The campus community celebrated the publication of Wayne State University President M. Roy Wilson’s new memoir, The Plum Tree Blossoms Even in Winter, with a book signing at the Barnes & Noble campus bookstore on May 4. The event was well attended and highlighted in the Detroit News. Congratulations, Dr. Wilson!
AWARD NEWS

Jewish Cultural Studies
Winner, 2021 National Jewish Book Award - Education and Jewish Identity

Jewish Women’s History from Antiquity to the Present
Finalist, National Jewish Book Award - Women’s Studies—Barbara Dobkin Award

101 Middle Eastern Tales and Their Impact on Western Oral Tradition
Winner, Iran Book Award

Scratching the Surface
Finalist, Next Generation Indie Book Awards - Memoirs, Career

Our Blessed Rebel Queen
Finalist, Foreword INDIES Book of the Year Award - Popular Culture

How It Happens
Bronze medal, Independent Publisher Book Awards - Young Adult Fiction, General
Finalist, Foreword INDIES Book of the Year Awards - Young Adult Fiction
Finalist, Midwest Book Awards - Fiction, Young Adult

Gun/Shy
Finalist, Eric Hoffer Book Award - Poetry
Finalist, Midwest Book Awards - Poetry, Regional

Mortality, with Friends
Winner, Next Generation Indie Book Awards - Memoirs, Personal Struggles/Health Issues
Finalist, Foreword INDIES Book of the Year Award - Essays
Finalist, Midwest Book Awards - Non Fiction, Anthologies

That They Lived
Gold medal, Independent Publisher Book Awards, Multicultural Nonfiction Juvenile - Young Adult
Finalist, Foreword INDIES Book of the Year Award - Juvenile Nonfiction
Finalist, Next Generation Indie Book Awards - African American, Nonfiction
Finalist, Midwest Book Awards - Non Fiction, Children’s and Young Adult
NOTHING SPECIAL

Written by Desiree Cooper
Illustrated by Bec Sloane

Lively illustrations depict the close bond between grandfather and grandson during a child’s summer visit to the South.

Six-year-old Jax can’t wait to leave Detroit and spend a week with his grandparents in coastal Virginia, where he’s sure he’ll be spoiled with the kinds of special things he enjoys at home: toys, movies, and hamburgers. As he dreams of the adventures he’ll have, his PopPop has other ideas. He fills their days with timeless summer fun—crabbing, shucking corn, and counting fireflies.

Illustrated entirely of repurposed textiles, Nothing Special celebrates the enduring connection between the generations who stayed in the South and the millions of emigrants for whom it will always be home. Between 1910 and 1970, more than six million African Americans left the Jim Crow South, but they never forgot the culture, the land, and the family they left behind. In the decades since, it has become a summer ritual for many black families to reverse the journey and return South for a visit to their homeplaces.

Desiree Cooper is a 2015 Kresge Artist Fellow, award-winning journalist, and community activist. She is a widely published essayist and the author of Know the Mother (Wayne State University Press). She is raising her three grandchildren in coastal Virginia.

Bec Sloane is an educator, production designer, and animator working primarily in textiles and tactile media. She writes for various publications, bridging awareness gaps and encouraging cross-sector collaboration with a focus in agroecology and immigrant justice.

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African American Life Series

OF RELATED INTEREST

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Know the Mother
Stories by Desiree Cooper
“Nothing Special invites connection through simple pleasures in the company of family we might not know so well, but we know love us. Sometimes we worry when we leave the familiar foods and activities of home, but like Jax, we discover so many wonderful things when we do.”
—Amy Wilson Sanger, author of *Hola! Jalapeno* and *First Book of Sushi*

“Nothing Special is a lovely story capturing the beautiful relationship a child can have with his grandparent—and how time together with loved ones can exceed your wildest expectations. With mesmerizing artwork and warmth reverberating within each page, this is a book to be read and cherished with the ones you love.”
—JaNay Brown-Wood, author and educator

“This heart-warming and gently paced story is a perfect read-aloud, sure to be a bedtime (or any calm-down time) favorite. Kids will feel welcomed along on Jax’s visit to his grandparents’ Virginia home and will marvel at the tactile crafted art, which literally stitches together the theme that there’s just ‘something special’ in taking the time for homemade fun.”
—Meg Lemke, *MUTHA Magazine*

“Desiree Cooper’s *Nothing Special* reminds us that the simplest things in life are the ones that mean the most, especially when accompanied by love. Bec Sloane’s exuberant illustrations evoke a vivid patchwork dream quilt. A treasure!”
—Sharon Dennis Wyeth, author of *Something Beautiful*

“Contrary to its title, *Nothing Special* is both a loving reminder of a family’s cultural roots and the simple pleasures of life. Wrapped in a story of multiple generations coming together, it’s a warm love letter to the grandparent/grandchild relationship.”
—Dan Yaccarino, children’s book author and illustrator
PSYCH MURDERS

Stephanie Heit

Experimental writing that takes you inside psychiatric wards and shock treatments toward new futures of care.

Stephanie Heit’s hybrid memoir poem blasts the page electric and documents her experience of shock treatment. Using a powerful mélange of experimental forms, she traces her queer mad bodymind through breathlessness, damage, refusal, and memory loss as it shifts in and out of locked psychiatric wards and extreme bipolar states. Heit survives to give readers access to this somatic, visceral rendering of a bipolar life complete with sardonic humor, while showing us the dire need for new paradigms of mental health care outside closets, attics, prisons, and wards. Psych Murders adds a vital layer of lived experience of electroshocks and suicidal ideation to the growing body of literature of madness and mental health difference.

Stephanie Heit is a queer disabled poet, dancer, teacher, and codirector of Turtle Disco, a somatic writing space. She is a psych system/shock survivor, bipolar, a mad activist, Zoeglossia Fellow, and a member of Olimpias, a disability performance collective. She lives in Ypsilanti, Michigan, on Three Fires Confederacy territory and is the author of the poetry collection The Color She Gave Gravity.
STILETTOS IN A RIFLE RANGE

Tyrone Williams

Poems about the joys and struggles of complex, contemporary life—and heartbreak.

Written against a backdrop of heartbreak and loneliness and spanning the geography of Cincinnati, Detroit, and New York, this is a complex, intriguing book of poetry that plays dynamically with language as each new reading brings forth something unseen from the previous reading. Highlighting the varied modes of writing that Tyrone Williams has mastered—the fractal lyric, the metahistorical fable, the atomic lexical—Stilettos in a Rifle Range reveals in high resolution the power of representational strategies within American English. Williams’s language in particular is an intralingual love affair that all will enjoy.

Tyrone Williams is the David Gray Chair of Poetry and Letters at SUNY Buffalo. He is the author of several chapbooks and seven books of poetry.
THE FORGOTTEN IRON KING OF THE GREAT LAKES
Eber Brock Ward, 1811–1875

Michael W. Nagle

A Gilded Age industrialist becomes Michigan’s wealthiest resident and helps shape the nation.

Eber Brock Ward (1811–1875) began his career as a cabin boy on his uncle’s sailing vessels, but when he died in 1875, he was the wealthiest man in Michigan. His business activities were vast and innovative. Ward was engaged in the steamboat, railroad, lumber, mining, and iron and steel industries. In 1864, his facility near Detroit became the first in the nation to produce steel using the more efficient Bessemer method. Michael W. Nagle demonstrates how much of Ward’s success was due to his ability to vertically integrate his business operations, which were undertaken decades before other more famous moguls, such as Andrew Carnegie and John D. Rockefeller. And yet, despite his countless successes, Ward’s life was filled with ruthless competition, labor conflict, familial dispute, and scandal.

Nagle makes extensive use of Ward’s correspondence, business records, contemporary newspaper accounts, and other archival material to craft a balanced profile of this fascinating figure whose actions influenced the history and culture of the Great Lakes and beyond.

Michael W. Nagle is a professor of history and political science at at West Shore Community College in Scottville, Michigan. He is the author of Justus S. Stearns: Michigan Pine King and Kentucky Coal Baron, 1845–1933 (Wayne State University Press, 2015), which won the Kentucky History Award. Nagle lives in Ludington, Michigan.

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STREISAND
The Mirror of Difference

Garrett Stewart

A blend of film reading with vocal analysis in appreciation of Barbra Streisand’s unmatched contribution to lyric drama on screen.

At every stage of her career, Barbra Streisand’s genius finds its fullest measure in screen song, first in Emmy-winning TV specials, then in Hollywood blockbusters from *Funny Girl* to *Funny Lady*. She goes on, as emerging auteur, to direct her own “musical concepts” in *A Star Is Born*—before reconceiving the big-screen musical altogether in the writing as well as directing of her own starring role in *Yentl* (“A Film with Music”). In this intensive reading of the “actress-who-sings,” Garrett Stewart notes the gender and ethnic stereotypes that Streisand shattered as the first openly Jewish superstar, while concentrating not just on the cultural difference she made but on the internal differentials of her unholy vocal gift—whose kinetic volatility shapes a kind of cinematic terrain all its own. Down through her filmed return to the concert stage, Stewart elicits the sinuous phonetic text of Streisand’s on-screen musical delivery in a keenly attentive mode of audition that puts into fresh perspective the indelible aura of her stardom.

Garrett Stewart, a professor of literature and cinema, is the author of many books, including four on film, most recently *Cinemachines: An Essay on Media and Method*.

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**QUEER SCREENS SERIES**

**OF RELATED INTEREST**

**LUCHINO VISCONTI AND THE FABRIC OF CINEMA**
Joe McElhaney

**CHRISTOPHE HONORÉ**
A Critical Introduction
David A. Gerstner and Julien Nahmias
Gene Tierney may be one of the most recognizable faces of studio-era Hollywood: she starred in numerous classics, including Leave Her to Heaven, The Ghost and Mrs. Muir, and Laura, with the latter featuring her most iconic role. While Tierney was considered one of the most beautiful women in Hollywood, she personified “ordinariness” both on- and off-screen. Tierney portrayed roles such as a pinup type, a wartime worker, a wife, a mother, and, finally, a psychiatric patient—the last of which may have hit close to home for her, as she would soon leave Hollywood to pursue treatment for mental illness and later attempted suicide in the 1950s. After her release from psychiatric clinics, Tierney sought a comeback as one of the first stars whose treatment for mental illness became public knowledge. In this book, Will Scheibel not only examines her promotion, publicity, and reception as a star but also offers an alternative history of the United States wartime efforts demonstrated through the arc of Tierney’s career as a star working on the home front. Scheibel’s analysis aims to showcase that Tierney was more than just “the most beautiful woman in movie history,” as stated by the head of production at Twentieth Century Fox in the 1940s and 1950s. He does this through an examination of her making, unmaking, and remaking at Twentieth Century Fox, rediscovering what she means as a movie legend both in past and up to the present. Film studies scholars, film students, and those interested in Hollywood history and the legacy of Gene Tierney will be delighted by this read.

Will Scheibel is associate professor of English at Syracuse University, where he teaches film and screen studies. He is the coauthor of Twin Peaks, a volume in the TV Milestones Series (Wayne State University Press, 2020), with Julie Grossman. His articles have appeared in numerous journals, including Camera Obscura, Film Criticism, Journal of Gender Studies, and Celebrity Studies.
FEARLESS VULGARITY
Jacqueline Susann's Queer Comedy and Camp Authorship
Ken Feil

The enduring queer feminist engagement with Valley of the Dolls author Jacqueline Susann’s camp comedy legacy.

Catalyzed by her notoriously “dirty,” fabulously successful bestseller Valley of the Dolls, the “Jackie Susann Sixties” brimmed with camp comedy that now permeates contemporary celebrations of the author, from Pee-wee’s Playhouse to RuPaul’s Drag Race and Lee Daniels’s Star. First christened “camp” by Gloria Steinem in an excoriating review of Valley of the Dolls and compounded by the publishing juggernauts The Love Machine (1969), Once Is Not Enough (1973), and Dolores (1976), the comedy of Jackie Susann illuminated conflicting positions about gender, sexuality, and aesthetic value. Through a writing formula that Ken Feil calls sleazy realism, Susann veers from gossip to confession and devises comedies of bad manners spun from real celebrities whose occasionally queer and always outré antics clashed with their “official” personas, the popular genres they were famous for, and the narrow, normative constructions of identity and reality shaped by the culture industry. Susann’s promotional appearances led to another comedy of bad manners, this one populated with critics alternately horrified and delighted by an upstart woman vulgarian barging into the male literary firmament, and which continues to inspire fascination for the author, her novels, and their legendarily bad film adaptations.

Ken Feil is the author of Rowan and Martin’s Laugh-In (Wayne State University Press, 2014) and Dying for a Laugh: Disaster Movies and the Camp Imagination. Feil has taught at Emerson College since 1995.

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THE GOOD PLACE

Erin Giannini

A light take on the darkly comic show
The Good Place and its lasting impact on
American television culture.

“Pobody’s nerfect”—or whatever the saying might be! As humans we are constantly worried about how our actions may come back to haunt us. The Good Place (2016–2020) is a high-concept American sitcom that brought light to the dark topic of the afterlife, and the show tackles this worry head-on. Although it had a life span of only four seasons, The Good Place made a lasting impact on American television culture and garnered many accolades for producer Michael Schur (also producer of The Office, Parks and Recreation, and Brooklyn Nine-Nine). Author Erin Giannini argues that the show redefines the classic sitcom structure by mixing the genres of fantasy and comedy, while simultaneously teaching the viewers the importance of character development through the analysis of moral and ethical principles. Giannini also analyzes the “not so in your face” political commentary seen in The Good Place, as this show took place during a tumultuous time in American politics. Television studies scholars and fans of the show will enjoy Giannini’s analysis of The Good Place as they read about the show’s laughs and twists and turns.

Erin Giannini is an independent scholar in television studies and has served as an editor for PopMatters. She is the author of Supernatural: A History of Television’s Unearthly Road Trip and Joss Whedon vs. the Corporation. Her articles have appeared in numerous journals, including Monstrum, Slayage, and Science Fiction Film and Television, and she is a member of the Southwest Popular/American Culture Association.

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OF RELATED INTEREST

THE GOLDEN GIRLS
Kate Browne
KOLCHAK: THE NIGHT STALKER
Kendall R. Phillips

Revisiting a televised narrative that focused not on the monster, but on the monster hunter.

Before Buffy the Vampire Slayer or The X-Files, there was Carl Kolchak, a world-weary Chicago newspaper reporter with a cheap, seersucker suit and a penchant for uncovering monsters lurking in every corner. Kolchak first appeared on American screens in the 1972 ABC television movie The Night Stalker, which was then the most-watched television movie in history. The success of this initial offering led to a sequel, The Night Strangler, and a television series, Kolchak: The Night Stalker, that ran from 1974 until 1975. By carefully focusing on the historical and artistic contexts in which it emerged, Kendall R. Phillips offers insights into the way the series both reflected contemporary horror narratives and changed them. Ultimately, the series proved influential for later television horror shows based not only on what it did right but on the mistakes future creators would learn to avoid. The enduring impact of the series on current television horror continues to draw more and more individuals into its robust fanbase, and these fans continue to consume and create new narratives of their favorite monster-hunting reporter even fifty years after he first appeared.

Kendall R. Phillips is professor of communication and rhetorical studies at Syracuse University. He is also the author of Projected Fears: Horror Films and American Culture and A Place of Darkness: The Rhetoric of Horror in Early American Cinema.

THE X-FILES
Theresa L. Geller

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QUEERING ANTI-ZIONISM
Academic Freedom, LGBTQ Intellectuals, and Israel/Palestine Campus Activism

Corinne E. Blackmer

A queer critique of anti-Zionism, exploring how the Boycott, Divestment, and Sanctions movement has undermined scholarly inquiry.

With engaged scholarship and an exciting contribution to the field of Israel/Palestine studies, queer scholar-activist Corinne Blackmer stages a pointed critique of scholars whose anti-Israel bias pervades their activism as well as their academic work. Blackmer demonstrates how the Boycott, Divestment, and Sanctions (BDS) movement that seeks to delegitimize and isolate Israel has become a central part of social justice advocacy on campus, particularly within gender and sexuality studies programs. The chapters focus on the intellectual work of Sarah Schulman, Jasbir Puar, Angela Davis, Dean Spade, and Judith Butler, demonstrating how they misapply critical theory in their discussions of the State of Israel. Blackmer shows how these LGBTQ intellectuals mobilize queer theory and intersectionality to support the BDS movement at the expense of academic freedom and open discourse.

Corinne E. Blackmer is professor of English and Judaic studies at Southern Connecticut State University. She has written numerous articles on Jewish studies, women's modernism, LGBTQ/queer studies, African American literature, the Hebrew Bible, LGBTQ issues in Israel, and American literature. She has coedited two books: En Travesti: Women, Gender Subversion, Opera and Poisoning the Wells: Antisemitism in Contemporary America.

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Edited by Rachel S. Harris

THE CASE AGAINST ACADEMIC BOYCOTTS OF ISRAEL
Edited by Cary Nelson and Gabriel Noah Brahm
JEWISH REVIVAL INSIDE OUT
Remaking Jewishness in a Transnational Age

Edited by Daniel Monterescu and Rachel Werczberger

Unravels the cultural tension inherent in projects of Jewish revival, renewal, and survival in the face of an uncertain future.

Against the gloomy forecast of “The Vanishing Diaspora,” the end of the second millennium saw the global emergence of a dazzling array of Jewish cultural initiatives, institutional modalities, and individual practices. These “Jewish Revival” and “Jewish Renewal” projects are led by Jewish NGOs and philanthropic organizations, the Orthodox Teshuva (return to the fold) movement and its well-known emissary Chabad-Lubavitch Hasidism, and alternative cultural initiatives that promote what can be termed “lifestyle Judaism.” This range between institutionalized revival movements and ephemeral event-driven projects circumscribes a diverse space of creative agency, which calls for a bottom-up empirical analysis of cultural creativity and the re-invention of Jewish tradition worldwide. Indeed, the trope of a “Jewish Renaissance” has become both a descriptive category of an increasingly popular and scholarly discourse across the globe, and a prescriptive model for social action. This volume explores the global transformations of contemporary Jewishness, which give renewed meaning to identity, tradition, and politics in our post-secular world.

Daniel Monterescu is associate professor of urban anthropology and food studies at the Central European University, Vienna. He is the author of Jaffa Shared and Shattered: Contrived Coexistence in Israel/Palestine (finalist of the 2016 Association for Jewish Studies Jordan Schnitzer Book Awards), coauthor of Twilight Nationalism: Politics of Existence at Life’s Edge, and coeditor of Food and Settler Colonialism.

Rachel Werczberger is a senior lecturer of anthropology of religion in Hadassah Academic College. She is the author of Jews in the Age of Authenticity: Jewish Spiritual Renewal in Israel. She is also the winner of the International Society for the Sociological Study of Religion 2019 best article award.

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THE ENCHANTED BOOT
Italian Fairy Tales and Their Tellers
Edited, Translated, and Introduced by Nancy L. Canepa

A representative selection of tales from the Italian fairy-tale tradition, translated into English.

This comprehensive collection of Italian tales in English encourages a revisitation of the fairy-tale canon in light of some of the most fascinating material that has often been excluded from it. In the United States, we tend to associate fairy tales with children and are most familiar with the tales of the Brothers Grimm, Hans Christian Anderson, and Disney. But the first literary fairy tales appeared in Renaissance Italy, and long before the Grimms there was already a rich and sophisticated tradition that included hundreds of tales, including many of those today considered “classic.” The authors featured in this volume have, over the centuries, explored and interrogated the intersections between elite and popular cultures and oral and literary narratives, just as they have investigated the ways in which fairy tales have been and continue to be rewritten as expressions of both collective identities and individual sensibilities. The fairy tale in its Italian incarnations provides a striking example of how this genre is a potent vehicle for expressing cultural aspirations and anxieties as well as for imagining different ways of narrating shared futures.

Nancy L. Canepa is associate professor of Italian at Dartmouth College. She is the editor of Teaching Fairy Tales (Wayne State University Press, 2019) and translator of Giambattista Basile’s The Tale of Tales, or Entertainment for Little Ones (Wayne State University Press, 2007).

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FAIRY TALE REVIEW
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Fairy Tale Review is an annual literary journal dedicated to publishing new fairy-tale fiction, nonfiction, and poetry. The journal seeks to expand the conversation about fairy tales among practitioners, scholars, and general readers. Contents reflect a diverse spectrum of literary artists working with fairy tales in many languages and styles.

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Jewish Folklore and Ethnology is a peer-reviewed annual journal. It features innovative, original analytical studies, essays, and commentaries in English on the diverse ways in which Jewishness is expressed, conceived, transformed, and perceived by Jews and non-Jews through folklore, tradition, and social/cultural practice.

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Storytelling, Self, Society is an interdisciplinary, peer-reviewed journal that publishes scholarship on a wide variety of topics related to oral narrative in performance, as social or cultural discourse, and in a variety of professional and disciplinary contexts.

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MARVELS & TALES
Journal of Fairy-Tale Studies
Edited by Cristina Bacchilega and Anne E. Duggan

Marvels & Tales is a peer-reviewed journal that is international and multidisciplinary in orientation. The journal publishes scholarly work dealing with the fairy tale in any of its diverse manifestations and contexts. Marvels & Tales provides a central forum for fairy-tale studies by scholars of literature, folklore, gender studies, children’s literature, social and cultural history, anthropology, film studies, ethnic studies, art and music history, and others.

ISSN: 1521-4281 • E-ISSN: 1536-1802 • Published twice per year

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NARRATIVE CULTURE
Edited by Ulrich Marzolph, Regina F. Bendix, and Francisco vaz da Silva

Narrative Culture claims narration as a broad and pervasive human practice, warranting a holistic perspective to grasp its place comparatively across time and space. Inviting contributions that document, discuss, and theorize narrative culture, the journal seeks to offer a platform that integrates approaches spread across numerous disciplines. The field thus outlined is defined by a large variety of forms of popular narratives, including not only oral and written texts, but also narratives in images, three-dimensional art, customs, rituals, drama, dance, music, and so forth.

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Recent special issues “Belief Narratives” and “‘Let Me Tell You a Story’: Anthropological Encounters with Narrative.” Recent contributors include Ülo Valk, Barbara Götsch, and Monika Palmberger.

ANTIPODES
A Global Journal of Australian/New Zealand Literature
Edited by Brenda Machosky

Antipodes is the official publication of the American Association of Australasian Literary Studies. The journal welcomes critical essays on any aspect of Australian and New Zealand literature and culture, and comparative studies are especially encouraged. Additionally, Antipodes publishes short fiction, excerpts from novels, drama, and poetry written by Australian and New Zealand authors.

ISSN: 0893-5580 • E-ISSN: 2331-9089 • Published twice per year

Recent special section “Reimagining Australian and Aotearoa/New Zealand Cinema.”
CRITICISM
A Quarterly for Literature and the Arts
Edited by Lisa Maruca

Criticism provides a forum for current scholarship on literature, media, music, and visual culture. A place for rigorous theoretical and critical debate as well as formal and methodological self-reflexivity and experimentation, Criticism aims to present contemporary thought at its most vital.

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Journal for Theoretical Studies in Media and Culture
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Since its founding in 1979, Discourse has been committed to publishing work in the theoretical humanities with an emphasis on the critical study of film, literature, the visual arts, and related audiovisual media. The journal seeks contributions that explore the relations of these and other cultural phenomena to questions of language, philosophy, politics, psychoanalysis, history, and area studies, as well as theories of gender, race, and sexuality.

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Recent contributors include Allyson Nadia Field, Rebekah Rutkoff, and Laliv Melamed.

FRAMEWORK
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Edited by Drake Stutesman

Framework is an international, peer-reviewed journal dedicated to theoretical and historical work on the diverse and current trends in media and film scholarship. The journal’s multicultural coverage, interdisciplinary focus, and the high caliber of its writers contributes to important interconnections between regional cinemas, practitioners, academics, critics, and students. Framework is committed to publishing articles from interdisciplinary and global perspectives.

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