



**Southwest Popular/American Culture Association
44th Annual Conference**

February 22–25, 2023, Albuquerque, New Mexico

WWW.SOUTHWESTPCA.ORG

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¡Bienvenidos a Albuquerque!

Welcome to the 44th Annual Southwest Popular/American Culture Association Conference—we are pleased to be at the Uptown Marriott in Albuquerque this year and that you have chosen to join us. We look forward to a week of excellent conversations, renewed acquaintances, and new professional connections.

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

The Michael K. Schoenecke Leadership Institute is pleased to name David Powers Corwin (George Mason University), Ashley Johnson (University of Texas at Arlington), and Tisha Reichle-Aguilera (University of Southern California) as Fellows for 2023-2025. 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 David, Ashley, and Tisha at several of our events, including the graduate student breakfast on Thursday morning and the Opening Reception and Peter C. Rollins Book Awards and Graduate Student Awards on Thursday night. They will be joined by our 2022-2024 Fellows, Devon Bradley and Jessie Rogers. I know you will want to meet our Fellows 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 of our professional development panels – the editors panel on Thursday afternoon or the publishing panels throughout the week, hosted by Intellect, McFarland, and the University of New Mexico presses. In addition, we are offering a screening of the film noir *classic The Third Man* on Wednesday evening, our annual game night on Thursday, and a Mystery Science Theater 3000 screening of *Ed Wood's Bride of the Monster* 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

Welcome & General Info

2023 Southwest Popular/American Culture Association Conference

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 Uptown Marriott team who assist us in welcoming you to our 44th 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 Communications Coordinator and Michael K. Schoenecke Leadership
Institute Fellow, 2019-2022

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

Jessie Rogers, SWPACA Michael K. Schoenecke Leadership Institute Fellow, 2022-2024

David Powers Corwin, SWPACA Michael K. Schoenecke Leadership Institute Fellow, 2023-
2025

Ashley Johnson, SWPACA Michael K. Schoenecke Leadership Institute Fellow, 2023-2025

Tisha Reichle-Aguilera, SWPACA Michael K. Schoenecke Leadership Institute Fellow, 2023-
2025

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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.

The registration desk is located in the middle of the main hallway of the meeting rooms area. 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 22, 10:00 am - 6:00 pm

Thursday, February 23, 8:00 am - 6:00 pm

Friday, February 24, 8:00 am - 5:00 pm

Saturday, February 25, 9:00 am - 4:30 pm

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 ordered 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 20, 2023.

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 “SWPACA2023” and download the conference guide.

If you wish to access the app information on a laptop, you may also visit guidebook.com/guides and search “SWPACA2023.”

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.

**Peter C. Rollins
Book Award**

**2023 Southwest Popular/American
Culture Association Conference**

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.

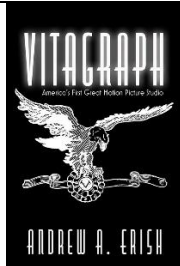


Dr. Peter C. Rollins

**The 2023 Peter C. Rollins Award recipient(s) will be announced on
Thursday, February 23, 2023 during the Awards Ceremony
in the Grand Ballroom at 6:30 pm.**

Special thanks go to the 2023 Rollins Book Award Judging Committee: Hugh Foley, Alison Macor, and Rob Weiner.

Past Rollins Book Award Winners



2022

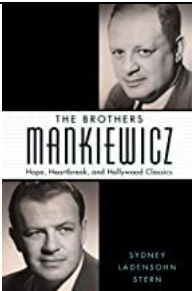
Vitagraph: America's First Great Motion Picture Studio

Andrew A. Erish, University Press of Kentucky, 2021

2021

Warhol

Blake Gopnik, Ecco, 2021



2020

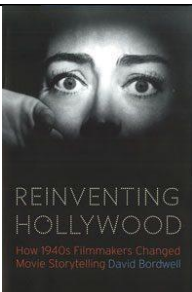
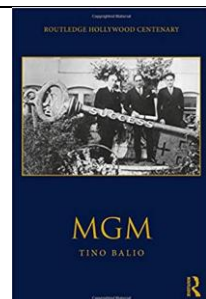
The Brothers Mankiewicz: Hope, Heartbreak, and Hollywood Classics

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

**2023 Southwest Popular/American
Culture Association Conference**

**45th ANNUAL MEETING OF THE SOUTHWEST
POPULAR / AMERICAN CULTURE ASSOCIATION**



**Southwest Popular/
American Culture Association
45th Annual Conference**

February 21-24, 2024

Albuquerque, New Mexico

WWW.SOUTHWESTPCA.ORG

2023 Institute Fellows

We are pleased to announce the member of our sixth class of Leadership Institute Fellows, David Corwin Powers, Ashley Johnson, and Tisha Reichle-Aguilera. Our 2022 Fellows, Devon Bradley and Jessie Rogers, will spend their second years with the Institute working with the Executive Team.

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.

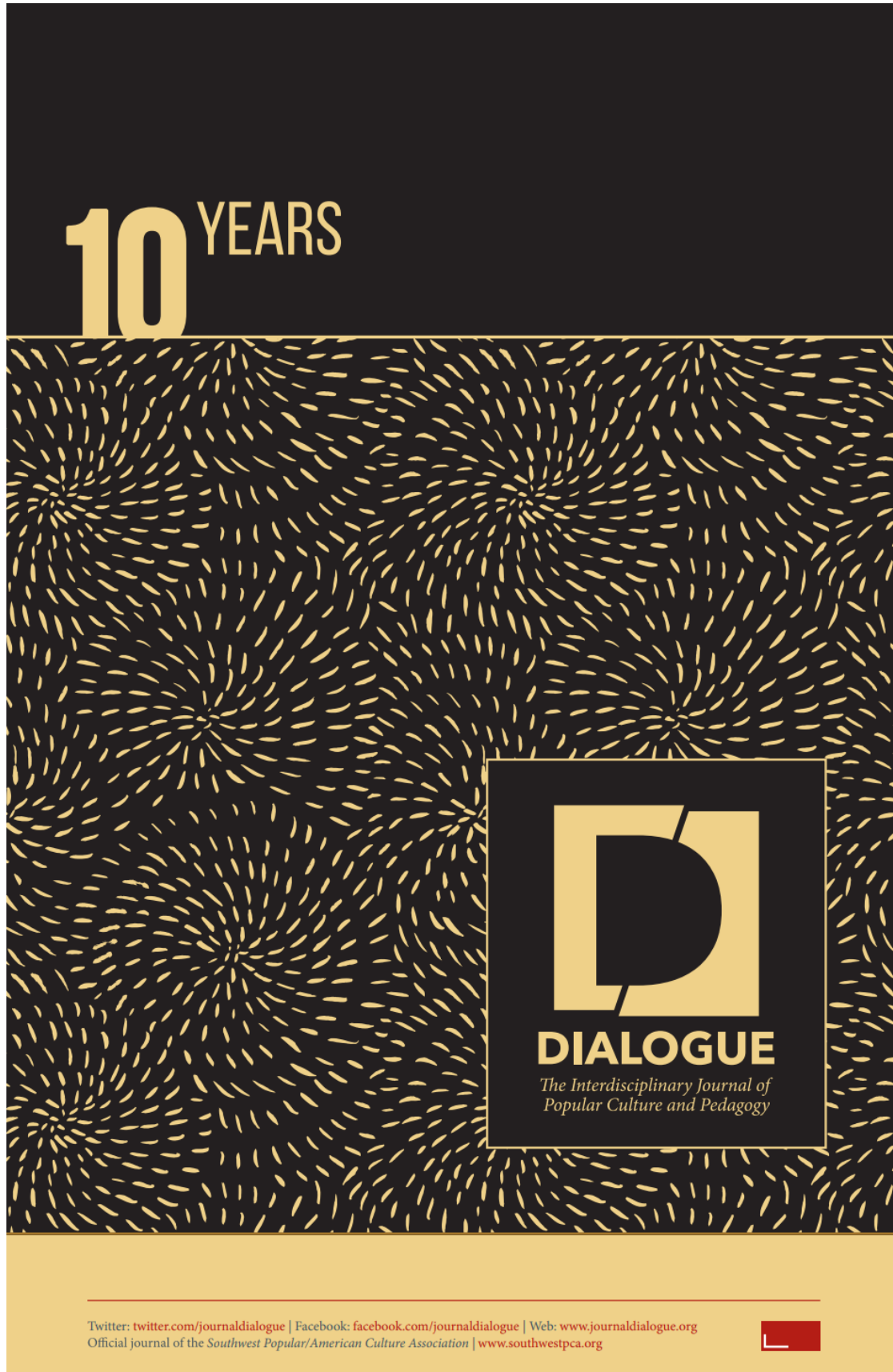
As members of the Institute, Fellows will have the opportunity to:

- 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.
- If interested, serve in an editorial assistant position with *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*.
- 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 2024-25 year will be accepted

October 1-December 1, 2023.

Visit *southwestpca.org* for details.



Twitter: twitter.com/journaldialogue | Facebook: facebook.com/journaldialogue | Web: www.journaldialogue.org
Official journal of the Southwest Popular/American Culture Association | www.southwestpca.org



**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 Sandia Room at the following times.

Exhibitor Display Times

Wednesday, February 22, 12:00 – 5:00 p.m.

Thursday, February 23, 9:00 – 5:00 p.m.

Friday, February 24, 9:00 – 5:00 p.m.

Saturday, February 25, 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:

Intellect
McFarland Publishing
University of New Mexico Press

We are also joined by the following presses and independent bookstores. Please join us in welcoming these new exhibitors to SWPACA:

Books on the Bosque
Brandywine Workshop and Archives
Casa Urraca 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

We are also joined by these local artisans:

Kokopelli Design Studio/Corrina Hughes
Moquino Indian Jewelry

Special Sessions

Special Events:

- 2002 Area Chair Breakfast & Business Meeting, *Thu, 02/23/2023 - 8:00 am - 9:30 am, Acoma*
- 2122 Opening Reception: Peter C. Rollins Book and Student Awards Ceremony, *Thu, 02/23/2023 - 6:30 pm - 8:00 pm, Grand Ballroom*
- 2124 9th Annual Game Night!, *Thu, 02/23/2023 - 8:15 pm - 10:00 pm, Pecos*
- 3002 Graduate Student Breakfast, *Fri, 02/24/2023 - 8:00 am - 9:30 am, Acoma*
- 3212 First Annual Student Dine Out!, *Fri, 02/24/2023 - 6:30 pm - 8:00 pm, Foyer*
- 3126 Chatting about ChatGPT and GTPzero, *Fri, 2/24/2023 - 8:15 pm - 10:00 pm, Las Cruces*
- 4088 Post-Conference Wrap Up, *Sat, 02/25/2023 - 4:45 pm - 6:15 pm, Acoma*

Professional Development:

- 2066 Professional Development: Publishing with Academic Presses, *Thu, 02/23/2023 - 1:15 pm - 2:45 pm, Las Cruces*
- 2116 Professional Development: Editors' Panel, *Thu, 02/23/2023 - 4:45 pm - 6:15 pm, Las Cruces*
- 3068 Professional Development: Publishing with McFarland, *Fri, 02/24/2023 - 1:15 pm - 2:45 pm, Las Cruces*

Screenings:

- 1068 Noir Film Night: "The Third Man," *Wed, 02/22/2023 - 8:15 pm - 10:00 pm, Las Cruces*
- 3122 MST3K and the Culture of Riffing: Episode 423: Ed Wood's "Bride of the Monster", *Fri, 02/24/2023 - 8:15 pm - 10:00 pm, Salon C & D*
- 3124 Women, Gender, and Sexuality 6: Concentration: Ambient Sound & Aesthetic Vision, *Fri, 02/24/2023 - 8:15 pm - 10:00 pm, Acoma*

2023 Southwest Popular/American Culture Association Conference

Roundtables:

- 1014 Grateful Dead 1: Roundtable: Poetry Is Dead: Readings and Reflections, *Wed, 02/22/2023 - 1:15 pm - 2:45 pm, Salon C & D*
- 2036 Esotericism, Occultism, and Magic 4: Roundtable: Autoreference, Metatext, Subtext, and Cryptext: Occult Art and Hidden History, *Thu, 02/23/2023 - 11:30 am - 1:00 pm, Salon E*
- 2074 Apocalypse, Dystopia, and Disaster 3: Roundtable: Apocalyptic Horror, *Thu, 02/23/2023 - 3:00 pm - 4:30 pm, Acoma*
- 2100 Apocalypse, Dystopia, and Disaster 4: Roundtable: Motherhood at the End of the World, *Thu, 02/23/2023 - 4:45 pm - 6:15 pm, Acoma*
- 2114 Philosophy and Popular Culture 2: Roundtable: Contemplating Death in Literature and Popular Culture, *Thu, 02/23/2023 - 4:45 pm - 6:15 pm, Salon G*
- 3026 Apocalypse, Dystopia, and Disaster 5: Roundtable: Adolescence/YA and Apocalypse, *Fri, 02/24/2023 - 11:30 am - 1:00 pm, Acoma*
- 3028 Cormac McCarthy 6: Roundtable: Initial Thoughts on the New Novels, *Fri, 02/24/2023 - 11:30 am - 1:00 pm, Salon H*
- 3034 Esotericism, Occultism, and Magic 7: Roundtable: Metafictional Magic and Transmedia Storytelling, *Fri, 02/24/2023 - 11:30 am - 1:00 pm, Salon E*
- 3048 Visual Arts 3: Roundtable: What We Do in the Studio: Popular Culture's Influence on Studio Practice, *Fri, 02/24/2023 - 11:30 am - 1:00 pm, Salon G*
- 3054 Apocalypse, Dystopia, and Disaster 6: Roundtable: Teaching and the Apocalypse, *Fri, 02/24/2023 - 1:15 pm - 2:45 pm, Acoma*
- 3058 Esotericism, Occultism, and Magic 8: Roundtable: Reflections and Representations of Occult Conspiracy: Projection, Paranoia, Propaganda, or Possibility?, *Fri, 02/24/2023 - 1:15 pm - 2:45 pm, Salon E*

Roundtables (con't):

- 3076 Apocalypse, Dystopia, and Disaster 7:
Roundtable: Esotericism and Apocalypse,
Fri, 02/24/2023 - 3:00 pm - 4:30 pm,
Acoma
- 3086 Horror 7: Roundtable: The Creep in
Popular Culture, *Fri, 02/24/2023 - 3:00*
pm - 4:30 pm, Salon A & B
- 3102 Apocalypse, Dystopia, and Disaster 8:
Roundtable: Disaster in Popular Culture,
Fri, 02/24/2023 - 4:45 pm - 6:15 pm,
Acoma
- 3110 Grateful Dead 7: Roundtable: The
Grateful Dead and the Psychedelic
Revolution: A Roundtable on the
Documentary Film: "The Secret History
of the LSD Trade", *Fri, 02/24/2023 - 4:45*
pm - 6:15 pm, Salon C & D
- 3112 Horror 8: Roundtable: Horror Fiction, Old
and New, *Fri, 02/24/2023 - 4:45 pm -*
6:15 pm, Salon A & B
- 4020 Horror 10: Roundtable: The EcoGothic
Western, *Sat, 02/25/2023 - 9:45 am -*
11:15 am, Salon A & B
- 4036 Esotericism, Occultism, and Magic 10:
Roundtable: "Enough Is a Myth": The
Reconfiguration of Hellraiser, the
Compulsion to Repeat, and Revisiting
Barker beyond the Labyrinth, *Sat,*
02/25/2023 - 11:30 am - 1:00 pm, Salon E
- 4054 Esotericism, Occultism, and Magic 11:
Roundtable: Disinformation, False Flags,
and Weaponized Lies from Maya to
Mindwar, *Sat, 02/25/2023 - 1:15 pm -*
2:45 pm, Salon E
- 4074 Chican@ Literature, Film, and Culture 3:
Roundtable: "Tesoros del corazón":
Conocimiento as a Chicana Feminist
Archival Method, *Sat, 02/25/2023 - 3:00*
pm - 4:30 pm, Salon C & D
- 4084 War and Culture 3: Roundtable: The
Emotional Landscape of War, *Sat,*
02/25/2023 - 3:00 pm - 4:30 pm, Salon A
& B

Full Schedule Overview

Wed, 02/22/2023 - 10:00 am - 6:00 pm

1000 Registration - Wednesday, *Registration Desk*

Wed, 02/22/2023 - 1:15 pm - 2:45 pm

- 1002 Children's/Young Adult Culture 1: Controversial Topics and Tropes in YA Literature, *Salon A & B*
- 1004 Creative Writing 1: Poetry 1, *Pecos*
- 1006 Esotericism, Occultism, and Magic 1: (Re)constructions, Reception, and Representations of Tradition, *Salon E*
- 1008 Film and History 1: The Intersection of Representation and Remembrance, *Cimarron*
- 1010 Food and Culture 1: Learning Lessons and Remembering the Past, *Salon G*
- 1012 Game Studies, Culture, Play, and Practice 1, *Salon F*
- 1014 Grateful Dead 1: Roundtable: Poetry Is Dead: Readings and Reflections, *Salon C & D*
- 1016 Pedagogy and Popular Culture 1: Multimodal Learning, *Las Cruces*
- 1018 Science Fiction and Fantasy (General) 1: Drums in the Deep: The Monstrous and Fantasy Fiction, *Salon J*
- 1020 Shakespeare in Popular Culture 1: Encountering Shakespeare, *Salon H*
- 1022 Supernatural 1: Stories, Naming, and Deconstruction, *Acoma*
- 1024 Women, Gender, and Sexuality 1: Gender Identities, *Salon I*

Wed, 02/22/2023 - 3:00 pm - 4:30 pm

- 1026 Adaptation 1: Adaptation of Fantasy and the Fantasy of Adaptation, *Cimarron*
- 1028 Children's/Young Adult Culture 2: Celebrating Diversity in YA Literature, *Salon A & B*
- 1030 Cormac McCarthy 1: Philosophy, Theology, and Gender in "The Road," *Salon H*
- 1032 Creative Writing 2: Fiction 1, *Pecos*

2023 Southwest Popular/American Culture Association Conference

Wed, 02/22/2023 - 3:00 pm - 4:30 pm (con't)

- 1034 Esotericism, Occultism, and Magic 2: Veiled Transgressions, Alchemical Salt, and Mythic Sand, *Salon E*
- 1036 Game Studies, Culture, Play, and Practice 2, *Salon F*
- 1038 Grateful Dead 2: Issues and Themes in Grateful Dead History, *Salon C & D*
- 1040 Literature 1: Perspective Changes Everything, *Salon I*
- 1042 Pedagogy and Popular Culture 2: Music, *Las Cruces*
- 1044 Science Fiction and Fantasy (General) 2: Harry Potter and the Shadow of the Problematic Author, *Salon J*
- 1046 Stardom and Fandom 1: Gender and Politics in Fandom across the Globe, *Acoma*
- 1048 Visual Arts 1: Fixed Flux, *Salon G*

Wed, 02/22/2023 - 4:45 pm - 6:15 pm

- 1050 Asian Popular Culture/Asian American Experiences 1: Identity, Empowerment, and Mother-Daughter Relationships, *Salon J*
- 1054 Cormac McCarthy 2: Borders and Style in "Blood Meridian" and "Child of God," *Salon H*
- 1056 Creative Writing 3: Non-Fiction 1, *Pecos*
- 1058 Film Studies 1: International Cinemas in Focus, *Cimarron*
- 1060 Game Studies, Culture, Play, and Practice 3, *Salon F*
- 1062 Grateful Dead 3: Poetry, Muse, and Metaphor in the Grateful Dead, *Salon C & D*
- 1064 Music 1: Music as a Conduit for Funding, Publishing, and Literature, *Salon G*
- 1066 Women, Gender, and Sexuality 2: Cinematic Representations, *Salon I*

Wed, 02/22/2023 - 8:15 pm - 10:00 pm

- 1068 Noir Film Night: "The Third Man," *Las Cruces*

Full Schedule Overview

Thu, 02/23/2023 - 8:00 am - 6:00 pm

2000 Registration - Thursday, *Registration Desk*

Thu, 02/23/2023 - 8:00 am - 9:30 am

2002 Area Chair Breakfast and Business Meeting, *Acoma*

Thu, 02/23/2023 - 9:45 am - 11:15 am

- 2004 Alfred Hitchcock 1: The Master of Suspense, *Cimarron*
- 2006 Animation Studies 1: Anticipation, *Salon G*
- 2008 Cormac McCarthy 3: Doomed Enterprises: Failure and Loss in "The Crossing," *Salon H*
- 2010 Creative Writing 4: Poetry 2, *Pecos*
- 2012 Disability Studies 1: Representation by Design in Comics, *Salon I*
- 2014 Esotericism, Occultism, and Magic 3: Conspiracy, Counterculture, and Occulture, *Salon E*
- 2016 Game Studies, Culture, Play, and Practice 4, *Salon F*
- 2018 Graphic Novels, Comics, and Popular Culture 1: Sequential Art Storytelling and U/Dystopia, *Salon J*
- 2020 Grateful Dead 4: Listening to the Dead: Principles and Paradigms, *Salon C & D*
- 2022 Horror 1: Revisiting the Classics, *Salon A & B*
- 2024 Pedagogy and Popular Culture 3: Research, *Las Cruces*

Thu, 02/23/2023 - 11:30 am - 1:00 pm

- 2026 Adaptation 2: Adapting Classic Characters for the Screen, *Cimarron*
- 2028 American Studies and American History 1: The Conceptualization of Liberty, Truth, and Innocence in American Culture, *Pecos*
- 2030 Animation Studies 2: Squash and Stretch, *Salon G*
- 2032 Apocalypse, Dystopia, and Disaster 1: Dystopias, *Acoma*

2023 Southwest Popular/American Culture Association Conference

Thu, 02/23/2023 - 11:30 am - 1:00 pm (con't)

- 2034 Disability Studies 2: Coming to Terms with Disability on the Stage and Screen, *Salon I*
- 2036 Esotericism, Occultism, and Magic 4: Roundtable: Autoreference, Metatext, Subtext, and Cryptext: Occult Art and Hidden History, *Salon E*
- 2038 Game Studies, Culture, Play, and Practice 5, *Salon F*
- 2040 Graphic Novels, Comics, and Popular Culture 2: The Panels Panel: Form, Theory, and Pedagogy, *Salon J*
- 2042 Horror 2: Screaming in the Seventies, *Salon A & B*
- 2044 Native American/Indigenous Studies 1: Belonging, Breaking Generational Curses, and Revitalization of a Tribal College, *Salon C & D*
- 2046 Pedagogy and Popular Culture 4: Media Studies, *Las Cruces*
- 2048 Visual Arts 2: Space and Place, *Salon H*

Thu, 02/23/2023 - 1:15 pm - 2:45 pm

- 2050 Apocalypse, Dystopia, and Disaster 2: Humanity, Culture, and Time, *Acoma*
- 2052 Asian Popular Culture/Asian American Experiences 2: Community, History, and Important Places, *Salon F*
- 2054 Creative Writing 5: Fiction 2, *Pecos*
- 2056 Film and History 2: Continuity and Change in Cinematic Representation, *Cimarron*
- 2058 Food and Culture 2: Women's Voices: Constructing Identities through Food in the US-Mexico Border Region, *Salon G*
- 2060 Grateful Dead 5: The Musical Legacy of the Grateful Dead, *Salon I*
- 2062 Music 2: Taylor Swift Extravaganza!, *Salon H*
- 2064 Native American/Indigenous Studies 2: Protest, Sovereignty, and Indigenous Futures, *Salon C & D*
- 2066 Professional Development: Publishing with Academic Presses, *Las Cruces*

Full Schedule Overview

Thu, 02/23/2023 - 1:15 pm - 2:45 pm (con't)

- 2068 Science Fiction and Fantasy (General) 3: Looking Backward: History and Nostalgia in Science Fiction, *Salon J*
2070 Stardom and Fandom 2: Why We Love What We Love: Fan Identification, Passion, and Consumption, *Salon E*
2072 War and Culture 1: War through the Eyes of the Other, *Salon A & B*

Thu, 02/23/2023 - 3:00 pm - 4:30 pm

- 2074 Apocalypse, Dystopia, and Disaster 3: Roundtable: Apocalyptic Horror, *Acoma*
2076 Children's/Young Adult Culture 3: Novel Approaches to Reading, Using, and Creating Children's Literature, *Salon A & B*
2078 Consumerism and Culture 1: The Consumption of Culture and Its Impact, *Salon E*
2080 Cormac McCarthy 4: Language and Psychology, *Salon H*
2082 Creative Writing 6: Mixed Genre, *Pecos*
2084 Film Studies 2: American Cinema: Geography, Genre, and Representation, *Cimarron*
2086 Game Studies, Culture, Play, and Practice 6, *Salon F*
2088 Grateful Dead 6: The World of Jerry Garcia, *Salon C & D*
2090 Pedagogy and Popular Culture 5: Liberation Pedagogy, *Las Cruces*
2092 Philosophy and Popular Culture 1: Culture, Technology, and Persons, *Salon G*
2094 Science Fiction and Fantasy (General) 4: Science, Mad and Otherwise, *Salon J*
2096 Women, Gender, and Sexuality 3: Fictional Representations, *Salon I*

2023 Southwest Popular/American Culture Association Conference

Thu, 02/23/2023 - 4:45 pm - 6:15 pm

- 2098 Alfred Hitchcock 2: His Dark Materials, *Cimarron*
2100 Apocalypse, Dystopia, and Disaster 4: Roundtable: Motherhood at the End of the World, *Acoma*
2102 Creative Writing 7: Poetry 3, *Pecos*
2104 Esotericism, Occultism, and Magic 5: Cinemagic, *Salon E*
2106 Game Studies, Culture, Play, and Practice 7, *Salon F*
2108 Horror 4: The Philosophy and Ideology of Horror, *Salon A & B*
2110 Literature 2: Women's Violence and Heroics, *Salon H*
2112 Native American/Indigenous Studies 3: Visual, Textual, Oral, Cinematic, and Culinary Storytelling, *Salon C & D*
2114 Philosophy and Popular Culture 2: Roundtable: Contemplating Death in Literature and Popular Culture, *Salon G*
2116 Professional Development: Editors Panel, *Las Cruces*
2118 Sociology of Popular Culture 1: Recursive Articulation: Cultural Perspectives on Media(ted) Realities, *Salon J*
2120 Women, Gender, and Sexuality 4: Challenging Misrepresentations, *Salon I*

Thu, 02/23/2023 - 6:30 pm - 8:00 pm

- 2122 Opening Reception: Peter C. Rollins Book and Student Awards Ceremony, *Grand Ballroom*

Thu, 02/23/2023 - 8:15 pm - 10:00 pm

- 2124 9th Annual Game Night!, *Pecos*

Fri, 02/24/2023 - 8:00 am - 5:00 pm

- 3000 Registration - Friday, *Registration Desk*

Fri, 02/24/2023 - 8:00 am - 9:30 am

- 3002 Graduate Student Breakfast, *Acoma*

Full Schedule Overview

Fri, 02/24/2023 - 9:45 am - 11:15 am

- 3006 Cormac McCarthy 5: Perspectives on The Passenger, *Salon H*
- 3008 Creative Writing 8: Fiction 3, *Pecos*
- 3010 Disability Studies 3: Representing the Mind in Film and Literature, *Salon I*
- 3012 Esotericism, Occultism, and Magic 6: Beyond the Walls of Text, *Salon E*
- 3014 Food and Culture 3: A Feast of Miscellany: Colonialism, Resistance, and Anthony Bourdain, *Salon G*
- 3016 Game Studies, Culture, Play, and Practice 8, *Salon F*
- 3018 Graphic Novels, Comics, and Popular Culture 3: Power and the Panel: Sequential Art and Social Issues, *Salon J*
- 3020 Horror 5: Location, Location, Location!, *Salon A & B*
- 3022 Rap and Hip Hop Culture 1: Street Prophets, *Salon C & D*
- 3024 Television 1: Identity and Television, *Las Cruces*

Fri, 02/24/2023 - 11:30 am - 1:00 pm

- 3026 Apocalypse, Dystopia, and Disaster 5: Roundtable: Adolescence/YA and Apocalypse, *Acoma*
- 3028 Cormac McCarthy 6: Roundtable: Initial Thoughts on the New Novels, *Salon H*
- 3030 Creative Writing 9: Poetry 4, *Pecos*
- 3032 Disability Studies 4: Disability in Society and the Classroom, *Salon I*
- 3034 Esotericism, Occultism, and Magic 7: Roundtable: Metafictional Magic and Transmedia Storytelling, *Salon E*
- 3036 Film and History 3: Colonialism, Conflict, and Allegory, *Cimarron*
- 3038 Game Studies, Culture, Play, and Practice 9, *Salon F*
- 3040 Graphic Novels, Comics, and Popular Culture 4: Memory, Memoir, and Trauma, *Salon J*
- 3042 Horror 6: The Politics of Horror, *Salon A & B*
- 3044 Rap and Hip Hop Culture 2: Expression and Culture, *Salon C & D*

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Fri, 02/24/2023 - 11:30 am - 1:00 pm (con't)

- 3046 Television 2: Work/Life Balance: Essays About the Apple TV Show "Severance," *Las Cruces*
- 3048 Visual Arts 3: Roundtable: What We Do in The Studio: Popular Culture's Influence on Studio Practice, *Salon G*

Fri, 02/24/2023 - 1:15 pm - 2:45 pm

- 3050 African American/Black Studies 1: Film Studies, Comics, and Hip Hop, *Salon I*
- 3052 American Studies and American History 2: Ideological and Active Embodiments of Racial Inequality in American Society, *Pecos*
- 3054 Apocalypse, Dystopia, and Disaster 6: Roundtable: Teaching and the Apocalypse, *Acoma*
- 3056 Asian Popular Culture/Asian American Experiences 3: Hypersexualization, Racialization, and Exploitation of Women and Illegal Immigrants, *Salon F*
- 3058 Esotericism, Occultism, and Magic 8: Roundtable: Reflections and Representations of Occult Conspiracy: Projection, Paranoia, Propaganda, or Possibility?, *Salon E*
- 3060 Film Studies 3: Film Audiences and Reception, *Cimarron*
- 3062 Literature 3: The Marginalized, *Salon H*
- 3064 Music 3: Rebellion and Protest, *Salon G*
- 3066 Pedagogy and Popular Culture 6: Eclectica, *Salon C & D*
- 3068 Professional Development: Publishing with McFarland, *Las Cruces*
- 3070 Science Fiction and Fantasy (General) 5: The Big Issues: Gender, Race, Religion, *Salon J*
- 3072 War and Culture 2: The Representational Politics of War, *Salon A & B*

Full Schedule Overview

Fri, 02/24/2023 - 3:00 pm - 4:30 pm

- 3074 Alfred Hitchcock 3: Haunting Figures, *Cimarron*
- 3076 Apocalypse, Dystopia, and Disaster 7: Roundtable: Esotericism and Apocalypse, *Acoma*
- 3077 1052 Breaking Bad/Better Call Saul 1, *Salon C & D*
- 3078 Biography, Autobiography, Memoir, and Personal Narrative 1, *Salon G*
- 3080 Classical Representations in Popular Culture 1: Apollo and Dionysus, *Salon H*
- 3082 Eco-Criticism and the Environment 1: Creating Futures across Species: Human, Plant, and Other, *Salon E*
- 3084 Game Studies, Culture, Play, and Practice 10, *Salon F*
- 3086 Horror 7: Roundtable: The Creep in Popular Culture, *Salon A & B*
- 3088 Mystery/Detective Fiction 1: Experiments with Genre for Purpose and Pleasure, *Salon I*
- 3090 Myth and Fairy Tales 1: Fairy Tales as the Popular Culture of Fictional Worlds, *Pecos*
- 3094 Television 3: Televisual Representations of Mental Health and Addiction, *Las Cruces*
- 3096 Women, Gender, and Sexuality 5: Media and Digital (Mis)Representations, *Salon J*

Fri, 02/24/2023 - 4:45 pm - 6:15 pm

- 3098 Adaptation 4: Adaptions in the Dark: Adapting Horror, Noir, and Vampire Stories, *Cimarron*
- 3100 African American/Black Studies 2: Arts, Literature, and History, *Salon G*
- 3102 Apocalypse, Dystopia, and Disaster 8: Roundtable: Disaster in Popular Culture, *Acoma*
- 3104 Chican@ Literature, Film, and Culture 1, *Salon E*
- 3106 Crime and Culture 1: Exploring Criminality and the Art of Rehabilitation, *Pecos*

2023 Southwest Popular/American Culture Association Conference

Fri, 02/24/2023 - 4:45 pm - 6:15 pm (con't)

- 3108 Game Studies, Culture, Play, and Practice 11, *Salon F*
- 3110 Grateful Dead 7: Roundtable: The Grateful Dead and the Psychedelic Revolution: A Roundtable on the Documentary Film: "The Secret History of the LSD Trade", *Salon C & D*
- 3112 Horror 8: Roundtable: Horror Fiction, Old and New, *Salon A & B*
- 3114 Mothers, Motherhood, and Mothering in Popular Culture 1: Literary Motherhood: Maternal Narratives in Popular Writing, *Salon H*
- 3116 Mystery/Detective Fiction 2: Investigating Insiders and Outsiders, *Salon I*
- 3118 Sociology of Popular Culture 2: Identity, Embodiment, and Belonging in Popular Culture, *Salon J*
- 3120 Television 4: Gender I: Historical Representations of Gender and Sexual Identity, *Las Cruces*

Fri, 02/24/2023 – 6:30 pm – 8:00 pm

- 3212 First Annual Student Dine Out!, *Foyer*

Fri, 02/24/2023 - 8:15 pm - 10:00 pm

- 3122 MST3K and the Culture of Riffing: Episode 423: Ed Wood's "Bride of the Monster", *Salon C & D*
- 3124 Women, Gender, and Sexuality 6: Concentration: Ambient Sound and Aesthetic Vision, *Acoma*
- 3126 Chatting with ChatGPT and GPTzero, *Las Cruces*

Sat, 02/26/2023 - 9:00 am - 4:30 pm

- 4000 Registration - Saturday, *Registration Desk*

Sat, 02/25/2023 - 9:45 am - 11:15 am

- 4002 American Studies and American History 3: Historic Studies of Literary, Social, and Visual Americana, *Pecos*
- 4004 Biography, Autobiography, Memoir, and Personal Narrative 2, *Salon H*

Full Schedule Overview

Sat, 02/25/2023 - 9:45 am - 11:15 am

- 4006 Cultural Heritage Institutions in Popular Culture 1: Realia and Other Objects in Cultural Heritage Institutions, *Salon C & D*
4008 Disability Studies 5: Discussing Neurodiversity, *Salon I*

Sat, 02/25/2023 - 9:45 am - 11:15 am (con't)

- 4010 Esotericism, Occultism, and Magic 9: Wicked Witches and Daemonic Women, *Salon E*
4012 Film and History 4: Creation, Transformation, and Metamodern History, *Cimarron*
4014 Food and Culture 4: Literature and New Media Communication, *Salon G*
4016 Game Studies, Culture, Play, and Practice 12, *Salon F*
4018 Graphic Novels, Comics, and Popular Culture 5: Evolutions in Characters, Genres, and Archetypes, *Salon J*
4020 Horror 10: Roundtable: The EcoGothic Western, *Salon A & B*
4022 Rhetoric and Technical Communication 1: Trends in Higher Education, *Acoma*
4024 Television 5: Gender II: Contemporary Women in Television, *Las Cruces*

Sat, 02/25/2023 - 11:30 am - 1:00 pm

- 4026 Adaptation 5: Adaptions Old and New: From Old Source Texts and Aging Heroes to Die Neue Frau, *Cimarron*
4028 African American/Black Studies 3: Black Respectability Politics, Beauty, and Fashion, *Salon I*
4030 Chican@ Literature, Film, and Culture 2, *Salon C & D*
4032 Classical Representations in Popular Culture 2: Calliope and Hermes, *Salon H*
4034 Crime and Culture 2: Social and Cultural Reactions to True Crime, *Salon F*

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Sat, 02/25/2023 - 11:30 am - 1:00 pm (con't)

- 4036 Esotericism, Occultism, and Magic 10: Roundtable: "Enough Is a Myth": The Reconfiguration of Hellraiser, the Compulsion to Repeat, and Revisiting Barker beyond the Labyrinth, *Salon E*
4038 Horror 9: Roundtable: Horrors of In/Security: What the Slasher Movie Means, *Salon A & B*
4040 Myth and Fairy Tales 2: A Fairy Tale Kaleidoscope: Comparative, Pedagogical, and Gendered Views, *Pecos*

Sat, 02/25/2023 - 11:30 am - 1:00 pm (con't)

- 4042 Rhetoric and Technical Communication 2, *Acoma*
4044 Sociology of Popular Culture 3: Pandemics, Plants, and Police: Exploring the Intersection(s) of Teaching and Research, *Salon J*
4046 Television 6: Identity Performance and the Future of Television, *Las Cruces*
4048 Visual Arts 4: Process and Presence, *Salon G*

Sat, 02/25/2023 - 1:15 pm - 2:45 pm

- 4050 Cultural Heritage Institutions in Popular Culture 2: Social Justice/Social Change and Cultural Heritage Institutions, *Salon C & D*
4052 Eco-Criticism and the Environment 2: Let's Talk about the Birds and the Beasts: Animal, Avian, Past, Future, *Pecos*
4054 Esotericism, Occultism, and Magic 11: Roundtable: Disinformation, False Flags, and Weaponized Lies from Maya to Mindwar, *Salon E*
4056 Horror 3: Cycles of Horror, *Salon A & B*
4058 Linguistics 1: Applied Linguistics, *Las Cruces*
4060 Mothers, Motherhood, and Mothering in Popular Culture 2: Primal Scream: Audio-Visual Arts of Motherhood, *Salon F*
4062 Music 4: Creation of Myth and Legacy, *Salon G*

Full Schedule Overview

2023 Southwest Popular/American Culture Association Conference

Sat, 02/25/2023 - 1:15 pm - 2:45 pm (con't)

- 4064 Poetry & Poetics (Critical) 1: Poetry, Parody, and Place, *Acoma*
- 4066 Politics 1: American Politics Real and Imagined, *Salon I*
- 4068 Religion 1: Finding and Managing Disruption, *Salon H*
- 4070 Science, Technology, and Culture 1, *Salon J*
- 4072 Theater and Performance Studies 1: The Curation, Archival Aspects, and Methodology of Theater and Performance, *Cimarron*

Sat, 02/25/2023 - 3:00 pm - 4:30 pm

- 4074 Chican@ Literature, Film, and Culture 3: Roundtable: “Tesoros del corazón”: Conocimiento as a Chicana Feminist Archival Method, *Salon C & D*
- 4076 Lawyers and the Legal Profession in Popular Culture 1: Comedy, Insanity, Real Life, and Rage, *Salon I*
- 4078 Medievalisms 1: Reading the Medieval across Media, *Las Cruces*
- 4080 Religion 2: The Word on the Street..., *Salon H*
- 4082 Science, Technology, and Culture 2, *Salon J*
- 4084 War and Culture 3: Roundtable: The Emotional Landscape of War, *Salon A & B*
- 4086 Zombie and Pandemic Culture 1, *Salon G*

Sat, 02/25/2023 – 4:45 pm – 6:15 pm

- 4088 Post-Conference Wrap Up, *Acoma*

1000 Registration – Wednesday

Wed, 02/22/2023 – 10:00 am – 6:00 pm, Registration Desk

Moderator: SWPACA Executive Team

**1002 Children's/Young Adult Culture 1: Controversial Topics and Tropes in
YA Literature**

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Salon A & B

Moderator: Diana Dominguez, University of Texas Rio Grande Valley

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

“Being Sold to Him, That Is How Our Love Story Started” (Said the 16-Year-Old): A CADS Study of a Problematic Trend in Romantic Fanfiction

Ana Maria Bermeo Ortiz, Universidad Nacional de Colombia

The Cruel Prince and the Enemies-to-Lovers Trope

Ally Bonfield

1004 Creative Writing 1: Poetry 1

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Pecos

Moderator: Christopher Carmona, Our Lady of the Lake University

Raw and Personal without Apology

Daryl Halencak, Independent Writer and Poet

The Poetry of Albino Carrillo as Read and Interpreted by Rudolfo Carrillo

Rudolfo Carrillo, Independent Writer and Scholar

Chispas: Poems

Christopher Carmona, Our Lady of the Lake University

Shadows (Poems)

Terri Cummings, Independent Scholar

1006 Esotericism, Occultism, and Magic 1: (Re)constructions, Receptions, and Representations of Tradition

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Salon E

Moderator: George Sieg, Southwestern Indian Polytechnic Institute

In Defense of Ancient Rabbis

Matthew Fortin, Independent Scholar

How Malachi Martin Re-Invented Catholic Demonology

Joseph Laycock, Texas State University

Ernest Thompson Seton: Wolf Hunter, Indian Cosplayer, Scoutmaster, Pagan

Shannon McRae, State University of New York at Fredonia

Building the Ecological Community: “Midsommar” and Anthroposophy

Jessica Maginity, University of Delaware

1008 Film and History 1: The Intersection of Representation and Remembrance

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Cimarron

Moderator: Brad Duren, Tulsa Community College

Political Campaigns in 1930s Hollywood Cinema

Jim Burton, Salisbury University

“Welcome Home, Mr. Bailey”: Christmas Movies in the Postwar Era

Dewar Macleod, William Paterson University

1010 Food and Culture 1: Learning Lessons and Remembering the Past

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Salon G

Moderator: Amanda North, Independent Scholar

Spreading the Gospel of Red and Green

Virginia Jones, Arkansas Tech University

Tell Me *How* You Eat and I’ll Tell You Who You *Might* Be: Utilizing Consuming as a Daily Mindfulness Practice

Amanda North, Independent Scholar

Lessons over Lunch: The Learning That Happens around Food

Caitlyn Gorman, Iowa State University

Candy Recipes at Home: Rhetorical Spaces of Nostalgic Power

Ami Comeford, Utah Tech University

1012 Game Studies, Culture, Play, and Practice 1

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Salon F

Moderator: Judd Ruggill, University of Arizona

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

The Ending Has Not Yet Been Written: The Unending Appeal and Unending Revision of "MYST"

Joy Sterrantino, Southern Utah University

Do Not Speak Unless You Can Improve the Silence: The Silent Protagonist in Video Games

John Holt, Baylor University

"A Place of Warmth and Nostalgia": Exploring Coziness and Grief in Disney's "Dreamlight Valley"

Jessica Stanley, Old Dominion University

1014 Grateful Dead 1: Roundtable: Poetry Is Dead: Readings and Reflections

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Salon C & D

Moderator: Andrew Smith, Tennessee Tech

Patrick "P.W." Covington, Poet

Don McIver, Central New Mexico Community College

From lyrics to folklore to every kind of collected and eccentric ephemera, all things "Grateful Dead" and Deadhead fandom, these combine to constitute their own contemporary American wisdom tradition. Moreover, Dead lyrics are the postmodern scriptures of this freewheeling wisdom tradition. From this convergence, the anthology "Poetry Is Dead" was born. The collection drew submissions from across the planet and debuted on the lots of Dead & Company's Summer 2022 Tour. This roundtable presentation will begin with an introduction to the anthology, followed by select readings from the anthology, and conclude with conversation between panelists and audience.

1016 Pedagogy and Popular Culture 1: Multimodal Learning

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Las Cruces

Moderator: Kurt Depner, New Mexico State University – Dona Ana

Podcasting for Peace: Using a Multimodal Approach to Engage Students in a Reflexive Practice

Ashley Watson, University of Minnesota

Towards a Pedagogy of Virtual Reality

Matthew Goodwin, University of New Mexico

"Team Management of a Multi-Modal Project within a Cross-Curricular Unit Survey": A Case Study and Proposition

Cari Moore, West Texas A&M University

**1018 Science Fiction and Fantasy (General) 1: Drums in the Deep: The
Monstrous and Fantasy Fiction**

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Salon J

Moderator: David Sweeten, Eastern New Mexico University

Resisting Western Hegemony in “Akata Witch”

Fabian Sisneros, Eastern New Mexico University

The Power of Storytelling in Rebeca Roanhorse’s “Black Sun”

Cristina Mosey, Eastern New Mexico University

“Bluebeard”: Patriarchal Power Structures, Male Privilege, and Control over the Female Body

Cody Wilhelm, Eastern New Mexico University

The Illusion of Borders

Sierra Beverly, Eastern New Mexico University

Fearing the Other: Colonialist Fear as the Monstrous in “The Last Unicorn”

Audra Bagwell, Eastern New Mexico University

1020 Shakespeare in Popular Culture 1: Encountering Shakespeare

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Salon H

Moderator: Wes D. Pearce, University of Regina

Shakespeare and Pop-Culture: Removing the Gatekeeping for Youthful Rebellion

Troy Coleman, University of Colorado Boulder

Shakespeare in “Tombstone”: The Bard in the American Western

Kaitlyn Culliton, Texas A&M International University

Summer Shakespeare Festivals, New Plays of Shakespeare, and the Public Good

Wes D. Pearce, University of Regina

1022 Supernatural 1: Stories, Naming, and Deconstruction

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Acoma

Moderator: Eugene Rosen, Fullerton College

What’s in a Name?: The Temporary Nature of God and Death in “Supernatural”

Eugene Rosen, Fullerton College

Stories of Our Lives: Books of Life and Death in the Library of the Netherlands and Death’s Reading Room

Jennifer Love, University of Michigan

God, Godless, and Sanctioned Destruction: How “Supernatural”’s “The French Mistake” Demonstrates Destruction Can Be Multi-Layered

Rachel Lewis, University of Tennessee – Chattanooga

1024 Women, Gender, and Sexuality 1: Gender Identities

Wed, 02/22/2023 – 1:15 pm – 2:45 pm, Salon I

Moderator: Laura Jacobs, University of Arizona

Queer Grit: Subversion and Queer Protest in Charles Portis' "True Grit"

Laura Jacobs, University of Arizona

"To Me, She Represents Strength and Courage": Gender, Nationality, and the BBC's Coverage of the War in Ukraine

Sarah Breyfogle, Howard University

"A Thousand Other Things": Badiou's Asexual Erotic

Nicholas Adler, Boston College

1026 Adaptation 1: Adaptation of Fantasy and the Fantasy of Adaptation

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Cimarron

Moderator: Micah Donohue, Eastern New Mexico University

"As the French Book Seyeth" and "Turnings of the Wheel": Adaptation and Recontextualization in Fantasy and Medieval Romance

David Sweeten, Eastern New Mexico University

Television Adaptations of Fantasy and Adaptation Studies

Micah Donohue, Eastern New Mexico University

Jo Walton, Metafiction, and the Adaptation of Self

Ben Fuqua, Eastern New Mexico University

1028 Children's/Young Adult Culture 2: Celebrating Diversity in YA Literature

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Salon A & B

Moderator: Diana Dominguez, University of Texas Rio Grande Valley

Diversifying the Young Adult Library

Stephanie Tanke, Northern Arizona University

Structural and Character Choices in Young Adult Mystery Novels That Reference Popular Media and Cater to Today's Teen

Rose Ann Mullet, Lakehill College Preparatory School

Confronting Mexico: How Mexico Facilitates a Coming-of-Age Journey in Laura Resau's "What the Moon Saw"

Lourdes Marquez, Texas A&M International University

1030 Cormac McCarthy 1: Philosophy, Theology, and Gender in “The Road”

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Salon H

Moderator: Rachel Griffis, Spring Arbor University

Mothers and Sons: The Importance of the Role of Mother in Cormac McCarthy’s Fiction

Winona Doubrava, Texas Tech University

McCarthy’s Theology: “The Road” to Belief

Elizabeth Thomae, St. John’s University

Apocalyptic Kindness: Toward Generosity in Cormac McCarthy’s “The Road”

Brooke Bastie, University at Buffalo

Thinking the Unthinkable; Writing the Impossible: A Blanchotian Interpretation of McCarthy’s “The Road”

Marc Johnson, University of Buffalo

1032 Creative Writing 2: Fiction 1

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Pecos

Moderator: Tisha Reichle-Aguilera, University of Southern California

Liberty 7s: An Excerpt from “Low April Sun”

Constance Squires, University of Central Oklahoma

Wild Berry

Tisha Reichle-Aguilera, University of Southern California

OK Boomer Blues

Jane Holwerda, Independent Scholar

1034 Esotericism, Occultism, and Magic 2: Veiled Transgressions, Alchemical Salt, and Mythic Sand

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Salon E

Moderator: George Sieg, Southwestern Indian Polytechnic Institute

The Esoteric Francis Bacon

Ryan Murtha, Independent Scholar

Mapping the Mystical: Folk Curing and Occultism in Mayong

Madhurjya Kashyap, University of Hyderabad

Challenging Patriarchal-Orientalist Representations: Traditional Arabian Storytelling Meets the Gothic in Fadia Faqir’s “Pillars of Salt”

Shurouq Ibrahim, The Ohio State University

“Myths Are the Stories We Tell Ourselves about the World”: An Exploration of Modern Fantasy Novels Set in the Southwest

Angela Whyland, Independent Scholar

1036 Game Studies, Culture, Play, and Practice 2

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Salon F

Moderator: Kevin Moberly, Old Dominion University

“Legend-Clipping into ‘The Backrooms’”: An Exploration of “The Backrooms” and Other Found Footage Video Games as a Shifting Form of Legend-Tripping

Erin Rosson, University of Louisiana

Monstrous Camp and Queer Actualization in “Monster Prom,” “Dating Sims”

Harold Bosstick, University of Louisiana at Lafayette

An Exquisite Corpse: The Gothic Female Body in “Resident Evil: Village”

Jessica Armendarez, University of Louisiana at Lafayette

1038 Grateful Dead 2: Issues and Themes in Grateful Dead History

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Salon C & D

Moderator: Nicholas Meriwether, Center for Counterculture Studies

New Pynchon Character Just Dropped: Curly Jim Stalarow, the Grateful Dead, and the Psychedelic Social Network

Jesse Jarnow, Independent Scholar

Can You Fake the Acid Test?: Collecting and (Re)Making Grateful Dead History

Nicholas Meriwether, Center for Counterculture Studies

1040 Literature 1: Perspective Changes Everything

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Salon I

Moderator: Madelaine McLaughlin, York University

[Beep] That for an Opening

Robert Johnson, Midwestern State University

Fictional Realities: Subcreation in Salmanazar’s Formosa

Curtis Ehrich, University of Louisville

Stephen King’s “IT”: A Contemporary Bildungsroman?

Tiziana Lentini, Università per stranieri Dante Alighieri di Reggio Calabria / University of Amsterdam

“Hello Darkness, My Old Friend”: Registers of Pessimism in Jen Sookfong Lee’s “The Conjoined”

Madelaine McLaughlin, York University

1042 Pedagogy and Popular Culture 2: Music

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Las Cruces

Moderator: Kurt Depner, New Mexico State University – Dona Ana

“See How It Sounds? A Little Un-Rational”: White Privilege and Authenticity in a Hip Hop Classroom

Andrew McIntosh, Northampton Community College

The Music-Literacy Connection: Revisiting Read Alouds through the Lens of Talking Drums

Daniel Olufemi, New Mexico Highlands University

Humanizing the Dismal Science: Using Music to Improve Student Engagement and Enhance Economic Literacy

Leah Mathews, University of North Carolina Asheville

Melissa Mahoney, University of North Carolina Asheville

1044 Science Fiction and Fantasy (General) 2: Harry Potter and the Shadow of the Problematic Author

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Salon J

Moderator: Janet Croft, University of Northern Iowa

The Magic of Reality: How “Harry Potter and the Order of the Phoenix” Stupefied Archetypes

Chloe Lafevers, East Central University

Delineating the Shadows of Faust and Freud in Harry Potter

Mayank Kejriwal, University of Southern California

Making No Noise and Pretending We’re Not There: Queering Harry Potter

Castiel Lisko, University of Alabama

1046 Stardom and Fandom 1: Gender and Politics in Fandom Across the Globe

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Acoma

Moderator: Elizabeth LeDoux, Bentley University

Safeguarding Nisu Bots in 2018’s Mainland China: Fan Activism, Internet Freedom, and Gender Revolution

Chung Yan Chow, University of Hong Kong

From Ahsoka Tano to the Anti-Woke: The Fraught Political Underbelly of the “Star Wars” Fandom

Lauren Crockett-Girard, Boston College

A Normal Amount of Rage: Female Fandom and Its Impact on the Female SuperHERo Narrative

Elizabeth LeDoux, Bentley University

1048 Visual Arts 1: Fixed Flux

Wed, 02/22/2023 – 3:00 pm – 4:30 pm, Salon G

Moderator: Emily Merrill, Bowling Green State University

From the Communications Up: A Nuyorican Graphics Art Movement in Loisaida

Emily Merrill, Bowling Green State University

Transformative Subjects: Discussions of Nahualismo in Mylan Nguyễn's Visual Art and Gloria Anzaldúa's Writings

Sara Ishii, Texas Woman's University

John Singer Sargent: The Personality behind Portraiture

Lauren Hathaway, Texas Woman's University

We Don't Have to Be Perfect, Alice Neel Said So

Jillian Viveiros, Texas Woman's University

**1050 Asian Popular Culture/Asian American Experiences 1: Identity,
Empowerment, and Mother-Daughter Relationships**

Wed, 02/22/2023 – 4:45 pm – 6:15 pm, Salon J

Moderator: Elaine Cho, American University

Let's Eat! Foodways in Korean American Narratives

Elaine Cho, American University

Biting the Hand: Growing Up Asian in Black and White America

Julia Lee, Loyola Marymount University

Disrupting Narrative Theory: How Jenny Zhang Uses an Unsettling Narrative to Depict Struggling Mother and Daughter Relationships in "Sour Heart"

Merry Riddle, Brigham Young University

**1054 Cormac McCarthy 2: Borders and Style in Blood Meridian and Child of
God**

Wed, 02/22/2023 – 4:45 pm – 6:15 pm, Salon H

Moderator: Rachel Griffis, Spring Arbor University

Becoming in the Borderlands: Multicultural Identity and Destruction by Assimilation in "Blood Meridian"

Olivia Ojeda, The Cormac McCarthy Society

Inversions without End

Kelly James, The Cormac McCarthy Society

Contingency and the Paratactic Style in McCarthy

Miles Parkinson, University of Vermont

1056 Creative Writing 3: Non-Fiction 1

Wed, 02/22/2023 – 4:45 pm – 6:15 pm, Pecos

Moderator: Yasmina Choate, Seminole State College

Of Violence, Culture, and War

Dibakar Pal, University of Calcutta

Please Don't Call Me Pretty

Yasmina Choate, Seminole State College

The Apron Museum, Iuka, Mississippi

Stephen Benz, University of New Mexico

1058 Film Studies 1: International Cinemas in Focus

Wed, 02/22/2023 – 4:45 pm – 6:15 pm, Cimarron

Moderator: Prajwal Hooli, Reva University

Rendering Hong Kong on an Animated Stage: A Life Action Film Director's Perspectival Approach and Strategies

Tze-yue G. Hu, Independent Educator

The Portrayals of Agriculture and Farmers in Telugu Films: A Qualitative Content Analysis

Prajwal Hooli, Reva University

Uncanny Is the City: Michael Haneke's Trilogy of Emotional Glaciation as Anti-Heimat Discourse

Amber Lane, University of New Mexico

East-West Synthesis: The Position of Turkish Cinema from the Perspective of French and Iranian Cinema

Sevval Tufan, Southern California Institute of Architecture

1060 Game Studies, Culture, Play, and Practice 3

Wed, 02/22/2023 – 4:45 pm – 6:15 pm, Salon F

Moderator: Marc Ouellette, Old Dominion University

Queer Time, Queer Archives, and YouTube Compilation Videos

Josh Zimmerman, University of Arizona

The Dangerous "Other" Is Us

Skyla Santacruz, Loyal Marymount University

Joseph Sanchez, University of Southern California

Life Is Queer: An Examination of Queer Texts within Video Game Narratives

Toriana Shepherd, Independent Scholar

1062 Grateful Dead 3: Poetry, Muse, and Metaphor in the Grateful Dead

Wed, 02/22/2023 – 4:45 pm – 6:15 pm, Salon C & D

Moderator: Jason Gallagher-Guerrero, University of Missouri-St Louis

The Grateful Dead: Poetic Muse

Jason Gallagher-Guerrero, University of Missouri-St Louis

Robert Hunter, Terence McKenna, and the Philosophy of Metaphor

Rhoney Stanley, Independent Scholar

There's More of Us Than They Think: The Amorphous and Interstitial Art Venue of Grateful Dead Fandom

James Woglom, Humboldt State University

1064 Music 1: Music as a Conduit for Funding, Publishing, and Literature

Wed, 02/22/2023 – 4:45 pm – 6:15 pm, Salon G

Moderator: Cody Smith, North Lake College

Classically Opaque: Questionable Funding and Inequitable Impacts in the Classical Music Industry

Amanda Paruta, Independent Scholar

Coming into Harmony: The Creation of the History of Music in San Antonio Book

Jacob Sherman, University of Texas San Antonio Libraries

William Glenn, University of Texas San Antonio Libraries

The Concept Album as Literature: A Critical Examination of Nine Inch Nails' "The Downward Spiral"

Kelly Stith, University of Nevada-Las Vegas

1066 Women, Gender, and Sexuality 2: Cinematic Representations

Wed, 02/22/2023 – 4:45 pm – 6:15 pm, Salon I

Moderator: Jeremy Schulz, Boston University

"Happily Ever After": The Body Politics of Bella's Pregnancy and Immortality in "Twilight"

Cassandra Yatron University of Texas at Arlington

Feminism through the Balance of Masculine and Feminine Performance in "The Hunger Games"

Michaela Roach, Abilene Christian University

"We Don't Know Why. She Has Lost the Will to Live": Queer Death as Feminist Refusal in a Galaxy Far, Far Away

Jeremy Schulz, Boston University

Reproduction as a Vehicle for Modern Horror Cinema

Maya Olais, Claremont Graduate University

1068 Noir Film Night: The Third Man

Wed, 02/22/2023 – 8:15 pm – 10:00 pm, Las Cruces

Moderator: Matthew Kelley, Shelton State Community College

Noir Film Night: “The Third Man”

Matthew Kelley Shelton State Community College

Another SWPACA tradition returns with *Noir* screening night! This year’s film is 1949’s “The Third Man” with Joseph Cotton and Orson Welles. Featuring an original screenplay by Graham Greene and an uncredited Welles, 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 with the “usual suspects” at SWPACA 2023 to investigate the place of *Noir* in popular culture.

2000 Registration – Thursday

Thu, 02/23/2023 – 8:00 am – 6:00 pm, Registration Desk

Moderator: SWPACA Executive Team

2002 Area Chair Breakfast and Business Meeting

Thu, 02/23/2023 – 8:00 am – 9:30 am, Acoma

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 Alfred Hitchcock 1: The Master of Suspense

Thu, 02/23/2023 – 9:45 am – 11:15 am, Cimarron

Moderator: Michael Howarth, Missouri Southern State University

The Fluidity of Capitalism, Agoraphobia, and the Conventions of Cold War Society in Alfred Hitchcock's "North by Northwest"

Tessa Townsend, Midland College

Imaginations in Practice: The Relations of the Filmic Aspects of the Works of Janet Cardiff, George Bures Miller, and Alfred Hitchcock

Aimee McBride, Midland College

Hitchcockian Suspense Takes Many Forms: An Analysis of Osamu Tezuka's "Night on the Bypass"

Jacob Garver, University of Missouri

Stage Fright: Alfred Hitchcock's Hollywood Return to British Espionage

Miles Wayne

2006 Animation Studies 1: Anticipation

Thu, 02/23/2023 – 9:45 am – 11:15 am, Salon G

Moderator: Francisco Ortega-Grimaldo, Texas Tech University

"Now Will You Raise Your Left Foot?": Decisions as Material: A Decisive Moment in Animation

Robby Gilbert, Rowan University

Following Ghosts: Postcolonial Hauntings in "Spirited Away"

Jered Mabaquiao, University of Texas at Arlington

The Sorcerer's Animator: Animism in the Animation Industry

Colin Wheeler, Independent Scholar

The Animated Digital Feline-Human: "Cats" as Manipulated Bodies

Matthew Elfenbein, Florida Atlantic University

2008 Cormac McCarthy 3: Doomed Enterprises: Failure and Loss in “The Crossing”

Thu, 02/23/2023 – 9:45 am – 11:15 am, Salon H

Moderator: John Wegner, Angelo State University

Boyd and Rumors of Boyd: The Paradox of Presence in “The Crossing”

Wallis Sanborn, Our Lady of the Lake University

The Thing and the Story: Restoring Ruination in Cormac McCarthy’s “The Crossing”

Manuel Broncano, Texas A&M International

Formula Failure: Cormac McCarthy’s Criticism of the Western in “The Crossing” and Other Works

Ken Untiedt, Stephen F. Austin State University

“Totally Unspoken For”: Witnessing American Catastrophe as Doomed Boyhood in “The Crossing”

Katherine Sugg, Central Connecticut State University

2010 Creative Writing 4: Poetry 2

Thu, 02/23/2023 – 9:45 am – 11:15 am, Pecos

Moderator: Patricia Tyrer, West Texas A&M University

The Inner Life of Comics

Paul Juhasz, Seminole State College

Things That Fold

Alissa Simon, Harrison Middleton University

The Problem with Poetry

Patricia Tyrer, West Texas A&M University

Loss and Renewal

Stacy Fowler, St. Mary’s University

2012 Disability Studies 1: Representation by Design in Comics

Thu, 02/23/2023 – 9:45 am – 11:15 am, Salon I

Moderator: Lexey Bartlett, Fort Hays State University

Disability Studies and the Challenge of Universal Design in Comics

Andrew Lucchesi, Western Washington University

Disability Perception: Memory and Decline in “Special Exits”‘ Intersectional Identities

Dillon Cullinan, Wichita State University

Revisiting Sideshow Archives and Material Lives: The Comics Reconstruction of Schlitzie Surtees in Bill Griffith’s “Nobody’s Fool”

Crystal Lie California State University Long Beach

**2014 Esotericism, Occultism, and Magic 3: Hermetic Gnosis, the New Age,
Conspiracy, and Counterculture**

Thu, 02/23/2023 – 9:45 am – 11:15 am, Salon E

Moderator: George Sieg, Southwestern Indian Polytechnic Institute

The Reception of Frances Yates's Hermeticism in Three 1970s Counterculture Writers: Philip K. Dick,
Robert Anton Wilson, and Terence McKenna

Ted Hand, Independent Scholar

Philip K. Dick: A Postmodern Dante

Michael Barros, Boise Classical Academy

The Shift from Aesthetic to Action: From PDK and Pynchon to Alex Jones

Daniel Mazurek, National University of Ireland-Galway

2016 Game Studies, Culture, Play, and Practice 4

Thu, 02/23/2023 – 9:45 am – 11:15 am, Salon F

Moderator: Ryan Moeller, Utah State University

“What If I Don't Want a Job?": Game Development as Career Preparation

Ron Scott, Youth Opportunities Unlimited

Isolation Play: Video Game Uses and Gratifications During the COVID-19 Pandemic

Andrew Wilson, University of Oregon

A Socially Just Hate in Video Gaming Culture

Berte Reyes, Pima Community College

Multimediating Girlhood: CD-ROM and the Games for Girls Movement

Carly Kocurek, Illinois Institute of Technology

**2018 Graphic Novels, Comics, and Popular Culture 1: Sequential Art
Storytelling and U/Dystopia**

Thu, 02/23/2023 – 9:45 am – 11:15 am, Salon J

Moderator: Robert Peaslee, Texas Tech University

If They're Somehow Reading This, We're Coming to Get Them: Metalepsis and Invasion in Grant
Morrison's "The Multiversity"

Ryan Johnson, Amarillo College

Cramped Modernity: Learning to Live on a Finite and Damaged Planet

Richard Boyechko, University of Washington-Seattle

2020 Grateful Dead 4: Listening to the Dead: Principles and Paradigms

Thu, 02/23/2023 – 9:45 am – 11:15 am, Salon C & D

Moderator: Jeremy Berg, University of North Texas

These Tunes Ain't Straight in Line: Grateful Dead Shows and Problems with Music Cataloging Outside of the Western Art Paradigm

Jeremy Berg, University of North Texas

Janelle West, University of North Texas

The Latvala Language: Discoveries of Transcribing Dick Latvala's Notes on the Grateful Dead

Cory Edmondson, Idaho State University

Downhill from There: How the Grateful Dead Relentlessly Pursued a "Just Exactly Perfect" Musical Experience Only to Have It Fade Away from Our Listening Experience Today

Scott Deetz, Independent Scholar

2022 Horror 1: Revisiting the Classics

Thu, 02/23/2023 – 9:45 am – 11:15 am, Salon A & B

Moderator: Nancy Rosenberg England, University of Texas at Arlington

The Hourglass and the Scythe: Unliving Time in Carl Dreyer's "Vampyr"

Jordan Parrish, University of Pittsburgh

Coppola's Creation Revisited: Bram Stoker's "Dracula" on its Thirtieth Anniversary

Nancy Rosenberg England, University of Texas at Arlington

"Scream," Legacy Sequels, and the Canonizing Function of Intertextual Play

Cody Parish, University of Colorado–Colorado Springs

2024 Pedagogy and Popular Culture 3: Research

Thu, 02/23/2023 – 9:45 am – 11:15 am, Las Cruces

Moderator: Kurt Depner, New Mexico State University – Dona Ana

Adding an Extra Draft to Research Papers: Can Better Papers Come from This?

Laura Dumin, University of Central Oklahoma

GIFs in the Margins: Increasing Student Engagement with Perusall Annotation Software

Gretchen Busl, Texas Woman's University

2026 Adaptation 2: Adapting Classic Characters for the Screen

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Cimarron

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 Kansas

“A Great Train of Wounded Sufferers,” or: The Watsons Are Afoot

Douglas Scully, Louisiana State University

Revising Calliope for Netflix’s “Sandman”

Tara Prescott-Johnson, University of California Los Angeles

Get Me Some More Damn Pixie Dust

Jillian Saint Jacques, Oregon State University

**2028 American Studies and American History 1: The Conceptualization of
Liberty, Truth, and Innocence in American Culture**

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Pecos

Moderator: Deborah Marinski, Ohio University – Southern Campus

The Concept of Innocence and the Secular Foundations of Banned Books and Homeschooling: A Comparative Analysis

Owen Shin, Independent Scholar

The “Long Journey” of Daniel Hayes: The Untold Story Behind a Forgotten Indian Captivity Narrative

Anthony Patricia, Concord University

The Positive Liberty of the American Founders

Horace Fairlamb, University of Houston-Victoria

“Anything but the Truth”: The Absence of the Credibility Gap in Vietnam War History

Brian McNerney, Lyndon B. Johnson Presidential Library, National Archives

2030 Animation Studies 2: Squash and Stretch

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Salon G

Moderator: Jorgelina Orfila, Texas Tech University

The Hyper Focused Forum of Sudden Virtual Remote Learning

Sandee Chamberlain, Kennesaw State University

“Ping Pong: The Animation” and Self-Actualization

Ranse Gale, Brigham Young University

Autoethnography, Peripheral Identities, and Animation: A Case for Latin-American Experimental

Animation Film “Virus Tropical” as a Medium for Examining, Deconstructing, and Troubling Identity

Maria Belen Benavides Alvarado, Southern California Institute of Architecture

2032 Apocalypse, Dystopia, and Disaster 1: Dystopias

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Acoma

Moderator: Holly Thompson, Wake Forest University

“These Are His Revolutions”: Dystopian TV and the Need for Strong Leaders

Andrew Kirby, University of British Columbia

“This Place Is Too Good to Be True”: Dystopia in the Apocalyptic World of “The 100”

Olaf Meuther, Independent Scholar

Visions of Dystopia in Margaret Atwood’s “Cat’s Eye”

Holly Thompson, Wake Forest University

The Barren Land as a Character in Dystopian Literature: From District 13 to the Wilds

Anwesha Maiti, Bankura University

2034 Disability Studies 2: Coming to Terms with Disability on the Stage and Screen

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Salon I

Moderator: Angela Ridinger-Dotterman, Queensborough Community College

Failure to Represent: Physical Disability through the Hollywood Lens

Sierra Villarreal, West Texas A&M University

“Let’s Talk Practicalities”: Disability and Desire in Tony Kushner’s “Angels in America”

Lauren Crawford, University of New Orleans

“It’s a Very Good Show to Have on in the Background When You’re Dying”: Normalizing Disability in “Only Murders in the Building”

Angela Ridinger-Dotterman Queensborough Community College

2036 Esotericism, Occultism, and Magic 4: Roundtable: Autoreference, Metatext, Subtext, and Cryptext: Occult Art and Hidden History

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Salon E

Moderator: Candy Minx, The Cormac McCarthy Society

George Sieg, Southwestern Indian Polytechnic Institute

Angela Whyland, Independent Scholar

Matthew Fortin, Independent Scholar

Jacob McElroy, Independent Scholar

Nik Dobrinsky, Independent Scholar

Popular cryptohistory is replete with diverse examinations of aesthetics, ancient and modern, that suggest obscured but meaningful, coherent, and systematic patterns variously regarded as encoding symbolic, scientific, initiatory, pragmatic, and even explicitly magical knowledge.

2038 Game Studies, Culture, Play, and Practice 5

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Salon F

Moderator: Josh Zimmerman, University of Arizona

Covid Conspiracy Lotería: Playing the Pandemic

Melissa Wall, California State University, Northridge

Bronwyn Mauldin, Claremont Graduate University

Game Development as Community Autoethnography

Mario Sanders, Southern Illinois University

Using All Available Means . . . How Computer Games Attune Us to Ambient Rhetoric

Ryan Moeller, Utah State University

Building a Bridge between Instructional Design and Game Design Best Practices

Jes Klass, DePaul University

**2040 Graphic Novels, Comics, and Popular Culture 2: The Panels Panel:
Form, Theory, and Pedagogy**

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Salon J

Moderator: Petra Dominkova, FAMU International

Afterthought on Thierry Groensteen's "The System of Comics"

Petra Dominkova, FAMU International

Depicting Higher Ed in Graphic Form: How and for God's Sake, Why?

Sandra Posey, Metropolitan State University of Denver

Hiding in the Gutter: Graphic Novels and Transmedia Storytelling

Emily Roehl, Augustana University

Teaching Graphic Novels to Future Librarians: The Evolution of an LIS Elective

Stewart Brower, University of Oklahoma-Tulsa

2042 Horror 2: Screaming in the Seventies

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Salon A & B

Moderator: Karen Renner, Northern Arizona University

C.H.U.D.s, Klowns, and the Horrifying Comedy of Class

Kevin Scott, University of West Florida

"Why Are You Doing This?!?" Having Flashbacks in Wes Craven's "The Hills Have Eyes Part 2"

Will Dodson, University of North Carolina Greensboro

Urban Horror in the 1970s and 1980s

Karen Renner, Northern Arizona University

The Religious and Political Architectures of "The Exorcist"

Clara Macilravie Canas, Independent Scholar

**2044 Native American/Indigenous Studies 1: Belonging, Breaking
Generational Curses, and Revitalization of a Tribal College**

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Salon C & D

Moderator: Leslie Hannah, United Keetoowah Band of Cherokee Indians

The Difficulties of Resurrecting a Tribal College: The Students' Perspective

Janaya McIntosh, Bacone College

Matthew Sheka Jr, Bacone College

Jayla McIntosh, Bacone College

Breaking Generational Curses through Public Education

Janaya McIntosh, Bacone College

Jessica Olvera, United Keetowah Band of Cherokee Indians

Jayla McIntosh, Bacone College

Who Am I? Am I Enough?: Inclusion, Exclusion, and Everything in between

Dara Williams, United Keetowah Band of Cherokee Indians

Katlynn Blaylock, United Keetowah Band of Cherokee Indians

2046 Pedagogy and Popular Culture 4: Media Studies

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Las Cruces

Moderator: Kurt Depner, New Mexico State University – Dona Ana

Sidekicks and Mentors in School: What Can Educators Learn from Batman and Robin?

Daniel Bergman, Wichita State University

Using “Dr. Horrible’s Sing-Along Blog” as a Springboard for Teaching Aristotelean Elements of Theatre
at the Undergraduate Level

John Branin, Southern Utah University

Teaching and Tabletop: The Educational Merit of D&D

Andrew Ryan, New Mexico Highlands University

2048 Visual Arts 2: Space and Place

Thu, 02/23/2023 – 11:30 am – 1:00 pm, Salon H

Moderator: Sandra Williams, University of Nebraska Lincoln

White Walls, Black Bodies, and Battling Beauty Aesthetics: Dialoguing a Racial Epistemology

Kaylee Mulholland, University of Utah

“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

The Ravenous Feminine: Yarn Bombing, Visibility, and Consuming Space

Sandra Williams, University of Nebraska Lincoln

Hitchcock’s Set Design in “Rope”: “Well, Murder Can Be an Art Too”

W. Jude LeBlanc, Georgia Institute of Technology

2050 Apocalypse, Dystopia, and Disaster 2: Humanity, Culture, and Time

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Acoma

Moderator: Shane Trayers, Middle Georgia State University

Shadow of the Black Death: Apocalyptic Plague as Post-Apocalyptic Trope-Maker

George Sieg, Southwestern Indian Polytechnic Institute

Transcodification and Synthesis of Social, Psychological, and Cultural Isolation in Sci-Fi Narratives:
From Literature to Videogames

Riccardo Retez, IULM University - Milan

The Past Is Prologue: Apocalyptic Time Travel in “La Brea”

Shane Trayers, Middle Georgia State University

When “Beyond-Human” Is “Becoming-Human”: An Utopian Paradox in Margaret Atwood’s “Oryx and
Crake”

Amrita Bakshi, University of Alabama, Tuscaloosa

**2052 Asian Popular Culture/Asian American Experiences 2: Community,
History, and Important Places**

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Salon F

Moderator: Elaine Cho, American University

Japanese and American Movies at Gila River Internment Camp, 1942-46

Jennifer Jenkins, University of Arizona

Oce[and]esert: A Multimedia Exploration of Place through the “Southwest” and Pacific

Kiana Anderson, University of Arizona

Development of D.C. Chinatown: Beyond Gentrification

Emily Brignand, American University

2054 Creative Writing 5: Fiction 2

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Pecos

Moderator: Remy Barnes, University of Southern California

Excerpt from “The Arrival”: A Novel

Amanda Scott, Texas State University

Fever Spiker

Bronwyn Mauldin, Claremont Graduate University

A Summer Story

Remy Barnes, University of Southern California

2056 Film and History 2: Continuity and Change in Cinematic Representation

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Cimarron

Moderator: Leah Singerman, Independent Scholar

1932 “Scarface” vs. 2013 “Gangster Squad”: The Major Differences and Minor Similarities in Filmmaking

Eliana Flores, West Texas A&M University

From Trope to “Nope”: The Evolution of the Black Character in Modern Horror

Katelyn Denney, West Texas A&M University

“She Saves Him Right Back”: The Hooker with a Heart of Gold in “Pretty Woman” and “Moulin Rouge”

Leah Singerman, Independent Scholar

2058 Food and Culture 2: Women’s Voices: Constructing Identities through Food in the US-Mexico Border Region

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Salon G

Moderator: Lois Stanford, New Mexico State University

Women’s Voices: Constructing Identities through Food in the US-Mexico Border Region

Marquette Gass, New Mexico State University

Culinary Heritage of Mesilla, New Mexico: Women’s Voices and Perspectives

Anna Brown, New Mexico State University

Traditional Northern Mexican Diet

Amanda Palacios, New Mexico State University

Recipes in US-Mexico Border Cookbooks: Constructing Intra-Regional Diversity and a “Border Cuisine”

Lois Stanford, New Mexico State University

2060 Grateful Dead 5: The Musical Legacy of the Grateful Dead

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Salon I

Moderator: Barry Barnes, Independent Scholar

See What Tomorrow Brings: Variation, Improvisation, and Repetition in Phil Lesh’s Bass Lines

Rob Collier, Alverno College

Not Fade Away: Rhino Keeps the Grateful Dead Flame Burning Brightly

Barry Barnes, Independent Scholar

The Economic History of the Grateful Dead in the 1970s

David Davis, Independent Writer

2062 Music 2: Taylor Swift Extravaganza!

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Salon H

Moderator: Cody Smith, North Lake College

Taylor Swift: A Master of Songwriting

Grace Hepner, Friends University

From “She Thinks I’m Psycho” (2010) to “There’s Nothing Like a Mad Woman” (2020): The Evolution of Madness Within Taylor Swift’s Discography

Emunah Woolf, York University

**2064 Native American/Indigenous Studies 2: Protest, Sovereignty, and
Indigenous Futures**

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Salon C & D

Moderator: Margaret Vaughan, Metropolitan State University

A Clash of Cultures: Countering the Attack on the Indian Child Welfare Act (ICWA)

Stephen Sachs, Indiana University Purdue University-Indianapolis

Mythologized History in “The Only Good Indians”

Juan-Daniel Hernandez, Texas Tech University

The Consolidated ICWA Supreme Court Case *Haaland v. Brackeen* and the Media: Possible Ways to Teach This Case through Indigenous Studies Theory

Margaret Vaughan, Metropolitan State University

2066 Professional Development: Publishing with Academic Presses

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Las Cruces

Moderator: Elise McHugh, University of New Mexico Press

From a revised dissertation to a senior scholar’s latest book, memoirs and novels to guidebooks, university presses are an important part of the publishing world but can seem difficult to navigate. Elise McHugh, humanities editor at the University of New Mexico Press, will demystify the process of what UNM Press and university presses in general are looking for, how to submit your proposal, and what to expect when working with an academic publisher.

**2068 Science Fiction and Fantasy (General) 3: Looking Backward: History
and Nostalgia in Science Fiction**

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Salon J

Moderator: Janet Croft, University of Northern Iowa

Liminal Spaces: From Hopeful Futurism to Creepy Nostalgia

George Neal, Collin College

“Star Trek” and a Changing American Culture

Jeff Hirschy, University of Southern Mississippi

A Colonialist Yankee In King Arthur’s Court: Time Travel, Exploration, and the Myth of Progress in
Mark Twain’s Novel

Katie Googe, University of Southern California

Secret Histories, Hidden Figures: Revisionist and Revised History in “Sleepy Hollow” and “Timeless”

Erin Giannini, Independent Scholar

**2070 Stardom and Fandom 2: Why We Love What We Love: Fan
Identification, Passion, and Consumption**

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Salon E

Moderator: TBD

Not So Happily Ever After: A Thematic Analysis of Tweets from the Premiere of Disney’s Enchantment

Kristi Gatto, Texas Tech University

Time Out of Mind: The Tragedies of Warren Zevon

Michael Nadler, Albuquerque Academy

Unfortunately Famous: Popular Media and the Creation of Serial Killer Fandoms

Kelsea Abston, Abilene Christian University

2072 War and Culture 1: War through the Eyes of the Other

Thu, 02/23/2023 – 1:15 pm – 2:45 pm, Salon A & B

Moderator: Dirk Wendtorf, Florida State College Jacksonville

Toys and Tourniquets: The Commodification, Dehumanization, and Weaponization of Soldiers in Vik
Muniz’ “Toy Soldier”

Kendall Clawson Da Silva, Brigham Young University

World War II through the Eyes of a Thai Officer in the German Wehrmacht: The Autobiography of
Wicha Thithawat

Dirk Wendtorf, Florida State College at Jacksonville

2074 Apocalypse, Dystopia, and Disaster 3: Roundtable: Apocalyptic Horror

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Acoma

Moderator: Danielle Herget, Fisher College

Elizabeth Sanderson, Trinity Christian College

Shane Trayers, Middle Georgia State University

George Sieg, Southwestern Indian Polytechnic Institute

Courtney Ludwick, University of South Dakota

Perhaps because the end of the world is inherently terrifying, the horror and apocalypse genres often overlap in literature, film, and television. An apocalyptic work shows an international collapse or catastrophe threatening to change human life as we know it. Both genres use fear; both genres generally reward us by the catharsis of working through fear and the pleasure of survival. This roundtable will discuss the overlap between the two genres. Some examples of crossover works are the following: “Cabin in the Woods”, “Birdbox”, “Silent Night”, “Snowpiercer”, “Night of the Comet”, “Invasion of the Body Snatchers”, “World War Z”, “Train to Busan”, and “A Boy and his Dog.” Any apocalyptic horror works are welcome for discussion.

**2076 Children’s/Young Adult Culture 3: Novel Approaches to Reading, Using,
and Creating Children’s Literature**

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Salon A & B

Moderator: Diana Dominguez, University of Texas Rio Grande Valley

Entering the Theater before the Overture: Examining Title Pages in Picturebooks

Yueyue Li, The Ohio State University

How To Make a Pollinator Garden: The Story of an Interdisciplinary STEAM Picture Book

Sheli Petersen, Texas Woman’s University

“Tales of Best Sentence and Moost Solaas”: Modern Children’s Literature in Medieval Literature Classes

Ashley Johnson, University of Texas at Arlington

A “Simple and Direct Appeal in the Greatest Realm of Make-Believe”: Reclaiming Helen Bannerman’s “Little Black Sambo”

Carol Dietrich, DeVry University

**2078 Consumerism and Culture 1: The Consumption of Culture and Its
Impact**

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Salon E

Moderator: Melissa Tackett-Gibson, University of Colorado, Denver

CULT-ure in Younger Generations: The Relationships between Brands and Their Young Cult-Like
Following

Miranda King, Mount Allison University

All Rise: How TV Adaptations and Content Helped Shape Consumer Behavior during COVID-19

Amy Joy Lanou, University of North Carolina Asheville

Subsumption of Consumption and Social Media Information: A Critical Study of Italian Facebook News
Posts

Laura Torre, University of New Mexico

Voodoo Material Culture: Authentic or Appropriated?

Samii Kennedy Benson, Southern University and A&M College

Darlynn Marks, Southern University and A&M College

2080 Cormac McCarthy 4: Language and Psychology

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Salon H

Moderator: Rachel Griffis, Spring Arbor University

The Psychopath as Literary Device in “No Country for Old Men”: Prophet of Destruction or Herald of
Change?

Brian Mills, Spring Arbor University

My Word Is Not Dead: Chaos, Law, and the Materiality of McCarthy’s Language

Vernon Cisney, Gettysburg College

“Estranged from the Realm of Its Creation”: Unconscious Symbolization and the Realization of the Idea
in “The Kekulé Problem” and “The Passenger”

Michael Barr, Stony Brook University

2082 Creative Writing 6: Mixed Genre

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Pecos

Moderator: Merkin Karr, Fort Lewis College

Things Unrestored

Merkin Karr, Florida Atlantic University

Feel It in the Words

Benjamin Key, Adams State University

A Colonized Essay with a Swollen-Leg Girl from Arambagh Intersection

Sujash Purna, University of Wisconsin-Madison

2084 Film Studies 2: American Cinema: Geography, Genre, and Representation

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Cimarron

Moderator: Matt Wanat, Ohio University Lancaster

Portrayals of Ethnic Resilience in U.S. Immigrant Films

Eric Lackey, Colorado Mesa University

Screening Cincinnati: The Ambiguity of the Generic Cinematic City

Kirk Boyle, University of North Carolina at Asheville

Ordered to Fix Bayonets: Uncertain Instruction in Samuel Fuller's Korean War

Matt Wanat, Ohio University Lancaster

South Asian Accents in Western Film and Television: Yet Another Manichean Allegory?

Annalise Benjamin, University of Colorado Denver

2086 Game Studies, Culture, Play, and Practice 6

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Salon F

Moderator: Chris Hanson, Syracuse University

Let's Play Something Else: Thoughts on the "Games Are Different" Trope and Game Scholarship

Marc Ouellette, Old Dominion University

Reconnections: Remembering Land When the University Wants Us to Forget

Shane Burrell, University of Oregon

Michael Lechuga, University of New Mexico

Kate Hoyt, Pacific Lutheran University

What's Meta about the Metaverse?

Jennifer deWinter, Illinois Institute of Technology

"He's Not Like Other Daddies," or Is He? You Decide!: Terministic Screens and an Affective Rhetoric of Masculinity in "Bioshock 2"

Nathan Sullivan, West Coast University – Richardson

2088 Grateful Dead 6: The World of Jerry Garcia

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Salon C & D

Moderator: Joe Jupille, Institute for Jerry Garcia Studies

Jerry Garcia's Favorite Films

Dennis Rothermel, California State University, Chico

Jerry Garcia's Musical America: The Side Trips Social Network Revisited

Joe Jupille, Institute for Jerry Garcia Studies

2090 Pedagogy and Popular Culture 5: Liberation Pedagogy

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Las Cruces

Moderator: Kurt Depner, New Mexico State University – Dona Ana

Rejigging Educational Practices, Schools, and Student Outcomes through the Lens of Martinez/Yazzie

Lawsuit: Disassembling Apartheid Education Legacy in South Africa

Nelson Uloma, New Mexico Highlands University

“But What Difference Can I Make?”: Using Documentaries to Explore Environmental Advocacy in the Face of Climate Change

Carley Petersen Durden, Missouri Southern State University

Jared Durden, Ozarks Technical Community College

The Authoritarian Dynamic and Pre-Service Teachers

Richard Hartsell, University of South Carolina Upstate

2092 Philosophy and Popular Culture 1: Culture, Technology, and Persons

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Salon G

Moderator: Sammuel (Rob) Byer, Fort Hays State University

A Defence of Locke’s Theory of Personal Identity

Yudong Liu, Berkshire School

Uncertain Cartographies: Constructing Fugitive Democratic Spaces

Thomas Jacobs, New York University

Revisiting the ‘Culture Industry’ in the Internet Era

Noah Mertz, University of New Mexico, Albuquerque

Western Popular Culture and the Hedonistic Pursuit of Happiness

Timea Ewing, Stanislaus State

2094 Science Fiction and Fantasy (General) 4: Science, Mad and Otherwise

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Salon J

Moderator: Janet Croft, University of Northern Iowa

Dying Inside: Neurological and Cognitive Apocalypse in Fiction and Film

Steffen Hantke, Sogang University

Mad Mages and Scamming Sorcerers: The Mad Scientist Trope in Netflix’s “The Witcher”

Kristine Larsen, Central Connecticut State University

Understanding the Smart City through the Lens of Domestic Residential Technology in Science Fiction

Adetokunbo Ayode, Southern California Institute of Architecture

2096 Women, Gender, and Sexuality 3: Fictional Representations

Thu, 02/23/2023 – 3:00 pm – 4:30 pm, Salon I

Moderator: Sarah Blankenship, Abilene Christian University

Craft into Data, Data into Craft: A Feminine Representation of Analysis

Elizabeth Jendrzey, Purdue University

Worthy of Power: Audience Perceptions on the Agency of Leading Women in Fantasy Novels Losing Their Magical Abilities

Laney Blevins, Purdue University Fort Wayne

In Defense of Nesta Archeron: Trauma in “A Court of Silver Flames”

Meg Cline, Abilene Christian University

“She Is Not Born, She Is Forged”: The Transformation of Witches from the Nineteenth-Century to the Present through Gender and Feminist Studies

Sarah Blankenship, Abilene Christian University

2098 Alfred Hitchcock 2: His Dark Materials

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Cimarron

Moderator: Michael Howarth, Missouri Southern State University

The Glass Consciousness: Reflective Landscapes in Daphne du Maurier’s “Rebecca” and Alfred Hitchcock’s Film Adaptation

Schuyler Becker, California State University Stanislaus

Shiny Objects: How True Crime and Evolutionary Psychology Explain Hitchcock’s Use of Jewelry

Brooke Cannon, Marywood University

Clocks and Order in Hitchcock’s “Shadow of a Doubt” (1943)

Matthew Moore, Roberts Wesleyan University

Hitchcock’s “Frenzy” and the Kaleidoscopic Gaze

Fareed Ben-Youssef, Texas Tech University

**2100 Apocalypse, Dystopia, and Disaster 4: Roundtable: Motherhood at the
End of the World**

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Acoma

Moderator: Shane Trayers, Middle Georgia State University

Shane Trayers, Middle Georgia State University
Rena Mitchell, University of New Mexico, Los Alamos
Riccardo Retez IULM University -Milan
Anwesha Maiti, Bankura University

Being a mother is tough but being a mother in an apocalypse is really tough! This roundtable will discuss anything related to motherhood and the apocalypse. We can discuss motherhood connected to the chosen baby who saves the world or simply the ways in which the intersection of these ideas creates meaning. Examples of motherhood and the end of the world include “A Quiet Place,” “Seventh Sign,” “Children of Men,” “Legion,” “Ultraviolet,” “The Walking Dead,” and many more.

2102 Creative Writing 7: Poetry 3

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Pecos

Moderator: Steven Schneider, University of Texas-Rio Grande Valley

The Magic of Mariachi: A Poetry-Art Reading
Steven Schneider, University of Texas-Rio Grande Valley
Original Poetry
Randy Phillis, Colorado Mesa University
Scrying a Sequence: Transnational Irish Poetry from the Southwest
Cathlin Noonan, Texas State University

2104 Esotericism, Occultism, and Magic 5: Cinemagic

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Salon E

Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Spells from a Cinematic Grimoire
Kachine Moore
Hidden in Plain Sight: Mystery, Myth, and Occult Imagery in Kubrick’s “Eyes Wide Shut”
Nik Dobrinsky, Independent Scholar
Reading Matt Reeves’s “The Batman” as a Cinematic Grimoire
Jacob McElroy, Independent Scholar
“23 Muddles and Momo’s Magic Murders”
Joey Ryken, University of the Arts London

2106 Game Studies, Culture, Play, and Practice 7

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Salon F

Moderator: Judd Ruggill, University of Arizona

Playing the Past: Historical Counterfactuals in Tabletop Wargames

Hervé Picherit, University of Texas at Austin

Trauma and Recovery in Ed McMillen's "The Binding of Isaac"

Jay Gentry, Montana State University, Billings

"What's a Girl to Do?": Historical and Pedagogical Resistance in WWII Video Games

Jason Thompson, University of Wyoming

"There and Back Again": Premodern Past as High-Tech Future in "Assassin's Creed"

Kevin Moberly, Old Dominion University

2108 Horror 4: The Philosophy and Ideology of Horror

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Salon A & B

Moderator: Hans Staats, Cedars Academy

Life Squeezes Us and These Are the Noises We Make: Understanding the Horror Domain

Hans Staats, Cedars Academy

Lacanian Drive and the Symbolic in "Saint Maud"

Sean Woodard, University of Texas at Arlington

Fiction of a Third Way: Horror Film as a Reifying Mechanism of Neoliberal Ideology and Cultural Hegemony

Remy Barnes, University of Southern California

2110 Literature 2: Women's Violence and Heroics

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Salon H

Moderator: Serena Richards, Collin College

Strangulation as Modus Operandi in Robert Browning's "Porphyria's Lover" and Susan Glaspell's "Trifles"

Aiman Alshammari, University of Glasgow

A Comparison of Female Images in Eastern and Western Epics

Xinran Lu, Peking University

In Search of Indigenous Female Epics

Alana Faagai, Loyola Marymount University

Women Embracing Violence: Bishop's "Black Jewels Trilogy" and McGinnis' "Female of the Species"

Serena Richards, Collin College

**2112 Native American/Indigenous Studies 3: Visual, Textual, Oral, Cinematic
and Culinary Storytelling**

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Salon C & D

Moderator: Margaret Vaughan, Metropolitan State University

South East Woodland American Indian Designs and Body Decoration

Jamie Oxendine, Haliwa-Saponi Indian Tribe

Survival or Survivance? – A Comparative Study of the Textual and the Film Versions of “House Made of Dawn”

Xiaochen Sun, The University of Arizona

Diné (Navajo) Literary Arts and Visual Storytelling

Renaë Watchman, McMaster University

Cross-Cultural Vitality and Liberation in the Southwest: Place-Based Expressions through Art, Food, Ceremony, Literature, and Language

Rios Fernandez, University of New Mexico

**2114 Philosophy and Popular Culture 2: Roundtable: Contemplating Death in
Literature and Popular Culture**

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Salon G

Moderator: Sammuel (Rob) Byer, Fort Hays State University

Mark O’Hara, Stephen T. Badin High School

Lexey Bartlett, Fort Hays State University

Sammuel (Rob) Byer, Fort Hays State University

The human use of story to confront death’s inevitability predates both religious and philosophical debate. This roundtable explores philosophical issues related to death, immortality, and the significance of life through imaginative texts. In Ishiguro’s “Never Let Me Go” and “What the Living Know” by theologian Matthew Kruger, reactions to death’s imminence or elusiveness illuminate feelings about death and life, while Matheson’s “What Dreams May Come” explores human consciousness after death, bringing to the surface questions of whether post-mortem awareness is benediction or bane. Adaptations and other popular culture productions hint at broad interest in these questions, which we expect to enter into our conversation.

2116 Professional Development: Editors' Panel

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Las Cruces

Moderator: Lynnea Chapman King, SWPACA

Professional Development: Editor's Panel

Lynnea Chapman King, SWPACA

Layla Milholen, McFarland & Company

Ami Comeford, Utah Tech University

Elise McHugh, University of New Mexico Press

Janet Croft, University of Northern Iowa

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.

2118 Sociology of Popular Culture 1: Recursive Articulation: Cultural Perspectives on Media(ted) Realities

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Salon J

Moderator: Michelle Schmidt, Eastern New Mexico University

Spears, Space and Science(Fiction): Perception of the Paleolithic in Popular Culture

Erik Stanley, Eastern New Mexico University

Presentation of Environmentalism in Children's Movies

Grace Mesarchik, Eastern New Mexico University

Mediated Parenting: Virtual Communities, Media Representation, and Counterhegemonic Parenting Norms

Michelle Schmidt, Eastern New Mexico University

Analyzing Themes of Colonialism, Violence, and COVID-19 in Locally Popular Music in San Juan, Puerto Rico

Jonathan Delgado-Naegele, Eastern New Mexico University

2120 Women, Gender, and Sexuality 4: Challenging Misrepresentations

Thu, 02/23/2023 – 4:45 pm – 6:15 pm, Salon I

Moderator: Aunterria Bollinger-Deters, Colorado State University

The Pornification of Domination: Public Spectacle, Violence, and Black Women

Aunterria Bollinger-Deters, Colorado State University

The Unwritten Rules for Women of the Armed Forces

Alyssa Johnson, Friends University

Feminism and Its Disturbances in the Popular Imagination

Denise Witzig, Saint Mary's College-California

Kings of the Damned: Analyzing the Complex Masculinities of Popular Male Figures

Nazlin Shakir, Drew University

**2122 Opening Reception: Peter C. Rollins Book and Student Awards
Ceremony**

Thu, 02/23/2023 – 6:30 pm – 8:00 pm, Grand Ballroom

Moderator: Executive Team, SWPACA

Come join our Executive Staff as we celebrate the official opening of the 44th annual meeting of the Southwest Popular/American Culture Association. Hosted by the Executive Team to honor our conference attendees, light refreshments and beverages will be available. Immediately following the Opening Reception, the winners of the 2023 Peter C. Rollins Book Award and our 2023 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.

2124 9th Annual Game Night!

Thu, 02/23/2023 – 8:15 pm – 10:00 pm, Pecos

Moderator: Kurt Depner, New Mexico State University – Dona Ana

For the ninth 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.

3000 Registration – Friday

Fri, 02/24/2023 – 8:00 am – 5:00 pm, Registration Desk

Moderator: SWPACA Executive Team

3002 Graduate Student Breakfast

Fri, 02/24/2023 – 8:00 am – 9:30 am, Acoma

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.

3006 Cormac McCarthy 5: Perspectives on “The Passenger”

Fri, 02/24/2023 – 9:45 am – 11:15 am, Salon H

Moderator: Rachel Griffis, Spring Arbor University

Weird Object Relations, Ecology, and Apocalypse in Cormac McCarthy’s “The Passenger” and Jeff VanderMeer’s “Hummingbird Salamander”

Joshua Ward, University of North Carolina at Chapel Hill

The Relationship Between McCarthy’s “The Kekulé Problem” and “The Passenger”: Unconsciousness, Absurdity, and The Unutterable

Daniel Stoll, East Tennessee State University

Physics and Poetry

Candy Minx, The Cormac McCarthy Society

McCarthy’s Reoccurring Themes of Paternal Sin and Forgiveness: The Ritual of Burying Our Fathers

Andrew McElroy, East Tennessee State University

3008 Creative Writing 8: Fiction 3

Fri, 02/24/2023 – 9:45 am – 11:15 am, Pecos

Moderator: Danny Peters, Texas State University

Caprice

Straton Rushing, Arizona State University

Excerpt from Novel-in-Progress

Danny Peters, Texas State University

3010 Disability Studies 3: Representing the Mind in Film and Literature

Fri, 02/24/2023 – 9:45 am – 11:15 am, Salon I

Moderator: Erin Heath, Wayland Baptist University

Faith and Neuro-Divergence in “Everything Everywhere All at Once”

Erin Heath, Wayland Baptist University

“Just Good Old Fashioned Revenge:” “Psycho” Moms and Slasher Films

Kassia Krone, Friends University

Literary Madness and Me

Madison McConnell, York University

“Why Can’t I...Live a Normal Life”: Jungian Study of Disability and Memory in Butler’s “A Parable of Sower”

Shruti Pandey, Banasthali Vidyapith

Manshi Yadav, Independent Scholar

3012 Esotericism, Occultism, and Magic 6: Beyond the Walls of Text

Fri, 02/24/2023 – 9:45 am – 11:15 am, Salon E

Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Becoming the Fourth Wall: Examining Surrealist Imagery and the Queer Occult in Alexandro Jodorowsky’s “The Holy Mountain”

Rafael Franco, University of California, Santa Cruz

Occult Rites and Praxis in “The Elder Scrolls,” “Bioshock Infinite,” and “League of Legends: Interactive Fictions” across the Fourth Wall

Sophie Delsaux, Tulane University

3014 Food and Culture 3: A Feast of Miscellany: Colonialism, Resistance, and Anthony Bourdain

Fri, 02/24/2023 – 9:45 am – 11:15 am, Salon G

Moderator: David Tortolini, Purdue University

“More Than Just a Girl’s Name”: Tequila and the US Southern Border

Lacy Molina, University of North Texas

What’s on the Menu: US Latinx Zines as Decolonial Resistance

Daniel Arbino, University of Texas, Austin

What’s That Flavor?: The Case That Flavor Is Part of the Colonial Discourse in Digital Spaces

David Tortolini, Purdue University

A Discussion of Mental Health in Hospitality Management: A Look through Anthony Bourdain with a Personal Introspective

Noel Ridsdale, Limestone University

3016 Game Studies, Culture, Play, and Practice 8

Fri, 02/24/2023 – 9:45 am – 11:15 am, Salon F

Moderator: Michael DeAnda, DePaul University

Designing the Global Body: Japan's Postwar Modernity in "Death Stranding"

Yasheng She, University of California, Santa Cruz

Evaluating Eurogame Re-Skinning as a Decolonization Technique

Mirek Stolee, University of Central Florida

We Can Be the Main Characters of Our Stories: Chicano Representation in "Life is Strange 2"

Lia Schuermann, Texas Woman's University

Electronic Segregation: Fear and Loathing in Los Angeles

Jeffrey Lawler, California State University, Long Beach

**3018 Graphic Novels, Comics, and Popular Culture 3: Power and the Panel:
Sequential Art and Social Issues**

Fri, 02/24/2023 – 9:45 am – 11:15 am, Salon J

Moderator: Robert Peaslee, Texas Tech University

The Abduction of Persephone: Feminist and Anti-Feminist Messages in "Lore Olympus"

Kaitlynn Toay, North Dakota State University

Sequential Art as Anti-Colonial Social Justice: The Cultural Activism of Somos Arte and La Borinqueña
Superhero Comics

Andrés Olán Vázquez, New York University

Reflections on the Declining Trend of Political Cartooning in Bangladeshi Newspapers

Shameem Reza, University of Dhaka

3020 Horror 5: Location, Location, Location!

Fri, 02/24/2023 – 9:45 am – 11:15 am, Salon A & B

Moderator: David Scott Diffrient, Colorado State University

"This Is Where Vicky Was Kidnapped by Malachai": Revisiting Horror Film Locations through Blu-Ray
and DVD Guided Tours

David Scott Diffrient, Colorado State University

"Wait, France Makes Horror Films?": Understanding the Invisibility of French Horror Production

Emmanuelle Ben Hadj, Purdue University

From Red Asphalt to Highways of Agony: Locating the Roots of Body Horror in Driving Safety Films of
the 1950s and 1960s

Michael Stock, Southern California Institute of Architecture

Caveate Emptor: The Horror of Retail in "The Store" and "Horrorstor"

Leah Larson, Our Lady of the Lake University

3022 Rap and Hip Hop Culture 1: Street Prophets

Fri, 02/24/2023 – 9:45 am – 11:15 am, Salon C & D

Moderator: Robert Tinajero, University of North Texas-Dallas

Teaching to the Genius of Hip Hop

Frederick Gooding, Jr., Texas Christian University

Expounding Elegy through the Lyrics of Nipsey Hussle

Aileen Fonsworth, Sam Houston State University

When Kendrick Lamar Gives a Damn: Signifyin(g) in Modern Hip-Hop

Maggie Warren, University of Tennessee, Knoxville

3024 Television 1: Identity and Television

Fri, 02/24/2023 – 9:45 am – 11:15 am, Las Cruces

Moderator: Melanie Cattrell, Blinn College

Punishing Whiteness: P-Valley's Corbin Kyle's Thirst for the Whip

Tracey Gholston, Alabama A&M University

Critiquing the Influence of Neoliberalism on Academia through Netflix's "The Chair"

Andrea Dekeseredy, University of Alberta

Patricia Dekeseredy, West Virginia University

Comedians in Court Getting Censored: No Laughing Matter

Stacy Fowler, St. Mary's University

Android Spectacles and Triangular Queer Desire: Placing Deng Ke's [邓科] 2017 Science Fiction

Comedy Series, "My Girlfriend's Boyfriend" [我女朋友的男朋友], in the Context of the PRC's 2016

Screen Ban on Portrayals of Homosexuality

Jean Amato, Fashion Institute of Technology

**3026 Apocalypse, Dystopia, and Disaster 5: Roundtable: Adolescence/YA and
Apocalypse**

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Acoma

Moderator: Jessica Charles, Independent Scholar

Shane Trayers, Middle Georgia State University

Jessica Charles, Independent Scholar

Riccardo Retez, IULM University of Milan

Amrita Bakshi, University of Alabama, Tuscaloosa

The best thing about the apocalypse for teens/tweens is they get to be in charge! No rules! No school! Sometimes no parents! This roundtable would discuss anything related to puberty and the end of the world. Examples are "The Last Kids on Earth," "A Boy and His Dog," "Maze Runner," "Divergent," "The Darkest Hour," "Night of the Comet," "The Rest of Us Just Live Here" by Patrick Ness, "The 5th Wave," and many more.

3028 Cormac McCarthy 6: Roundtable: Initial Thoughts on the New Novels

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Salon H

Moderator: Rachel Griffis, Spring Arbor University

Vernon Cisney, Gettysburg College
Wallis Sanborn, Our Lady of the Lake University
Olivia Ojeda, The Cormac McCarthy Society
Winona Doubrava, Texas Tech University

After a sixteen-year hiatus, Cormac McCarthy released two new novels in late 2022:

“The Passenger” and “Stella Maris.” This roundtable will consequently be devoted to initial discussions of these new additions to McCarthy’s canon. Topics of discussion will include the style and theme of each novel as well as their relationship to McCarthy’s previous works. We will also consider the novels as works that possibly signify the conclusion of McCarthy’s long career.

3030 Creative Writing 9: Poetry 4

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Pecos

Moderator: Courtney Huse Wika, Black Hills State University

Preservation

Courtney Huse, Wika Black Hills State University

From “Questions from Outer Space”

Diane Thiel, University of New Mexico

Family and Other Enigmas

John Yozzo, Independent Scholar

3032 Disability Studies 4: Disability in Society and the Classroom

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Salon I

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, Thorman Saint Louis University

“It’s in the Blood”: Eugenicist Sentiment in Elizabeth Stuart Phelps’ “The Silent Partner”

Wesley Viebahn, University of California, Santa Cruz

Pedagogical Tools within the Beatles’ “Blackbird”

Jay Cruz, Texas State University

Disability and War in the Global South: A Perspective from Pakistan

Farman Ali, Chinese University of Hong Kong

3034 Esotericism, Occultism, and Magic 7: Roundtable: Metafictional Magic and Transmedia Storytelling

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Salon E

Moderator: Sophie Delsaux, Tulane University

George Sieg, Southwestern Indian Polytechnic Institute

Angela Whyland, Independent Scholar

Matthew Fortin, Independent Scholar

Jacob McElroy, Independent Scholar

Nik Dobrinsky, Independent Scholar

From comic-book-conceptions of multiverses, megaverses, and metaverses to hypothetical futures, imaginal pasts, speculated pasts, and alternate pasts, through reconstructive historical fantasy and entirely invented fictional otherworlds, and ultimately even to galaxies far, far away, the worlds of fiction continually interact with mythology and the aesthetics of practical magic. In conceiving imagined myths, religions, cultures, and spiritual entities, as well as envisioning fictional esoteric, occult, and magical worldviews, systems of practice, and operative magical systems, creators of invented worlds often draw from multiple, disparate real-world traditions or from tropes already established in the popular culture of speculative fiction.

3036 Film and History 3: Colonialism, Conflict, and Allegory

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Cimarron

Moderator: Brad Duren, Tulsa Community College

Continuity and Divergence in Post Colonial West African Anglophone and Francophone Cinema

Laurene Manaa Abdallah, Makerere University

Shadow of the Vampires: A New Nosferatu, a New Biedermeier, and Coming to Terms with Perpetrator

Trauma in Werner Herzog's Film

Seth Wilder, Georgia State University

Crush and Blush on Power Conflicts from "JSA" to "Decision to Leave," Terrified on Itaewon Halloween Crowd Crush

Aryong Choi-Hantke, Independent Scholar

3038 Game Studies, Culture, Play, and Practice 9

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Salon F

Moderator: Carly Kocurek, Illinois Institute of Technology

Designing Grief, Playing Grief: Lessons from Using Loss and Grief as a UX Framework

Victoria Braegger, Purdue University

Design Thinking and Making-Do: A Rasquechismo Approach to Game Design

Michael DeAnda, DePaul University

Applying Decolonizing Methodologies to TTRPG Ruleset Creation

Matthew Tuozzo, University of Arizona

From Walden to Wallydocking: The History and Self-Conception of Vehicle Dwelling

Stephanie Hohn, University of Montana

3040 Graphic Novels, Comics, and Popular Culture 4: Memory, Memoir, and Trauma

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Salon J

Moderator: Amaris Ketcham, University of New Mexico

Memory and Representation of the Holocaust in Israeli Graphic Novels

Naama Sheffi, Sapir Academic College

Daily Habit: Diary Comics

Amaris Ketcham, University of New Mexico

Nora Hickey, University of New Mexico

Metavivorship and Narrative Repair in Teva Harrison's "In-Between Days"

Abby Fuoto Banner, University of Arizona Medical Center

Benjamin Fraser, University of Arizona

The Hypersubject in Graphic Narratives of the Holocaust: Geography of the Graphic Narrative's Simulated Site of Memory, Hyperbolized Mediation through Anthromorphization, and the Hypersubject of Memory in Art Spiegelmann's "Maus" and "Maus II"

Johannes Shephard, Eastern New Mexico University

3042 Horror 6: The Politics of Horror

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Salon A & B

Moderator: Antoinette Winstead, Our Lady of the Lake University

Honey, Grab the Picnic Basket, There's Gonna Be a Lynching: Black Trauma as White Entertainment in Horror Film

Antoinette Winstead, Our Lady of the Lake University

A Wyrd and Witchy Pedagogy: Using Folk Horror in the Classroom

Danielle Herget, Fisher College

In Pursuit of Tarana Burke's Vision: "It Follows" as a Me Too Film

Jess Derr, Arcadia University

"A Swift End to the Anthropocene": Posthuman Formality in Bouwer's "Gaia" (2021)

Jeremy Laughery, Texas Tech University

3044 Rap and Hip Hop Culture 2: Expression and Culture

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Salon C & D

Moderator: Robert Tinajero, University of North Texas-Dallas

Gendered Double Standards Towards Sexual Expression in Hip Hop

Jordyn Dotie, University of North Texas at Dallas

Rap and Hip-Hop: A Dynamic Form of Self-Expression

Valeria Contreras, University of North Texas at Dallas

Hustle Music: How Hip Hop Turned Economic and Social Struggles into Culture

Patrick Anderson Jr., Miami Dade College

**3046 Television 2: Work/Life Balance: Essays about the Apple TV Show
“Severance”**

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Las Cruces

Moderator: Melanie Cattrell, Blinn College

The Aesthetic Virtue of the “Severance” Procedure: Pledging Spectatorial Allegiance to Both Innies and Outies

Heidi Ka-sin Lee, Waseda University

“Who Are You?”: Memory, History, and Nostalgia on the Severed Floor

Jennifer Dawes, Midwestern State University

“Defiant Jazz:” Corporate Rewards as Plantation-Style Oppression in AppleTV’s “Severance”

Lauren Shoemaker, Slippery Rock University

**3048 Visual Arts 3: Roundtable: What We Do in The Studio: Popular
Culture’s Influence on Studio Practice**

Fri, 02/24/2023 – 11:30 am – 1:00 pm, Salon G

Moderator: Sandra Williams, University of Nebraska Lincoln

Sandra Williams, University of Nebraska Lincoln

Rachel Foster, Butler Community College

Studio practice and preparation for exhibitions entail countless hours spent alone whilst creating artwork. Most artists employ auditory entertainment in their studio; in the past, music was often a significant contributor to maintaining a creative environment that facilitated long hours of work. More recently, audiobooks, podcasts, movies, and television series have increasingly become our studio companions. This relationship remains unexplored. How does popular culture content influence our work and our creative environment?

3050 African American/Black Studies 1: Film Studies, Comics, and Hip Hop

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Salon I

Moderator: Y Chireau, Swarthmore College

Terror, Place, and “Racialized” Spaces: The World of Jordan Peele Films

Wendy Rountree, Northern Arizona University

Bob’s Son: The Legacy of Black Beat Poetry in Underground Hip Hop

Kendall Mallon, University of Colorado Denver

Take It Back: The Hip Hop Logic of Double-Consciousness

Diana Marino, Fordham University

Magic or Religion? A Brief History of Voodoo in the Comics

Y Chireau, Swarthmore College

**3052 American Studies and American History 2: Ideological and Active
Embodiments of Racial Inequality in American Society**

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Pecos

Moderator: Deborah Marinski, Ohio University – Southern Campus

The Racism of the American Dream: Neoliberalism, Individualism, and the Foundational Racism of American Ideology

Charles Park, Berkshire Community College

Shattered Mirrors: The Counter-Story of Frontier Gothic

Jill Davis, Tarleton State University

Black Lives Matter: How Does the Global Impact the Local?

Dramane Bationo, Purdue University

A Serpent in the Garden: The Juan Corona Serial Killings in a Post-Bracero California

Michael Speegle, University of South Dakota

**3054 Apocalypse, Dystopia, and Disaster 6: Roundtable: Teaching and the
Apocalypse**

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Acoma

Moderator: Shane Trayers, Middle Georgia State University

Elizabeth Sanderson, Trinity Christian College

Danielle Herget, Fisher College

Michael Stock, Southern California Institute of Architecture

This roundtable will discuss anything related to the intersection of teaching and the apocalypse. Note that this does not have to be teaching apocalyptic works. It can be anything that comes from the intersection of the two.

**3056 Asian Popular Culture/Asian American Experiences 3:
Hypersexualization, Racialization, and Exploitation of Women and Illegal
Immigrants**

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Salon F

Moderator: Elaine Cho, American University

Paper as Blood: The Production and Reproduction of Impossible Subjects in “Bone”

Fangfei Wang, Boston College

Far-Flung Fetishization: Addressing the Global Transcendence of the Hypersexualization of Asian Women

Eileen Chung, Texas Woman’s University

Past to Present: The Usage of the Bodies of AAPI Women

Madeline Park, American University

Disparity and Darkness in Turbulent Times: Experience of an Asian Illegal Migrant

Rosy Hastir, Lovely Professional University

Ajoy Batta, Lovely Professional University

3058 Esotericism, Occultism, and Magic 8: Roundtable: Reflections and Representations of Occult Conspiracy: Projection, Paranoia, Propaganda, or Possibility?

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Salon E

Moderator: Shannon McRae, State University of New York at Fredonia

George Sieg, Southwestern Indian Polytechnic Institute

Angela Whyland, Independent Scholar

Jacob McElroy, Independent Scholar

Payton McCarty-Simas, Columbia University

To what extent do popular receptions and representations of (anti) occult conspiracism resemble or relate to the specialized, discipline-specific critical interpretations of experts seeking to identify actual occult influences on imagery and content in popular media? Do these share anything in common with the interpretive approaches of anti-occult conspiracists? How much overlap exists between these modes of interpretation and those approaches to critical interpretation that credit the possibility of subconscious, synchronistic, archetypal, and/or inspired processes on the part of creators not established as cultivating any conscious interests in, or knowledge of, the occult? This roundtable continues the EOM Area's series of occasional forays into discussions and debates concerning occult-related conspiracism with regard to its projection, its methodology, and also the methodologies applied to the study of occult conspiracism itself.

3060 Film Studies 3: Film Audiences and Reception

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Cimarron

Moderator: Léa Briere, University of New Mexico

Transnational Queer Cinema and Its Audiences: Analyzing Circumstance and Its Marketing and Reception

Andrew Davis, Seminole State College

Drawing Realities: Analyzing the Cultural Memory of Noir through the Lens of Animation

Keaton Gregg, Adams State University

Viewership in Interactive Movies

Lea Briere, University of New Mexico

Killer Scream Queens: Why We Root for Film's Murderous Women

Rachel Harvey, Friends University

3062 Literature 3: The Marginalized

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Salon H

Moderator: Sarah Snyder, University of Minnesota

The Sexuality of Friendships: Asexuality in Michael Cunningham's Novels

David Corwin, George Mason University

Moving in with Trauma

Michelle Zheng, Nanyang Technological University, Singapore

Memories in Transit: Knowing and Memory in Jesmyn Ward's "Sing, Unburied, Sing"

John Wegner, Angelo State University

"A Generous Invitation to Everyone": Playing at Politics with Aristophanes' "Assembly-Women"

Sarah Snyder, University of Minnesota

3064 Music 3: Rebellion and Protest

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Salon G

Moderator: John Chappell, Webster University

"You're Blue by Day, but White by Night": Punk Rock and the Communist Anti-Klan Tradition

Ben Schmack, Boston University

"Everybody Say No!": Rebellion and Social Commentary in the Music of BTS

Vicki Ronn, Friends University

"And Have I Learned Restraint?": The Permission of Florence and the Machine's "Dance Fever"

Heather Salus, Chicago Math and Science Academy

3066 Pedagogy and Popular Culture 6: Eclectica

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Salon C & D

Moderator: Kurt Depner, New Mexico State University – Dona Ana

Information Literacy in the Disinformation Age

Elizabeth Zak, University of Iowa

Spooky Testimonios and Cuir Pláticas: Co-Creating Curriculum and Community in the Classroom

Julia Reade, Murray State University/Seattle Public Schools

Teaching as Edgework: Applying Concepts from Cultural Criminology to Pedagogical Practices

Melissa Tackett-Gibson, University of Colorado, Denver

Meeting Elizabeth Barrett Browning or: The Pedagogical Possibilities of Cinematic Virtual Reality for Literary Study

Amanda Gardner, Baylor University

3068 Professional Development: Publishing with McFarland

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Las Cruces

Moderator: Layla Milholen, McFarland & Company

Join McFarland representative Layla Milholen for a discussion about publishing with McFarland.

3070 Science Fiction and Fantasy (General) 5: The Big Issues: Gender, Race, Religion

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Salon J

Moderator: Janet Croft, University of Northern Iowa

Cultural Intertextuality: Memory and Authenticity in the Stories of Philip Kindred Dick and Rebecca Roanhorse

Shawn Fullmer, Fort Lewis College

“Let’s Fly”: Female Leadership in “Star Trek: Discovery”

Alyson Buckman, California State University, Sacramento

Equality in Opportunity or Outcome: Punishment Masquerading as Equity in Vonnegut’s “Harrison Bergeron”

Jonathan Schreiber, Vernon College

‘Nor Am I Out of It’: The Modern Bureaucratic Hell on Page and Screen

Janet Croft, University of Northern Iowa

3072 War and Culture 2: The Representational Politics of War

Fri, 02/24/2023 – 1:15 pm – 2:45 pm, Salon A & B

Moderator: Deborah Deacon, Arizona State University

Why We Return: Repeating and Remembering in “Elliot: A Soldier’s Fugue”

Carly Amber Shaw, University of California, Irvine

Military Women in Comics: An Absence of Service

Deborah Deacon, Arizona State University

Communication Commonalities in the Phenomenon of Stolen Valor

Edward Caffrey, Regent University

Proposing a Middle Ground: “Slaughterhouse-Five” and Disability Studies

Amy Padilla, Colorado State University

3074 Alfred Hitchcock 3: Haunting Figures

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Cimarron

Moderator: Devon Bradley, University of Texas at San Antonio

“Vertigo,” Adaptation, and the Pandemic: Resurrecting the Dream-Child

Amy Billone, University of Tennessee, Knoxville

Vertigo Caused by Colonial Agnosia

Emerson Parker Pehl, University of Illinois at Urbana-Champaign

Pretty as a Picture: Romancing the Image in Alfred Hitchcock’s “Vertigo”

Theo. Triandos, State University of New York: University at Buffalo

**3076 Apocalypse, Dystopia, and Disaster 7: Roundtable: Esotericism and
Apocalypse**

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Acoma

Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Jessica Charles, Independent Scholar

Riccardo Retez, IULM University of Milan

Jacob McElroy, Independent Scholar

Amrita Bakshi, University of Alabama, Tuscaloosa

This roundtable explores the extensive interactions between esoteric, occult, and magical worldviews with apocalyptic beliefs, ranging from the relentlessly popular zombie apocalypse through angelic, diabolic, demonologic, alien, and stranger apocalyptic scenarios.

3077 Breaking Bad/Better Call Saul 1

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Salon C & C

Moderator: Nick Gerlich, West Texas A&M University

“Why Were All Those Mexicans Crawling?”: Folk Culture and Tradition in “Breaking Bad”

Patricia Gaitely, Middle Tennessee State University

“Perfect Silence”: The Indestructible Queer Heart of “Breaking Bad”

Emma Spies, University of California Los Angeles

Streamline Moderne and Surrealism in the Last Two Seasons of “Better Call Saul”

Marc Valdez, Independent Scholar

Dark Cultivation in “Breaking Bad”’s Deserts

Megan Vorse, Colorado Mesa University

3078 Biography, Autobiography, Memoir, and Personal Narrative 1

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Salon G

Moderator: Melinda McBee, Dallas College

Teaching Michele Harper's "The Beauty in Breaking: A Memoir"

Melinda McBee, Dallas College

Lesha Smith, Collin College, Allen Technical Campus

The Warty Story of My Life: Toward More Compelling Oral Histories

Laurena Davis, Texas Tech University

3080 Classical Representations in Popular Culture 1: Apollo and Dionysus

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Salon H

Moderator: Valentina De Nardis, Villanova University

Elements of Greek Tragedy in FX's "Sons of Anarchy"

Valentina De Nardis, Villanova University

"[scream] [scream] [scream] [scream]": The Use of Classical Knowledge in Clare Pollard's "Delphi"

Sophie Mills, University of North Carolina Asheville

Another Modern Day Prometheus: Tricksters, Rebels, Science, and Fire in "Breaking Bad"

Lisa Weckerle, Kutztown University

Norma Jeane and the Women of Euripides

Richard Oehling, University of Wisconsin-Whitewater

**3082 Eco-Criticism and the Environment 1: Creating Futures across Species:
Human, Plant, and Other**

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Salon E

Moderator: Keri Stevenson, University of New Mexico-Gallup

Finding the Natural World in Technological Times: The Importance of Environmental Literature

Constantine Hadjilambrinos, University of New Mexico

She Has Gone to Seed: The Speculative Feminine Future of Richard Powers's "The Overstory"

Kayla Kruse, West Texas Woman's University

Welcoming the Wild: Spiritual Gardening with Weeds

Michael Stephens, Johnson & Wales University

Ecofeminism, Religion, and Visual Arts

Jane Caputi, Florida Atlantic University

3084 Game Studies, Culture, Play, and Practice 10

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Salon F

Moderator: Jennifer deWinter, Illinois Institute of Technology

“I’d Buy That for a Dollar!”: Consumptive Dystopia in the Mid-Career Games of Eugene Jarvis

Matthew Payne, University of Notre Dame

“F--- the Oscars!”: Josef Fares, Video Game Authorship, and Legitimacy

James Fleury, Texas A&M University – Corpus Christi

Saving Progress...: Roberta Williams and the Adventure Game from “Colossal Cave Adventure” to “Colossal Cave Adventure 3D”

Chris Hanson, Syracuse University

Pinball Wizards and Losers: Pleasure Piers, Pinball Parlors, and Prejudice

Sean Smith, California State University, Long Beach

3086 Horror 7: Roundtable: The Creep in Popular Culture

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Salon A & B

Moderator: Steffen Hantke, Sogang University

Erin Giannini, Independent Scholar

Stephanie Graves, Vanderbilt University

Will Dodson, University of North Carolina Greensboro

There are few, if any, good connotations to the word “creep.” At best, it suggests sneakiness and the perception of doing something against the rules; at worst, it describes someone so outside the norm of social behavior as to cause physical or psychological revulsion. It has been used to describe both social outcasts and predators, too often—and problematically—blurring the distinction between the two. In the late 1970s and early 1980s, it was even used as marketing tool to sell Crest toothpaste as children’s best defense against “cavity creeps” and their battle cry: “We make holes in teeth!” In this roundtable, we’ll be discussing the figure of the creep of various iterations, from reevaluations of past pop culture icons to the conflation of cringe and the creep in texts from “Brooklyn Nine-Nine” to “Crazy Ex-Girlfriend,” hoping to spark a discussion on a term and figure that operates at the margins, a figure that frequently borrows from horror tropes even when operating outside that genre.

3088 Mystery/Detective Fiction 1: Experiments with Genre for Purpose and Pleasure

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Salon I

Moderator: Matthew Kelley, Shelton State Community College

US Writers in Midcentury Mexico: Forgotten Mysteries, Thrillers, and Other Novels of Intrigue

Nathaniel Racine, Texas A&M International University

John Dickson Carr as Romantic Comedy Writer

Matthew Kelley, Shelton State Community College

The Un-Nancy Drew: The Trauma of Detection in “Monday’s Not Coming” by Tiffany D. Jackson

Lexey Bartlett, Fort Hays State University

3090 Myth and Fairy Tales 1: Fairy Tales as the Popular Culture of Fictional Worlds

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Pecos

Moderator: Sheila Dooley, University of Texas Rio Grande Valley

“Happily Ever After Like Two Dolls in a Museum Case”: Reading Anne Sexton’s “Cinderella”

Jan Leonard Maramot Rodil, University of California, Irvine

Guillermo Del Toro: “Pan’s Labyrinth,” Magic Realism, and Psychoanalysis

Mallaury Gauthier, The University of New Mexico

When Monsters Migrate: The Use of Fairy Tale Motives in Post-Shoah Fictions of Memory

Susanne Baackmann, University of New Mexico

Archetype and Allusion in Jeanette Winterson’s “Oranges Are Not the Only Fruit”

Kristen Hague, Colorado Mesa University

3094 Television 3: Televisual Representations of Mental Health and Addiction

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Las Cruces

Moderator: Donna Knaff, Defense POW/MIA Accounting Agency

Into the Mind: Examination of Mental Health Representation in Nick Kroll’s Netflix Series

Deane Reaves, Friends University

Big Pharma, Tiktok, and Addiction: Depictions of Opiate Addiction in Popular Media

Lillian Wadding, Colorado University, Denver

Vigil and Nosology

Larry Van Meter, Blinn College

Forced Remembrance and Forced Forgetting: Grief Disruption in “Severance” and “Black Mirror”

Eric Howerton, Oklahoma State University

**3096 Women, Gender, and Sexuality 5: Media and Digital
(Mis)Representations**

Fri, 02/24/2023 – 3:00 pm – 4:30 pm, Salon J

Moderator: Bailey Thompson, Stephen F. Austin State University

When Queerness and Religion Intersect in the Digital Space

Yayu Zheng, University of Southern California

Reels Go Greek: Sorority Chapters’ Use of Instagram Reels and the Adaption of Rush Videos as a Digital Recruitment Tool and Their Impact on Sorority Stereotyping in 2022

Bailey Thompson, Stephen F. Austin State University

Female Hysteria: From “The Yellow Wallpaper” to “Don’t Worry Darling”

Tillie Stanton, University of Nebraska-Lincoln

**3098 Adaptation 4: Adaptions in the Dark: Adapting Horror, Noir, and
Vampire Stories**

Fri, 02/24/2023 – 4:45 pm – 6:15 pm, Cimarron

Moderator: Darlene Beaman, Lone Star College Kingwood

“Riverdale” Season 6: The Look of Redemption in a Post-Christian 21st Century

Darlene Beaman, Lone Star College Kingwood

Parting Shots: Hitman Retirement Plans

Richard Vela, University of North Carolina at Pembroke

“Feeding, Feeding Me”: How the Characterization of Irma Vep Emerges via Repeated Cross-Generational Adaptation

Christian Chambless, Texas Tech University

“The Collins Blood Always Had a Rather Persistent Strength”: Adaptations of “Dark Shadows”

Rene Hoff, Texas Woman’s University

3100 African American/Black Studies 2: Arts, Literature, and History

Fri, 02/24/2023 – 4:45 pm – 6:15 pm, Salon G

Moderator: Steven Davis, Wittliff Collections-Texas State University

Fight for the West: Resistance against the Diminishment of Black Cowboys

Colton Wagner, Fort Hays State University

Sassy Mamas: The Dramatic Worlds of Celeste Bedford Walker

Steven Davis, Wittliff Collections-Texas State University

From Lyrics to Conversations: Exposing Whiteness in Claudia Rankine’s “Just Us”

Angela Mullis, Rutgers University

**3102 Apocalypse, Dystopia, and Disaster 8: Roundtable: Disaster in Popular
Culture**

Fri, 02/24/2023 – 4:45 pm – 6:15 pm, Acoma

Moderator: Shane Trayers, Middle Georgia State University

George Sieg, Southwestern Indian Polytechnic Institute

Jessica Charles, Independent Scholar

Riccardo Retez, IULM University of Milan

Anwesha Maiti, Bankura University

Jacob McElroy, Independent Scholar

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.

3104 Chican@ Literature, Film, and Culture 1

Fri, 02/24/2023 – 4:45 pm – 6:15 pm, Salon E

Moderator: Lupe Linares, College of St. Scholastica

Esmeralda Santiago's Memoirs: The Divinity of Childhood and Innocence, Embracing Her Isla Heritage of Puerto Rico

Felicia DZ Stovall, Midland College

On the Border, By the Sea: Outlining Chicanx Identity in Flores' "Valleyesque" and Casares' "Brownsville"

Devon Bradley, University of Texas at San Antonio

3106 Crime and Culture 1: Exploring Criminality and the Art of Rehabilitation

Fri, 02/24/2023 – 4:45 pm – 6:15 pm, Pecos

Moderator: Melissa Tackett-Gibson, University of Colorado, Denver

Women Crime Bosses in New Nollywood Cinema

Anthony Adah, Minnesota State University Moorhead

Smooth Criminal: Raymond "Red" Reddington Is a Dandy

Dany Jacob, Michigan Technological University

A Cultural History of the Con: How 19th and 20th Century Cons and Swindles Shape 21st Century Cyberscams

Nico Ludwig-Stock, University of California, Los Angeles

3108 Game Studies, Culture, Play, and Practice 11

Fri, 02/24/2023 – 4:45 pm – 6:15 pm, Salon F

Moderator: Matthew Payne, University of Notre Dame

Moral Narratives in Virtual Worlds

Andrew Kissel, Old Dominion University

"I Am Valorant" – "Valorant" as an Entelechy, Pt. 1

Laijana Braun, Braunschweig University of Art

"I Am Valorant" – "Valorant" as an Entelechy, Pt. 2

Rolf Nohr, Braunschweig University of Art

Laijana Braun, Braunschweig University of Art

Who Cares? The Limits of Empathy in Single-Player Games

Bill Carroll, Abilene Christian University

3110 Grateful Dead 7: Roundtable: The Grateful Dead and the Psychedelic Revolution: A Roundtable on the Documentary Film: “The Secret History of the LSD Trade”

Fri, 02/24/2023 – 4 :45 pm – 6 :15 pm, Salon C & D

Moderator: Rhoney Stanley, Independent Scholar

Rhoney Stanley, Independent Scholar

Jesse Jarnow, Independent Scholar

Seth Ferranti, Independent Scholar

The Grateful Dead were as much a part of the Psychedelic Revolution as the chemists in underground labs, and the outlaws in the parking lots of Grateful Dead venues, selling LSD and cannabis. “Psychedelic Revolution: The Secret History of the LSD Trade” is a film in development that tells the story of the outlaws who risked arrest and faced long sentences for non-violent offences.

3112 Horror 8: Roundtable: Horror Fiction, Old and New

Fri, 02/24/2023 – 4:45 pm – 6:15 pm, Salon A & B

Moderator: Steffen Hantke, Sogang University

Steffen Hantke, Sogang University

Elizabeth Sanderson, Trinity Christian College

Danielle Herget, Fisher College

Cody Parish, University of Colorado–Colorado Springs

With canonical figures of horror fiction like Anne Rice and Peter Straub passing on, horror fiction has lost much of its share of the market while dispersing across old genres within publishing. While horror on screen is booming these days, launching directors, writers, and actors to stardom, horror on the page is harder than ever to pinpoint. What does it say about the current state of horror fiction that septuagenarian Stephen King is still the most recognizable horror writer in the world? This roundtable will address the curious in-/visibility of horror fiction, its canonical developments reaching back to the boom of the 1970s and ‘80s, and its current practitioners worthy of serious academic consideration.

3114 Mothers, Motherhood, and Mothering in Popular Culture 1: Literary Motherhood: Maternal Narratives in Popular Writing

Fri, 02/24/2023 – 4:45 pm – 6:15 pm, Salon H

Moderator: Renae Mitchell, University of New Mexico, Los Alamos

The Mothers of Shakespeare: An Applied Shakespeare Project Proposal

Jordann Basler, University of Colorado Boulder

The Need for Surrogate Motherhood in Austen

Lindsey Surratt, University of Texas Arlington

Intersecting Trauma and Motherhood in Jemisin’s “Broken Earth” Trilogy

Kelly Lake, University of Memphis

3116 Mystery/Detective Fiction 2: Investigating Insiders and Outsiders

Fri, 02/24/2023 - 4:45 pm - 6:15 pm, Salon I

Moderator: Lexey Bartlett, Fort Hays State University

“All This Shit Was Also the Border”: Mediation and Generic Borders in Paco Ignacio Taibo’s Detective Fiction

Sean Cobb, Gustavus Adolphus College

Outside Eye, Community Quest: Native American Detectives in Fiction

Letizia Cerqueglini, Tel-Aviv University

Obscured Vision in “Dark Winds”

Mary Stoecklein, Pima Community College

3118 Sociology of Popular Culture 2: Identity, Embodiment, and Belonging in Popular Culture

Fri, 02/24/2023 - 4:45 pm - 6:15 pm, Salon J

Moderator: Bruce Day, Central Connecticut State University

Scavenger Animation: Nascent Forums for Socio-Political Discourse in Ghana

Charles Dacosta, Queensland University of Technology

Sex, Narcissism, and American Identity

Melissa Boyce, Midland College

How To Do Things with Dolls

Lashon Daley, San Diego State University

Greta Gerwig’s “Lady Bird”: Healing a Broken Sense of Belonging

Rebekah Hanks, Brigham Young University

3120 Television 4: Gender I: Historical Representations of Gender and Sexual Identity

Fri, 02/24/2023 – 4:45 pm – 6:15 pm, Las Cruces

Moderator: Katherine Lehman, Albright College

“And So the Past Was Laid to Rest”: Rewriting History in the BBC’s “Call the Midwife”

Eleanor Nickel, Fresno Pacific University

“Sergeant Johnnie Phelps” and “A League of Their Own”: Persistent Presentism in Stories of Women in World War II

Donna Knaff, Defense POW/MIA Accounting Agency

“As Long as I Don’t End Up Like Bertie”: Intergenerational Queer Representation in “A League of Their Own”

Melanie Cattrell, Blinn College

3121 First Annual Student Dine Out!

Fri, 2/24/2023 – 6:30 pm – 8:00 pm, Foyer

Moderator: Jessie Rogers, 2022 Schoenecke Institute Fellow
Devon Bradley, 2022 Schoenecke Institute Fellow

Join us for our first annual Student Dine Out! Hosted by first-year Michael K. Schoeneck Institute Fellows, you'll get to network and chat with other student presenters at the conference. Undergraduate and graduate student presenters are welcome to meet in the foyer by the Registration Desk and from there, folks will split up into groups and walk to local eateries for dinner.

3122 MST3K and the Culture of Riffing: Episode 423: Ed Wood's "Bride of the Monster"

Fri, 02/24/2023 - 8:15 pm - 10:00 pm, Salon C & D

Moderator: Brad Duren, Tulsa Community College

Join your fellow SWPACA MSTies for another great session of laughs, conversation, and plenty of good-natured ribbing! Joel and the Bots take on legendary director Ed Wood and horror icons Bela Lugosi and Tor Johnson in this Season 4 riff-fest of the 1955, uh, classic (?). A mad scientist (Lugosi) attempts to create a race of atomic supermen in his swamp hideout. His plot is discovered by a determined newspaper reporter and her police detective fiancée. Unintentional hilarity ensues.

3124 Women, Gender, and Sexuality 6: Concentration: Ambient Sound & Aesthetic Vision

Fri, 02/24/2023 - 8:15 pm - 10:00 pm, Acoma

Moderator: M. Catherine Jonet and L. Anh Williams, New Mexico State University

"Concentration: Ambient Sound & Aesthetic Vision" is a twenty-five minute video that combines visuals of material artifacts of popular culture with a cogitative musical vibe to craft audio-visual "safe" or re-energizing space for multigenerational feminists, queers, LGBTQIA+, and others comforted or fascinated by the intersections of popular culture, difference, and feminist and queer social movements.

"Concentration" embodies queer-feminist cultural touchstones as points of contact for reflection. As José Esteban Muñoz (1996) once avowed, "I want to propose queerness as a possibility, a sense of self-knowing, a mode of sociality and relationality." "Concentration" also exists as a deep focus or study-companion video.

3126 Chatting About ChatGPT and GPTZero

Fri, 2/24/2023 – 8:15 pm – 10:00 pm, Las Cruces

Moderator: Margaret Vaughan, Metropolitan State University

Are you curious about ChatGPT? Do you have stuff to say or questions? Have you used GPTzero? ChatGPT is artificial intelligence (AI) that can be used to generate a variety of writing projects. GPTzero is an app that claims the ability to detect the use of AI in a piece of writing. How does this impact college educators, both for our own work and for student writing? This will be an informal conversation. Bring your questions, thoughts, experimentation, and expertise.

4000 Registration - Saturday

Sat, 02/26/2023 - 9:00 am - 4:30 pm, Registration Desk

Moderator: SWPACA Executive Team

4002 American Studies and American History 3: Historic Studies of Literary, Social, and Visual Americana

Sat, 02/25/2023 - 9:45 am - 11:15 am, Pecos

Moderator: Deborah Marinski, Ohio University - Southern Campus

In Search of the Beats: A Brief Survey of the Evolution and Impact of the Beat Generation on American Social and Literary Circles in the 1950s and beyond

John Williams, Collin College

Kerouac's Fathers and Sons: Exploring the Role of Masculine Lineage in Kerouac's Duluoz Legend

Daniel Dissinger, University of Southern California

Flamingo Americana: A Study on Material and Aesthetic Migration from the Twentieth Century to Today

Claire Spaulding, Pacific Northwest College of Art

4004 Biography, Autobiography, Memoir, and Personal Narrative 2

Sat, 02/25/2023 - 9:45 am - 11:15 am, Salon H

Moderator: Melinda McBee, Dallas College

Armored Vehicles, Dating Apps, and Self: Technology and Creative Expression in 21st Century Memoirs

William Brannon, Collin College

One Nation, Interned under God: Christianity and American Identity in Miné Okubo's "Citizen 13660"

Jamie Zabinsky, City University of New York Graduate Center

"Ormakurippukal" (Memory Jottings): "Memoirs of a Namboodiri Woman" by Devaki Nilayamgode

Sreedevi Santhosh, Kristu Jayanti College

4006 Cultural Heritage Institutions in Popular Culture 1: Realia and Other Objects in Cultural Heritage Institutions

Sat, 02/25/2023 - 9:45 am - 11:15 am, Salon C & D

Moderator: Suzanne Stauffer, Louisiana State University

MoMA in the Service of America During World War II: Recontextualizing Images and the Museum Space as Propaganda in "Road to Victory: A Procession of Photographs of the Nation at War"

Mary Alison Reilly, Florida State University

Black Dolls in America: Production and Description

Ann Graf, Simmons University

Popular Culture in Texas Tech University's Southwest Collection/Special Collections Library

Rob King, Texas Tech University

4008 Disability Studies 5: Discussing Neurodiversity

Sat, 02/25/2023 - 9:45 am - 11:15 am, Salon I

Moderator: Lexey Bartlett, Fort Hays State University

TikTok's Autistic Creators' Use of Biographic Mediation

Kate Ellis, York University

Super, Natural: A Comparison of Synesthete Protagonists in "Red Sparrow" and "Bitter in the Mouth"

CC Hart, Independent Scholar

4010 Esotericism, Occultism, and Magic 9: Wicked Witches and Daemoniac Women

Sat, 02/25/2023 - 9:45 am - 11:15 am, Salon E

Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Toward the Stars: Marjorie Cameron, Magic, and Liminality

Michael Cerliano, Texas Woman's University

I Am That Very Witch

Payton McCarty-Simas, Columbia University
Covens, Sisters, Friends, and Familiars: Family Structures
in Young Adult Witch Literature and Media

Myers Enlow, University of Memphis

"All That Is Dark, Potential, and Quiet": Riding the Hinge in "The Witch's Dance"

Jacquelyn Shannon, The Graduate Center, City University of New York

4012 Film and History 4: Creation, Transformation, and Metamodern History

Sat, 02/25/2023 - 9:45 am - 11:15 am, Cimarron

Moderator: Thomas Prasch, Washburn University

What Is Our Responsibility to the Past? Metamodern History in "The Great and The Favourite"

Zebadiah Kraft, Indiana University of Pennsylvania

"There's Been a Change, Some Shift in Values": The Transformation of the Monarchy in Stephen Frears' "The Queen" (2006)

Thomas Prasch, Washburn University

Rise of the Viewer: Killing the Gods to Create Our Own

Andrew Hall, California Polytechnic State University

4014 Food and Culture 4: Literature and New Media Communication

Sat, 02/25/2023 - 9:45 am - 11:15 am, Salon G

Moderator: Amanda Scott, Utah Tech University

“I Love You. I Want Us Both to Eat Well”: Talking through and about Food in Jhumpa Lahiri’s
“Interpreter of Maladies”

Aryehi Bhushan, Independent Scholar

The Popularity of Food on Facebook as Nonverbal Communication

Leonard Bailey, Eastern New Mexico University

Hungry Ghosts: Tales of Fear and Food from “The Empire of Signs”

Jasmin Kathöfer, Braunschweig University of Art

Daily Bread and Plum Pudding: Transcendental Work Ethic in Louisa May Alcott’s Works

Amanda Scott, Utah Tech University

4016 Game Studies, Culture, Play, and Practice 12

Sat, 02/25/2023 - 9:45 am - 11:15 am, Salon F

Moderator: Judd Ruggill, University of Arizona

The Unassimilated “Other” as Narrative and Identitarian Necessity in “Beneath Flores”

Nolan Bazinet, University of Sherbrooke

Memento Mori and Other Business

Judd Ruggill, University of Arizona

**4018 Graphic Novels, Comics, and Popular Culture 5: Evolutions in
Characters, Genres, and Archetypes**

Sat, 02/25/2023 - 9:45 am - 11:15 am, Salon J

Moderator: Robert Peaslee, Texas Tech University

Suffering Sapho!: Iconographic Tracking of Wonder Woman

Danielle Brady, Tarleton State University

When Gabriel and Moroni Fell: Inverting Angels in Contemporary Graphic Novels

Christopher Blythe, Brigham Young University

The Regret of Alan Moore

Brent Hogan, Arkansas Tech University

The Man of Tomorrow: Superman, Utopia, and the American Way

Joshua Imken, Texas Tech University

4020 Horror 10: Roundtable: The EcoGothic Western

Sat, 02/25/2023 - 9:45 am - 11:15 am, Salon A & B

Moderator: Stephanie Graves, Vanderbilt University

Candy Minx, The Cormac McCarthy Society
Sean Woodard, The University of Texas at Arlington
Cody Parish, University of Colorado-Colorado Springs
Riccardo Retez, IULM University of Milan
Jacob McElroy, Independent Scholar

The horrors of the American West have been chronicled in numerous historical and fictional works, including Cormac McCarthy's novel "Blood Meridian." Occasionally, the Western has mingled with Horror and the Gothic, resulting in crossover narratives ranging from zombie/vampire/werewolf westerns to supernatural westerns to cannibalistic westerns. Some examples include "Near Dark" (1987), "Curse of the Undead" (1959), "The Wind" (2018), the "Tremors" franchise (1990-2020), "The Burrowers" (2008), "Ravenous" (1999), "The Revenant" (2015), and "Bone Tomahawk" (2015). This hybridity has also seen growth in literature with the release of Weird Westerns and Splatter Westerns by Jack Ketchum ("The Crossing") and other writers. Such depictions of violence across the American frontier are well suited for examination from an EcoGothic perspective. This roundtable will explore such avenues as the environment's role in Western-themed horror; humankind's place in the Anthropocene; the effects of American expansion upon nature and other cultures; and elements of the uncanny in the American West.

4022 Rhetoric and Technical Communication 1: Trends in Higher Education

Sat, 02/25/2023 - 9:45 am - 11:15 am, Acoma

Moderator: Robert Galin, Independent Scholar

Popular Culture Studies Research, Interdisciplinarity, and the Larger University Research Structure
Ed Nagelhout, University of Nevada, Las Vegas
Accurate or Aspirational? A Rhetorical Analysis of One University's Representation of Student Diversity
Coady Spaeth, University of Texas at Arlington
Navigating Code Studies
John Gordon, University of Utah

4024 Television 5: Gender II: Contemporary Women in Television

Sat, 02/25/2023 - 9:45 am - 11:15 am, Las Cruces

Moderator: Linda Hess, University of Augsburg

Female Friendship as Moral Motivation in "The Good Place"
Juliette Holder, Texas Woman's University
Power, Pleasure, and Politics in "The Handmaid's Tale"
Sarah Hagelin, University of Colorado Denver
"I Want a Real Story": Female Journalists' Ambivalent Feminism in #MeToo-Era Television
Katherine Lehman, Albright College

**4026 Adaptation 5: Adaptions Old and New: From Old Source Texts and
Aging Heroes to Die Neue Frau**

Sat, 02/25/2023 - 11:30 am - 1:00 pm, Cimarron

Moderator: Katrin Schroeter, The University of New Mexico

Film As a Storytelling Practice: An Inuit Legend on Screen

Dilan Erteber, The University of Arizona

Adaptation and the Interpretation of Die Neue Frau: The Collision of the Old and the New in Weimar
Adaptation

Erin Consla, University of New Mexico

The Vertical City: "Berlin Alexanderplatz" (2020) by Burhan Qurbani

Katrin Schroeter, The University of New Mexico

"Do You Like My Sweat, Netflix?": Concert Films and the Mediatization of Live Performance

Haeley Van Der Werf, Brigham Young University

**4028 African American/Black Studies 3: Black Respectability Politics, Beauty,
and Fashion**

Sat, 02/25/2023 – 11:30 am – 1:00 pm, Salon I

Moderator: Fadekemi Olawoye, Goethe University Frankfurt

"Round These Parts We Have Some Decorum": Respectability, the Internet, and Policing Leisure

Khaliah Reed, University of Southern California

The African Woman and Makeup Art: Cosmetic Face in the Era of Globalisation

Fadekemi Olawoye, Goethe University Frankfurt

Reviving "Friendship" by Design: The Story of an HBCU through Vintage College Sweatshirts

Travis Boyce, San Jose State University

4030 Chican@ Literature, Film, and Culture 2

Sat, 02/25/2023 - 11:30 am - 1:00 pm, Salon C & D

Moderator: Lupe Linares, College of St. Scholastica

Guardians of Traditional Medicine: Testimonios from Women in the U.S.-Mexico Border and Southern
Mexico and Their Medicinal Plants Practices

Ana Morales, New Mexico State University

Latinos, Racism, and Racial Identity: From Latino White Supremacy to Afro-Latinidad and beyond

Justin Garcia, Millersville University of Pennsylvania

Cascarones Por La Vida: 30 Years of Sharing with the Community for the Better Good

Marta Sanchez, St. Joseph University, Founder of Cascarones Por La Vida

Norma Elia Cantu, Trinity University

4032 Classical Representations in Popular Culture 2: Calliope and Hermes

Sat, 02/25/2023 - 11:30 am - 1:00 pm, Salon H

Moderator: Benjamin Haller, Virginia Wesleyan University

To Go Where No Woman Has Gone Before: Female Sleuths in Crime Novels Set in Ancient Rome

Monika Wozniak, Sapienza University of Rome

Ἐν σπέσσι γλαφυροῖσι: The Odyssey Cyclops-Narrative and the Children in the Audience

Benjamin Haller, Virginia Wesleyan University

The Influence of Persephone and Hades on Modern Punk Culture in MGK's "Love Race" (2021)

Matthew Phipps, University of New Mexico

4034 Crime and Culture 2: Social and Cultural Reactions to True Crime

Sat, 02/25/2023 - 11:30 am - 1:00 pm, Salon F

Moderator: Melissa Tackett-Gibson, University of Colorado, Denver

True Crime Podcasts and Their Listeners: Victimization and Its Impact on Patterns of Self Protective Behavior

Melissa Tackett-Gibson, University of Colorado, Denver

Anne Hull, University of Colorado, Denver

Murder on the Border: Race, Ritual Crime, and Texas' Response to the Satanism Scare of the 1980s

Melissa Lambert, Texas Tech University

Happy Hypocrisy: Listeners Assess the Ethics of True Crime Podcasts

Melissa Tackett-Gibson, University of Colorado, Denver

Makayla Mohr, University of Colorado, Denver

Michelle Vasquez Loya, University of Colorado, Denver

4036 Esotericism, Occultism, and Magic 10: Roundtable: “Enough Is a Myth”: The Reconfiguration of “Hellraiser,” the Compulsion to Repeat, and Revisiting Barker beyond the Labyrinth

Sat, 02/25/2023 - 11:30 am - 1:00 pm, Salon E

Moderator: George Sieg, Southwestern Indian Polytechnic Institute

Elizabeth Sanderson, Trinity Christian College

George Sieg, Southwestern Indian Polytechnic Institute

Angela Whyland, Independent Scholar

Maz Jardon, University of Colorado Denver

The age of the remake has arrived at the era of the sequel, which in the last two years has seen the reappearance of the two most recognized Clive Barker adaptations, “Hellraiser” and “Candyman.” His towering influence, once projected by Stephen King as “the future of horror,” came to transcend genre boundaries with expansive worldbuilding, his engagement with embodiment embraced and anticipated concerns that have continued into contemporary gender politics, and his investment in esoteric and occult worldviews is less well-known but equally significant to his body of work.

4038 Horror 9: Roundtable: Horrors of In/Security: What the Slasher Movie Means

Sat, 02/25/2023 - 11:30 am - 1:00 pm, Salon A & B

Moderator: Hans Staats, Cedars Academy

Stephanie Graves, Vanderbilt University

Riccardo Retez, IULM University of Milan

Jacob McElroy, Independent Scholar

Payton McCarty-Simas, Columbia University

4040 Myth and Fairy Tales 2: A Fairy Tale Kaleidoscope: Comparative, Pedagogical, and Gendered Views

Sat, 02/25/2023 – 11:30 am – 1:00 pm, Pecos

Moderator: Sheila Dooley, University of Texas Rio Grande Valley

Ambiguity of Gender in Ancient Greece: Athena and Myth

Sarah Bartlett, Iowa State University

“Sisters Are Doing It for Themselves”: Female Agency in Three French Oral Folk Variants of “Little Red Riding Hood”

Diana Dominguez, University of Texas Rio Grande Valley

Teaching Comparative Myths and Fairytales: The Good, the Bad, and the Challenging

Stephen Bishop, University of New Mexico

4042 Rhetoric and Technical Communication 2

Sat, 02/25/2023 - 11:30 am - 1:00 pm, Acoma

Moderator: Robert Galin, Independent

Where Do I Go from Here? A Rhetorical Analysis of Norwegian and American Wayfinding Signs

Nicole St. Germaine, Angelo State University

In a Gap North of Memphis: The Protagorean “Stronger and Weaker” Logoi and Related Fragments in
Historiographical Antenarratives of 1811-1812 New Madrid Earthquake Swarms

Kyle Mattson, University of Central Arkansas

**4044 Sociology of Popular Culture 3: Pandemics, Plants, and Police:
Exploring the Intersection(s) of Teaching and Research**

Sat, 02/25/2023 – 11:30 am – 1:00 pm, Salon J

Moderator: Bruce Day, Central Connecticut State University

Fighting Chronic Disease with Online Plant-Based Culture

Abigail Roush, Friends University

Classroom Crowd-Sourced Analysis of Changing Television Portrayals of Police Tactics

Michelle Vannatta, Dominican University

Pandemic Panic: The Great Resignation, Education, and Fast-Food Freakout

Mark O’Hara, Stephen T. Badin High School/Miami University

Karen O’Hara, Miami University

Who Will Collect the Stories of the Oral Historians?: The Recording and Archiving of Crisis

Bruce Day, Central Connecticut State University

4046 Television 6: Identity Performance and the Future of Television

Sat, 02/25/2023 - 11:30 am - 1:00 pm, Las Cruces

Moderator: Melanie Cattrell, Blinn College

Wanna Be on Top? Persona, Performance, and Branding in Tyra Banks’ “America’s Next Top Model”

Alexandra Perlow, University of Vermont

Eco-Trees and Polar Bears: Satire and Ecocriticism in “The North Pole”

Linda Hess, University of Augsburg

Steven Universe: A Quare Analysis of Alternatives to “Compulsory Heterosexuality”

Tiziana Friedman, University of New Mexico

All the Men Are Dead: “Y the Last Man,” Performative Gender, and Persistent Essentialism

Sarah McGinley, Old Dominion University

4048 Visual Arts 4: Process and Presence

Sat, 02/25/2023 – 11:30 am – 1:00 pm, Salon G

Moderator: Scott Robinson, Independent Scholar

Mentoring in Fire

Lisa Floryshak, Arkansas State University

Breaking Pots

Scott Robinson, Independent Scholar

**4050 Cultural Heritage Institutions in Popular Culture 2: Social Justice/Social
Change and Cultural Heritage Institutions**

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Salon C & D

Moderator: Suzanne Stauffer, Louisiana State University

Leadership for Social Change: Clara Whitehill Hunt and the Evolution of Children's Librarianship

Suzanne Stauffer, Louisiana State University

The Zine as a Document: A Reflexive Thematic Analysis of Latin American Fanzines

Iulian Vamanu, University of Iowa School of Library and Information Science

**4052 Eco-Criticism and the Environment 2: Let's Talk About the Birds and
the Beasts: Animal, Avian, Past, Future**

Sat, 02/25/2023 – 1:15 pm – 2:45 pm, Pecos

Moderator: Keri Stevenson, University of New Mexico-Gallup

Pity the Beast, but Not Too Much

Kasey Peters, University of Nebraska-Lincoln

Birds, Beasts, and Flowers: Eco-Criticism and D.H. Lawrence's New Mexico Pilgrimage

Steven Schneider, University of Texas-Rio Grande Valley

Andersen's Ecologies: Material Mediations and Nonhuman Pedagogies

Jordan Long, Kodiak College

Avian Wonder Tales: The Science (Non)Fiction of Bringing Birds back from the Brink

Keri Stevenson, University of New Mexico-Gallup

**4054 Esotericism, Occultism, and Magic 11: Roundtable: Disinformation,
False Flags, and Weaponized Lies from Maya to Mindwar**

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Salon E

Moderator: Jacob McElroy, Independent Scholar

Candy Minx, The Cormac McCarthy Society
George Sieg, Southwestern Indian Polytechnic Institute
Angela Whyland, Independent Scholar

While the bleeding edge of deepfake technology and other augmentations of reality inspire renewed anxieties concerning state power, speculations concerning the dramatic impact of technological deception on warfare are themselves predictable variations of an already well-established history of weaponized lies. However, this roundtable examines not only their representation—disinformational, propagandistic, or merely descriptive (if ever)—in media directly pertaining to politically defined warfare, but it also aims to explore the pervasive, enduring, multicultural association of illusion and warfare.

4056 Horror 3: Cycles of Horror

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Salon A & B

Moderator: Elizabeth Sanderson, Trinity Christian College

Final Girl as “Ideal Victim”: Misogynistic Representations of Female Victimhood in Contemporary Slasher Horror Cinema

Courtney Ludwick, University of South Dakota

Hannibal, the Anti-Hero, and Moral Ambiguity in Horror

Elizabeth Sanderson, Trinity Christian College

Complicated and Militarized Feminisms in “Torture Porn”

Maz Jardon, University of Denver Colorado

“They Always Started with a Kill Scene”: Reboots, Requels, and the Slasher Cycle

Stephanie Graves, Vanderbilt University

4058 Linguistics 1: Applied Linguistics

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Las Cruces

Moderator: Lisa Wagner, University of Louisville

New-Wave Americanism in Cosmopolitan Nigerian Speech Communities: Lekki-Lagos as Case Study

Omolade Bamigboye, Ekiti State University, Nigeria

Formulaic vs. Non-Formulaic Constructions in Second Language Writing: A Text-Analytic Learner Corpus Research

Leila Gholami, Arizona State University

“Unsubscribe Me”: Facework and Politeness in Automated Commercial E-mail Responses

Lisa Wagner, University of Louisville

**4060 Mothers, Motherhood, and Mothering in Popular Culture 2: Primal
Scream: Audio-Visual Arts of Motherhood**

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Salon F

Moderator: Renae Mitchell, University of New Mexico, Los Alamos

Primal Scream?: Covid-19 Motherhood in American Popular Culture

Agnes Howard, Valparaiso University

“Stefania” and the Maternal Lyricism of War

Renae Mitchell, University of New Mexico, Los Alamos

4062 Music 4: Creation of Myth and Legacy

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Salon G

Moderator: John Chappell, Webster University

The Last Resort: Country Rock and the American Southwest in the 1970s

William Holly, Arizona State University

Crossroads: Gregg Allman and Black Music in a Segregated South

John Chappell, Webster University

“La, La, La, We (Are) Listening”

Carl Knauf, University of Alabama

4064 Poetry & Poetics (Critical) 1: Poetry, Parody, and Place

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Acoma

Moderator: Daisy Atterbury, The University of Colorado, Boulder

Echoes of the Classical in the Modern Palestinian Poet: Identity and Nature in Arab Poetry of Resistance

Wafa Saidi, Yonsei University

Positioning Parodies: Rewriting the Poems of Eliot and Williams

Yangsoon Kim, Korea University

Relief Route: Place, Space, and Writing in the Nuclear Era

Daisy Atterbury, The University of Colorado, Boulder

On the Edge: Desire and Analogized Space in Wallace Stevens’ Lyric

Tyler Sirovy, University of Kansas

4066 Politics 1: American Politics Real and Imagined

Sat, 02/25/2023 – 1:15 pm – 2:45 pm, Salon I

Moderator: Darrell Roe, Eastern New Mexico University

Being Critical of Critical Race Theory: Right-Wing Anti-Intellectualism Sullies the Relevance of Historical Fact

Darrell Roe, Eastern New Mexico University

Teaching Political Liberalism: Autonomy and Prescriptivism in U.S. Civics Education

Kyle Park, Independent Scholar

King Horn, the Rhetoric of Leadership, and the Recent American Presidencies

Matthew McGraw, Lincoln University

4068 Religion 1: Finding and Managing Disruption

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Salon H

Moderator: Jennifer Judd, Texas Woman's University

Disrupted Communitas: Ritual Adaptation during Cultural Change

Marjorie Snipes, University of West Georgia

“Wake Up, Sleepers!” Beth Moore, Margaret Fell, and the Ongoing Rhetoric of Religious Women, Justified

Jennifer Judd, Texas Woman's University

Monsters, Magpies, and Mennonites: The Intersectional Work of Sofia Samatar

Benjamin Harder, University of California, Riverside

“Somewhere in between”: Outplaying Sin and Death in the Law of the Spirit

Greg Jones, Duquesne University

4070 Science, Technology, and Culture 1

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Salon J

Moderator: Aaron Adair, Massachusetts Institute of Technology

Remarriage of Rhetoric and Science

Melakeh Brooks McDonald, Texas Woman's University

How to Talk about Bruno: Can We Tweet the Anthropocene in Elon Musk's Twitter?

Denise Tillery, University of Nevada, Las Vegas

Where Is Everyone? The Fermi Paradox and Popular Solutions

Aaron Adair, Massachusetts Institute of Technology

**4072 Theater and Performance Studies 1: The Curation, Archival Aspects,
and Methodology of Theater and Performance**

Sat, 02/25/2023 - 1:15 pm - 2:45 pm, Cimarron

Moderator: Kathleen Potts, The City College of New York

El Diario Se Mueve, or E-Motions as a Creolizing Self-Portrait

Yoán Moreno, University of Miami

From Ballet to Baseball Diamond: An Exploration of the Savannah Bananas' Methodology for Theatre Practitioners

Kirk Slingluff, University of Colorado

The Challenges of Curation: Theatrical Festivals

Kathleen Potts, The City College of New York

La Motogirl: Automaton, Agency, and Gender in American Vaudeville

Patrick Reynolds, Wittenberg University

**4074 Chican@ Literature, Film, and Culture 3: Roundtable: “Tesoros del
Corazón”: Conocimiento as a Chicana Feminist Archival Method**

Sat, 02/25/2023 - 3:00 pm - 4:30 pm, Salon C & D

Moderator: Gabriella Sanchez, Texas Woman's University

Gabriella Sanchez, Texas Woman's University

Gloria V. Sanchez, Independent Scholar

Ramiro T. Sanchez, Independent Scholar

The archive was conceived within the colonial imaginary (Pérez), thus posing critical questions about who is worthy of remembrance and who should be forgotten (Manoff 11). Guided by the theory of *conocimiento* (Méndez-Negrete), this panel challenges under-representation and mis-representation of communities of color in the archive by defining and engaging archival methods and praxis rooted in Chicana feminist thought. With my parents, Gloria and Ramiro, as my co-presenters, we present archives of our making, not only demonstrating what it could mean and look like to archive through our own insights but also how to preserve cultural, ancestral, and experiential knowledge.

**4076 Lawyers and the Legal Profession in Popular Culture 1: Comedy,
Insanity, Real Life, and Rage**

Sat, 02/25/2023 - 3:00 pm - 4:30 pm, Salon I

Moderator: Susan Poulson, University of Scranton

“All You Lawyers Do Is Complicate Situations That Aren't Complicated”: An Analysis of the Film Portrayal of Erin Brockovich's Real Life

Ailish Brassil, Independent Scholar

Master of the Courtroom: John Graham and the Public in Gilded Age New York City

Susan Poulson, University of Scranton

4078 Medievalisms 1: Reading the Medieval across Media

Sat, 02/25/2023 – 3:00 pm – 4:30 pm, Las Cruces

Moderator: Amber Dunai, Texas A&M University – Central Texas

Found Adaptations, Fandom, and the Canonization of Saint Ripley

Amber Dunai, Texas A&M University - Central Texas

Dark Knight of the American Soul

Alan Baily, Stephen F. Austin State University

“Bed Work”: The Labor of Sex in Modern Medieval Literature

Nicole Morning, New Mexico Highlands University

4080 Religion 2: The Word on the Street...

Sat, 02/25/2023 - 3:00 pm - 4:30 pm, Salon H

Moderator: Oliver Richards, University of North Carolina at Charlotte

Hip Hop and Religion: Gangsta Rap’s Religious Rhetoric

Robert Tinajero, University of North Texas-Dallas

Solo-man: Bible Men with the Less Pop Culture References Than Jesus Christ

Grahm Edmisten, Friends University

In the Hands of the Prophets: Religion, “Star Trek DS9,” and the Legacies of Enlightenment Thought

Oliver Richards, University of North Carolina at Charlotte

Broadcasting Religion: Religion in Media

Conrad Ostwalt, Appalachian State University

4082 Science, Technology, and Culture 2

Sat, 02/25/2023 - 3:00 pm - 4:30 pm, Salon J

Moderator: Aaron Adair, Massachusetts Institute of Technology

Technology, Imperialism, and Globalization: A Historical Analysis of “Space Opera” by Jules Verne and H.G. Wells

Sobia Kiran, York University

“The Bacchae” and AI

Alissa Simon, Harrison Middleton University

“It Isn’t Enough”: A Virtual Utopian Triptych

Weston Richey, University of Texas at Austin

Techno-Thrillers: The World as Technical Milieu

John Johnston, Emory University

4084 War and Culture 3: Roundtable: The Emotional Landscape of War

Sat, 02/25/2023 - 3:00 pm - 4:30 pm, Salon A & B

Moderator: Steffen Hantke, Sogang University

George Sieg, Southwestern Indian Polytechnic Institute

Deborah Deacon, Arizona State University

Jacob McElroy, Independent Scholar

Maz Jardon, University of Denver Colorado

Amy Padilla, Colorado State University

While the focus on trauma has moved the discussion of war forward by recognizing human suffering as the central dimension of historical experience, it has also narrowed this discussion by excluding other affective states. From extreme forms of boredom to extreme forms of pleasure and excitement, war's complexity is reflected by counterintuitive, paradoxical, or illicit emotional responses. Speaking about the joy or pleasure of war, or recognizing war as a state of emotional flatness (without recourse to trauma), recognizes dimensions that are problematic in their political and troubling in their psychological consequences. This roundtable will try to identify, situate, and map these seldom visited spots in the larger landscape of emotions associated with war.

4086 Zombie and Pandemic Culture I

Sat, 02/25/2023 - 3:00 pm - 4:30 pm, Salon G

Moderator: Brandon Kempner, New Mexico Highlands University

Zombie Apocalypse and Sexual Chaos in Richard Matheson's "I Am Legend"

Gwen Bergner, West Virginia University

Digital Culture and Post-Apocalyptic Narratives: The Transmedia Appeal of Naughty Dog's "The Last of Us"

Adrienne Domasin, Claremont Graduate University

Sounding Contagion: Pandemics and the Aesthetics of Noise in Literature

Allysha Vineberg, York University

4088 Post Conference Wrap Up

Sat, 02/25/2023 - 4:45 pm - 6:15 pm, Acoma

Moderator: Executive Team, SWPACA

Post Conference Wrap Up

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 44th annual meeting. Come with stories and suggestions and relax for a bit!

Area Chair Coordinator

Kathleen Lacey, Southwest Popular/American Culture Association,
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Adaptation: Literature, Film, & Culture

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