



 PROGRAM 

BEYOND THE MARGINS

Graduate Student Conference

DePaul University

May 17-18, 2013

'Beyond the Margins' is a graduate student conference focused on the relationship between the mainstream and the marginal as it occurs within various media. The conference seeks to address such issues as: power and access as they affect how different voices are prominent in various media; how marginalized voices gain access to media outlets; how mainstream media texts represent marginalized members of society; the reclamation of neglected media texts and the role of canonization therein; the use of alternative media forums to provide new ways for marginalized voices to reach wider audiences.

Sponsored by DePaul University's Vincentian Endowment Fund and the Media & Cinema Studies Program in the College of Communication, this conference seeks to uphold the University's Vincentian mission. As a university, DePaul pursues the preservation, enrichment, and transmission of knowledge and culture across a broad scope of academic disciplines. It treasures its deep roots in the wisdom nourished in Catholic universities from medieval times. The principal distinguishing marks of the university are its Catholic, Vincentian, and urban character. Conference panelists will explore the central conference theme from a multiplicity of methods and disciplines, with the goal of creating a larger discourse that encourages diversity of thought in the resultant dialogues arising from each panel. From these dialogues it is hoped that practical, positive actions in service of those disadvantaged subjects being discussed may arise. In so doing, we strive to promote the conference's Vincentian values both within the academic community at DePaul University and to those beyond our institutional borders.

***We gratefully acknowledge the financial support of DePaul University's
Vincentian Endowment Fund and the College of Communication.***

VINCENTIAN IDENTITY

The university derives its title and fundamental mission from St. Vincent de Paul, the founder of the Congregation of the Mission, a religious community whose members, Vincentians, established and continue to sponsor DePaul. Motivated by the example of St. Vincent, who instilled a love of God by leading his contemporaries in serving urgent human needs, the DePaul community is above all characterized by ennobling the God-given dignity of each person. This religious personalism is manifested by the members of the DePaul community in a sensitivity to and care for the needs of each other and of those served, with a special concern for the deprived members of society. DePaul University emphasizes the development of a full range of human capabilities and appreciation of higher education as a means to engage cultural, social, religious, and ethical values in service to others.



KEYNOTE ADDRESS:

"The Square Screen:

The 'Tammy Show' and Unhip Cinema of the 1960s"

Dr. Dana Polan

Professor of Cinema Studies, Tisch School of the Arts, New York University

Prof. Polan is the author of eight books in film and media and approximately two hundred essays, reviews, and review-essays. Two of the books are in Duke University Press's new series, *Spin-offs*, on individual television shows: one on *The Sopranos*, one on Julia Child's *The French Chef*. He is a former president of the Society for Cinema Studies, the professional society for film, and a former editor of its publication, *Cinema Journal*. He has a Doctorat d'Etat in Letters from the Sorbonne Nouvelle and a Ph.D. in Modern Thought from Stanford. He has been knighted by the French Ministry of Culture for contributions to cross-cultural exchange, and in 2003, was selected as one of that year's two Academy Foundation Scholars by the Academy of Motion Picture Arts and Sciences.

Recent books include *Scenes of Instruction: The Beginnings of the U.S. Study of Film* (UC Press, 2007), *The Sopranos* (Duke University Press, 2009), and *The French Chef* (Duke University Press, 2011). He has also done 7 DVD commentaries including, most recently, *The Third Man* (Criterion Collection).

He has explored issues of media and power in such books as *Power and Paranoia: History, Narrative and the American Cinema, 1940-1950* (Columbia University Press, 1990) and *The Political Language of Film and the Avant-Garde* (U.M.I. Press, 1985). His latest project, entitled 'Square Cinema,' examines a group of critically neglected films from the 1960s which straddle the borders between the mainstream and the marginal. Prof. Polan argues that these films challenge how value judgments in media criticism are made, and that their marginalization reflects the power interests and personal biases inherent in such criticism. As such, his work embodies the notions of cultural diversity and moral reflection that are key to DePaul University's Vincentian tradition.

CONFERENCE SCHEDULE

Friday May 17

3:00 – 4:20 pm: REGISTRATION – 11th floor Lobby

3:30 – 4:20 pm: OPENING RECEPTION – 11th floor Reception Lounge

4:30 – 6:15 pm: SESSION A

A1: *Sexuality and Identity Across Media Forms (Room 801, 8th floor)*

Chair: Ryan Viloría, University of Illinois at Chicago

Ramón Febus, University of Miami

“Mainstreaming Oedipus and Minority Sexual Repression Through Media’s Fixation of Male African-Americans and Hispanics in Drag”

Molly HJ Kim, University of Illinois at Urbana-Champaign

“Women at ‘Disposal’: Genre, Sex and Politics in South Korean Erotic Films, 1974-1986”

Ryan Viloría, University of Illinois at Chicago

“Filipino-American Literature and the Marginalization of Sexuality and National History”

A2: *Superheroes after Postmodernism:*

What the 21st Century Superhero Says about the American Myth (Room 802, 8th floor)

Chair: Rebecca Wiltberger, Northeastern Illinois University

Zachery Franks, Northeastern Illinois University

“The Kent/J’onzz Study: What Superman and Martian Manhunter Can Teach us About the Racial and Bodily Other”

Abigail Harris, Northeastern Illinois University

“Villainous Heroes: American Fallibility in Post-9/11 (Super) Hero Narratives”

Christine Heckman, Northeastern Illinois University

“Ricktatorship! The Superhero Status of Human-ness of the Common Man in AMC’s *The Walking Dead*”

Rebecca Wiltberger, Northeastern Illinois University

“You Can’t Stand Alone – Joss Whedon’s *Avengers*, *Astonishing X-Men* and the Flawed Superhero”

A3: Depicting Gender, Race and Class (Room 803, 8th floor)

Chair: Dawn Washington, DePaul University

Buki Ogundipe, DePaul University

"Imagined Realities: Deconstructing Perceptive Biases and Gendered Racial Stereotypes within Kathryn Stockett's *The Help*"

Veronica Popp, Western Illinois University

"Post-feminism and Work: The Missing Link in *The Good Girl*"

Dawn Washington, DePaul University

"Not Your Ordinary Women's Magazine: How Black Natural Hair Blogs are Countercultural to Traditional American Beauty Standards and Work to Reverse the Hegemony of the Beauty Industry"

Saturday May 18

9:20 – 9:50 AM: REGISTRATION, 8th floor lobby

10:00 AM – 11:45 AM: SESSION B

B1: Film Canonization, Reclamation and Authorship (Room 801, 8th floor)

Chair: Kate Lander, DePaul University

Benjamin Pearson, University of Michigan

"What Fits in the Film Canon? An Amateur Film Critic and *Sight and Sound*'s "Greatest Films of All Time"

Anne Major, University of Texas at Austin

"Sweet Magic: The Rediscovery of Helen Hill's Authorship"

James Rosenow, University of Chicago

"You and I Eat the Baby: The Forgotten Hollywood Avant-Garde"

Kate Lander, DePaul University

"Cult or Culture?: The 'Mainstreaming' of Edward D. Wood Jr."

B2 New Media, Fandom and Authorship (Room 802, 8th floor)

Chair: Jef Burnham, DePaul University

Indira Hoch, University of Illinois at Chicago

“You Exist Because We Allow It:” Fan Choice and Extensions of Mass Effect’s Possible Identities on LiveJournal”

Nanci Calamari, Northeast Illinois University

“Runaway Girl! Karen Janney’s Crowd-Sourcing Authorship in Don DeLillo’s *Mao II*”

Jef Burnham, DePaul University

“*Captain America* (1979) and the Economies of Online Fan Communities”

Jonni Dean, DePaul University

“What Fans Have Taught Me—The Other”

11:45 AM – 12:30 PM: LUNCH BREAK

12:30 PM – 1:50 PM: KEYNOTE ADDRESS – Prof. Dana Polan, New York University

“The Square Screen: The ‘Tammy Show’ and Unhip Cinema of the 1960s”

(Room LL102, Basement, 247 S. State St.)

2:00 PM – 3:45 PM: SESSION C

C1 Global Cinema, Identity and Ideology (Room 801, 8th floor)

Chair: Dina Khdair, DePaul University

Dina Khdair, DePaul University

“Whose Films Are They Anyway? Fox Searchlight Picture and Ideological Disjuncture in the Global Crossover Text”

Kate Schaab, Bowling Green State University

“Sexism and the Rhetoric of Defense at the U.S.-Mexican Border”

Margaret Redlich, DePaul University

“*Gadar, Lagaan*’s Forgotten Twin”

Kamahra Ewing, Michigan State University

“Nollywood in Rio: An Exploration of Brazilian Audience Perception of Nigerian Cinema”

C2 Subcultures Vs. Mainstream Media (Room 802, 8th floor)

Chair: James Andrews, Depaul University

Andrew Zolides, University of Wisconsin-Madison

“The Work of Wrestling: Creative Negotiation of Semifictional Character Texts via Cultural Entrepreneurship”

James Andrews, Depaul University

“The Commodification of Goths”

Janelle Applequist & Dunja Antunovic, Pennsylvania State University

“Belieber Discourses: Justin Bieber's Faith in Secular and Religious Markets”

C3 B-films, Feminism and Exploitation (Room 803, 8th floor)

Chair: Lisa Buscani, DePaul University

Alicia Kozma, University of Illinois

“When are we gonna have that revolution anyway?”: Queer Sacrifice in Jack Hill’s *The Big Bird Cage*”

Lisa Buscani, DePaul University

“Tough Tomatoes: Ida Lupino and Doris Wishman”

Molly Badonis, DePaul University

“Female Empowerment in *Faster Pussycat, Kill! Kill!* and *Coffy* and What this Means for Contemporary Sexploitation Cinema”

Respondent: Jef Burnham, DePaul University

3:45 PM – 4:00 PM: BREAK

4:00 PM – 5:45 PM: SESSION D

D1 Media, Politics and the Legal System (Room 801, 8th floor)

Chair: Komala A. Hayes, Loyola University

Matthew Clarke, Loyola University

“Marginal Matters: Goldsmith and the Politics of Material Form”

Kevin M. Anzzolin, University of Chicago

“Laughed Out of Court: The Judicial System In Golden Age Mexican Cinema”

Komala A. Hayes, Loyola University

“The Republican Right’s Criminalization of Women’s Reproductive Health in the Media-the Battle Continues...”

D2 Television, Identity and Individualism (Room 802, 8th floor)

Chair: Kovie Biakolo, DePaul University

Tim Appignani, University of Illinois Chicago

“The Missing Other on TV’s *Lost*”

Jessica Burch, University of Wisconsin, Milwaukee

“This Isn’t a Democracy Anymore: Individualism and *The Walking Dead*”

Kovie Biakolo, DePaul University

“*Scandal*: Black Women in Interracial Relationships in Contemporary Media”

Shane Winterhalter, Northern Illinois University

“Don’t Ask Me about My House”: White and Black Spatial Imaginaries in *Treme*”

D3 Cinematic Representation and Difficult Subjects: Blackface, Suicide and Aspergers Syndrome (Room 803, 8th floor)

Chair: Angela Brown, DePaul University

John Marinan, Northern Illinois University

“More than Tattoos: The Girl with Asperger’s and its Implications for Film”

Emina Herovic, University of Kentucky

“The Stinging Effects of Suicide: A Dramatist Analysis to *Seven Pounds*”

Angela Brown, DePaul University

“Beyond *Bamboozled*: 21st Century Representation and Production Strategies in African-American Cinema and New Media”

Respondent: Veronica Popp, Western Illinois University