

# Call for Papers

New York College English Association

October 9-10, 2015, Hilbert College, Hamburg, NY

## Digital Domains & Humanistic Thresholds: Literary Study, Composition, & Communications



“Touching Cyberspace” <<http://iai.tv/video/touching-cyberspace>>\*

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From the “Preface” to *The Johns Hopkins Guide to Digital Media*, ed. Marie-Laure Ryan, Lori Emerson, & Benjamin J. Robertson (Baltimore, MD: Johns Hopkins UP, 2014), p. xii:

“It has been more than twenty-five years since digital media penetrated the humanities, and the luddites have largely died down: while in the 1990s there were still many people in academia or other professions who were afraid of computers, ignored the resources of the Internet, refused to use e-mail, or got writer’s block at the mere idea of giving up their beloved pen and paper or typewriter, these people have now either retired or been converted. We all conduct business online, and while not everybody has the time (or inclination) to participate in social media, we all do e-mail and use word processors. But there is still widespread ignorance about the more specific applications of computer technology in the area of art, textuality, entertainment, and the humanities, or about the critical concepts that have been developed to theorize digital culture. Moreover, as applications become more diverse, scholars specialize in some areas and cannot keep track of the entire field. . . .

“While this horizon is quickly expanding, it is also constantly changing. Many of the applications or ideas that captured people’s imagination some twenty years ago have become obsolete, or have been replaced with faster, sexier, and more powerful versions. For those born after the digital revolution,” what do we have now? What are we doing in the classroom now? What will we be doing in the future? How is the teaching of literature, composition, and communications changing in the digital surround? What can we learn to apply in the teaching/learning environment to humanize the digital, even as we digitize the humanities?

**Papers and preformed panels are welcomed on all aspects of the digital humanities with respect to English studies & pedagogy—literature of all periods/genres; composition, including creative & professional writing; & communications studies, including film.**

Regarding **literary study, composition, &/or communications**, abstracts may interpret the NYCEA theme broadly, including—but not limited to—the following areas designed to stimulate and provoke response:

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\* IALTV promo icon (“Touching Cyberspace: Back to the Physical”) for video (YouTube) of writer Nick Harkaway’s presentation and discussion (“Touching Cyberspace: The Physicalisation of the Net” (Feb. 20, 2013), sponsored by IAI, the Institute of Art and Ideas, based on the 2012 publication of Harkaway’s *The Blind Giant: Being Human in a Digital World* (nonfiction). Harkaway, the son of writer John Le Carré, has also written the following fiction novels: *The Gone-Away World*, *Angelmaker*, and *Tigerman*.

- Who uses print-medium textbooks & anthologies anymore?—E-books, hypertexts, & reading strategies
- Animating concrete & other poetry in the digital environment
- Plot types and interactivity
- Storyspace and story generation
- The interactive classroom
- Collaborative narratives
- Turning narratives into virtual realities as a teaching/learning heuristic
- Reconceptualizing the post-human for the 21<sup>st</sup> century
- IT & disabilities: Accommodations & risks
- Pedagogical advances in online & hybrid courses
- Digital accessories to sci-fi and sci-fi films
- Epiphanic moments & electronic glitches in media usage
- Revisiting older literary texts through new functionalities
- Creative media responses by students to print-medium texts
- Back to Cyberspace: Teaching Gibson's *Neuromancer*, Stephenson's *Snowcrash*
- Wikipedia Wanderlust—a quick fix that we avoid acknowledging?
- Blackboard and other learning management systems
- Practical applications of media theory
- Hypertextuality & graphic novels
- Public speaking & multimedia aids
- Digital resources for faculty/students
- Digital approaches to literary periods—Medieval, Renaissance, Romantic, Modern, Postmodern
- Transmedial fiction: Online worlds & fictive worlds
- Politics and the new media
- Mashups as cultural & artistic productions
- Cyberpunk & its offspring
- Grading in the electronic environment
- Learning management systems: Boon or bane?
- Instructional technology (IT) & service learning
- Availability of media for adjunct faculty
- The world of MOOCs: Expanding or shrinking?
- Assessing the utility of media applications
- Richard Powers' *Galatea 2.2* and other AI fantasies
- Flexible pedagogies for digital natives, ingenues, *naifs*
- Blogscapes, microblogging, & wiki writing—what works best
- Research & web sources for learners—what to use, what to avoid
- Serious film-making & CGI—a contradiction in terms?
- How safe is SafeAssign & other plagiarism-prevention modalities—help or hindrance?
- Electronic games as learning devices
- The future of clickers in the digital classroom
- Enriching courses with surfing & skypeing
- Digital design in the English curriculum

## Submissions of Proposals

E-mail 200-250-word proposals (for 15-minute papers) as attachments to Charles Ernst, Conference Coordinator, at [cernst@hilbert.edu](mailto:cernst@hilbert.edu) by deadline: **August 21, 2015**. Please include the following:

- Name
- Institutional affiliation
- Mailing address
- Phone number
- E-mail address
- Title for the proposed presentation
- Abstract of 200-250 words (for 15-minute papers)
- Audio-visual equipment needs
- Special needs and accommodations.

For panel organizers, include the above information for all proposed participants.

Notification of acceptance of papers by August 31, 2015.

## Important Information for Presenters

- A-V equipment and/or any special accommodation must be requested at time of proposal submission.
- To preserve time for discussion, NYCEA limits all presentations to 15 minutes.
- All presenters must be members of NYCEA to appear on the program.
- No person may make more than one presentation at the conference.
- Presenters must make their own presentation; no proxies are allowed.
- NYCEA welcomes graduate student presenters, but does not accept proposals from undergraduates.
- NYCEA does not sponsor or fund travel or underwrite participant costs.
- Papers must be presented in English.

<h3>\$200 Cash Prize for Best Graduate Student Paper</h3>
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- Graduate students may submit their conference presentation for the CEA Outstanding Graduate Student Paper Award (\$200.00)
- When submitting abstracts by **August 21, 2015**, graduate students are asked to identify themselves as such in their proposals.
- To be eligible for the prize, the complete paper, if accepted, must be submitted electronically <[cernst@hilbert.edu](mailto:cernst@hilbert.edu)> by **September 25, 2015**, to be eligible for the prize.

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## SOME PROGRAM HIGHLIGHTS

**Saturday's Plenary Speaker: Joanna Swafford**, "Teaching Literature Through Technology: Sherlock Holmes and Digital Humanities"

Description: How do we incorporate technology into the contemporary classroom? How do we balance the needs of teaching literature with teaching students to use that technology?

This talk takes up "Digital Tools for the 21<sup>st</sup> Century: Sherlock Holmes's London," an introductory digital humanities class, as a case study to address these questions. The course uses the Holmes's stories as a corpus on which to practice basic digital humanities methodologies and tools, including visualizations, digital archives and editions, mapping (GIS), and distant reading, in service of better understanding the texts themselves.

This approach lets students (1) find new patterns in well-known texts, (2) explore the function of space in literature, and (3) historicize their own technological moment.

Joanna (Annie) Swafford is the Assistant Professor of Interdisciplinary and Digital Teaching and Scholarship at SUNY New Paltz, specializing in Victorian literature and culture, digital humanities, sound, & gender studies. Her book project, "Transgressive Tunes and the Gendered Music of Victorian Poetry," traces the gendered intermediations of poetry and music.

A rising star in her chosen fields, Annie has published articles in *Victorian Poetry*, *Victorian Review*, the Victorian Institute's *Digital Annex*, and *Literary and Linguistic Computing*. She has held multiple digital humanities fellowships, including the Scholars' Lab Fellowship, the Praxis Program Fellowship, and the NINES Fellowship. She has developed two digital humanities tools—Songs of the Victorians and Augmented Notes—to facilitate interdisciplinary music and literary scholarship.



**Friday Night Entertainment: Taylor Doherty's edited film version** of his precedent-setting interactive play *Build Your Own Adventure: Mystery of the Silver Chalice*, featuring audience use of student response systems (clickers).

New? Unusual? Experimental? The film version recaptures one of the drama's stunning performances in using technology that allows for instantaneous audience polling to determine the narrative course of the play. The main character, Rob, is a romantic loser who embarks on a quest for love, guided or misguided by the audience's choices for him. Unlike the classic Choose Your Own Adventure books where all paths lead to two or three possible endings, the myriad branches of this narrative take complex routes—on any given night, many scenes do not even get played—to one of fifteen possible denouements, which means one could attend the play on successive nights and never see the same show twice. The edited film shows what one audience decided for the hapless—or fortunate?—Rob.

Taylor Doherty, Associate Professor at Hilbert College, is an actor, director, and playwright, and founder/artistic director of the Buffalo Laboratory Theatre. As director he has won several major awards, including the Theta Alpha Phi National Theatre Award as Best Director for his work on John Olive's *Standing on My Knees*. Other favorite directing experiences include productions of *Gidion's Knot*, *Titus Andronicus*, *Six Characters in Search of an Author*, and *Terra Nova*. As a playwright his works have been performed in Osaka, Edinburgh, San Diego, and Toronto. Recent performances of his work include The iTheatre Collaborative (Phoenix), Wings Theatre (NYC), and the Edward Albee Last Frontier Festival (Valdez). His interactive play *Mystery of the Silver Chalice*, enjoyed initial performances at the Buffalo Laboratory Theatre in Fall, 2014, and subsequently was a co-production with Shea's Performing Arts Center and performed at 710 Main St. (the old Studio Arena Theatre) in downtown Buffalo this past February.

REGISTRATION FOR NEW YORK COLLEGE ENGLISH ASSOCIATION (NYCEA) CONFERENCE

**“Digital Domains & Humanistic Thresholds: Literary Study, Composition, & Communications”  
Hilbert College, Hamburg, NY, October 9-10, 2015**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

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E-Mail Address: \_\_\_\_\_

Registration for conference \$60   
(includes continental breakfast & lunch on Saturday, Oct. 10)

Note: Special fee for graduate students attending, but not \$20   
presenting a paper (includes breakfast & lunch)

Friday night reception & dinner \$25

Membership in NYCEA (required for presenters who are not \$10   
currently members)

TOTAL: \_\_\_\_\_

I am a graduate student, and I will be submitting my conference paper for the \$200 prize for the best paper given by a graduate student. **(To be eligible for the prize, entrants must submit a complete copy of the conference paper to [cernst@hilbert.edu](mailto:cernst@hilbert.edu) by *September 25, 2015*.)**

Send completed form and payment, with check made out to NYCEA, to:

Jim Scannell, NYCEA Treasurer  
English Department  
Utica College  
1600 Burrstone Road  
Utica, NY 13502

All conference events take place at Hilbert College, 5200 South Park Avenue, Hamburg, NY 14075. Information about hotel accommodations, directions/campus parking, & WNY-area events will be forthcoming to registrants.