Southwest Popular/American Culture Association
43rd Annual Conference
February 23–26, 2022, Albuquerque, New Mexico
WWW.SOUTHWESTPCA.ORG
Welcome to the 43rd Annual Southwest Popular/American Culture Association Conference—we are delighted to be back in person this year and pleased that you have chosen to join us. We look forward to a week of engaging dialogue, exchange of ideas, and re-establishing or making new professional connections.

We have a wide range of panels this year, drawn from our 70-plus subject areas, with topics from apocalypse studies to the visual arts. We hope you will have opportunity to sample a variety of these offerings. In particular, we hope to see you at our annual Fire and Ice Reception and Peter C. Rollins Book Awards and Graduate Student Awards on Thursday at 6:30 pm in Grand Pavilion IV-VI.

The Michael K. Schoenecke Leadership Institute is pleased to name Devon Bradley (University of Texas Rio Grande Valley) and Jessie Rogers (Texas Tech University) as Fellows for 2022-2024. The Institute, named in honor of one of the founders of the Southwest Popular/American Culture Association, serves as an opportunity for individuals interested in learning about the history of the SWPACA organization, its leadership, and the role the organization plays in promoting the study of popular/American culture. The Institute trains individuals in organizational responsibilities to prepare them for future leadership roles, and Institute Fellows shadow current leadership and contribute to organizational events and projects. We will be introducing Devon and Jessie at several of our events, including the graduate student breakfast on Thursday morning and the Fire and Ice Reception and Peter C. Rollins Book Awards and Graduate Student Awards on Thursday night. I know you will want to meet Devon and Jessie in person at one of these events or at the registration table throughout the week.

In addition to the usual line of panels and roundtables, we have some special events at which we hope to see you. Plan to join us for one (or both!) of our professional development panels – the editors panel on Thursday evening or the discussion of teaching and research with Critical Race Theory on Friday evening. In addition, we are offering a screening of the film noir classic The Blue Dahlia on Wednesday evening, a writing marathon and our annual game night on Thursday evening, and a Mystery Science Theater 3000 screening of Hercules Against the Moon Men on Friday evening. A full list of special events, screenings, and social events is available in the online program or in the special events handout in your folder.

We would like to recognize the continued support and contributions of our Area Chairs; these individuals are an indication of the strength of this organization, and we commend them once more on a job well done, especially in these challenging times. Special thanks as well to members of the Executive Team for their year-round efforts to plan and execute our annual
meeting. We also acknowledge the individuals who judged the graduate student awards; thank you for your time and interest in recognizing the next generation of popular culture scholars. Finally, thank you to the members of the Hyatt Regency team who assist us in welcoming you to our 43rd meeting of the Southwest Popular/American Culture Association.

Enjoy your time here this week. Stop by the registration table and introduce yourselves to the Executive Team; share your ideas for the organization and areas. We look forward to spending the week with you!

Regards,

Lynnea Chapman King, SWPACA Executive Director

Tamy Burnett, SWPACA Treasurer

Kathleen Lacey, SWPACA Area Development, Awards, and Professional Development Coordinator

Stephanie Lim, SWPACA Michael K. Schoenecke Leadership Institute Fellow, 2019-2022

Mazyar Mahan, SWPACA Michael K. Schoenecke Leadership Institute Fellow, 2019-2022

Raven Johnston, SWPACA Michael K. Schoenecke Leadership Institute Fellow, 2020-2022

Devon Bradley, SWPACA Michael K. Schoenecke Leadership Institute Fellow, 2022-2024

Jessie Rogers, SWPACA Michael K. Schoenecke Leadership Institute Fellow, 2022-2024
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**Registration Desk Hours**

All conference presenters, exhibitors, and attendees are required to check in at the Registration Desk upon arrival at the conference to receive their name badge which will allow access to all conference locations. Proof of COVID vaccination or negative test in the previous 72 hours is required to check in and attend conference activities, per our 2022 health and safety policies.

The registration desk is located on the second floor of the Hyatt, near the elevators. Upon check-in, conference participants will receive a name badge and welcome packet. The registration desk is also your one-stop spot for questions and help.

**Wednesday, February 23, 10:00-5:30**

**Thursday, February 24, 8:30-5:30**

**Friday, February 25, 8:30-5:00**

**Saturday, February 26, 9:00-4:30**

**A Note on Sessions Numbers**

Sessions numbered in the 1000s are scheduled for Wednesday; 2000s are scheduled for Thursday; 3000s are scheduled for Friday; and 4000s are scheduled for Saturday, with numbers running sequentially each day. Within each time block, panels/sessions are arranged alphabetically by panel/session title.

**Conference App**

The SWPACA Conference App is available for free download for attendees to access the conference schedule, take notes during sessions, network with other attendees via popular social media platforms, and access resources like information about conference exhibitors and local restaurants. The app will be available by Monday, February 21, 2022.

The app is available in all major app platforms. To access the conference app, please download the Guidebook app from your favorite app store. Within the Guidebook app, search for “SWPACA2022” and download the conference guide.

If you wish to access the app information on a laptop, you may also visit guidebook.com. Click on “Find a Guide” and search “SWPACA2022.”
Conference Behavior and Etiquette

Thank you for being part of the Southwest Popular/American Culture Association (SWPACA) Community! Our mission is to promote an innovative academic movement in the humanities and social sciences celebrating America’s cultural heritages and to increase awareness and improve public perceptions of America’s cultural traditions and diverse populations. We work towards this mission by providing a professional network for scholars, writers, and others interested in popular/American culture. Additionally, the SWPACA has a long-standing commitment to supporting the development of new and young academic professionals in the fields of popular and/or American cultural studies through conference travel grants, paper awards, and professional development opportunities.

To further this mission at our annual conference, we expect all attendees to maintain an atmosphere that is conducive to academic inquiry and growth and which provides a safe, respectful, and enjoyable experience for all.

By participating in the SWPACA conference and any related activities, you agree that you have read and agree to abide by the SWPACA Code of Conduct, as outlined below.

Please take a moment to familiarize yourself with these important guidelines:

1. **We expect conference participants and attendees to treat everyone with courtesy and respect.** This includes giving presenters your full attention while they are speaking and attending panels in full rather moving between panels. If you must leave a room, please do so quietly and in-between speakers.

2. **We understand the importance of social media in scholarly and pedagogical inquiry, discussion, and debate.** However, we expect conference participants and attendees to respect the privacy and original academic work of presenters and to not post any identifying information, including photos, presentation excerpts, or any other data or visual representation, without the presenter’s explicit consent.

3. **We encourage spirited debate** about popular culture issues, pedagogy, theory, and other relevant topics, but we will not permit personal attacks on any attendees, presenters, or exhibitors.

4. Specifically, as a presenter and/or attendee of the SWPACA Conference,

   **You agree that you will not:**
   
   - act in a manner that is hateful or discriminatory based on race, gender, class, religion, nationality, ethnic or national origin, citizenship status, marital status, veteran status, disability, body type, sexual orientation, gender identity, education, or age, or in a manner that is otherwise objectionable;
   - behave in a manner that is libelous or defamatory, or in a way that is otherwise threatening, abusive, violent, harassing, malicious, or harmful to any person or entity, or invasive of another's privacy;
• stalk or otherwise harass anyone;
• yell at or engage in inappropriate language in response to presenters and fellow participants’ expression of their ideas;
• engage in sexual misconduct of any kind;
• act in a manner that is harmful to minors in any way;
• share any content containing child pornography;
• plagiarize or misrepresent the works of others;
• impersonate any other person or falsely state or otherwise misrepresent your affiliation with any person or entity;
• seek to obtain access to any aspect of the conference without authorization;
• interfere or attempt to interfere with the proper working of this association or prevent others from participation in this association, or behave in a manner that disrupts the normal flow of dialogue within the community;
• facilitate the unlawful distribution of copyrighted content; or
• collect, share, disclose, or otherwise use data, including personal or identifying information, about other conference attendees without their explicit consent or for unlawful purposes in violation of applicable law and regulations.

Violations:
Any attendee who witnesses or experiences a violation of this code is advised to undertake the following steps, within their comfort level and with a priority to safety.
1. If another person’s behavior is making you uncomfortable, ask them to modify that behavior, if you feel safe doing so. Calmly ask them to move back, lower their speaking volume, no longer speak to you, etc.
2. Leave the interaction, if you can. If not, ask others in the vicinity to join you.
3. Call 911 if you feel your or another person’s safety is in immediate danger or emergency services are otherwise required.
4. Report any violations of the code of conduct to a member of the SWPACA Executive Team (Director, Treasurer, or Area Development Coordinator). Seek out your Area Chair or go to the Registration desk to locate a member of the Executive Team.

The SWPACA does not comprehensively monitor the various interactions of the conference for inappropriate behavior. However, in the event that the Executive Team becomes aware of any violations of this Code, the SWPACA will investigate and issue a warning if appropriate. If the violation is egregious or repeated, the SWPACA reserves the right to suspend or terminate access to the conference and association meetings with no refund. Determination of violation will be at the discretion of the SWPACA Executive Director or their designees. The SWPACA also reserves the right to update this Code of Conduct at any time.

Questions about this Code of Conduct should be directed to the association’s leadership team through the contact information on the association website.

Determination of violation will be at the discretion of the SWPACA Executive Director or her/his designees. The SWPACA also reserves the right to update this Code of Conduct at any time. Questions about this Code of Conduct should be directed to the association’s leadership team through the contact information on the association website.
Through the Peter C. Rollins Book Award, the Southwest Popular/American Culture Association (SWPACA) annually recognizes contributions to the study of popular and/or American culture, particularly works analyzing cultural and historical representations in film, television, and/or other visual media. Volumes receiving this award are distinguished by their methodology and research; monographs, reference works, and anthologies published within the last two calendar years are all eligible.

The Southwest Popular/American Culture Association is one of the leading academic associations dedicated to the study of popular and American culture; our annual meeting, at which each year’s winner is honored, is one of the largest such meetings in the world. The late Dr. Peter C. Rollins, for whom the award is named, was one of the association’s founders and most valued members; in addition, he was a highly-regarded and well-known scholar of popular and American culture. Over a period of thirty years, he helped both junior and senior scholars as Associate Editor of *The Journal of Popular Culture* and *The Journal of American Culture*, and as Editor-in-Chief of *Film & History: An Interdisciplinary Journal of Film and Television Studies* (www.filmhistory.org). In addition, Dr. Rollins’ book publications distinguished him among scholars. For example, his final publication *America Reflected: Language, Satire, Film, and the National Mind* (New Academia, 2010) provides the reader with a seasoned guide exploring the vagaries of American popular culture. Further, he edited and co-edited a number of notable volumes, such as *The Columbia Companion to American History and Film* (Columbia UP, 2004) and *Why We Fought: America’s Wars in Film and History* (UP of Kentucky, 2008). In his edited volumes, Dr. Rollins showcased the work of many individuals, highlighting his dedication to expanding the scholarly study of film and television.

The 2022 Peter C. Rollins Award recipient(s) will be announced on Thursday, February 24, 2022 during the Awards Ceremony in Grand Pavilion IV-VI, 6:30 pm.

Special thanks go to the 2020 Rollins Book Award Judging Committee: Hugh Foley, Alison Macor, and Rob Weiner.
### Past Rollins Book Award Winners

#### 2021
*Warhol*
Blake Gopnik, Ecco, 2021

#### 2020
*The Brothers Mankiewicz: Hope, Heartbreak, and Hollywood Classics*
Sydney Ladensohn Stern, University of Mississippi Press, 2019

#### 2019
*MGM*
Tino Balio, Routledge, 2018

#### 2018
*Reinventing Hollywood: How 1940s Filmmakers Changed Movie Storytelling*
David Bordwell, University of Chicago, 2017

#### 2017
*Our Gang: A Racial History of The Little Rascals*
Julia Lee, University of Minnesota Press, 2015

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44th ANNUAL MEETING OF THE SOUTHWEST POPULAR / AMERICAN CULTURE ASSOCIATION

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44th Annual Conference
February 22–25, 2023, Albuquerque, New Mexico
WWW.SOUTHWESTPCA.ORG

Follow us online for announcements and reminders:
southwestpca.org | facebook.com/southwestpca | @southwestpca.org

#SWPACA22
2022 Institute Fellows

We are pleased to announce the member of our sixth class of Leadership Institute Fellows, Devon Bradley and Jessie Rogers. Our 2020 Fellow, Raven Johnston, will spend their second years with the Institute working with the Executive Team. Stephanie Lim and Mazyar Mahan, the 2019 Fellows, will be recognized at the Rollins Awards event for having completed the Institute program.

Mission
The Michael K. Schoenecke Leadership Institute provides the organization with a system by which the SWPACA executive team trains individuals in organizational responsibilities to prepare them for future leadership roles. Institute Fellows have opportunities to shadow current leadership and contribute to organizational events and projects, including the annual conference, its academic journal Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy, marketing and promotional venues, and all future projects that the SWPACA Leadership deems appropriate for the growth of the organization.

The Michael K. Schoenecke Leadership Institute is designed to provide graduate students and early-career scholars with service and leadership experience, event management experience, and scholarly connections with the field of popular/American studies.

As members of the Institute, Fellows will have the opportunity to:

- Partner with established scholars to review topic area submissions, form area panels, chair area sessions, and facilitate area discussions.
- Participate in event planning for a long-standing international conference which hosts approximately 1000 participants annually.
- Assist the Southwest PCA Executive Team, which plans, organizes, and markets the organization’s annual conference.
- Establish connections with senior scholars in the field of popular/American culture studies.
- Interact with editors, publishers, and keynote presenters at conference special events.
- Become eligible, upon successful completion of the Institute, to receive letters of recommendation from the Executive Team, Area Chair Mentor, and established popular/American Culture scholars.

Applications for the 2023-24 year will be accepted October 1-December 1, 2022.
Visit southwestpca.org for details.
Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy is an open-access, peer-reviewed journal focused on the intersection of popular culture and pedagogy.

Free to read. Free to submit.

The Journal provides theoretical, practical, pedagogical, and historical examinations of popular culture and pedagogy, including interdisciplinary discussions and those which examine the connections between American and international cultures. In addition to analyses provided by submitted articles, Dialogue welcomes contributions that provide descriptions of practical applications of popular culture in the classroom, interviews, and reviews of books, films, conferences, music, and technology.
The Southwest Popular/American Culture Association is delighted to welcome various Exhibitors and Vendors!

Throughout the conference, these exhibitors will be present to meet and speak with conference attendees in the second floor atrium area at the following times.

**Exhibitor Display Times**
- Wednesday, February 23, 12:00 – 5:00 p.m.
- Thursday, February 24, 9:00 – 5:00 p.m.
- Friday, February 25, 9:00 – 5:00 p.m.
- Saturday, February 26, 9:00 – 12:00 p.m.

The academic publishing exhibitors will have information about publishing opportunities, and they regularly offer conference attendees special rates on their publications. Your purchase and textbook orders make their efforts worthwhile. Please be sure to stop by and chat with representatives from:

- Twelve Winters Press
- University of New Mexico Press

If you’re interested in pursuing a graduate degree utilizing your passion for popular and American culture studies, please be sure to visit with:

- University of Texas at Arlington Graduate Programs

Additionally, an editor from McFarland Publishers, Layla Milholen, will be available virtually to talk about publication opportunities at the following times (all Mountain time). Email her at lmilholen@mcfarlandpub.com to set up an appointment.

- Wednesday, February 23, 11:00-3:00
- Thursday, February 24, 11:00-3:00
- Friday, February 25, 1:00-3:00
Special Sessions

Special Events:
2002  Area Chair Breakfast & Business Meeting, Thu, 02/24/2022 - 8:00 am - 9:30 am, Whyte
2098  Fire & Ice Reception and Awards Ceremony, Thu, 02/24/2022 - 6:30 pm - 8:00 pm, Grand Pavilion IV-VI
2102  Writing Marathon: No Sprinting Required, Thu, 02/24/2022 - 8:15 pm - 10:00 pm, Enchantment A & B
2104  8th Annual Game Night!, Thu, 02/24/2022 - 8:15 pm - 10:00 pm, Grand Pavilion I & II
3002  Graduate Student Breakfast, Fri, 02/25/2022 - 8:00 am - 9:30 am, Whyte
4076  Post-Conference Wrap Up, Sat, 02/26/2022 - 4:45 pm - 6:15 pm, Grand Pavilion I & II

Professional Development:
2100  Professional Development 1: Editors’ Panel, Thu, 02/24/2022 - 8:15 pm - 10:00 pm, Fiesta I & II
3104  Professional Development 2: Teaching & Research with Critical Race Theory, Fri, 02/25/2022 - 8:15 pm - 10:00 pm, Grand Pavilion I & II

Screenings:
1062  Noir Film Night: The Blue Dahlia, Wed, 02/23/2022 - 8:15 pm - 10:00 pm, Grand Pavilion I & II
3102  Mystery Science Theater & The Culture of Riffing 1: Screening: Hercules and the Moon Men, Fri, 02/25/2022 - 8:15 pm - 10:00 pm, Enchantment C & D
4012  Film & History 4: Screening: "She Saw Me": My Encounter with La Llorona, Sat, 02/26/2022 - 9:45 am - 11:15 am, Fiesta I & II
4016  Pedagogy & Popular Culture 7: Screening: Step into 1885 & Experience the Immersive Learning of How Do We Love Thee?, Sat, 02/26/2022 - 9:45 am - 11:15 am, Grand Pavilion IV

2022 Southwest Popular/American Culture Association Conference

Roundtables:
1010  Grateful Dead 1: Roundtable: Lessons from the Dead: How the Grateful Dead Inform Creative Classroom Practice., Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Grand Pavilion IV
1022  Esotericism, Occultism, and Magic 2: Roundtable: Pacts with the Devil: Advocate or Accuser?, Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Grand Pavilion III
1040  War & Culture 2: Roundtable: Military Fantasies in American Culture, Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Grand Pavilion V
1042  Adaptation: Literature, Film, & Culture 2: Roundtable: Desert Power?: Dynamics of Power in Dune, Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Fiesta I & II
2008  Esotericism, Occultism, and Magic 4: Roundtable: Artificial Intelligence, Transhuman Gnosis, and (Anti)Demiurgical Gnosticism from the Sands of Arrakis through the Deserts of the Real to the Mesas of the Hyper-reals, Thu, 02/24/2022 - 9:45 am - 11:15 am, Grand Pavilion III
2014  Horror (Literary & Cinematic) 1: Roundtable: Nightmare on Main Street: What the Slasher Movie Means, Thu, 02/24/2022 - 9:45 am - 11:15 am, Grand Pavilion V
2034  Grateful Dead 5: Roundtable: Will the Grateful Dead’s Music Survive?, Thu, 02/24/2022 - 11:30 am - 1:00 pm, Grand Pavilion IV
2036  Horror (Literary & Cinematic) 2: Roundtable: Folk Horror, Thu, 02/24/2022 - 11:30 am - 1:00 pm, Grand Pavilion V
Roundtables (con’t):

2042 Television 1: Roundtable: What Is B-TV?
Exploring the Parameters of the Shows We Don’t (but should) Study, Thu,
02/24/2022 - 11:30 am - 1:00 pm, Grand Pavilion III

2050 Esotericism, Occultism, and Magic 5:
Roundtable: Tropes of Dune: Prescience, Syncretism, and Messianism in
Esotericism and Occultism, Thu,
02/24/2022 - 1:15 pm - 2:45 pm, Grand Pavilion III

2056 Pedagogy & Popular Culture 1:
Workshop: Learning Virtually:
Participating In and Developing XR Environments to Gain and Demonstrate
Content Mastery, Thu, 02/24/2022 - 1:15 pm - 2:45 pm, Grand Pavilion IV

2076 Horror (Literary & Cinematic) 4:
Roundtable: The Malleability and Intertextuality of (the Horror) Genre, Thu,
02/24/2022 - 3:00 pm - 4:30 pm, Grand Pavilion V

2086 Cormac McCarthy 3: Roundtable: Wrap-Up, Thu, 02/24/2022 - 4:45 pm - 6:15 pm, Enchantment A & B

2088 Esotericism, Occultism, and Magic 6:
Roundtable: Occult Sciences? Technomagic, Magitech, Cybermancy, and the Bleeding Edge of Reason, Thu,
02/24/2022 - 4:45 pm - 6:15 pm, Grand Pavilion III

3064 Apocalypse, Dystopia, and Disaster 4:
Roundtable: Disability at the End of the World, Fri, 02/25/2022 - 3:00 pm - 4:30 pm, Enchantment E & F

3074 Esotericism, Occultism, and Magic 9:
Roundtable: Fear Street and Ways of Knowing, Fri, 02/25/2022 - 3:00 pm - 4:30 pm, Grand Pavilion III

3082 Apocalypse, Dystopia, and Disaster 5:
Roundtable: Music and the End of Times, Fri, 02/25/2022 - 4:45 pm - 6:15 pm, Enchantment E & F

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4002 Apocalypse, Dystopia, and Disaster 6:
Roundtable: Disaster in Popular Culture, Sat, 02/26/2022 - 9:45 am - 11:15 am, Enchantment E & F

4028 Esotericism, Occultism, and Magic 11:
Roundtable: Esoteric Abjection and Occult Horror, Sat, 02/26/2022 - 11:30 am - 1:00 pm, Grand Pavilion III

4046 Horror (Literary & Cinematic) 9:
Roundtable: From Gothic to EcoGothic/EcoHorror, Sat, 02/26/2022 - 1:15 pm - 2:45 pm, Grand Pavilion V

4058 Esotericism, Occultism, and Magic 13:
Roundtable: Cosmic Metafictional Magic: Transmedia Storytelling or the Weird Chaos of Kings in the Colors of Magic Out of Space, Sat, 02/26/2022 - 3:00 pm - 4:30 pm, Grand Pavilion III
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<td><strong>2022 Southwest Popular/American Culture Association Conference</strong></td>
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<td>1000 Wed, 02/23/2022 - 11:00 am - 6:00 pm</td>
<td><strong>Overview</strong></td>
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<td>1002 Wed, 02/23/2022 - 1:15 pm - 2:45 pm</td>
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<td>1000 Wed, 02/23/2022 - 3:00 pm - 4:30 pm</td>
<td>1002 Adaptation: Literature, Film, &amp; Culture 1: Adaptation &amp; Indigeneity, Fiesta I &amp; II</td>
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<td>1004 Wed, 02/23/2022 - 3:00 pm - 4:30 pm</td>
<td>1004 Consumerism &amp; Culture 1: Fans, Brands and Marketing, Enchantment C &amp; D</td>
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<td>1006 Wed, 02/23/2022 - 3:00 pm - 4:30 pm</td>
<td>1006 Esotericism, Occultism, and Magic 1: Gnosis and Faith in the Desert of Belief, Grand Pavilion III</td>
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<td>1008 Wed, 02/23/2022 - 3:00 pm - 4:30 pm</td>
<td>1008 Game Studies, Culture, Play, and Practice 1, Grand Pavilion I &amp; II</td>
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<td>1010 Wed, 02/23/2022 - 3:00 pm - 4:30 pm</td>
<td>1010 Grateful Dead 1: Roundtable: Lessons from the Dead: How the Grateful Dead Inform Creative Classroom Practice, Grand Pavilion IV</td>
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<td>1012 Wed, 02/23/2022 - 3:00 pm - 4:30 pm</td>
<td>1012 Music 1: The Influences of Love and Location on Lyrics and Licks, Enchantment E &amp; F</td>
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<td>1014 Wed, 02/23/2022 - 3:00 pm - 4:30 pm</td>
<td>1014 Poetry &amp; Poetics (Critical) 1: Iconography and Iconoclasm in Twentieth Century and</td>
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<td>1016 Wed, 02/23/2022 - 3:00 pm - 4:30 pm</td>
<td>1016 Science Fiction &amp; Fantasy (General) 1 / Science, Technology, &amp; Culture 1: Classic</td>
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<td>1018 Wed, 02/23/2022 - 3:00 pm - 4:30 pm</td>
<td>1018 War &amp; Culture 1: War in Popular Culture, Grand Pavilion V</td>
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<td>1042 Wed, 02/23/2022 - 4:45 pm - 6:15 pm</td>
<td>1042 Adaptation: Literature, Film, &amp; Culture 2: Roundtable: Desert Power?: Dynamics of Power in Dune, Fiesta I &amp; II</td>
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<td>1046 Wed, 02/23/2022 - 4:45 pm - 6:15 pm</td>
<td>1046 Esotericism, Occultism, and Magic 3: Roundtable: The Matrix Revisited: Virtuality and</td>
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<tr>
<td>1048 Wed, 02/23/2022 - 4:45 pm - 6:15 pm</td>
<td>1048 Fashion, Style, Appearance, &amp; Identity 1: Commodity, Culture, Art, Empowerment,</td>
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<tr>
<td>1050 Wed, 02/23/2022 - 4:45 pm - 6:15 pm</td>
<td>1050 Game Studies, Culture, Play, and Practice 3, Grand Pavilion I &amp; II</td>
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<tr>
<td>1052 Wed, 02/23/2022 - 4:45 pm - 6:15 pm</td>
<td>1052 Grateful Dead 3: The World of the Lyrics of the Grateful Dead, Grand Pavilion IV</td>
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<tr>
<td>1054 Wed, 02/23/2022 - 4:45 pm - 6:15 pm</td>
<td>1054 Harry Potter Studies 2: From the Wizarding World to the Muggle World, Whyte</td>
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<td>1056 Wed, 02/23/2022 - 4:45 pm - 6:15 pm</td>
<td>1056 Literature (General) 2: Identity, Enchantment C &amp; D</td>
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<td>Whedonverses: Creators and Texts 1: Buffy the Vampire Slayer and Beyond, Grand Pavilion VI</td>
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<td>1062</td>
<td>Noir Film Night: The Blue Dahlia, Grand Pavilion I &amp; II</td>
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<td>Registration - Thursday, Registration Desk (Floor 2 by the Elevators)</td>
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<tr>
<td>2002</td>
<td>Area Chair Breakfast &amp; Business Meeting, Whyte</td>
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<tr>
<td>2004</td>
<td>Children's/Young Adult Culture 1: Identity, Diversity, and Morality in Young Adult Culture, Fiesta I &amp; II</td>
</tr>
<tr>
<td>2006</td>
<td>Creative Writing 1: Poetry 1, Grand Pavilion VI</td>
</tr>
<tr>
<td>2008</td>
<td>Esotericism, Occultism, and Magic 4: Roundtable: Artificial Intelligence, Transhuman Gnosis, and (Anti)Demiurgical Gnosticism from the Sands of Arrakis through the Deserts of the Real to the Mesas of the Hyper-real, Grand Pavilion III</td>
</tr>
<tr>
<td>2010</td>
<td>Game Studies, Culture, Play, and Practice 4, Grand Pavilion I &amp; II</td>
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<tr>
<td>2012</td>
<td>Grateful Dead 4: Style, Form, and Art in the Grateful Dead Phenomenon, Grand Pavilion IV</td>
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<tr>
<td>2014</td>
<td>Horror (Literary &amp; Cinematic) 1: Roundtable: Nightmare on Main Street: What the Slasher Movie Means, Grand Pavilion V</td>
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<tr>
<td>2016</td>
<td>Literature (General) 3: Perceptions of Truth and Reality, Enchantment C &amp; D</td>
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<tr>
<td>2018</td>
<td>Music 3: How Authentic Are Musicians and Their Intentions? An Examination, Enchantment E &amp; F</td>
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<tr>
<td>2020</td>
<td>Mystery/Detective Fiction 1: Exploring Genre, Fiesta III &amp; IV</td>
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<tr>
<td>2022</td>
<td>Science Fiction &amp; Fantasy (General) 2: Magic, Trauma, and Humanity, Enchantment A &amp; B</td>
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<tr>
<td>2024</td>
<td>Children's/Young Adult Culture 2: Representation and Emotional Development in Children's Picture Books, Fiesta I &amp; II</td>
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<tr>
<td>2026</td>
<td>Creative Writing 2: Prose 1, Grand Pavilion VI</td>
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<tr>
<td>2028</td>
<td>Fashion, Style, Appearance, and Identity 2: Transformative Power of Fashion, Enchantment A &amp; B</td>
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<tr>
<td>2030</td>
<td>Film Studies 2: Genres, Influences, and Variations, Enchantment C &amp; D</td>
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<td>2032</td>
<td>Game Studies, Culture, Play, and Practice 5, Grand Pavilion I &amp; II</td>
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<td>2034</td>
<td>Grateful Dead 5: Roundtable: Will the Grateful Dead's Music Survive?, Grand Pavilion IV</td>
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<tr>
<td>2036</td>
<td>Horror (Literary &amp; Cinematic) 2: Roundtable: Folk Horror, Grand Pavilion V</td>
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<tr>
<td>2038</td>
<td>Music 4: Culture War Battlegrounds, Enchantment E &amp; F</td>
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<td>2040</td>
<td>Mystery/Detective Fiction 2: Investigating Identity, Fiesta III &amp; IV</td>
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<tr>
<td>2042</td>
<td>Television 1: Roundtable: What Is B-TV? Exploring the Parameters of the Shows We Don’t (But Should) Study, Grand Pavilion III</td>
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<tr>
<td>2044</td>
<td>Adaptation: Literature, Film, &amp; Culture 3: Literature &amp; Adaptation, Enchantment C &amp; D</td>
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<tr>
<td>2046</td>
<td>Cormac McCarthy 2: Unique Angles on The Road and No Country, Enchantment A &amp; B</td>
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<tr>
<td>2048</td>
<td>Eco-Criticism &amp; the Environment 1: Emplaced and Empowered: Agency and Renewal Through Place, Fiesta I &amp; II</td>
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</tbody>
</table>
Thu, 02/24/2022 - 3:00 pm - 4:30 pm
2064 American Studies & American History 2: Historical Preservation and Cultural Representations, Enchantment E & F
2066 Animation Studies 1: Anticipation, Fiesta I & II
2068 Biography, Autobiography, Memoir, and Personal Narrative 1: Perspectives, Enchantment A & B
2070 Creative Writing 3: Poetry 2, Grand Pavilion VI
2072 Film Studies 3: Film Form and Film Theory, Enchantment C & D
2074 Game Studies, Culture, Play, and Practice 6, Grand Pavilion I & II
2076 Horror (Literary & Cinematic) 4: Roundtable: The Malleability and Intertextuality of (the Horror) Genre, Grand Pavilion V

Thu, 02/24/2022 - 6:30 pm - 8:00 pm
2098 Fire & Ice Reception and Awards Ceremony, Grand Pavilion IV-VI

Thu, 02/24/2022 - 8:15 pm - 10:00 pm
2100 Professional Development 1: Editors' Panel, Fiesta I & II
2102 Writing Marathon: No Sprinting Required, Enchantment A & B
2105 8th Annual Game Night!, Grand Pavilion I & II

Fri, 02/25/2022 - 8:30 am - 5:30 pm
3000 Registration - Friday, Registration Desk (Floor 2 by the Elevators)
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>Fri, 02/25/2022 - 8:00 am - 9:30 am</td>
<td><strong>Graduate Student Breakfast, Whyte</strong></td>
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<tr>
<td>Fri, 02/25/2022 - 9:45 am - 11:15 am</td>
<td><strong>African American/Black Studies 1:</strong> Memory &amp; Embodiment as Resistance, <em>Enchantment A &amp; B</em></td>
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<td><strong>Animation Studies 3:</strong> Squash and Stretch, <em>Fiesta I &amp; II</em></td>
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<td><strong>Apocalypse, Dystopia, and Disaster 1:</strong> Utopias and Dystopias, <em>Enchantment E &amp; F</em></td>
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<td><strong>Creative Writing 4:</strong> Poetry 3, <em>Grand Pavilion VI</em></td>
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<td><strong>Film &amp; History 1:</strong> Race, Gender, and Metamodern History, <em>Enchantment C &amp; D</em></td>
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<td>**Game Studies, Culture, Play, and Practice 8, <em>Grand Pavilion I &amp; II</em></td>
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<td><strong>Pedagogy &amp; Popular Culture 3:</strong> Television &amp; Gaming, <em>Grand Pavilion IV</em></td>
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<td><strong>Television 3:</strong> Gender and Sexuality I, <em>Grand Pavilion III</em></td>
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<td><strong>Visual Arts 3:</strong> Collaboration, <em>Fiesta III &amp; IV</em></td>
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<tr>
<td>Fri, 02/25/2022 - 11:30 am - 1:00 pm</td>
<td><strong>African American/Black Studies 2:</strong> Challenging Genre, History, &amp; Influence, <em>Enchantment A &amp; B</em></td>
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<td><strong>Alfred Hitchcock 1:</strong> The Master's Methods, <em>Enchantment C &amp; D</em></td>
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<td><strong>Animation Studies 4:</strong> Staging, <em>Fiesta I &amp; II</em></td>
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<td><strong>Apocalypse, Dystopia, and Disaster 2:</strong> Post-Apocalypse, <em>Enchantment E &amp; F</em></td>
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<td><strong>Creative Writing 5:</strong> Prose 2, <em>Grand Pavilion VI</em></td>
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<td><strong>Esotericism, Occultism, and Magic 7:</strong> The Resurrected Body Hermetic, <em>Grand Pavilion III</em></td>
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<td>**Game Studies, Culture, Play, and Practice 9, <em>Grand Pavilion I &amp; II</em></td>
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<td></td>
<td><strong>Horror (Literary &amp; Cinematic) 6:</strong> The Philosophy and Ideology of Horror, <em>Grand Pavilion V</em></td>
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<tr>
<td>Fri, 02/25/2022 - 3:00 pm - 4:30 pm</td>
<td><strong>Apocalypse, Dystopia, and Disaster 4:</strong> Roundtable: Disability at the End of the World, <em>Enchantment E &amp; F</em></td>
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<td>**Chican@ Literature, Film, &amp; Culture 1, <em>Enchantment A &amp; B</em></td>
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<tr>
<td></td>
<td><strong>Children's/Young Adult Culture 3:</strong> Trauma and other Controversies in Young Adult Literature, <em>Fiesta I &amp; II</em></td>
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<td><strong>Creative Writing 6:</strong> Prose 3, <em>Grand Pavilion VI</em></td>
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## Full Schedule

### Overview

<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Location</th>
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<tbody>
<tr>
<td>3072</td>
<td>Crime &amp; Culture 1: True Crime Storytelling and Transformation, <em>Grand Pavilion V</em></td>
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<tr>
<td>3074</td>
<td>Esotericism, Occultism, and Magic 9: Roundtable: <em>Fear Street</em> and Ways of Knowing, <em>Grand Pavilion III</em></td>
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<tr>
<td>3078</td>
<td>Pedagogy &amp; Popular Culture 5: Critical Thinking, Misinformation, &amp; Divisiveness, <em>Grand Pavilion IV</em></td>
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<td>3080</td>
<td>The American West 1: Adaptations of the American Western, <em>Fiesta III &amp; IV</em></td>
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### Fri, 02/25/2022 - 4:45 pm - 6:15 pm

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<tr>
<td>3082</td>
<td>Apocalypse, Dystopia, and Disaster 5: Roundtable: Music and the End of Times, <em>Enchantment E &amp; F</em></td>
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<tr>
<td>3084</td>
<td>Asian Popular Culture/The Asian American Experience 1, <em>Grand Pavilion I &amp; II</em></td>
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<td>3086</td>
<td>Children's/Young Adult Culture #4: Innovation and Experimentation in Children's Literature, <em>Fiesta I &amp; II</em></td>
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<td>3088</td>
<td>Creative Writing 7: Poetry 4, <em>Grand Pavilion VI</em></td>
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<td>3090</td>
<td>Crime &amp; Culture 2: Crime Heros, Bosses and Business, <em>Grand Pavilion V</em></td>
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<td>3092</td>
<td>Esotericism, Occultism, and Magic 10: The Conspiracy will be Synarchized, Launched, and Televised, <em>Grand Pavilion III</em></td>
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<tr>
<td>3094</td>
<td>Film &amp; History 3: Citizenship, Counterculture, and the LA Cityscape, <em>Enchantment C &amp; D</em></td>
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<tr>
<td>3096</td>
<td>Food and Culture 2: Food, Borders, and Diverse Possibilities, <em>Fiesta III &amp; IV</em></td>
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<tr>
<td>3098</td>
<td>Native American/Indigenous Studies 2: Philosophy, <em>Enchantment A &amp; B</em></td>
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<tr>
<td>3100</td>
<td>Pedagogy &amp; Popular Culture 6: The First Year Composition Class, <em>Grand Pavilion IV</em></td>
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### Fri, 02/25/2022 - 8:15 pm - 10:00 pm

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<th>Session</th>
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<tr>
<td>3102</td>
<td>Mystery Science Theater &amp; The Culture of Riffing 1: Screening: <em>Hercules and the Moon Men</em>, <em>Enchantment C &amp; D</em></td>
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<tr>
<td>3104</td>
<td>Professional Development 2: Teaching &amp; Research with Critical Race Theory, <em>Grand Pavilion I &amp; II</em></td>
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### Sat, 02/26/2022 - 9:00 am - 5:00 pm

<table>
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<th>Session</th>
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<tr>
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<td>Registration - Saturday, <em>Registration Desk</em> (Floor 2 by the Elevators)</td>
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<tr>
<td>4002</td>
<td>Apocalypse, Dystopia, and Disaster 6: Roundtable: Disaster in Popular Culture, <em>Enchantment E &amp; F</em></td>
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<tr>
<td>4004</td>
<td>Asian Popular Culture/The Asian American Experience 2, <em>Grand Pavilion III</em></td>
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<td>4006</td>
<td>Creative Writing 8: Prose 4, <em>Grand Pavilion VI</em></td>
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<tr>
<td>4010</td>
<td>Disability Studies 1: Mental Disorders and Autism Spectrum Disorder in Popular Culture, <em>Enchantment C &amp; D</em></td>
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<tr>
<td>4012</td>
<td>Film &amp; History 4: Screening: &quot;She Saw Me&quot;: My Encounter with La Llorona, <em>Fiesta I &amp; II</em></td>
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<tr>
<td>4014</td>
<td>Food and Culture 3: Connection and Disruption, <em>Fiesta III &amp; IV</em></td>
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<tr>
<td>4016</td>
<td>Pedagogy &amp; Popular Culture 7: Screening: Step into 1885 &amp; Experience the Immersive Learning of <em>How Do We Love Thee?</em>, <em>Grand Pavilion IV</em></td>
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<tr>
<td>4018</td>
<td>Television 4: Gender and Sexuality II: BBC's <em>Vigil</em>, <em>Grand Pavilion I &amp; II</em></td>
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<td>4020</td>
<td>Zombie Culture 1, <em>Grand Pavilion V</em></td>
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</tbody>
</table>
### Full Schedule Overview

**Sat, 02/26/2022 - 11:30 am - 1:00 pm**

4022 Chican@ Literature, Film, & Culture 2, *Grand Pavilion IV*
4026 Disability Studies 2: Rewriting/Redesigning Narratives, *Enchantment C & D*
4028 Esotericism, Occultism, and Magic: Roundtable: Esoteric Abjection and Occult Horror, *Grand Pavilion III*
4032 Graphic Novels, Comics, and Popular Culture 2: Diversifying Narrative (and) Identification in Comics and Pedagogy, *Grand Pavilion VI*
4034 Horror (Literary & Cinematic) 8: The Horrors of Nature and Religion, *Grand Pavilion V*
4036 Lawyers & the Legal Profession in Popular Culture 1: Popular Culture, Legal Research, and the Bar Exam, *Enchantment E & F*
4038 Television 5: Looking Forward: The Future of TV, *Grand Pavilion I & II*

**Sat, 02/26/2022 - 1:15 pm - 2:45 pm**

4040 Breaking Bad/Better Call Saul 1, *Enchantment A & B*
4042 Chican@ Literature, Film, & Culture 3, *Grand Pavilion IV*
4044 Esotericism, Occultism, and Magic 12: Mystical, Metatextual, and Metafictional Interactions Across the Fourth Wall, *Grand Pavilion III*
4046 Horror (Literary & Cinematic) 9: Roundtable: From Gothic to EcoGothic/EcoHorror, *Grand Pavilion V*
4048 Native American/Indigenous Studies 3: Travel and Education, *Grand Pavilion I & II*
4050 Politics 1, *Enchantment C & D*
4052 Religion 1: Religion Goes Pop (Culture), *Fiesta I & II*
4054 Rhetoric & Technical Communication 1/Linguistics 1: Rhetoric as Spark for Social Education and Progress, *Enchantment E & F*

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### 2022 Southwest Popular/American Culture Association Conference

**Sat, 02/26/2022 - 3:00 pm - 4:30 pm**

4056 Computer Culture 1, *Grand Pavilion IV*
4058 Esotericism, Occultism, and Magic 13: Roundtable: Cosmic Metafictional Magic: Transmedia Storytelling or the Weird Chaos of Kings in the Colors of Magic Out of Space, *Grand Pavilion III*
4060 Folklore Studies 1 / Myth & Fairy Tales 1, *Grand Pavilion I & II*
4062 Mothers, Motherhood, & Mothering in Popular Culture 1: Motherhood on the Margins: From Matricentric Interior to Pop-Culture Periphery, *Fiesta I & II*
4064 Rap & Hip Hop Culture 1, *Fiesta III & IV*
4066 Sociology of Popular Culture 1: Identities In the Mediascape, *Enchantment C & D*
4070 Stardom & Fandom 1: Fan Participation in Transmedia Storytelling and the Crafting of Media Persona, *Grand Pavilion V*

**Sat, 02/26/2022 - 4:45 pm - 6:15 pm**

4074 Esotericism, Occultism, and Magic 14: Esoteric Expression: Occult Technique in Cinematic Signification, *Grand Pavilion III*
4076 Post-Conference Wrap Up, *Grand Pavilion I & II*
1000 Registration - Wednesday
Wed, 02/23/2022 - 11:00 am - 6:00 pm, Registration Desk (Floor 2 by the Elevators)
Moderator: SWPACA Executive Team

1002 Adaptation: Literature, Film, & Culture 1: Adaption & Indigeneity
Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Fiesta I & II
Moderator: Amy Fatzinger, University of Arizona

- Indigenous Boarding Schools and Their Core Issues
  Heongyun Rho, Dongguk University
- Once Were Warriors from Book to Film: Beth’s Story
  Dilan Erteber, University of Arizona
- Tracking Deer Lady/Deer Woman/Elk Lady/Hoofed Ones: Adaptations of Being In Balance and Women’s Survivance
  Raven Moffett, University of Arizona
- Toward Theorizing Indigenous Adaptations: Storytelling & Modes of Engagement
  Amy Fatzinger, University of Arizona

1004 Consumerism & Culture 1: Fans, Brands, and Marketing
Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Enchantment C & D
Moderator: Melissa Tackett-Gibson, University of Colorado, Denver

- Marketing the Jazz Age: The Reinvention of F. Scott Fitzgerald
  Katherine Sheldon, California State University Stanislaus
- Entrepreneurial Cosplay in The Witcher and Game of Thrones Fandoms
  Madison Sears, Arizona State University
  Mary Ingram-Waters, Arizona State University

1006 Esotericism, Occultism, and Magic 1: Gnosis and Faith in the Desert of Belief
Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Grand Pavilion III
Moderator: George Sieg, Southwestern Indian Polytechnic Institute

- This is Your Brain on Spice: The Role of Mind-Altering Substances in Frank Herbert’s Dune
  Evan Larson-Schulze, University of Texas at San Antonio
- Female Sexuality in Puritanism and the Need for Witchcraft
  Lindsey Surratt, University of Texas Arlington
- Self-Deification and Creative Exegesis in Midnight Mass
  Alana Eisenbarth, Washington University
- Disbelief and Midnight Madness
  Elizabeth Sanderson, Trinity Christian College
**1008 Game Studies, Culture, Play, and Practice 1**  
*Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Grand Pavilion I & II*  
Moderator: Jennifer deWinter, Worcester Polytechnic Institute

- Digital Communication Practices of Independent Game Developers  
  Robin Haislett, Weber State University
- The Non-Gaming Social Uses of Discord: A Survey of Teen Discord Users  
  Jonathan Lillie, Loyola University Maryland
- "What If I Don't Want a Job?": Game Development as Career Preparation  
  Ron Scott, Youth Opportunities Unlimited
- You See it, Too? Surveillance and Ways of Seeing in *Silent Hill 2*  
  Jessica Armendarez, University of Louisiana at Lafayette

**1010 Grateful Dead 1: Roundtable: Lessons from the Dead: How the Grateful Dead Inform Creative Classroom Practice**  
*Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Grand Pavilion IV*  
Moderator: James Woglom, Humboldt State University

- James Woglom, Humboldt State University
- David Janetta, Humboldt State University
- Jennifer Brown, Independent Scholar

Three university-level instructors in disparate disciplines of the creative arts (film production, arts education, and creative writing/poetry) discuss the impact of the cultural works of the Grateful Dead on their understanding of the arts and education, and unpack how the influences of that impact have manifested in their curriculum and pedagogy in K12 and college classrooms. Each will describe incidents where the published media and/or observed practices of the band members of the Dead informed their decision-making in regards to designing and implementing coursework, and critically consider how their respective students engaged with that coursework.

**1012 Music 1: The Influences of Love and Location on Lyrics and Licks**  
*Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Enchantment E & F*  
Moderator: Rebecca Babcock, University of Texas Permian Basin

- The Texas Blues Influence on the Music of the Lovin' Spoonful  
  Rebecca Babcock, University of Texas Permian Basin
- Mariah Gomez, University of Texas Permian Basin
- Mr. Brightside, Miss Atomic Bomb, and a Kingdom under Siege: New Love Songs and Waste Lands in the Poetic Song Lyrics of Brandon Flowers and The Killers  
  Charlene Green, Collin College
- The Last Resort: Country Rock and the American Southwest in the 1970s  
  William Holly, Arizona State University
1014 Poetry & Poetics (Critical) 1: Iconography and Iconoclasm in Twentieth Century and Contemporary American Poetry

*Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Fiesta III & IV*

Moderator: Annarose Steinke, University of Nebraska at Kearney

- Quotidian to Transcendent: Cézanne / Rilke and Rothko / Olson
  - Timothy Cook, University of Nebraska-Lincoln

- Basketball, Joy, and the Iconic Dr. J in Ross Gay’s *Be Holding: A Poem*
  - Sarah Worland, University of New Mexico

- “Preserving it from Closure”: From Memorializing to Iconic Remembrance in Thom Gunn’s “Sacred Heart” and *The Man with Night Sweats*
  - Annarose Steinke, University of Nebraska at Kearney

- The Modernist Portrait Poem, a "Horde of Destructions"
  - Lindsey Cherry, Northwestern Oklahoma State University

1016 Science Fiction & Fantasy (General) 1 / Science, Technology, & Culture 1: Classic Texts, New Directions, & Novel Science

*Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Enchantment A & B*

Moderator: Janet Croft, University of Northern Iowa

- A Study of Divided Self and Abnormal Psychology in *Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*
  - Jae-uk Choo Chung-Ang University

- “Forgive Him Even This”: The Dialect of Remembering and Forgetting Sexual Trauma in Butler’s *Kindred*
  - Carol Erwin, United States Air Force Academy

- Hysterical Men and Social Decline in E.E. Kellett’s “The Lady Automaton”: A Test-Case of the Anti-Edisonade
  - Ethan Stephenson, University of Alabama

- Intangible Domestic Mobility and Scientific Performance in Gaskell’s *Wives and Daughters*
  - Lisu Wang, University of Leicester

1018 War & Culture 1: War in Popular Culture

*Wed, 02/23/2022 - 1:15 pm - 2:45 pm, Grand Pavilion V*

Moderator: Deborah Deacon, Arizona State University

- Barbie Goes to War
  - Deborah Deacon, Arizona State University

- Life in the Box: Psychological Issues of Drone Pilots in Recent Films
  - Stacy Fowler, St. Mary's University

- The Dramaturgical Challenge of Navigating History and Memory in *Elliot: A Soldier’s Fugue* by Quiara Alegría Hudes
  - Kathleen Potts, The City College of New York, CUNY
1020 Cormac McCarthy 1: Music, Brands, and American Exceptionalism  
*Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Enchantment A & B*  
Moderator: Wallis Sanborn, Our Lady of the Lake University

The Unanswerable Question: Music and *Blood Meridian*  
Kelly James, The Cormac McCarthy Society

Between Dreams and Reality: Representations of American Exceptionalism in The Border Trilogy  
Rachel Griffis Sterling College

Corpuscular Sweets: Hollywood Logos, Corporate Brands, Masques, and Cormac McCarthy  
Candy Minx, The Cormac McCarthy Society

1022 Esotericism, Occultism, and Magic 2: Roundtable: Pacts with the Devil: Advocate or Accuser?  
*Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Grand Pavilion III*  
Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Diabolical legal associations originate with "The Satan", the office of Yahweh's executioner, transformed via apocalyptic texts into a corrupt prosecutor using deceit and entrapment to condemn Israel before Yahweh. Within apostolic Christianity, he acquired different legal association: the pact. How did devil-as-lawyer tropes interact with diabolical contract tropes? How did pro-diabolical tropes of Lucifer as advocate for humanity, accuser of God (Milton in *The Devil's Advocate*, Gaiman's police-procedural *Lucifer*) originate and interact with other representations: *The Stand* Randall Flagg, Mr. Wednesday of *American Gods*, the master of witches in *Sabrina*, appearances in contemporary horror media such as *American Horror Story*?

1024 Film Studies 1: LGBTQ Matters in Cinema  
*Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Fiesta I & II*  
Moderator: Julia Smith, New Mexico State University

“You Have Not Betrayed Your Nature”: Gay Best Friends in *Mary Queen of Scots* and *Tolkien*  
Eleanor Nickel, Fresno Pacific University

Queer Aesthetics and the Acid Western  
Julia Smith, New Mexico State University

AIDS at 40: Todd Haynes, The AIDS Crisis and The New Queer Cinema Movement  
Kyle Heger, School of the Art Institute of Chicago

Andrew Davis, Seminole State College
1026 Game Studies, Culture, Play, and Practice 2

Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Grand Pavilion I & II
Moderator: Ron Scott, Youth Opportunities Unlimited

Playing Through a Pandemic, Through a Pandemic: An Autoethnography on Vicarity and Health
  Mario Sanders, The College of Idaho
  Christina L. Ivey, Boise State University
Being Ophelia: Ludic Adaptations and Textual In/stability in Golden Glitch’s *Elsinore* and Ryan North’s
  *To Be or Not to Be: A Chooseable Path Adventure*
  Chris Morrow, Tarleton State University
Bodies in Motion: Procedural Rhetorics in Virtual Reality Gaming
  Jeffrey Doyle, University of Texas Rio Grande Valley
Video Games Need to be Recognized as a Powerful Tool of Storytelling
  Paul Harris

1028 Grateful Dead 2: The Hidden Past in the Grateful Dead

Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Grand Pavilion IV
Moderator: Nicholas Meriwether, Center for Counterculture Studies

In the Midst of a Storm I’d Rather Forget: The Cultural and Lyrical Influence of St. Louis, Missouri, on
the Music of Bob Weir and John Perry Barlow
  Jason Gallagher-Guerrero, Maryville University
The Grateful Dead Art of Dennis Larkins
  Nicholas Meriwether, Center for Counterculture Studies

1030 Harry Potter Studies 1: Alohamora: Unlocking Deeper Meaning in
Harry Potter.

Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Whyte
Moderator: Payton Herring, Abilene Christian University

Redefining Ron Weasley: The Sidekick Turned Hero
  Sarah Blankenship, Abilene Christian University
Fighting Dementors: Depression Manifested in the Wizarding World’s Most Fearsome Monster
  Meg Cline, Abilene Christian University
Harry Potter and the Absence of Fear
  Payton Herring, Abilene Christian University
Gothic Portrayals of Women Applied to Female Antagonists in the Harry Potter Novels
  Michaella Roach, Abilene Christian University
1032 Literature (General) 1: Culture

Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Enchantment C & D
Moderator: Sarah Snyder, University of Minnesota

The tradition of hospitality in The Dead: Focusing on the “Hospitality” in Derrida
Youngho Kim, Chung-Ang University

The Sufficient Condition of Late Modern Tragedy: Bearing Witness and Being a Character in Dictée and You Can’t Go Home Again
Sarah Snyder, University of Minnesota

The Origin and Continuation of Monsters: Tolkien, The Hulk, and Jenny Greenteeth
Jonathan Ladd, Abilene Christian University

1034 Music 2: Twist and Shout! Celebrating the Beatles’s Enduring Legacy Across Three Albums

Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Enchantment E & F
Moderator: Kent Drummond, University of Wyoming

The Beatles Needed Help!
Cassia Catterall, University of Wyoming

Opening Up The White Album
Irelynn Holland, University of Wyoming

With The Beatles: An Unrefined Take on an Under-Appreciated Album
Melissa Suchor, University of Wyoming

1036 Poetry & Poetics (Critical) 2: Poetry and Presence

Wed, 02/23/2022 – 3:00 pm – 4:30 pm, Fiesta III & IV
Moderator: Alissa Simon, Harrison Middleton University

How Poetry Thinks
Alissa Simon, Harrison Middleton University

Echoes of the Classical in the Modern Palestinian Poet: Identity and Nature in Arab Poetry of Resistance
Wafa Saidi, Yonsei University

1038 Science, Technology, & Culture 2: Science, Materialism, and Religion

Wed, 02/23/2022 - 3:00 pm - 4:30 pm, Grand Pavilion VI
Moderator: Aaron Adair, Massachusetts Institute of Technology

What Does the Human Soul Weigh?: The 21 Grams Experiment in History and Popular Culture
Warren Kay, Merrimack College

The Planetarium and Religious Discourse: Public Education in the US and the Star of Bethlehem
Aaron Adair, Massachusetts Institute of Technology

Gothic Materialism and Infrastructure Studies
Mario Ramirez-Arrazola, University of Oklahoma
1042 Adaptation: Literature, Film, & Culture 2: Roundtable: Desert Power?:
Dynamics of Power in *Dune*
*Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Fiesta I & II*
Moderator: Candace Nadon, Fort Lewis College

- Candace Nadon, Fort Lewis College
- Jennifer Gehrman, Fort Lewis College
- Betty Dorr, Fort Lewis College
- Michele Malach, Fort Lewis College
- Nancy Cardona, Fort Lewis College

Power is a central issue in Frank Herbert's 1968 novel *Dune* and the 2021 film adaptation directed by Denis Villeneuve. The central narrative revolves around how power gained from control exerted over resources leads to the othering and subjugation of the Fremen, the indigenous people of Arrakis. This roundtable will address these and other questions of power and control in the novel and 2021 film adaptation of *Dune*, exploring how the recent film adaptation both subverts and reinforces some of the novel's systemic issues surrounding gender, race, and class.

*Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Enchantment E & F*
Moderator: Travis Boyce, San Jose State University

- Tom Mooney is Free: Preparedness & Martyrdom in Popular Culture  
  Jeff Johnson, Providence College
- The First Decade of Social Equality: White Masculinity and the Neoliberal Turn in the 1970s  
  Daniel McClure, Fort Hays State University
  Travis Boyce, San Jose State University
1046 Esotericism, Occultism, and Magic 3: Roundtable: The Matrix Revisited: Virtuality and Simulation as Popular Esoteric, Occult, and Magical Representation

Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Grand Pavilion III
Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Candy Minx, The Cormac McCarthy Society
Alana Eisenbarth, Washington University
Arnab Chakraborty, Ashoka University

The immense popularity of Matrix-inspired memes ensured the franchise’s continued relevance to popular culture: numerous worldviews compete to “redpill” people not yet conceived when The Matrix was first screened. Why did its intersection of neo-cyberpunk aesthetics and anti-demiurgical Gnostic mythology gain such cache? By contrast, the Wachowskis’ Jupiter Ascending, with its esoteric planetary rulers, Gnostic sensibility, and space-opera aesthetics, was poorly received. What makes 2021/2022 the year for The Matrix’s “resurrection”? What Gnostic anti-demiurgical motifs are current in other media beyond neo-cyberpunk and tech-gnosticism? How might Gnosticism continue to be adapted in our world of transhuman possibilities and resurgent conspiracisms?

1048 Fashion, Style, Appearance, & Identity 1: Commodity, Culture, Art, Empowerment

Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Enchantment A & B
Moderator: Annette Lynch, University of Northern Iowa

Politics of Definition in Cosmetic Make-up Practices in Nigeria
Fadekemi Olawoye, Goethe University Frankfurt

Utilizing a Cultural Strategy Model to Develop Empowerment Brands
Annette Lynch, University of Northern Iowa

Dressing the Diaspora: Fashion and Thainess in the United States
Kanjana Thepboriruk, Northern Illinois University

Valuing Fashion: Commodity, Culture, or Art?
Melissa Gamble, Columbia College Chicago
**Wednesday Sessions**

**2022 Southwest Popular/American Culture Association Conference**

**1050 Game Studies, Culture, Play, and Practice 3**
*Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Grand Pavilion I & II*
Moderator: Marc Ouellette, Old Dominion University

- Experiencing Immigration through *Paper, Please!*: Facing Narrated Horror of Dehumanized Body, Alienated Language, and Demoralized Identity
  Daehyun Won, Texas Woman's University
- Glitch Gothic: The Playable Palimpsest of *Red Dead Redemption II*'s Simulated West
  Rachel Birke, University of California Los Angeles.
- Listening to Link: The Rhetorical Effects of Sound Within a Digital Space
  Hannah Rollison, Kansas State University
- A Post-Colonial Reading on the Power of Friendship: *Tales of Arise's* Argument for Care
  Kanak Manav Gupta, Harvard University

**1052 Grateful Dead 3: The World of the Lyrics of the Grateful Dead**
*Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Grand Pavilion IV*
Moderator: Timothy Ray, West Chester University of Pennsylvania

- “But I’ll Get Back on My Feet Some Day”: Hopeful Losers in Grateful Dead Lyrics
  David Emerson, Independent Scholar
  Janet Croft, University of Northern Iowa
- Dark Star: Etymology of an Enigma
  Jeremy Berg, University of North Texas
- ‘Come a Time’: The Rhetorical Dimensions of Time in the Lyrics of Robert Hunter
  Timothy Ray, West Chester University of Pennsylvania

**1054 Harry Potter Studies 2: From the Wizarding World to the Muggle World**
*Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Whyte*
Moderator: Danyelle Pool, Texas A&M University-Commerce

- Pan and Potter: *Harry Potter and the Sorcerer’s Stone* as a Modern-Day Peter Pan Myth
  Danyelle Pool, Texas A&M University-Commerce
- Racebending Hermione Granger: How Fans Rhetorically Create Representation
  Johanna Simpson, Bowling Green State University
1056 Literature (General) 2: Identity
Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Enchantment C & D
Moderator: Sara Gilbert, Oklahoma State University

The (De)Formation of Mexican Identities through Notions of Modernity, Video Games, and Mass Culture
Daniel Calleros, California State University Fresno

Mother-ing, Mother-less, and Mother-muting: Mother-Daughter Structures and Surrogate Female Relationships in Emma, Wuthering Heights, and Daniel Deronda
Sara Gilbert, Oklahoma State University

Mixed Blood Memory in Recent Southwestern Prose
Judit Kadar, University of Sport Science

1058 Supernatural 1 (TV Series): Life, Death, Love, and God in Supernatural
Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Fiesta III & IV
Moderator: Erin Giannini, Independent Scholar

Killing the Author: Canon, Fan Fiction, and the Ship that Broke the Internet
Sarah Lublink, Florida Southwestern State College

"Don't Do This Cas": A Queer Theory Analysis of Supernatural’s Castiel
Rachel Lewis, University of Tennessee - Chattanooga

1060 Whedonverses: Creators and Texts 1: Buffy the Vampire Slayer and Beyond
Wed, 02/23/2022 - 4:45 pm - 6:15 pm, Grand Pavilion VI
Moderator: Stephanie Lim, Californi State University Northridge

Subtextual Sexuality: Buffy the Vampire Slayer as an Exploration of Queer Identity
Laura Jacobs, University of Arizona

Post-Traumatic Slayer Disorder: Why Buffy Was Always About Depression
Dustin Dunaway, Pueblo Community College
1062 Noir Film Night: *The Blue Dahlia*

*Wed, 02/23/2022 - 8:15 pm - 10:00 pm, Grand Pavilion I & II*  
Moderator: Matthew Kelley, Shelton State Community College

This year's film is 1946's *The Blue Dahlia* with Alan Ladd and Veronica Lake. Featuring an original screenplay by Raymond Chandler, the film invites audiences to go once more "down these mean streets." Your host, Dr. Matthew Kelley, will have some introductory remarks, and there will be a general discussion and fun trivia contest to follow with noir themed prizes! Please join us for what promises to be another interesting evening as we return to "the scene of the crime" at SWPACA 2022 to investigate the place of Noir in popular culture.
2000 Registration - Thursday
Thu, 02/24/2022 - 8:30 am - 5:30 pm, Registration Desk (Floor 2 by the Elevators)
Moderator: SWPACA Executive Team

2002 Area Chair Breakfast & Business Meeting
Thu, 02/24/2022 - 8:00 am - 9:30 am, Whyte
Moderator: Executive Team, SWPACA

Business meeting and breakfast for SWPACA Area Chairs, hosted by the Executive Team. All Area Chairs are encouraged to attend.

2004 Children's/Young Adult Culture 1: Identity, Diversity, and Morality in Young Adult Culture
Thu, 02/24/2022 - 9:45 am - 11:15 am, Fiesta I & II
Moderator: Martha Satz, Southern Methodist University

Stephenie Meyer and Her Influence on the Girls who Love Twilight
Jazmine Keeton, Texas State University

Controversies of Race, Disability, Sexuality, Prejudice, and Language in the Young Adult Novel, The Absolute True Diary of a Part-Time Indian
Martha Satz, Southern Methodist University

2006 Creative Writing 1: Poetry 1
Thu, 02/24/2022 - 9:45 am - 11:15 am, Grand Pavilion VI
Moderator: Terri Cummings, Independent Scholar

Weathered Narratives: Poems of Parenting in the Anthropocene
Trey Moody, Creighton University

The River’s Bend
Alissa Simon, Harrison Middleton University

Horses on The Surface: Poems Uncovering the Unexpected Connections Between Alzheimer’s and Repressed Trauma
Melissa Cundieff, Macalester College

What's Wrong
Joseph German, Independent Scholar

In the Garden
Terri Cummings, Independent Scholar
2008 Esotericism, Occultism, and Magic 4: Roundtable: Artificial Intelligence, Transhuman Gnosis, and (Anti)Demiurgical Gnosticism from the Sands of Arrakis through the Deserts of the Real to the Mesas of the Hyper-Real

Thu, 02/24/2022 - 9:45 am - 11:15 am, Grand Pavilion III
Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Candy Minx The Cormac McCarthy Society
Alana Eisenbarth Washington University
Evan Larson-Schulze, University of Texas at San Antonio
Arnab Chakraborty, Ashoka University

From the magical animation of statues through the creation of spirits, elementals, familiars, homunculi, golems, zombies, "magical machines," egregores, and the sentient, self-replicating servitors and eidolons of contemporary chaos magic, artificial life has inspired occult imagination. The "automaton" has been as significant in modern occulture as metaphors of waking, dream, and sleep; cloning, replication, and simulation represent techniques of self-perpetuation; artificial modeling and simulated spontaneity evoke anxieties concerning authenticity, simulation, and counterfeit. From P.K. Dick to Dune, The Matrix, Battlestar Galactica, The Sarah Connor Chronicles, Altered Carbon, and Westworld, fiction has explored these themes through nonlinear representations of time.

2010 Game Studies, Culture, Play, and Practice 4
Thu, 02/24/2022 - 9:45 am - 11:15 am, Grand Pavilion I & II
Moderator: Matthew Payne, University of Notre Dame

Activision Blizzard Lawsuit, Jesse McCree, and the "Cosby Suite"
Madison Armstrong, The University of Texas at Dallas
Marrying Hatsune Miku
Jennifer deWinter, Worcester Polytechnic Institute
The Messy Question(s) of Gaming’s Metaverse(s) and Multiverse(s)
Daniel Griffin, Library of Congress

2012 Grateful Dead 4: Style, Form, and Art in the Grateful Dead Phenomenon
Thu, 02/24/2022 - 9:45 am - 11:15 am, Grand Pavilion IV
Moderator: Isaac Slone, Contemporary Freudian Society

Grateful Dead Origins and the Unique Affordances of Comics for Narrating the Dead
Daniel Pinti, Niagara University
Dead and Company - an Analysis of Late Style
Isaac Slone, Contemporary Freudian Society
2014 Horror (Literary & Cinematic) 1: Roundtable: Nightmare on Main Street: What the Slasher Movie Means
Thu, 02/24/2022 - 9:45 am - 11:15 am, Grand Pavilion V
Moderator: Cody Parish, University of Colorado-Colorado Springs

Cody Parish, University of Colorado-Colorado Springs
Alexa Broemmer, St. Louis University

The slasher movie, reaching back to 1970s, is a repository for what Bouie describes as the “fear of crime, fear of violence, fear of some evil, lurking in the dark, with their children – and especially their daughters – in the cross hairs.” Regarding the pretense to safety and control in the horror film, this roundtable is concerned not only with the matter of racial injustice, but the history of the concept of security.

2016 Literature (General) 3: Perceptions of Truth and Reality
Thu, 02/24/2022 - 9:45 am - 11:15 am, Enchantment C & D
Moderator: Carmen Araujo, University of California, Santa Barbara

Intellectual Problems in Robinson Crusoe
Iksoon Chung, Chung-Ang University

The "Death Drive" in Richard Russo's Nobody's Fool
Jane Wells Muskingum University

Dialogical Exchange and the Invention of Fictions as a Tool for Transformation in Miguel de Cervantes’ Don Quixote and Two Short Stories
Carmen Araujo, University of California, Santa Barbara

Truthful Art or Artful Truth?: Defining “Creative Nonfiction” in Contemporary American Literature
Krishna Narayanamurti, University of Southern California

2018 Music 3: How Authentic Are Musicians and Their Intentions? An Examination
Thu, 02/24/2022 - 9:45 am - 11:15 am, Enchantment E & F
Moderator: Kent Drummond, University of Wyoming

Bowie, Duran Duran: Rock as Art Form in the Age of Pop Commodity
M. Catherine Jonet, New Mexico State University

An Analysis of Taylor Swift’s Storytelling and Characters in Folklore
Callie Farley, East Central University

An Unnecessary Tragedy: Astroworld as a Case Study in Social Media Worst Practices
Margaret Murray, University of Michigan-Dearborn

Seduction of the Real: Popular Music and the Propaganda of Authenticity
Matthew Carter, The Graduate Center, City University of New York
2020 Mystery/Detective Fiction 1: Exploring Genre
Thu, 02/24/2022 – 9:45 am – 11:15 am, Fiesta III & IV
Moderator: Matthew Kelley, Shelton State Community College

Sam Spade, Nick Charles, and Undoing the Romanticized Detective
  Michael P. Hatch, Arizona State University
“Everyone had Secret Corners and Alleys”: Colson Whitehead’s Harlem Shuffle and the Entrepreneurial Detective
  John Wegner, Angelo State University
Mystery Classics or Modern Day Thrillers?: Carr, Rogers and the Postmodern Detective
  Matthew Kelley, Shelton State Community College

2022 Science Fiction & Fantasy (General) 2: Magic, Trauma, and Humanity
Thu, 02/24/2022 - 9:45 am - 11:15 am, Enchantment A & B
Moderator: Janet Croft, University of Northern Iowa

“Be(com)ing Human: From Frankenstein to Detroit
  Shawn Fullmer, Fort Lewis College
Dracula, Yoda, and the Terminator: How Nonhuman Characters Comment on the Human Condition
  Laurence Brenner, Bronx Community College
Representations of Trauma in Stark Trek Picard and Star Trek Discovery
  Michelle VanNatta, Dominican University

2024 Children's/Young Adult Culture 2: Representation and Emotional Development in Children's Picture Books
Thu, 02/24/2022 - 11:30 am - 1:00 pm, Fiesta I & II
Moderator: Jennifer Judd, Texas Woman's University

Illustrated in a Minor Key: Equity and Minoritization in Contemporary Picture Books
  Wesley Jacques, Wheaton College
Mirrors, Windows, and Authentic Identity: Evolutions of Disability Representation in Current Children’s Picture Books
  Jennifer Judd, Texas Woman's University
Sent to Bed without Supper: Submission, Eating and Dreams in Maurice Sendak’s Where the Wild Things Are (1963)
  Isabel Calderón Reyes, Cornell University
2026 Creative Writing 2: Prose 1  
Thu, 02/24/2022 - 11:30 am - 1:00 pm, Grand Pavilion VI  
Moderator: Stanislav Rivkin, Texas State University

Excerpt from *Low April Sun*: A Fiction Reading  
Constance Squires, University of Central Oklahoma

"Shot, Reverse Shot"  
Grant Tracey, University of Northern Iowa

Excerpt from *The Arrival*: A Novel  
Amanda Scott Texas State University

*Last Best Country*: A Novel  
Stanislav Rivkin, Texas State University

2028 Fashion, Style, Appearance, and Identity 2: Transformative Power of Fashion  
Thu, 02/24/2022 - 11:30 am - 1:00 pm, Enchantment A & B  
Moderator: Annette Lynch, University of Northern Iowa

“Ceaseless Transformations of the Present:” Iconic Techwear Jackets as Boundary Objects  
John McKnight, Harrisburg University

Uniform Disruption: Style and Subjectivity in the Women’s Prison  
Deena Varner, Texas Tech University

*Revamp*: An Analysis of Social Reemergence through Collegiate Publication  
Ireland Frisch, University of Northern Iowa  
Kalleigh Kress, University of Northern Iowa  
Mia Rampton, University of Northern Iowa  
Sierra Nemmers, University of Northern Iowa

2030 Film Studies 2: Genres, Influences, and Variations  
Thu, 02/24/2022 - 11:30 am - 1:00 pm, Enchantment C & D  
Moderator: Mazyar Mahan, University of Texas at Dallas

Charade and Masquerade in the First Wests of Samuel Fuller  
Matt Wanat, Ohio University Lancaster

Narratives of Immigrant Labor in American Cinema  
Eric Lackey, Colorado Mesa University

The Form and Politics of Netflix’s *Joy*  
Jack Taylor, University of Hawaii-Manoa

Mazyar Mahan, University of Texas at Dallas
Thursday Sessions 2022 Southwest Popular/American Culture Association Conference

2032 Game Studies, Culture, Play, and Practice 5  
Thu, 02/24/2022 - 11:30 am - 1:00 pm, Grand Pavilion I & II  
Moderator: Bill Carroll, Abilene Christian University

The Rhizomatic Nature of Narratives Emerging from Table-Top Role-Playing Games  
Bill Carroll, Abilene Christian University  
"I'm Traversing My Own Death Throes": Haunting the Queer Spacetime(s) of Dear Esther  
Kaitlin Moore, University of Wisconsin - Madison  
QQ: QAnon, White Supremacy, Game Masters, and Medieval Inspiration in MMORPGs  
Mateo Gudino, University of California Davis

2034 Grateful Dead 5: Roundtable: Will the Grateful Dead's Music Survive?  
Thu, 02/24/2022 - 11:30 am - 1:00 pm, Grand Pavilion IV  
Moderator: Barry Barnes, Independent Scholar

Barry Barnes, Independent Scholar  
Nicholas Meriwether, Center for Countercultural Studies  
Isaac Sloane, New York University  
Michael Hoffman, Independent Scholar

This panel considers the future of the Grateful Dead’s music as the surviving band members and those who saw the band perform live continue to age. The Grateful Dead’s music was always considered something “you had to be there” to appreciate in order to become a serious fan. Can new generations find other ways to “be there” and continue to seriously appreciate their music like first generation Deadheads? Panel members will include those have adopted a keen interest in their music even 26 years after the band stopped performing as well as those who describe a path for future Deadheads. Third panelist Michael Hoffman to be added.

2036 Horror (Literary & Cinematic) 2: Roundtable: Folk Horror  
Thu, 02/24/2022 - 11:30 am - 1:00 pm, Grand Pavilion V  
Moderator: Sean Woodard, University of Texas at Arlington

Danielle Herget, Fisher College  
George Sieg, Southwestern Indian Polytechnic Institute  
Cody Parish, University of Colorado-Colorado Springs  
Lindsey Surratt, University of Texas Arlington  
Arnab Chakraborty, Ashoka University

Within the last five years, folk horror has ascended the ranks of horror cinema, gaining popularity with the releases of Robert Egger's The Witch and Ari Aster's Hereditary and Midsommar. Though the history of the subgenre goes back a long way, its popularity at the box office is worth noting. How does this recent emergence of folk horror continue an already potent subgenre with a robust, if less well-known, history, and what current American anxieties might folk horror project onto the silver screen?
2038 Music 4: Culture War Battlegrounds  
*Thu, 02/24/2022 - 11:30 am - 1:00 pm, Enchantment E & F*  
Moderator: Bryce Jeter, Texas State University

Rudy’s Message to You: How Ska Defied Cultural Barriers to Create an Unique British Phenomenon  
William Murphy, Westminster College  
Classically Opaque: Questionable Funding and Inequitable Impacts in the Classical Music Industry  
Amanda Paruta  
Into the Problematic Groove: The Continued Hypocrisy of Madonna's Anti-Queer and Colonialist Rhetoric  
Bryce Jeter, Texas State University

2040 Mystery/Detective Fiction 2: Investigating Identity  
*Thu, 02/24/2022 - 11:30 am - 1:00 pm, Fiesta III & IV*  
Moderator: Lexey Bartlett, Fort Hays State University

Space, Place, and the Identities of the American Detective  
Caitlin Coulter, University of Kentucky  
Crime a la Cubana: A New Generation of the Cuban-American Female Sleuth  
Bridget Morgan, Indiana University South Bend  
"An Act Is All There Is": Raymond Chandler and Noir Performances of Authenticity  
Chris Raczkowski, University of South Alabama  
Former Spies and the Spy Novel  
Darrell Hamlin, Fort Hays State University

2042 Television 1: Roundtable: What Is B-TV? Exploring the Parameters of the Shows We Don’t (but should) Study  
*Thu, 02/24/2022 - 11:30 am - 1:00 pm, Grand Pavilion III*  
Moderator: Erin Giannini, Independent Scholar

Erin Giannini, Independent Scholar  
Stephanie Graves, Georgia State University  
Will Dodson University of North Carolina Greensboro  
Siera Schubach, Independent Scholar

What do we find when we go “under the critical radar” of prestige television? What lies beneath and beyond the high-low critical binary that continues to haunt Western media scholarship? This roundtable is not only about discussing why widening the focus beyond the questionable markers of what constitutes “quality” or “worthiness” is necessary to television and cultural studies, but also about starting a dialogue with diverse scholars about global series, production, and narratives that have been ignored—both old and new.
2044 Adaptation: Literature, Film, & Culture 3: Literature & Adaptation
Thu, 02/24/2022 - 1:15 pm - 2:45 pm, Enchantment C & D
Moderator: Jillian Saint Jacques, Oregon State University

Adapting Between the Lines: How Film Versions of *Pride and Prejudice* Approach Austen’s Dialogue Dilemma
Jessica House, University of Colorado Denver
Ayesha at Last: Elizabeth Bennet and Mr. Darcy as Canadian Muslims
Srijani Ghosh, University of California, Berkeley
Ephemera, Marginalia, Notes: Adaptation on the Liminal Edge
Jillian Saint Jacques, Oregon State University

2046 Cormac McCarthy 2: Unique Angles on *The Road and No Country*
Thu, 02/24/2022 – 1:15 pm – 2:45 pm, Enchantment A & B
Moderator: Rachel Griffis, Sterling College

*The Road* Scholar: New Mexico National Parks and the Literary Imagination of Cormac McCarthy
Patrick Bonds, Troy University
Considering Minutes of Angle, Trajectory, and Ballistics in *No Country for Old Men*
Wallis Sanborn, Our Lady of the Lake University
Home is Where the Cart Is: Commodity Fetishism in Cormac McCarthy's Postcapitalist Apocalypse
Miles Parkinson, University of Vermont

2048 Eco-Criticism & the Environment 1: Emplaced and Empowered: Agency and Renewal Through Place
Thu, 02/24/2022 - 1:15 pm - 2:45 pm, Fiesta I & II
Moderator: Keri Stevenson, University of New Mexico-Gallup

Viva Texas Rivers! Texas Writers with the State's Storied (& Threatened) Waterways
Steven Davis, Texas State University
To Live as if We Were Staying: Becoming Indigenous in an Age of Change: Literary Reinhabitation in Kathleen Norris’ *Dakota* and Robin Wall Kimmerer’s *Braiding Sweetgrass*
Sherry Bingham, University of Central Oklahoma
Project Safe Neighborhoods, The Better Block, and Placemaking: Returning Agency to Urban Residents through Applied Ecocriticism
Elizabeth Miller, Abilene Christian University
“There is the instrument. There is the ear. And there is the practice”: Agroecology and Agency in *The Physick Book of Deliverance Dane*
Kathleen Therrien, Middle Tennessee State University
2050 Esotericism, Occultism, and Magic 5: Roundtable: Tropes of Dune: Prescience, Syncretism, and Messianism in Esotericism and Occultism

_Thu, 02/24/2022 - 1:15 pm - 2:45 pm, Grand Pavilion III_

Moderator: Eric Howerton, Oklahoma State University

George Sieg, Southwestern Indian Polytechnic Institute
Evan Larson-Schulze, University of Texas at San Antonio
Arnab Chakraborty, Ashoka University

While attempting to capture all esoteric references throughout the Duniverse would be like trying to sift sand through a sieve, we celebrate _Dune_’s first filmic adaptation this millennium: any considerations of the Duniverse are fair game. Despite risks inherent in prediction, we foresee examining prescience, foresight, prophecy, destiny, heroism, messianism. Hypothetical esotericisms of _Dune_, (Zensunni, Zenshia, occult praxes of "Bene" orders) invite inquiry into syncretism and fabricated mythology. Drawing on philosophers of history, Herbert's depiction of civilizational engineering has other fictional counterparts (the _Foundation_, for example) and symbolic application within magical paradigms, resonating with transhumanism, occult eugenics, entheogenics, and more.

2052 Horror (Literary & Cinematic) 3: Native American and African American Horror

_Thu, 02/24/2022 - 1:15 pm - 2:45 pm, Grand Pavilion V_

Moderator: David Melbye, University of Tyumen

Transnational Horror Jazz: African-American Music in the Visceral 60s and 70s Crime Film
David Melbye, University of Tyumen

Native Horror Resurgence
Charla Strosser, Southern Utah University

2054 Mystery/Detective Fiction 3: Place in Crime Fiction about New Mexico, the Border, and Mexico

_Thu, 02/24/2022 - 1:15 pm - 2:45 pm, Fiesta III & IV_

Moderator: Lexey Bartlett, Fort Hays State University

Celebrating Dorothy B. Hughes: New Mexico’s Queen of Noir
Justin Bendell, University of New Mexico-Valencia

The Crime Novel and Touristic Mexico: Suzanne Blanc’s Trilogy
Nathaniel Racine, Texas A&M International University

“All This Shit Was Also the Border”: Mediation and Generic Borders in Paco Ignacio Taibo’s Detective Fiction
Sean Cobb, Gustavus Adolphus College
2056 Pedagogy & Popular Culture 1: Workshop: Learning Virtually: Participating In and Developing XR Environments to Gain and Demonstrate Content Mastery

Thu, 02/24/2022 - 1:15 pm - 2:45 pm, Grand Pavilion IV
Moderator: Dawn Armfield, Minnesota State University, Mankato
Dawn Armfield, Minnesota State University, Mankato
Shadow Armfield, Northern Arizona University

Participants will be introduced to Extended Realities, including augmented, mixed, and virtual reality. The presenters will begin with a demonstration of how these ideas/tools can be used to support both teaching and learning in the university classroom and offer time for participants to collaborate on how they can be used to create activities where students demonstrate mastery of the content in the courses they teach (assessment). The presenters will demonstrate and encourage the use of tools (mostly free) to support the participants and their students in getting started in using extended realities in their courses.

2060 Science, Technology, & Culture 3: Social Networking and Social Truth

Thu, 02/24/2022 - 1:15 pm - 2:45 pm, Grand Pavilion VI
Moderator: Aaron Adair, Massachusetts Institute of Technology

Gnosticism and Conspirituality: The Evolution of Stigmatized Knowledge
Robert Spinelli, Fisk University
“My Phone is My Passport, and Internet is My Visa”: Muslim Women's Activism and Affordable Technology in Sri Lanka
Prateek Srivastava, University of Cincinnati

2062 Women, Gender, and Sexuality 1: Identity and Representation

Thu, 02/24/2022 - 1:15 pm - 2:45 pm, Enchantment E & F
Moderator: Ben Brandley, Arizona State University

“It’s Always Nice to be Included”: BoJack Horseman's Influences on Identity among Asexual Viewers
Ben Brandley, Arizona State University
Katherine Mulle, University of New Mexico

My Name is Offred: Autoethnographic Studies in Conversion Therapy and Torture in The Handmaid’s Tale
Jacob Meadows, Independent Scholar

Gendered Things: Fighting the Demogorgan One Stereotype at a Time
Amanda Putnam, University of Central Oklahoma

Constructing the Myth of Queer Hero in Jeanette Winterson's Sexing the Cherry
Soo Hyun Hwang, Yonsei University
Thursday Sessions

2064 American Studies & American History 2: Historical Preservation and Cultural Representations

Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Enchantment E & F
Moderator: Jeanette Dedios, University of New Mexico

The American Movie Theater Marquee: History, Context, and Preservation
Christopher Smith, Trinidad State College

Misrepresentations of Native Americans in Media
Jeanette Dedios, University of New Mexico

D.B. Metchim & The Topography of the New Century Man
Brenda Tolian, Murray State University

2066 Animation Studies 1: Anticipation

Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Fiesta I & II
Moderator: Jorgelina Orfila, Texas Tech University

Pikachu's Pandemic Soundscapes
Stacey Jocoy, Texas Tech University

Take My Revolution: On Revolutionary Girl Utena, Queer Revolt and Apocalypse
Aaron Borok, Independent Scholar

A Combination of Newness and Nostalgia: CGI in Japanese Animation Production
Jingyi Zhang, University of Georgia

Anthropomorphism Female Robots in Cyberspace: Manmade Posthuman
Sha Huang, Texas Tech University

2068 Biography, Autobiography, Memoir, and Personal Narrative 1: Perspectives

Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Enchantment A & B
Moderator: Melinda McBee, Collin College

Louisa Alcott’s Rewritten Moods: Hispanophobia Deleted
Margie Burns, University of Maryland, Baltimore County

An Evaluation of Mental Health Treatment in Mary Karr’s Memoir, The Liars’ Club
Darby Dyer, Texas Woman’s University

What Went Wrong? Teaching the Personal Narrative in Freshman Composition I
Melinda McBee, Collin College
2070 Creative Writing 3: Poetry 2
*Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Grand Pavilion VI*
Moderator: Danielle Dubrasky, Southern Utah University

New Lyrics
   Joseph Chaney, Indiana University South Bend
A Trying Time for Poetry
   Patricia Tyrer, West Texas A&M University
Movehouse Poems: Travel in a Dark Room
   Mark O'Hara, Stephen T. Badin High School/Miami University
Drift Migration: Poems on Sense of Place and Displacement
   Danielle Dubrasky, Southern Utah University

2072 Film Studies 3: Film Form and Film Theory
*Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Enchantment C & D*
Moderator: John Johnston, Emory University

H. P. Blavatsky and Alejandro Jodorowsky: The Influence of the Russian Orthodox Church and Theosophy on *Psychomagic in El Topo* (1970) and *The Holy Mountain* (1973)
   Peter Lederer, Queen's University Belfast
Bound by Blood, Broken by Bloodshed: Violence, Eroticism, and the Nuclear Family in *Carrie* and *The Shining*
   Nicolas Carbone-Deep, California State University Stanislaus
Real Mimesis: The Brain on Cinema
   John Johnston, Emory University

2074 Game Studies, Culture, Play, and Practice 6
*Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Grand Pavilion I & II*
Moderator: Michael DeAnda, DePaul University

Death of the Game Designer: Cringing at Designs from 10 Years Ago
   Michael DeAnda, DePaul University
Designing a TTRPG Assistant for Cthulhu Confidential
   Devi Acharya, University of California - Santa Cruz
Gamification of Native American History
   Erik Stanley, Eastern New Mexico University
   Jacob Spurlin, Eastern New Mexico University
2076 Horror (Literary & Cinematic) 4: Roundtable: The Malleability and Intertextuality of (the Horror) Genre
Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Grand Pavilion V
Moderator: Sean Woodard, University of Texas at Arlington
George Sieg, Southwestern Indian Polytechnic Institute
Cody Parish, University of Colorado-Colorado Springs
Arnab Chakraborty, Ashoka University

With the recent releases of Last Night in SoHo, Malignant, and other horror/horror-adjacent films, there has been a proliferation of original stories that knowingly borrow intertextually from other literary or filmic genres, tropes, or traditions such as the Italian giallo, the ghost story, or body horror. This genre-mash up tendency is not new—Alien can be read as a sci-fi-horror hybrid or as a haunted house film in space, Crimson Peak borrows tropes to tell a modern Gothic Romance, etc. But what these examples suggest is that we are well past the point where a Structuralist accounting for the horror genre is possible. With that in mind, how might we approach the notion of "genre" and that of "horror"? Do these types of films mean that horror/horror-adjacent media is evolving, merely recycling itself, or are both occurring simultaneously?

2078 Pedagogy & Popular Culture 2: Maker Spaces & World Building
Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Grand Pavilion IV
Moderator: Leslie Donovan, University of New Mexico

Teaching World-Building in Science Fiction: A Dynamic Project-Based Learning Experience
Robert Vest, Northwestern Oklahoma State University

A Cog in The Machine: Using Steampunk to Reimagine the Past, Present, and Future
Roxie James, Northwestern Oklahoma State University

Creative Placemaking and Poetic Mapping
Amaris Ketcham, University of New Mexico
Kevin Zepper, Minnesota State University Moorhead

What Worlds May Come: Teaching About and For the Future
Leslie Donovan, University of New Mexico
Thursday Sessions

2080 Television 2: B-TV Panel
Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Grand Pavilion III
Moderator: Erin Giannini, Independent Scholar

B-TV: Friday the 13th: The Series: Recovering the Influence of Syndicated Co-Produced Horror in the 1980s
Erin Giannini, Independent Scholar

B-TV: “The Nightmare Has Already Begun”: Templates of Paranoia in My Favorite Martian and The Invaders
Will Dodson, University of North Carolina Greensboro
Siera Schubach, Independent Scholar

B-TV: “Says the Unarmed Revenant, in a Coat Lady Gaga Deemed ‘Maybe Too Much’”: The Rhetoric of Transgression in Wynonna Earp
Stephanie Graves, Georgia State University

2082 Visual Arts 1: Foreseeable Futures
Thu, 02/24/2022 - 3:00 pm - 4:30 pm, Fiesta III & IV
Moderator: Sandra Williams, University of Nebraska Lincoln

ArtLords: Art is Unstoppable. So is the Human Spirit.
Carolyn Considine, Independent Researcher

“In One Another, We Will Never Be Lacking”: Communal Queer and Black Liberation through the Power of Love and the Erotic in Dirty Computer
Donalyn White, University of Colorado Denver

Magic and Loss: Images of Indigeneity in Latin American Street Art
Sandra Williams, University of Nebraska Lincoln

2084 Animation Studies 2: Pose-to-Pose
Thu, 02/24/2022 - 4:45 pm - 6:15 pm, Fiesta I & II
Moderator: Jorgelina Orfila, Texas Tech University

30 Years Later, Re-Examining the “Pretty Soldier”: A Gender Study Analysis of Sailor Moon
Cassandra Yatron, University of Texas at Arlington

Scavenger’s Animation: Nascent Forums for Socio-Political Discourse in Ghana
Charles Dacosta, Queensland University of Technology

“Breakable Human Bodies”: A Fourth Wave of the Mahō Shōjo
Alexis Ada Rangell-Onwuegbuzia, Columbia University

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2086 Cormac McCarthy 3: Roundtable: Wrap-Up

_Thu, 02/24/2022 - 4:45 pm - 6:15 pm, Enchantment A & B_

Moderator: Bryan Giemza, Texas Tech University

Katherine Sugg, Central Connecticut State University
Allen Josephs, University of West Florida
Bryan Giemza, Texas Tech University
Richard Russell, Baylor University
Wallis Sanborn, Our Lady of the Lake University

This roundtable will serve as a sort of wrap-up to the McCarthy Area for 2022. This will give us a chance to put all of the papers and presentations in conversation with each other, highlighting points of overlap and diversion.

2088 Esotericism, Occultism, and Magic 6: Roundtable: Occult Sciences?

_Technomagic, Magitech, Cybermancy, and the Bleeding Edge of Reason_

_Thu, 02/24/2022 - 4:45 pm - 6:15 pm, Grand Pavilion III_

Moderator: George Sieg, Southwestern Indian Polytechnic Institute

George Sieg, Southwestern Indian Polytechnic Institute
Paul Ivey, University of Arizona
Arnab Chakraborty, Ashoka University

"Technomagic", "magictech," and similar conceptions paradoxically illustrate popular understandings of science, technology, and magic while simultaneously influencing contemporary magical practitioners. What factors are significant in popularizing science and magic as distinct and/or opposed to each other -- or in representing one as the other misunderstood, or as a subcategory? How do these representations influence magical practice itself in technique and aesthetic? When does sufficiently quantified and/or mechanized representation of magic become representation of "alternate" science? How do category-uncertainties concerning science, magic, and technology and conceptions of occult proto-science influence genre-identification, genre-recognition, genre-conception (e.g. proliferating [tech]-punk genres), and hypothetical alternative/future sciences?
2090 Film Studies 4: Auteurism, Homage, and Repetition in Cinema
Thu, 02/24/2022 - 4:45 pm - 6:15 pm, Enchantment C & D
Moderator: Benjamin Thevenin, Brigham Young University

The Force of Things in the Films of Bong Joon-Ho
  Benjamin Thevenin, Brigham Young University
  Ranse Gale, Brigham Young University
Bank’d
  Graham Edmisten, Friends University
The Story of a Robbery? Quentin Tarantino's Reservoir Dogs and the Problem of Homage
  Fareed Ben-Youssef, Texas Tech University
Oversaturation of the Hero’s Journey in Media
  Rosemarie Billings, Cameron University

2092 Game Studies, Culture, Play, and Practice 7
Thu, 02/24/2022 - 4:45 pm - 6:15 pm, Grand Pavilion I & II
Moderator: Carly Kocurek, Illinois Institute of Technology

There Will Be More Rooms Added in the Future
  Mirek Stolee, University of California, Santa Cruz
The Archival and Game Elements of The Quipu Project
  Catherine Pearce, Simon Fraser University

2094 Visual Arts 2: Creators of Meaning
Thu, 02/24/2022 - 4:45 pm - 6:15 pm, Fiesta III & IV
Moderator: Sandra Williams, University of Nebraska-Lincoln

Endless Summer
  Rachel Foster, Butler Community College
“I’m Trying to Live My Life, so When Its Over I Got No Regrets”: Celebrating the Life and Mourning the Death of Nipsey Hussle Through Murals and Iconography
  Ye’ab B. Kebede, San Jose State University
Brett Anderson: The After This
  Brett Anderson, University of Southern Indiana
2096 Women, Gender, and Sexuality 2: Cultural Representations

*Thu, 02/24/2022 - 4:45 pm - 6:15 pm, Enchantment E & F*

Moderator: Jeremy Schulz, Boston University

“Moon Prism Power!”: The Trans-Formative Theology of Sailor Moon
Jeremy Schulz, Boston University

Cinematic Social Constructions of Icelandic Queer Spaces
Kylo-Patrick Hart, Texas Christian University

2098 Fire & Ice Reception and Awards Ceremony

*Thu, 02/24/2022 - 6:30 pm - 8:00 pm, Grand Pavilion IV-VI*

Moderator: Executive Team, SWPACA

Come join our Executive Staff as we celebrate the official opening of the 43rd annual meeting of the Southwest Popular/American Culture Association. Hosted by the Hyatt Regency Hotel to honor our conference attendees, light refreshments and beverages will be available. Immediately following the Fire & Ice Reception, the winners of the 2022 Peter C. Rollins Book Award and our 2022 Graduate Student Paper and Travel Awards will be announced. We welcome all presenters to attend, congratulate these scholars, and recognize their achievement and scholarly contributions to the study of popular and American culture.

2100 Professional Development 1: Editors’ Panel

*Thu, 02/24/2022 - 8:15 pm - 10:00 pm, Fiesta I & II*

Moderator: Lynnea Chapman King, SWPACA

Tamy Burnett, SWPACA
Lynnea Chapman King, SWPACA
Ted Morrissey, Lindenwood University
Elise Mchugh, University of New Mexico Press
Ami Comeford, Dixie State University

Join book and journal editors, as well as representatives from presses, as we discuss academic publishing. There will be a Q&A period after the talk.
2102 Writing Marathon: No Sprinting Required

_Thu, 02/24/2022 - 8:15 pm - 10:00 pm, Enchantment A & B_
Moderator: Kathryn Lane, Northwestern Oklahoma State University

The Writing Marathon takes this truth and the work of other writers—Natalee Goldberg, Kim Stafford, and Richard Louth—to create a writing experience that is rich, liberating, and impactful. Originally started in New Orleans, writing marathons have been held throughout the U.S. with writers of all ages and experience levels. The writing marathon being offered at the SWPACA conference will be an evening marathon, and only requires that participants have a desire to write. No experience, previous publications in peer-reviewed journals, or sprinting required.

2104 8th Annual Game Night

_Thu, 2/24/2022 – 8:15pm – 10pm, Grand Pavilion I & II_
Moderator: Kurt Depner, New Mexico State University – Dona Ana

For the eighth year in a row, we will get our “geek on” in style for our annual Southwest Popular/American Culture Association GAME NIGHT! The hosts of this session are expert geeks and will provide some fun, challenging, but easy-to-learn games that are anything but traditional, including European games of the year and Mensa award winners.
Friday Sessions

3000 Registration - Friday
Fri, 02/25/2022 - 8:30 am - 5:30 pm, Registration Desk (Floor 2 by the Elevators)
Moderator: SWPACA Executive Team

3002 Graduate Student Breakfast
Fri, 02/25/2022 - 8:00 am - 9:30 am, Whyte
Moderator: Executive Team, SWPACA

Join us for the Annual Graduate Student Breakfast, hosted by the SWPACA Executive Team. All graduate and undergraduate students are welcome to attend; bring a friend, enjoy a light breakfast, and network with other emerging scholars.

3004 African American/Black Studies 1: Memory & Embodiment as Resistance
Fri, 02/25/2022 - 9:45 am - 11:15 am, Enchantment A & B
Moderator: Travis Boyce, San Jose State University

The Queering Black Masculinities
  Nazlin Shakir, Drew University
Remembering as Foundational to Revolution: The Politics of Selective Memory in James Baldwin’s Giovanni’s Room
  Jared Taylor, University of Colorado Boulder
Healing the Trauma of Black Disembodiment in Claudia Rankine’s Citizen: An American Lyric
  Apoorva Mittal, University of Southern Mississippi

3006 Animation Studies 3: Squash and Stretch
Fri, 02/25/2022 - 9:45 am - 11:15 am, Fiesta I & II
Moderator: Francisco Ortega-Grimaldo, Texas Tech University

Unlocking the Potential of Animated VR for Medical Education
  Hannes Rall, Nanyang Technological University Singapore
Eyes Up Here: The Male Gaze in Children’s Animation
  Kristen Cordero, Friends University
3008 Apocalypse, Dystopia, and Disaster 1: Utopias and Dystopias
Fri, 02/25/2022 - 9:45 am - 11:15 am, Enchantment E & F
Moderator: Shane Trayers, Middle Georgia State University

The Problem of the Western Self: Utopian Dread in Huxley's *Brave New World*
Adam Austill, University of Memphis

"These are His Revolutions": Dystopian TV and the Need for Strong Leaders
Andrew Kirby, University of British Columbia

Architecture in Dystopia
Andriani Trikardou, National Technical University Athens

A Parable of California Today and Tomorrow
Paul Irwin, University of New Mexico

3010 Creative Writing 4: Poetry 3
Fri, 02/25/2022 - 9:45 am - 11:15 am, Grand Pavilion VI
Moderator: Marilyn Robitaille, Tarleton State University

If These Clothes Could Talk: A Memoir in Poems
Shelly Sanders, Abilene Christian University

Ronin and Selected Poems
Paul Juhasz, Seminole State College

The Indigenous Elegiac: A Craft and Poetry Reading
Mary Christensen, University of Southern Mississippi

Cloudy with a Chance of Divorce
Marilyn Robitaille, Tarleton State University

3012 Film & History 1: Race, Gender, and Metamodern History
Fri, 02/25/2022 - 9:45 am - 11:15 am, Enchantment C & D
Moderator: Thomas Prasch, Washburn University

True + Love: A Multidisciplinary Framework for Context-Specific Race and Gender Analysis in Romantic Comedy
Leah Singerman, Independent Scholar

Candyman, Candyman: Historical Change and the Shifting Terrain of Black Horror
Thomas Prasch, Washburn University
3014 Game Studies, Culture, Play, and Practice 8
Fri, 02/25/2022 - 9:45 am - 11:15 am, Grand Pavilion I & II
Moderator: Michael DeAnda, DePaul University

If Billie Jean King Played Pong
Carly Kocurek, Illinois Institute of Technology

The Digital Arcade Project (Part I): Visualizing Arcades and Racialized Leisure Spaces in Southern California
Jeffrey Lawler, California State University, Long Beach

The Digital Arcade Project (Part II): Finding a Place to Play in Los Angeles, Alternative Arcade Spaces and Arcade Gaming in Popular Culture.
Sean Smith, California State University, Long Beach

3018 Pedagogy & Popular Culture 3: Television & Gaming
Fri, 02/25/2022 - 9:45 am - 11:15 am, Grand Pavilion IV
Moderator: Laura Dumin, University of Central Oklahoma

Playing for the Future: Video Games and Environmental Thought in the Classroom
Matthew Lambert, Northwestern Oklahoma State University

Journey to Brick Fest Live!: Building a Gamified LEGO Curriculum
Matthew Sterner-Neely, Pueblo Community College

Interpersonal Relationship Communication in Schitt’s Creek: An Analysis of Communication Theories and Skills Demonstrated by the Rose Family
Janet Birkey, Eastern New Mexico University

3020 Television 3: Gender and Sexuality I
Fri, 02/25/2022 - 9:45 am - 11:15 am, Grand Pavilion III
Moderator: Melanie Cattrell, Blinn College

When They Choose Power Over Humanity: A Comparative Reading of Cersei Lannister and Claire Underwood within the Political Worlds of Game of Thrones and House of Cards
Carmen Spano, Universita Cattolica del Sacro Cuore

Evaluating the Rhetorical Situation of Female Political Candidates Through the Lens of Parks and Recreation
Juliette Holder, Texas Woman's University
Bridgerton's Queer Ethos
Anthony Patricia, Concord University
Friday Sessions

3022 Visual Arts 3: Collaboration
Fri, 02/25/2022 - 9:45 am - 11:15 am, Fiesta III & IV
Moderator: Sandra Williams, University of Nebraska Lincoln

Engaging Audiences in Reality: How Rhetors Use Graffiti to Teach on the Street
   Jillian Viveiros, Texas Woman's University
Project We
   Carolyn Considine, Independent Researcher
Fandom-Based Crafting
   Vicki Ronn, Friends University

3024 African American/Black Studies 2: Challenging Genre, History, & Influence
Fri, 02/25/2022 - 11:30 am - 1:00 pm, Enchantment A & B
Moderator: Oluwafunmilayo Akinpelu, University of Alabama

The Characterization of African Religions
   Christina Hudson, Eastern Washington University
Myth and Reception in Ishmael Reed's Mumbo Jumbo and Ralph Ellison's Invisible Man
   Sonja Overbeck, King's College London
Fight for the West: Resistance Against the Diminishment of Black Cowboys
   Colton Wagner, Fort Hays State University
How Africanfuturist SteamPunk Fiction Puts Neo-Victorianism in ‘Proper’ Historical Context: The Example of Balogun Ojetade’s Moses: The Chronicles of Harriet Tubman
   Oluwafunmilayo Akinpelu, University of Alabama

3026 Alfred Hitchcock 1: The Master's Methods
Fri, 02/25/2022 - 11:30 am - 1:00 pm, Enchantment C & D
Moderator: Michael Howarth, Missouri Southern State University

Matriarchy in The Birds: A Feminine Power Struggle between Melanie and Lydia
   Reanna Brooks, University of North Carolina Chapel Hill
The Political Auteur: Unpacking the Counternarrative of Ideology in Hitchcock’s Canon
   Devon Bradley, University of Texas Rio Grande Valley
Alfred Hitchcock: Master of Manipulation
   Brooke Cannon, Marywood University
Hollywood's Colorful Horror History: Color Theory in Alfred Hitchcock's Vertigo
   Rachel Harvey, Friends University
3028 Animation Studies 4: Staging
Fri, 02/25/2022 - 11:30 am - 1:00 pm, Fiesta I & II
Moderator: Francisco Ortega-Grimaldo, Texas Tech University

Do We Want Animation to Remain Marginalized?: A Discourse Tracing Analysis of Animation’s Perceived Marginalization as Maintained by ‘Animatophile’ Internet Blogs and Magazines
Rachel Jobin, Baylor University
Is Fantasy Detrimental to Children?: The Impacts of Fantasy Cartoons on Preschoolers
Elham Doust-Haghighi, University of Texas at Dallas
Animating Place: In Search of Chapel Island
Pamela Turner Virginia, Commonwealth University

3030 Apocalypse, Dystopia, and Disaster 2: Post-Apocalypse
Fri, 02/25/2022 – 11:30 am – 1:00 pm, Enchantment E & F
Moderator: Shane Trayers, Middle Georgia State University

The Gates of Hell: Reviving the Italian Gothic, Zombie Cinema, and Apocalyptic Horror
Ted Silva, Boston University
Shadow of the Black Death: Apocalyptic Plague as Post-Apocalyptic Trope-Maker
George Sieg, Southwestern Indian Polytechnic Institute

3032 Creative Writing 5: Prose 2
Fri, 02/25/2022 - 11:30 am - 1:00 pm, Grand Pavilion VI
Moderator: Michael Dooley, Tarleton State University

Spring Fever
Kelli McBride, Seminole State College
Holy Trinity
Dawn Allen, Northwestern Oklahoma State University
Big House
Matthew Cherry, Northwestern Oklahoma State University
Quarantined
Michael Dooley, Tarleton State University
3034 Esotericism, Occultism, and Magic 7: Occultural Representations
Fri, 02/25/2022 - 11:30 am - 1:00 pm, Grand Pavilion III
Moderator: Eric Lawrence, Independent Scholar

Mathematician, Magician, Detective?: Phil Rickman’s Portrayal of Dr. John Dee
Leah Larson, Our Lady of the Lake University

Toward a Cinema of Occulture: Representations of Witchcraft and Spiritual Growth On Screen
Michael Cerliano, Texas Woman’s University

The Electric Panacea: Electropathy in the Popular and Occult Imagination at the Halcyon Sanatorium
Paul Ivey, University of Arizona

3036 Game Studies, Culture, Play, and Practice 9
Fri, 02/25/2022 - 11:30 am - 1:00 pm, Grand Pavilion I & II
Moderator: Bill Carroll, Abilene Christian University

What Does Game Studies Study?: Stumbling Towards an Intellectual History
Matthew Payne, University of Notre Dame

Let’s Play Something Else: Thoughts on the “Games are Different” Trope & Game Scholarship
Marc Ouellette, Old Dominion University

3038 Horror (Literary & Cinematic) 6: The Philosophy and Ideology of Horror
Fri, 02/25/2022 - 11:30 am - 1:00 pm, Grand Pavilion V
Moderator: Danielle Herget, Fisher College

Woodlands Dark and Hours Dreadful: Folk Horror and Cultural Anxiety in the 21st Century
Danielle Herget, Fisher College

The Nonhuman and the Domestic in H.P. Lovecraft’s “The Colour Out of Space”
Mary Christensen, University of Southern Mississippi

Life after Life: Queering Life Forces in Frankenstein and Pet Sematary
Alexa Broemmer, St. Louis University
3040 Pedagogy & Popular Culture 4: Diversity & Multiculturalism
Fri, 02/25/2022 - 11:30 am - 1:00 pm, Grand Pavilion IV
Moderator: Laura Dumin, University of Central Oklahoma

Teaching About Friendships in the Popular Culture Classroom
  David Corwin, George Mason University
Adding Equity, Diversity, and Inclusion Topics to the College Classroom
  Laura Dumin, University of Central Oklahoma
Hidden Figures: Female Representation in Education
  Alaina Madden, Friends University
Multicultural Migrations: Engaging Students Through Multimedia Projects
  Christopher Schedler, Central Washington University

3042 Visual Arts 4: Performing the Body
Fri, 02/25/2022 – 11:30 am – 1:00 pm, Fiesta III & IV
Moderator: Sandra Williams, University of Nebraska Lincoln

Raging to the Renaissance: Albrecht Dürer’s “Apocalypse” Woodcuts and Heavy Metal Album Covers
  Alexandra Sheeler, University of Denver
The Intertwine of Body and Mind in the Work of Carolee Schneemann
  Pardis Bakhtiari, Texas Tech University
The Relationship between Art and Consciousness in Museum Hours
  Claire Smith, University of Science and Arts of Oklahoma

3044 Apocalypse, Dystopia, and Disaster 3: Violence, Resistance, and Surveillance
Fri, 02/25/2022 - 1:15 pm - 2:45 pm, Enchantment E & F
Moderator: Shane Trayers, Middle Georgia State University

“Under His Eye”: Institutions of Surveillance and Regimentation in The Handmaid’s Tale (1985)
  Mousana Chowdhury, Cotton University
Once Upon the End of Times: Post-Apocalyptic Fairy Tales
  Shane Trayers, Middle Georgia State University
“Oops, I Did it Again”: The Cyclical Violence and Vulnerability of Apocalypse in A Canticle for Leibowitz
  Caitlin Salomon, Villanova University
Friday Sessions

2022 Southwest Popular/American Culture Association Conference

3046 Eco-Criticism & the Environment 2: Nature Is Also a Metaphor: Criticizing and Using Metaphor and Myth
Fri, 02/25/2022 - 1:15 pm - 2:45 pm, Grand Pavilion IV
Moderator: Keri Stevenson, University of New Mexico-Gallup

Margaret Atwood’s Pigoons as the Future in The MaddAddam Trilogy: A New Founding Myth
Genevieve Pigeon, Université du Québec à Montréal

Nature and the City in Hulu's The Handmaid’s Tale: An Ecofeminist Reading
Cynthia Belmont, Northland College

Environmental Literacy and Ecological Sustainability through Film: The Curious Case of The Lion King (2019)
Nusrat Zahan Chowdhury, University of Texas at Dallas

Panther(Femin)ine: Woman as Cat and Not-Cat in Victoria Helen Stone’s Jane Doe Thrillers
Keri Stevenson, University of New Mexico-Gallup

3050 Film & History 2: The History of Representation of Race and Ethnicity in Films Set in Nebraska
Fri, 02/25/2022 - 1:15 pm - 2:45 pm, Enchantment C & D
Moderator: Saunders Cohen, University of Nebraska, Lincoln

Racial and Ethnic Representation in the Children of the Corn Franchise
Charlotte Straley, University of Nebraska, Lincoln
Maria Loya-Perez, University of Nebraska, Lincoln

Whiteness in American Rural Horror and the Manifestation of Exclusive Violent Pasts
Saunders Cohen, University of Nebraska, Lincoln

3052 Food and Culture 1: Narrative, Rhetoric, and Food Culture
Fri, 02/25/2022 - 1:15 pm - 2:45 pm, Fiesta III & IV
Moderator: Elaine Cho, American University

Feeding the Good: The Food Justice Movement in The Hate U Give
Lexey Bartlett, Fort Hays State University

Let’s Eat! Foodways in Korean American Narratives
Elaine Cho, American University

Willy Wonka in the Home Kitchen: 20th Century Candy Recipe Books as Rhetorical Food Writing
Ami Comeford, Dixie State University

TikTok Influences Lead to Renaissance of Asian-American Cuisine
Aria Capelli, Independent Scholar
3054 Graphic Novels, Comics, and Popular Culture 1: Beyond the Panels - Adaptations and Considerations of the Comics-adjacent
Fri, 02/25/2022 - 1:15 pm - 2:45 pm, Grand Pavilion I & II
Moderator: Catherine Labio, University of Colorado Boulder

Graphic Nonfiction in Scholarly Communications
Stewart Brower, University of Oklahoma-Tulsa

At Home in the Museum: Mediating Comics
Catherine Labio, University of Colorado Boulder

3056 Horror (Literary & Cinematic) 7: Horror Cinema
Fri, 02/25/2022 - 1:15 pm - 2:45 pm, Grand Pavilion V
Moderator: Cody Parish, University of Colorado--Colorado Springs

Naughty or Nice?: Representing the Child in Christmas Horror Cinema
Cody Parish, University of Colorado--Colorado Springs

The Wind: Haunting of the Feminine Body and Mind
Layla Anzelc-Tolian, Adams State University

3058 Native American/Indigenous Studies 1: Art
Fri, 02/25/2022 - 1:15 pm - 2:45 pm, Enchantment A & B
Moderator: Stephen Sachs, Indiana University Purdue University-Indianapolis

South East Woodland American Indian Designs & Body Decoration
Jamie Oxendine, Haliwa-Saponi Indian Tribe

Radical Dreaming: Cleverman, Cosmology, and Indigenous Science (Fiction)
Ashleigh McDonald, University of Utah
Erin Spencer, University of Utah

Artistic Re-imagination: Urshel Taylor's Artwork and "The Real Ira Hayes"
Mary Taylor, University of Arizona

Two-Spirit Reelness: Reading Trans* Indigenous Film from Seven Directions
Gabriel Estrada, California State University Long Beach

3060 Science, Technology, & Culture 4: The Rail, the Body, and the Pen
Fri, 02/25/2022 - 1:15 pm - 2:45 pm, Grand Pavilion VI
Moderator: Aaron Adair, Massachusetts Institute of Technology

Stiff Limbed and Doubly Souled: The Queer Anatomy of Thomas Lovell Beddoes’s Death’s Jest-Book
Shelley Rees, University of Science and Arts of Oklahoma

"The Intolerable Kodak": Ouida on Victorian Celebrity Culture
Lorraine Dubuisson, Middle Georgia State University
**3062 Women, Gender, and Sexuality 3: Education and Representation**

**Fri, 02/25/2022 - 1:15 pm - 2:45 pm, Fiesta I & II**

Moderator: Luc Guglielmi, Kennesaw State University

Teaching Love and Sex in the South: A HIP and Success Tools for a Diverse Teaching Faculty
Luc Guglielmi, Kennesaw State University

Sisters of the Sixties: An Explanation of Family, Traditions, and Daily Life
Keah Benck, Friends University

How Does the Gender of Translators Interact with Their Translations?: A Case Study of Pearl Buck’s Translation of Shuihu Zhuan
Yue Chen, Yonsei University

When Cultures Collide: Women’s Struggle for Equal Representation in the Legal Profession
Wendy Rohleder-Sook, Fort Hays State University

**3064 Apocalypse, Dystopia, and Disaster 4: Roundtable: Disability at the End of the World**

**Fri, 02/25/2022 - 3:00 pm - 4:30 pm, Enchantment E & F**

Moderator: Shane Trayers, Middle Georgia State University

Mark O'Hara, Stephen T. Badin High School/Miami University
Shane Trayers, Middle Georgia State University
Kassia Krone, Friends University
Lexey Bartlett, Fort Hays State University

This roundtable examines the intersection of disability and the apocalyptic world in literature and film. From *Dred Nation* to *Mad Max: Fury Road* to *A Quiet Place* and more, disabilities like blindness, deafness, prosthetic limbs, and Autism, sometimes are an advantage and sometimes become a challenge for the characters in these works who are navigating a greatly changed world.

**3066 Chican@ Literature, Film, & Culture 1**

**Fri, 02/25/2022 - 3:00 pm - 4:30 pm, Enchantment A & B**

Moderator: Lupe Linares, College of St. Scholastica

"Mothers of Exiles": Representations of Motherhood in *Mayans M.C.*
Patricia Gaitely, Middle Tennessee State University

The River Has a Mouth: The River as Site of Ethos and Protest in the work of Natalie Diaz and Emmy Pérez
Clayton Bradshaw, University of Southern Mississippi

In the Mountain Garden: A Chicana's Wilderness in *The Ultraviolet Sky*
Isaac Salazar, Cornell University
Friday Sessions

2022 Southwest Popular/American Culture Association Conference

3068 Children's/Young Adult Culture #3: Trauma and other Controversies in Young Adult Literature
Fri, 02/25/2022 - 3:00 pm - 4:30 pm, Fiesta I & II
Moderator: Rayna Danis, Simmons University

Coping with Trauma in the A Court of Thorns and Roses Series
Alexandria Remm, Hastings College

Dreaming Ahead: An Exploration of Dream Sequences as a Form of Communication
Deane Reaves, Friends University

“What Did It Mean?”: Authentic Grief in Kate Allen’s The Line Tender
Ashley Johnson, University of Texas at Arlington

Impure Things: An Analysis of the Necessity of Sex in YA Literature and Media
Rayna Danis, Simmons University

3070 Creative Writing 6: Prose 3
Fri, 02/25/2022 – 3:00 pm – 4:30 pm, Grand Pavilion VI
Moderator: Rudolfo Carrillo, Independent Writer and Scholar

Growing Up
Emma Conatser, Abilene Christian University

Without an Alibi: The Pandemic and Post-Pandemic Writings of August March: Conceptual Art, Cultural Critique and Situationist Context
Rudolfo Carrillo, Independent Writer and Scholar

Hades: The Short Tale of How a Pauper became a Prince
Jamie Holt Brigham, Young University

Any Other Wal-Mart
Chase Dearinger, Pittsburg State University

3072 Crime & Culture 1: True Crime Storytelling and Transformation
Fri, 02/25/2022 - 3:00 pm - 4:30 pm, Grand Pavilion V
Moderator: Melissa Tackett-Gibson, University of Colorado, Denver

The Case of Rita Curran: Revisiting the Myth and Career of Ted Bundy
Philip Baruth, University of Vermont

The Truth is in the Chalk: How Literary Journalism has Stayed Alive Through Our Obsession with Death
Carl Knauf, University of Alabama

True Crime Podcasting is Transforming Popular Culture and Activism: But Who’s Missing?
Nicole Rikard, University of Arkansas

Perceptions of Policing Among Consumers of True Crime Podcasts
Melissa Tackett-Gibson, University of Colorado, Denver
Anne Hull, University of Colorado, Denver

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3074 Esotericism, Occultism, and Magic 9: Roundtable: Fear Street and Ways of Knowing  
*Fri, 02/25/2022 - 3:00 pm - 4:30 pm, Grand Pavilion III*  
Moderator: Elizabeth Sanderson, Affiliated Faculty Trinity Christian College

George Sieg, Southwestern Indian Polytechnic Institute  
Cody Parish, University of Colorado-Colorado Springs  
Arnab Chakraborty, Ashoka University

The *Fear Street* movie trilogy (Netflix) plays with time to great effect, limiting viewer knowledge of events to that of the series main character, Sam Fraser. Events are revealed not in the order that they happened but in the order that they are known by Sam and her friends. The framing device highlights the effects of knowledge on power and community building. The separation in luck and status between the towns of Sunny Vale and Shadyside is emphasized in their names. Queer characters are forced to be closeted or shunned. And of course, the descendants of Solomon Goode inherit the secret knowledge that maintains systems of power. This roundtable will discuss the myriad of secret knowledge and the ways that the withholding of information is used and underscored within the narrative form.

3078 Pedagogy & Popular Culture 5: Critical Thinking, Misinformation, & Divisiveness  
*Fri, 02/25/2022 – 3:00 pm – 4:30 pm, Grand Pavilion IV*  
Moderator: Megan McKinney, Dona Ana Community College

Teaching Students with Bad Beliefs  
Luke Ritter, New Mexico Highlands University

Teaching Civil Rights Through Film in an Age of Backlash: Does Showing Brutal Representations of Our Past in the Classroom Enlighten or Divide Us?  
Mark Boulton, Westminster College

They’re Putting the COVID Vaccine in Your Salad Dressing! Teaching About Conspiracy Theories  
Melissa Wall, California State University, Northridge  
Bronwyn Mauldin, Claremont Graduate University
3080 The American West 1: Adaptations of the American Western
Fri, 02/25/2022 - 3:00 pm - 4:30 pm, Fiesta III & IV
Moderator: Christopher Conway, University of Texas at Arlington

Spanish Dime Novels and the American Western
Christopher Conway, University of Texas at Arlington

Western Heros Re-Imagined: Rémy Farnos’ Cal’s boy (2018)
Antoinette Sol, University of Texas at Arlington

From Lone Cowboy to Formidable Family: Domestication of the Charro in Mexico’s First National Comic Strip, Don Catarino y su apreciable familia (1921-1923)
Amy Wright, Saint Louis University

The New Western: Writings by Téa Obreht, Anna North, and C. Pam Zheng
Damjana Mraovic-O’Hare, Carson-Newman University

3082 Apocalypse, Dystopia, and Disaster 5: Roundtable: Music and the End of Times
Fri, 02/25/2022 - 4:45 pm - 6:15 pm, Enchantment E & F
Moderator: Shane Trayers, Middle Georgia State University

Jessica Charles, Independent Scholar
Nathanael Cloyd, Embry-Riddle Aeronautical University

"It's the end of the world as we know it and I feel fine," proclaims REM. The apocalypse has been the subject of music in different genres and different artist. Whether country or rap, pop or rock, the apocalypse or end of the world appears in music more often than we might realize. This roundtable is about any end of the world music in many genres.

3084 Asian Popular Culture / The Asian American Experience 1
Fri, 02/25/2022 - 4:45 pm - 6:15 pm, Grand Pavilion I & II
Moderator: Elaine Cho, American University

NCT 127’s “Superhuman”: The Feeling of Techno-Orientalism
Clara Chin, University of California, Santa Barbara

Romance and Robots: The Human Element of Non-Human Love in Cyborg She
Yechan Hosanna Lee, Yonsei University

K-Pop as a Medium for Communicating Gender
Madison Correia, Arizona State University
3086 Children's/Young Adult Culture #4: Innovation and Experimentation in Children's Literature
Fri, 02/25/2022 - 4:45 pm - 6:15 pm, Fiesta I & II
Moderator: Lisa Arter, Southern Utah University

  Shuya Su, University of Glasgow

Adaptation as Interpretation in Children’s Versions of Sir Gawain and the Green Knight
  Amber Dunai, Texas A&M University - Central Texas

Recreating E.L Koningsburg’s Urban Adventures with Virtual Field Trips
  Lisa Arter, Southern Utah University

3088 Creative Writing 7: Poetry 4
Fri, 02/25/2022 - 4:45 pm - 6:15 pm, Grand Pavilion VI
Moderator: Jessica Isaacs, Seminole State College

Raw and Personal Without Apology
  Daryl Halencak, Writer/Poet

The Deer in the Corn, Selected Poems
  Jessica Isaacs, Seminole State College

The Devil’s Workshop: Conjuring Souls Through Disembodied Performance and Poetics
  Pedro Xavier Cavazos, Central Washington University

Excerpts from Landscape with Bloodfeud
  Wendy Barnes, University of Central Oklahoma

3090 Crime & Culture 2: Crime Heros, Bosses and Business
Fri, 02/25/2022 - 4:45 pm - 6:15 pm, Grand Pavilion V
Moderator: Melissa Tackett-Gibson, University of Colorado, Denver

Tourism and Tragedy in Texas: “Narco-Satanists” and the 1989 Spring Break Murder Thirty+ Years Later
  Jennifer Dawes, Midwestern State University

Leverage & Redemption: Criminals as Heroes Taking Down Big Business
  Kathryn Lane, Northwestern Oklahoma State University

Business (Not) As Usual: An Indian TV Network's Illegal Influences
  Sudhiti Naskar, University of New Mexico
  David Weiss, University of New Mexico

Women Crime Bosses in New Nollywood Cinema
  Anthony Adah, Minnesota State University Moorhead
Friday Sessions

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3092 Esotericism, Occultism, and Magic 10: The Conspiracy will be Synarchized, Launched, and Televised
Fri, 02/25/2022 – 4:45 pm – 6:15 pm, Grand Pavilion III
Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Synarchy, Agartha, and Early French Socialism: Saint-Simonian Influences
Andrei Znamenski, University of Memphis
They Used Dark Forces: Occult and Other Esoteric Conspiracies on Television
Eric Lawrence, Independent Scholar

3094 Film & History 3: Citizenship, Counterculture, and the LA Cityscape
Fri, 02/25/2022 – 4:45 pm – 6:15 pm, Enchantment C & D
Moderator: Lisa Stein Haven, Ohio University Zanesville

Cinematic Jazz Jam Session: Competing Biopics on Miles Davis and Chet Baker
Michael Freeman, Western Oregon University
"Meet the Hippies:" Fear, Loathing, and Riots on Sunset Strip
Britt Rhuart, Paradise Valley Community College
Valorizing the ‘Baroque Harmony’ of the LA Cityscape in Jacques Demy’s Model Shop (1969)
Lisa Stein Haven, Ohio University Zanesville

3096 Food and Culture 2: Food, Borders, and Diverse Possibilities
Fri, 02/25/2022 - 4:45 pm - 6:15 pm, Fiesta III & IV
Moderator: Amanda Tovar, University of Texas at Austin

Reclaiming the Grapefruit and the Rio Grande Valley
Amanda Tovar, University of Texas at Austin
“Coca-Cola is the Sewage of Empire”: North American Cultural Imperialism in Laia Jufresa’s Umami
Maria Barraza Simon Fraser University Vancouver
The Assimilation of African Influences into the Cuisines of America
Noel Ridsdale, Limestone University
"More than Just a Girl's Name": Tequila and the US Southern Border
Lacy Molina, University of North Texas
3098 Native American/Indigenous Studies 2: Philosophy
Fri, 02/25/2022 - 4:45 pm - 6:15 pm, Enchantment A & B
Moderator: Shannon McRae, State University of New York at Fredonia

Comparing Places in the Circle: Comparing Certain American Indian and Sufi (and other "Eastern") Spiritual Traditions
  Stephen Sachs, Indiana University Purdue University-Indianapolis
Diné Asdzáán Rhetorics: Voice and Visibility through Stories of Survival
  Aretha Matt, University of New Mexico-Gallup
Agential Realism and Native American Philosophy
  Rebecca McIntosh, Abilene Christian University

3100 Pedagogy & Popular Culture 6: The First Year Composition Class
Fri, 02/25/2022 - 4:45 pm - 6:15 pm, Grand Pavilion IV
Moderator: Megan McKinney, Dona Ana Community College

Dungeons and Drafts: Teaching First Year Composition with Narrative Fiction Podcasts
  Marissa Bond, New Mexico State University/Dona Ana Community College
  Megan McKinney, Dona Ana Community College
“I Give this Year a D… for Delightful:” Conversing about Community in Pop Culture Themed Comp Classes
  Melissa Dewitt, Regis University
  Charlee Toth, Regis University
Monstrous Consumption: Cannibalism, Keywords, and Credibility in the First Year Classroom
  Kaiya Schroeder, Regis University

3102 Mystery Science Theater & The Culture of Riffing 1: Screening:
Hercules and the Moon Men
Fri, 02/25/2022 - 8:15 pm - 10:00 pm, Enchantment C & D
Moderator: Brad Duren, Tulsa Community College

Come join us for a screening of Hercules Against the Moon Men! Hercules Against the Moon Men is a 1964 Franco-Italian film directed by Giacomo Gentilomo that follows Hercules as he attempts to free the people of Samar from their evil queen who is being controlled by a race of evil alien moon men who demand child sacrifice to resurrect their ruler. Much fun and many barbs will be had by all! Scholarly discussion will follow the screening.
3104 Professional Development 2: Teaching & Research with Critical Race Theory

Fri, 02/25/2022 - 8:15 pm - 10:00 pm, Grand Pavilion I & II
Moderator: Kathleen Lacey, Southwest Popular/American Culture Association

Kathleen Lacey, Southwest Popular/American Culture Association
Laura Dumin, University of Central Oklahoma
Melissa Tackett-Gibson, University of Colorado, Denver
Lupe Linares, The College of Saint Scholastica
Travis Boyce, San Jose State University
K. Guffey, Limestone University
Grace Gipson, Virginia Commonwealth University

Despite the fact that Critical Race Theory (CRT) has been around for over 40 years, it appears that a lot of folks – especially those who have little understanding of what it is, its history, and how it is used (and not used) – have recently discovered it exists and have formed ill-informed opinions as to its appropriateness in education. This roundtable attempts to do a number of things: provide historical background regarding the development of CRT, provide context for the recent public outcry regarding its supposed use in the classroom, share ideas and resources regarding CRT in the classroom and research, and discuss attempts to impose bans or legislation that misunderstand and seek to limit the use of CRT in education and how one can respond.
Saturday Sessions

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4000 Registration - Saturday
Sat, 02/26/2022 - 9:00 am - 5:00 pm, Registration Desk (Floor 2 by the Elevators)
Moderator: SWPACA Executive Team

4002 Apocalypse, Dystopia, and Disaster 6: Roundtable: Disaster in Popular Culture
Sat, 02/26/2022 - 9:45 am - 11:15 am, Enchantment E & F
Moderator: Shane Trayers, Middle Georgia State University

George Sieg, Southwestern Indian Polytechnic Institute
Nathanael Cloyd, Embry-Riddle Aeronautical University
Andrew Kirby, University of British Columbia

This roundtable examines disaster in popular culture. There are disaster movies, how real disasters (ex. 9-11) affect depictions in popular culture, “disaster euphoria” and “disaster utopia,” and other disaster related ideas will be discussed at this session.

4004 Asian Popular Culture / The Asian American Experience 2
Sat, 02/26/2022 - 9:45 am - 11:15 am, Grand Pavilion III
Moderator: Elaine Cho, American University

Literary CelebrAsian: Library Events Promoting Asian American Voices during COVID19
Dawn Wing, Metropolitan State University

The Oldest Japanese American Family Mortuary: Stereotypes Situated from World War II, the Pandemic, and Beyond
Precious Yamaguchi, Southern Oregon University

Screening Americans: Cinema and Citizenship at Japanese Internment and the Manhattan Project Camps in the Southwest
Jennifer Jenkins, University of Arizona
4006 Creative Writing 8: Prose 4
Sat, 02/26/2022 – 9:45 am – 11:15 am, Grand Pavilion VI
Moderator: Yasminda Choate, Seminole State College

Drive it Like You Stole It
Yasminda Choate, Seminole State College

Things Unrestored
Merkin Karr, Florida Atlantic University

Making Dinner Great Again
Jane Holwerda, Independent Scholar

Joyce's *Ulysses* as a Catalog of Narrative Techniques for MFA candidates
Ted Morrissey, Lindenwood University

4008 Cultural Heritage Institutions in Popular Culture 1: Architectural Heritage, Libraries, and Their Publics
Sat, 02/26/2022 - 9:45 am - 11:15 am, Enchantment A & B
Moderator: Suzanne Stauffer, Louisiana State University

Correct Provision Can Be Made for Their Wants: The Reading Rooms of the Santa Fe Railroad
Suzanne Stauffer, Louisiana State University

"An Intolerable Outrage": Dr. Lang, the Australian Subscription Library, and the Birth of a Habermasian Public Sphere in Colonial New South Wales
Brittani Ivan, Western Sydney University

Rembrandt and Reputation: Opioids, Philanthropy, Theft and the Museum in *Leverage: Redemption*
Alisa Schreibman, Rocky Mountain College of Art + Design

Isra What?... The IsraPulp Collection of Hebrew Pulp Fiction at Arizona State University Library
Rachel Leket-Mor, Arizona State University

4010 Disability Studies 1: Mental Disorders and Autism Spectrum Disorder in Popular Culture
Sat, 02/26/2022 - 9:45 am - 11:15 am, Enchantment C & D
Moderator: Lexey Bartlett, Fort Hays State University

The Prototypical Modern Woman: Cancer and Consumerism in Daphne du Maurier's *Rebecca*
Rhiannon Quillin, University of Science and Arts of Oklahoma

Joined in Spirit: Spectral Moms and Mental Illness in Horror Films
Kassia Krone, Friends University

Sheldon Cooper Should Not Be the Face of Autism Spectrum Disorder (ASD): The Consequences of a Singular Narrative of ASD in Media Representation
Marie Burns, University of Alabama

Mental Disorder in *The Joker*
Erin Heath, Wayland Baptist University
4012 Film & History 4: Screening: "She Saw Me": My Encounter with La Llorona  
*Sat, 02/26/2022 - 9:45 am - 11:15 am, Fiesta I & II*  
Moderator: Rick Shepardson, Eastern New Mexico University  

A hybrid of still photography, video, and abstract animation bound together by a haunting soundscape conjures a dark reverie through the middle Rio Grande Valley where La Llorona “plucks up little boys who don’t belong.”

4014 Food and Culture 3: Connection and Disruption  
*Sat, 02/26/2022 - 9:45 am - 11:15 am, Fiesta III & IV*  
Moderator: Alisa Garza, Our Lady of the Lake University

Mennonite Cooking: A Cuisine Rooted in Faith  
Lisa Floryshak, Arkansas State University  
Food as Modern Shaman: Exploring the Use of Food as a Guide to the Ineffable  
Amanda North, Texas State University  
Communal Experience: A Reflection of Times Past  
Alyse Jordan, Lamar University  
Park Chan-wook and Bong Joon-ho: Derailing the Global Food Crisis through Film  
Alisa Garza, Our Lady of the Lake University

4016 Pedagogy & Popular Culture 7: Screening: Step into 1885 & Experience the Immersive Learning of How Do We Love Thee?  
*Sat, 02/26/2022 - 9:45 am - 11:15 am, Grand Pavilion IV*  
Moderator: Amanda Gardner, Baylor University  

Attendees will meet Elizabeth Barrett Browning by stepping into the role of her son's girlfriend and listening to stories from Ba's family and friends. Conceived and created by the presenter as an immersive augmentation to teaching high school literature, *How Do We Love Thee?* is the 22 minute example of the pedagogical possibilities of CVR in the humanities. In addition to meeting Pen and Robert Browning, attendees will be provided a brief primer on the technology behind the production, an introduction to literature on the educational grounding for using the modality in learning, and a quick summary of the presenter's dissertation findings on her concept.
Saturday Sessions 2022 Southwest Popular/American Culture Association Conference

4018 Television 4: Gender and Sexuality II: BBC's Vigil
Sat, 02/26/2022 - 9:45 am - 11:15 am, Grand Pavilion I & II
Moderator: Linda Hess, University of Augsburg

#Metoo Meets The Morning Show: Representing Female Journalists and Feminist Activism in Media
Katherine Lehman, Albright College

Doctor, Detective, Landed Gentry: Suranne Jones and the “Feminist” Role
Donna Knaff, Defense POW/MIA Accounting Agency

"The BBC Didn't Queerbait Me This Time?": Representation of Queerness in BBC’s Vigil
Melanie Cattrell, Blinn College

Vigil and Confinement: Suranne Jones' Yellow Submarine
Larry Van Meter, Blinn College

4020 Zombie Culture 1
Sat, 02/26/2022 - 9:45 am - 11:15 am, Grand Pavilion V
Moderator: Brandon Kempner, New Mexico Highlands University

The Zombie: A Modern Archetype of the Disabled Female Body
Analicia Gutierrez, Our Lady of the Lake University

The Walking Dead, Alpha, and Ecofeminism: or, Who Did It Better? The Comic or the TV Series?
Kyle William Bishop, Southern Utah University

Body/Mind Allegory with a Vengeance in The Girl With All the Gifts
Katherine Sugg, Central Connecticut State University

The Last Chapter of George A. Romero's The Living Dead
Brandon Kempner, New Mexico Highlands University

4022 Chican@ Literature, Film, & Culture 2
Sat, 02/26/2022 - 11:30 am - 1:00 pm, Grand Pavilion IV
Moderator: Patricia Gaitely, Middle Tennessee State University

Remembrance, Manifesting Linguistic to the Corporeal in The Body Where I Was Born
Jazmine Cuevas, University of Texas at El Paso

Linguistic Solidarity: Contact Zones and Faithful Witnessing in Jose Olivarez’s Citizen Illegal
Rhiana Perez, University of Texas at El Paso

Trace as History, a Different Kind of “Here I Am”: Eduardo Corral's "Testaments Scratched into a Water Station Barrel"
R. Joyce Garay, New Mexico State University
4026 Disability Studies 2: Rewriting/Redesigning Narratives

Sat, 02/26/2022 - 11:30 am - 1:00 pm, Enchantment C & D
Moderator: Lexey Bartlett, Fort Hays State University

Essential Crip Testimony: Epistemic Injustice and Disabled Women’s Narratives in the College Medical Humanities Classroom
  Kathleen Eck, Saint Louis University
Disability Studies and the Challenge of Universal Design in Comics
  Andrew Lucchesi, Western Washington University
Rethinking the "What Happened to You" Cultural Script Problem when Writing a HIV/AIDS Narrative
  Charles McGregor, Old Dominion University

4028 Esotericism, Occultism, and Magic 11: Roundtable: Esoteric Abjection and Occult Horror

Sat, 02/26/2022 - 11:30 am - 1:00 pm, Grand Pavilion III
Moderator: George Sieg, Southwest Indian Polytechnic Institute

Danielle Herget, Fisher College
David Melbye, University of Tyumen
Arnab Chakraborty, Ashoka University

What accounts for the frequent association of "the occult" with abjection and horror? To what degree is this cross-cultural? Signifiers of abjection occur in representations of magic and the occult when coded as deviant or wicked, though some magic is presented as abject even when morally neutral. How and why do representations of the (abject) monstrous overlap with occult abjection in fiction? Are practices constructed as occult and/or magical already abjected by the conceptual framework itself? Does the frequency of the abject suggest some underlying relationship between the subjective experience of horror and those sought and utilized in operative magic?

4032 Graphic Novels, Comics, and Popular Culture 2: Diversifying Narrative (and) Identification in Comics and Pedagogy

Sat, 02/26/2022 - 11:30 am - 1:00 pm, Grand Pavilion VI
Moderator: Amaris Ketcham, University of New Mexico

The Future is in Her Hands: Rewriting Black Girlhood Narratives and Experiences in Comics
  Grace Gipson, Virginia Commonwealth University
Comics on the Road: Drawn Records of Women Traveling
  Amaris Ketcham, University of New Mexico
  Nora Hickey, University of New Mexico
Undocumented Comics Production Pedagogy: Using Duncan Tonatiuh to Explore Colonial Writing Prejudices
  Robert Watkins, Idaho State University
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4034 Horror (Literary & Cinematic) 8: The Horrors of Nature and Religion
Sat, 02/26/2022 - 11:30 am - 1:00 pm, Grand Pavilion V
Moderator: Eric Howerton, Oklahoma State University

Creaturely Love in Algernon Blackwood’s *Ancient Sorceries* and Its *Cat People* Adaptations
Sean Woodard, The University of Texas at Arlington
Horror and Revelation: Flannery O'Connor and *Midnight Mass*
Eric Howerton, Oklahoma State University

4036 Lawyers & the Legal Profession in Popular Culture 1: Popular Culture, Legal Research, and the Bar Exam
Sat, 02/26/2022 - 11:30 am - 1:00 pm, Enchantment E & F
Moderator: K. Guffey, Limestone University

Gangsters, Goons, and Gambini: Using Popular Culture Films to Teach Legal Research
Baylee Suskin, University of Colorado Law School
Jill Sturgeon, Wise Law Library
Rebecca Ciota, University of Colorado Law School
Perry Mason and Kim Kardashian Walk into a Bar (Exam): Bar Exam Preparation in Popular Culture
K. Guffey, Limestone University
Disparity and Darkness in Turbulent Times: An Odyssey of Illegal Migrant
Rosy Hastir, Lovely Professional University

4038 Television 5: Looking Forward: The Future of TV
Sat, 02/26/2022 - 11:30 am - 1:00 pm, Grand Pavilion I & II
Moderator: Melanie Cattrell, Blinn College

*WandaVision*: Thinking Television History through the Phenomenology of Style
Luis Antunes, Northwestern Oklahoma State University
Bo Burnham’s *Inside* as Compostmodern Apology
Aislinn McDougall, University of Utah
The Nuclear Eco-Noir of *Twin Peaks: The Return*
Linda Hess, University of Augsburg
The Past is the Future: "Alternate" Representations in Streaming Television Series
Gretchen Busl, Texas Woman's University

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Saturday Sessions

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4040 Breaking Bad/Better Call Saul 1
Sat, 02/26/2022 - 1:15 pm - 2:45 pm, Enchantment A & B
Moderator: Nick Gerlich, West Texas A&M University

The Impact of Michel Foucault, Plus Various Surrealists, on *Breaking Bad* and *Better Call Saul*  
Marc Valdez, Independent Scholar

The Ruins of Home, Hearth, Kingdom, and Man in *Breaking Bad*: Ruins, Ruination and Ruin Porn in The ABQ  
Michael Stock, Southern California Institute of Architecture

The Lives of Troubled Public Educators: A *Breaking Bad* Story  
James Irby, Indiana University of Pennsylvania

4042 Chican@ Literature, Film, & Culture 3
Sat, 02/26/2022 - 1:15 pm - 2:45 pm, Grand Pavilion IV
Moderator: Regan Postma-Montaño, Hope College

The Role of Chupacabras in Chicanx Ecojustice Studies  
Jesus Montano, Hope College

The Queer Kids of Nepantla in Contemporary Chicanx and Mexican Young Adult Novels  
Regan Postma-Montaño, Hope College

Mestizaje through Epidemic: Curanderismo as Spiritual Healing in Alejandro Morales’ *The Rag Doll Plagues*  
Karla Maravilla, Central Washington University

4044 Esotericism, Occultism, and Magic 12: Mystical, Metatextual, and Metafictional Interactions Across the Fourth Wall
Sat, 02/26/2022 - 1:15 pm - 2:45 pm, Grand Pavilion III
Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Jack Parsons and the Birth of Mainstream Occultism  
Jason Degray, Universal Butterfly Publishing

Occult Rites and Praxis in *The Elder Scrolls, Bioshock Infinite*, and *League of Legends*: Interactive Fictions across the Fourth Wall  
Sophie Delsaux, Tulane University
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4046 Horror (Literary & Cinematic) 9: Roundtable: From Gothic to EcoGothic/EcoHorror
Sat, 02/26/2022 - 1:15 pm - 2:45 pm, Grand Pavilion V
Moderator: Sean Woodard, The University of Texas at Arlington

Shane Trayers, Middle Georgia State University
Alexa Broemmer, St. Louis University
Arnab Chakraborty, Ashoka University

This roundtable discussion explores how Gothic and horror tropes have combined with environmental writing to explore issues of climate change, dystopian futures, monster theory, and the function of environment as setting and antagonist.

4048 Native American/Indigenous Studies 3: Travel and Education
Sat, 02/26/2022 - 1:15 pm - 2:45 pm, Grand Pavilion I & II
Moderator: Stephen Sachs, Indiana University Purdue University-Indianapolis

NMHU’s MOU Agreement with New Mexico Indian Nations
Spintz Harrison, New Mexico Highlands University

Out of Body Experiences: How a Failed PA Mining Town Gave itself a Glow-up with Jim Thorpe’s Body
Shannon McRae, State University of New York at Fredonia

Hawai’i in the Popular Imagination
Lindsay Marzulla, University of Arizona

4050 Politics 1
Sat, 02/26/2022 - 1:15 pm - 2:45 pm, Enchantment C & D
Moderator: Jay Steinmetz, Fort Hays State University

POTUS 45 Resurrected as Wild West Anti-Hero: Two Eastwood Oaters Exemplify Trump’s Manichaen Savior Complex
Darrell Roe, Eastern New Mexico University

Framing Melania
Kevin Morrison, Henan University

Public Perception and Othering: The Bush Administration’s Rhetoric in Justifying Torture at Abu Ghraib
Mary Hoffman, Cook Kansas State University
4052 Religion 1: Religion Goes Pop (Culture)
Sat, 02/26/2022 - 1:15 pm - 2:45 pm, Fiesta I & II
Moderator: Cori Knight, University of California-Riverside

Don’t Lay Those Hands on Me: Faith Healing, Phenomenology, and the Contemporary American Imagination
   Oliver Richards, University of North Carolina Charlotte
Frank Herbert's Dune and the Future of Religion
   Ryan Siemers, Southern Utah University
Anchoring the 4077th: Hope, Pain, and Renewal on TV's M*A*S*H
   Cori Knight, University of California-Riverside
Finding My Religion: In the Multicultural Milieu of Lady Gaga’s “911”
   Melissa Bendt, University of New Mexico

4054 Rhetoric & Technical Communication 1/Linguistics 1: Rhetoric as Spark for Social Education and Progress
Sat, 02/26/2022 - 1:15 pm - 2:45 pm, Enchantment E & F
Moderator: Robert Galin, Independent Scholar

Neutralizing Gender in the Spanish Language: Typological and Orthographical Practices
   Lisa Wagner, University of Louisville
From Cartoon Grandmothers to La Lotería: Strategies for Presenting Information about COVID to Spanish-Speakers
   Nicole St. Germaine, Angelo State University
Reading a Novel with a Computational Tool, AntConc
   Jung Hyun Hwang, Yonsei University
Hashtag Activism as Rhetoric of Social Movement: A Case-study of #EndSARS Protests
   Noah Oladele, University of Alabama

4056 Computer Culture 1
Sat, 02/26/2022 - 3:00 pm - 4:30 pm, Grand Pavilion IV
Moderator: Laura Scherling, Columbia University

Information Literacy in the Disinformation Age
   Elizabeth Zak, University of Iowa
Pillow Talk with Sex Robots: Exploring how Intimacy with Robots Affects Interpersonal Relations
   Kristine Ketel, Bowling Green State University
Decolonizing Digital Design History with Oral History Interviews
   Laura Scherling, Columbia University
4058 Esotericism, Occultism, and Magic 13: Roundtable: Cosmic Metafictional Magic: Transmedia Storytelling or the Weird Chaos of Kings in the Colors of Magic Out of Space
Sat, 02/26/2022 - 3:00 pm - 4:30 pm, Grand Pavilion III
Moderator: Sophie Delsaux, Tulane University

George Sieg Southwestern Indian Polytechnic Institute
Eric Lawrence Independent Scholar
Arnab Chakraborty, Ashoka University

Multiverses/megaverses/metaverses, hypothetical futures, imaginal/speculated/alternate pasts, reconstructive historical fantasy and fictional otherworlds interact with mythological/magical aesthetics. Imagined myths, religions, cultures, spiritual entities, esoteric/occult/magical worldviews and systems draw from real-world traditions and established tropes; practitioners frequently engage such representations. Examples: Hereditary, American Gods, Penny Dreadful, True Detective, Harry Potter, and the “World of Darkness.” Such continue the “shared-world” approach of weird fiction, ultimately inspiring “Necronomic magic” utilizing real simulations of fictional text (the Necronomicon) or “Carcosan magic” involving practices focused on The King in Yellow (alternate/counterfactual timelines as magical model/metaparadigm). How does this compare to “Faustian” grimoires or elucidate contemporary metafictional magic?

4060 Folklore Studies 1 / Myth & Fairy Tales 1
Sat, 02/26/2022 - 3:00 pm - 4:30 pm, Grand Pavilion I & II
Moderator: Helen McCourt, Collin College

Way Back in the Hills: Ozark Folklore Documented by Vance Randolph
Steven Cox, Pittsburg State University
Celtic Mysteries: Druids, Birds, and Water
Helen McCourt, Collin College
Susan Grimland, Collin College
Jovita Gonzalez: Negotiating Gender and Domesticity through Mexican American Folklore and Fiction
Laurie Lowrance, Cisco College
The Uncanny Wolf: Challenging Freud's Perceptions of Fairy Tales
Couri Johnson, University of Louisiana at Lafayette

4062 Mothers, Motherhood, & Mothering in Popular Culture 1: Motherhood on the Margins: From Matricentric Interior to Pop-Culture Periphery
Sat, 02/26/2022 - 3:00 pm - 4:30 pm, Fiesta I & II
Moderator: Renae Mitchell, University of New Mexico, Los Alamos

An Analysis of "Workin' Moms" Through a Matricentric Feminist Lens
Andrea Dekeseredy, University of Alberta
Patricia Dekeseredy, West Virginia University
4064 Rap & Hip Hop Culture 1
Sat, 02/26/2022 - 3:00 pm - 4:30 pm, Fiesta III & IV
Moderator: Robert Tinajero, University of North Texas-Dallas

Decolonial Hip-Hop: A Search for Voice Lending in Eminem’s Lyrics
Nkosilathi Moyo, Louisiana State University

Hip-Hop Can Save America! Guidance For the Future of the Republic From a Culture of Innovation
Manny Faces, The Center for Hip-Hop Advocacy

Starting Somewhere: Hip Hop Rhetoric and It’s Role in Mindset Transformation and Policing Reformation
Michael Davison, University of North Texas at Dallas

All These N----- Is My Sons: A Discussion of Black Mothers in Hip Hop
Brittany Stubblefield-Engram, University of North Texas at Dallas

4066 Sociology of Popular Culture 1: Identities In the Mediascape
Sat, 02/26/2022 - 3:00 pm - 4:30 pm, Enchantment C & D
Moderator: Justin Garcia, Millersville University of Pennsylvania

“Minnesota Nice” or Minnesota Neglect: A Narrative Analysis on the Racial Politics of “Minnesota Nice”
Noelle Craveiro, Roger Williams University

Fake Narratives? The Battle for Authenticity within Social Media Landscape
Brian Delevie, University of Colorado Denver
Terrence Mahlin, University of Colorado Denver

Latinos and White Supremacy in the U.S.: Victims or Perpetrators? A Complex Dynamic
Justin Garcia, Millersville University of Pennsylvania

'Welcome to the Internet' - Bo Burnham's Inside and Virtual Reality
Marley Williford, Pikes Peak Community College

4070 Stardom & Fandom 1: Fan Participation in Transmedia Storytelling and the Crafting of Media Persona
Sat, 02/26/2022 – 3:00 pm – 4:30 pm, Grand Pavilion V
Moderator: Lynn Zubernis, West Chester University

Complex Female Visions and Meta Fandom in WandaVision
Elizabeth LeDoux, Bentley University

Engaging Voyeurism: The Role of the Audience in Black Mirror
Davide Nores Cerfeda, University of Melbourne

Gail Davis and the Labor of a Female Personality
Katherine Johnson, Butler University

Fran Lebowitz and the Masks of the Public Persona
Victoria Surliuga, Texas Tech University

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4074 Esotericism, Occultism, and Magic 14: Esoteric Expression: Occult Technique in Cinematic Signification
Sat, 02/26/2022 - 4:45 pm - 6:15 pm, Grand Pavilion III
Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Sex Magic and Subliminal German Expressionist Cinema
Colton Ochsner, University of Missouri
Surreal Play in Signification, Recognition, Memory and Wonder: The Techne of the Occult Object, Individuation and the Cinematic Medium as the Self-Reflexive Wonderous in Vitezslav Nezval’s Novella Valerie and Her Week of Wonders
Arnab Chakraborty, Ashoka University

4076 Post-Conference Wrap Up
Sat, 02/26/2022 - 4:45 pm - 6:15 pm, Grand Pavilion I & II
Moderator: Executive Team, SWPACA

Please join the SWPACA Executive Team for an informal get-together to wrap up the conference. We’ll cover the highlights of the 43rd annual meeting. Come with stories and suggestions and relax for a bit!
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Witchraft, Wizardry, and New Age
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Women, Gender, & Sexuality
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Zombie and Pandemic Culture
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