

# **“War and American Literature”**

A Symposium Sponsored by the  
American Literature Association

October 10-12, 2013

Hotel Monteleone  
214 Royal Street  
New Orleans, Louisiana

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## Conference Directors:

Dustin Anderson, Georgia Southern University  
Olivia Carr Edenfield, Georgia Southern University

## Acknowledgments

The conference directors wish to express our appreciation to the individuals who are serving on panels as well as those who organized sessions—without your continued support we would not have such robust and productive symposiums. We are grateful to Alfred Bendixen, founder and Executive Director of the ALA, for his time, energy, and imagination these twenty-four years. The Association thanks the Department of Literature and Philosophy at Georgia Southern University for its continued support of the fall symposium. We would also like to express special thanks to our keynote speakers this year, Donald Anderson and James Nagel.

**Thursday, October 10, 2013**

**Registration: 5:00 – 6:00 p.m. (Royal Salon B)**

**Welcome Reception**

*Please join us during our opening night registration for a Welcome Reception.  
Complimentary beer and wine will be served.*

**Friday, October 11, 2013**

**Registration: 8:15 – 8:45 a.m. (Presbytere Room)**

## Friday, October 11, 2013

### Session One A: 9:00 – 10:20 (Beauregard Room)

#### **War Poetry I**

Chair: Joe Pellegrino, Georgia Southern University

1. "Birds of War: American Wars and Poetic Expression." Alfred Bendixen, Texas A&M University.
2. "[L]ate from Mexico': Satire, War, and News in James Russell Lowell's Biglow Poems." Todd Thompson, Indiana University of Pennsylvania.
3. "Haunting the Present: Ghostly Figures, the Haunted, and Isolation in Robert Lowell's 'Falling Asleep over the Aeneid.'" Adrian N. Coursey, Georgia Southern University.

### Session One B: 9:00 – 10:20 (Pontalba Room)

#### **No Escape: The Trauma of Contemporary War**

Sponsored by *the Society for Contemporary Literature*

Moderator: Kristin Kelly, University of North Georgia

1. "Intraspecies Communication: Memory, Story-Telling, and Football in American Fiction of the Iraq and Afghanistan Wars." Maureen Ryan, University of Southern Mississippi.
2. "'Terrible Silence': Naturalistic Warfare in Cormac McCarthy's *The Road*." Andrew Reszitznyk, McMaster University.
3. "Prolepsis and the Post-9/11 Novel." Aaron DeRosa, California State Polytechnic University Pomona.

### Session One C: 9:00 – 10:20 (Gallier Room)

#### **Bobbie Ann Mason**

Chair: Patricia M. Gantt, Utah State University

1. "Sam Hughes as a Second Generation Trauma Victim in Bobbie Ann Mason's *In Country*." Alison M. Johnson, University of North Carolina at Greensboro.
2. "Constructions of 'The Good War' in Bobbie Ann Mason's *The Girl in the Blue Beret*." Ty Hawkins, Walsh University.
3. "The Sinister Side of the War Story: Beyond Trauma Theory in Vietnam War Narratives." Ashley Kunsu, Duquesne University.

### Session One D: 9:00 – 10:20 (Cabildo Room)

#### **"When Will I Be Blown Up?": Southern Modernists Imagining War**

Chair: Kimberly Dougherty, Granite State College

1. "The Southern Agrarians and the Irrepressible Conflict." David A. Davis, Mercer University.
2. "The Price of Vengeance: Andrew Lytle's Imagined Civil War." Sarah Gardner, Mercer University.
3. "Eudora Welty's Civil War Story and the Legacy of the Southern Agrarians." Susan Donaldson, College of William and Mary.
4. "Faulkner and World War at Mid-Century." Barbara Ladd, Emory University.

**Session Two A: 10:30 – 11:50 (Beauregard Room)**

***War in North Carolina Literature, from the Civil War to a Post-Apocalyptic Imagining of a Civil War (and other wars in between)***

Sponsored by *the North Carolina Literary Review*

Moderator: Gary Richards, University of Mary Washington

1. "Cold Mountain, Book to Film: Epic War Novel to Love Story." Margaret D. Bauer, East Carolina University.
2. "James E. McGirt's 'Paeans to Black Military Heroism' and 'Fantasies of Empire.'" John Gruesser, Kean University.
3. "'The More You Fight and Kill, the Worse It Gets': Paul Green and the Writer's Opposition to War." Alex Albright, East Carolina University.
4. "Black Mountain's Post-Apocalyptic Civil War in William Forstchen's *One Second After*." Kathaleen E. Amende, Alabama State University.

**Session Two B: 10:30 – 11:50 (Pontalba Room)**

***Gertrude Stein and War***

Sponsored by *the Gertrude Stein Society*

Moderator: Marie Smart, Baylor University

1. "Gertrude Stein's Translations of Petain's Speeches." Vaclav Paris, University of Pennsylvania.
2. "General James': Military Alter Egos in Gertrude Stein's 'Four in America.'" Maayan Dauber, Princeton University.
3. "Stein's 'Mexico' and the Mexican Revolution." Agnese Codebo, Columbia University.

**Session Two C: 10:30 – 11:50 (Cabildo Room)**

***War Poetry II***

Chair: Alfred Bendixen, Texas A&M University

1. "Apostrophizing the Civil War: Walt Whitman's Address to the 'Million Dead, Too, Summ'd Up.'" Ed Folsom. University of Iowa.
2. "The 'Private History' of Mark Twain and War." Jerome Loving, Texas A&M University.
3. "Twain's Representations of Representations of War." Christopher Morris, Norwich University.

**Session Two D: 10:30 – 11:50 (Gallier Room)**

***The War of Art and Literature***

Moderator: Jennifer Downs, Georgia Southern University

1. "Douglass's War Tableaus and Popular Periodical Cartoons." Michael A. Chaney, Dartmouth College.
2. "'At The Hands of White Artists...': Alcott's 'My Contraband' and the Problems of Representation." Fiona McWilliams, Florida State University.
3. "Words at War: Muriel Rukeyser's Experiments with Cinematic Montage in her Spanish Civil War and World War II Poetry." Rachel Edford, Seminole State College of Florida.

4. "A Different War: Vietnam, Ekphrasis, and the Art of Conflict." Patrick A. Smith, Bainbridge State College.

**Lunch: 11:50 - 1:20**  
**La Nouvelle Orleans East Ballroom**

**Session Three A: 1:20 – 2:40 (Gallier Room)**

***War Poetry III***

Chair: Farrah Senn, Georgia Southern University

1. "Singing in the Dark: Blackness and Walt Whitman's Civil War Poetry." Jesse Goldberg, Cornell University.
2. "War Time: Temporality in Henry Timrod's and Herman Melville's Civil War Verse." Kelly Ross, Grand Valley State University.

**Session Three B: 1:20 – 2:40 (Pontalba Room)**

***Hemingway's Short Fiction and the Great War***

Sponsored by *the Society for the Study of the American Short Story*

Chair: James Nagel, University of Georgia & Dartmouth College

1. "Hemingway's 'Big Two-Hearted River' and the Minimalist Tradition." Robert C. Clark, University of West Alabama.
2. "Hemingway's Separate Peace." Steven Florczyk, Louisiana State University.
3. "The War in 'Big Two-Hearted River.'" Allen Josephs, University of West Florida.

**Session Three C: 1:20 – 2:40 (Beauregard Room)**

***War and American Science Fiction***

Chair: Jennifer Downs, Georgia Southern University

1. "Great Wars and Future Wars: Race and Business in Pulp Science Fiction." Brooks E. Hefner, James Madison University.
2. "The Verb We Use is 'Humanized': Globalization, Empathy, and War in Joe Haldeman's *Forever Peace*." Sean Grattan, Gettysburg College.
3. "'You could almost touch Time': Jeremiadic Synchronicity in Mid-Century Science Fiction." Rebecca Devers, New York City College of Technology.

**Session Three D: 1:20 – 2:40 (Cabildo Room)**

***Blurred Battle Lines and Genre Lines: Innovative Forms in Contemporary War Narratives***

Sponsored by *the Society for Contemporary Literature*

Moderator: Maureen Ryan, University of Southern Mississippi

1. "(Re)Imag(in)ing Cuba: My Revolution: Testimonial Purposes, Visual Rhetorics and Graphic Narratives." Sandra Cox, Shawnee State University.
2. "War and the Contemporary Fabulist Narrative in/out of America." Hikaru Fujii, Doshisha University.

3. "The Days of Rambo Are Over': Writing the Lioness of the Iraq War." Brenda Sanfilippo, University of California Santa Cruz.

#### **Session Four A: 2:50 – 4:10 (Beauregard Room)**

##### ***War and Material Memory***

Chair: Mary Stephens, University of Southern Mississippi

1. "He don't write it accurate': Corrupting the Contemporary Ledger in Clyde Edgerton's *The Floatplane Notebooks*." Lisa Hinrichsen, University of Arkansas.
2. "Preparedness Nation: American Novels of the US Civil War and the Revision of Military Memory, 1890-1914." Jonathan Vincent, Towson University.
3. "A Strange Mixture of War and Dante and Robinson Crusoe': Soldiers' Reading and Autobiographical Accounts of the American Civil War." Vanessa Steinroetter, Washburn University.
4. "The Fictions of War in Martha Gellhorn's *Liana*." Tracyann F. Williams, The New School.

#### **Session Four B: 2:50 – 4:10 (Pontalba Room)**

##### ***Post-9/11 Poetry***

Sponsored by *the Society for Contemporary Literature*

Moderator: Aaron DeRosa, California State Polytechnic University Pomona

1. "This Is a Language Made of Blood': Speaking of Iraq, Afghanistan, and Strip Malls." Kristin Kelly, University of North Georgia.
2. "I speak of boundaries and connections, locals and globals': Resistance and Community Building in Juliana Spahr's *This Connection of Everyone with Lungs*." Max Karpinski, McGill University.
3. "Experiencing Disaster: Arab American and Native American Poetry on September 11 and the Iraq War." Levin Arnsperger, Kennesaw State University.

#### **Session Four C: 2:50 – 4:10 (Cabildo Room)**

##### ***American Crime Fiction and War***

Sponsored by *the Crime Fiction Society*

Chair: Ty Hawkins, Walsh University

1. "Legitimation Crisis: Murder in a Time of War in Cormac McCarthy's *Blood Meridian* and *No Country for Old Men*." David Schmid, University at Buffalo.
2. "Criminis Virumque Cano: Civilian Warcraft in Elmore Leonard's Crime Fiction." Charles Rzepka, Boston University.
3. "Sara Paretsky's Body Work: War Crimes and the Art of Protest." Cynthia S. Hamilton, Liverpool Hope University.

#### **Session Four D: 2:50 – 4:10 (Gallier Room)**

##### ***Aesthetics and Storytelling after WWII***

Chair: Tiffany Manning, Georgia Southern University

1. "War and the Aporia of Style in William Gaddis's *The Recognitions*." Kate Montague, University of New South Wales.
2. "Mailer and the presentation of war in *The Naked and the Dead*." John Wallen, Nizwa University of Oman.
3. "Khaki and Eagles: Preparing for War in Jayne Anne Phillips' *Machine Dreams*." Holly Stave, Northwestern State University.

4. "I Mean You Didn't Really Know Walt': Walt Glass as Salinger's Way of Keeping His "Oath" about Telling War Stories." Julie Ooms, Baylor University.

**Session Five A: 4:20 – 5:40 (Beauregard Room)**

***The Spanish-American War***

Chair: Allen Josephs, University of West Florida

1. "The Necessary Witness: Richard Harding Davis and the Spanish-American War." Kevin Swafford, Bradley University.
2. "Julian Hawthorne and the Spanish-American War." Gary Scharnhorst, University of New Mexico.

**Session Five B: 4:20 – 5:40 (Pontalba Room)**

***Travel, Geography and Trauma: Lowry, McCarthy, and Hemingway***

Chair: Tony Eberhardt, University of West Florida

1. "The Road to Elsewhere: Dystopian Nostalgia in Lois Lowry and Cormac McCarthy." Mary Stephens, University of Southern Mississippi & Caren Town, Georgia Southern University
2. "Hemingway's Geography of Trauma in 'A Way You'll Never Be' and 'A Clean, Well-Lighted Place.'" Lisa Narbeshuber & Lance La Rocque, Acadia University.

**Session Five C: 4:20 – 5:40 (Gallier Room)**

***Uncommon Images of the Civil War***

Chair: Marla Bruner, Georgia Southern University

1. "The Rhetoric of Chickamauga: from Ambrose Bierce to the Civil War Store." Rose Pass, Colorado School of Mines.
2. "When Johnny Came Marching Home to the Plains: Depictions of the Post-Civil War Era in Mari Sandoz's *The Tom-Walker*." Kathy Bahr, Chadron State College.
3. "War is Hell: Infernal Imagery in Crane's War Poetry." Farrah R. Senn, Georgia Southern University.

**Session Five D: 4:20 – 5:40 (Cabildo Room)**

***Daniel Woodrell***

Chair: Melody Pritchard, Francis Marion University

1. "Some of those boys are animals now': Walking the Border in Daniel Woodrell's *Woe to Live On*." Christopher Rieger, Southeast Missouri State University.
2. "The Erotics of War in Daniel Woodrell's *Woe to Live On*." Shawn E. Miller, Francis Marion University.

**Opening Reception and Keynote Address: 5:40 – 7:15  
Iberville Ballroom**

**"Solider-Artists: Preserving the World"**

**Donald Anderson**

United States Air Force Academy



## Saturday, October 12, 2013

### Session Six A: 9:00 – 10:20 (Beauregard Room)

#### **WWI: Dos Passos, Wharton, & Faulkner**

Chair: David McWhirter, Texas A&M University

1. "'I'm Still In A Suspended State': The Simultaneity of Wartime in John Dos Passos' *1919*." Edward Eason, University of California Riverside.
2. "Home is Where the War Is: Edith Wharton's War Critique in *A Son at the Front*." Gina M. Rossetti, Saint Xavier University.
3. "Messing up the Clean War in Faulkner's *Soldier's Pay*." Kimberly Dougherty, Granite State College.

### Session Six B: 9:00 – 10:20 (Pontalba Room)

#### **When Are the Other Boys Coming?: Ireland and American between the Wars**

Roundtable Discussion sponsored by *the Center for Irish Research and Teaching at Georgia Southern University*

Participants

1. Tiffany Manning, Georgia Southern University, "Yeats, McCarthy, & Vietnam."
2. Marla Bruner, Georgia Southern University, "Women's Woes and Words."
3. Joe Pellegrino, Georgia Southern University, "Troubles Over here and Over there."
4. Howard Keeley, Georgia Southern University, "Eliot on Yeats and Conflict."

### Session Six C: 9:00 – 10:20 (Gallier Room)

#### **After Vietnam**

Chair: John Wallen, Nizwa University of Oman

1. "From Close Quarters to Deliverance: War as Adventure in Vietnam-era Fiction." Chris Muniz, University of Southern California.
2. "'Midway to Nowhere': Monique Truong and the Post-Vietnam South." Frank Cha, John Tyler Community College.
3. "'It was a love story': Gender and Narrative Mode in Vietnam War Novels." Elizabeth Wade, University of Mary Washington.

### Session Six D: 9:00 – 10:20 (Cabildo Room)

#### **War Poetry and Prose Poetry IV**

Chair: Peter Molin, USMA, West Point

1. "Whitman, Virgil, and the Father-Son Debate." Robert Oscar Lopez, California State University, Northridge.
2. "The Bomber Lyric." Roy Scranton, Princeton University.

3. "Mark Twain's Artful Rhetoric in 'The War Prayer.'" Bob J. Frye, Texas Christian University.

**Session Seven A: 10:30 – 11:50 (Beauregard Room)**

***The Burdens of Conflict: American Fiction and Poetry After 9/11, Iraq, and Afghanistan***

Chair: Roy Scranton, Princeton University

1. "A Phrase Too Cute to Do Our Ugliness Justice': Wounded Warriors in Siobhan Fallon's 'The Last Stand' and Brian Van Reet's 'Big Two-Hearted Hunting Creek.'" Peter Molin, USMA, West Point.
2. "'Strange Grace and Ambiguity': Framing Trauma in Christine Hartzler's 'The Diver' and Julianna Spahr's 'poemwrittenafter9/11.'" Melissa Parish, Rutgers University.
3. "A Veteran's Homecoming: Multiple Realities and Shifting Identity in Roxana Robinson's *Sparta*." Susan Sutton and Eric Farina, Farmingdale State College, SUNY.

**Session Seven B: 10:30 – 11:50 (Pontalba Room)**

***Eudora Welty and War***

Sponsored by *the Eudora Welty Society*

Chair: Jerome Loving, Texas A&M University

1. "War in Welty's 'The Wide Net.'" Sally Wolff King, Emory University.
2. "*Delta Wedding* as (Anti-) War Novel." David McWhirter, Texas A&M University.
3. "Trees, Genocide and the Holocaust in Eudora Welty's Fiction." Rebecca Mark, Tulane University.

**Session Seven C: 10:30 – 11:50 (Cabildo Room)**

***Perspectives on The Spanish Civil War***

Chair: Kirk Curnutt, Troy University

1. "Ernest Hemingway, Joris Ivens, and the Non-Nonfiction Film." Alex Vernon, Hendrix College.
2. "Josephine Herbst's Spanish Civil War Notebook." Sara Kosiba, Troy University.
3. "Teaching Spanish Civil War Literature in the Multi-Sensory Classroom – Experiences and Thoughts." Jean Jespersen Bartholomew, The Carlbrook School.

**Session Seven D: 10:30 – 11:50 (Gallier Room)**

***War in the Contemporary World***

Chair: Howard Keeley, Georgia Southern University

1. "Strangers in a Homeland: Veterans and 'Innocensus' in Contemporary American Literature." Damon Barta, University of British Columbia.
2. "Alternate Defining Characteristics of the American Novel of War in *Fobbit*, *The Yellow Birds*, and *Billy Lynn's Long Halftime Walk*." Wallis Sanborn, Our Lady of the Lake University.
3. "'Currj, Sacrifice, and Nina Leven': Warfare and Popular Discourse in Ben Fountain's *Billy Lynn's Long Halftime Walk*." Mark Bresnan, Marymount Manhattan College.



## **Lunch and Keynote Address: 11:50 - 1:20**

**La Nouvelle Orleans East Ballroom**

### **“Reflections on American War Fiction”**

James Nagel

University of Georgia & Dartmouth College

#### **Session Eight A: 1:20 – 2:40 (Beauregard Room)**

##### ***McCarthy and War I***

Sponsored by *The Cormac McCarthy Society*

Chair: Stacey Peebles, Centre College

1. “Weapons and War in *The Crossing*.” Scott Yarbrough, Charleston Southern University.
2. “An Assault on the Senses: Teaching Cormac McCarthy’s *Blood Meridian*.” John Wegner, Angelo State University.
3. “Cormac McCarthy’s *Blood Meridian* and the Social Construction of Reality.” Forrest Robinson, University of California, Santa Cruz.

#### **Session Eight B: 1:20 – 2:40 (Pontalba Room)**

##### ***African-American Responses to War in the 20th Century***

Chair: Caren Town, Georgia Southern University

1. “New Negroes Break Old Chains: Embattled Masculinities in Richard Wright’s *Black Boy* (*American Hunger*).” Dominick Rolle, Emory University.
2. “The Legacy of Radical Social Protest in Amiri Baraka’s *The Slave* and Luis Valdez’s *Bandido!*” Jose O. Fernandez, Western Illinois University.
3. “Facing Vietnam: Yusef Komunyakaa and War.” Patricia M. Gantt, Utah State University.

#### **Session Eight C: 1:20 – 2:40 (Cabildo Room)**

##### ***Before Rosie the Riveter: Women in the Civil War***

Chair: Sarah Young, Benedictine College

1. “Utopian Re-Visionings in the Post-Bellum South: Dorsey’s White Feminist Heroisms.” Amy Pardo, Mississippi University for Women.
2. “The Battle of the Pretty Woman in *Little Women*: Alcott, the Civil War, and the Female Body in the Public-Work Space.” Paige Gray, The University of Southern Mississippi.
3. “Caught in The Wave: Southern Women Confronting a World at War in Evelyn Scott’s *Civil War Masterpiece*.” Christina Triezenberg, Western Michigan University.

#### **Session Eight D: 1:20 – 2:40 (Gallier Room)**

##### ***Three Centuries of War in New Orleans Literature***

Roundtable Discussion

Participants

1. Nancy Dixon, Dillard University
2. C. W. Cannon, Loyola University
3. Douglass Mitchell, University of Mobile

**Session Nine A: 2:50 – 4:10 (Beauregard Room)**

***McCarthy and War II***

Sponsored by *The Cormac McCarthy Society*

Chair: Scott Yarbrough, Charleston Southern University

1. "Class Warfare in McCarthy's *Outer Dark*." Nell Sullivan, University of Houston-Downtown.
2. "Holden as Pozzo: McCarthy's Absurdist Response to Catastrophe." Matthew Fledderjohann, DePaul University.
3. "McCarthy and the Drug Wars: *No Country for Old Men* and *The Counselor*." Stacey Peebles, Centre College.

**Session Nine B: 2:50 – 4:10 (Pontalba Room)**

***War in the Work of Philip Roth***

Sponsored by the Philip Roth Society

Chair: Charles Rzepka, Boston University

1. "War as Primitive Festival in *American Pastoral* and *The Human Stain*." Marta Gierczyk, Independent Scholar.
2. "Soldier Citizens: Coleman Silk and Les Farley's Contrasting Experiences of Social Exclusion in *The Human Stain*." Andy Connolly, The Fashion Institute of Technology, SUNY.
3. "*Sabbath's Theater* and the Uncanny Objects of War." Brett Ashley Kaplan, University of Illinois.

**Session Nine C: 2:50 – 4:10 (Cabildo Room)**

***Love and Loss in War***

Chair: Gail Sinclair, Rollins College

1. "Loving War and Warring Loves in Jovita González and Eve Raleigh's *Caballero*." Kirk Curnutt, Troy University.
2. "Reading the Civil War in the Aftermath: Dr. Ravenel and Captain Colburne Narrate the War in *Miss Ravenel's Conversion*." Randal Allred, Brigham Young University, Hawaii.
3. "The Union of Affection and the Great American Novel." Mary Hale, University of Illinois at Chicago.

**Session Nine D: 2:50 – 4:10 (Gallier Room)**

***Trauma and Terror after 9/11***

Chair: Max Karpinski, McGill University

1. "The War on Terror Drove Me In: Lyric Poetry After 9/11." Chad Bennett, The University of Texas at Austin.
2. "Reordering Disorder: Ken Kalfus' Diagnosis of Post-September 11 America." Edward Rooney, Wentworth Institute of Technology.
3. "'Curl[ing] Up Very Small': Women and War Trauma in Helen Benedict's *Sand Queen*." Jennifer Haytock, SUNY The College at Brockport.

**Session Ten A: 4:20 – 5:40 (Beauregard Room)**

***War and/in American Periodicals***

Sponsored by the Research Society for American Periodicals

Moderator: Vanessa Steinroetter, Washburn University

1. "What News from Mexico?": Whitman, Otero, and Melville in the Wartime Press." Hardeep Sidhu, University of Rochester.
2. "Fighting Printers: Civil War Soldier Newspapers and the Wartime Metaphorics of Print." James Berkey, Duke University.
3. "War Graphs: Periodical Correspondents and Media Crossfire in the Spanish-American War." Craig Carey, University of Southern Mississippi.

**Session Ten B: 4:20 – 5:40 (Pontalba Room)**

***Ernest Hemingway***

Chair: Sara Kosiba, Troy University

1. "Total Fragmentation Injury: Narrative Structure as Traumatic Disorder in Hemingway's Nick Adams Stories." Vincent Casaregola, Saint Louis University.
2. "'You are all a lost generation': Post-War Consciousness in Hemingway's *The Sun Also Rises* and Fitzgerald's *The Great Gatsby*." Lisa A. Kirby, Collin College.
3. "The Tragedy of Cowardice: The Impact of *Death in the Afternoon* on Hemingway's War Stories." Tony Eberhardt, University of West Florida.

**Session Ten C: 4:20 – 5:40 (Gallier Room)**

***Stephen Crane***

Chair: Farrah Senn, Georgia Southern University

1. "Miscreants, Mendicants, and Dead Henry: Crane's 'The Veteran' in Its Cultural Context." Mike Schaefer, University of Central Arkansas.
2. "Stephen Crane's War Poems: Developments in his Theorizing of War." Donald Vanouse, SUNY Oswego.
3. "Open Wounds: The Meaning of War Injuries in Walt Whitman and Stephen Crane." Wendy Kurant, University of North Georgia, Dahlonega.

**Session Ten D: 4:20 – 5:40 (Cabildo Room)**

***Tim O'Brien***

Chair: Joe Pellegrino, Georgia Southern University

1. "Modern War and the Human Element: Hands-On Accounts from Herr, Terkel, and O'Brien." Will Dawkins, Northwest Mississippi Community College.
2. "Inhabiting the Liminal: The Psychic, Physical, and Formal Boundaries of War in *In Our Time* and *The Things They Carried*." Matthew Sackmann, University of Louisiana-Lafayette.
3. "The Road to Paris: A Space for Hybrid Gender and Healing in *Going After Cacciato*." Danielle Rhodes, Georgia State University.
4. "Between 'Happening-Truth' and 'Story-Truth': Mindfulness as Aesthetic Discipline in Tim O'Brien's *Going After Cacciato*." Christopher P. Kocela, Georgia State University.

**Closing Reception: 5:40 – 7:00**  
**Riverview Room**

# Call for Papers

American Literature Symposium

## The Latina/o Literary Landscape:

A Symposium Supported by the American Literature Association and  
the Latina/o Literature and Culture Society

March 6-8, 2014

Keynote Speakers:

Norma Cantú

Michael Nava

ALA symposia provide opportunities for scholars to meet in pleasant settings, present papers, and share ideas and resources. The Latina/o Literature and Culture Society and the American Literature Association (ALA) seek proposals for panel presentations on any aspect related to the field of Latina/o literature. We invite scholars to address a broad range of themes and genres, including inter-disciplinary fields of popular culture and Latina/o studies. We also invite suggestions for panels and roundtable discussions.

Location: The Sheraton Gunter Hotel,  
205 East Houston Street  
San Antonio, Texas

Hotel Rate: The Sheraton Gunter Hotel is offering a special rate of \$159 (plus tax)  
per night for a single or double room

Conference Fee: \$150 (includes two lunches and two receptions)

Conference Director: Cristina Herrera, California State University, Fresno

Please email all proposals to Cristina Herrera

[cherrera@csufresno.edu](mailto:cherrera@csufresno.edu)

Before November 15, 2013

**Conference Details:** The American Literature Association will meet in San Antonio for a symposium on Latina/o Literature, March 6-8, 2014. Please plan to stay in the conference hotel as this helps us meet our commitment to the hotel and keeps our rates low. The Sheraton Gunter is located in the heart of downtown San Antonio, only two blocks from the River Walk, and has a rich history.

Our keynote speakers are Norma Cantú, author of *Canícula* and editor of numerous collections including *Chicana Traditions* and *Inside the Latin@ Experience*; and Michael Nava, author of the Henry Rios novels and the forthcoming novel, *The City of Palaces*.

Sessions run Friday and Saturday, March 7 and 8. On Friday March 7, there will be a luncheon as well as an evening reception. The second luncheon will be Saturday, March 8 with a closing reception scheduled for the evening with keynote speaker. Luncheon preferences will be sent to conference participants at a later date. A special event will be planned for Thursday, March 6. Details will follow.

Individuals may propose papers or panels by emailing the conference director, Cristina Herrera, at [cherrera@csufresno.edu](mailto:cherrera@csufresno.edu) no later than November 15, 2013. The proposal (maximum one page) should include the title of the presentation or panel, an abstract that provides the conference director with a clear idea of the material that will be covered, a brief vita or description of the presenter's qualifications, and complete mailing addresses and emails for all participants. The proposal should be pasted into an email AND ALSO sent as an attachment (preferably in WORD). All emails will be acknowledged in a timely manner. The conference director welcomes proposals for roundtables and panels that deal with Latina/o literature. Please note that no audiovisual equipment will be available for the symposium.

Those proposing papers and/or panels will be informed of acceptances in early to mid December. Participants will be asked to make their hotel reservations immediately and to pre-register on-line or by mail, using either the on-line access that will be provided in December or the registration form at the end of this announcement. A program will be placed on the website prior to our meeting, and printed programs will be available at the symposium.

ALA Guidelines: The most common ALA format is a time slot of one hour and twenty minutes with three papers and a chair. This permits time for discussion and three papers of approximately 20 minutes (or nine typed double-spaced pages). Organizers of panels are free to use other formats provided they respect the time limits. Furthermore, the ALA encourages panel organizers to experiment with innovative formats including discussion groups and panels featuring more speakers and briefer papers. Chairs will make sure that the panels start and end on time and that no speaker goes beyond the allotted time limit. We prefer that chairs not present papers on the panels that they are moderating, and no one may present more than one paper at an ALA symposium.

The conference fee covers the costs of the conference including two meals and two receptions. We require all of those who are on the program to pre-register. The conference fee is \$150 for all participants. We



regret that we are unable to offer a lower rate for graduate students and independent scholars for this symposium.

ALA Membership: Membership in the ALA is not required in order to propose or present a paper. In fact, technically the members of the American Literature Association are the various author societies. Individuals may keep informed about the activities of the ALA by checking our website ([www.americanliterature.org](http://www.americanliterature.org)), which is the primary source for information about ALA activities. Individuals can also be placed on a mailing list by sending their contact information to: Alfred Bendixen, Executive Director of the ALA, at [abendixen@tamu.edu](mailto:abendixen@tamu.edu). Those on the mailing list will receive copies of the annual call for papers.

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Please note that the American Literature Association maintains the lowest conference fees of any major scholarly organization because it operates without a paid staff. If you have any questions that are not answered by this announcement, please contact the conference director, Cristina Herrera, at [cherrera@csufresno.edu](mailto:cherrera@csufresno.edu) , or Alfred Bendixen, Executive Director of the ALA, at [abendixen@tamu.edu](mailto:abendixen@tamu.edu).

The easiest way to find out about the symposium and all ALA activities is by consulting our website: [www.americanliterature.org](http://www.americanliterature.org)

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