

31st Annual Meeting of the SWTX PCA/ACA

Book Vendor:

46th Star Press

Wednesday, February 10, 2010

144b Myth and Fairy Tale 8

Panel Chair: Jodie Baird

**5:00 – 6:30 p.m.
Boardroom East**

Freeing the Sub-altern to Speak: New Intertextually Related Re-interpretations of Classic Heroines
Feroza Jussawalla, University of New Mexico

A Magical Modern Myth: A practical Application of Levi-Strauss' Structuralism in the Context of JK Rowling's Harry Potter Series
Jodie Baird, Florida State University

Saturday, February 13, 2010

446b Adaptation: Film, Literature, Culture 10

Bad Cinema as Sublime: Reflections on Tommy Wiseau's *The Room*
Panel Chair: Cyndy Hendershot

**12:00 – 1:30 p.m.
Fiesta 4**

The Cult Experience of *The Room*
Antony Oldknow, Eastern New Mexico University

The Room as Modern Carnival
Cheryll Hendershot, Eastern New Mexico University

The Blurring of Genres in *The Room*
Cyndy Hendershot, Arkansas State University

Additions:

126 Film & History 1 / 3:00 – 4:30 p.m. / Grand Pavilion V

Moved from 142

“Poland Has Not Perished Yet“: Cultural Nationalism in Wajda's *Katyn* (2007)

Tom Prasch, Washburn University, KS

223 Film (General) / 9:45 – 11:15 a.m. / Enchantment E

Moved from 299b

Lenny Goes to the Movies: Sending up Hollywood in the Liberal Satire of Lenny Bruce

Phillip Gentile, The University of Southern Mississippi, Gulf Coast



“Alien to You? Not to Me”

Southwest Texas

Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

224 Popular Culture and the Classroom 2 / 9:45 – 11:15 / Enchantment F

Treacherous Stairways and Enlarged Body Parts: *Young Frankenstein* through the Lens of Linguistics

Audrey Adam, Texas A&M University-Commerce

228 Creative Writing 1 / 9:45 – 11:15 a.m. / Fiesta 4

Sandy Doe, Metropolitan State College of Denver

230 Fashion, Appearance, and Consumer Identity 1 / 9:45 – 11:45 a.m. / Grand Pavilion III

Information Sources that Influence Buying Among Teens

Anna Magie, Texas Women’s University

277 Science Fiction and Fantasy 25 / 2:30 – 4:00 p.m. / Sendero Ballroom III

Moved from 113

Finishing “Unfinished Business”: Concentric Crystal-Images and Circuitry in Ron Moore & David Eick's *Battlestar Galactica*

Leslie Ann B. Chambers, The Ohio State University

295 Religion 5 / 4:15 – 5:45 p.m. / Sendero Ballroom II

Freedom from Her Own Personal Pharaohs

Allison Schottenstein, University of Texas

299p Undergraduate Research 1 / 6:00 – 7:30 p.m. / Sendero Ballroom III

Moved from 373

On Martyrs, Propaganda, and Coconuts: An Examination of Antonio Margheriti’s Vietnam War Film *The Last Hunter*

Nick Diak, University of Washington

335 Science Fiction and Fantasy 11 / 9:45 – 11:15 a.m. / Sendero Ballroom I

Tourism in the “Twilight Zone”

Dahlie Conferido, University of California, Riverside

380 Film Theory 3 / 5:45 – 7:15 p.m. / Grand Pavilion I-II

RUINED OBJECTS: Damage, Digitality, and the Fetishization of Wear

Roger Brown, University of California-Los Angeles

Corrections:

Panel 143 (Auto) Mobility & Road Culture 2 MOVED to Sendero Ballroom II

Panel 144b Myth and Fairy Tale 8 MOVED to Boardroom East

Panels 225, 230, 231, 232, 233, 234 are schedule for 9:45 – 11:15 a.m.

Panel 299j is scheduled for 6:00 – 7:30 p.m.in Grand Pavilion VI

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Panel 359 location should be Enchantment E session time 4:00 – 5:30 p.m.

Panel 360 location should be Enchantment F session time 4:00 – 5:30 p.m.

285 Silent Film 1

Modern Ways of Seeing the City Through City Symphony Films of the 1920s
Michele Brittany

328 Creative Writing 7

Millard Dunn, University Southeast Indiana

250 Creative Writing 2

Panel Chair: Erica Anzalone

258 Religion 3

Sacred and Sexular: Ann Veal in *Arrested Development*
Brandon Barnes, Texas A&M University-Commerce

235 Science Fiction and Fantasy 5

“Why Are You Apologizing for Bleeding?”: Confronting the Evangelical Embrace of *Twilight*
Kj Swanson, Mars Hill Graduate School

335 Science Fiction and Fantasy 11

Sparkle Power
Chele Castleman, Ohio State University

416 Science Fiction and Fantasy 15

Panel Chair: Sara K. Howe, University of Arizona

Cancellations:

- 112 Dystopia and the Distorted Bildungsroman in Kazuo Ishiguro's *Never Let Me Go*
Jill Galvan, The Ohio State University
- 128 The Re-Humanization of Edward Cullen
Amanda Taylor, Independent Scholar
- 142 Backdrop of War: World War I Through the Cinematic Lens
Paul J. Gaustad and Thomas Graham, Georgia Perimeter College
- 144 Memory and Madness: *Angel* Finds a Place in Feminist Abuse Survivor Narratives
Anika Stafford, University of British Columbia
- 213 Representations of Motherhood in Anthony Browne's *Piggybook* and Ian Falconer's *Olivia and the Missing Toy*
Taraneh Matloob, Kansas State University



“*Alien to You? Not to Me*”

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Science Fiction and Fantasy: Films, TV, and Literature as Popular Culture

- 218 *True Blood: Cults Welcomed, Saints Must Die, But It's All about the Victims*
Wendy Richardson, Newton (Mass.) North High School
- 223 *The Land of Oz and Never-Never Land: Fantasy Spaces in The Wizard of Oz and Australia*
Jane Stadler, University of Queensland
- Seeing Clearly: Point-of-View in *The Two Jakes*
Michael K. Schoenecke, Texas Tech University
- 250 Hugh Tribbey
East Central University
- 277 *Step Aside Tarzan! The Element of Human Play in Fantasy Literature: Sky walking with John Carter of Mars*
Peter M. Shea, Curtin University
- 290 “Like hearing the grass grow and the squirrel’s heart beat”: The Camera’s Quest for Reality in *The Office* (UK) and *The Office* (US)
Randy Jasmine, Dixie State College of Utah
- 295 *The Apocalyptic Personality*
Wes Bergen, Wichita State University
- 303 “Going Native” as Illusionist and What Happened Between Cabeza de Vaca and los indios in *Naufragios*
Rosa A. Martinez, Berkeley University
- 318 “Heroes are Over With” – Or Are They?: *Dr. Horrible as Byronic Hero*
Megan Stoner Morgan, University of Georgia
- 353 “Somewhere that’s Green”: The Dream of Being Middle Class in *Little Shop of Horrors*
Traci Cohen, California State University, Sacramento
- 356 *The War Shirts of Joane Cardinal Schubert*
Patricia Vervoort, Lakehead University
- 359 *Graphic Violence: Adapting the Bloody Book for the Big Screen*
John Wegner, Angelo State University
- 361 *During the War Years, We Watched Survivor: The End of the Sole Survivor Superpower*
James Bell, College of the Ozarks

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- 363 Preserving the Grateful Dead's Film and Video Collection and Making It Accessible
David Lemieux, Grateful Dead Archivist
- 364 Alison Laurell
Western Michigan University
- 368 From Genly Ai to Louis Proof: Cultural Diversity in Science Fiction and Fantasy ... ?
Lezlie Kinyon, Independent Scholar
- 374 The Quileute and the Appropriation of Ancient Oral History: Working to Counter the
Dominant Narrative of the Twilight Series
Deana Dartt-Newton, Burke Museum, University of Washington
- 380 "Broadcast Jet Li Yourself": Transnational Chinese Movie Stardom and the Post-national
Imagery on YouTube"
Dorothy Wai-sim Lau, University of Hong Kong
- 381 Thinkb4youspeak Campaign: A Rhetorical Criticism of Stereotype Representations
J. D. Smith, Wichita State University
- 435 "I Won't Feel a Thing": Invulnerable Male Superheroes Made Emotional through
Internet-Broadcasted Song in Joss Whedon's *Dr. Horrible's Sing-Along Blog*
Derek S. McGrath, State University of New York, Stony Brook