

## ALA 2016: Justice and Human Dignity in Africa and the African Diaspora Call for Papers for Proposed Panels

The following panels have been proposed for the upcoming ALA conference. Detailed calls for papers for each panel are included below.

Remember that presenting a paper and inclusion in the conference program requires an up-to-date membership in the ALA.

1. "The Idea of Justice"
2. "Teaching Social Justice and Human Dignity through African and Diasporic Texts"
3. "Boredom"
4. "Emotional Triggers in Teaching African Literature in the American Classroom"
5. "African Literary Ideology"
6. "Glissant and Africa: Analyzing, Witnessing, Discussing"
7. "Senghor and King: A Universal and Enduring Humanism."
8. "North African Literature, Film, Music, Cultural and Social Justice Studies"
9. Call for Papers and Fellowship Opportunity: "Fela no go die o"
10. "African cinema: reverse angle on insiders and outsiders"

### Special Calls for Papers for Proposed Panels for the 2016 ALA Conference

#### 1. Call for Papers: Panel on "The Idea of Justice"

All enquiries about this panel should be addressed to Phyllis Taoua at [taoua@email.arizona.edu](mailto:taoua@email.arizona.edu).  
Panel organizer: Phyllis Taoua

I would like to propose a panel that will offer a set of critical reflections on the idea of justice. There are several aspects of justice that are relevant to the study of Africa today. We have, for instance, **distributive justice**, which concerns the nature of a socially just allocation of goods (wealth, resources) and opportunities within a society. **Transitional justice** refers to the set of judicial and non-judicial measures that can be implemented by countries in order to redress the legacies of massive human rights abuses as in the TRC in South Africa. **Punitive justice** involves the punishment of those who have broken laws through the implementation of the penal code within nation-states or internationally as with the ICC. **Social justice** is an ideal that encompasses notions of equity and equality, which imposes on individuals and collectivities a shared responsibility to work with others to design and perfect institutions (social, political, legal) in order to serve the common good. These are some key concepts but others may be explored as well. Paper submissions may also articulate connections with related issues such as **human dignity**, **human rights** and the **quest for freedom** as indicated in the African Literature Association's general call for papers. Ideally, participants in this panel will discuss works where justice is explicitly at issue either theoretically as in Amartya Sen's *The Idea of Justice* (2009) or thematically in creative works such as Djibril Diop Mambety's film *Hyenas* (1992).

Please send 200 word abstracts and professional information (institutional affiliation, email,

address) to Phyllis Taoua at [taoua@email.arizona.edu](mailto:taoua@email.arizona.edu) by **November 10, 2015** using the subject heading "Idea of Justice." Further information about the conference can be found here: <http://africanlit.org/annual-conference/upcoming-conference/>.

## 2. Teaching Social Justice and Human Dignity through African and Diasporic Texts

The Teaching and Research Committee of the African Literature Association invites proposals for a panel entitled "Teaching Social Justice and Human Dignity through African and Diasporic Contexts", to be held at the African Literature Association Conference in Atlanta, Georgia (April 6-9, 2016). This panel seeks to explore the notions of social justice and human dignity as they are related to the teaching and learning of African and Diasporic texts in various contexts.

In her essay "Deepening Social Justice Teaching," Dr. Christine E. Sleeter outlines a series of pedagogical approaches to social justice involving students, parents and communities. "Teaching for social justice," asserts Sleeter, "means developing democratic activism: preparing young people to analyze and challenge forms of discrimination that they, their families, and others face, on behalf of equity for everyone."<sup>1</sup> Much has been written about the development of social justice in teacher training programs, the institutionalization of degree and certificate programs in social justice, and applications of pedagogical approaches to social justice in courses such as African-American Literature. For example, Mark Bracher's article "How to Teach for Social Justice: Lessons from *Uncle Tom's Cabin* and Cognitive Science," borrows concepts from cognitive science to promote an approach to Stowe's novel that advances notions of social justice among student readers.<sup>2</sup> "It is (...) crucial to recognize from the outset that the evocation of sympathy by a literary text is not in itself sufficient to enhance social justice," argues Bracher, "(...) and (...) feeling sympathy for literary characters can even work against social justice, by enabling readers to feel virtuous without doing anything to help those in need."<sup>3</sup>

How does the teaching and learning of social justice and human dignity function within courses focused on African and Diasporic contexts? Whose definition(s) of social justice do we adopt? What pedagogical approaches do we use? Which texts (literary, digital, filmic, artistic, musical, etc.) do we select? How do we make these texts relevant for our students? How do we help students to transcend sympathetic responses to inequities in Africa and the Diaspora, and develop a sense of democratic activism? What are the parameters of this democratic activism, and how might they differ depending on the institutions in which African and Diasporic texts are taught?

Proposals should include a paper title, an abstract of up to 250 words, a name, institutional affiliations, email addresses, and an indication of any requests for A/V equipment. All proposals must be submitted **by October 31** to Dr. Anne F. Carlson, Spelman College, [acarlson@spelman.edu](mailto:acarlson@spelman.edu). Please note that all presenters must be members of the African Literature Association in order to participate in the conference. For more information, please visit [www.ala2016.com](http://www.ala2016.com).

Dr. Christine E. Sleeter, "Deepening Social Justice Teaching," *Journal of Language and Literacy Education* [Online] (February 2015). Retrieved from <http://jolle.co.uga.edu>. September 27, 2015.

2 Mark Bracher, "How to Teach for Social Justice: Lessons from *Uncle Tom's Cabin* and Cognitive Science," *College English* 71:4 (March 2009) 363-388.  
3 Ibid., 365.

### **3. Call for Papers: "Boredom"**

Panel organizers: Carli Coetzee and Ato Quayson

In a public lecture titled "Being African in the World" delivered in Johannesburg, South Africa, earlier this summer, Binyavanga Wainaina made a characteristically provocative intervention, describing Boko Haram as an example of a response to boredom. Continental Africa's feature, he said, is "youth, and youth are bending their bodies in complicated ways to adventure and find ways to break out of what is just boredom. Not even unemployment, which is terrible, leave all of that – it's just boredom". Ato Quayson's *Oxford Street Accra* ends with an original and generative reflection on boredom as a feature of, in particular, urban youth cultures in Africa. In the final passages of the book, Quayson refers to those youths whose disaffection is often overlaid by the "vagaries of free time" and reflects on the ways in which this boredom and free time might be mobilised in future.

Boredom has had many historians, and a number of book-length studies are available on the topic. Most of these are focused on the white male canon of western literature. Patricia Meyer Spacks in her *Boredom: The Literary History of a State of Mind* (1996) brought a gendered inflection to this work, arguing that boredom is often the result of oppressive social structures. The findings of this study, read alongside Quayson and Wainaina's more recent insights, offer us new avenues to theorise what Quayson calls "the phenomenology of free time".

The phenomenology of free time as a feature of contemporary urbanism needs to be distinguished from leisure and the desire for free time to pursue leisure activities. In the edited collection by Paul Tyambe Zeleze and Cassandra Rachel Veney, *Leisure in Urban Africa*, leisure is theorised in ways that can usefully be placed alongside a new theory of boredom, and to disaggregate the pursuit of leisure from the tyranny of free time. Papers are invited on aspects related to boredom and disaffection, boredom as a force for political mobilisation, boredom and the mass migrations of Africans we observe daily, boredom and the search for adventure, and the gendered nature of boredom.

The papers will use Wainaina's lecture and Quayson's work as their foundation texts, and the intention is to develop research agendas for future work. Early career scholars are particularly invited to take part in these discussions. Prof Ato Quayson will be an active participant in the panels and will deliver a mini keynote summarizing the new insights of the panels and mapping new directions for scholarship.

Please send 200 word abstracts to Carli Coetzee ([cc76@soas.ac.uk](mailto:cc76@soas.ac.uk)) by **15 October 2015** using the subject heading "Boredom". Further information about the conference can be found here: <http://africanlit.org/annual-conference/upcoming-conference/>.

## References

Binyavanga Wainaina. 2015. "Africa is Taking its Own Shape – And you are Not Even in that Conversation", public lecture delivered in Johannesburg.

(<http://bookslive.co.za/blog/2015/06/03/africa-is-taking-its-own-shape-and-you-are-not-even-in-that-conversation-binyavanga-wainaina-delivers-a-public-lecture-in-joburg/>)

Ato Quayson. 2014. *Oxford Street, Accra: City Life and the itineraries of Transnationalism*.

Patricia Meyer Spacks. 1995. *Boredom: The Literary History of a State of Mind*.

Paul Tyambe Zeleze and Cassandra Rachel Veney (editors). 2003. *Leisure in Urban Africa*.

## **4. Call for Papers: "Emotional Triggers in Teaching African Literature in the American Classroom"**

The Teaching Committee of the African Literature Association invites you to submit proposals for a panel at the African Literature Association 2016 Conference, "Emotional Triggers in Teaching African Literature in the American Classroom," April 6-9, 2016.

Student engagement with scenes of violence and trauma and the psychological discomfort encountered in reading texts from a different cultural context have led to discussions and debates around the question of emotional triggers in the classroom and their impact on student learning.

In teaching African literature, for instance, in the American classroom, some students may find Okonkwo's beating of his wife in *Things Fall Apart* or Catherine's sexual encounter with Denis in *The Poor Christ of Bomba* not only deeply disturbing but also traumatic in that they evoke images of domestic violence and sexual assault. These scenes could trigger emotional trauma, especially to survivors of violence in these situations.

Accordingly, students across the nation are requesting that professors institute mandatory trigger warnings on class syllabi, especially in cases where course content may trigger the onset of symptoms of Post-Traumatic Stress Disorder. Others are requesting that students be given advance alerts that would allow students to skip those classes. As the list of triggers continues to grow, and institutions continue to make the case for trigger alerts and discretionary choice of instructional materials, instructors are increasingly worried about academic freedom and begin to ponder on the issue of whether institutional response does not undermine the significance of teaching cultural heritage courses to students of a different culture.

This panel seeks to engage the controversy surrounding triggers in the classroom, institutional response to them, and the implications of this response for student learning, as well as academic freedom in the choice and delivery of instructional materials. It also seeks to explore alternate pedagogies in handling emotional triggers that emerge from the content and delivery of instructional materials in the classroom. Further, it raises questions regarding the emotional state of students and the trauma they may encounter in the learning process. Papers would raise questions about student input in the choice of instructional materials, the role of the emotive in the learning process, the use of disclaimers or trigger warnings in syllabi, issues of cultural sensitivity and identity, student receptivity toward relevant but disturbing course content, and the theoretical and pedagogical underpinnings of these questions.

Proposals should include a title, a description of the panel topic, institutional affiliations and email addresses, abstracts of up to 250 words for each paper, and an indication of any requests for A/V equipment. All proposals must be submitted by **October 31, 2015** to Ernest Cole, PhD, Department of English, Hope College, at [colee@hope.edu](mailto:colee@hope.edu).

## **5. Call for Presentation Proposals: “African Literary Ideology”**

At the ALA 2015 conference in Bayreuth, Keynote Speaker Teju Cole celebrated the work of a number of individuals and small groups working across Africa and the African diaspora to create new forms of, and distribution platforms for cultural production and political consciousness. He also responded to one question from the audience, about the invention of a personal water purification device, by invoking the necessity of holding African states accountable for their mandates. Providing potable water, Cole suggested, should not be an individual project, but a state one.

The difference between the individual cultural projects, some built on corporate platforms, that Cole celebrated, and the individual engineering project he dismissed, is worth considering at length. That difference might sustain the image of a social order in which states do the hard work of providing infrastructure, while enterprising individuals do the hard work of cultivating political consciousness. But are infrastructure and consciousness discrete categories, particularly in a digital era? In what other ways might scholars and African citizens parse the realms of material and social life that are best organized by networked individuals and those that are best organized by large institutions? What ideological assumptions inform the process of parsing? Indeed, where in the spaces between, or the intersections of, transnational political entrepreneurialism and the mandates of specific states would we locate what Tejumola Olaniyan calls “Africa’s interests?”

As Olaniyan argued in the paper that he presented at the 2015 ALA panel on “Theorizing African Literature in/for (our) Late Modern Era,” the only enduring epistemological foundations on which African literature or literary studies can stand—particularly in what he calls the “post-global” era—are those which pass a continually-refined “ideological test.” Rather than language, race, or geography, what defines African literary discourse, he argued, is its “informed, sympathetic even if critical concern for the defense and promotion of [Africa’s] interests.” Is it possible to argue that one or the other of the perspectives that Cole promoted passes such a test? Which one has Africa’s interests most at heart? Do they both? Is it simply the sympathetic, critical approach that matters, regardless of competing political orthodoxies? Or are there such things as bad sympathy, poor defense, or useless promotion? How might we situate these questions historically?

I would like to propose a panel of presentations that consider the possibilities and ramifications of the idea that Africa and African literature have ideological interests. What perspectives on those interests—past, present, and future—do forms of African cultural production provide? What modes of reading, criticism, and theory resonate with them? How do writers and critics remodel and refine them? If language, race, and geography are dead ends, what discourses make

a literary association devoted to Africa continually relevant in a “post-global” age?

Please send abstracts for proposed presentations, along with professional information (institutional affiliation, position, email), to Matthew H. Brown <[matthew.h.brown@wisc.edu](mailto:matthew.h.brown@wisc.edu)> by **November 6, 2015**. Please use the subject heading: “African Literary Ideology Panel.”

## 6. Glissant et l’Afrique: Analyses, témoignages et réflexions.

*Session proposée par Cilas Kemedjio (cilas.kemedjio@rochester.edu University of Rochester) et Valérie Loichot (vloicho@emory.edu Emory University).*

Conférence annuelle de l’African Literature Association (6-9 Avril 2016, Atlanta)

L’Afrique représente le « pays d’avant » que la mémoire antillaise tente d’exorciser, de rejeter, ou simplement d’ignorer. Un personnage de *Malemort* peut ainsi affirmer: “Qui est élu n’est pas un nègre. C’est un citoyen de la République, nous ne sommes pas des Africains”. Glissant, armé d’une conscience tiers-mondiste instruite à l’école d’Aimé Césaire et de Frantz Fanon, mais redoutant les dérives de l’Identité-Racine ou de l’universalisme généralisant qui tentent la Négritude, marque sa distance par rapport à l’Afrique. Simultanément, L’Afrique porte cette densité culturelle, cet arrière-pays physique et mythologique qui fait défaut aux Antilles. La passion théorique de Glissant pour l’Afrique demeure pourtant très attentive à l’humanité des peuples africains, des enfants massacrés en Afrique du Sud à la famine en Éthiopie ou en Somalie, du drame de Lumumba au triomphe de Mandela. Glissant, dans *Tout-Monde*, marque un moment de réconciliation entre l’inscription théorique et la passion pour la destinée des peuples vivants d’Afrique: «Les enfants de ces pays du Sud, nos pays, dérivent en marge des touristes. Ils surgissent dans cette parenthèse de la vie où vous déambulez, ils retournent d’un coup à leur misère. C’est alors que le malaise vous saisit. Je me souviens du petit cirreur de chaussures de Lomé et je constate avec une angoisse rentrée que j’ai oublié son nom. Je me demande si je l’ai jamais su. J’ai trop longtemps joué au Visiteur ... dans le monde».

L’articulation de cette solidarité du «Global South», autrement conceptualisée par Lionnet et Shuh-Mei Shih à travers l’expression de «minor transnationalism», nous semble autant être de la relation dense et multiple que Glissant aura entretenue avec l’Afrique. Dans un de ses derniers romans, *Sartorius ou le roman des Batoutos*, l’Antillais va jusqu’à imaginer l’histoire épique d’un peuple africain imaginaire, un peuple manquant à l’histoire. Une telle solidarité, dans son humanité et sa lucidité, pourrait aussi constituer l’héritage éthique que lègue Glissant dans son œuvre poétique, romanesque et intellectuelle. La présente session, organisée au cours de cette réunion de l’African Literature Association qui a pour thème «Justice and Human Dignity in Africa and the Diaspora», se propose de rendre hommage à Édouard Glissant, pionnier d’une réflexion sur les diasporas noires comme composante de la mise en relation des voix et des cultures du monde. Les axes de réflexion peuvent inclure :

- Analyse des manifestations de l’Afrique dans la production poétique, romanesque et intellectuelle de Glissant
- Témoignages sur l’enseignement des textes de Glissant dans un contexte africain ou africaniste

- Importance de la poétique de la Relation, du concept d'opacité positive, ou de celui du rhizome, dans l'intelligence du vécu ou des textes africains
- Glissant, la Négritude et l'Afrique
- Penser l'esclavage, la traite et l'abolition: la contribution de Glissant
- Ecritures glissantienne en Afrique

### Glissant and Africa: Analyzing, Witnessing, Discussing

Session organized by *Cilas Kemedjio* ([cilas.kemedjio@rochester.edu](mailto:cilas.kemedjio@rochester.edu) *University of Rochester*) and *Valérie Loichot* ([vloicho@emory.edu](mailto:vloicho@emory.edu) *Emory University*).

Annual Meeting of the African Literature Association (April 6-9 2016, Atlanta)

Africa represents the « land-from-before » that Caribbean memory attempts to exorcise, reject, or simply dismiss. One of the characters of Glissant's *Malemort* thus claims: "The elected one is not a *nègre*. The elected one is a citizen of the Republic, we are not Africans." Glissant, armed with a third-world consciousness gained from the teachings of Aimé Césaire and Frantz Fanon, but suspicious of rooted identities and of generalizing universalism that seduced Negritude, takes his distance from Africa. That distance becomes a necessity, which allows him to anchor his thought in a Caribbean space. For instance, Africa signifies continentality in contrast with insularity. Simultaneously, Africa carries a cultural density, a physical and mythological backyard that the Antilles lack. Glissant's theoretical passion is also enriched by his interest in Human Rights in Africa: from massacred children in South Africa, to famine in Ethiopia or Somalia, to the tragedy of Lumumba and the triumph of Mandela. In his *Tout-Monde*, Glissant identifies a moment of reconciliation between theoretical reflection and his passion for the experienced destiny of people in Africa: "The children of Southern lands, of our lands, drift about, in the margins of tourists. They emerge from this parenthetical where you stroll about, to suddenly return to their wretchedness. It is then that the malaise strikes you. I remember the shoeshine boy from Lomé and I observe with a swallowed up anxiety that I forgot his name. I wonder if I ever knew his name. For too long, I played the part of the visitor ... in the world."

Françoise Lionnet and Shuh-Mei Shi theorized such a "Global South" solidarity through their expression "minor transnationalism," which precisely qualifies Glissant's dense and multiple relation to Africa. In *Sartorius* or *the Batutos*, one of his last novels, Glissant imagines the epic history of an imaginary African nation, a nation missing from history. Such a solidarity, in its humanism and its lucidity, could also represent the ethical inheritance Glissant leaves in his poetic, fictional, and philosophical works. The session, organized as part of the African Literature Association meeting whose main theme is "Justice and Human Dignity in Africa and the Diaspora," proposes to pay homage to Édouard Glissant, the pioneer of the thought of Relation within a context of Black Diasporas, who establishes connections between cultures and voices of the world. Possible topics include:

- Analyses of the presence of Africa in Glissant's poetic, fictional, and intellectual production
- Pedagogical reflections on the teaching of Glissant's texts in an African or Africanist

context

- Impact of Glissant's Poetics of Relation, concept of positive Opacity, or rhizomatic thought in African lived experiences and literary productions
- Glissant, Negritude, and Africa
- Slavery, Middle Passage, Abolitions: Glissantian perspectives
- Glissantian writing in Africa

## **7. "Senghor and King: A Universal and Enduring Humanism."**

Senghor and King started their career in the cultural, political, and socio-economic struggle for the emancipation of the black race of whose pariah status, on the continent and in the Diaspora, they were both deeply conscious. Indeed, they saw the liberation of blacks as a sine qua non for the establishment of global peace. They questioned, and sought to destroy the epistemological foundations of slavery, colonization, Jim Crow, and all other forms of obscurantism and institutionalized injustice underwritten by Western and American rationalism and superiority complex. However, realizing the natural interrelatedness of all human beings, that Blacks can never be truly free until all peoples of the world, oppressed and oppressors alike, are liberated, their struggle became the struggle for universal human rights. So they accepted their ecumenical vocation as humanists, looked beyond the immediate liberation of Blacks and saw, through their visions of the Civilization of the Universal and the Beloved Community the only viable path to planetary peace and survival. So Senghor and King's most enduring legacy to the world is probably their poetics and praxis of a world where one will live in harmony with all. Both men were blessed with what literary critic Simon Gikandi called the "historic and universal" vision. Both knew that "injustice anywhere is a threat to justice everywhere".

We seek papers showing the intersection of the philosophical, ethical, socio-political and moral ideas of Léopold Sédar Senghor and Martin Luther King, Jr. which posit man at the center as well as the beginning and end of all ideas and actions. If interested, please send inquiries or a 250-word abstract to: Mohamed Kamara at [kamaram@wlu.edu](mailto:kamaram@wlu.edu) by **November 5, 2015**. *Please note that one must be a member of the ALA to be included in the program and to present a paper.*

## **8. Call for Papers on North African Literature, Film, Music, Cultural and Social Justice Studies**

Seeking papers for panel on North Africa in African Literature Association conference 2016  
We are seeking papers on North Africa to propose a seminar at the African Literature Association 2016 Conference "Justice and Human Dignity in Africa and the African Diaspora," to be held in Atlanta, April 6-9.

We welcome submissions on any North African literary subject, and we encourage submissions that open original and ground-breaking avenues for the study of North African literatures within African literary Studies. Some topics of particular interest include:



- Language and identity
- Literature and democracy
- Film, music, and cultural studies
- Migration and human rights, dignity, and justice
- Globalization in the digital age
- Social justice (gender, race, ethnicity, sexuality, religion, age, ability, class)
- Education

Other topics relating to North Africa and this year's conference theme will be given consideration. It is hoped that this seminar will be a precursor to the possible creation of a North African Caucus within the ALA, which will be a hub for scholars of North African literatures and cultures across languages, periods, genres, and disciplines.

Please send abstracts of 250 words to: [zbentahar@towson.edu](mailto:zbentahar@towson.edu) by **Oct. 31st, 2015**, using the subject heading "ALA North Africa."

You must be a member of the African Literature Association in order to participate in any capacity. To become a member, visit the African Literature Association Homepage.

## **9. Call for Papers and Fellowship Opportunity: "Fela no go die o"**

Fela is not dead. The musical and artistic influences of Fela Anikulapo-Kuti are undisputed and extend way beyond the shrine and performance sites of Lagos. Ten years after the publication of [Tejumola Olaniyan's \*Arrest the Music: Fela and his Rebel Art and Politics\*](#), this panel invites papers that reflect on the after-lives of this influential book and on the phenomenon that was and is Fela. We are particularly keen to encourage early career scholars to take part in this set of panels, and to deliver their papers alongside Prof Olaniyan, who will be an active participant in discussions.

We welcome papers that provide original and ground-breaking ways of understanding Fela's legacies, both locally and trans-nationally. Topics could include: recent uses of Fela in popular protests in Nigeria and elsewhere; supplementary narratives such as those of his wives and mother; local histories of individuals' interactions with Fela; his transformative relationship with Sandra Smith Isidore; the London and New York years; Fela as Yoruba abàmì èdà; Fela as he is referenced in the work of young performers like Nneka and Ade Bantu.

The panel/stream will be headed by Prof Olanyian, who will provide a short stream keynote lecture at the end, summarising the sessions and mapping the new trends in scholarship. Papers from this panel/stream will be considered for publication in the *Journal of African Cultural Studies* (JACS).

In addition, JACS has allocated £1 000 towards the costs of an early career African-based scholar to take part in this panel. The recipient of the JACS fellowship will work with the editor of JACS to prepare the paper for publication.

For more details please email [jacs@soas.ac.uk](mailto:jacs@soas.ac.uk) or [cc76@soas.ac.uk](mailto:cc76@soas.ac.uk) as soon as possible, writing “Fela no go die o fellowship” in the subject line. Applicants are required to send in an abstract of 200 words, and a motivation letter outlining the project. A letter of support from a Head of Department is highly recommended, along with an indication that the person who is awarded the fellowship will be given leave to attend the conference.

The closing date for the fellowship is **15 October 2015**.

<http://africaninwords.com/2015/08/30/call-for-papers-and-fellowship-opportunity-fela-no-go-die-o-at-the-african-literature-association-conference-2016/#more-7602>

## **10. Call for Presentation Proposals: “African cinema: reverse angle on insiders and outsiders”**

We seek papers that consider how the film medium engages issues of difference, belonging, suffering, and inequality. For instance, physical and symbolic boundaries may be constructed to represent power structures, while inequality is often portrayed through social practices and norms that have become part of everyday life. Tensions around belonging may be particularly acute with regard to identity formation and social status. These subject matters are approached in African cinema through various angles, including intertextual dialogue, gender reversal, comedy, drama, etc.

Topics of particular interest include:

- Immigration
- Inequality (gender, sexuality, class, socioeconomic status)
- Identity and globalization
- Trauma, violence, and justice
- Comedy: humor, laughter, and suffering

Proposals of up to 250 words should include a title, abstract, institutional affiliation, email address and an indication of any request for A/V equipment. All proposals must be submitted by November 8, 2015 to Boukary Sawadogo, Department of Media and Communication Arts, The City College of New York, at [bsawadogo@ccny.cuny.edu](mailto:bsawadogo@ccny.cuny.edu)