College

The Humanism of the Killing Machine: Palahniuk's *Pygmy* and *The Bourne Identity* Series

Liana Andreassen, South Texas College

Grand Pavilion III

3015 Creative Writing Pedagogy 2

Session Chair: Julie Chappell

But I HATE Writing!: Tricking Non-Liberal Arts Majors into Enjoying Their First-Year Composition Course by Introducing Creative Writing Techniques

Lawrence Clark, North American College

De-emphasizing the Workshop in Introductory Creative Writing Courses

Rachel Haley Himmelheber, University of Wisconsin, Milwaukee

Picture Prompts to Imagine the Lives of Others

Kate Kostelnik, University of Nebraska, Lincoln

The Tao of Poetry: Teaching the Joys of the Irrational and Non-Empirical to Beginning Poets

Paul Christensen, Texas A&M University

Fiesta III

3028 Film Theory and Aesthetics 6: Cinema and Other Narratives

Session Chair: Alan Schaefer

Crossing the 180: Changing the Angle on Filmic Autobiography

Stacy Shenefield, Abilene Christian University

The Persistence of the Human: How Commodity Fetishism Breaks Down in Michel Gondry's *Eternal Sunshine of the Spotless Mind*

David Anshen, University of Texas, Pan American

Untangling the Triangle in Joyce and Bergman

Alan Schaefer, Texas State University

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Sendero Ballroom III

3029 Folklore Studies 1: Witches and Magic

Session Chair: Phyllis Bridges, Texas Woman's University

Dancing Under the Blood Moon: The Witch within English Folklore

Amy Hall, Northwestern Oklahoma State University

Magical Transformations in *The Faerie Queene*

Aaron Cassidy, Texas Woman's University

Where Fairy Tales and Reality Overlap: a Case Study of “De Bokkenrijders” Trials (Late Witch Trials) in 18th Century Flanders and Holland

Toke Van Gehuchten, University of Minnesota

Enchantment C

3035 Game Studies, Culture, Play, and Practice 9: Roundtable Discussion

Session Chair: Judd Ruggill

GSCPP: Recursion, Revision, Response

Ryan Kaufman, Telltale Games

Ken McAllister, University of Arizona

Ryan Moeller, Utah State University

Judd Ruggill, Arizona State University

Grand Pavilion I-II

3040 Grateful Dead 9: Critical Theory and the Music of the Grateful Dead

Session Chair: Graeme Boone

Forces Torn Loose from the Axis: Collective Common Sense as a Strategic Factor in Successful Group Improvisation

Jim Tuedio, California State University at Stanislaus

There Is No One

Dennis Rothermel, California State University at Chico

Mysticism and the Grateful Dead

Graeme Boone, Ohio State University

Enchantment E

3042 Harry Potter Studies 5: Protego: The Relationships of Harry Potter

Session Chair: Christopher Bell

Expecto Pater, I Send a Patronus: Reading Harry's Journey of Identity in *Prisoner of Azkaban* from a Theological/Psychological Lens

Kj Swanson, Seattle School of Theology & Psychology

Making Up Wizards: Technologies of the Body in the Magical World

Deanna Day, University of Pennsylvania

Repression and Protection: The Byronic Journey of Love and Guilt in the Life of Severus Snape

Amelia Counts, California State University Fullerton

The Fall of Albus Dumbledore

Adella Irizarry, Florida Atlantic University

Sage Room (First Floor)

3045 Law and Popular Culture 1: TV and the Movies

Session Chair: Tom Garbett

Is Vancouver a Real Life Amsterdam? Policy Lessons from *The Wire*

Helen Love, University of British Columbia

Kelsen, Hart and Voight-Kampff: Concurrences and Disagreements on the Concept of the Individual in *Blade Runner*

Fernando Villaseñor Rodríguez, University of British Columbia

Rules of "The Game" - Alternative Models of Law and Justice in *The Wire*

Justin Ericksen, Western Washington University

Vigilante to Sovereign: Frank Miller's *Batman* to *Dexter*

Lauren Perry, University of Wyoming

Enchantment F

3049 Literature 5: Textual Spaces

Session Chair: Lynn Zimmerman

"What to do with the body": The Politics of Typeface and White Space in *The Given*

Emily Rials, Cornell University

Absence of Position in *Hamlet*

Sunam Kim, Ewha Womans University

Poe's Beauty: The "Sublime" Philosophy between Burke and the Troubadours

Tara Boyce, Brigham Young University

On the Outside Looking In: Leopold Bloom as Liminal Hero in James Joyce's *Ulysses*

Lynn Zimmerman, Notre Dame College

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Sendero Ballroom II

3050 Material Culture and the Built Environment 1: The Material Culture of Places and Spaces

Session Chair: Evelyn Montgomery

"Eastern Turkey is Western Armenia": Land as a Wounded Survivor

Melissa King, University of California, Riverside

'Glocalizing' Disneyland: Region and Locality of Material Cultures in the Built Environment of the World's Most Famous Themed Amusement Park

Gregory Kaplan, Rice University

Dixon Wong, University of Hong Kong

Above and Beyond: Architecture's Role in Transforming Yesterday's Art Museums into Today's Cultural Icons

Kerry Azzarello, University of Oklahoma

Between the Marfa Lights and the Food Shark: Judd's Eco-Centrism and Ego-Centrism, Marfa 2011

Michael Lucas, Cal Poly, San Luis Obispo

Enchantment D

3056 Native American/Indigenous Studies 9: Ways of Knowing in the Works of Erdrich and Silko

Session Chair: Stephen Sachs

Silko's Dialogue with Western Science in the *Turquoise Ledge* and *Ocean Story*

Catherine Rainwater, St. Edward's University

Enchantment A

3057 Poetry and Poetics (Critical) 1: Sounds and Silences in Twentieth-Century American Poetry

Session Chair: Matthew Hofer

Making Music Different: Nathaniel Mackey's Blutopic Lyric

Scarlett Higgins, University of New Mexico

Shackle and Flood: Lorine Niedecker's Sentence

Maggie Evans, University of Oregon

"I Want the Poem to Fail": John Taggart's New Kind of Silence

Matthew Hofer, University of New Mexico

Enchantment B

3058 Popular Culture and the Classroom 1: Helping Students Find a Voice

Session Chair: Erik Walker

Culture Jamming and Public Speaking

Myra Luna Lucero, University of New Mexico

Voices in Action: Critical Debates in the English Composition Classroom

Elizabeth Sturgeon, Mount St. Mary's College

Who Can Say What to Whom?: The *Grey's Anatomy* Game

Sam Pack, Kenyon College

Fiesta IV

3066 Rhetoric and Technical Communication 6: Identity in Virtual Spaces

Session Chair: Diane S. Allen

Building Relationships Online: Fa'aSamoa on Facebook

Rebecca Johnston, Western Governors University

Who is a Survivor? Constructing the Identity of a Hurricane Katrina Survivor

Anne H. Papworth, Brigham Young University, Idaho

A Stir in the Blogosphere: Conflicting Representations of Cochlear Implant Technology

Diane S. Allen, Midland College

Sendero Ballroom I

3069 Science Fiction and Fantasy 11: Aesthetics and Institutions in the Works of Joss Whedon

Session Chair: Samira Nadkarni

Less Loved Episodes of *Buffy the Vampire Slayer*

Jeffrey Bussolini, City University of New York; Avenue B Multi-Studies Center

The Status Is Not Quo: Postmodernism in *Dr. Horrible's Sing-Along Blog*

Rachel Page, Texas Tech University

The Whedonverses' Critique of Strict Father Family Morality

JD Rabb, Lakehead University

JM Richardson, Lakehead University

“This Isn't a Book Club... This Is the Herd”: Embodiment and Sexuality in *Dollhouse*

Samira Nadkarni, University of Aberdeen

Fiesta II

3090 Women's Studies 5: National and International Women's Issues

Session Chair: Burcu Gurkan

Contribution of Women in Corporate World

Deepanjali Mishra, Sambalpur University

A Case of (Mis)Taken Identity: What It Means to be a Coerced Other

33rd Annual Meeting of the SWTX PCA/ACA

Burcu Gurkan, Halic University

Friday, February 10, 2012 – 11:30 – 1:30pm

Grand Pavilion IV, V, VI

3090a Luncheon Celebrating SWTX Leadership: Honoring Phil Heldrich and Susan Rollins

This special luncheon hosted by the Hyatt Regency Hotel is open for conference attendees. This event will honor two individuals whose leadership has made the organization the most successful PCA/ACA regional conference in the country.

Panels 3002-3085

Friday, February 10, 2012 – 1:45 – 3:15pm

Concurrent Panel Sessions

Fiesta I

3002 American Studies 4: Investigating American Narratives

Session Chair: Lisa Stein Haven

"A Faint Whiff of Gasoline": Oil's First Culture War, 1900-1969

Bob Johnson, National University

Proliferating Exceptionalisms: Commemorating the Trans-Alaska Pipeline in Popular History

Georgia Welch, Duke University

The Nuevomexicano Village: Life Narratives of Northern New Mexico Hispano/as

Linda Eleshuk Roybal, University of New Mexico

Enchantment A

3009 Computer Culture 4: Theory and Vision

Session Chair: John Johnston

From the Page to the Screen: Towards a Model of Interactivity in Reading Practices

Jenna Pack, University of Arizona

Seeing Through Mediums: Insight into the Status Update

Aimee Knight, Saint Joseph's University

Society, Technology, Information and Communication: Imagining a Way Forward for the Study of an Emergent eSociety

Catherine Brooks, University of Arizona

The Presence and Absence of Engagement

Natasha Chuk, The European Graduate School

Enchantment D

3016 Eco-Criticism and the Environment 1

Session Chair: Cynthia Belmont

Folk Music's Katie Lee: A Voice for the Colorado River

Michaelann Nelson, Bethel University

Green Lagoons and Delta Blues: Transnational Considerations of the Colorado River Delta

Paul Formisano, University of New Mexico

Hungry for Oil: Going the Distance to Please our Palates

Luzmarina Garcia, University of Texas, El Paso

Travels in "Queernaturecultures": An Ecofeminist Reading of *Boys Don't Cry* and *By Hook or By Crook*

Cynthia Belmont, Northland College

Fiesta II

3019 Fashion, Appearance, & Consumer Identity 1: Subcultural Style

Session Chair: Jessica Strubel

Factors Motivating the Purchase of Formal Luxury Apparel Brands in the Male Youth Segment

Syed Sayem Mustafa, Institute of Business Administration

Sarah Zubair, Institute of Business Administration

The Rhetoric of Maternity Fashion Trends, 1950s-Present

Anna Gurley, University of Oklahoma

Unveiling Indonesia

Nita Novianti, Texas State University-San Marcos

Victorian Gear Heads and Locomotive Zealots: Vicarious Nostalgia and Retro-Futurism of the Dieselpunk and the Steampunk Subcultures

Jessica Strubel, University of North Texas

Grand Pavilion III

3020 Film (General) 4: Identity, Race, and Culture in Classic and Contemporary Film

Session Chair: James Kendrick

Across the Universe: Our Culture of Representation

Andrea Jones, University of Colorado, Denver

Performing Race In and Out of Hollywood: Imitation of Life and Shadows

Gloria Monti, California State University, Fullerton

Race and Puerto Rican Film: Re-Visualizing Puerto Rican Identity in Desamores

Lynette Cintron, SUNY, Buffalo

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Fiesta III

3023 Film Adaptation 4: Poe, James, and *Psycho* Adapted

Session Chair: Cyndy Hendershot

M.R. James in Fiction and Television

Antony Oldknow, Eastern New Mexico University

Poe Meets Serling: "The Black Cat" and "She'll Be Good Company for You"

Cheryll Hendershot, Eastern New Mexico University

The Road to *Psycho* via Literature and Television

Cyndy Hendershot, Arkansas State University

Sendero Ballroom II

3026 Film and History 1: Classic Hollywood Film History

Session Chair: Brad Lane

Catholic Anti-Communism in *Guilty of Treason* (1950) and *My Son John* (1952)

Kimmo Ahonen, University of Turku

Putting Hooks in You: The Success of *The Best Years of Our Lives* (1946)

Steven Painter, University of Arizona

The Shape of Things to Come: Elia Kazan's *A Face in the Crowd* (1958)

Ron Briley, Sandia Prep School

Grand Pavilion I-II

3038 Grateful Dead 10: Music, Culture, Ecology

Session Chair: Gary Burnett

"Indians are better than Cowboys": The Grateful Dead and Native Americans

Jeremy Vaughan, Independent scholar

Of All Possible Worlds, We Only Got One We Gotta Ride on It: Grateful Dead, Eco-consciousness, and Cultural Studies of the Environment

Chaone Mallory, Villanova University

The Toodle Record: Early Grateful Dead Film Soundtrack Weirdness

Alan Lehman, University of Maryland

The Other San Francisco Bands

Gary Burnett, Florida State University

Sage Room (First Floor)

3046 Law and Popular Culture 2: Out in the World

Session Chair: Tom Garbett

“...[I]t Hurts to Lean Back in These Handcuffs”[1]: Law and “Empathy for Assholes”[2] in Todd Snider’s Lyrics

Sharon Sutherland, University of British Columbia

Historical Perspectives on American Privacy: Anonymity, Surveillance and the Supreme Court

Patricia Peknik, Bentley University

Intellectual Property Law and Corporate Control of Popular Culture

Yin Harn Lee, University of Cambridge

Depravity, Corruption, and the Lord Chamberlain’s Imprimatur: Problems of (Self-)Censorship in British Theatre?

Tom Garbett, University of British Columbia

Enchantment F

3052 Music: Traditional, Political, Popular 2: This One Goes to 11

Session Chair: Brad Klypchak

Head Bobbin’ to the Dissent Blastin’ out Your Speaker: Zack de la Rocha’s Politics and Transnationalism

Edward Quintana, Texas A&M University-Corpus Christi

Metal Queen Memoirs: Life-Writing and Gender in Hard Rock and Heavy Metal Music

Aurore Diehl, University of New Mexico

Sustained: Rebelliousness of Black Rebel Motorcycle Club

Ann Lucas, Allan Hancock College

Christina Lucas, University of California, San Diego

Enchantment B

3059 Popular Culture and the Classroom 2: Popular Culture & Teaching College Composition

Session Chair: Erik Walker

Critical Gaming: Using Nontraditional Media to Revamp the Composition Classroom

Jenny Crelia, University of Arkansas, Little Rock

Josh Forrester, New Mexico State University

How Facebook Can Facilitate Classroom Learning

Carol Westcamp, University of Arkansas Fort Smith

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Sendero Ballroom I

3070 Science Fiction and Fantasy 12: Gender and Hegemony

Session Chair: Tamy Burnett

"I Don't Want to Be Bella, I'd Rather Be Sookie!": Students' Perceptions of Bella Swan and Sookie Stackhouse in Their Adaptations to Film

Nancy Vanessa Vicente, University of Puerto Rico at Mayagüez

Space for The Other: Ursula K. Le Guin and Confronting Hegemony

Rachel Wood, Western Washington University

A Wizard Named Harry: Potter vs. Dresden

Barbara Stock, Gallaudet University

Mia McLean, Minsink Valley Central School District

(Hu)Man and Machine: The Regressive Gender Politics of Artificial Intelligence in Syfy's *Eureka*

Tamy Burnett, University of Nebraska-Lincoln

Enchantment E

3078 Stardom and Fandom 1: Express Yourself: Negotiating Identity through Fandom

Session Chair: Lynn Zubernis

Fans of *Slumber Party Massacre*: Their Hearts are Young and Gay

Beverly Gray, Biographers International Organization

Icons, Identification, Impersonation...Artistic Strategies Dealing with Star-Fan Relationships

Nadine Soell, Rostock University/ Free University Berlin

The Chinese Tale of A Fairy: The Construction of Queer Identity in the Online Fandom of *Super Girl*

Jing Zhao, University of Wisconsin-Milwaukee

When the Star is a Starship: Fans and the Star Trek Enterprise Studio Model

Margaret Weitekamp, Smithsonian Institution

Enchantment C

3081 Television 4: TV and Society

Session Chair: Monica Ganas

American Nightmare: Jack Webb Confronts Hippies, Communists and Other Threats to the American Way of Life

John Donovan, United States Air Force Academy

Mockumentary, Cultural Critique, and Authorship in the TV Collaborations of Ricky Gervais and Stephen Merchant

Eric Lackey, University of Kansas

Sister Wives and the Problem of "Popular" Polygamy

Elaine Wilson-Sharp, Dixie State College

The Moral Minimum: Analyzing the Impact of Popular Culture on Public Sector Ethics

Melissa Townsend, University of Nebraska at Omaha

Fiesta IV

3085 Transgressive/Exploitation Film 1

Session Chair: John Cline, University of Texas

Becoming Martin: Acting, Character and Transgression in the *Human Centipede 2* (Full Sequence) (2011)

Shaun Kimber, Bournemouth University

Flesh And Blood: The Damaged and Deformed Body in Contemporary British Horror Films

Peri Bradley, Southampton Solent University

Luis Buñuel in Mexico: Duplicity, Jealousy, Paranoia, and Delusion beneath the Veneer of Bourgeois Respectability in *The Great Madcap*, *Él / This Strange Passion*, and *The Criminal Life of Archibaldo de la Cruz*

John Bloomfield, University of Minnesota

Panels 3007-3087

Friday, February 10, 2012 – 3:30 – 5:00pm

Concurrent Panel Sessions

Sage Room (First Floor)

3007 Classical Representations in Popular Culture 1

Session Chair: Kirsten Day

Annabeth Chase in *Percy Jackson and the Olympians: The Lightning Thief*: Would Athena Recognize Her Daughter?

Katharine Pilkington, University of Maryland, College Park

Oedipal Themes in Desmond Davis' *Clash of the Titans* (1981)

James Clauss, University of Washington

When Titans Clash: Ray Harryhausen's Metamorphic Art

Dan Curley, Skidmore College

Grand Pavilion VI

3010 Computer Culture 5: Roundtable: Computer Culture: Present and Future

Session Chair: Joseph Chaney

Computer Culture: Present and Future

Maria De Panbehchi, Virginia Commonwealth University

Robin Bisha, Texas Lutheran University

John Johnston, Emory University

Natasha Chuk, European Graduate School

Joseph Chaney, Indiana University South Bend

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Fiesta I

3013 Creative Writing 9: Poetry

Session Chair: Ed Higgins

Places We Could Never Find Alone

Millard Dunn, Indiana University Southeast

Semi-True: Wild Heron

Barrie Scardino, Independent Scholar

Street Mistress

John Yozzo, Independent Scholar

Four Questions

Ed Higgins, George Fox University

Enchantment D

3017 Eco-Criticism and the Environment 2

Session Chair: Alexander Pichugin

"The Unmeasured Yardstick": Du Pont, the Ozone Layer and the Emergence of Environmental Propaganda

Kevin Armitage, Miami University

Exhibiting Governmental Environmentalism: Project Documerica and the Ecological Consciousness of the 70s

Gisela Parak, Washington University

Thomas J. Lyon: Pioneer in Eco-Criticism

John Nizalowski, Colorado Mesa University

Sci-Fi/Fantasy and the Ecocritical Standpoint in German-language Literature

Alexander Pichugin, Rutgers University

Grand Pavilion III

3021 Film (General) 5: Perspectives on Civil Wars and Survival in Film

Session Chair: Jessica Meehan

In the Eyes of War: *Salvador* and *Machuca*

Thomas Cotton, Clemson University

Inner Images of Children at the Crossroads of Armed Conflicts

Graciela Tissera, Clemson University

Representation of Survival in National Reorganization Processes through Argentinean Films

Brooks Edwards, Clemson University

Fiesta III

3024 Film Adaptation 5: Genre, Publicity, Reception, and Adaptation Studies

Session Chair: Lynnea Chapman King

Billion Dollar Noir: Christopher Nolan and Film Noir as a Blockbuster Genre

Peter Labuza, Columbia University

Broadening the Field of Adaptation

Laurence Raw, Baskent University

Countdown to the Games: The Irony of Publicity and Marketing Surrounding *The Hunger Games* Film

Danielle Herget, Fisher College

Sendero Ballroom III

3030 Folklore Studies 2: Cultural Heritage and Material Culture

Session Chair: James Bell, Northwestern Oklahoma State University

Folklore of the 101 Ranch

Sharon Hill, Northwestern Oklahoma State University

Knitting as Folklore: From the Front Porch to the Blogosphere

Elizabeth Hamm, Texas Woman's University

The Quinceanera Crisis: One Chicana's Search for Her Hybrid Identity

Christi Cook, Tarrant County College

Understanding Korean Shamanism and Its Folkloric Functions

Elaine Cho, Eastfield College

Enchantment A

3032 Food and Culture 10: Food as Rhetoric: The Transfer of Cultural Knowledge

Session Chair: Jennifer England

Cookbooks as Filters of Cultural Knowledge

Arcadio Quintana, New Mexico State University

Eat, Speak, and Be Merry: Preserving Social and Cultural Identity through the Rhetoric of Food

Deborah Bauer, New Mexico State University

The Intersections of Space and Location at Supermarkets: The Rhetorical Categorizations of Food

Omar Montoya, New Mexico State University

Representations of Food in Online Spaces: Maintaining a Virtual Cultural Identity

Jennifer England, New Mexico State University

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Grand Pavilion I-II

3039 Grateful Dead 11: The Business of the Dead

Session Chair: Barry Barnes

Dark Star, Creative Destruction, Silicon Valley and the Grateful Dead

Jaime Baldovinos, Independent Scholar

Surprise! The Grateful Dead Had a Business Model and Some of Us Are Following It!

Julia Postel, Independent Scholar - Grateful Dead Caucus

Everything I Know About Publishing I Learned from the Grateful Dead

Barry Barnes, Nova Southeastern University

Enchantment B

3060 Popular Culture and the Classroom 3: Empowering Students through Film, TV, and Literature

Session Chair: Erik Walker

Can I Watch *The Walking Dead* for Homework?: Authentic Student Choice as Means to Literacy

Katrina Kennett, San Diego State University

Parody and Intertextuality in Shrek

Lisa Arter, Arizona State University

Teaching Female Icons in Popular Culture

Elizabeth Johnston, Monroe Community College

No More Happy Endings (But You Can Revise Your Papers): Having Students Study Fairy Tales, Society, and Culture through ABC's *Once Upon A Time*

Erik Walker, Plymouth South High School

Enchantment F

3063 Reality TV 1: Learning through Reality TV

Session Chair: Sarah Hanks

A Contemporary Imaginative Purchase: Reality Television in the Classroom

Chad Meirose, Stanford University

Learning on Reality TV: Using Sociocultural Constructs and Informal Learning to Explore *So You Think You Can Dance*

Anna CohenMiller, University of Texas, San Antonio

Why It's Great: Cultural Studies and Bravo TV's Work of Art

Tamar Salibian, Claremont Graduate University

Teaching Trash: Jersey Shore-GRC and Utilizing Popular Culture in Pedagogical Practices

Sarah Hanks, University of Oklahoma

Sendero Ballroom I

3071 Science Fiction and Fantasy 13: SF&F Re-constructions

Session Chair: Rikk Mulligan

“I’ll Just Nibble on a Blueberry Muffin”: Bella Swan’s Disordered Eating

Natalie Wilson, California State University, San Marcos

Apocalypse and Mythology in Margaret Atwood’s *Oryx and Crake*

Dana Prodoehl, University of Wisconsin-Whitewater

Margaret Atwood, Food Politics, and Pedagogy

Sean Murray, St. John's University

Food Fight: Contraction and Calories in Paolo Bacigalupi’s *The Windup Girl*

Rikk Mulligan, Longwood University

Fiesta II

3073 Shakespeare on Film, TV, and Video 1: Women Navigating Shakespeare

Session Chair: Courtney Steele

Shakespeare and Girl Culture: Reproductive Anxiety in Shakespearean Comedy and Film Adaptation

Ariane Balizet, Texas Christian University

She's the Woman: Shakespeare and Cinematic Adaptation

Trisha Haber, Dixie State College of Utah

Revenge of the Return: Taymor's Shakespearean Cinema, and the Currency of Comedy

Courtney Steel, University of Windsor

Grand Pavilion IV

3076 Sports 1: Mediasport

Session Chair: Andrew Harrington

American Sports Stories: from the Weight Room to the Classroom

Cara Erdheim, Sacred Heart University

Sports in the Twitter Age

Aaron Moore, Rider University

Drinkin and Drivin: The Complicated Relationship between NASCAR and Alcohol

Andrew Harrington, Claremont Graduate University

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Enchantment E

3079 Stardom and Fandom 2: Star Power: Gender and Cultural Influences on the Construction of Celebrity Persona

Session Chair: Lynn Zubernis

Dietrich and Lorre: Gender, Transnational Identity, and the Shaping of Studio Era Stardom

Karen Beasley, University of Texas, Arlington

Eccentric Reconfigurations: Brad Pitt, Star Image, and Revivifying Hegemonic Masculinity

Joey Eschrich, Arizona State University

Peer Pressure: How Even the “Queen of Mean” Falls Prey to Social Constructs

Kelsey Auld, University of Winnipeg

Enchantment C

3082 Television 5: Fairy Tales and Iconic Literary Characters

Session Chair: Erin Gaw

Blood, Sex, Betrayal, and *Camelot*’s Lancelot

Brandon Strubberg, Texas Tech University

Tim Elliott, Texas Tech University

In Search of Mr. Darcy: The New Millennial Masculinity

Laura Gronewold, University of Arizona

Retracing the Breadcrumbs: The Emergence of Fairy Tales in Television

Erin Gaw, Azusa Pacific University

Sendero Ballroom II

3083 The Apocalypse in Popular Culture 4: The Apocalypse as Positive and/or Negative

Session Chair: Erin Giannini

‘I’d Shake Your Hand but I Don’t Want to Set a Bad Example’: Contagion and the Display of Global Paranoia in Contemporary Epidemic Films

Julia Echeverria-Domingo, University of Zaragoza

Apocalypse 101: Looking into the Abyss without the Abyss Looking Back, Or Why the Best Apocalypse Is a Bad Apocalypse

Jaquelin Pelzer, Utah State University

How Veidt Lifts the Veil: The Positively Apocalyptic Nature of Alan Moore’s *Watchmen*

Heather O’Neal, Valdosta State University

“Not with a Bang but a Whimper”: *Dollhouse*’s “Thought-pocalypse” as Cautionary Capitalist Tale

Erin Giannini, Independent Scholar

Fiesta IV

3086 Transgressive/Exploitation Film 2

Session Chair: Robert G. Weiner

A Bit of a Mind Flip: *The Rocky Horror Picture Show* as Quintessential Cult

Teresa Cutler-Broyles, University of New Mexico

Carib Terror: "Voodoo Horror" and America's Fearful Fascination with the World beyond the Cabana

John Cline, University of Texas

Talking to the Audience: A Librarian's Perspective on Transgressive Horror Trailers

Robert G. Weiner, Texas Tech University Library

Grand Pavilion V

3087 Visual Arts of the West 1: Negotiating Places, Spaces, and Boundaries

Session Chair: Victoria Grieve

A Distant Wildness: Cultural Construction of Space, Place and Landscape

Seren Gates Amador, Syracuse University

Art of Lost Borders: Robert Smithson's *Spiral Jetty* and the Desert Aesthetic

Joshua Fisher, Arkansas Tech University

New Deal Art in the West: the Artist Ben Shahn

Nicola Hille, Hochschule München

Panels 3003-3088

Friday, February 10, 2012 – 5:15 – 6:45pm

Concurrent Panel Sessions

Fiesta IV

3003 Art as Transgression-Screening and Roundtable of Jean Cocteau's *Blood of a Poet/Le sang d'un poète* (1930) paired with Salvador Dali and Luis Buñuel's *Un Chien Andalou* (1929)

Session Chair: Rob Weiner

This year we will also be continuing our well-received pairing of a film screening followed by a roundtable discussion panel. Last year, we looked Dwain Esper's 1934 film, *Maniac* with an eye towards how portrayals of mental illness have been used in both art and exploitation film to explore societal boundaries. This year will be looking at Jean Cocteau's *Blood of a Poet/Le sang d'un poète* (1930) paired with Salvador Dali and Luis Buñuel's *Un Chien Andalou* (1929). We want to discuss the idea of Transgression in Art/Art in Transgression as it relates to the "high brow" art film. Roundtable panel featuring John Cline, James Dembowski, Shaun Kimber, John Bloomfield, and Teresa Culter-Broyles.

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Enchantment C

3004 Asian Popular Culture/The Asian American Experience 1: The Asian Media Experience

Session Chair: Debbie Scally

A Contemplation on Chinese Media Reform Related to Copyright Issues

Jin Wang, University of Colorado, Boulder

Public Relations: Marketing and Consumption Miscues at Hong Kong Disneyland

Jenny Banh, University of California, Riverside

Sage Room (First Floor)

3008 Classical Representations in Popular Culture 2

Session Chair: Kirsten Day

Oates' *Wonderland* and the Myth of Kronos

Rick Oehling, University of Wisconsin, Whitewater

Odysseus the Rebel: Homer's Hero as 21st-Century Ideological Warrior

Kosta Hadavas, Beloit College

Experiments in Love: Longus' *Daphnis and Chloe* and Henry de Vere Stacpoole's *The Blue Lagoon*

Kirsten Day, Augustana College

Fiesta I

3011 Creative Writing 10: Creative Non-Fiction

Session Chair: Jane Holwerda

Intersections

Robert Murray Davis, University of Oklahoma

Jay Gould and the Great Southwest

Steve Glassman, Embry-Riddle Aeronautical University

Restaurants That Do Not Exist

Rudolfo Carrillo Carrillo, Brookline College

But Where Do I Park My Car?

Jane Holwerda, Dodge City Community College

Enchantment D

3018 Eco-Criticism and the Environment 3

Session Chair: Clare Echterling

Coherences: Collections of Birdsong & Ecologies of Pollution

Jenn Griggs, University of New Mexico

The American Adrenaline Narrative: Extreme Nature Writing

Kristin Jacobson, Richard Stockton College of New Jersey

“Aslan’s Own Land”: Pastoral, Imperialism, and Environment in C.S. Lewis’s *The Chronicles of Narnia*

Clare Echterling, University of Kansas

Grand Pavilion III

3022 Film (General) 6: Exploring Cultures through Film

Session Chair: Graciela Tissera

Hispanic Children in the USA: Visual Learning, Filmic Portrayal

Jeremy Kincheloe, Clemson University

The Long Journey to the Promised Eden in *Maria Full of Grace* and *El Norte*

Yahaira Aleman, Clemson University

The Paradox of Motherhood: Cinematic and Cultural Perspectives

Jessica Meehan, Clemson University

Fiesta III

3025 Film Adaptation 6: History, Race, and Intention

Session Chair: Chuck Hamilton

From "Ball Bats and Matchsticks" to "Eat My Shit": Black (Dis)Empowerment in the Novel and Film *The Help*

Marsha Millikin, Saginaw Valley State University

The Changing Paradigm: Intertextuality and Intention in the Film Adaptation of *Mystic River*

Chuck Hamilton, Northeast Texas Community College

Sendero Ballroom III

3031 Folklore Studies 3: Folk Figures

Session Chair: Phyllis Bridges

Crone, Maiden, Temptress, Mother: Re-Designing Womanhood

Kathryn Lane, Northwestern Oklahoma State University

From Bluebeard to Darwin: Sexual Selection and the Dangerous Bearded Man in British and American Folklore

Rachel Johnston, Texas Christian University

Louis and Temple Abernathy: Four Quests

Phyllis Bridges, Texas Woman's University

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Enchantment A

3033 Food and Culture 11: Alcohol and Nostalgia in American Pop Culture

Session Chair: James Brown

Do Poor People Drink Martinis? High-Culture and Alcohol as a Bridge to Our Estranged Past

Kristen Belcher, University of Colorado Denver

Don't Drink the Bath Water: Moonshine and Filth in the Lower Class

Sarah McMahon, University of Colorado Denver

Yo Ho Ho and a Bottle of Revelry: Violence in the Image of Rum

James Brown, University of Colorado Denver

Grand Pavilion I-II

3044 Horror 1: Revising Horror: From the Canon to the Classroom

Session Chair: Anthony Adams

"A Walking Pile of Ashes": From Vampires, Zombies, and Ghosts to Plastic Surgeons, Firefighters, and the Killer Next Door

Angela Tenga, Florida Institute of Technology

A New Victim-Body Rhetoric in Psycho: History, Materiality, and the Role of the "Slashed"

Tim Hetland, Washington State University

Film Adaptations Reshaping Gender Roles and the Characters of Mary Shelley's *Frankenstein*

Colleen Boyle, Roosevelt University

Horror in the Classroom: Some Insights and Lessons from Teaching a Course on Horror Fiction

Anthony Adams, Colby College

Enchantment B

3061 Popular Culture and the Classroom 4: Multiple Avenues for Using & Teaching Pop Culture

Session Chair: Erik Walker

"Trash in the Library" Redux: A Graduate "Libraries and Popular Culture" Course

Rhonda Taylor, University of Oklahoma

Ingesting Food in the Story and Ideas in the Classroom

David Newman, Johnson and Wales University

Amy Neeman, Johnson and Wales University

Popular Culture and the U.S. History Survey

David Miller Parker, Pierce College

What's Music "Got to Do With It"?: How Tina Turner and Kanye West Inform One Teacher's Practice in a Developmental Reading Class for College Students

Tasha A. Vice, Texas Tech University

Enchantment F

3064 Reality TV: Making and Reflecting Culture

Session Chair: Amanda McClain

“Hysteria” in Front of the Camera: Reality Stars and Behavioral Dissociation

Aaron Duplantier, Louisiana State University

The Meta-Cultural Exploration of Reality TV in 21st Century Fiction

Claudia Weber, Justus Liebig University

Winning on Reality TV and the Subsequent Career: A Comparison of Performance Reviews By Patrons Who Had and Had Not Seen the Performer on Television

Leigh Browning, West Texas A&M University

Women, Sexuality, and Materialism: *Keeping Up With the Kardashians*

Amanda McClain, Holy Family University

Sendero Ballroom I

3072 Science Fiction and Fantasy 14: Playing with Narrative in *Supernatural*

Session Chair: Lugene Rosen

“That Hell-Bitch is Practically Family!”: *Supernatural* as Masculine Soap Opera

Lydia Broussard, Xoeus Research LLC

Adam Leader Smith, University of Massachusetts Amherst

I See What You Did There: *Supernatural* and the Fourth Wall

Lisa Macklem, University of Western Ontario

The Metanarrative Aspects of *Supernatural*: The Case of "The French Mistake"

Dunja Plazonja, University of Zagreb

Fiesta II

3074 Shakespeare on Film, TV, and Video 2: Bridging (and Questioning) Cultures, Disciplines, Worlds

Session Chair: Jessica Maerz

Anonymous and Shakespeare: Public Perceptions, Research Directions, and Adaptive Teaching Methods

Helen Gordon, Bakersfield College

Transposing Shakespearean Tragedy to the Screen: Kurosawa's Exploration of Possibilities in *Macbeth*

Amir Khan, University of Ottawa

Shakespeare and the Ethics of Intercultural Film Adaptation

Jessica Maerz, University of Arizona

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Enchantment E

3080 Screening and Presentation on Star Power and Superpower: *My Big Break*

Session Chair: Lynn Zubernis

Star Power and Superpower: Hollywood's Influence on Individual and Global Identities

Tony Zierra, Independent Scholar

Director Tony Zierra will show portions of his film, *My Big Break*, and discuss the individual and global impact of Hollywood and stardom.

The larger than life power of Hollywood stardom reaches throughout the globe impacting individuals and cultures in unexpected ways. Filmmaker Tony Zierra will utilize multimedia including clips from *My Big Break*, his award-winning documentary about the consequences of fame, to discuss how celebrity identity is constructed and commodified and the dissonance that often results within the ordinary individuals who find themselves elevated to star status. The devaluation of the individual's personal identity as it becomes dominated by the ideal celebrity persona will be addressed as a microcosm of how, through its cinematic icons and iconography, America itself came to be viewed globally as a celebrity nation whose grand possibilities, power, beauty and strength influenced, dominated and, in many ways, created a sense of internalized diminishment in peoples and countries around the world.

Sendero Ballroom II

3084 The Apocalypse in Popular Culture 5: Roundtable: Teaching the Apocalypse

Session Chair: John Stanley

The End Is Just the Beginning: Teaching Post-Apocalypse

Jennifer Jackson, North Central College

David DePino, North Central College

John Stanley, North Central College

Boardroom East

3088 Visual Arts of the West 2: Marketing Native Peoples as Sage and Savage

Session Chair: Victoria Grieve

Paris as the New West: American Culture in Late Nineteenth-Century France

Emily Burns, Metropolitan Museum of Art

The Art of Taxonomy: The Structure of the Santa Fe's Indian Art Market

Suzanne Fricke, Institute of American Indian Arts

The Frontier Myth and the Indian in Benjamin West Paintings

Jennifer Taylor, University of Colorado Denver

Panel 3003

Friday, February 10, 2012 – 6:45 – 8:15pm

Continuation

Fiesta IV

3067 ROUNDTABLE CONTINUATION - Art as Transgression-Special Screening of Jean Cocteau's *Blood of a Poet/Le sang d'un poète* (1930) paired with Salvador Dali and Luis Buñuel's *Un Chien Andalou* (1929)

Session Chair: Rob Weiner

Teresa Cutler-Broyles, University of New Mexico

John Cline, University of Texas

Shaun Kimber, Bournemouth University

Panel 3075

Friday, February 10, 2012 – 7:00 – 8:30pm

Grand Pavilion IV, V, VI

3075 An Evening with HBO's *Game of Thrones* Conlanger David Peterson

Session Chair: David Peterson

Special Evening with HBO's David Peterson

George R. R. Martin has stated that readers can pronounce the various names and non-English phrases in his books however they wish. When HBO set out to create the show *Game of Thrones*, though, more linguistic specificity was required. Not only did pronunciations for various words and names need to be cemented (“maester”, “Varys”, “Lysa”, etc.), but something needed to be done with the Dothraki speakers across the Narrow Sea. Weighing several options (including having the Dothraki simply speak English), David Benioff and D. B. Weiss decided the only plausible option was to create a full Dothraki language to be used in the show.

In his presentation, Peterson will discuss the experience of creating and working with the Dothraki language for HBO's *Game of Thrones*, paying special attention to the challenges of working within an established cultural system (Martin's universe from the *Song of Ice and Fire*) and achieving linguistic verisimilitude with fictional language. He will also discuss specific choices made in fleshing out the Dothraki language and detail his workflow. Finally, Peterson will comment on how a fully fleshed-out fictional language can help to breathe life and realism into a fictional and fantastical setting.

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Panels 4001-4032

Saturday, February 11, 2012 – 8:30 – 10:00am

Concurrent Panel Sessions

Enchantment B

4001 Alfred Hitchcock 1

Session Chair: Stephen Armstrong

Disability and Voyeurism in *Rear Window* and *Vertigo*

Laura Christiansen, City University of New York - College of Staten Island

I Look Up, I Look Down: Mythopoeic Reference in *Vertigo*

Allison Sauls, Missouri Western State University

The Truth in the Shadow: a Study of Relationships in Alfred Hitchcock's *Shadow of a Doubt*

Jarrold Swint, Texas A&M University - Commerce

TV Hitchcock

Stephen Armstrong, Dixie State College of Utah

Enchantment C

4003 American History and Culture 1: Characters Welcome

Session Chair: Laura Mohsene

Iconography, Identity, and the Entrepreneurial Spirit: Traveling Aunt Jemimas and Female African American Economic Realities in the Mid-Twentieth Century

Samantha Schivers, University of Texas, Tyler

Mouserepresentation: The Food, Tradition, and Cultural Landscapes of Disney's World Showcase

Marylynne Lawson, University of Colorado, Denver

Queens, Oil Barons, and Wealth during the Great Depression Era: Texas Rose Festival Queens from 1933-1939

Landon Trent, University of Texas, Tyler

Raising the Dead in the Precolonial Southwest; Alvar Nuñez Cabeza De Vaca's Miraculous Walk across North America, 1528-1537 B.C.E.

Richard De Prospro, Washington College

Enchantment D

4005 Asian Popular Culture/The Asian American Experience 2: Anime & Manga Culture

Session Chair: Debbie Scally

Japanese Manga Culture: A Source of Lexical Innovation

Lindsey Chen, National Taiwan Normal University

Metaphor and Manga/Animation

Yuko Nakamura, Rikkyo University

Orientalizing Gender: Shoujo Manga

Mindy Trenary, University of Arkansas

What Anime Is, and What Anime Can Teach Media Educators about the Politics of Viewing Anime

Lien Fan Shen, University of Utah

Fiesta III

4007 Atomic Culture in the Nuclear Age 1: Nuclear Storytelling in Film and Beyond

Session Chair: Scott C. Zeman

Examining the Portrayal of Nuclear Warfare in Governmental Education Films of the 1950s and 1960s

Eric Robinson, Wichita State University

Exploring the Threat of Nuclear Weapons in James Bond Films

Dustin Wiens, Wichita State Univ., Elliott School of Communication

Living and Working Around the Bomb: Manhattan Project Facilities in American Communities during World War II

Patricia Dooley, Wichita State University

4035 Biography, Autobiography, Memoir, and Personal Narrative 3

Session Chair: Melinda McBee, Grayson County College

Authenticity and Estrangement in Language-School Autobiography

Christine Walsh, University of Arizona

Making the Private Public: Life Writing and Human Rights Activism

Banu Ozel, State University of New York, Buffalo

Of Cheerleading and Nosebleeds

April Jackson, Dixie State College of Utah

Fiesta IV

4009 Consumer Culture and Advertising 1: Shaping Identity through Consumption

Session Chair: Michelle Kaiserlian

"You're Not Just Buying Coffee": The Promise and Pitfalls of Ethical Consumption

Nicki Cole, Pomona College

Hungry for Meaning: Shopping for Identity in the Trader Joe's Fearless Flyer

Jamie Schleser, American University

Like Oil and Water: Cooking Oils and Thinness in American Interwar Advertising

Kristi Whitfield, Louisiana State University

Stitch and Bitch: Crafting, Consumption and Feminist Debates

Rosemary Sallee, University of New Mexico

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Sendero Ballroom III

4011 Cormac McCarthy 1

Session Chair: James Bell

Lester Ballard and His Discontents: Understanding Cormac McCarthy's Grotesque Hero through Freud

Todd Womble, University of Texas at Arlington

No Country for Lawyers: Cormac McCarthy's Legal Landscapes

Susan Tyburski, University of Denver

Post 9/11 and Post 2008: How to Read Cormac McCarthy and the American Dream

Daniel Weiss, Macomb College

Poetry: Fiesta I

4013 Creative Writing 11: Poetry

Session Chair: William Virgil Davis

Birding

Abigail Keegan, Oklahoma City University

Geography Lesson

Jerry Bradley, Lamar University

Sketches, Memories, Dreams on the Eve of Leaving Texas

Paul Christensen, Texas A&M University

Persona Poems

William Davis, Baylor University

Grand Pavilion VI

4015 Eco-Criticism and the Environment 4

Session Chair: Paul Bogard

"Come Out the Wilderness": An Ecofeminist Reading of James Baldwin

Tess Varner, University of Georgia

What You Call a Weed, I Call a Flower: Postcolonial Ecocriticism, the Pastoral, and the Power of Weeds in Damon Galgut's *The Impostor*

Brett Phelps, New Mexico Highlands University

The Noctamoris: Henry Beston, *The Outermost House*, and the Value of Night

Paul Bogard, Wake Forest University

Grand Pavilion III

4016 Fashion, Appearance, & Consumer Identity 2: Consuming Pop Culture

Session Chair: Jennifer Hardy Williams

Manufactured Authenticity Masquerading as Art: Fashion in Social Media and in M.T. Anderson's *Feed*
Jill Coste, San Diego State University

Media as Performative: Anna Wintour's *Vogue*, Determinant of the Nature of Fashion
David Weiss, Montana State University Billings

Exterminating Angels: Fashioning History in Coco Chanel and Elsa Schiaparelli
Jennifer Hardy Williams, Calvin College

Sendero Ballroom II

4018 Film and History 2: Ethnicity, Gender, Politics, and Film History

Session Chair: Brad Lane

Dealing in Absolutes: Experiments with Music and Animation in the Works of Walt Disney and Oskar Fischinger
Ian Klein, Columbia University

Double Dutch: Transforming Female Jewish Identity in *Zwartboek*
Ruurd Dykstra, University of Western Ontario

Mirror, Mirror on the Wall: Examining the Disney Princesses through the Lens of Historical Feminism
Christina Johnson, Abilene Christian University

Pimps, Lies, and (Digital) Videotape: Exploring the Cultural and Historical Implications of the Modern Conservative "Smear" Documentary
Ross Lenihan, University of California, Santa Cruz

Enchantment A

4020 Food and Culture 12: Praxis of Food Studies: Putting the Theories of Food to Work in New Mexican Communities and Classrooms

Session Chair: Patricia Trujillo

Chicos, Spelt Flakes, and a "Good" Loaf of Bread: Power, Ethnicity and Class in a Start-Up Food Cooperative
Melissa Salazar, Northern New Mexico College and Española Community Market

Food and Culture in a Global Context in the Classroom
Sarita Cargas, University of New Mexico

Sostenga la Vida: A Student-Centered Approach to Local Food Production at Northern New Mexico College
Camilla Bustamante, Northern New Mexico College

Una Vida Buena, Sana y Alegre: Teaching Food and Feminism in the Literature Classroom
Patricia Trujillo, Northern New Mexico College

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Grand Pavilion I-II

4021 Grateful Dead 12: Psychological Dimensions of the Grateful Dead Phenomenon

Session Chair: Mark E. Mattson

An Interview with Mickey Hart

Stanley Krippner, Saybrook University

Peak Performance: World Class Athletes and the Grateful Dead

Michael Grabscheid, University of Massachusetts

Human Error and Creative Variations in the Music of the Grateful Dead: Before and After the Teleprompter

Mark E Mattson, Fordham University

Enchantment E

4023 Harry Potter Studies 6: Revelio!: Harry Potter and Identity

Session Chair: Christopher Bell

Half-Bloods, Heritage, and Passing Narratives in the World of Harry Potter

Rachel Miles, University of Central Florida

The Men with Two Faces: Character Deception and Revelation in *Pride and Prejudice* and *Harry Potter and the Deathly Hallows*

Stephen Parish, Liberty University

Wand-ering Between Worlds: "Other" Identities in Harry Potter

Masha Grigoryan, California State University, Northridge

Wizardry and White Supremacy: Professor Lupin as a Character Marginalized through Racist Representation in J.K. Rowling's *Harry Potter and the Prisoner of Azkaban*

Jamie Witham, Mount Royal University

Grand Pavilion IV

4024 Horror 2: Hearts, Minds, Teeth, and Stomachs in Horror Films

Session Chair: Ian Conrich

Revisiting Larry Cohen's *God Told Me To*: Paranoia, Apocalypse, and 1970s America

Brad Duren, Oklahoma Panhandle State University

Teeth: Biting Through the Sexual Stereotype Landscape

Sasha Richardson, New Mexico State University

Difficult to Stomach: Food and the Horror Film

Ian Conrich, University of Derby/ University of Essex

Enchantment F

4026 Literature 6: Genre

Session Chair: Ananya Mukherjea

Alternation of Documentary and Fiction: John Steinbeck's *The Grapes of Wrath*

Minjeong Kang, Ewha Womans University

One Woman's Fantastical Redefinition of Utopia: Margaret Cavendish's *The Description of a New World, Called the Blazing World*

Laura Godfrey, University of Mississippi

In Another Time and Place: Youth, Pop Culture, and Era in *Let the Right One In*

Ananya Mukherjea, City University of New York - College of Staten Island

Grand Pavilion V

4028 Mystery/Detective Fiction 2: Identity, Self-Identification, and "The Other"

Session Chair: Ann Clark-Moore

Agatha Christie's Uneasy Relationship with Otherness

Michael Pfafsky, Spring Hill College

Mystery as a Metaphor for Identity in *Haven*

Marla Arbach, University of Santiago de Compostela

V.I. Warshawski as Other and Mother

Carina Sturgeon, Sul Ross State University

Plum Is Dumb: Janet Evanovich and the Dunning-Kruger Effect

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

Sendero Ballroom I

4030 Science Fiction and Fantasy 15: *True Blood*

Session Chair: Jessica Killcreas

"God Hates Fangs:" *True Blood* as a Producterly Text

Christian Knirsch, University of Mannheim

Bill, Eric, and Byron: *True Blood* and the Byronic Hero

Jolene Mendel, Grand Canyon University

True Blood* and True Terror: Religious Violence and *True Blood

Jeremiah Bowden, Claremont Graduate University

Home Safe: Discourses of Property and Safety in *True Blood*

Jessica Killcreas, Kennesaw State University

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Fiesta II

4032 Women's Studies 6: Women in History and Politics

Session Chair: Amy Hagenrater-Gooding

Re-Mystifying Cleopatra: Seductress to Strongman

Gabriela Vlahovici-Jones, University of Maryland Eastern Shore

Women of Whitechapel: A Historical Analysis of Jack the Ripper's Victims

Rebecca Karnosky, Michigan Technological University

Moms in Chief: A Baby in One Hand and A Ballot in the Other, or Anything You Can Do Mom Can Do Better...

Amy Hagenrater-Gooding, University of Maryland Eastern Shore

Panels 4001-4032

Saturday, February 11, 2012 – 10:15 – 11:45am

Concurrent Panel Sessions

Enchantment B

4002 Alfred Hitchcock 2

Session Chair: Ian Baldwin

"What's Your Name?": Identity Formation in Alfred Hitchcock's *North by Northwest*

Samantha Lay, University of Houston

Filmic Suspense and Nonlinear Music in Hitchcock's *Rope* and *Vertigo*

Kevin Clifton, Sam Houston State University

Sublimation in *North by Northwest*

Brent Kubasta, Rollins College

Inspired by a True Story: Ed Gein, Alfred Hitchcock's *Psycho*, and the Blurring of Fact in Postwar America

Ian Baldwin, University of Nevada, Las Vegas

Enchantment C

4004 American History and Culture 2: Identity in America

Session Chair: Laura Mohsene

"This Coronation of the Common People": Making Americans at the 1904 Louisiana Purchase Exposition

Katie Williams, Indiana University

Black as White by White: Analyzing William Lindsay White's *Lost Boundaries*

Dustin Gann, University of Kansas

Chagoya in Loveland: Art, Outrage, and the Struggle over American Identity

Jeremy Lupe, University of North Texas

Mixed Messages: The Conflicting Ideologies Portrayed by Wonder Woman during World War II

Kathleen Jennings, Lynchburg College

Enchantment D

4006 Asian Popular Culture/The Asian American Experience 3: Asian Identity

Session Chair: Ming-Syuan Jhong

“The Pacifist Hindustan”: We Are Full of Sound and Fury Signifying Nothing

Satwik Dasgupta, Victoria College

Bandipur Eco-Cultural, Heritage, and Tourism Promotion in Nepal

Tapash Bhattarai, Forum for Protection Nepal (FFP-Nepal)

Diasporic Indian Film Makers: *Mississippi Masala* by Mira Nair

Sohan Lal, University of Delhi, India

A Chinese "Girl" No Longer Innocent: A Female Transnational Figure, Dr. Kang Aide and Her Identity

Ming-Syuan Jhong, Texas Tech University

Fiesta III

4008 Atomic Culture in the Nuclear Age 2

Session Chair: Scott C. Zeman

Defusing a Situation: Public and Hidden Transcripts of Atomic Life in Los Alamos

Mary Sullivan, Niagara University

Recipes for the Apocalypse: Food and Civil Defense in Texas

Randi Cox, Stephen F. Austin State University

Grand Pavilion VI

4036 Biography, Autobiography, Memoir, and Personal Narrative 4

Session Chair: Cheryl Wiltse, Collin College - Preston Ridge Campus

A Usable Past: De/Construction of Religious Identity in Iranian-American Life Writing

Maria Blaim, Universität Rostock

Narrative Identities and the Eretz Israel: Selected Autobiographies of German and Austrian Jews in the Haganah and the Jewish Brigade

Dirk Wendtorf, Florida State College

Tales of War: Afghanistan's Search for Recognition and National Identity through Literature

Erika Larsen, Dixie State College of Utah

Depictions of Destruction: How Nuclear Literature Represents Imagined and Real Nuclear Devastation

Julie Williams, University of New Mexico

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Fiesta IV

4010 Consumer Culture and Advertising 2: Persuasive Language and the Consumer Experience

Session Chair: Michelle Kaiserlian

Images: The Language of Lies

Bill Bunn, Mount Royal University

Modern Fare: Promoting Manufactured Foods at Chicago's 1933-34 Century of Progress Exposition

Lisa Schrenk, Norwich University

Organizations and the Campaign for the Family Meal

Tracy Bacon, University of Arizona

Poet Purchasing Power in Late Capitalism

Emily Fedoruk, University of Minnesota

Sendero Ballroom III

4012 Cormac McCarthy 2

Session Chair: James Bell

And They Hummed of Mystery: Nihilism and The Enigma of Human Existence in Cormac McCarthy's *The Road*

Matthew Gonzalez, University of the Incarnate Word

Cormac McCarthy's Yeats Infection, Or, the Landscape as Anti-Romantic Symbol in *Blood Meridian*

Kimberly Wine, University of Arizona

Hero Undone: A Comparative Reading of *Blood Meridian* and Wolfram's *Parzival*

J Carlos Perez, University of California, Berkeley

"If He Is Not the Word of God God Never Spoke": God's Silence in *The Road*

James Bell, Northwestern Oklahoma State University

Fiesta I

4014 Creative Writing 12: Fiction

Session Chair: Bryan Honeycutt

Hage, the Blue-Eyed Indian

James Bowden, Indiana University Southeast

Master of the Guns

Kelli McBride, Seminole State College

The Goings On Inside an Indian Clinic on This Particular Day

Mark Francis, Chickasaw Press

Semi-Autobiographical

Bryan Honeycutt, University of Oklahoma

Grand Pavilion III

4017 Fashion, Appearance, & Consumer Identity 3: Fashion Spectacle and Politics

Session Chair: Lauren Cardon

Fashion, Spectacle and the New Normal

Denise Witzig, Saint Mary's College of California

What Not to Wear: Selective Consumption and Neoliberal Governmentality

Jennifer Apple, Arizona State University

American "Democratic Fashion" and the Early Makeover Stories

Lauren Cardon, Tulane University

Sendero Ballroom II

4019 Film and History 3: Medieval History / Contemporary Film

Session Chair: Brad Lane

Crusade, Jihad, Film: The Eryption of Despair

Robin Vose, St. Thomas University

King Arthur and Merlin: Legends and Friendships in *Two Hours or Four Seasons*

Jessica Brown, University of Texas, Tyler

Templars, Witches, and the Holy Wars: Religious Critique in 21st Century Medieval Period Films

Benjamin Villarreal, New Mexico Highlands University

Grand Pavilion I-II

4022 Grateful Dead 13: Presenting the Dead, Historically and Artifactually

Session Chair: Peter Richardson

A Transdisciplinary Consideration of the Grateful Dead's Influence on American Music, Culture and Identity

Mary Goodenough, Independent Scholar

Exhibiting the Dead: How to Make an Exhibit on the Grateful Dead

Howard Kramer, Rock and Roll Hall of Fame

Jerry Garcia and the San Francisco Renaissance

Peter Richardson, San Francisco State University

Grand Pavilion IV

4025 Horror 3: Poe, Lovecraft, King, and Kubrick

Session Chair: James Kendrick

A Popular (But Evil?) Profession: Librarians in Stephen King

April Kent, New Mexico Highlands University

E.A. Poe and H.P. Lovecraft: The Creation of American Horror

Kimberly Smith, University of West Georgia

Eurocentrism and Appropriation in Kubrick's *The Shining*

Jesse Munoz, New Mexico State University

Horror and Hope: Thematic Coherence in the Radically Different Endings of *The Shawshank Redemption* and *The Mist*

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James Kendrick, Baylor University

Enchantment F

4027 Literature 7: African and African American

Session Chair: Shelley Rees

Author as Authority and the Right to Write: Voice, Agency, and Representation in Chimamanda Ngozi Achidie's *Half of a Yellow Sun*

Brian Slaughter, University of New Mexico

Images of Reconstruction: A Look at Racial Tensions in Charles W. Chesnutt's "The Goophered Grapevine"

Casey Cobb, Northeastern State University

The Narrative of City in Jazz

Hyunkyung Jo, Ewha Womans University

Grand Pavilion V

4029 Mystery/Detective Fiction 3: Authors and the Spies, Detectives, and Criminals They Create

Session Chair: Ann Clark-Moore

Can Me for a Sardine! The First-Person Fiction of A.A. Fair (Erle Stanley Gardner)

Richard Williams, Independent Scholar

Detective as Spy as Detective in Novels of John le Carré

Chris Willerton, Abilene Christian University

Don't Believe Everything You Read: Overturning the Literary Past in *The Maltese Falcon*

Shelley L. Decker, Maricopa Community Colleges

The Rhetoric of Confession in Detective Fiction

Katherine Anders, University of Nevada, Las Vegas

Sendero Ballroom I

4031 Science Fiction and Fantasy 16: The Margins Battle the Center

Session Chair: Ximena Gallardo C.

"Like Technology, Like God's Creation": Afrika Bambaataa, the Universal Zulu Nation, and the Reclamation of the Future

Paige Hermansen, University of Arkansas

Frontier Values Meet Big City Zombies: The Old West in AMC's *The Walking Dead*

Shelley Rees, University of Science and Arts of Oklahoma

Mexico's Sci-Fi Films: Is the Future a Thing of the Past?

Stacy Rusnak, Georgia Gwinnett College

A Future Deferred: Post-Apocalyptic Blackness in W.E.B. Du Bois's "The Comet," *The World, the Flesh, and the Devil*, and *I Am Legend*

Ximena Gallardo, FH LaGuardia Community College

Enchantment A

4034 Sports 2: Sports and Society

Session Chair: Andrew Harrington

“It’s Like a Lifetime movie in Reverse!”: Olympics and (dis)Ableism

Amanda Booher, Texas Tech University

Hoop Migration: The Recruitment of Athletic Youth Labor to the National Basketball Association

Samuel Clevenger, University of Wyoming

It's Aggie Time! - Where the Entire City Comes to Tailgate: The History and Influence of Homecoming Weekend at North Carolina A&T State University

Tracey Salisbury, Wabash College

Fiesta II

4033 Women's Studies 7: Women in Popular Culture

Session Chair: Sarah Blackburn

Dear Mother: Challenging the Welfare Queen Stereotype in *Sugar Hill*

Carmela Coccimiglio, University of Ottawa

Depiction of the Female War Journalist in Fiction: Gorgeous, Gutsy, and Idealistic

Sammye Johnson, Trinity University

Laugh It Up: Popular Television Shows Make a Mockery of Rape Survivors and Their Experiences

Sarah Blackburn, University of Central Oklahoma

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Area Chairs

<p>AFRICANA STUDIES</p> <p>Raymond A. Hall Central Washington University Africana and Black Studies HALLRAY@CWU.EDU</p>	<p>ALFRED HITCHCOCK</p> <p>Michael Howarth Missouri Southern State University English Dept. HOWARTH-M@MSSU.EDU</p>
<p>AMERICAN HISTORY AND CULTURE</p> <p>Laura Mohsene University of Texas-Dallas Humanities Dept. OLIVE@UTDALLAS.EDU</p>	<p>AMERICAN INDIAN/INDIGENOUS FILM</p> <p>Anthony Adah Minnesota State University-Moorhead Film Studies Dept. ADAHAN@MNSTATE.EDU</p>
<p>AMERICAN INDIAN/INDIGENOUS FILM</p> <p>M. Elise Marubbio Augsburg College American Indian Studies MARUBBIO@AUGSBURG.EDU</p>	<p>AMERICAN INDIANS TODAY</p> <p>Richard Allen Cherokee Nation Policy Analyst RICHARD-ALLEN@CHEROKEE.ORG</p>
<p>AMERICAN STUDIES</p> <p>Lisa Stein Haven Ohio University - Zanesville English Dept. HAVENL@OHIO.EDU</p>	<p>ARAB CULTURE IN THE U.S.</p> <p>Lutfi Hussein Mesa Community College Dept. of English LUTFI_HUSSEIN@YAHOO.COM</p>
<p>ASIAN POPULAR CULTURE / THE ASIAN AMERICAN EXPERIENCE</p> <p>Debbie Scally University of Texas-Dallas Humanities Dept. SENSEI0918@YAHOO.COM</p>	<p>ATOMIC CULTURE IN THE NUCLEAR AGE</p> <p>Scott Zeman St. Thomas University Biscayne College SZEMAN@STU.EDU</p>

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<p>BEATS AND COUNTERCULTURE</p> <p>Christopher Carmona Texas A&M University Dept. of English BLUEWORDSREDWORDS@GMAIL.COM</p>	<p>BIOGRAPHY, AUTOBIOGRAPHY, MEMOIR, AND PERSONAL NARRATIVE</p> <p>Melinda McBee Grayson County College Dept. of Literature and Language MCBEE58@VERIZON.NET</p>
<p>CAPTIVITY NARRATIVES</p> <p>B. Mark Allen South Texas College Dept. of History and Philosophy BMALLEN@SOUTHTEXASCOLLEGE.EDU</p>	<p>CAR CULTURE AND THE ROAD</p> <p>Stacy Rusnak Georgia Gwinnett College, Film SRUSNAK@GGC.EDU</p>
<p>CHICANO/A LITERATURE, FILM, AND CULTURE</p> <p>Jeanette Sanchez University of Washington School of Drama JEANNIE8@U.WASHINGTON.EDU</p>	<p>CHILDREN IN FILM</p> <p>Debbie Olson Oklahoma State University English Dept. DEBBIEO@OKSTATE.EDU</p>
<p>CHILDREN'S/YOUNG ADULT LITERATURE AND CULTURE</p> <p>Diana Dominguez UT-Brownsville/Texas Southmost College English GYPSYSCHOLAR@RGV.RR.COM</p>	<p>CLASSICAL REPRESENTATIONS IN POPULAR CULTURE</p> <p>Kirsten Day Augustana College Dept. of Classics KIRSTENDAY@YAHOO.COM</p>
<p>COLLECTING, COLLECTIBLES, COLLECTORS, COLLECTIONS</p> <p>Kathrin Dodds COPPERTOPMLS@GMAIL.COM</p>	<p>COMPUTER CULTURE</p> <p>Joseph Chaney Indiana University-South Bend Dept. of English JCHANEY@IUSB.EDU</p>

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<p>COMPUTER CULTURE</p> <p>Andrew Chen Minnesota State University-Moorhead Dept. of Computer Science and Information Systems ANDREWSW@GMAIL.COM</p>	<p>CONSUMER CULTURE AND ADVERTISING</p> <p>Michelle Kaiserlian Austin Community College Dept. of Art MKAISERL@UMAIL.IU.EDU</p>
<p>CORMAC MCCARTHY</p> <p>James Bell Northwestern Oklahoma State University English, Foreign Language, and Humanities JIMLUTEXAS@AOL.COM</p>	<p>CREATIVE WRITING (POETRY, FICTION)</p> <p>Jerry Bradley Lamar University Dept. of English JERRY.BRADLEY@LAMAR.EDU</p>
<p>CREATIVE WRITING PEDAGOGY</p> <p>Julie Chappell Tarleton State University Dept. of English & Languages CHAPPELL@TARLETON.EDU</p>	<p>ECO-CRITICISM AND THE ENVIRONMENT</p> <p>Ken Hada East Central University Dept. of English KHADA@ECOK.EDU</p>
<p>EUROPEAN POPULAR CULTURE AND LITERATURE</p> <p>M. Catherine Jonet New Mexico State University Women's Studies MJONET@NMSU.EDU</p>	<p>EXPERIMENTAL WRITING AND AESTHETICS</p> <p>Hugh Tribbey East Central University Dept. of English HTRIBBEY@ECOK.EDU</p>
<p>FASHION, APPEARANCE, & CONSUMER IDENTITY</p> <p>Jessica Strubel-Scheiner University of North Texas School of Merchandising & Hospitality Management JESSICA.STRUBEL@UNT.EDU</p>	<p>FILM (GENERAL)</p> <p>James Kendrick Baylor University Dept. of Communication Studies JAMES_KENDRICK@BAYLOR.EDU</p>

<p>FILM ADAPTATION</p> <p>Lynnea Chapman King Adams State College LYNNEAKING@HOTMAIL.COM</p>	<p>FILM AND HISTORY</p> <p>Brad Lane Seattle Community College District Arts, Humanities, and Adult Basic Education BLANE@SCCD.CTC.EDU</p>
<p>FILM ARCHIVE AND CINEMATIC HERITAGE</p> <p>Chuck Hamilton Northeast Texas Community College CHAMILTON@NTCC.EDU</p>	<p>FILM THEORY AND AESTHETICS</p> <p>Jennifer L. Jenkins University of Arizona JENKINSJ@U.ARIZONA.EDU</p>
<p>FOLKLORE STUDIES</p> <p>James Bell Northwestern Oklahoma State University English, Foreign Language, and Humanities JIMLUTEXAS@AOL.COM</p>	<p>FOLKLORE STUDIES</p> <p>Phyllis Bridges Texas Woman's University Dept. of English PBRI41@MSN.COM</p>
<p>FOOD AND CULTURE</p> <p>Laura Anh Williams New Mexico State University LAWILL@NMSU.EDU</p>	<p>GAME STUDIES, CULTURE, PLAY, AND PRACTICE</p> <p>Judd Ruggill Arizona State University JRUGGILL@GMAIL.COM</p>
<p>GENDER AND SEXUAL IDENTITY</p> <p>Michael Johnson Washington State University Dept. of American Studies MJOHNSO9@WSU.EDU</p>	<p>GRAPHIC NOVELS, COMICS, AND POPULAR CULTURE</p> <p>Robert G. Weiner Texas Tech University Library Humanities Librarian RWEINER5@SBCGLOBAL.NET</p>

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<p>GRATEFUL DEAD</p> <p>Nicholas Meriwether University of California-Santa Cruz McHenry Library NICHOLAS@UCSC.EDU</p>	<p>HARRY POTTER STUDIES</p> <p>Christopher Bell University of Colorado-Colorado Dept. of Communication CBELL3@UCCS.EDU</p>
<p>HISTORICAL FICTION</p> <p>Cristine Soliz Fort Valley State University English and Liberal Studies SOLIZC@FVSU.EDU</p>	<p>HORROR (LITERARY AND CINEMATIC)</p> <p>Steffen Hantke Sogang University Dept. of English STEFFENHANTKE@HOTMAIL.COM</p>
<p>INTERDISCIPLINARY STUDIES</p> <p>DeAnna Varela University of Texas-El Paso Women's Studies DKVARELA@UTEP.EDU</p>	<p>JAMES BOND AND POPULAR CULTURE</p> <p>Michele Brittany University of Washington-Tacoma SWTXPCA.MCBRITTANY@GMAIL.COM</p>
<p>LAW AND POPULAR CULTURE</p> <p>Tom Garbett University of British Columbia Law Program TOMGARBETT@HOTMAIL.COM</p>	<p>LIBRARIES, ARCHIVES, MUSEUMS, & POPULAR CULTURE</p> <p>Janet Brennan Croft University of Oklahoma Head of Access Services JBCROFT@OU.EDU</p>
<p>LIBRARIES, ARCHIVES, MUSEUMS, & POPULAR CULTURE</p> <p>Rhonda Taylor University of Oklahoma School of Library and Information Studies RTAYLOR@OU.EDU</p>	<p>LINGUISTICS</p> <p>Nancy Mae Antrim Sul Ross State University Dept. of Languages and Literature NANTRIM@SULROSS.EDU</p>

<p>LITERATURE (GENERAL)</p> <p>Shelley Rees University of Science and Arts of Oklahoma English Dept. SREES@USAO.EDU</p>	<p>MATERIAL CULTURE AND THE BUILT ENVIRONMENT</p> <p>Evelyn Montgomery Dallas Heritage Village EMONTGOMERY@DALLASHERITAGEVILLAGE.ORG</p>
<p>MOTORCYCLE LIFE AND CULTURE</p> <p>Paul Nagy Clovis Community College English Dept. NAGYP@CLOVIS.EDU</p>	<p>MUSIC: TRADITIONAL, POLITICAL, POPULAR</p> <p>Brad Klypchak Texas A&M University, Commerce Liberal Studies Program - College of Arts & Science BRAD_KLYPCHAK@TAMU-COMMERCE.EDU</p>
<p>MYSTERY/DETECTIVE FICTION</p> <p>Ann Clark-Moore State University of New York-Jefferson English Dept. ACLARK-MOORE@SUNYJEFFERSON.EDU</p>	<p>MYTH AND FAIRY TALES</p> <p>Jacquilyn Weeks Univerist of NorteDame English Dept. JWEEKS@ND.EDU</p>
<p>NATIVE AMERICAN/INDIGENOUS STUDIES</p> <p>Brian K. Hudson University of Oklahoma Literary and Cultural Studies NATIVESTUDIESPCA@GMAIL.COM</p>	<p>NATIVE AMERICAN/INDIGENOUS STUDIES</p> <p>Margaret Vaughan Metropolitan State University Ethnic Studies NATIVESTUDIESPCA@GMAIL.COM</p>
<p>PEDAGOGIES AND THE PROFESSION</p> <p>Kurt Depner New Mexico State Univesity KUDEPNER@NMSU.EDU</p>	<p>PEDAGOGIES AND THE PROFESSION</p> <p>Leslie A. Donovan University of New Mexico University Honors Program LDONOVAN@UNM.EDU</p>

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<p>POETRY AND POETICS (CRITICAL)</p> <p>M.R. Hofer University of New Mexico English Dept. MRH@UNM.EDU</p>	<p>POLITICS</p> <p>LaChrystal Ricke Sam Houston State University Dept. of Mass Communication LACHRYSTALRICKE@SHSU.EDU</p>
<p>POPULAR CULTURE AND SEX</p> <p>Sara Sutler-Cohen Bellevue College Social Science Division SARA.SUTLERCOHEN@BELLEVUECOLLEGE.EDU</p>	<p>POPULAR CULTURE AND THE CLASSROOM</p> <p>Erik Walker Plymouth South High School Dept. of English & Journalism ERIKMWALKER@AOL.COM</p>
<p>PULP STUDIES</p> <p>Justin Everett University of the Sciences Writing Programs J.EVERET@USP.EDU</p>	<p>PUNK PRECURSORS AND OFFSHOOTS</p> <p>Bryan Jones Oklahoma State University English Dept. BRYAN.L.JONES@OKSTATE.EDU</p>
<p>RAP AND HIP-HOP CULTURE</p> <p>Robert Tinajero University of Texas-El Paso Rhetoric and Composition HIPHOPCFP@HOTMAIL.COM</p>	<p>REALITY TV</p> <p>Josh Grant University of West Georgia Dept. of English JGRANTUWG@GMAIL.COM</p>
<p>RELIGION</p> <p>Wes Bergen Wichita State University Dept. of Religion WESLEY.BERGEN@WICHITA.EDU</p>	<p>RHETORIC AND TECHNICAL COMMUNICATION</p> <p>Sean Zdenek Texas Tech University Technical Communication & Rhetoric Program SEAN.ZDENEK@TTU.EDU</p>

<p>SATIRE</p> <p>Alana Hatley Northeastern State University, Oklahoma HATLEYAD@NSUOK.EDU</p>	<p>SCIENCE FICTION AND FANTASY</p> <p>Ximena Gallardo FH LaGuardia Community College Dept. of English XIMENA_GALLARDO_C@YAHOO.COM</p>
<p>SCIENCE FICTION AND FANTASY - A GAME OF THRONES</p> <p>Brian Cowlishaw Northeastern State University Dept. of Languages and Literature COWLISHB@NSUOK.EDU</p>	<p>SCIENCE FICTION AND FANTASY - DOCTOR WHO AND TORCHWOOD</p> <p>Tamy Burnett University of Nebraska-Lincoln Dept of English TAMY.BURNETT@GMAIL.COM</p>
<p>SCIENCE FICTION AND FANTASY - EUREKA</p> <p>Tamy Burnett TAMY.BURNETT@GMAIL.COM</p>	<p>SCIENCE FICTION AND FANTASY - SUPERNATURAL (TV SERIES)</p> <p>Tamy Burnett University of Nebraska-Lincoln Dept of English TAMY.BURNETT@GMAIL.COM</p>
<p>SCIENCE FICTION AND FANTASY - THE WORKS OF JOSS WHEDON</p> <p>Alyson Buckman California State University - Sacramento Dept. of Humanities & Religious Studies ABUCKMAN@CSUS.EDU</p>	<p>SCIENCE FICTION AND FANTASY - THE WORKS OF JOSS WHEDON</p> <p>Tamy Burnett University of Nebraska-Lincoln Dept of English TAMY.BURNETT@GMAIL.COM</p>
<p>SCIENCE FICTION AND FANTASY - TRUE BLOOD</p> <p>Tamy Burnett TAMY.BURNETT@GMAIL.COM</p>	<p>SCIENCE FICTION AND FANTASY - TWILIGHT</p> <p>Brian Cowlishaw Northeastern State University Dept. of Languages and Literature COWLISHB@NSUOK.EDU</p>

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<p>SHAKESPEARE ON FILM, TELEVISION, AND VIDEO</p> <p>Kelli Marshall The University of Toledo Dept. of Theatre and Film KELLIRMARSHALL@GMAIL.COM</p>	<p>SILENT FILM</p> <p>Robert G. Weiner Texas Tech University Library Humanities Librarian RWEINER5@SBCGLOBAL.NET</p>
<p>SOUTH ASIAN CINEMA</p> <p>Robert Cross Doshisha University RJCROSS6257@HOTMAIL.COM</p>	<p>SOUTHWESTERN LITERATURE</p> <p>Steve Hatley Texas State University-San Marcos SDAVIS@TXSTATE.EDU</p>
<p>SPORTS</p> <p>Andrew Harrington Claremont Graduate University Cultural Studies Dept. AGHARRINGTON@GMAIL.COM</p>	<p>STARDOM AND FANDOM</p> <p>Lynn Zubernis West Chester University of Pennsylvania Dept. of Counselor Education LZUBERNIS@WCUPA.EDU</p>
<p>TELEVISION</p> <p>Monica Ganas Azusa Pacific University Dept. of Theater, Film and Television MGANAS@APU.EDU</p>	<p>THE AMERICAN WEST: FILM AND LITERATURE</p> <p>Larry Van Meter Langston University Dept. of English LARRY.VANMETER@GMAIL.COM</p>
<p>THE APOCALYPSE IN POPULAR CULTURE</p> <p>Shane Trayers Macon State College Dept. of English SHANE.TRAYERS@MACONSTATE.EDU</p>	<p>THEATRE AND PERFORMANCE STUDIES</p> <p>Lynn Sally Metropolitan College of New York Drama Dept. LSALLY@MCNY.EDU</p>

<p>TRANSGRESSIVE/EXPLOITATION CINEMA</p> <p>John Cline University of Texas-Austin Dept. of American Studies JOHN-CLINE@MAIL.UTEXAS.EDU</p>	<p>TRANSGRESSIVE/EXPLOITATION CINEMA</p> <p>Robert G. Weiner Texas Tech University Library Humanities Librarian RWEINER5@SBCGLOBAL.NET</p>
<p>UNDERGRADUATE RESEARCH</p> <p>Raymond A. Hall Central Washington University Africana and Black Studies HALLRAY@CWU.EDU</p>	<p>VISUAL ARTS OF THE WEST</p> <p>Victoria M. Grieve Utah State University Dept. of History VICTORIA.GRIEVE@USU.EDU</p>
<p>WAR AND CULTURE</p> <p>John G. Stone Univeristy of Texas-San Antonio Dept. of English JGSTONE@ME.COM</p>	<p>WOMEN'S STUDIES</p> <p>Pat Tyrer West Texas A&M University Dept. of English and Modern Languages PTYRER@WTAMU.EDU</p>