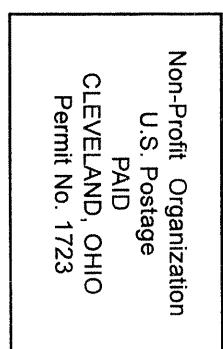




News & Notices

**New Series #14
2002-2003**



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Welcome to the annual newsletter of the Society for Critical Exchange. *News & Notices* is published annually to report to the membership on the SCE's activities during the preceding year and to announce upcoming events. In the past year the SCE has consolidated its directorship at Case Western Reserve University with the addition of Kurt Koenigsberger as Associate Director, and CWRU continues to support the SCE with a generous operating budget and institutional home. Traditionally, however, the interests and energies of SCE members across the U.S. and abroad have determined the direction of the Society's activities, and we invite you to participate in shaping our activities in the years ahead.

The past academic year brought changes in the Society's presidency and Board of Directors as well as its central administration, and *News & Notices* is just now catching up with these developments. These pages consequently are flush with information about recent meetings and publications, and about new initiatives as well as standing

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projects that have grown in new directions. We would like to highlight in particular significant developments in past, current, and new projects: in a panel at the 2001 MLA meeting in New Orleans, the SCE revisited one of its projects of the 1980s, which culminated in *Men in Feminism* (Methuen, 1987); *The Question of the Gift*, a collection edited by Mark Osteen that has grown out of the standing project on "new economic criticism," has been published by Routledge; and our two newest projects, "Globalization and the Image" and "Blue Notes," are soliciting papers for special issues of *Genre* scheduled for publication in 2003 and 2004.

The work represented in the following pages covers a range of approaches and concerns in the form of sustained projects and in shorter inquiries and explorations. We hope you find these projects as exciting as we do, and encourage you to participate in one or more of our extended activities or to inaugurate new projects for the Society!



Website Update

As a result of the 1999 MLA panel "The Humanities Online," and through the hard work of Max Thomas, the SCE website at www.cwru.edu/affil/sce has been substantially renovated over the past year and a half. The new design offers a flexibility the old site (still available through a link located on the front page) did not afford us, and the site is now a great deal easier to maintain. The new site features sections on the following: information about the society; current and past calls for papers; and an archive of project, publication, and conference information, including papers given at SCE-sponsored sessions of conferences organized by other associations. Updates occur as new project, conference, and publication information arrives, and we hope shortly to be able to accept new and renewing memberships from our pages (with the exception of dues, which we are still obligated to take through posted mail). In the meantime, we encourage you to initiate and renew memberships with the form included at the back of the newsletter.

Current Projects of the SCE

The SCE runs several continuing research projects that operate through meetings at the national and regional Modern Language Association conventions, through special conferences, and through publication initiatives. As an affiliate of the national and of four of six regional MLAs, the SCE has standing panels at most conventions, making it possible for members to organize programs on a wide variety of topics.

Reports on current SCE projects may be found in the pages that follow. In addition to a description of recent and upcoming activities, a brief history of each project is included, followed by a listing of SCE sponsored conference panels at the national and regional MLA meetings. We will continue to post information about these projects on the SCE website (www.cwru.edu/affil/sce), but members should also feel free to contact the individual project coordinators or SCE directors for additional information.

We welcome and encourage suggestions for ways to develop the continuing projects described below, but we also want to encourage members to propose new projects. The SCE will gladly assist members in initiating these new projects and, when feasible, in expanding them into continuing endeavors.

THE QUESTION OF THE GIFT

The SCE's 1998 MLA panels on "The Question of the Gift" have grown into a book collection of new research on gift theory, titled *The Question of the Gift: Essays Across Disciplines* and edited by Mark Osteen. It appeared in November 2002 under the Routledge imprint.

Since Marcel Mauss's landmark anthropological study-cum-romance *Essai sur le don* (1954), scholars in diverse fields have been fascinated by gift exchange. Despite Mauss's discovery that gift exchanges are "total social phenomena" governed by particular norms and obligations, they have often been either explained away as disguised self-interest or sentimentalized as a remnant of a "primitive" world of pure generosity. This interdisciplinary collection poses new questions and offers new paradigms for understanding gift exchange that transcend these trite polarities.

These questions include: What obligations do gifts carry? What are the relationships between gifts and commodities? Are gift exchanges economic activities or alternatives to economic behavior? What do gifts reveal about the relationships between persons and property? How does artistic commerce partake of the gift? Is a truly free gift possible? Because the gift encompasses a wide range of practices, it is particularly suited for interdisciplinary inquiry that can both reveal the weaknesses and synthesize the strengths of economics, sociology, and literary criticism and theory.

Included among the essays are: discussions of ancient and classical materials (patriarchal narratives in Genesis; Aristotelian ideals of friendship and virtue; the legal regulation of gifts in republican Rome); examination of the evolution of modern notions of gift exchange, particularly in the interrelation of economics and literature (Adam Smith, Gabriele D'Annunzio, Joseph Conrad and Georg Simmel); and theoretical inquiries that propose new approaches (theories of "illiquidity," value, bodily presence, pleasure and pain).

The Question of the Gift: Essays Across Disciplines

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Introduction. Mark Osteen, Loyola Coll. "Questions of the Gift"

Part I. Redefining Reciprocity

1. James Laidlaw, Anthropology, Cambridge Univ. "A Free Gift Makes No Friends"
2. Yunxiang Yan, Anthropology, UCLA. "Unbalanced Reciprocity: Asymmetrical Gift Giving and Social Hierarchy in Rural China"
3. Lee Anne Fennell, Univ. of Texas Law School. "Unpacking the Gift: Illiquid Goods and Empathetic Dialogue"

Part II. Kinship, Generosity and Gratitude: Ethical Foundations

4. Charles H. Hinnant, English, Univ. of Missouri. "The Patriarchal Narratives of Genesis and the Ethos of Gift Exchange"
5. Martha Woodruff, Philosophy, Middlebury Coll. "The Ethics of Generosity and Friendship: Aristotle's Gift to Nietzsche?"
6. Eun Kyung Min, English, Seoul National Univ. "Adam Smith and the Debt of Gratitude"

Part III. The Gift and Artistic Commerce

7. Jacqui Sadashige, Classics, Univ. of Pennsylvania. "Catullus and the Gift of Sentiment in Republican Rome"
8. Nicoletta Pireddu, Italian, Georgetown Univ. "Gabriele D'Annunzio: The Art of Squandering and the Economy of Sacrifice"
9. Anthony Fothergill, English, Exeter Univ. "Conrad's Guilt-Edged Securities: 'Karain: A Memory' via Simmel and Benjamin"
10. Stephen Collis, English, Simon Fraser Univ. "Formed by Homages: H. D., Robert Duncan, and the Spirit of the Gift"

Part IV. Posing New Questions

11. Mark Osteen, English, Loyola Coll. "Gift or Commodity?"
12. Antonio Callari, Economics, Franklin and Marshall Coll. "The Ghost of the Gift: The Unlikelihood of Economics"
13. Jack Amariglio, Economics, Merrimack Coll. "Give the Ghost a Chance! A Comrade's Shadowy Addendum"
14. Andrew Cowell, French, Univ. of Colorado. "The Pleasures and Pains of the Gift"

GLOBALIZATION AND THE IMAGE

The Globalization and the Image project, directed by Kurt Koenigsberger, starts from the proposition that the image serves a crucial function in both historical and contemporary discourses of globalization and globalism. The idea of the image that this project takes as its object of inquiry appears as a synchronic representational complex, both graphic and textual, and encompasses literary, iconic, pictorial, filmic and videographic domains. Its media appear equally diverse, ranging from novels, theoretical texts, economic treatises, and journalistic narratives to films, professional and amateur photography, displays of construction projects, and internet web-designs. The roles of the image in discourses of globalization and in its resistance across these fields and media deserve sustained critical attention, and the Globalization and the Image project considers historical, political, theoretical, and rhetorical aspects of — and responses to — discourses of globalization, especially as they bear upon images and the material conditions of their deployment. In general, the project is interested in the degree to which the image broadly conceived promotes, resists, maps, reflects, and indexes the complexities of globalization.

In conjunction with the 2001 MMLA meeting, the project sponsored a two-day conference in downtown Cleveland and on the campus of Case Western Reserve University. The conference included a series of panels, a roundtable discussion on Michael Hardt and Antonio Negri's book *Empire*, two working luncheons and a concluding reception open to the Cleveland community. In 2002, the Globalization and the Image project featured a set of panels at the 2002 MMLA in Minneapolis on globalization and exchange and on globalization and the postcolonial. Two programs at the 2002 MLA convention rounded out the year's activity. Work from these panels and conferences will culminate in a special issue of *Genre: Forms of Discourse and Culture* (Fall/Winter 2003) that will extend these inquiries. Please see the call-for-papers below, and if you are interested in this issue or new phases of the project, contact Kurt Koenigsberger (kmk25@po.cwru.edu).

BLUE NOTES

Blue Notes, a new project initiated by Mark Osteen, invites innovative work on questions raised by jazz writing, questions that are, in turn, key questions about American art and culture. The project aims particularly to inspire scholars to rediscover the little-known fictional and poetic works involving jazz, and to use them to supplement the theoretical and historical writing that has dominated jazz discourse.

Blue Notes kicked off with a panel at the 2001 MLA meeting in New Orleans, and continued at the 2002 SAMLA meeting in Baltimore with a session on "Blue Notes: Jazz, History, Fiction and Poetics." The SAMLA papers prompted a lively discussion about tension in swing music, about the differences between verbal and musical "riffs," and more generally about whether musical and linguistic discourses are truly comparable. At the convention reception the SCE also co-sponsored a performance by The Cold Spring Jazz Quartet. CSJQ is a Baltimore-based hard bop group which Mark Osteen himself leads. Since the "Blue Notes" panel featured papers on bop and on Blue Note records, CSJQ provided musical examples, performing bop numbers by artists such as Charlie Parker and Bud Powell, as well as compositions by several Blue Note recording artists, including Dexter Gordon, Lee Morgan, and Joe Henderson. Together, the panel and performance created an unusually jazzy atmosphere on Friday evening. Please also see the calls-for-papers section for information about a special issue of *Genre* that will develop from these inaugural activities. If you would like to participate in the project, contact Mark Osteen (mosteen@loyola.edu).

TRUST

Trust is fundamental to the social compact and indeed pervades our daily lives. We entrust many features of our lives (personal, economic, political, medical, legal, informational) to others. Sociologists, economists, philosophers, and literary critics are increasingly recognizing that trust underpins in crucial ways social relations and our sense of ourselves. Yet it has received little interdisciplinary attention. If you are interested in leading a project on Trust contact the directors.

INSTITUTIONS OF AESTHETICS

In 2000, Matthew Potolsky and Howard Horwitz coordinated a mini-conference at the Midwest Modern Language Association meeting in Kansas City on the topic of Aesthetic(ism)s. The papers focused on social, institutional, theoretical, and practical instruments in the historical formation of aesthetic discourses. If you are interested in extending this incipient inquiry into Institutions of Aesthetics, please contact the directors.

CULTURES OF WRITING

The Cultures of Writing Project is devoted to the study of writing in all of its aspects, including especially its material basis — its diverse technologies, sites, and economies, its pedagogies, forms, conventions, practices, and uses, both contemporary and historical. “Writing,” thus understood, includes but is not limited to “literature” in the traditional sense.

The project was inaugurated in the Spring of 1997 when Andrea Lunsford, Lawrence Needham and Martha Woodmansee convened a conference on Cultures of Writing: Places, Spaces, and Interfaces of Writing and Writing Technologies. The success of that conference has continued, as SCE members have pursued and expanded the research project: “Cultures of Writing: Inscription, Implementation, Sites” at the 1997 MMLA; “Digital Humanities” at the 1999 MMLA; “New Histories of Writing” at the 2000 MMLA; and “Economies of Writing” at the 2000 MLA, which saw a more specialized follow-up, “Economies of Writing: How E-Economics Promises (Threatens?) to Change Writing/Publishing,” at the 2001 CCCC.

In its most recent phase, coordinated by Lisa Maruca and Martha Woodmansee, the project seeks to identify, define, and develop a new interdisciplinary research focus combining theories of the material production of texts, the history of the book, information/media studies, and histories and practices of writing instruction. We wish to interrogate the boundaries between such disciplinary endeavors that, by categorizing textual production into segregated forms and genres, elide important ideological relationships among a variety of writing practices, while exaggerating claims of coherence within their own domains. The goal is to create conversations among scholars within these fields with an eye to discerning the ways in which the material history of writing more broadly conceived sheds light on current sites, structures, technologies and economies of writing.

We are currently soliciting proposals for an SCE working conference devoted to this initiative, to be held in conjunction with the forthcoming MMLA meeting, November 7-9, 2003, in Chicago. For further information, contact Lisa Maruca (lisa.maruca@wayne.edu) or Martha Woodmansee (maw4@po.cwru.edu). Please also see the calls-for-papers section of *News & Notices* for information about a volume on *New Histories of Writing* developing from these activities.

NEW ECONOMIC CRITICISM

New Economic Criticism began in 1991 with the appearance on SCE programs at the MMLA and MLA conventions of University of Illinois, Chicago, economist Deirdre McCloskey, known for her work in the rhetoric of economics. With McCloskey's help, the project initiators, Mark Osteen and Martha Woodmansee, brought together forty economists interested in critical examination of their discipline and sixty literary scholars, including Marc Shell, Jennifer Wicke, and Barbara Herrnstein Smith, as well as many younger scholars whose work intersects the concerns of economics in diverse ways, for a landmark conference at CWRU in 1994. A collection of papers stemming from this exchange, *The New Economic Criticism* (ed. Mark Osteen and Martha Woodmansee), appeared with Routledge in 1999.

In the next phase of the project, Regenia Gagnier and John Dupré convened an international array of scholars working at the intersection of the two disciplines in July 1998 at the University of Exeter. Building on the 1994 conference, the Exeter meeting on “Culture and Economics” sharpened study in several areas. Three of these — theories of production, consumption, and value — are the focus of a series of essays collected in *New Literary History* (31.2, Spring 2000).

A third, more tightly focused phase of the New Economic Criticism project got underway at two linked panels that Mark Osteen and Max Thomas organized on “The Question of the Gift” for the 1998 MLA. An interdisciplinary volume by this title, described above, appeared with Routledge in November 2002.

In a fourth initiative devoted to the economics of creative production the SCE has sponsored linked panels on “Economies of Writing” at the 2000 MLA (see *News & Notices*, Vol. 13 [1999-2000]) and a more specialized follow-up seminar at the 2001 CCCC titled “How E-Economics Promises (Threatens?) to Change Writing/Publishing.” Focused on digital writing economies, this latter seminar, organized by Jim Porter in collaboration with the directors of the Cultures of Writing Project (see above, p. 6), featured presentations by Libby Miles (“Process as Product: Electronic Environments in a Textbook Economy”), Michelle Comstock (“Do-It-Yourself Feminism.com: the Economics of Gender and Writing Online”), Lisa Maruca (“The Invisible Work of Writing: 18th-Century Contexts for 21st-Century Technologies”), and Jim Henry (“Situating Professional Writers’ ‘Petit Recits’ in the era of Globalization”).

INTELLECTUAL PROPERTY AND THE CONSTRUCTION OF AUTHORSHIP

This project was launched in April 1991 at a conference at CWRU that brought literary theorists together with legal scholars “to explore all aspects of the social and cultural construction of authorship in relation to the evolution of proprietary rights in ideas.” A selection of conference papers commanded a special issue of *Cardozo Arts & Entertainment Law Journal* (Vol. 10, No. 2 [1992]), and was reprinted in 1994 by Duke University Press as *The Construction of Authorship: Textual Appropriation in Law and Literature*, edited by the project directors, Peter Jaszi and Martha Woodmansee.

Some of the issues that emerged in this initial phase of the project became the topic of a special forum, “The Law of Texts: Copyright in the Academy,” at the 1992 MLA convention (for a summary of conclusions reached, see *College English* (Vol. 57 [1995])); and research has been carried forward at subsequent MLA and MMLA meetings with programs devoted to the evolution of our notions of “Plagiarism,” to “Literary Properties,” and

to "Law and Order on the Information Frontier." A Caucus on Intellectual Property and Composition Studies has become a standing event at the annual CCCC. The substantial impact of this project on legal debate about the direction of intellectual property policy has been covered in previous issues of *News & Notices* (see esp. Vol. 11 [1997] and Vol. 13 [1999-2000]), and its influence has continued to grow.

The impact of the frequently quoted policy statement, the "Bellagio Declaration" (rpt. in *News & Notices*, Vol. 8 [1994] and www.cwru.edu/affil/sce/BellagioDec.html) that emerged out of the international phase of the IPCA project, launched in 1993, may be seen in the 2001 report of the World Intellectual Property Organization (WIPO), "Intellectual Property Needs and Expectations of Traditional Knowledge Holders" (www.wipo.org/globalissues/tk/ffm/report/final/index.html). The report answers affirmatively — and sets forth means and a timetable for addressing — the central questions posed in the "Bellagio Declaration": Does *authorship*, the metaphor for culture-making that is so central to our international intellectual property system, operate unjustly to maintain the economic and cultural hegemony of the nations of the industrialized North at the expense of the claims of peoples of the South? Are there alternative ways of thinking and talking about cultural production that could provide a foundation for a more equitable legal order?

In 2002-2003 the IPCA project is revisiting the domestic costs of expansion of the proprietary rights of *authors*. In 1998 Congress extended copyright for the eleventh time in the last 40 years — on everything from Mickey Mouse to *The Sun Also Rises* — further tipping the balance between private incentive and enrichment of the public domain. This past October, in *Eldred v. Ashcroft*, an internet publisher of hypertext editions of literary classics in the public domain brought a case before the Supreme Court to challenge the constitutionality of the 1998 term extension act. Unfortunately this challenge failed.

For effective opposition to future incursions on the public domain — from which contemporary creative producers of all kinds need to be able to draw in the creation of new works — more vivid evidence is needed of the real costs in creative productivity of the underlying copyright policy responsible for these repeated term extensions. Indeed, evidence is needed regarding the entire spectrum of burdens which copyright law imposes on us as we go about our work in- and outside the academy. This is one of the central conclusions of an interdisciplinary conference that IPCA project co-director Peter Jaszi convened with support from the MacArthur Foundation in October 2002 on "Intellectual Property and Cultural Production." The SCE encourages MLA members to participate in the collection of such evidence by submitting proposals to two linked panels it is organizing for the 2003 MLA convention in San Diego on the "Casualties of Copyright Policy."

The SCE is soliciting accounts of scholarly and pedagogical projects that copyright restrictions have made especially difficult or impossible to complete, or caused to be revised, truncated, or abandoned for two linked panels at the 2003 MLA in San Diego. If you would like to participate, send proposals by March 15 to Peter Jaszi (pjaszi@wcl.american.edu) or Martha Woodmansee (maw4@po.cwru.edu).

WOMAN, NATION, NARRATIVE/ RETHINKING ANDERSON

This inquiry into nationalism and gender began as an SCE-sponsored double session at the 1992 MMLA. Under the direction of Mary Layoun and Anu Dingwaney Needham, the project gradually expanded to investigate nationalism more generally in a session at the MLA in 1993 and in a day-long workshop involving approximately thirty scholars, "Nationalism(s): Definitions, Explanations, Alternatives," held April 2, 1994, at Case Western Reserve University.

In 1997 the project was revived, though no longer under its original title, or necessarily under the rubric of its initial, exclusive focus on gender and nationalism. The project organizers (with Wendy Kozol) organized a mini-conference entitled "Rethinking Benedict Anderson" at the 1998 MMLA convention in order to address the following questions: Although nationalism continues to inform, indeed determine, material conditions in the world, why does it appear to have stalled as a subject of scholarship? Is this because the terms and framework for discussion —including Benedict Anderson's influential concept of "imagined communities" — envision narrative as the most appropriate modality? Has this focus on narrative become disabling for discussions that need to be anchored in materialist explanations?

If you are interested in carrying forward this project, contact Anu Needham (Anuradha.Needham@oberlin.edu) or Mary Layoun (layoun@lss.wisc.edu).

Calls for Papers

The Cultures of Writing project is currently soliciting submissions for both an SCE working conference and a prospective volume devoted to "New Histories of Writing." We seek to identify, define, and develop a new interdisciplinary research focus combining theories of the material production of texts, the history of the book, information/media studies, and histories and practices of writing instruction. We wish to interrogate the boundaries between such disciplinary endeavors that, by categorizing textual production into segregated forms and genres, elide important ideological relationships among a variety of writing practices, while exaggerating claims of coherence within their own domains. The goal is to foster conversation among scholars within these fields with an eye to discerning 1) the ways in which the material history of writing, broadly conceived, sheds light on current sites, structures, technologies and economies of writing, and how recent changes in our own discourse environments may provide new insight into the work of writing in the past. We expect to submit a table of contents to prospective publishers by 1 August 2003. If you are interested in contributing to the volume, contact Lisa Maruca (lisa.maruca@wayne.edu) or Martha Woodmansee (maw4@po.cwru.edu)

conjunction with the 2003 MMLA convention, November 7-9 in Chicago, and the volume projected to grow out of this conference will be loosely organized around consideration of the following areas: sites of writing (geographies, institutions, disciplines); forms of writing (textual elements, conventions, and generic considerations); economies of writing (the market, legal considerations, circulation systems); and technologies of writing (the pen, the press, the Internet page or screen). Scholars engaged in work in the history of the book and cultural studies of texts are encouraged to reflect on the ways in which their research has relevance to recent forms and practices, while pedagogical theorists are invited to consider how classroom activities might benefit from interrogation of the cultural/historical forces (socioeconomic, political, legal, material, etc.) that have shaped them.

Suggested topics include, but are not limited to: the material history of forms, norms, conventions, rules, rituals, and rhetorics (e.g., the expository essay, the thesis, citation practices, grammar drills or process writing); new analyses of authorship, including student authorship, ownership, and collaboration; the business of writing/writing of business; histories and ethnographies, especially sustained analyses of specific discourse communities; the relationship between present and past pedagogies; metropolitan and/or imperial writing instruction; histories of "creative" writing or other genres or disciplines of writing; histories of nontraditional forms and practices; print culture dominance in the classroom; the pencil/press/computer and writing; histories and futures of publishing.

The *Globalization and the Image* and *Blue Notes* projects are planning special issues of *Genre: Forms of Discourse and Culture*, which are scheduled to appear in 2003 and 2004, respectively. Calls for papers are available both on the Society website at www.cwru.edu/affil/sce/CFPs.html and on the *Genre* site at www.ou.edu/cas/english/genre/callpapers.htm. Please contact the project coordinators for further information or with any questions about the schedule and parameters for submissions.

Globalization and the Image: Like the larger Globalization and the Image project of which it is a part, this special issue proceeds from the premise that the image performs a crucial function in both historical and contemporary discourses of globalization and globalism. The idea of the image that this project takes as its object of inquiry appears as a synchronic representational complex, both graphic and textual, and encompasses literary, iconic, pictorial, filmic, and videographic domains. Its media appear equally diverse, ranging from novels, televised programs and advertisements,

Globalization and the Image: Articles considered for this special issue of *Genre* will explore the degree to which the image broadly conceived promotes, resists, maps, reflects, and indexes the complexities of globalization. The following categories represent productive lines of inquiry, although contributors should not feel limited to these rubrics:

Images and Empires
Narrative Affiliations of the Image
(Post)National Imaginaries
Global Circulations
Imagining the Local
The Image as a Rhetoric of the Global

Full essays by 25 February 2003 to Kurt Koenigsberger (kmk25@po.cwru.edu).

theoretical texts, economic treatises, and journalistic narratives to films, professional and amateur photography, displays of construction projects, maps, and internet web-designs. "Globalization and the Image" will consider historical, political, theoretical, economic, and rhetorical aspects of, and responses to, discourses of globalization, especially as they bear upon images and material conditions of their deployment.

Blue Notes: Jazz History, Fiction, and Poetics. Although Ken Burns's *Jazz* series offered an enlightening seminar in the origins of America's greatest musical art form, to many viewers it promulgated a narrow, tendentious version of the music. Codified most forcefully in Albert Murray's book *Stomping the Blues* and passed down by Stanley Crouch and trumpeter Wynton Marsalis, this history declares jazz to be founded upon the blues; thus any form of music — whether improvised or not — whose chord structures or tonalities stray from blues-based harmonies is cast out of the jazz canon. Since jazz is inextricably affiliated with the blues, it is quintessentially African-American music that is best performed by African Americans. Finally, this definition of jazz disdains practically all of the music produced since the 1960s — with the exception, naturally, of the neobop movement spearheaded by Marsalis — as a betrayal of jazz. Although this view has been challenged by many jazz historians and musicians, it holds a good deal of sway in popular and scholarly discussions of the music. Hence the time is ripe for a reconsideration of jazz history and aesthetics that places the music within a more inclusive framework.

Even the best jazz writing — whether "fiction" or "nonfiction" — has rarely met its greatest challenge: how to render verbally the experience of playing, listening to, or writing music. Whether this is because, to cite the old adage, writing about music is like dancing about architecture — a clash of dissonant art forms — or because few jazz musicians possess the literary skills to translate musical terms into words, and few writers have the musical knowledge to gain an insider's purchase on the music, attempts to create a jazz poetics have been plagued by inconsistencies and misconceptions. Much jazz writing has instead concentrated on the political questions surrounding the music, which indeed are significant and complex. For example, is improvisation a peculiarly American activity and jazz a particularly democratic art form? What are the tensions in jazz performance between individualism — the emphasis on soloing — and communal interaction? What are the relationships between mainstream culture and the vanguard, bohemian, and "alternative" subcultures of jazz musicians and audiences? How do those jazz subcultures — e.g., West Coast vs. East Coast, regional vs. national, avant-garde vs. traditional, Latino vs. Anglo, African American vs. Caucasian — interact and compete musically, financially, and socially? Who comprises the audiences for the various genres within jazz? How do educational, cultural, and commercial institutions such as the educational establishment, music festivals, and record companies, shape the music? To what degree does race matter in jazz performance and composition? Is jazz a dead art form?

Blue Notes: This special issue of *Genre* invites innovative work on the questions raised by jazz writing, questions that are, in turn, key questions about American art and culture.

Particularly welcome is research into little-known fictional and poetic works involving jazz, and their use as supplements to theoretical and historical writing about jazz. Abstracts by 1 June 2003 to Mark Osteen at mosteen@loyola.edu



The SCE in Cleveland

The SCE continues to coordinate and sponsor the North Coast Theory Group, the Graduate Theory Group, and a local lecture series.

The North Coast Theory Group, founded in 1998, brings together humanities and social science faculty at institutions in Northeast Ohio for informal discussion of recent theoretical work of broad interest. 2001 meetings focused on work by Antonio Negri and Michael Hardt, Anne Fausto-Sterling, and Roxanne Wheeler. 2002 meetings were geared to an international conference at Oberlin College, titled "Siting Secularism" and organized by Anu Needham (April 19-21, 2002), and were devoted to the theoretical and practical problems posed by secularism's role in the state and the nation. The readings centered on recent work by Ashis Nandy, Partha Chatterjee, Gauri Viswanathan, KumKum Sangari, Upendra Baxi, and Akeel Bilgrami.

At CWRU the Society for Critical Exchange sponsored a lecture series on "Cultures of Globalization." Papers delivered throughout the spring semester of 2001 included the following:

"DisneyWorlding; or, It's a Small, Small (Corporate) World: Global Interests and Protocols of Relationality in Disney's Animated Features" — Lawrence Needham, Lakeland Community Coll.

"Blind Men and Elephants: Representing the Global after the Age of Empire" — Kurt Koenigsberger, Case Western Reserve Univ.

"The Global Child" — Gillian Brown, Univ. of Utah

"Intellectual Property in 'Traditional' Culture and Bioknowledge" — Graham Dutfield, Oxford Univ.

An offshoot of the NCTG for graduate students, the Graduate Theory Group, founded in 2000 by Kristine Kelly in conjunction with students in the History and Art History departments at CWRU, has passed into the leadership of Darcy Brandel and Jamie McDaniel. Their chosen focus for reading and discussion in 2002 has been digital writing and the cultural and political implications of "virtual" rhetorics. 2003 meetings will take up the narrative dimensions of such rhetoric, looking particularly at the ways in which digital writing might provoke revisions of dominant theories of narrative. If you live near Cleveland and would like to join the Graduate Theory Group, contact Darcy Brandel (dlb23@po.cwru.edu) or Jamie McDaniel (jlm25@po.cwru.edu).

National and Regional Conference Activities

Modern Language Association

www.mla.org

As an affiliate organization of the MLA, the SCE maintains two standing sessions at the annual MLA convention. These panels are devoted to a current project topic, and panels at the MLA frequently serve as a springboard for a dedicated conference or publication. One session in 2001 revisited an early SCE project, Men in Feminism. The other inaugurated a new project by exploring historical, theoretical, and critical writing about jazz. The 2002 sessions extended the Globalization and the Image project, concentrating on discourses of globalization in relation to visual practices and artifacts. At the 2003 MLA, December 27-30 in San Diego, the SCE will sponsor two linked panels on the scholarly and pedagogical "Casualties of Copyright Policy." For a detailed description of the topic, see the report above on the Intellectual Property and the Construction of Authorship project.

2003 CFP: Casualties of Copyright Policy

We invite accounts of scholarly and pedagogical projects that copyright restrictions have made especially difficult or impossible to complete, or caused to be revised, truncated or abandoned. Send 2-page abstracts by 15 March 2003 to Martha Woodmansee (maw4@po.cwru.edu) or Peter Jaszi (pjaszi@wcl.american.edu).

2002 Panels

Globalization and the Image I: Imagining the Global

Presiding: Martha Woodmansee, Case Western Reserve Univ.

- (1) Melba Cuddy-Keane, Univ. of Toronto
"Imaging/Imagining Globalization: Maps and Models"
- (2) Juniper Ellis, Loyola Coll.
"World Environments: Mapping a Post-Natural Geography"
- (3) Elena Glasberg, Duke Univ.
"The Intimate Sphere: Globalization and Postnational Citizenship"
- (4) Jillana Enteen, Northwestern Univ.
"Networking Against Spatial Conceptions: Thamil Eelam on the World Wide Web"

Globalization and the Image II: The Global Image

Presiding: Lawrence Needham, Lakeland Community Coll.

- (1) Kurt Koenigsberger, Case Western Reserve Univ.
"Globalizing the Image: W. B. Yeats — Leo Africanus — Amin Maalouf"
- (2) Karin Westman, Kansas State Univ.
"Anatomy of a Dust-Jacket: Deracination and British Identity in Zadie Smith's *White Teeth*"
- (3) Cornelius Conover, Univ. of Texas Austin
"The Imaginary Peso: Imagistic Strategies of 19th Century Mexican Coins"
- (4) Abby Bender, Princeton Univ.
"That glorious Emblem of native rights": The Cultural Hybridity of the San Patricio Battalion Flag"

2001 Panels

Men in Feminism Revisited: A Roundtable Discussion

Presiding: Sally Robinson, Texas A&M Univ.
Judith Kegan Gardiner, Univ. of Illinois Chicago
Marlon B. Ross, Univ. of Virginia
Robyn Wiegman, Duke Univ.

Writing Jazz

Presiding: Mark Osteen, Loyola Coll.
(1) Timothy S. Murphy, Univ. of Oklahoma
“Improvisation as Idiomatic, Ethic, and Harmolodic”
(2) Janice L. McNeil, George Mason Univ.
“Recent Shifts in Racialized Jazz Discourse”
(3) John P. McCombe, Univ. of Dayton
“‘Eternal Jazz’: Jazz Historiography and the Persistence of the Resurrection Myth”
Discussant: Mark Osteen, Loyola Coll.

Midwest Modern Language Association

www.uiowa.edu/~mmla

As an affiliated organization of the MMLA, the SCE has two standing panels at each annual convention. For the past several years, we have made use of these panels to hold a single mini-conference — an entire morning, sometimes a day-long session devoted to a single topic, with eight or more presenters and discussants. Because the MMLA has a policy of circulating papers in advance (as is also standard SCE practice), these sessions are especially conducive to extended discussion, and often develop into larger-scale projects. At the November 2001 MMLA conference, the SCE sponsored a working conference on Globalization and the Image. Sessions were held at the Sheraton in Cleveland and at Case Western Reserve University. The 2002 MMLA sessions offered slightly narrower focuses under the same rubric, treating global circulation and exchange and representations of the global and the postcolonial. At the 2003 MMLA, the SCE will sponsor a working conference on “New Histories of Writing,” November 7-9 in Chicago. For a detailed description of the topic, see the report above on the *Cultures of Writing* project.

2003 CFP: New Histories of Writing

We invite investigations of the ways in which the “material” history of writing sheds light on current sites, structures, technologies and economies of writing. Send two-page abstracts by 1 May 2003 to Lisa Maruca (lisa.maruca@wayne.edu) or Martha Woodmansee (maw4@po.cwru.edu).

2002 Panels

Globalization I: Exchanges

Presiding: Juniper Ellis, Loyola Coll.
(1) Mark Osteen, Loyola Coll.
“Gift or Commodity?”
(2) Vincent B. Leitch, Univ. of Oklahoma
“The Rise of the Lilliputians: The New Economic Criticisms”
(3) Christina Thaut, Univ. of Nebraska
“A Patriarchal Wound: Tradition, Imperialism, and Female Genital Mutilation”
Discussant: Kurt Koenigsberger, Case Western Reserve Univ.

Globalization II: Writing the Postcolonial

Presiding: Kurt Koenigsberger, Case Western Reserve Univ.
(1) Kurt Koenigsberger, Case Western Reserve Univ.
“The World at One’s Feet: Rushdie and Postcolonial Exhibition”
(2) Purna Banerjee and Sarah Liles, Texas Christian Univ.
“Empire Writes Back: Arundhati Roy’s *God of Small Things*”
(3) Judi Nitsch, Indiana Univ.
“The Ambivalent Tourist: The ‘Colonial’ Male Spectator in the Global City in Salman Rushdie’s *Fury*”
Discussant: Juniper Ellis, Loyola Coll.

2001 Meeting

Globalization and the Image: A Working Conference

Session I: Images and Empires

Presiding: Kurt Koenigsberger, Case Western Reserve Univ.
(1) Scott Cohen, Univ. of Virginia
“Constellatory Modernism: Imperial Landmarks and Making the World One”
(2) Kristine Kelly, Case Western Reserve Univ.
“Parodies of Empire: British Colonial Fictions and the Politics of Self-Representation”
(3) Kate Thomas, Dartmouth Coll.
“Whiteness and Universalism in Nineteenth-Century Britain”
Discussant: George Boulukos, Southern Illinois Univ. Carbondale

Session II: The Global Traffic in Images

Presiding: Bethany Schneider, Bryn Mawr Coll.
(1) Matthias Bruhn, Univ. of Hamburg
“The Commercial Image and the Process of Globalization”
Discussant: Anuradha Dingwaney Needham, Oberlin Coll.
(2) Kirsten Ostherr, Wesleyan Univ.
“Globalization as Viral Contagion”
Discussant: Max Thomas, Case Western Reserve Univ.

Session III: Globalization and the Uses of Film

Presiding: Kate Thomas, Dartmouth Coll.

(1) Lawrence Needham, Lakeland Community Coll.

“Parochial and Ecumenical Imaginings of the World ‘Out There’: Disney’s *Hunchback of Notre Dame* and Transnational Exchanges”

(2) Jeannie Martin, Univ. of Alberta

“Imaging the ‘Child’ in (Neo)Imperial Missions of Globalization”

(3) David Brenner, Kent State Univ.

“Translation and Transference in the Holocaust Blockbuster, Globally and Locally”

Discussant: Marguerite Helmers, Univ. of Wisconsin Oshkosh

Session IV: Images: Global Impacts, Global Resistances

Presiding: Martha Woodmansee, Case Western Reserve Univ.

(1) Chi-she Li, National Taiwan Normal Univ.

“Globalization and Its Relics: A Melancholy History of Taipei in Tzu Tianxing’s ‘The Old Capital’”

(2) Karl Erik Schollhammer, Pontificia Universidade Católica

“Sebastiao Salgado: Images from the Edge of the World”

Discussant: Antonio Candau, Case Western Reserve Univ.

(3) Nandita Ghosh, Independent Scholar

“New Global Communities: The Internet as a Tool to Build Resistance to Corporate Capital”

(4) Tsung-yi Huang, SUNY Stony Brook

“Walking in Tokyo: Between Global Flows and Carnal Flows”

Discussant: David Brenner, Kent State Univ.

Session V: Global Iconographies

Presiding: Anuradha Dingwaney Needham, Oberlin Coll.

(1) Marguerite Helmers, Univ. of Wisconsin Oshkosh

“Because It’s There: Mount Everest and Ideology”

(2) Ivy I-chu Chang, National Chiao Tung Univ.

“An Alien Traveler: The Portrait of an Asian American Queer as an Artist”

(3) Ute Lehrer, SUNY Buffalo

“The Spectacularization of the Building Process”

Discussant: Kurt Koenigsberger, Case Western Reserve Univ.

Session VI: The Work of the Press in the Age of Global Production

Presiding: Steven Litt, *The Plain Dealer*, Cleveland

(1) Susan Parulekar, Syracuse Univ.

“Transforming and Imagining Elite Femininity in Mumbai: *Femina* Magazine 1960-2000”

(2) Ted Gup, Case Western Reserve Univ.

“Cooperation and Conflict in the Conduct of Transnational Journalism”

(3) Marilia Martins, Journalist

“Brazilian Press and Globalization”

Session VII: empire — globalization — Empire: A Roundtable

Presiding: Martha Woodmansee, Case Western Reserve Univ.

2000 Mini-Conferences

New Histories of Writing

Session I-II: Writing Sites and Technologies

Presiding: Martha Woodmansee, Case Western Reserve Univ.

(1) Jane Greer, Univ. of Missouri, Kansas City

“Literacy, Learning, and Letters: Cora Wilson Stewart and the Moonlight Schools, 1911-1930”

Discussant: Anuradha Dingwaney, Oberlin Coll.

(2) Lisa Maruca, Wayne State Univ.

“Disappearing Technologies: Lessons from Print Culture for the Digital Classroom”

(3) Bernadette Longo, Clemson Univ.

“Giant Brains: Language and Our Relationships to Computers”

Discussant: Lawrence Needham, Lakeland Community Coll.

(4) Kathleen Welch, Univ. of Oklahoma

“Women’s Writings and Graphics: Electric Rhetoric and Digital Literacy”

(5) Matthew Willen, Indiana Univ. of Pennsylvania

“Narrating Mountaineering: The Problem of the Personal in the Alpine Club of London”

Discussant: Patricia Harkin, Univ. of Illinois, Chicago

Session III: Workshop on Pedagogy and Curriculum

Presiding: Lisa Maruca, Wayne State Univ

Aesthetic(ism)s

Session I

Presiding: Howard Horwitz, Univ. of Utah

(1) Nancy Glazener, Univ. of Pittsburgh

“Beauty, Justice, and the Not-So-Human Subject”

(2) Matthew Potolsky, Univ. of Utah

“Fidelity: Hardy, Shaftesbury, and the Cruelty of Aesthetics”

Discussant: Audrey Jaffe, Ohio State Univ.

(3) David Wayne Thomas, Univ. of Michigan

“The Importance of Being Original: Oscar Wilde’s Aesthetic Agency”

Discussant: Megan Becker-Leckrone, Univ. of Nevada, Las Vegas

Session II

Presiding: Matthew Potolsky, Univ. of Utah

- (1) Megan Becker-Leckrone, Univ. of Nevada, Las Vegas
“Pater’s Critical Spirit”

Discussant: Mary Ann O’Farrell, Texas A & M Univ.

- (2) Chris Diller, Berry Coll.
“Emerson and the Aesthetic Gymnastic of the Eye”

- (3) Howard Horwitz, Univ. of Utah
“Literary Discipline: The Salvation of Character and the Formation of English Studies in America”

Discussant: Jeffrey Williams, Univ. of Missouri, Columbia

- (4) Robert Chodat, Stanford Univ.
“A House, a Canal, a Statue, a Picture: Kant, Emerson, and the Interests of Art”

Discussant: Richard Grusin, Georgia Institute of Technology

South Atlantic Modern Language Association

www.samla.org

The panel sponsored by the SCE at the 2002 SAMLA convention held November 15-17, 2002, in Baltimore, Maryland, carried forward the Blue Notes project launched at the 2001 MLA. The 2003 session in Atlanta will develop this topic further.

2003 CFP: Improvisation in Jazz Writing

Are linguistic and musical improvisation really analogous? Is improvisation in either medium truly spontaneous? How do writers borrow and translate practices identified with musical improvisation such as riffing, allusion, motivic repetition, dissonance, and so on? This panel seeks papers addressing these and other questions regarding jazz writing and improvisation. 250-word abstracts by 31 March 2003 to Mark Osteen at: mosteen@loyola.edu.

2002 Panel

Blue Notes: Jazz History, Fiction, and Poetics

Presiding: Mark Osteen, Loyola Coll.

- (1) Steven A. Nardi, Medgar Evers Coll.

“‘Jazzaphobia’: Langston Hughes and the Fear of Black Music”

- (2) Roberta S. Maguire, Univ. of Wisconsin Oshkosh

“Those are his words, not mine”: Count Basie, Albert Murray, and the Politics of Jazz”

- (3) Christopher Powers, Johns Hopkins Univ.

“Why Did Ralph Ellison Dislike Bebop?”

- (4) Philippe Carrard, Univ. of Vermont

“Titling Jazz: On the Front Cover of the Blue Note Records”

Discussant: Mark Osteen, Loyola Coll.

Northeast Modern Language Association

www.anna-maria.edu/nemla

NEMLA does not grant its affiliated member organizations standing panels. Nevertheless, SCE-sponsored panels have a long history at the annual conferences, and Scott DeShong (spdes@conncoll.edu) currently coordinates the SCE’s NEMLA sessions. The March 2003 sessions in Boston will feature three panels on “Conjunctions/Disjunctions Between Aesthetics and Politics,” while this past year’s NEMLA conference, held April 12-13 in Toronto, included three SCE-sponsored panels on (Re)Presentations of Violence and Aggression.

2003 Panels

Conjunctions/Disjunctions between Aesthetics and Politics I: Sensibility and Subjectivity

Presiding: Scott DeShong, Quinebaug Valley Community Coll.

- (1) Scott DeShong, Quinebaug Valley Community Coll.

“Articulating the Seams: Race as Aesthetic, Race as Political”

- (2) Erika R. Williams, Wellesley Coll.

“On Aesthetic Judgment and W.E.B. Dubois: A Kantian Reading of ‘New Negro’ Poetics”

- (3) David Wallace Pansing, Brown Univ.

“Anaesthetic Criminals, Oversensitive Artists: Havelock Ellis’ and Max Nordau’s Aestheticism”

Conjunctions/Disjunctions between Aesthetics and Politics II: Social/Aesthetic Order

Presiding: Mary V. Marchand, Goucher Coll.

- (1) Mary V. Marchand, Goucher Coll.

“The Aristocracy of Finer Senses: Bourdieu’s Rules of Art, The Ideology of Gifts, and the Politics of Aesthetic Perception”

- (2) Steve Newman, Temple Univ.

“The Value of Nothing: *The Beggar’s Opera*, Ballads, and the Idea of ‘Strict Poetical Justice’”

- (3) Judy Halden-Sullivan, Millersville Univ. of Pennsylvania

“The Poetics of Nearness, The Politics of the Open: Gadamer and Contemporary American Avant-Garde Verse”

Discussant: David K. Heckerl, Saint Mary’s Univ.

Conjunctions/Disjunctions between Aesthetics and Politics III: Film and Television

Presiding: Jennifer Barker, Indiana Univ.

- (1) Jennifer Barker, Indiana Univ.

“H. D. and Leni Riefenstahl: Film and the Politics of Beauty 1927-1934”

- (2) Ally Field, Harvard Univ.

“*La Pauvreté de ces Moyens*: Lettrist Film Criticism and the Portrayal of the Radical”

- (3) Rachel Smith, Rutgers Univ.

“Radical TV? Towards the Construction of Ethical Engagement in *Buffy the Vampire Slayer*”

2002 Panels

(Re)Presentations of Violence and Aggression I: Spectacles of Violence

Presiding: Charles Batson, Union Coll.

(1) Charles Batson, Union Coll.

“Story of the Arrow: Anxiety and Violence, Sex and St. Sebastian”

(2) Roberta Milliken, Shawnee State Univ.

“Hair Imagery and Violence in the Depiction of Holy Women”

(3) Matthew Lazen, Harvard Univ.

“Visible Violence: Art, Curiosity, and Sensation”

(4) Raymond Rice, Univ. of Maine Presque Isle

“From Hamlet to Hannibal: Revisiting the Act of the Revenger’s Madness”

(Re)Presentations of Violence and Aggression II: Theorizing Ethics and Violence

Presiding: Scott DeShong, Quinebaug Valley Community Coll.

(1) Evan Willner, Boston Univ.

“Representing Violence and Violent Representation: Harriet Jacobs’ Use of Force”

(2) Scott DeShong, Quinebaug Valley Community Coll.

“In Your Face-to-Face: Aggression and Ethics between Levinas and Baraka”

(3) Neil Braganza, York Univ.

“Logic, Violence, and Ethical Militancy”

Discussant: David Schmid, SUNY Buffalo

(Re)Presentations of Violence and Aggression III: Gender and Structures of Violence

Presiding: Nancy Knowles, Eastern Oregon Univ.

(1) Nancy Knowles, Eastern Oregon Univ.

“Structural Violence and Narrative Structure in Doris Lessing’s *The Golden Notebook*”

(2) Patricia Brooke, Fontbonne Coll.

“Maintaining Violence in Catherine Williams’ *Fall River: An Authentic Narrative*”

(3) Nadia Ahmad, Univ. of California Berkeley

“Cracking India: Cultural and Religious Representations in Indo-Anglian Novels (1947 to Present)”

(4) Sara Webb-Sunderhaus, Ohio State Univ.

“The Story of ‘Truth’: Representations of Domestic Violence in Early Modern and Twentieth-Century Literature”

2001 Panels

Conceiving “Americanness” I: Modalities of Americanness

Presiding: Scott DeShong, Quinebaug Valley Community Coll.

(1) Woden Teachout, Harvard Univ.

“An Early ‘Spirit of Americanism’: The DAR, the SAR, and their Lost Inclusionary Nationalism”

(2) Valerie Korno, Univ. of Rhode Island

“The Space of the Autonomous American: Privacy, Territory, and Legal Identity”

(3) R. Scott Heath, Univ. of Michigan

“Represent: Hip-Hop Culture, Black Folk, and the ‘American’ Art Form”

Conceiving “Americanness” II: Transnational and Immigrant Contexts

Presiding: Jose Gonzales, U. S. Coast Guard Academy

(1) Julia Klimek, Univ. of California Davis

“Anzia Yezierska’s Immigrant Autobiographies as Failed Conversion Narratives”

(2) Katarzyna Marciniak, Ohio Univ.

“Accented Bodies, Exilic Selves, and Trespassing Transnationalisms: Julia Alvarez’s *How the Garcia Girls Lost their Accent*”

(3) Amy Novak, Texas Christian Univ.

“Continents strain to unloose themselves: Teaching Transnational Connections in Cristina Garcia’s *Dreaming in Cuban*”

South Central Modern Language Association

www.english.tamu.edu/scmla/

2003 CFP: Dissonant Sexualities in Relationship to Communities

Contact Jesus Tafoya (jtafoya@sulross.edu)

2002 Panel

Genders in Space: Masculinities and Femininities Across Neighborhoods and Nations

Presiding: Jacqueline M. Foertsch, Univ. of North Texas

(1) Nishant G. Shahani, Univ. of Florida

“Resisting ‘Mundane Violence’: Feminism and Queer Identity in Post-Colonial India”

(2) Yedida Soloff, Northwestern Univ.

“Bungalows and Bedrooms: Nationality, Identity, and Living Spaces in Patricia Highsmith’s *The Tremor of Forgery*”

(3) Anne Morey, Texas A & M Univ. College Station

“The Gay Cityscape in Contemporary Canadian Film”

(4) Melissa Faith-Galvez Fadul, Eastern Illinois Univ.

“Metaphorical Homelessness: *Imper-ical* Observations of Gay Men of Color”

Secretary: Jesus L. Tafoya, Sul Ross State Univ.

Pacific Ancient and Modern Language Association

www.pamla.org

Although the SCE is not currently an affiliate organization of PAMLA, under new PAMLA guidelines if SCE members coordinate sessions at two consecutive annual meetings, the SCE will be eligible to maintain standing panels. If you wish to help to organize a program under SCE sponsorship at the November 2004 PAMLA convention, please contact J. David Macey at dmacey@ups.edu. Please also note that PAMLA has a reciprocal membership agreement with NEMLA.

As an affiliate organization, the SCE has standing panels at RMMLA conventions. RMMLA will hold its 2003 meeting October 9-11 in Missoula, Montana, and we encourage anyone who wishes to coordinate a session to contact the directors for information about support available to organizers of SCE-sponsored events.



Brief History of the SCE

The Society for Critical Exchange was founded in 1975 "to encourage cooperative inquiry and research in criticism and theory." Among its founding members, Leroy Searle, James Sosnoski, and Patricia Harkin were especially important in giving the Society direction during its early years, first at the University of Washington in Seattle (1976-81) and later at Miami University of Ohio (1982-90).

The oldest and for many years the only scholarly society devoted specifically to theory, the SCE was instrumental in the institutionalization of theory in North American literary studies, and has gone on to innovate across boundaries of the humanities and social sciences.

The SCE is organized around collaborative, often interdisciplinary research "projects" initiated and coordinated by its approximately 800 members. It has consistently been in the vanguard of such study, organizing programs in such areas as:

- the teaching of both theory and cultural studies
- disciplinarity and professionalization, especially of literary studies
- the relation of authorship and the institutions of intellectual property
- the relations of literature, culture, and economics

The most active current standing projects include Globalization and the Image, Blue Notes, and Cultures of Writing. The Question of the Gift, New Economic Criticism, and Intellectual Property and the Construction of Authorship projects have produced significant volumes and journals, and are set to embark on new phases. Incipient projects on Trust and on Institutions of Aesthetics currently seek innovative project coordinators. There is no limit to the number of projects the SCE can support, and we are eager to hear your suggestions for new, fundable initiatives and for new directions within standing projects. Please contact the directors with your proposals.

To facilitate new and continuing initiatives, the executive office of the SCE can furnish administrative and financial assistance. New projects typically get underway at one of the regional MLA meetings, and are often developed at one or more of the SCE's standing sessions at the MLA convention. Ideally, from that springboard, projects will then be the subject of a dedicated conference or symposium (which the SCE will gladly help facilitate in material ways) and will in due course produce one or more publications.

Membership Form and Dues Notice

MAJOR CONFERENCES OF THE SCE

Globalization and the Image. Case Western Reserve University, November 2001.
Culture and Economics. Exeter University, July 1998.
Cultures of Writing: Places, Spaces, and Interfaces of Writing and Writing Technologies. Case Western Reserve University, February 1997.
New Economic Criticism. Case Western Reserve University, October 1994.
Cultural Agency/Cultural Authority: Politics and Poetics of Intellectual Property in the Post-Colonial Era. Rockefeller Center, Bellagio, Italy, March 1993.
Intellectual Property and the Construction of Authorship. Case Western Reserve University, April 1991.
The Role of Theory in the Undergraduate Classroom: Curriculum, Pedagogy, Politics. Indiana University of Pennsylvania, September 1990.
Writing Histories of Rhetoric. University of Texas, Arlington, October 1989.
Disciplinarity: Formations, Rhetorics, Histories. University of Minnesota, April 1989.
Deciding What to Know: The Professional Authorization of Knowledge in the Humanities. Indiana University, October 1983.
Theories of Reference and Representation. Indiana University, October 1982.

MAJOR PUBLICATIONS OF THE SCE

The Question of the Gift. Ed. Mark Osteen. London: Routledge, 2002.
Economics and Culture: Production, Consumption, and Value. Dedicated issue of *New Literary History* 31.2 (Spring 2000).
The New Economic Criticism: Studies at the Intersection of Literature and Economics. Ed. Martha Woodmansee and Mark Osteen. London: Routledge, 1999.
The Construction of Authorship: Textual Appropriation in Law and Literature. Ed. Martha Woodmansee and Peter Jaszi. Durham: Duke University Press, 1994.
Changing Classroom Practices: Resources for Literary and Cultural Studies. Ed. David Downing. Urbana: National Council of Teachers of English Press, 1994.
Men in Feminism. Ed. Alice Jardine and Paul Smith. New York: Methuen, 1987.

Name: _____

Mailing Address: _____

Departmental / Institutional Address: _____

Work Telephone: _____

Home Telephone: _____

E-mail Address: _____

Areas of Research and/or Projects of Interest: _____

Dues for (check appropriate year): _____

2003 _____

past due _____

remittance \$ _____

Annual dues are as follows: \$20 regular; \$25 joint; \$10 student, part-time, retired or unemployed; \$50 outside of North America. Your contributions fund the panels, conferences, and sessions that constitute the Society's activities. If you are in arrears, please do send dues for past years, on the same schedule. Thank you for keeping current in your dues.

Check here if new membership: _____

Please make checks payable to The Society for Critical Exchange, and post to Society for Critical Exchange, Guilford House, Case Western Reserve University, Cleveland, OH 44106-7117