

KEYNOTE SPEAKER

SHERRYL  
VINT

KEYNOTE SPEAKER

JESSICA  
NEUWIRTH

FEATURED SPEAKER

MARY ELLEN  
IATROPOULOS

FEATURED SPEAKER

JENNIFER K.  
STULLER

WSA PRESIDENT

TANYA R.  
COCHRAN

WSA VICE PRESIDENT  
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SLAYAGE EDITOR

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WILCOX

WATCHER JUNIOR  
EDITOR

DAVID  
KOCIEMBA

LOCAL  
ARRANGEMENTS CHAIR

ALYSON R.  
BUCKMAN

# MUCH ADO ABOUT WHEDON



"CAN YOU EVEN IMAGINE ANYTHING  
MORE GLORIOUS? NO, YOU CAN'T."

★★★★★  
NIKKI STAFFORD

A Biennial Conference by *Slayage* & the Whedon Studies Association



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# Welcome

A little over ten years ago, my best friend Wendy Campbell had the presence of mind to tell me about an announcement she had seen online regarding an academic conference to be hosted in Nashville, TN, by Slayage: The Online International Journal of Buffy Studies. I was not yet so personally acquainted with Slayage founders and editors David Lavery and Rhonda V. Wilcox that I knew about the conference before it was advertised publicly. The thought that I might have missed that inaugural gathering makes me shudder a bit. Why? The answer is difficult to put into words, at least words that accurately capture the why. Still, I will make an attempt.

My father died when I was four years old. From the moment our immediate family of four I have a younger sister-became three, I began to have a sense of what chosen family would mean to me from that point forward. My maternal grandmother moved in with us to help her daughter care for me and my 9-month-old sister so that Mom could finish a college degree and better support our new all-female household. Within six years, our party of four became three again when Gram died of cancer. To move this tale along, suffice it to say that most of my life has been about looking for, finding, losing, and finding again chosen family. Being raised by women and having a lot of practice building these kinds of families, it is not surprising that Joss Whedon's work would catch my attention with his very first series Buffy the Vampire Slayer. It still remains for me (and I am not alone) some of the best television ever created and some of the most moving stories every told.

Of course, I do not want to suggest that Whedon's works are perfect. The stories are what they are; therefore, scholars and fans are right to point out how the writing or casting, for example, stumbles and to both nudge and support Whedon as he grows as an artist and shaper of culture. At the same time, the stories are what we make them. Even though they falter at times, the Whedonverses have given me something very few other imaginative 'verses have: beautifully complex worlds within which I can explore in a meaningful way who I am and why (my) life matters. Even more importantly, these storyworlds have given me chosen family with whom to share my contemplative journey. By engaging with the Whedonverses, I have invited Whedon and his talented collaborators to create a space in my life that I have filled with people I care deeply about, with people I have come to love some close up, some from a distance. As a result, it matters, for instance, when one of those family members loses a nephew far too soon or has a brother going through chemotherapy. It matters when first and second granddaughters are born. It matters when a job is lost or a promotion is granted. It matters when a book manuscript is completed or a 5K run is accomplished or a romantic partnership ends.

I know my experience may not be everyone's experience. Not yet, anyway. But my goals as president of the Whedon Studies Association as well as a convener and program chair of this sixth biennial Slayage Conference on the Whedonverses have always been about following in Whedon's footsteps by fashioning a space and creating events that encourage us to care even more than we already do about art and each other. The conference speakers and activities and even the "More Information" section of the website and printed program-the very spirit of this organization and event is to recognize how narrative transubstantiates, how stories become something "more than" and, actually, something "other than." They become a part of us, then they become us, and then we keep becoming. I hope the narrative we co-author in the next few days is a powerful one, a stimulating and inspiring one. After the many months of planning the big and the small tasks accomplished by way of hundreds of hours and thousands of emails-the

success of this event is now up to all of us, not just a few. Every person plays an essential role. How appropriate for a Whedon conference, yes? For at least four days in June 2014 and hopefully beyond we are chosen family, and we are here to revel in art and each other. Welcome to Much Ado about Whedon!

---Tanya R. Cochran  
*President and Co-Founder, Whedon Studies Association*

Should we do this again? That was the question David Lavery and I asked at the end of the first *Slayage* conference, and all we could hear in response was a chorus of “Yes!” In 2001, at David’s suggestion, we had started the *Slayage* journal; in 2002, the University of East Anglia held the first conference on the work of Joss Whedon and his collaborators (specifically, on *Buffy the Vampire Slayer*) in England—then came Geraldine Bloustien and Angela Ndalians in Australia—and at last, in 2004, the *Slayage* conference in Nashville, Tennessee. A *Slayage* conference is an event both academic and emotional. The intellectual pleasures of researched, thoughtful discussion on the creations of Whedon and his associates are considerable. These pleasures are only enhanced by the helpful attitudes of the scholars here assembled: We want to help each other learn and think, and we know that nobody has cornered the market on knowledge. This is an exceedingly open forum. Yes, you may talk about what you see as problematic in the Whedonverses; yes, you may talk about how a television show makes you think *or* makes you feel—or how a piece of music does that, or a blockbuster movie, or a bleeding comics panel. We want to hear it all. If only we had more time to hear it.

Thus far we have had ten years. This gathering marks the tenth anniversary of the *Slayage* conference. I would need ten years to thank all the people who have been part of making this conference what it is. Many of us come year after year; we are a community of scholars. I thank the Whedon Studies Association officers, the Roving Superchairs past and present, the local arrangements chairs past and present, those who have written reports on the conference, the pianists, the willing administrators of hosting schools, the minions who’ve volunteered, the session chairs, the unutterably wonderful presenters (well, actually, they do utter, don’t they?)—from keynoters to first-time, lucky student presenters—and every single person who hangs around talking in the hall after a session. But let me speak the names of a magical three: Local Arrangements Chair Alyson R. Buckman, who started trying to make this conference happen at her school many years ago and has poured hundreds of hours of labor into it; our astonishing WSA President, the unquenchable co-founder of the WSA, Tanya R. Cochran—who has done more work on this conference than anyone else; and David Lavery, who started both the conference and the journal. Last time, David stepped down from convening; this year I am stepping down. Though I will continue in the role of Program Co-Chair, I am happy to leave the convening to the exceptionally capable President Tanya Cochran and Vice-President/President-Elect Stacey Abbott.

Should we do this again? As always, *you* give the answer. But I hope that, like me, you will think that we should—for the unforeseeable future.

---Rhonda V. Wilcox  
*Past President and Co-Founder, Whedon Studies Association*

# The WSA & Its Publications

## The Whedon Studies Association

Coming soon to <[www.whedonstudies.tv](http://www.whedonstudies.tv)>!

On October 16, 2008, the Whedon Studies Association (WSA) was incorporated in Atlanta, Georgia, by Rhonda V. Wilcox, David Lavery, and Tanya R. Cochran as a domestic non-profit corporation. However, scholars interested in the creative works of Joss Whedon had been publishing their work in *Slayage: The International Online Journal of Buffy Studies* since 2001, when the journal was founded by Lavery and Wilcox. Ultimately, the goal of the WSA is to further the study of the work of Whedon and his associates both in the present and in years to come. Today the WSA continues to grow, and 2012 marked the association's first democratic elections. Current officers include Tanya R. Cochran, President; Stacey Abbott, Vice-President and President-Elect; Kristopher Karl Woofter, Secretary; and Cynthia Burkhead, Treasurer.

### *How to Get Involved*

The WSA welcomes all people with an interest in Whedon scholarship—folks across the spectrums of gender, race, ability, sexual orientation, age, citizenship, and more—to join the organization. Please email your name and request for membership to the WSA's secretary Kris Woofter: <[wsamembers@gmail.com](mailto:wsamembers@gmail.com)>. Those who join the WSA will receive first notice of new issues of the journal; information about upcoming conferences; shared calls for papers for upcoming books; announcements of association meetings; and more. In terms of the organization's finances (and, as Buffy discovered in season seven, there are indeed costs for simply existing), the WSA proposes to operate in a fashion somewhat similar to NPR (the US's National Public Radio). For anyone who can provide monetary assistance, \$25 is the suggested annual contribution for those who are employed full-time; \$10 is the suggested annual contribution for those employed less than full-time (presumably most students). However, we invite all devotees of Whedon scholarship to join the association, with or without financial contribution. Contributions can be made via PayPal on the association's website or by mailing a check or money order to our treasurer: Cynthia A. Burkhead, Department of English, University of North Alabama, 113 Willingham Hall, Florence, AL 35632.

## ***Slayage: The Journal of the Whedon Studies Association***

ISSN#: 1546-9212 / <[slayageonline.com](http://slayageonline.com)>

The idea of *Slayage* was born in the spring of 2001 as David Lavery and Rhonda V. Wilcox considered over one hundred and forty proposals submitted for possible inclusion in *Fighting the Forces: What's at Stake in Buffy the Vampire Slayer* (Rowman & Littlefield, 2002). Lavery and Wilcox learned, also, that two other collections of essays on *Buffy* were in the works. It seemed obvious that there existed a not-soon-to-be-exhausted international critical and scholarly interest in the series. With *Whoosh! The Journal of the International Association of Xenoid Studies* in mind as a model, *Slayage* was born. In the spring of 2010, beginning with Volume 8, Issue

1, *Slayage* became *The Journal of the Whedon Studies Association* rather than *The Online International Journal of Buffy Studies*.

In 2004, the first *Slayage* Conference on *Buffy the Vampire Slayer* was held in Nashville, Tennessee, and was hosted by Middle Tennessee State University. Now called the *Slayage* Conference on the Whedonverses, the gathering is biennial and has met at Gordon College (2006), Henderson State University (2008), Flagler College (2010), and the University of British Columbia (2012). This year's conference at California State University marks the sixth conference and tenth anniversary of the first one in Nashville.

A quarterly until 2012, *Slayage* will continue to be published twice a year for as long as interest warrants. The journal is a blind peer-reviewed publication. In June 2014, it published Volume 11, Issue 2 (numbers 38 and 39, consecutively), a double collection of essays edited by Ensley F. Guffey and K. Dale Koontz, conveners of Joss in June 2013, a one-day conference held in Shelby, NC.

### ***Watcher Junior: The Undergraduate Journal of Whedon Studies***

ISSN#: 1555-7863 / <[www.watcherjunior.tv](http://www.watcherjunior.tv)>

As colleges and universities continue to support courses in film and media studies, there is an ever-growing body of Whedon scholarship at the undergraduate and graduate levels of study. *Slayage* provides an important forum for publishing graduate and professional scholarship in Whedon Studies; *Watcher Junior*, a blind peer-reviewed online journal, is committed to doing the same for undergraduate work.

*Watcher Junior* was first published in July 2005, under the co-editorship of Lynne Y. Edwards and Katy Stevens. In 2009, David Kociemba assumed the role of editor and Kristen Romanelli became the journal's web editor.

Find out more about *Watcher Junior*, its publication and submission process, on the journal's website.

# WSA & Conference Personnel

We thought it might be useful to share the faces of those whom you can turn to if you have questions, concerns, feedback, or compliments you would like to share. The association and conference personnel are committed to providing an excellent experience for you. Welcome, again!



**Tanya R. Cochran**  
WSA President  
WSA Board Member  
Conference Convener  
Conference Program Chair



**Rhonda V. Wilcox**  
WSA Past President  
WSA Board Member  
*Slayage* Editor  
Conference Convener  
Conference Program Chair



**David Lavery**  
WSA Board Member  
*Slayage* Editor  
Reception Master



**Stacey Abbott**  
WSA Vice-President &  
President-Elect



**Kristopher Karl  
Woofter**  
WSA Secretary



**Cynthia Burkhead**  
WSA Treasurer



**Alyson R. Buckman**  
Local Arrangements Chair  
Accessibility Point-Person



**Hélène Frohard-  
Dourlent**  
Roving Superchair



**K. Dale Koontz**  
Roving Superchair



**Katia McClain**  
Roving Superchair

# Speakers



**Keynote Speaker Sherryl Vint**  
**“Difficult Men, Powerful Women: *Buffy* and Quality Television”**  
**Friday, June 20, 9:00 a.m.**  
**Shasta Hall 113**

Sherryl Vint is Professor of Science Fiction Media Studies at the University of California, Riverside, where she co-directs the Science Fiction and Technoculture Studies program. She is an editor of the journals *Science Fiction Studies* and *Science Fiction Film and Television* and has published widely on science fiction and popular culture, including an essay on *Buffy the Vampire Slayer* and feminism. Her current research project is on biopolitics and science fiction, and she also blogs about science fiction television.



**Keynote Speaker Jessica Neuwirth**  
**“Joss Whedon: Born into Feminism”**  
**Saturday, June 21, 4:00 p.m.**  
**Shasta Hall 113**

Jessica Neuwirth is an international women’s rights lawyer and activist. She is one of the founders and Honorary President of Equality Now, an international women’s rights organization established in 1992, and the founder and director of Donor Direct Action, an offshoot project to support women’s rights organizations around the world. She is currently mobilizing a new Coalition for the ERA (the Equal Rights Amendment), in an effort to add sex equality into the United States Constitution. Jessica holds a J.D. from Harvard Law School and a B.A. in History from Yale University. From 1985 to 1990, she worked for Amnesty International and subsequently for several years with the Wall Street law firm of Cleary, Gottlieb, Steen & Hamilton, specializing in sovereign debt restructuring. In 1994

she joined the United Nations Office of Legal Affairs and later served as a special consultant on sexual violence to the International Criminal Tribunal for Rwanda for the *Akayesu* and *Musema* judgments. She worked again for the Rwanda Tribunal on the *Media* judgment holding print and radio media accountable for their role in the Rwandan genocide. As a guest lecturer, she also taught international women's rights at Harvard Law School. From 2008 to 2010 she served as Director of the New York Office of the UN High Commissioner for Human Rights, following which, as Special Advisor on Sexual Violence to the UN High Commissioner for Human Rights, she organized a UN high-level panel on reparations for victims of sexual violence in the Democratic Republic of Congo. More recently she directed the legal team that drafted the judgment of the Special Court for Sierra Leone convicting former Liberian President Charles Taylor of war crimes and crimes against humanity in April 2012.



**Featured Speaker Mary Ellen  
Iatropoulos**

**“It’s About Power’: Critical Race Theory  
Across the Whedonverses”**

**Sunday, June 22, 9:00 a.m.  
Shasta Hall 113**

Mary Ellen Iatropoulos, MA, MPS is Director of Education at Children’s Media Project, a youth media education non-profit organization where she designs and implements interdisciplinary media-rich curricula and programs, manages and advises teaching staff, and teaches her own courses in media literacy, writing, critical thinking, and media production. She holds graduate degrees in English and Multicultural/Humanistic Education, and her research interests include popular culture and media studies, postcolonial and critical race theory, and nineteenth-century American literature and culture. She is co-editor of the volume *Race and Ethnicity in the Works of Joss Whedon*, forthcoming from McFarland Publishers in 2014, and received the Mr. Pointy Award for Best Paper at the 5th

Biennial *Slayage* Conference on the Whedonverses  
in Vancouver, BC.



*Photo Credit: Nate Watters  
Photography*

**Featured Speaker Jennifer K. Stuller**  
**“All That Matters Is What We Do: Fans,  
Community-Building, Love, Social Justice,  
and Other Activist Lessons From the  
Whedonverse”**  
**Sunday, June 22, 9:00 a.m.**  
**Shasta Hall 113**

Jennifer K. Stuller is a writer, author, scholar, media critic, and feminist pop culture historian. She is the Director of Programming and Events for, as well as a co-founder of, Seattle’s own GeekGirlCon; the author of *Ink-Stained Amazons and Cinematic Warriors: Superwomen in Modern Mythology* (I.B. Tauris, 2010), and the editor of *Fan Phenomena: Buffy the Vampire Slayer* (Intellect, 2013). Additionally, Stuller is a noted public speaker, and a member of Humanities Washington’s Speakers Bureau. She can be found at [Ink-StainedAmazon.com](http://Ink-StainedAmazon.com) and has vowed to use her powers only for good.

# Special Events

## **Tea Ceremony Presentation**

**Thursday, June 19, 12:00 p.m.**

### **Sokiku Nakatani Tea Room**

An early bird special for conferees arriving Wednesday night or early Thursday morning. Learn more about tea ceremonies and SAC State's Sokiku Nakatani Tea Room and Garden from presenter Sally Hitchcock. Thanks to Heather M. Porter for providing a handout that explores tea across the Whedonverses. This event is limited to 40 people.

## **Reception**

**Thursday, June 19, 7:00 p.m.**

### **Epicure, University Union**

Inaugurate the sixth biennial conference with light refreshments. All are invited to attend. In addition to refreshments and conversation, David Lavery will lead us in a jovial activity. Newcomers are especially welcome! If this is your first *Slayage* conference and you have registered for the full four-day event, you will receive a special gift at the reception.

## **Banquet**

**Friday, June 20, 7:00 p.m.**

### **Alumni Center**

Join in a delightful time comprised of fine dining, stimulating conversation, and a boisterous sing-along rendition of *Buffy's* "Once More, with Feeling" in addition to other Whedony musical selections. Door prizes will also be drawn, and the WSA or "Mr. Pointy" Awards will be announced. This is a pre-paid, ticketed event.

## **Can't Stop the *Serenity*: Charity Screening for Equality Now**

**Saturday, June 21, 8:00 p.m.**

### **Shasta Hall 113**

In conjunction with the presentation by Equality Now's co-founder and Honorary President Jessica Neuwirth and in honor of Joss Whedon's birthday, the WSA is pleased to officially host a *Can't Stop the Serenity*: Charity Screening for Equality Now to raise funds for Whedon's favorite non-profit organization. This is a ticketed event, and conferees will receive their tickets upon registration.

## **WSA Meeting**

**Sunday, June 22, 1:45 p.m.**

### **Mendocino 1003**

This is an open board meeting. Board members, officers, WSA associates and friends—all are invited to attend. An agenda will be provided at the session. Come find out what is happening in the organization and how you can contribute to its health and longevity.

## **Whedon Bookers: The Past, Present, and Future of Whedon Studies**

**Sunday, June 22, 4:45 p.m.**

**Mendocino 1003**

Come enjoy the tradition of talking with those conferees who have published books on Whedon's works—what they would do differently, what they enjoyed about the publication process, and more. Because this year marks the tenth anniversary of the first conference, we will also consider the topics and themes Whedon Studies has covered in the last decade, is currently addressing, and should consider in the years to come.

# SCW6 Schedule Overview

There are several notable aspects of the schedule, ones shaped by survey responses collected at the previous conference in Vancouver:

- First, more time between sessions has been provided: 30 minutes rather than fifteen. This extra time should make you feel less rushed and encourage more conversation about and in between presentations. It also allows presenters time to talk with audience members, take a break, and promptly get to the next session they themselves want to attend.
- Second, we have made it a priority to have as many session blocks as possible with only three or fewer—rather than four or five—options. This reduces the frustration of having to choose between so many good sessions as well as keeps audiences for each one robust. Still, your choices will be difficult—many great offerings!
- Finally, to allow the WSA officers and local arrangements chair to attend as many sessions as they can, registration is limited to the times listed on the schedule.

We hope you enjoy every moment of the conference, and know that you helped create a stronger program with your feedback. Cheers!

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## Thursday, June 19, 2014

11:00 a.m.-1:00 p.m.	Registration
12:00-1:00 p.m.	Tea Ceremony Presentation
1:00 p.m.	WSA Welcome and Announcements
1:30-3:00 p.m.	Block I of Sessions
3:30 p.m.	SAC State Welcome and Announcements
4:00 p.m.	Break—Registration
4:30-6:00 p.m.	Block II of Sessions
6:00-6:30 p.m.	Break—Registration
7:00 p.m.-9:00 p.m.	<b>Special Event—Reception*</b>

## Friday, June 20, 2014

8:00-8:45 a.m.	Registration
8:45 a.m.	Welcome and Announcements
9:00 a.m.	<b>Keynote Speaker Sherryl Vint</b>
10:30 a.m.	Break—Registration
11:00 a.m.	Block III of Sessions
12:30 p.m.	Break—Registration and Lunch**
2:00 p.m.	Block IV of Sessions
3:30 p.m.	Break—Registration
4:00 p.m.	Block V of Sessions
7:00 p.m.	<b>Special Event—Banquet***</b>

## Saturday, June 21, 2014

8:00-8:45 a.m.	Registration
8:45 a.m.	Welcome and Announcements

9:00 a.m.	Block VI of Sessions
10:30 a.m.	Break—Registration
11:00 a.m.	Block VII of Sessions
12:30 p.m.	Break—Registration and Lunch**
2:00 p.m.	Block VIII of Sessions
3:30 p.m.	Break—Registration
4:00 p.m.	<b>Keynote Speaker Jessica Neuwirth</b>
5:30 p.m.	Break—Dinner**
8:00 p.m.	<b>Special Event—Can't Stop the <i>Serenity</i>: Charity Screening for Equality Now</b>

**Sunday, June 22, 2014**

8:00-8:45 a.m.	Registration
8:45 a.m.	Welcome and Announcements
9:00 a.m.	<b>Featured Speakers Mary Ellen Iatropoulos and Jennifer K. Stuller</b>
10:30 a.m.	Break—Registration
11:00 a.m.	Block IX of Sessions
12:30 p.m.	Break—Lunch**
1:45 p.m.	<b>Special Event—WSA Meeting</b>
2:45 p.m.	Break
3:00 p.m.	Block X of Sessions
4:45 p.m.	<b>Special Event—Whedon Bookers: The Past, Present, and Future of Whedon Studies</b>
5:45 p.m.	Farewell

*\* All conferees are welcome to the opening reception. We especially welcome first-time conferees! Light refreshments will be served.*

*\*\* Lunches and dinners marked with a double asterisk are not provided by the association/conference.*

*\*\*\* Friday evening banquet tickets can be purchased before the conference for \$35. The banquet includes a meal, beverage, and entertainment.*

# SCW6 SCHEDULE IN DETAIL

## Thursday, June 19

**11:00 a.m.-1:00 p.m.—Registration, Mendocino, 1st Floor**

**12:00-1:00 p.m.—Tea Ceremony Presentation, Location TBA**

**1:00 p.m.—WSA Welcome and Announcements, Mendocino 1003**

**1:30-3:00 p.m.—Block I of Sessions**

**T.1—Sexual Assault and Learning to Cope in *Buffy the Vampire Slayer* and *Dollhouse***  
*Mendocino 3013—Sharon Sutherland, Chair*

“There’s Nothing Wrong with You, but You Are Different’: Sadomasochism and Trauma in Season Six’s *Buffy the Vampire Slayer*,” Jessica Price, College of Southern Nevada

“Why Do I Let Spike Do Those Things to Me?’: Seduction Fantasy, Attempted Rape, and Moral Culpability,” Debra Jackson, California State University-Bakersfield

“We’ve Always Been above the Law, Adele’: *Dollhouse* and Contemporary Televised Rape Narratives,” Sharon Sutherland, University of British Columbia, and Sarah Swan, Columbia University

**T.2—Shades of Comedy in Whedon’s Original and Adapted Texts**  
*Mariposa 1010—Elizabeth L. Rambo, Chair*

“Didn’t I Just Leave This Party?’: *The Office* Meets the Whedonverse,” Charlie Coile, Gordon State College

“All the World’s a Spaceship,” David Fritts, Henderson Community College

“Love’s a Funny Thing’: The ‘Divine Comedy’ of *Buffy the Vampire Slayer*,” Elizabeth L. Rambo, Campbell University

**T.3—Teaching First-Year Writing and Psychology with the Whedonverses**  
*Mariposa 1012—Sherry Ginn, Chair*

“The ‘Goldilocks’ Conundrum: Moderating *Buffy the Vampire Slayer* Inclusion toward a Generative Composition Praxis,” Joseph Telegen, University of Washington

“Literacy, Community, and Identity in the *Dollhouse* Classroom,” Molly Brayman, University of Cincinnati

“That Makes Them Look All Manner of Stupid’: Psychology and ‘The Train Job,’” Sherry Ginn, Rowan-Cabarrus Community College

**3:30 p.m.—SAC State Welcome and Announcements, Mendocino 1003**

**4:00 p.m.—Break—Registration, Mendocino, 1st Floor**

**4:30-6:00 p.m.—Block II of Sessions**

**T.4—Love, Romance, and Vampires in Classic and Contemporary Texts**  
*Mendocino 3009—Eva Hayles Gledhill, Chair*

“The Peas Will Not Be Mushy: Buffy as a ‘Young Bride’ in ‘Pangs,’” Clay Weill, Southern Louisiana Community College

“Buffy vs. Bella: Gender and the Undead,” William Tringali, Bridgewater State University

“Wuthering Revello Drive: Eroticism, Romance, and Time in *Buffy the Vampire Slayer*, *Twilight*, and *Wuthering Heights*,” Eva Hayles Gledhill, University of Reading, UK

**T.5—Inner Truth, Trauma, and Memory in *Buffy the Vampire Slayer* and *Angel***  
*Mendocino 3013—Jenny Platz, Chair*

“Hard to Forget: Trauma, Memory, and Illyria as the Reluctant Archive,” Victoria Miceli, University of Western Ontario

“Michel Foucault, the Patriarchy of the Shadow Men, and Buffy’s Parrhesiastic Act of Psychoanalysis in ‘Conversations with Dead People,’” Jenny Platz, University of Rhode Island

**6:00-6:30 p.m.—Break—Registration, Mendocino, 1st Floor**

**7:00 p.m.-9:00 p.m.—Special Event—Reception,\* Epicure (University Union)**

## Friday, June 20

**8:00-8:45 a.m.—Registration, Mendocino, 1st Floor**

**8:45 a.m.—Welcome and Announcements, Shasta Hall 113**

**9:00 a.m.—F.1—Keynote Speaker, Shasta Hall 113**

Sherryl Vint, "Difficult Men, Powerful Women: *Buffy* and Quality Television"

**10:30 a.m.—Break—Registration, Mendocino, 1st Floor**

**11:00 a.m.—Block III of Sessions**

**F.2—Social Control, Intelligence, and Surveillance in *Buffy the Vampire Slayer*, *The Cabin in the Woods*, and *Dollhouse***

*Mariposa 1010—Heather M. Porter, Chair*

"Birds Gotta Fly and Fish Gotta Swim': The Non-Homo Sapiens (Re) Negotiation of Social Contract Theory in *Buffy the Vampire Slayer*," Rasha Almulaiki, Wayne State University

"We're Also Misunderstood, Which Great Humanitarians Often Are': From Walsh to Brink, Examining the Intelligence and Wisdom of Whedon's Mad Scientists and Their Monsters," Heather M. Porter, Independent Scholar

"We're Not the Only Ones Watching': Spectacle, Surveillance, and Foucauldian Power Structures in *The Cabin in the Woods*," Jessica Hautsch, Suffolk County Community College

**F.3—Hyperdiegesis, Fandom, and *Much Ado About Nothing***

*Mendocino 3013—Tanya R. Cochran, Chair*

"We Are Not What We Are': Hyperdiegesis in the Whedonverse," Alyson R. Buckman, California State University-Sacramento

"Wesley and Fred Went to Heaven and They Got This!': Fred, Wesley, Mal, Simon, Topher, Dominic, Andrew, and Agent Phil Do the Bard at Joss's House: The Whedon Coterie, the Fans, and *Much Ado*," Richard S. Albright, Harrisburg Area Community College

"From *Angel* to *Much Ado*: Cross-Textual Catharsis and Whedonverse Fandom," Tanya R. Cochran, Union College

**F.4—The Many Incarnations of Marvel Comics' Black Widow**

*Mariposa 1012—David Kociemba, Chair*

"The Transformation of Black Widow and What It Means for American Cinema," Jillian Coleman, California State University-Sacramento

"A Very Specific Skill Set': Joss Whedon's Black Widow as Radical Icon of Third Wave Feminism," Lewis Call, California Polytechnic State University-San Luis Obispo

"Hulk? Smash!': The Impact Aesthetics of *The Avengers*," David Kociemba, Emerson College

**12:30 p.m.—Break—Registration and Lunch\*\***

**2:00 p.m.—Block IV of Sessions**

**F.5—Teaching the Whedonverses**

*Mendocino 3013—Michael A. Buso; David Kociemba; Jodie A. Kreider, Facilitator; Meghan K. Winchell, Facilitator*

Whedon's texts have been taught in classrooms for a number of years, but often separately from one another. Whedon has now produced enough work that it is time to bring these texts together in courses that can compare and evaluate them within a thematic overview of Whedon's contributions to television, film, and comic books. From personal experience, the presenters in this roundtable will discuss how to teach a wide-selection of texts from the Whedonverses in a single course. Topics will include conceptualizing Whedon's work thematically for the classroom, teaching such a complex body of work in a single course, developing syllabi and assignments, and more.

**F.6—"My Uncle's Got a Barn": Do's and Don'ts of Convening a Conference**

*Mariposa 1010—Facilitators Ensley F. Guffey and K. Dale Koontz*

As attendees at the biennial *Slayage* Conferences are well aware, a "Slay-age" (three days followed by two years) is a long time to go without a Whedon-centric academic conference, a problem that K. Dale Koontz and Ensley F. Guffey decided to tackle by convening *Joss In June* in Shelby, NC, on June 29, 2013. Envisioned as a kind of "inter-*Slayage Slayage*," the key challenge was if it would be possible to convene a successful academic conference devoted to the works of Joss Whedon in a small town (population 21,000) located an hour from the nearest airport. Come hear Guffey and Koontz discuss the questions that arose while planning the event and how the answers turned out. In other words, learn how you, too, could host an inter-*Slayage Slayage*. Attendees will be provided with handouts/links to timetables, sample expenses, and other essential information gleaned from the organizers' experience.

**F.7—Bewitching the Powers-That-Be: A Proposal-Writing Workshop for Whedon Studies Scholars**

*Mariposa 1012—Facilitators Kristopher Karl Woofter, et al.*

Writing a good paper proposal for a conference or publication is an art. In the space of a single page, the writer must convey a compelling thesis statement, outline the subject matter and corpus of the study, and telegraph potential conclusions. As part of the Whedon Studies Association's commitment to developing new scholarship and nurturing new scholars, this workshop will be designed partly as a sharing of tried-and-tested formatting and tips from scholars who have extensive experience in chairing and organizing conferences and/or in editing collections for publication. The second half of the workshop will be devoted to offering hands-on peer editing of short proposal

blurbs by workshop attendees. Depending on the size of the group, the editing session will be either one-on-one or in peer groups.

### **3:30 p.m.—Break—Registration**

### **4:00 p.m.—Block V of Sessions**

#### **F.8—Musicology, Participatory Culture, and *Firefly*/Serenity**

*Mendocino 2009—Janet K. Halfyard, Chair*

“You Can’t Take the Sky from Me’: Deleuze and “The Ballad of Serenity,” Ian Dawe, Independent Scholar  
“Serenading the ‘Verse: *Firefly* and the Importance of Fan Song,” Aya Esther Hayashi, The Graduate Center, CUNY  
“East/West/Other: The Musical Construction of Mal, Inara, and Simon in *Firefly*,” Janet K. Halfyard, Birmingham Conservatoire

#### **F.9—“A Closer Look” at *Buffy the Vampire Slayer*, *Angel*, and *Much Ado About Nothing***

*Mendocino 3009—Katherine E. Whaley, Chair*

“Aging the Vampire: Old Monsters Passing for Young People in *Buffy the Vampire Slayer* and *Angel*,” Katherine E. Whaley, University of Kentucky  
“The Look of Blood,” Cyndi DeVito-Ziemer, Mesa Community College  
“Much Ado about Gender: A Visual Analysis of Joss Whedon’s Shakespeare-Adaptation,” Marcus Ray Recht, Goethe University Frankfurt

#### **F.10—From Comics to Containers in the *Firefly*verse**

*Mendocino 3013—Samira S. Nadkarni, Chair*

“This Is Where I Am . . . Ain’t a Place of Wishes”: Kyriarchy and the Preservation of Power in the *Firefly* Comic, *Better Days*,” Samira S. Nadkarni, University of Aberdeen  
“Why ‘The Train Job’ Is Not a Train Wreck,” Mary Alice Money, Gordon State College  
“Let’s See What’s in There’: Unlocking the Containers of *Firefly*,” Cynthea Masson, Vancouver Island University

### **7:00 p.m.—Special Event—Banquet,\*\*\* Alumni Center**

## **Saturday, June 21, 2014**

### **8:00-8:45 a.m.—Registration**

### **8:45 a.m.—Welcome and Announcements, Mendocino 1003**

### **9:00 a.m.—Block VI of Sessions**

#### **SA.1—The Gothic, Lovecraft, and Selfhood**

*Mendocino 3009—Eve Bennett, Chair*

“Magical Humanism: Joss Whedon’s Rewriting of Lovecraft,” Christopher Lockett, Memorial University of Newfoundland  
“The Future Echo: Fantasy Self in *Dollhouse*,” Chiho Nakagawa, Nara Women’s University  
“The Mad Doll in the Attic: Joss Whedon’s *Dollhouse* as Female Gothic for the Neoliberal Age,” Eve Bennett, De Montfort University

#### **SA.2—Costumes, Comedy, and Kick-ass Heroines: Re-investigating *Angel* and Its Legacy**

*Mendocino 3013—Bronwen Calvert, Chair*

“Costume, Character, and Connotation: The Legacy of Leather Pants,” Lorna Jowett, University of Northampton, UK  
“All Mirth and No Matter’: The Comic Legacy of *Angel* from *Supernatural* to *Much Ado About Nothing*,” Stacey Abbott, University of Roehampton, UK  
“I Am My Power’: Illyria and the Development of the Cult Action Heroine,” Bronwen Calvert, Open University, UK

#### **SA.3—Whedon, War, and Politics, or How Fantasy Informs Reality Informs Fantasy**

*Mendocino 2009—Renee St. Louis, Chair*

“‘Hactivism,’ the State, and Neoliberalism: *Marvel’s Agents of S.H.I.E.L.D.* and the Limits of the Political Imagination,” Derrick King, University of Florida  
“The Unruly *Avengers*: Marvels of Terror and the End of History,” Craig Franson,  
“‘Clocking Field Time’: War-Making as Elevated Labor in the Whedonverse,” Renee St. Louis, Southwestern College, and Miriam Riggs, University of California-Riverside

### **10:30 a.m.—Break—Registration**

### **11:00 a.m.—Block VII of Sessions**

#### **SA.4—The Female Body, Action, and Desire in Whedon Works**

*Mendocino 2009—Cynthia Burkhead, Chair*

- “Guise and Dolls: Prostitution as Representation of Capitalistic Masking and Mark(et)ing of Women in the Televisual Whedonverse,” Wendy Sterba, College of St. Benedict & St. John’s University
- “*Speed* at 20: Revisiting the Whedonisms of a Great Action Movie at the Edge of the Whedon Canon,” Ananya Mukherjea, City University of New York-Staten Island
- “I Prefer ‘Man-reaction’: Exploring Representations of Doll (Hetero)Sexuality and Desire in *Dollhouse*,” Hélène Frohard-Dourlent, University of British Columbia

**SA.5—“It’s a Magical Place”: Transmedial Counternarratives in the Whedonverse—A Roundtable**  
*Mendocino 3009—Julie L. Hawk, Presenter and Facilitator; Invited Respondents*

With the release of *Marvel’s The Avengers*, Joss Whedon moved from his position as cult auteur to a more widely known name in entertainment by way of an inherently transmedial text, over which Whedon had broad, but not total, creative control. Further, he was tasked to tell a story that was rooted in a storyworld not his own. At the same time that he moved into this wider audience, he also decided to tell another story not his own—this time Shakespeare’s *Much Ado About Nothing*, and therefore, this time to a, once again, much smaller audience. Perhaps the conventional interpretation of this simultaneity is to view Whedon as a jack-of-all-trades, but Hawk argues that *Much Ado About Nothing* provides a subtext to his smaller, cult-driven audience—one of inclusion into that smaller narrative system. With alums from all of his major television shows among the cast as well as a look into his very home, Whedon gestures toward his fans with a much more intimate iteration of his interlocking, inherently transmedial narrative ‘verse(s). This gesture, contends Hawk, emerges as a counternarrative that challenges the sweeping epic of the hero narrative with a quiet commentary on the quotidian. This roundtable will include the comments of invited respondents in addition to conversation with the audience.

**SA.6.a—Screen Angst: A Joint Screening and Roundtable Discussion of *The Cabin in the Woods***  
*Mendocino 3013—Erin M. Giannini; Jerry D. Metz; Michael Starr; Kristopher Woofter, Facilitator*

This roundtable comprises two sessions, SA.6.a and SA.6.b. The first block of time (SA.6.a) involves screening *The Cabin in the Woods*. Discussion of the film follows in the next block (SA.6.b). Note the room change for the follow-up discussion.

**12:30 p.m.—Break—Registration and Lunch\*\***

**2:00 p.m.—Block VIII of Sessions**

**SA.6.b—Screen Angst: A Joint Screening and Roundtable Discussion of *The Cabin in the Woods***  
*Mendocino 2009—Erin M. Giannini; Jerry D. Metz; Michael Starr; Kristopher Woofter, Facilitator*

**SA.7—Feminism, Choice, and Gender Representation in Whedon Works**  
*Mendocino 3013—Rhonda V. Wilcox, Chair*

- “Choice and the Chosen One: Abortion in *Buffy the Vampire Slayer*,” Amy A. Williams, University at Albany, SUNY
- “You Really Think I’m Pretty?: The Problem of Gender Representation in *The Avengers*,” Stephanie A. Graves, Middle Tennessee State University
- “Give Us the Swords’: Whedon’s Feminism in Shakespeare’s *Much Ado*,” Rhonda V. Wilcox, Gordon State College

**SA.8—Power, Apocalypse, and Redemption in the *Angel*verse**  
*Mendocino 3009—Nikki Faith Fuller, Chair*

- “Pernicious Pregnancy and Redemptive Motherhood: Narratives of Reproductive Choice in Joss Whedon’s *Angel*,” Jacqueline M. Potvin, University of Western Ontario
- “Law as Power, Law as Meaning: Jurisgenesis and Jurispathy in the *Angel*verse,” Chelsea Caward Moore, University of Washington, and Anthony Chase, Occidental College
- “Facing the Apocalypse: D. H. Lawrence and *Angel: The Series*,” Nikki Faith Fuller, Riverside City College

**3:30 p.m.—Break—Registration**

**4:00 p.m.—SA.9—Keynote Speaker, Shasta Hall 113**

Jessica Neuwirth, “Joss Whedon: Born into Feminism”

**5:30 p.m.—Break—Dinner\*\***

**8:00 p.m.—Special Event—Can’t Stop the *Serenity*: Charity Screening for Equality Now, Shasta Hall 113**

**Sunday, June 22, 2014**

**8:45 a.m.—Welcome and Announcements, Shasta Hall 113**

**9:00 a.m.—SU.1—Featured Speakers, Shasta Hall 113**

- Mary Ellen Iatropoulos, “‘It’s All about Power’: Critical Race Theory across the Whedonverses”
- Jennifer K. Stuller, “All That Matters Is What We Do: Fans, Community-Building, Love, Social Justice, and Other Activist Lessons From the Whedonverse”

**10:30 a.m.—Break—Registration, Mendocino, 1<sup>st</sup> Floor**

## 11:00 a.m.—Block IX of Sessions

### SU.2—Seeking to Solve the Questions of Human Morality, or Whedon and Ethics

*Mendocino 3009—J. Douglas Rabb, Chair*

- “‘Call Us What You Want, Just Not Family’: Corporate Culture and the Subversion of the Created Family Whedonverse Trope in *Dollhouse*,” Erin M. Giannini, Independent Scholar
- “The Future Isn’t So Shiny: *Blade Runner*, *Firefly*, and the Effects of American Consumerism in Modern China,” Tara Prescott, University of California-Los Angeles
- “jAYNe Cobb, The AYN Rand of the Whedonverse: Selecting Texts in Narrative Ethics,” J. Douglas Rabb and J. Michael Richardson, Lakehead University

### SU.3—Linguistic Considerations across the Whedonverse

*Mendocino 3013—Ami Comeford, Chair*

- “‘That Doesn’t Sound Like the Phil Coulson I Used to Know’: Language and Change in *Marvel’s Agents of S.H.I.E.L.D.*,” Malgorzata Drewniok, Southampton University, UK
- “‘I Always Watch What I Say. I Am What I Say’: Joss Whedon as Deleuzian ‘Minor Writer,’” Michael Starr, University of Northampton, UK
- “‘B-I-T-C-H, Bitcha, Biotch: An Analysis of ‘Bitch’ as Destabilized Social Linguistic Referent in *BtVS* and *Angel*,” Ami Comeford, Dixie State University

### SU.4—Whedon and Making the Invisible Art of Comics Visible

*Mendocino 2009—Traci J. Cohen, Chair*

- “Kitty Pryde and the Heroine’s Journey,” Valerie Estelle Frankel, Independent Scholar
- “Ends and Means: Moral Compromises in Whedon’s *Astonishing X-Men*,” Jed Water Harris-Keith, Independent Scholar
- “‘So I Wear Pearls’: Depictions of Gender in *Buffy the Vampire Slayer: Tales*,” Traci J. Cohen, California State University -Sacramento

## 12:30 p.m.—Break—Lunch\*\* (Registration Closed)

### 1:45 p.m.—Special Event—WSA Meeting, Mendocino 1003

*NOTE:* This is an open meeting. Board members, officers, WSA associates and friends—all are invited to attend. An agenda will be provided at the session. Come find out what is happening in the organization and how you can contribute to its longevity.

## 2:45 p.m.—Break

## 3:00 p.m.—Block X of Sessions

### SU.5—“That Girl Hated Me . . . I Matter!”: A Roundtable Discussion in Defense of ‘Hated’ Characters in the Whedonverses

*Mendocino 3009—Tamy Burnett, Facilitator; Amanda D. Drake; Hélène Frohard-Dourlent; Daniel E. Madsen; Samira S. Nadkarni*

### SU.6—Whedon Studies and the Stories We Tell Ourselves about Who We Are

*Mendocino 3013—David Lavery, Chair*

- “Telling Stories about Stories: *Buffy, Slayer of the Vampyres*,” Madeline Muntersbjorn, University of Toledo
- “*Buffy’s* Continuing Relevance: Some Bibliographical Reflections,” J. Gordon Melton, Baylor University, with Alysa Hornick, New York University
- “‘I Wrote My Thesis on You’ 2, the Reckoning: Reflections on the Birth, Growth, and Nature of Whedon Studies,” David Lavery, Middle Tennessee State University

### 4:45 p.m.—SU.7—Special Event—Whedon Bookers: The Past, Present, and Future of Whedon Studies, Mendocino 1003

## 5:45 p.m.—Farewell, Mendocino 1003

\* All conferees are invited to the opening reception. We especially welcome first-time conferees! Light refreshments will be served.

\*\* Lunches and dinners marked with a double asterisk are not provided by the association/conference.

\*\*\* Friday evening banquet tickets can be purchased before the conference for \$35. The banquet includes a meal, beverage, and entertainment.

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# More Information

## Accessible Spaces and Presentations

### *For All Conferees*

Because the Whedon Studies Association welcomes people across the spectrums of gender, race, ability, sexual orientation, age, citizenship, and more, it is our goal to universally design the conference, making it accessible for and enjoyable by all conferees.

- We are doing our best to make sure that session rooms meet the needs of people using wheelchairs, walkers, canes, or crutches. Space will be reserved for those in wheelchairs, and aisles and doorways will be kept clear for ease of passage.
- At the *Slayage* Conference, we have always respected each other's gender self-identification (e.g., in choice of restroom). As of this year's conference, we are also providing space on name badges for personal pronouns (e.g. she/her/hers, he/him/his, they/them/theirs, ze/hir/hirs, xe/xem/xyrs).
- While we regret that we are unable to provide sign language interpreters or closed captioning, we invite conferees to bring a personal interpreter or any assistive devices with them. Conferees accompanied by an interpreter are welcome to take a seat up front, allowing the interpreter close proximity to presenters as well as the front-row audience.
- We suggest that presenters ask audience members what their needs are (e.g., "Can you hear me?" or "Are you comfortable?"), and audience members should feel free to ask for what they need.
- When food and beverages are served by the WSA, the association will try to provide vegan, vegetarian, gluten-free, nut-free, and sugar-free options.

If a concern is not represented here, conferees are invited to contact the program chairs and/or the conference accessibility point-person.

### *For Session Chairs and Presenters*

Echoing the guidelines composed by the Disability Studies SIG of the Conference on College Composition Communication and the guidelines provided by the Modern Language Association, we offer these ideas to help make presentations accessible:

- We suggest bringing several copies of your presentation and/or slides for those who may need to follow along using a printed document. If you do bring copies, it is a good idea to provide one or two copies using bold, enlarged font for those with visual impairments (e.g., Times New Roman, bold, 16-point font or larger). Please do the same for any handouts (and note that colored paper reduces readability).
- We recommend including subtitles for or transcripts of video clips.
- If you explain visual aids or contents of handouts as much as possible, it will help members of the audience who are visually impaired (and probably the whole audience).
- At the beginning of your presentation, it is a nice idea to ask audience members to wave or give some other signal if you are getting too fast or too quiet. (Experienced presenters practice and time themselves beforehand--at a steady, unrushed pace.)
- Because some people read lips, we hope you will try not to obscure your face in any way--e.g., by turning your back on the audience.
- During the question and answer session, we suggest repeating into a microphone the question being asked (and giving the questioner's name when you can).

The *Slayage* Conferences are known not only for their academic pleasures but also for their goodwill; we hope these tips will help make the experience even smoother.

## Anti-Harassment Policy

The Whedon Studies Association and the *Slayage* Conference on the Whedonverses are dedicated to providing a socially- and intellectually-rewarding conference experience for all conferees. Though our event is an academic one, we have always welcomed not only scholars and scholar-fans but also fans and fan-scholars. As a result, we wish to demonstrate our solidarity with those fan conventions that share anti-harassment policies on their websites and in their programs. Though we have no knowledge of past incidents of harassment and do not foresee such behavior occurring at our conference, we nonetheless make known here that harassment of any kind--verbal or physical--will not be tolerated at the *Slayage* Conference.

If a conferee feels intimidated or threatened, that person may contact the conference program chairs, local arrangements chairs, or roving superchairs who will be wearing name badges to identify themselves. Consequences for harassing a conferee may range from being asked to cease the offending behavior to being removed from the conference permanently.

Because we value the participation, safety, and comfort of people across the spectrums of gender, race, ability, sexual orientation, age, citizenship, and more, we require the highest moral and ethical conduct from all involved. Here's to a superb conference experience!

## Dining on Campus

SAC State offers a variety of dining options on its campus. During the summer, these options are somewhat limited, but many are still available. A listing of this summer's hours of operation can be found at the conference registration table.

In addition to campus dining, local food trucks will visit campus during our meal times. Currently, SCW6 can offer this additional information:

- *Thursday, June 19*—Dinner options provided by Sacto MoFo food trucks; there will be two trucks providing entrée selections and one dessert truck. Trucks will be located between Shasta Hall and River Front Center.
- *Friday, June 20*—Breakfast and lunch options will be available at the River Front Center as well as in the University Union (see attached schedule).
- *Saturday, June 21 & Sunday, June 22*—Breakfast options will be available at Starbucks and Java City-Roundhouse. Sacto MoFo will provide trucks for lunch and dinner similar to the dinner selections available on Thursday the 19<sup>th</sup>.

### First-Time Conferees

First of all, welcome! We are so glad you are joining us in Sacramento for the *Slayage* Conference. We want to provide you with a little information and advice that we think will make your experience a positive one:

- We're on a first-name basis here. Don't worry about addressing people by titles such as "Professor" or "Dr," "Ms." or "Mr." We've also added a line for pronouns to each name badge.
- Be sure to come to the Thursday evening opening reception. This complimentary event is an informal and lighthearted way to begin meeting new people. We plan to have something special for first-time conferees at the reception.
- Certainly plan to join in the Saturday evening festivities which will include a silent auction to support student travel awards and a Can't Stop the *Serenity* screening to raise funds for Equality Now.
- Feel free to ask questions at any point about anything. Look for the program chairs, local arrangements chairs, and roving superchairs as well as the WSA officers. Any of these people will be happy to assist you.
- If you have any questions or concerns about the accessibility of the campus and/or conference presentations and events, please contact us as soon as possible; Alyson R. Buckman is our point-person for accessibility issues. Our goal is to universally design the conference, making it accessible for and enjoyable by *all* conferees.

### Parking on SAC State Campus

According to the university's website, vehicles must display a valid SAC State parking permit when parked in a campus parking lot. Note that parking regulations are enforced 24 hours a day, 365 days per year. Unfortunately, no special waiver can be provided for SCW6 participants. Therefore, conferees who are not associated with the university (and already have permits) and will be driving a vehicle to the conference site can purchase daily parking permits for \$6 from any daily permit machine located around campus. Parking lot signs designate which permits are valid in each parking lot section, unless otherwise indicated at specific spaces. Daily parking permits are valid in student lots.

However, courtesy parking for Can't Stop the *Serenity* has been approved by SAC State. Attendees may park free of charge in Lot 2, Student and Faculty/Staff spaces on June 21, 2014, between the hours of 7 p.m. and 11 p.m. only. At any other time, visitors to campus must abide by all parking regulations and pay appropriate fees.

For additional parking information, call University Transportation and Parking Services (UTAPS) at (916) 278-7275 (278-PARK), go to the office at 7667 Folsom Blvd., or visit the office website at <[www.csus.edu/utaps](http://www.csus.edu/utaps)>.

### Presenters

We are thrilled you are presenting at the *Slayage* Conference this year. Whether this is the first or fiftieth time you've been to a conference, following are some guidelines and reminders regarding your presentation:

- The time slot for all sessions is 90 minutes.
- During a session in which three presenters deliver papers, each paper should take no longer than 20 minutes; this amount of time includes showing clips or using other audiovisual aids. On rare occasion, a session may include four presenters; in that case, 15 minutes per presenter is allowed. These time limits leave 20-30 minutes at the end of the session for questions from and discussion with the audience. (NOTE: A 20-minute paper is approximately 8-9 double-spaced, typed pages, 5-6 for 15-minute papers.)
- Please read your paper aloud and time yourself before the actual presentation. Practice with audiovisual aids as well. Honoring allotted time is considerate to other presenters and to audience members. Your session chair will assist you in keeping track of time, signaling when you have several minutes left to finish your presentation.
- As you may already know, technology can be finicky and frustrating. Having a practiced backup plan if PowerPoint or Prezi or video clips don't seem to work correctly is advised.
- Review the guidelines for session chairs just so you have an idea of what you can expect from the chair.
- Review the guidelines for accessible spaces and presentations to ensure all audience members can enjoy and engage with your ideas.
- If you prefer that your remarks *not* be posted, tweeted, or blogged about by audience members, please let them know of your preference at the beginning of your presentation. Otherwise, expect that some audience members will use social media while you are speaking.

Thank you for being mindful of these points; we believe they will make the presentations most pleasurable for all involved.

### Session Chairs

Certain conferees are identified in the program as the chair of a session. If you have been selected to play this role, we ask that you please note the guidelines for session chairs below. These will give you some information about the way successful sessions proceed (e.g., the time limitations and structure of the session). As a chair, your duties are as follows:

- To arrive early at the session.
- With the Roving Superchair attending your session, to check the room for accessibility--room for wheelchairs, cleared aisles, working microphone, appropriate lighting, etc. If you discover a problem, ask the Roving Superchair to seek out the conference accessibility point-person Alyson R. Buckman.
- With the Roving Superchair, to work closely with those assisting with presentation technology.

- To introduce yourself to the presenters and familiarize yourself with pronouncing their names as well as honoring the way in which they wish to be addressed and referred to.
- To remind presenters that at the beginning of their remarks they must inform the audience if they prefer *not* to have their presentation posted, tweeted, or blogged about. If a presenter states no preference, audience members can assume they have permission to use social media according to the conference guidelines.
- To remind presenters of time restrictions. If three people are presenting, remind them that twenty minutes per person has been allotted; if four people are presenting, advise them that each has fifteen minutes. NOTE: Very few (if any) sessions have four; generally speaking, these are sessions proposed as such by a group of presenters.
- To briefly introduce each presenter and presentation title *in program order*.
- During the presentations, to advise presenters if they have exceeded their time allotment and to insure every presenter receives the fair share of presentation time. It is generally advisable to agree on a signal beforehand; for instance, some chairs alert presenters of the coming time limit by passing over to the presenter a slip of paper or index card when “5 minutes” remain.
- To facilitate discussion after all the presentations have been made. Chairs normally save questions/discussions until after all presentations have been made. It is generally advisable for the chair to have a question ready to ask each presenter.
- To dismiss your session on time so that the next session can begin promptly.

Thank you for being mindful of these duties; we believe they will make the sessions most pleasurable for all involved.

### **Silent Auction to Benefit Student Travel Awards**

As an academic community, the Whedon Studies Association believes in providing mentoring and other support to students, both graduate and undergraduate, interested in studying the works of Joss Whedon and his associates. One way that happens is through competitive travel awards which enable student scholars to attend the biennial *Slayage* Conference on the Whedonverses. At this year’s conference, the WSA will hold a silent auction to raise funds for these travel awards. We have received many great donations. A special thanks to everyone who has contributed items and to WSA Treasurer Cynthia Burkhead and WSA Member Sarah Adams for organizing this activity.

### **Social Media Use**

Please use the official hashtags **#SCW6** and **#Slayage6** for all social media posts about the conference.

The Whedon Studies Association encourages the use of social media (Facebook, Twitter, Google+, blogging, etc.) at the conference as a way to summarize, highlight, excerpt, review, constructively critique, and/or promote presentations and other events provided the following:

- The presenter has given permission to be cited in this manner; presenters have been asked to note at the beginning of their presentations if they prefer their remarks *not* be posted, tweeted, blogged, etc.
- Copyright law is observed.
- Verbatim material is limited to a few quotes.
- The author or speaker is referenced/cited appropriately.

*Examples:*

- Speaker with known social media “handle”: ‘@EnsleyFGuffey says “the Avengers is a cool film.” #Slayage6’
- Speaker with no/unknown social media “handle”: ‘Ensley Guffey says “the Avengers is a cool film.” #SCW6’
- Shortened citation to conserve characters: ‘E.Guffey says that “the Avengers is a cool film.” #Slayage6’

Please keep in mind that presenters have invested time and intellectual energy in their work; professional courtesy as well as copyright laws apply. Also, out of respect for presenters and audience members, electronic devices should be kept on silent/vibrate mode during presentations.

We invite conference goers to:

- Use the official hashtags **#SCW6** and **#Slayage6** for all social media posts.
- Follow us on Twitter at @whedonstudies.
- Join the official WSA Facebook Group.
- Blog, post, and tweet about what you are hearing and seeing at the conference (keeping in mind the conditions above).
- Request the permission of speakers if you would like to take their photograph directly before or immediately after a session and post the image to a social media site.
- Keep criticism constructive and focused on ideas.

We request conference goers to refrain from:

- Using audio and/or video recording devices.
- Using photographic devices during the sessions without permission of the speaker(s).
- Using photographic devices with an active flash during sessions.
- Capturing, transmitting, or redistributing materials supplied or presented in a session, panel, or announcements and information presented in a WSA meeting without permission of the author(s)/speaker(s).
- Being hostile or engaging in personal criticism.
- Snarky posts. If it is not something you would say aloud and in person at a department meeting, think twice before putting it on social media.

After the conference, the WSA will be using Storify to compile the tweets and posts made about SCW6 to create and preserve a record of the social media aspects of the conference. This compilation will be available to WSA members, conference attendees, and the larger public.

Thank you very much for your assistance in making the social media aspects of SCW6 a professional, collegial, and fun expansion of the traditional conference spaces.

### **Student Awards**

The Whedon Studies Association has provided three student awards of \$750.00 to help defray conference and travel expenses. The WSA is pleased to announce the recipients of the SCW6 student travel awards (in alphabetical order):

- Eve Bennett
- Hélène Frohard-Dourlent
- Derrick King

Additionally, the WSA would like to honorably mention Samira S. Nadkarni.

The current officers and current program chairs selected those being awarded based on their proposals and other factors where relevant, such as attendance at prior conferences and/or publications. The decisions were very difficult as the entries were stellar and, therefore, competitive.

### **Transportation, Lodging, Dining, & Entertainment**

Information on local transportation, lodging, dining, and entertainment can be found on the conference website: <[scw6.whedonstudies.tv](http://scw6.whedonstudies.tv)>. We also encourage conferees to use online tools to explore local restaurants and tourist sites.

### **WiFi and Presentation Technology**

The campus of SAC State has a wireless guest network which will be available to conferees during the conference. No password is needed.

Regular conference sessions will take place in two buildings—Mendocino and Mariposa—which are connected by an outdoor walkway. Rooms in both buildings are “smart rooms,” meaning they include intermediate or advanced technology. Full descriptions of each room can be found on the conference website. Note that Shasta Hall 113 has no smart technology.

# Acknowledgements

The Whedon Studies Association and its journals *Slayage* and *Watcher Junior* express deep gratitude to the following people who contribute in various ways to the health and longevity of this organization and, particularly, contributed to this conference. Planning and realizing such an event is a colossal task for a small, volunteer-run organization and requires a great many collaborators. It is a beautiful thing that there are more people who made this event possible than can be named; we apologize in advance for any oversight in our acknowledgements. We are grateful to the named and unnamed alike and have tried our balanced best to include each person.

## **SCW6 Conveners and Program Chairs**

Tanya R. Cochran  
Rhonda V. Wilcox

## **SCW6 Local Arrangements & Accessibility Point-Person**

Alyson R. Buckman, Chair

## **SCW6 Host Site—California State University-Sacramento**

### *Departments*

Communication Studies  
English  
Humanities and Religious Studies

### *Individuals*

Amanda Cable  
Susan Fanetti  
Carly Gulde  
Edward S. Inch  
Catherine Labbe  
Josh Neri  
Bradley Nystrom  
Janie Xiong

## **SCW6 Roving Superchairs**

Hélène Frohard-Dourlent  
K. Dale Koontz  
Katia McClain

## **SCW6 Conferees**

Without each of you, this conference would not exist. Thank you for caring about Whedon's works, for coming to California, and for making the event worth the thousands of hours of preparation.

## **SCW6 Events**

### *Reception*

Aaron Franco and Team, Epicure Restaurant  
David Lavery, Reception Master

### *Banquet*

Janet K. Halfyard, Pianist  
Door Prize Donors

The WSA appreciates the many authors and editors of Whedon scholarship who donated their autographed books for the banquet door prizes.

Nick Mullis and Team, Ambrosia Fine Food

### *Silent Auction*

Sarah Adams, Organizer  
Cynthia Burkhead, Organizer  
Auction Item Donors

The WSA is grateful to those people who donated items to the silent auction, an event that raises funds for student travel to and from future conferences.

### *Can't Stop the Serenity: Charity Screening for Equality Now*

Everyone involved with the global organization

### *Advertising of Events Locally*

Stephanie Rector of SacGeeks.com  
Ben of Empire Comics

## **SCW6 Volunteers**

Much appreciation goes to every volunteer, some of whom we did not even know the names of at the time of printing the program. You are invaluable to the success of the event.

Kelly Appel  
Sonja M. Binner  
Andrew Blandford  
Caitlin Boreliz  
Janise Buck  
Traci J. Cohen  
Jillian Coleman  
Robert Vandervort Compton III  
Kristin Emmons  
Jen Fellure  
Michele Foss-Snowden  
Nikole Gates  
Mystique Horton

Saida Houseyni  
Tessa Kaplan  
Alexandria Kearney  
Hellen Lee  
Kristen Lopez  
Stephanie MacDonell  
Jana Noel  
Maria Posten  
David M. Powell  
Maleka Huratul Quettawala  
Maria Ramos  
Kathleen M. Rios  
David M. Sanborn  
Katherine Sheldon  
Rebecca K. Sidebotham  
Giselle A. Sturdevant  
Samantha White

**SCW6 Graphic Design**

Claudia Pech, Designer and Layout Editor of Conference Materials and Memorabilia  
Aphee Messer, Designer of *My First Big Book of Whedon*

**SCW6 Website**

Tanya R. Cochran, Web Editor  
Thanks to the many collaborators who reviewed and produced content, offered feedback, and proofread final drafts, specifically H el ene Frohard-Dourlent, Ensley F. Guffey, Mary Ellen Iatropoulos, Kristen Romanelli, and Samira S. Nadkarni.

**WSA Founding Board Members**

Tanya R. Cochran  
David Lavery  
Rhonda V. Wilcox

**WSA Officers**

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Stacey Abbott, Vice-President/President-Elect  
Kristopher Karl Woofter, Secretary  
Cynthia Burkhead, Treasurer

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Bronwen Calvert  
Ami Comeford  
Linda J. Jencson  
David Kociemba  
Stan Beeler, Alternate  
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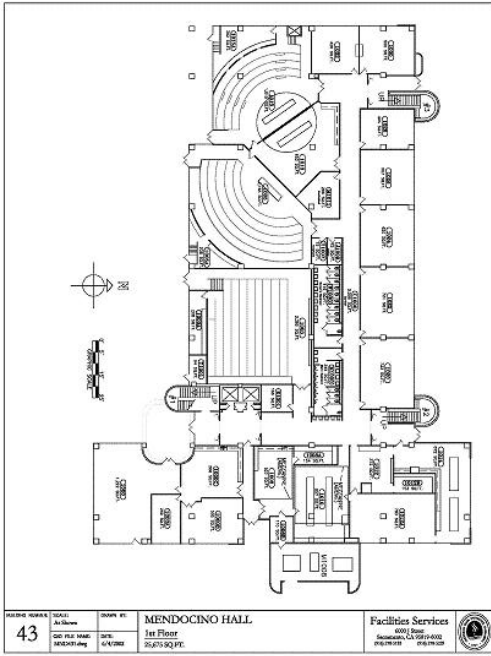
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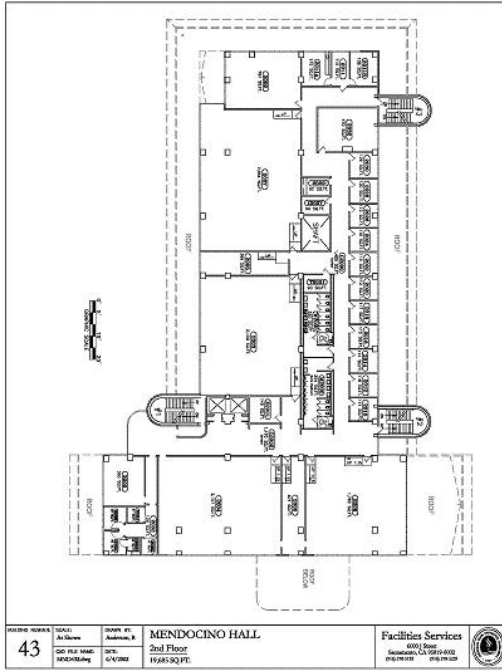
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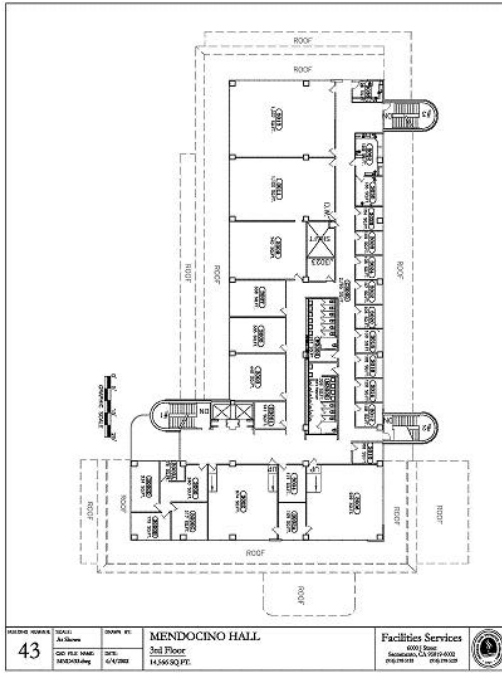
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