

American Literature Association

A Coalition of Societies Devoted to the Study of American Authors

25th Annual Conference on American Literature

May 22-25, 2014

Hyatt Regency Washington on Capitol Hill
Washington, D.C.
(202-737-1234)

Conference Director
Alfred Bendixen
Texas A&M University

Final Version May 7, 2014

This on-line draft of the program is designed to provide information to participants in our 25th conference. It is now too late to make additional corrections to the printed program but changes can be made to the on-line version. Please note that the printed program will be available at the conference.

Audio-Visual Equipment: The program also lists the audio-visual equipment that has been requested for each panel. The ALA normally provides a digital projector and screen to those who have requested it at the time the panel or paper is submitted. Individuals will need to provide their own laptops and those using Macs are advised to bring along the proper cable/adaptor to hook up with the projector. Please note that we no longer provide vcrs or overhead projectors or tape players.

Registration: Participants should have pre-registered for the conference by going to the website at www.alaconf.org and either completing on line-registration which allows you to pay with a credit card or completing the registration form and mailing it along with the appropriate check to the address indicated. Individuals may register at the conference with cash or a check, but please note that we will not be able to accept credit cards at the hotel.

If something prevents you from presenting your paper, please notify the chair of your panel and the conference director as soon as possible. Please send any questions to the conference director at abendixen@tamu.edu

Because of a number of unexpected complications, we will not mail out programs this year. We will follow the practice of a number of other organizations and make printed programs available at the conference and ask participants to rely on the on-line program for their initial planning.

Thank you for your support of the American Literature Association
Alfred Bendixen, 2014 Conference Director

Registration Desk (Columbia Wall: Ballroom Level):

Wednesday, 7:30 pm – 10:00 pm;
Thursday, 7:30 am - 5:30 pm;
Friday, 7:30 am - 5:00 pm;
Saturday, 7:30 am - 3:00 pm;
Sunday, 8:00 am - 10:30 am.

Book Exhibits (Congressional A: Lobby Level)

Thursday, noon – 5 pm;
Friday, 9 am – 5 pm;
Saturday, 9 am – 1:00 pm.

Readings and Performances

Friday, May 23, 2014
6:30 – 8:00 pm

Marita Golden

Marita Golden has held appointments at numerous colleges and universities, including George Mason University, The University of Lagos (Nigeria), Roxbury Community College, American University, University of the District of Columbia, and she currently teaches in the Fairfield University MFA program. She is the author of 14 books, including *Migrations of the Heart*, *After*, *Saving Our Sons: Raising Black Children in a Turbulent World* and *Don't Play in the Sun One Woman's Journey Through the Color Complex*. She is the founder of the Zora Neale Hurston/Richard Wright Foundation and the Washington, DC-based African American Writers Guild. She is the recipient of numerous awards, including the 2002 Distinguished Service Award from the Authors Guild and the 2007 Fiction Award from the Black Caucus of the American Library Association for her novel *After*.

Featured Reading and Reception

Saturday, May 24, 2014
6:30 – 8:00 pm

Alice McDermott,

**Author of *Someone, After This, That Night,*
Charming Billy, and other novels**

Session 11-C Asian American Spoken Word Artists and Writers of the DC Area: A Creative Reading with G Yamazawa, Gowri Koneswaran, Tarfia Faizullah, and Eugenia Kim

Co-Sponsored by the *Asian American Literary Review* and the Circle for Asian American Literary Studies

A creative reading featuring Asian American spoken word artists and writers of the DC Area. Poet, educator, and spoken word artist **G Yamazawa** will share from his acclaimed repertoire, performed at the Sundance Film Festival, Bonnaroo Music Festival, and the historic Nuyorican Poets' Café. He is a 2013 Kundiman Fellow, a two-time Southern Fried Champion, and most recently the recipient of the Audience Choice Award at Kollaboration Star. Poet, performing artist, and lawyer **Gowri Koneswaran** is senior poetry editor with *Jaggery* and poetry coordinator at BloomBars. Her poetry appears in *Beltway Poetry Quarterly*, *Bourgeon*, and *Lantern Review*. Gowri's performance credits include the Kennedy Center's Millennium Stage and Lincoln Center Out of Doors. **Tarfia Faizullah** will read from her forthcoming book *Seam*, which is the winner of the 2012 First Book Award by the Crab Orchard Series in Poetry. Her poems appear in *Ploughshares*, *The Missouri Review*, *The Southern Review*, *Massachusetts Review*, *Ninth Letter*, and *Poems of Devotion: An Anthology of Recent Poets*. Novelist **Eugenia Kim** will read from her published work, including *The Calligrapher's Daughter*, winner of the Borders Original Voices Award for Fiction, a Critic's Pick and Best Historical Fiction by *The Washington Post*, and a *Publishers Weekly* starred review. Other writings appear in journals and anthologies, such as *Potomac Review*, *Eclectic Grace*, and *Echoes Upon Echoes*. She is a professor at Fairfield University's low-residency MFA in Creative Writing program.

Session 20-K Milbre Burch Performs Susan Glaspell and More

A Grammy-nominated storyteller, a lauded dramaturg and a produced Playwright, Milbre Burch will perform an adaptation of Susan Glaspell's short story, "A Jury of Her Peers," followed by her own original monodrama, "Sometimes I Sing," written and performed in the voice of Minnie Foster Wright, the unseen protagonist of Glaspell's 1916 one-act, "Trifles," a feminist masterwork of American theatre.

www.americanliterature.org

Thursday, May 22, 2014

**Registration : open 7:30 am - 5:30 pm
(Columbia Wall: Ballroom Level)**

Book Exhibits open noon – 5 pm
(Congressional A: Lobby Level)

Thursday, May 22, 2014

9:00 – 10:20 am

**Session 1-A Visualizing Non-Linearity: Faulkner and the Challenges of Narrative Mapping
(Columbia B: Ballroom Level)** Organized by the Digital Americanists Society

Chair: Ryan Cordell, Northeastern University

1. Julie Napolin, The New School
2. Worthy Martin, University of Virginia
3. Johannes Burgers, Queensborough Community College

Three members of the Digital Yoknapatawpha project discuss the advantages and challenges of collaboration in negotiating between scholarly readings of Faulkner and what is technically possible.

Audio-Visual requirement: Digital Projector

Session 1-B Political American Women Writers (Columbia A: Ballroom Level)

Organized by the Society for the Study of American Women Writers

Co-Chairs: Kristin Allukian, University of Florida and Kristin Jacobson, The Richard Stockton College of New Jersey

1. "'people + place = politics': Terry Tempest Williams' Democratizing Ethos," Jeannette E. Riley, UMass Dartmouth and Kathleen M. Torrens, University of Rhode Island
2. "'Changing the Conversation on Healthy Eating': The White House Kitchen Garden and Michelle Obama's Public Health Discourse," Terre Ryan, Loyola University Maryland
3. "Benevolence and the New Left: Reimagining the Welfare State in Marge Piercy's *Woman on the Edge of Time*," Brandon Gordon, Sonoma State University

Audio-Visual Equipment required: Screen, projector, and hook-up cords for a laptop to a projector

Session 1-C New Perspectives on American Travel Writing (Bunker Hill: Ballroom Level)

Organized by the Society for American Travel Writing

Chair: Melanie K. Scriptunas, University of Delaware

1. "Travel Writing, Travel Industry: A Brief History of Trip Advising," William Merrill Decker, Oklahoma State University
2. "'Never Travel Alone': Generic Conventions of Travel Writing in a Digital Age," Angela Shaw-Thornburg, South Carolina State University
3. "'Stay out; don't go': Loss, Mourning and Narratives of the Natural World," Linda J. Sumption, Eastern New Mexico University

Audio-Visual Equipment Required: Projector

Session 1-D Rethinking Native Son (Yosemite: 2nd Floor)

Organizer: Mollie Godfrey, James Madison University

Chair: James Miller, George Washington University

1. "'The Problem of the Hero': Staging Bigger Thomas's Environmental Liberation," Melissa Barton, Yale University
2. "Sheep, Rats, and Jungle Beasts: *Native Son* beyond Left and Liberal," Mollie Godfrey, James Madison University
3. "Bodies of Evidence: Richard Wright's *Native Son*," Rachel Watson, University of Chicago

Audio-Visual Needed: Digital Projector

Session 1-E Muriel Rukeyser and Other Writers (Congressional C/D: Lobby Level)

Organizer: Elisabeth Däumer, Eastern Michigan University

Chair: Catherine Gander, Queens University, Belfast

1. "Across the Boundaries of Genre: Virginia Woolf's and Muriel Rukeyser's Unfinished Texts," Rowena Kennedy-Epstein, Hunter College, CUNY
2. "Reading T. S. Eliot with/through Rukeyser," Elisabeth Däumer, Eastern Michigan University
3. "The Power of Suicide and the Refusal of Mythology: Sylvia Plath and Muriel Rukeyser," Laura Passin, Independent Scholar
4. "'Collecting the Lives of the Dead': Muriel Rukeyser's *Houdini* and Susan Howe's *The Liberties*," Stefania Heim, Deep Springs College

Audio-Visual Equipment Required: Yes (computer or computer access, screen for projecting images, audio for playing audio files)

Session 1-F Surveillance and Privacy in the Works of Nathaniel Hawthorne (Yellowstone: 2nd Floor)

Organized by the Nathaniel Hawthorne Society

Chair: Kevin Plunkett, Merrimack College

1. "The Scarlet Empire: U.S. Nativism and Surveillance in Nathaniel Hawthorne's *The Scarlet Letter*," AnaMaria Seglie, Rice University
2. "Living in Other Lives': Surveillance and Privacy Amidst the Knot of Dreamers," Scott Reznick, Boston College
3. "Surveillance, Privacy, and Individuality in Nathaniel Hawthorne's 'Wakefield'," Rachel Boccio, University of Rhode Island

Audio-Visual Equipment required: None

Session 1-G Varieties of the American Post-Secular (Everglades: 2nd Floor)

Organized by the American Religion and Literature Society

Chair: Sara Anderson, Lamar University

1. "Sacraments of the Self: The New Cosmography of the U.S. Latina Writer," Jacqueline Zeff, University of Michigan, Flint
2. "Holy Terror: Alterity, Political Economy, and the Discourse of Religious Violence in *The Reluctant Fundamentalist*," Ray Horton, Case Western Reserve University
3. "A Jewish Woman's Quest for Human and Divine Love," Brygida Gasztold, Brandeis University

Audio-Visual Equipment required: None

Session 1-H Captivity Narratives: Rewriting American History (Glacier: 2nd Floor)

Organized By: Sarah Sillin, University of Maryland

Chair: Robert S. Levine, University of Maryland

1. "Captive to Sympathy: The Threat of Foreign Feeling in Royall Tyler," Sarah Sillin, University of Maryland
2. "Vanishing Indians and Hebraic Indians in James Fenimore Cooper's *The Oak Openings*," Elizabeth Fenton, University of Vermont
3. "Southern Womanhood (Un)Bound: Scripting the 'Savage' in the Modern South," Rebecca L. Harrison, University of West Georgia
4. "Captivity, History, Empathy: Sherman Alexie's *Flight* as Contemporary Captivity Narrative," Amanda Dykema, University of Maryland

Audio-visual equipment required: None.

Session 1-I Rebecca Harding Davis and the Political (Grand Teton: 2nd Floor)

Organized by the Society for the Study of Rebecca Harding Davis and Her World

Chair: Robin Cadwallader, Saint Francis University

1. "The Issue of Street Children in Davis's 'The Promise of the Dawn,'" Aaron Rovan, Independent Scholar
2. "What if it be stagnant and slimy here?": Rebecca Harding Davis, Factory Fiction, and American Literary Regionalism," Benjamin Breault, Trinity College
3. "The Deaf and the Dumb': Rebecca Harding Davis's *Margret Howth* and Pennsylvania Workplace Reform," Mischa Renfroe, Middle Tennessee State University

Audio Visual Equipment: None

Session 1-J Reading Contemporary America (Bryce: 2nd Floor)

Chair: Olivia Carr Edenfield, Georgia Southern University

1. "Collateral Damage in the Novels of Joan Didion," Elizabeth Abele, SUNY Nassau Community College
2. "After Postmodernism: 'Senzicerity': Between Avant-Pop and New Sincerity? William Vollman's *The Visible Spectrum* (1989) and Curtis White's *Memories of My Father Watching TV* (1998)," Jaroslav Kušník, University of Prešov, Slovakia
3. "Asperger's Style?: Tao Lin, Alt-Lit and Millennial Subjectivity," Rob McClure Smith, Knox College

Audio Visual Equipment: None

**Thursday, May 22, 2014
10:30-11:50am**

Session 2-A Digital Flânerie and Americans in Paris (Columbia B: Ballroom Level)

Organized by the Digital Americanists Society

Chair: Matthew Wilkens, University of Notre Dame

1. "Mapping Movement, or, Walking with Hemingway," Laura McGrath, Michigan State University
2. "Parisian Remainder," Steven Ambrose, Michigan State University
3. "Sedentary City," Anna Green, Michigan State University
4. "Locating The Imaginary: Literary Mapping and Propositional Space," Sarah Panuska, Michigan State University

Four short papers addressing the theoretical and suppositional nature of maps in relation to Alice Kaplan's Paris memoirs, the relationship between movement and stasis for Ernest Hemingway, a reconfiguration of the woman and the city in Mina Loy's poetry, and the unmappable locations of James Baldwin's *Giovanni's Room*.

Audio-Visual requirement: Projection

Session 2-B Peering Into the Future: New Contexts in the Study of Constance Fenimore Woolson

(Bunker Hill: Ballroom Level) Organized by the Constance Fenimore Woolson Society

Chair: Rochelle Johnson, The College of Idaho

1. "Woolson and the Digital Humanities: Re-conceiving Primary Texts, Artifacts, and Scholarship for the Online Archive," Lori Howard, Georgia State University
2. "An Argument for Taking the Recovery of Women Writers Public: Writing Constance Fenimore Woolson's Biography for a Wider Audience," Anne Boyd Rioux, University of New Orleans
3. "Proto-Jotas: Homonarrative Capture in Woolson's 'Felipa' and ABC's *Ugly Betty*," Roy Pérez, Willamette University

Audio-Visual Equipment Required: Projector and screen

Session 2-C American Gothic (Congressional C/D: Lobby Level)

Organized by the International Gothic Association

Chair: Benjamin F. Fisher, University of Mississippi

1. "Poe's Art of Death," Andrew Smith, University of Sheffield
2. "The Uncanny Republic: Gothic Devices in Whittier's Antislavery Verse," Travis D. Montgomery, Fort Hays State University
3. "Tim Burton's Gothic Bodies," Jeffrey Andrew Weinstock, Central Michigan University

Audio-Visual Equipment required: Projector and screen

Session 2-D James Fenimore Cooper's International Dimensions (Yosemite: 2nd Floor)

Organized by the James Fenimore Cooper Society

Chair: Rochelle Zuck, University of Minnesota, Duluth

1. "Framing the Transnational Subject in Cooper: Thomas Cole's 1827 Paintings after *The Last of the Mohicans*," Peter Betjemann, Oregon State University
2. "Family Entanglements: Cooper in Nineteenth-Century South America," Thomas Genova, University of Minnesota, Morris
3. "Adam Mickiewicz: A Catalyst for James Fenimore Cooper's Support for Polish Independence," Barbara Rumbinas and Zygmunt Manzur, Jagiellonian University
4. "Cooper's Italian Seas," Anna Scannavini, University of L'Aquila

Audio-Visual Equipment required: projection

Session 2-E John Dos Passos in the American Tradition (Yellowstone: 2nd Floor)

Organized by the John Dos Passos Society

Chair: Wesley Beal, Lyon College

1. "Travel Writing the Dos Passos Way: *Brazil on the Move*," John Dos Passos Coggin, Independent Scholar
2. "John Dos Passos's *The Big Money: The Birth of a Nation* Revival, the American Lynching Tradition, and the Racial Climate of the 1930s," Casey Shevlin, University of Texas at San Antonio
3. "'The Fault of the Century': Historical Discourse in Dos Passos's *Streets of Night*," Travis Rozier, University of Mississippi

Audio-Visual Equipment required: Projector and screen

Session 2-F Visualizing American Culture: Explorations in Film (Columbia A: Ballroom Level)

Chair: Mel Donalson, California State University, Los Angeles

1. "Temple Drake and *Carrie*: Faulkner's *Sanctuary* as Horror," Deborah Wilson, Arkansas Tech University
2. "Weird American Odysseys: The Coen Brothers on Making Music and Making Money," Erik Dussere, American University
3. "Viewing Slavery: *Twelve Years a Slave* and *Django Unchained*," Angelyn Mitchell, Georgetown University

Audio-Visual Equipment required: Projector and screen

Session 2-G The Nonfiction of John Edgar Wideman (Olympic: 2nd Floor)

Organized by the John Edgar Wideman Society

Chair: Keith Byerman, Indiana State University

1. "John Edgar Wideman: The Writer as Public Intellectual." Tracie Guzzio, SUNY Plattsburgh
2. "Generational Differences in *Fatheralong*," Wilfred Samuels, University of Utah

Audio-visual equipment required: None

Session 2-H Resurrection Narratives and the Ethics of Hope (Everglades: 2nd Floor)

Organized by the American Religion and Literature Society

Chair: Rachel Payne, Independent Scholar

1. "Resurrecting the Body in Postbellum Consolation Literature," Christine Hedlin, University of Illinois at Urbana-Champaign
2. "Resurrection Narratives: Ethics, Genre, and Comparative Religions," Rafi Rahman, Emory University
3. "The Gospel According to Dan: The Da Vinci Code as Post-9/11 Anti-Resurrection Narrative," Christopher Douglas, University of Victoria

Audio-Visual Equipment required: None

Session 2-I Southern Influences: The Dixie Limited Derailed? (Glacier: 2nd Floor)

Organized by the Society for the Study of Southern Literature

Chair: Tara Powell, University of South Carolina

1. "The Faulkner Factor: Three Black Southern Writers Respond," Martyn Bone, University of Copenhagen/University of Mississippi
2. "The Anxiety of Faulknerian Influence," Doreen Fowler, The University of Kansas
3. "'a tradition, a duty, and a care': Faulkner's 'A Rose for Emily' and McCarthy's *Child of God*," Travis Franks, Arizona State University

Audio-Visual Equipment required: None

Session 2-J Mad Writing in Black Women's Fictional Narratives: the Caribbean and the United States (Grand Teton: 2nd Floor) Organized by Caroline Brown, University of Montreal

Chair: Susan Tomlinson, University of Massachusetts, Boston

1. "Chante-mas for the Bones: Mad Testimony in Marie-Elena John's *Unburnable*," Johanna Garvey, Fairfield University
2. "Through a Glass Darkly: The Trickster's Mad Humor in Erna Brodber's *Jane and Louisa Will Soon Come Home*," Caroline Brown, University of Montreal
3. "'We Know People By Their Stories': Writing Madness in Edwidge Danticat's *Krik? Krak!*," Raquel Kennon, California State University, Northridge

Audio-Visual Equipment require: none

Session 2-K The Truth About Trash: The White, the Poor, the Circular File (Bryce: 2nd Floor)
Organized by the Flannery O'Connor Society

Chair: Robert Donahoo, Sam Houston State University

1. "Lot, Lucynell, Hulga, and Coleman: O'Connor's Discarded Lovers," Avis Hewitt, Grand Valley State University
2. "Prayers of Omission, Prayers of Commission: Flannery O'Connor's Supplications to God," William A. Sessions, Georgia State University
3. "Is It Just the View He's Trashing? Old Man Fortune's Loss in 'A View of the Woods,'" Susan Srigley, Nipissing University
4. "Getting Trashed and Coming Clean: 'No Sense in Doing It Half Way,'" Carolyn Kerr, Salem State University, Gordon College, Montserrat College of Art

Audio Visual Equipment Required: None

Session 2-L Business Meeting: Hawthorne Society (Grand Canyon: 2nd Floor)

Session 2-M Business Meeting: The Society for the Study of Rebecca Harding Davis and Her World (Redwood: 2nd Floor)

Thursday, May 22, 2014
12:00 – 1:20 pm

Session 3-A William Faulkner and Mark Twain (Columbia B: Ballroom Level)

Organized by the William Faulkner Society and the Mark Twain Circle

Chair: Nathaniel Williams, University of California, Davis

1. "Verbless Patriotic Nonsense': Faulkner and Twain on War and Science Fiction," Robert W. Rudnicki, Louisiana Tech University
2. "Artistic Successes at Game-Theoretic Failure: Twain's *Huckleberry Finn* and Faulkner's "A Justice," Michael Wainwright, University of London
3. "Speaking as Corpses: History and Authority in William Faulkner and Mark Twain," Rachel Watson, University of Chicago

Audio-Visual Equipment required: Projector and screen for powerpoint

Session 3-B Thanatourism in American Travel Writing (Bunker Hill: Ballroom Level)

Organized by the Society for American Travel Writing

Chair: Susan L. Roberson, Texas A&M University-Kingsville

1. "Steeped in Tragic Remembrance: Henry James and the Museum of the Confederacy," Susan Goodman, University of Delaware
2. "Thanatourism: A Lucrative Money-Making Opportunity with the Dead," Mary Slender, Rutgers University
3. "Driving Toward Death: Conceptual Poetry and Thanatourism," Chris Sylvester, University at Buffalo, SUNY

Audio-Visual Equipment Required: Projector

Session 3-C Influences on/of Edward Albee (Yosemite: 2nd Floor)

Organized by The Edward Albee Society

Chair and Respondent: Natka Bianchini, Loyola University Maryland

1. "Visited by a Phantom: Adrienne Kennedy's Encounter with Edward Albee," David Crespy, University of Missouri
2. "Albee's Prototype of the Two-hander," Robert Combs, George Washington University
3. "Postmodernity's Influence on Albee/Albee's Influence on Postmodern Drama," Lincoln Konkle, The College of New Jersey
4. "Order... On Its Own Terms: Hybridity of Form in Albee's *A Delicate Balance*," Jacob Juntunen, Southern Illinois University

Audio-Visual Equipment Required: LCD projector

Session 3-D Racing Places: African American Memory And Politics (Columbia A: Ballroom Level)

Organized by the African American Literature and Culture Society

Chair: Wilfred D. Samuels, University of Utah

1. "Arlington National Cemetery in May Miller's *Stragglers in the Dust*," Anna Egging, Union College
2. "'Facing It' Alone: Yusef Komunyakaa's Construction of Black Masculinity During the Vietnam War," Hannah Baker Saltmarsh, Dillard University
3. "The 'Politics of Small Things' as Transformative Change: Living Thought-in-Action in Walter Mosley's *The Right Mistake* (2008)," Lale Demirturk, Bilkent University
4. "The Space for Ambience: How the Image of Blackness Uses the Spatial as Rhetoric," Eric Atkinson, University of California, Riverside

Audio-Visual Equipment required: Projector

Session 3-E Frank Norris and American Literary Naturalism (Yellowstone: 2nd Floor)

Organized by the Frank Norris Society

Chair: Eric Carl Link, University of Memphis

1. "'To Instruct and to Delight': Realism, Naturalism, and the Goal of Human Citizenship," Myrto Drizou, Valdosta State University
2. "Gothic Monstrosities, the Technological Body, and Frank Norris's *Vandover and the Brute*," Nicole de Fee, Louisiana Tech University
3. "*Vandover and the Brute* and Little Oscar: From the End of the Novel to the End of History," Chuck Robinson, University of Memphis

Audio Visual Equipment Required: PowerPoint Projector and Screen

Session 3-F Identification as Negotiation in the Works of Alice Moore Dunbar-Nelson (Congressional C/D: Lobby Level)

Organized by Katherine Adams, University of South Carolina

Chair: Paul Lauter, Trinity College

1. "Locating Identity in Alice Moore Dunbar's New Orleans," Sandra Zagarell, Oberlin College
2. "Masculinity, Race, and History: Alice Dunbar-Nelson's Creole Boy Stories," Caroline Gebhard, Tuskegee University
3. "Alice Moore Dunbar's Suffrage Persona," Ellen Gruber Garvey, New Jersey City University
4. "Human Things: Commodity Anxiety in Dunbar-Nelson's New Orleans," Katherine Adams, University of South Carolina

Audio-Visual Equipment required: A projector for power point slides.

Session 3-G Melville's Poetic (Dis)Continuities (Everglades: 2nd Floor)

Organized by the Melville Society

Chair: Matthew Giordano, Villa Maria College

1. "Melville Among the Memorialists," Eric Meckley, University of North Carolina at Chapel Hill
2. "The Meteor of the War': Astronomical Imagery and Problems of Scale in Melville's *Battle Pieces*," Anneke Schwob, University of North Carolina at Chapel Hill
3. "The Poet as Confidence-Man: Masks and Deception in Melville's Poetic (Dis)Continuities," Sandra M. Leonard, Indiana University of Pennsylvania

Audio-visual Equipment Required: None

Session 3-H Wharton and Masculinities (Glacier: 2nd Floor)

Organized by the Edith Wharton Society

Chair: Melanie Dawson, College of William and Mary

1. "A Ruin of a Man': Non-Normative Masculinity in *Ethan Frome*," Andrea Harris, Mansfield University
2. "How delicious to have a place like this all to one's self!": Claiming Masculine Spaces in Edith Wharton's *The House of Mirth*," Miranda A. Green-Barteet, University of Western Ontario
3. "Constructions of Masculinity and Material Acquisition in *The House of Mirth*," Linda Saladin-Adams, Florida State University
4. "Spectral Masculinities in Edith Wharton's 'The Eyes' and 'Afterward,'" Gina Rossetti, Saint Xavier University

Audio-Visual Equipment required: None

Session 3-I New Approaches to the Short Story (Grand Teton: 2nd Floor)

Organized by the Society for the Study of the American Short Story

Chair: Oliver Scheiding, University of Mainz

1. "Liminality and the Short Story: Assessment and Perspectives," Jochen Achilles, University of Würzburg
2. "Old Testament Templates in Melville's Short Fiction," Damien Schlarb, Georgia State University
3. "A Multitude of Gaudy Appearances: The Antebellum Short Story as Ritual," Michael Collins, University of Kent

A-V equipment required: none

Session 3-J Spiritual Dimensions in Contemporary Writing (Bryce: 2nd Floor)

Chair: Dustin Anderson, Georgia Southern University

1. "Righteous Faith: Post-Secularism and Human Rights Struggle in Robinson's *Gilead* and McCarthy's *The Road*," Spencer Morrison, University of Toronto
2. "David Foster Wallace's Evangelical Metafiction," Scott Dill, UNC-Chapel Hill

3. "Al Gore's *An Inconvenient Truth* and the American Jeremiad Tradition," James Tackach, Roger Williams University.

Session 3-K Business Meeting: American Religion and Literature Society (**Olympic: 2nd Floor**)

Session 3-L Business Meeting: John Dos Passos Society (**Grand Canyon: 2nd Floor**)

Thursday, May 22, 2014

1:30 – 2:50 pm

Session 4-A Ernest Hemingway vs. the United States Government (Columbia B: Ballroom Level)

Organized by the Ernest Hemingway Society

Chair: Sara Kosiba, Troy University

1. "Hemingway, the Bonus Army, and the Labor Day Hurricane: Using Primary Research to Uncover the Truth," David Leight and John M. Lawlor, Jr., Reading Area Community College
2. "The Technical Strain of Wartime Spying: How It Affected Hemingway's Relationship with the U.S. Government," Nicholas Reynolds, Independent Scholar
3. "'I believe in the Cuban people's cause': Hemingway's Politics in Yuri Paporov's *Hemingway na Cuba*," W. Wayne Fraser, Independent Scholar

Audio-Visual Equipment Requested: Projector and screen

Session 4-B Ezra Pound and Other World Cultures (Congressional C/D: Lobby Level)

Organized by the Ezra Pound Society

Chair: Demetres P. Tryphonopoulos, University of New Brunswick

1. "Ezra Pound's Poetics of Chinese Economics," Kristin Grogan, The University of New South Wales
2. "The Temple is Not For Sale: Ideogrammatic History and Citizenship in Ezra Pound's *The Cantos*" Christopher McVey, University of Wisconsin-Madison
3. "Let Them Love Tomorrow: Pound, H.D., and Eliot on the 'Pervigilium Veneris,'" Miranda Hickman, McGill University
4. "Pound in Dilation: Stepping Through the Poet's Window into the Language, Ceremony, and Paradise of the Naxi Tribespeople of Southern Tibet," Robert Kibler, Minot State University

Audio-Visual Equipment required: digital projector and screen

Session 4-C Updike and the Short Story: Vol. 1 (Yosemite: 2nd Floor)

Organized by the John Updike Society

Chair: Matthew Shipe, Washington University

1. "Make the Images Move: A Certain Continuity in John Updike's Short Fiction," Kangqin Li, University of Leicester
2. "Updike in His Times: History and Autobiography in the Fiction," Kathleen Verduin, Hope College
3. "The John Updike Childhood Home and His Short Fiction," Maria Mogford, Albright College

Audio-Visual Equipment required: for Vol. 1 session (Powerpoint)

Session 4-D Digital American Women Writers (Columbia A: Ballroom Level)

Organized by the Society for the Study of American Women Writers

Co-Chairs: Kristin Allukian, University of Florida and Kristin Jacobson, The Richard Stockton College of New Jersey

1. "Digital Writers/Digital Readers: Teaching and Learning With Student-Authored Digital Posters," Stephanie A. Tingley, Youngstown State University
2. "Digital Resources and the Magazine Context of Edith Wharton's Short Stories," Paul J. Ohler, Kwantlen Polytechnic University
3. "Story Paper (Anti-) Heroines: Reading Alcott's Potboilers in the Digital Archives," Michael D'Alessandro, Boston University

Audio-Visual Equipment required: Screen, projector, and hook-up cords for a laptop to a projector

Session 4-E American Crime Fiction (Bunker Hill: Ballroom Level)

Organized by the Crime Fiction Group

Chair: Olivia Carr Edenfield, Georgia Southern University

1. "The Suburb in American Crime Fiction," David Schmid, University at Buffalo
2. "'I Was Trying to Figure the Thing Out Subconsciously': Detection and Authorship in Raymond Chandler," Brooks E. Hefner, James Madison University
3. "For Richer, For Poorer: Vera Caspary's *Bedelia* and Marriage Noir," Clare E. Rolens, UC San Diego

Audio-visual equipment needed: projector to run powerpoint from laptop computer

Session 4-F Exploring African-American Culture (Yellowstone: 2nd Floor)

Chair: Rene H. Trevino, Texas A&M University

1. "Will the 'Real' Henry Box Brown Please Stand Up?," Martha J. Cutter, University of Connecticut
2. "'Art' Songs and Hymn Books: Defining Black Modernism in James Weldon Johnson's *God's Trombones* and *The Book of Negro Spirituals*," Jane Kuenz, University of Southern Maine
3. "'Anybody's Girl': Fashionable Clothing in Jessie Fauset's *The Chinaberry Tree* (1931)," Kimberly Lamm, Duke University

Audio-Visual Equipment required: digital projector and screen

Session 4-G James Fenimore Cooper and Politics (Everglades: 2nd Floor)

Organized by the James Fenimore Cooper Society

Chair: Luis A. Iglesias, University of Southern Mississippi

1. "The Partisan Politics of the American Historical Romance: Federalist and Republican Sentiment in James Fenimore Cooper's *The Spy* (1821) and William Dunlap's *Andre* (1798)," Christopher Allan Black, East Tennessee State University
2. "Political Prattle in James Fenimore Cooper's 'Favorite Book': Reciprocal Readings of the A.B.C. Letters and *The Monikins*," Keat Murray, California University of Pennsylvania
3. "Democracy as Failure and Refusal in *Lionel Lincoln; or, the Leaguer of Boston*," Nels E. Olson, Michigan State University
4. "Cooper, the Federalists, and the Aristocrats," Lance Schachterle, Worcester Polytechnic Institute

Audio-Visual Equipment required: None

Session 4-H Open Topics Panel on Pauline Hopkins (Bryce: 2nd Floor)

Organized by the Pauline Hopkins Society

Chair and Respondent: John Gruesser, Kean University

1. "Pauline Hopkins' Proto-Postmodernism," JoAnn Pavletich, University of Houston-Downtown
2. "All in the Family?: Black Masculinity and Diasporic Identity in Pauline Hopkins's *Of One Blood*," Kerstin Rudolph, College at Brockport SUNY
3. "In and Out of the Potomac: *Hagar's Daughter* and the Politics of National Reunion," Brian Sweeney, College of St. Rose, Albany NY

Audio-Visual Equipment required: None

Session 4-I Gender and Community in the Fiction of John Edgar Wideman (Grand Teton: 2nd Floor) Organized by the John Edgar Wideman Society

Chair: Gerald Bergevin, Northeastern University

1. "Urban Street Talk and Hypermasculinity in Wideman and Diaz," Bonnie TuSmith, Northeastern University
2. "'You Still Talk Like Some Field Hand Fresh From Georgia': Language, Gender, and Community Strangulation in *Sent For You Yesterday*," Dana Horton, Northeastern University
3. "Whose There? Narration, Gender and Control in *Reuben*, *Philadelphia Fire* and *The Cattle Killing*," Stephen Casmier, Saint Louis University

Audio-visual equipment required: None

Session 4-J William Dean Howells & Ethical Values (Glacier: 2nd Floor)

Organized by the William Dean Howells Society

Chair: Dan Mrozowski, Trinity College

1. "A Hazard of New Entitlements: The Politics of Pensions in William Dean Howells's *A Hazard of New Fortunes*," Daniel Graham, University Connecticut-Storrs
2. "Redemptive Realism: Liberation Soteriology in the Novels of William Dean Howells," Andrew Ball, Lindenwood University
3. "Howells' Christian Faith in 'A World Come of Age,'" Thomas Wortham, UCLA

Audio-Visual Equipment required: None

Session 4-K Business Meeting: Society for the Study of the American Short Story (Redwood: 2nd Floor)

Session 4-L Business Meeting: The Edward Albee Society (Olympic: 2nd Floor)

Session 4-M Business Meeting: Society for American Travel Writing (Grand Canyon: 2nd Floor)

**Thursday, May 22, 2014
3:00 – 4:20 pm**

Session 5-A Reevaluating Hemingway's Nonfiction (Columbia B: Ballroom Level)

Organized by the Ernest Hemingway Society

Chair: Ross K. Tangedal, Kent State University

1. "Hemingway and Authorial Conception: The Hunter and the Hunted in Africa," Michael DuBose, The University of South Carolina-Beaufort
2. "Hemingway's Journalism, Journalistic Voices, and Journalistic Philosophy During and in the Wake of Fascism in the 1930s," Jean Jespersen Bartholomew, The Carlbrook School
3. "Reconsidering Hemingway on Film: Race, Politics and the Specter of the Cold War," Peter Lancelot Mallios, The University of Maryland

Audio-Visual Equipment Requested: Projector, screen,

Session 5-B New Directions in Crime Fiction (Bunker Hill: Ballroom Level)

Organized by the Crime Fiction Group

Chair: David Schmid, University at Buffalo

1. "Asian American Crime Fiction," Swan Kim, Bronx Community College

2. "The Descent of the Mind: On the Origin of the Psychological Thriller," Kristopher Mecholsky, Louisiana State University
3. "*The Last Policeman* and *Countdown City*: Pre-apocalyptic Detecting in the 21st Century," Jennifer Young, University of Hertfordshire

Audio-visual equipment needed: Projector to run powerpoint from laptop computer.

Session 5-C Locating American Literature Transatlantically: Re-positioning Familiar Figures in Cross-cultural Context (Congressional C/D: Lobby Level) Organized by Sarah R. Robbins, TCU

Chair: R. J. (Dick) Ellis, University of Birmingham, UK

1. "How did you get here? and where are you going?': Transatlantic Literary History, Exile and Textual Traces in Herman Melville's *Israel Potter*," Andrew Taylor, University of Edinburgh, UK
2. "Oscar Wilde's 'Canterville Ghost' and Mark Twain's *Connecticut Yankee*: Dueling Potshots Across the Pond," Linda K. Hughes, TCU
3. "*Little Lord Fauntleroy*'s Shifting Embodiment of Transatlantic Relations: Tracing Film Adaptations Across Multiple Decades," Sarah R. Robbins, TCU

Audio-Visual Equipment required: data projector,, screen

Session 5-D Livin' in The City: Urban Influence in African American Culture (Columbia A: Ballroom Level) Organized by the African American Literature and Culture Society

Chair: Conseula Francis, College of Charleston

1. "You Can Take the 'Hood Out the Boy," Tarrell R. Campbell, Saint Louis University
2. "Mapping Mourning: Racial Grief and Racial Melancholia in Robert Hayden's 'Elegies for Paradise Valley,'" Nilofar Gardezi, University of California, Berkeley
3. "Finding our way in Edward P. Jones's City," Stewart Habig, University of Tulsa

Audio-Visual Equipment required: Projector

Session 5-E War in American Periodicals After 1914 (Yosemite: 2nd Floor)

Chair: James Berkey, Duke University

1. "Teaching Little Girls about War: Depiction of Wartime Life in Magazine Paper Dolls and Toys of the First World War," Rachel Cohen, Samford University
2. "Frost at Midnight: WWI Poetry in the Magazines," Mark Noonan, New York City College of Technology-CUNY
3. "Politics and Dissent in Winning Hearts and Minds and the GI Underground Press," Cristina Alsina Risquez, Universitat de Barcelona (Spain)

Audio-Visual Equipment required: Projector

Session 5-F Ezra Pound's Affiliations with Archibald MacLeish (Everglades: 2nd Floor)

Organized by the Ezra Pound Society

Chair: Robert Kibler, Minot State University

1. "[U]sury age-old and age-thick / and liars in public places': Ezra Pound's Response to WWI," Demetres P. Tryphonopoulos, University of New Brunswick
2. "Archibald MacLeish's Response to WWI: Three Early Poems," Donna K. Hollenberg, University of Connecticut
3. "[A] healthy spirit of internecine criticism': Pound on the Poetry of MacLeish through their Correspondence," Christa Fratantoro, Independent Scholar

Audio-Visual Equipment required: None

Session 5-G William Dean Howells in the 1890s (Glacier: 2nd Floor)

Organized by the William Dean Howells Society

Chair: Dan Mrozowski, Trinity College

1. "William Dean Howells, a Realist Poetics, and the Limits of 1890s American Democracy," Patricia Chaudron, University of Buffalo
2. "William Dean Howells's Failed Utopia from the Feminine Narrative View," Margaret Jay Jessee, University of Alabama-Birmingham
3. "Our 'Imperative Duty': Why Teach Howells's Novella Now," Charles Baraw, Southern Connecticut State University

Audio-Visual Equipment required: None

Session 5-H Rebecca Harding Davis, *Peterson's Magazine*, and Reform

(Grand Teton: 2nd Floor) Organized by the Society for the Study of Rebecca Harding Davis and Her World

Chair: Robin Cadwallader, Saint Francis University

1. "I am Awkward in My New Vocation': Davis's Resistance to the 'Disease of Money Getting,'" Arielle Zibrak, Case Western Reserve University
2. "The Sympathetic 'I': The Gothic and Civil Commitment in Rebecca Harding Davis's 'Put Out of the Way,'" Sarah Gray-Panesi, Middle Tennessee State University
3. "The Gender Politics of Marital Pursuit in Rebecca Harding Davis's *A Wife, Yet Not a Wife*," Jane E. Rose, Purdue University North Central

Audio Visual Equipment: None

Session 5-I America Abroad in the 19th Century: Forging International Identity (Bryce: 2nd Floor)

Organizer and Chair: John Mac Kilgore, Florida State University

1. "Siamese Links: Siam, Slavery, and Comparative Racialization," Ross Bullen, Mount Allison

University

2. "Building Queer Community Abroad: The Women's Rest Tour Association," J. Samaine Lockwood, George Mason University
3. "Shakespeare's Birthplace: A Case Study in Nineteenth-Century American Literary Pilgrimage," Daniel Grace, University of California-Davis

Audio-Visual Equipment required: None

Session 5-J Roundtable on Publishing in Scholarly Journals: Advice from Editors (Yellowstone: 2nd Floor) Organizer: Faye Halpern, University of Calgary

1. Faye Halpern, *ARIEL: A Review of International English Literature*
2. Michael Tavel Clarke, *ARIEL*
3. Martha Cutter, *MELUS*
4. Graham MacPhee, *College Literature*
5. Meredith Goldsmith, *Edith Wharton Review*
6. Susan Tomlinson, *Legacy*
7. Stephanie Hawkins, *Studies in the Novel*

A/v equipment required: Powerpoint

Session 5-K Business Meeting: Pauline Hopkins Society (Redwood: 2nd Floor)

Session 5-L Business Meeting: Wideman Society (Olympic: 2nd Floor)

Session 5-M Business Meeting: James Fenimore Cooper Society (Grand Canyon: 2nd Floor)

Session 5-N Business Meeting : Society for the Study of American Women Writers (Thornton A: 11th Floor)

**Thursday, May 22, 2014
4:30 – 5:50 pm**

Session 6-A Beyond the Paradigmatic Stowe: New Critical Approaches (Columbia B: Ballroom Level) Organized by the Stowe Society

Chair: Christiane Farnan, Siena College

1. "Prime Movers and Principled Actions: Beyond Sentiment in *Uncle Tom's Cabin*," Mary McCartin Wearn, Middle Georgia State College
2. "From Feeling Right to Reading Right: Critical and Imaginative Literacy in the 'Immense Body' of Harriet Beecher Stowe's *Key to Uncle Tom's Cabin*," Hildegard Hoeller, CUNY, College of Staten Island
3. "Stowe's Anti-Emphatic Sentimentalism in *The Minister's Wooing*," Marianne Noble, American University

Audio-Visual Equipment required: projector for PowerPoint

Session 6-B Gertrude Stein's *Tender Buttons*: Form, Particularity, Texture, Matter (Congressional C/D: Lobby Level) Organized by the Gertrude Stein Society

Chair: Amy Moorman Robbins, Hunter College, CUNY

1. "Correcting *Tender Buttons*: Form and Particularity," Seth Perlow, Oklahoma State University
2. "Feel It To See': *Tender Buttons* and Modernist Textures," Chad Bennett, University of Texas at Austin
3. "Objects, Food, Rooms: The Life of Matter in *Tender Buttons*," Erin Edwards, Miami University

Audio-Visual Equipment Required: Projector and Screen

Session 6-C Rousing the Reader in African American Novels (Columbia A: Ballroom Level)
Organized by Ayesha K. Hardison, Ohio University

Chair: Angelyn Mitchell, Georgetown University

1. "Citing and Reading Miltonic Presence in Pauline Hopkins's *Hagar's Daughter*," Reginald A. Wilburn, University of New Hampshire
2. "'You'll never get a boy friend . . . if you don't stop reading those books': Contemplating the Black Female Reader in Gwendolyn Brooks's *Maud Martha*," Ayesha K. Hardison, Ohio University
3. "Revising the Novel, Advising the Reader: William Melvin Kelley's Forgotten Experiment in *Dem*," Gillian Johns, Oberlin College
4. "Reading (and Writing) Toni Morrison's *Home*," Shawn Christian, Wheaton College

Audio-Visual Equipment required: Projector and Screen

Session 6-D The Poetics and Politics of Jayne Cortez (Bunker Hill: Ballroom Level)
Organized by Laura Hinton, The City College of New York (CUNY)

Chair: Evie Shockley, Rutgers University, New Brunswick

1. "'Samba is Power': Dancing Through the Diaspora in the Poetic Collaborations of Jayne Cortez," Renee M. Kingan, College of William and Mary
2. "A Body 'Doubling into Woman-hood,'" Laura Hinton, The City College of New York (CUNY)
3. "How Long Has Jayne Been Gone: The Mother-in-Performance of Contemporary Feminist Feminist Aesthetics," Victoria Chevalier, Medgar Evers College (CUNY)

Audio-Visual Needs: Digital projector including some sound capabilities

Session 6-E Teaching John Dos Passos (Yellowstone: 2nd Floor)
Organized by the John Dos Passos Society

Chair: Aaron Shaheen, University of Tennessee at Chattanooga

1. "Teaching John Dos Passos among the Expatriates," Wesley Beal, Lyon College

2. "Teaching Dos Passos's *The 42nd Parallel*: Modernist Form and Self-Research," J. Gregory Brister, Valley City State University
3. "Incarcerated Learners and John Dos Passos's 'They Are Dead Now': Moving from Message to Form in the Classroom," Victoria Bryan, University of Mississippi
4. "Teaching Dos Passos: A Challenge and a Joy," Claudia Matherly Stolz, Urbana University
5. "Teaching Taylor and Ford to Business Students through Dos Passos," Fredrik Tydal, Södertörn University

Audio-Visual Equipment required: Projector

Session 6-F Updike and the Short Story: Vol. 2 (Yosemite: 2nd Floor)

Organized by The John Updike Society

Chair: Scott Dill, University of North Carolina at Chapel Hill

1. "Mind Games Forever: Masculine Self-Delusion in 'The Morning' and 'Slippage,'" Peter Bailey, St. Lawrence University
2. "Updike on Religion after 9/11," Liliana Naydan, University of Michigan
3. "*Life after Sex?*: Memory and the Diminished Present in John Updike's Late Short Fiction," Matthew Shipe, Washington University

Audio-Visual Equipment required : None

Session 6-G Roundtable: New Directions in Asian American Literary Pedagogy (Grand Teton: 2nd Floor)

Organized by the Circle for Asian American Literary Studies

Chair: Heidi Kim, University of North Carolina at Chapel Hill

Yoonmee Chang, George Mason University

Patricia Chu, George Washington University

Lawrence-Minh Bui Davis, *Asian American Literary Review* and University of Maryland

Caroline Rody, University of Virginia

Audio-Visual Requirements: None

Session 6-H Southern Influences (Glacier: 2nd Floor)

Organized by the Society for the Study of Southern Literature

Chair: Tara Powell, University of South Carolina

1. "A Good Man is Hard to Find' in *Nebraska*: Flannery O'Connor's Influence on Bruce Springsteen's New Jersey Gothic," Erik Gravel, Catholic University of America
2. "Confessions of Inadequacy: The Inescapable Influence of *Let Us Now Praise Famous Men* on Vollmann's *Poor People*," Andrew Croke, College of New Jersey
3. "Walker Percy's *The Moviegoer* in Gotham City," Paul Stapleton, University of North Carolina at Chapel Hill

Audio-Visual Equipment required: None

Session 6-I Library of Congress Literary Research: A Roundtable (Everglades: 2nd Floor)

Organizer and Moderator: Alice L. Birney, Literary Manuscript Historian, Library of Congress

1. "Research and Fellowship Opportunities at the Library of Congress," Jason Steinhauer, Office of Scholarly Programs, Library of Congress
2. "'Delicious, enough': Touching Walt Whitman at the Library of Congress," Ed Folsom, University of Iowa
3. "Publishing Books from the Ralph Ellison Papers," John C. Callahan, Lewis and Clark College
4. "How To Use the Archive of A Living Writer," Ross Miller, Editor, Independent Scholar

Audio-Visual Equipment required: None

This roundtable and discussion describes several major experiences in using the vast literary manuscript and other primary resources of the Library of Congress. The goal is to introduce younger researchers to opportunities in using primary sources and to encourage leaving the ease of on-line highlighted sources for the tangible benefits of using original papers in their contexts. The informal discussion will aim to raise research horizons for those attending and for their students. Opportunities for paid fellowships of various lengths also will be described. It is hoped that the discussion will lead to a fruitful exchange of ideas for approaching original research and encouraging the appropriate archiving of significant literary papers.

Session 6-J A Literary Conversation with Washington Irving (Thornton A: 11th Floor)

Organized by the Washington Irving Society

John Dennis Anderson, associate professor of Communication Studies at Emerson College, will perform a monologue in character and then answer questions, first in character and then out of character. Anderson is a performance studies scholar who focuses his research on narrative theory and performance. He is the author of *The Student Companion to William Faulkner*. In addition to publishing articles in *Text and Performance Quarterly*, he has served as Book Review Co-Editor for the journal. He performs nationally in his one-person shows as authors Henry James, William Faulkner, Washington Irving, Lynn Riggs, and Robert Frost. He has received grants to present humanities programs on early America, the Civil War, the 1930s, and the Centennial of Oklahoma statehood. He is a former Chair of the Performance Studies Division of the National Communication Association and served as Director of the Honors Program at Emerson for ten years.

Audio-Visual Equipment required: None

Session 6-K Poetry and Prisons in 19th-century American Literature (Bryce: 2nd Floor)

Chair: Paul C. Jones, Ohio University

1. "Poetry in *The Hangman/The Prisoner's Friend* 1845-57: Affect and the Politics of In-group/Out-group Construction," Birte Christ (Justus-Liebig-University Giessen, Germany/UC Irvine)
2. "Voices from Prison: Antebellum Poetry of Incarceration," Carl Ostrowski, Middle Tennessee State University

3. "More Reasons Why Caged Birds Sing: Birds and Cages in 19th-Century American Writing,"
Alfred Bendixen, Texas A&M University

Audio-Visual Equipment required: None

Session 6-L Business Meeting: William Dean Howells Society (Olympic: 2nd Floor)

Welcoming Reception 6:30-8:00 pm

(Columbia A & B: Ballroom Level)

Audio-Visual Equipment required: Microphone and Podium

Friday, May 23, 2014

Registration: 7:30 am - 5:30 pm
(Columbia Wall: Ballroom Level)

Book Exhibits (Congressional A: Lobby Level): open 9:00 am – 5:00 pm

Friday, May 23, 2014

8:10 – 9:30 am

**Session 7-A Rethinking the American Literary Canon in Response to Mass Incarceration
(Columbia A: Ballroom Level)**

Chair: Meghan O'Dea, University of Tennessee at Chattanooga

1. "From Slavery to the Modern Day Plantations of Prisons: Using American Autobiographical Writing to Recognize and Develop the Literary Voices of Women in Captivity," Samantha Zimler, The College of New Jersey
2. "The American Short Story Beyond Bars," Victoria M. Bryan, University of Mississippi
3. "Feminism is the New Black: Teaching American Literature, from Toni Morrison to Andrea Gibson, in a Women's Prison," Courtney Polidori, The College of New Jersey

Audio-Visual Equipment required: A projector and screen

Session 7-B New Directions in Regionalism (Bunker Hill: Ballroom Level)

Organized by the Society of Early Americanists

Chair: Duncan Faherty, Queens College & The CUNY Graduate Center

1. "Many Regions in One Place: Reading Native American Writing as Regional Texts," Keri Holt, Utah State University
2. "Shifting Perspectives in the Early Republic: From the Globe to the Section," Chris Apap, Oakland University
3. "Medicine, Natural History, and Creole Regionalism in William Byrd II," Thomas Long, University of Connecticut
4. "Washington Irving's Hemispheric *Weltanschauung*," Jordan Wingate, University of California, Los Angeles

Audio-Visual Equipment required: Projector and Screen

**Session 7-C Cummings' Enormous Self: Heirs and Contemporaries
(Congressional C/D: Lobby Level)** Organized by the E. E. Cummings Society

Chair: Bernard F. Stehle, Community College of Philadelphia

1. "*The Young and Evil*: Charles Henri Ford and Parker Tyler, Heirs of E. E. Cummings' 'snug and evil' Greenwich Village Bar Scene," Rai Peterson, Ball State University

2. "E. E. Cummings' Self-Portraits in Poetry and Painting," Michael Webster, Grand Valley State University
3. "The Company He Kept: The Modernist Movement and E. E. Cummings' Visual Aesthetic," Steven Katz, Independent Scholar, The Ohio State University

Audio-Visual Equipment required: Projector for laptop.

Session 7-D The New Nature Writing I: New Explorers, Young Writers, New Ecocriticism (Yosemite: 2nd Floor) Organized by the Association for the Study of Literature and Environment

Chair: Ian Marshall, Penn State Altoona

1. "Cosmic Outlaws: Coming of Age After the End of Nature," Susan Cohen, Anne Arundel Community College
2. "Selfies on Everest: The New Explorers Leave Their Mark," Frank Fucile, College of William and Mary
3. "New Ecocriticism and Old War: The Potential of Contemporary Ecocriticism to Reorient the Critical Field of Cold War Literary Studies," Sarah Daw, University of Exeter

Audio-Visual Equipment required: PowerPoint

Session 7-E Mark Twain's Readers: Explorations in Reception (Columbia B: Ballroom Level) Organized by the Reception Study Society

Chair: Ellen Gruber Garvey, New Jersey City University

1. "Readers Write Back: Mark Twain's Fan Mail and Eccentric Receptions," James L. Machor, Kansas State University
2. "The Pistol and the Press: The Reception of Mark Twain, Sensational Reporter," Jarrod Roark, University of Missouri-Kansas City
3. "Reading Twain's Mysteries: From *Pudd'nhead Wilson* to a *Double Barrelled Detective Story*," Philip Goldstein, University of Delaware-Wilmington.

Audio-Visual Equipment required: yes, for a power point presentation

Session 7-F Trauma, Grief, Memory, Oblivion: Henry and Clover at Rock Creek (Yellowstone: 2nd Floor) Organized by the Henry Adams Society

Chair: John C. Orr, University of Portland

1. "From New York to Washington to Egypt: A Trauma Theory Reading of *Democracy's* Madeleine Lee," Kim Moreland, George Washington University
2. "A Figure Alone: The Afterlife of the Saint-Gaudens Memorial to Clover Adams," Natalie Dykstra, Hope College
3. "Looking for Augustus Saint-Gaudens in the Adams Memorial," Barry Maine, Wake Forest University

Audio-Visual Equipment Required: projector

Session 7-G Contemporary Literature and Cultural Movements (Capitol B: Lobby Level)

Organized by the Society for Contemporary Literature

Chair: Ben Railton, Fitchburg State University

1. "Unmasking the Protester: Collective Social Movements and the Individual Activist in Jonathan Lethem's *Dissident Gardens*," Agnieszka Herra, Western University, Ontario
2. "The Literary Afterlife of the Korean War," Joseph Darda, University of Connecticut
3. "American Hybrid Poetics: Gender, Mass Culture, and Form," Amy M. Robbins, Hunter College, CUNY

Audio-visual needs: none

Session 7-H Considering Eudora Welty and African American Literature: Lines of Dialogue (Capitol A: Lobby Level) Organized by the Eudora Welty Society

Chair: Harriet Pollack, Bucknell University

1. "Eudora Welty and Langston Hughes: In Search of Blues Form in 'Powerhouse,'" Jacob Agner, University of Mississippi
2. "A Twice Worn Path: Eudora Welty and Sarah E. Wright," Christin Taylor, University of Maryland
3. "The Waiting Room: Race and Medical Ethics in Works by Ernest Gaines and Eudora Welty," Adrienne Akins Warfield, Mars Hill University
4. "The Lynched Earth: Landscapes as Buried Histories in Welty's 'A Worn Path' and Morrison's *Home*," Donnie McMahan and Kevin Murphy, West Georgia University

Audio-Visual Equipment required: None

Session 7-I Bird's Bodies: Sheppard Lee and Narratives of Embodiment (Everglades: 2nd Floor) Organized by Chad Luck

Chair: Jonathan Blandford, Bellarmine University

1. "The Politics of the Antebellum Picaresque: Transgressing the Margins of U.S. Democracy," D. Berton Emerson, Cal Poly Pomona
2. "Ontological Drift: Medical Discourse and Racial Embodiment in *Sheppard Lee*," Matthew Rebhorn, James Madison University
3. "Utilitarian Reading: *Sheppard Lee* and the Antebellum Social Body," Chad Luck, California State University, San Bernardino

Audio-Visual Equipment required: None

Session 7-J Constructing Childhood (Glacier: 2nd Floor)

Chair: Dustin Anderson, Georgia Southern University

1. "Race and Childhood Innocence in the Fiction of Sui Sin Far," Linda Joyce Brown, Ashland University
2. "A Mexican among the White Boys and a White Boy among the Mexicans: The Question of Belonging in Matt de la Peña's Young Adult Fiction," Simone Puff, University of Graz, Austria
3. "Nerdfighter? Vlogbrother? YA Fiction Superstar?: Looking for the Literary in John Green," Ellyn Lem, University of WI-Waukesha

Audio-Visual Equipment required: None

Session 7-K Women's Roles: American Women Writers (Grand Teton: 2nd Floor)

Chair: Kelli Purcell O'Brien, University of Memphis

1. "Citizen Wives and the Anxiety of Infidelity in E.D.E.N. Southworth's *Retribution* and *The Unloved Wife*," Paul Christian Jones, Ohio University
2. "Common Ground: The Figure of the Female Writer in Lydia Huntley Sigourney's *Lucy Howard's Journal* and E. D. E. N. Southworth's *Laura Etheridge*," Ann Beebe, University of Texas at Tyler
3. "Anger and Silence: Harriet Beecher Stowe's Narrative Struggles in *Oldtown Folks*," Chris Farnan, Siena College

Audio-Visual Equipment required: None

Friday, May 23, 2014
9:40 – 11:00 am

Session 8-A Catharine Maria Sedgwick in/and Washington D.C.: A Roundtable (Bunker Hill: Ballroom Level) Organized by the Catharine Maria Sedgwick Society

Moderator: Jenifer Elmore, Palm Beach Atlantic University

1. "The Personal Becomes Political: Sedgwick's Early Letters," Patricia Larson Kalayjian, California State University, Dominguez Hills
2. "Catharine Sedgwick's Emancipation Proclamations: In the Parlor, the Pulpit, and the Press, 1827-1836," Lucinda Damon-Bach, Salem State University
3. "Agrarian Law and the Problem of 'Unsubdued Land' in Sedgwick's *Letters from Abroad to Kindred at Home* (1841)," Matthew Wynn Sivils, Iowa State University
4. "'Wider abuses make rebels': Sedgwick's Shifting Stance on Slavery in the 1850s," Deborah Gussman, The Richard Stockton College of New Jersey

Audio-Visual Equipment required: LCD Projector

Session 8-B New Directions in Willa Cather Criticism (Columbia B: Ballroom Level)

Organized by the Willa Cather Foundation

Chair: John Swift, Occidental College

1. "The trying and complicated household in which I live': Intimations of Cather's Life with the McClungs," Timothy Bintrim, St. Francis University
2. "Two Beginnings in Rome: Cather's *Death Comes for the Archbishop* and Canfield's *The Brimming Cup*," Janis Stout, Texas A&M University
3. "The Muse Comes to Back Creek: Hesiod and *Sapphira and the Slave Girl*," John Jacobs, Shenandoah University

Audio-visual equipment required: projector/screen

Session 8-C "The New Art": The Typewriter, the Ampersand, and Rhythmic Precision (Congressional C/D: Lobby Level) Organized by the E. E. Cummings Society

Chair: Michael Webster, Grand Valley State University

1. "Cummings and the Typewriters Aesthetic," Matthew Schilleman, Clemson University
2. "'o- / pening' the 'Book of the Dead': Cummings' Ampersand & Hieroglyphic Sonnetry in *New Poems* (1938)," Gillian Huang-Tiller, University of Virginia-Wise
3. "'That Precision which Creates Movement': Rhythmic Convention, Revision, and Innovation in the Poetry of E. E. Cummings," Richard D. Cureton, University of Michigan

Audio-Visual Equipment required: Projector for laptop.

Session 8-D Amiri Baraka: "Out & Gone" (Columbia A: Ballroom Level)

Organized by African American Literature and Culture Society

Chair: Anna Everett, University of California Santa Barbara

1. "The Outer Space of the Black Interior: Baraka's *Tales of the Out & the Gone*," Margo Natalie Crawford, Cornell University
2. "Other Autobiographies: Amiri Baraka's 6 Persons," Kathy Lou Schultz, University of Memphis
3. "Imamu Baraka's Heiresses," Evie Shockley, Rutgers University

Audio-Visual Equipment required: Projector

Session 8-E Influence on/of Thornton Wilder (Yosemite: 2nd Floor)

Organized by the Thornton Wilder Society

Chair: Jackson R. Bryer, University of Maryland

1. "An 'Absurd' Pairing: Wilder, Beckett and the Benefit of Blurring Boundaries," Tony Gunn, Florida State University

2. "Our Town (1940) Film Adaptation: Editing History in Transition," Hsin Hsieh, National Taiwan University
3. "You Can't Go Back Again: The Choice of Life and Death in Wilder's *Our Town* and Ruhl's *Eurydice*," Wesley Longacre, University of Colorado-Boulder
4. "Thornton Wilder's Influence on Post-War Germany and German Playwrights," Yvonne Shafer, St. John's University

A/V: audio-visual projector/speakers to connect to a laptop

Session 8-F Reconsidering Richard Brautigan (Yellowstone: 2nd Floor)

Organized by the Richard Brautigan Society

Chair: Jill E. Anderson, Tennessee State University

1. "The Cover of *Trout Fishing in America*," Chris Gair, University of Glasgow
2. "'What a Lovely Nib Trout Fishing in America Would Make': Writing Contemporary Manhood into Existence in *Trout Fishing in America*," Sharon Becker, Towson University
3. "The Mandate of Heaven and the Soteriology of Hamburgers: Circumstance, Thoreau, and the Apotropaic in Richard Brautigan's *So the Wind Won't Blow It All Away*," Matt Stefon, Middlesex Community College
4. "Richard Brautigan: Technophile to Technophobe," Bryce Kammers, Lewis-Clark State College

A/V Required: projector and screen

Session 8-G New Approaches to H.D. and/or Her Circle (Capitol B: Lobby Level)

Organized by the H.D. International Society

Chair: Rebecca Walsh, North Carolina State University

1. "Exchanging Hours: *Tribute to Freud* and Queer Time," Valerie Rohy, University of Vermont
2. "Sea Garden's Love Poems and Darwin's Beagle Geology's Coral-Island 'Blooms,'" Cassandra Laity, University of Tennessee, Knoxville
3. "Orphism as Autobiography: Painterly Vision and the New Physics as Structural Motifs in H.D.'s *Her*," Chris Townsend, Royal Holloway, University of London
4. "Reading H.D. from the Ground Up: Notes on H.D.'s Notes to *The Gift*," Jane Augustine, Independent Scholar

Audio-Visual Requirements: None

Session 8-H William Faulkner and Eudora Welty (Capitol A: Lobby Level)

Organized by the William Faulkner Society and the Eudora Welty Society

Chair: Deborah Clarke, Arizona State University

1. "Whiteness Reading Race: Welty's 'The Demonstrators' as a response to Faulkner's 'That Evening Sun,'" Harriet Pollack, Bucknell University

2. "Staircase to the Gothic: William Faulkner's *Absalom, Absalom!* and Eudora Welty's *Delta Wedding*," Sarah Ford, Baylor University
3. "Welty, Faulkner, and the Nexus between Segregation and White Southern Womanhood," Susan Donaldson, College of William and Mary

Audio-visual Equipment required: None

Session 8-I Human Rights and Asian American Literary Studies (Glacier: 2nd Floor)

Organized by the Circle for Asian American Literary Studies

Chair: Lynn Mie Itagaki, The Ohio State University

1. "Disability and Nationality as Liminal Power in Animal's People," Krupal Amin, The Ohio State University
2. "Scenes of the Violated Home: Kiran Desai's *The Inheritance of Loss* and Jhumpa Lahiri's *The Lowland*," Meghan Buckley, Purdue University
3. "Transpacific Noir, Dying Colonialism," Jinah Kim, Northwestern University
4. "Remembering U.S. Imperialism in Asia and Latin America: Carlos Bulosan's *America Is in the Heart* and Américo Paredes's *George Washington Gómez*," Susan Thananopavarn, The University of North Carolina-Chapel Hill

Audio-Visual Requirements: None

Session 8-J Teaching Poe's Poetry (Everglades: 2nd Floor)

Organized by the Poe Studies Association

Chair: Travis Montgomery, Fort Hays State University

1. "The Terrors of 'Forgotten Lore': Poe's Poetic Self-Assessment," Richard Fusco, St. Joseph's University
2. "Poe's 'Lenore': Romanticism Revisited or Revised?," Sonya Isaak, University of Heidelberg
3. "'My Heart Laid Bare': Poe's Poetic Autobiography Revealed in Verse and Embedded in Prose," James W. Thomas, Pepperdine University

Audio-Visual Equipment required: None

Session 8-K Kay Boyle at 25 (Grand Teton: 2nd Floor)

Organized by the Kay Boyle Society

Chair: Marilyn Elkins, California State University

1. "Politics and Agency in Kay Boyle's *Process* and 'Book of Cincinnati'," Caroline Maun, Wayne State University
2. "Sexual Politics in *Process*," Beth Widmaier Capo, Illinois College
3. "Imagining Commonality: Kay Boyle's Mid-Twenties," Anne Reynes-Delobel, Aix-Marseille Université, France

4. "Kay Boyle Scholarship: Trends and Opportunities," Thomas C. Austenfeld, Université de Fribourg, Switzerland

Audio-Visual Equipment required: None

Session 8-L Henry Adams Goes to Washington (Bryce: 2nd Floor)

Organized by the Henry Adams Society

Chair: William Merrill Decker, Oklahoma State University

1. "Henry Adams and Henry James: The Lesson of the Student--*The American, Democracy, The Bostonians*," Ormond Seavey, George Washington University
2. "The Slow 'Dance of Democracy': Seeing Washington from Mount Vernon in Henry Adams's *Democracy*," Nathaniel Windon, Pennsylvania State University
3. "Like a Deserted Syrian City: Washington and *The Education of Henry Adams*," Richard G. Androne, Albright College

Audio-Visual Equipment Required: None

Session 8-M Business Meeting: Society for Contemporary Literature (Olympic: 2nd Floor)

Friday, May 23, 2014

11:10 am – 12:30 pm

Session 9-A The New Nature Writing II: Going West (Columbia A: Ballroom Level)

Organized by the Association for the Study of Literature and Environment

Chair: Megan Simpson, Penn State Altoona

1. "The Dark Side of Nature Writing: *Nature Noir* and *Wisconsin Death Trap*," Richard J. Schneider, Wartburg College
2. "Changing the Mid-American Landscape: The Vulnerable Nature of John Price," Linda Lizut Helstern, North Dakota State University:
3. "Done with the Past(oral)? New Nature Writing and the American West," Austin Hetrick, University of Virginia

Audio-Visual Equipment required: PowerPoint

Session 9-B Willa Cather on the Market (Columbia B: Ballroom Level)

Organized by the Willa Cather Foundation

Chair: Timothy Bintrim, St. Francis University

1. "Seasonal Reading: Willa Cather's *One of Ours* and the Marketplace," Kelsey Squire, Ohio Dominican University
2. "Willa Cather and the Fine Press Market," Matthew Lavin, St. Lawrence University

3. "The Great Depression in Cather's *Obscure Destinies*," Charmion Gustke, Belmont University

Audio-visual equipment required: projector/screen

Session 9-C Teaching Contemporary Literature (Roundtable) (Yosemite: 2nd Floor)

Organized by the Society for Contemporary Literature

Moderator: Karen Weekes, Penn State University, Abington College

1. "Literature as Equipment for Living: Teaching the Texts of the 2010s," Thomas Jesse, Texas Christian University
2. "'All That Happens Must Be Known': Contemporary Literature in the Digital Age," Jennifer Travis, St. Johns University
3. "Contemporary Literature in the General Education Classroom: Teaching 'Comics and the American Experience,'" Chuck Baraw, Southern Connecticut State University
4. "Contemporary American Regional Literature," Sara Kosiba, Troy University
5. "'Which Way Is the Front Line from Here?': War in the Classroom," Kristin Kelly, University of North Georgia

Audio-visual needs: digital projector that can be connected to laptop;

Session 9-D ProQuest and RSAP Article Prize Winners Roundtable (Yellowstone: 2nd Floor)

Organized by the Research Society for American Periodicals (RSAP)

Chair: Bill Hardwig, University of Tennessee, Knoxville

1. "No One Who Reads the History of Hayti Can Doubt the Capacity of Colored Men: Racial Formation and Atlantic Rehabilitation in New York City's Early Black Press, 1827-1841," Charlton Yingling, University of South Carolina
2. "Beyond the 'Shingle Factory': The Armory Show in the Popular Press after 1913," Melissa Renn, Harvard Art Museums
3. "'Taken Possession of': The Reprinting and Reauthorship of Hawthorne's 'Celestial Railroad' in the Antebellum Religious Press," Ryan Cordell, Northeastern University

Audio-Visual Equipment required: Projector

Session 9-E: New Directions in McCarthy Studies (Bunker Hill: Ballroom Level)

Organized by the Cormac McCarthy Society

Chair: Stacey Peebles, Centre College

1. "Personal Foul: Lester Ballard's Post-Concussion Syndrome," Benjamin S. West, State University of New York at Delhi
2. "Pedophobia, Ecocatastrophe, and the Novels of Cormac McCarthy," Kevin Trumpeter, Allen University
3. "Teaching *Blood Meridian*: A PowerPoint Presentation," Steven Frye, California State University, Bakersfield

Audio-Visual Equipment required: Projector for PowerPoint and Screen

**Session 9-F At the Edge of the Postmodern? American Poetry in the 1950s
(Congressional C/D: Lobby Level)** Organized by the Charles Olson Society

Chair: Gary Grieve-Carlson, Lebanon Valley College

1. "Deep Time and Deep Ecology in the Charles Olson and Robert Creeley Correspondence," Joshua Hoeynck, Case Western Reserve University
2. "John Berryman Reads Himself: 1950s Poetry Against Interpretation," Rebecca van Laer, Brown University
3. "Back to the Future: 1950s American Poets in Stewart Brand's Whole Earth Publications of the '70s, '80s, and '90s," Susan Lewak, UCLA

Audio-Visual Equipment required: digital projector

Session 9-G Washington Irving and Islam (Glacier: 2nd Floor)
Organized by the Washington Irving Society

Chair: Christopher Apap, Oakland University

1. "Washington Irving's *Mahomet* and the Imperial Biography," Zubeda Jalalzai, Rhode Island College
2. "Connecting Irving to the Other: Using *Tales of the Alhambra* and *Mahomet and His Successors* as Cultural Analytics," Geoffrey Clegg, Texas A&M University-Commerce
3. "Recording Saints' Lives and Muhammad's Biography," Rachel Payne, Independent Scholar

Audio-Visual Equipment required: none

Session 9-H William Carlos Williams: The Poet-Doctor as Environmentalist (Everglades: 2nd Floor)
Organized by the William Carlos Williams Society

Chair: Ian Copestake, President, William Carlos Williams Society

1. "Pollution, Pearls, and Profit: Proto-Environmentalism in *Paterson*," Daniel Burke, Marquette University
2. "Apocalypse on Repeat: William Carlos Williams's *Spring and All* and the Nuclear Imagination," Bradley J. Fest, University of Pittsburgh
3. "The Poetics of Place: A Study of William Carlos Williams's *Paterson* and Gary Snyder's 'Night Song of the Los Angeles Basin,'" Paul Cappucci, Georgian Court University

Audio-Visual Equipment required: None

Session 9-I Nature/Theory/Thoreau (Capitol A: Lobby Level)
Organized by the Thoreau Society

Chair: Rochelle Johnson, College of Idaho, and Kristen Case, University of Maine Farmington

1. "Thoreau's Project of Evolutionary Becoming," Bill Rossi, University of Oregon
2. "Endangered Humans," Wai-Chee Dimock, Yale University
3. "Thoreau, Vegetal Life, and OntoSympathy," Jane Bennett, Johns Hopkins University

Audio-Visual Equipment required: None

Session 9-J Writing Passion: Erotic Moments between Morrison's Male and Female Characters (Capitol B: Lobby Level) Organized by the Toni Morrison Society

Chair: Evelyn Jaffe Schreiber, The George Washington University

1. "Writing and Reading the Erotic in Morrison's Fiction," Claudine Raynaud, University Paul Valery
2. "Sexual Agency in Toni Morrison's Novels," Alice Knox Eaton, Springfield College
3. "What is Found in the Break: Infidelity and the Racial Contract in Toni Morrison's *Jazz*," Kevin Quashie, Smith College

Audio-Visual Equipment required: none

Session 9-K Identity, Masculinity, and Gender in Four Plays of August Wilson (Grand Teton: 2nd Floor) Organized by the August Wilson Society

Chair: Michael Downing, Kutztown University of Pennsylvania

1. "Rocking the Boat: The Value of Revolutionary Black Masculinity and Critiquing Neoliberal Capitalism in *Gem of the Ocean* and *Radio Golf*," Elizabeth Pittman, George Washington University, Washington, DC
2. "'To Understand about that Piano': Property and Gender in August Wilson's *The Piano Lesson*," Anthony Pennino, Stevens Institute of Technology, Hoboken, NJ
3. "A big bend there, a tree by the shore: Situated Identity in *The Janitor*," Jacqueline Zeff, University of Michigan, Flint, MI

Audio-Visual Equipment required: None

Session 9-L Business Meeting: H.D. International Society (Bryce: 2nd Floor)

Session 9-M Business Meeting: Richard Brautigan Society (Olympic: 2nd Floor)

Session 9-N Business Meeting: Kay Boyle Society (Redwood: 2nd Floor)

**Friday, May 23, 2014
12:40 –2:00 pm**

Session 10-A Critical Perspectives on Ruth Ozeki (Bunker Hill: Ballroom Level)
Organized by the Circle for Asian American Literary Studies

Chair: Sue J. Kim, University of Massachusetts Lowell

1. "Reading Ozeki's *My Year of Meats* as Asian American Satire and Comedy," Caroline Kyungah Hong, Queens College, CUNY
2. "Dogen's 'Eternal Now' in Ruth Ozeki's *A Tale for the Time Being*," Katsuya Izumi, University at Albany, SUNY
3. "Material Metafiction: Interconnection and the Object in Ruth Ozeki's *A Tale for the Time Being*," Leah Milne, University of North Carolina, Greensboro
4. "Ruth Ozeki's Transpacific Tidalectics," Erin Suzuki, Emory University

Audio-Visual Requirements: A/V Projector

Session 10-B Culture and Context in Stephen Crane's Work (Columbia B: Ballroom Level)

Organized by the Stephen Crane Society

Chair: Paul Sorrentino, Virginia Tech

1. "Creative Destruction: Conflagration, The Newspaper Sketch, and Stephen Crane's 'The Monster,'" Jennifer Travis, St. John's University
2. "Tommie's Resurrection: The Role of the Impoverished Child in Stephen Crane's New York Sketches," Maggie Morris Davis, Southern Illinois University, Carbondale
3. "Re-reading the Animals in Stephen Crane's *The Red Badge of Courage*," Qizhi Shu, Xiangtan University/University of North Carolina, Wilmington

Audio-Visual Equipment Required: Projector and Screen for a PowerPoint presentation

Session 10-C Fulbright Opportunities (Columbia A: Ballroom Level)

Alisha Scott, Program Officer

The Fulbright Scholar Program sends some 1200 U.S. scholars and professionals each year to lecture or conduct research in more than 125 countries. Previous Fulbright grantees have taught classes, helped with curriculum development, established new programs, engaged in collaborative work with colleagues around the world and returned to their classrooms with new perspectives and renewed energy.

The moderator will conduct a PowerPoint presentation exploring components of the Fulbright Scholar Program that contribute to faculty development, international collaboration, and the development of international exchange programs. Special attention will be given to the opportunities available in the 2015-2016 academic year competition for scholars of American literature. Administrators and faculty alike will learn how to use the various components of the Fulbright Scholar Program to benefit their campuses and faculty through internationalization

Audio-Visual Equipment Required: Projector and Screen for a PowerPoint presentation

Session 10-D Robert Lowell and Others - 1. (Congressional C/D: Lobby Level)

Organized by the Robert Lowell Society

Chair: Steven Gould Axelrod, University of California, Riverside.

1. "Modeling and Remodeling: Lowell's Architectural Imagination," Jo Gill, University of Exeter, UK
2. "The Erotics of Friendship: Plath, Sexton, and Lowell," Laurence Dumortier, University of California, Riverside
3. "Mid-century Autobiography: Robert Lowell's *Life Studies* and James Merrill's 'The Broken Home,'" Timothy Materer, University of Missouri, Columbia

Audio-Visual Equipment required: Powerpoint.

Session 10-E Crises of Federal Absence (Yosemite: 2nd Floor)

Organized by the Society of Early Americanists

Chair: Keri Holt, Utah State University

1. "The Lazaretto Metaphor: Confinement and Resistance in Charles Brockden Brown's 'The Man at Home,'" Joe Letter, University of Tampa
2. "Independent Thinking in the Absence of Authority: Reconsidering the Moral Ambiguity in Charles Brockden Brown's *Arthur Mervyn Or, Memoirs of the Year 1793*," Wanlin Li, Ohio State University
3. "Imagined Overthrow: Synodic Revolution and the American Illuminati Crisis," Gordon Fraser, University of Connecticut

Audio-Visual Equipment required: Projector and Screen

Session 10-F Travel, History, Culture: European and Holy Land Connections (Yellowstone: 2nd Floor)

Chair: Susan L. Roberson, Texas A&M University-Kingsville

1. "Melville's *Clarel*, the Sacred Palm of Mar Saba, and the Circulation of Images," Beverly R. Voloshin, San Francisco State University
2. "The Ethics of Industry: Sophia Hawthorne's and Margaret Fuller's European Travelogues," Amber Shaw, Coe College
3. "The Italian *Risorgimento* and Political Master Narratives: Harriet Beecher Stowe's *Agnes of Sorrento* vs. George Eliot's *Romola*," Kimberly VanEsveld Adams, Elizabethtown College,

Audio-Visual Equipment required: Projector and Screen

Session 10-G Eliot, Economics, and the Great War (Glacier: 2nd Floor)

Organized by the T. S. Eliot Society

Chair: Nancy K. Gish, University of Southern Maine

1. "An Economic Waste Land: T. S. Eliot and John Maynard Keynes," Michael Tratner, Bryn Mawr College

2. "the False Pretense of Being a Linguist: Eliot's Economy and the Poetics of Corporate Banking," Mathew Seybold, University of Alabama
3. "T. S. Eliot's Great War of Inflection," Kathryn Van Wert, University of Minnesota Duluth

Audio-Visual equipment required: None

Session 10-H Lyrical Eruptions in Poe's Prose: "The Haunted Palace" 175 Years Later (Grand Teton: 2nd Floor) Organized by the Poe Studies Association

Chair: William E. Engel, Sewanee: The University of the South

1. "The Forcible Impression of 'The Haunted Palace,'" Bonnie Shannon McMullen, Independent Scholar
2. "A hideous throng rush out forever': 'The Haunted Palace' and the Tomb of Mass Culture," Les Harrison, Virginia Commonwealth University
3. "Eternal Ballad: Poetry in 'The Fall of the House of Usher,'" Catherine Q. Forsa, Case Western Reserve

Audio-Visual Equipment required: None

Session 10-I Native American Children's and Young Adult Literature (Bryce: 2nd Floor)

Organized by the Children's Literature Society and the Association for the Study of American Indian Literatures (ASAIL)

Chair: Linda Salem, San Diego State University

1. "Shoring Up *The Birchbark House*," Anne Phillips, Kansas State University
2. "Language Revitalization, Anishinaabemowin, and Erdrich's *The Birchbark House*," Margaret Noodin, University of Wisconsin, Milwaukee
3. "Resistance of the Liminal in Eric Gansworth's *If I Ever Get Out of Here*," Michelle Pagni Stewart, Mt. San Jacinto College

Audio-Visual Equipment required: None

Session 10-J Emily Dickinson and Her Male Contemporaries (Capitol A: Lobby Level)

Organized by Emily Dickinson International Society

Chair: Páraic Finnerty, University of Portsmouth

1. "Writing 'Master': Gender and the Epistle in Dickinson and Whitman," Kathryn E. Wichelns, University of New Mexico
2. "Dickinson and Peirce: Poiesis and Semiosis," Daniel Fineman, Occidental College
3. "Haunted Chambers, Haunted Minds: Hypnagogia as a Symbol for the Public and Private Lives of Women in Dickinson, Poe, and Hawthorne," Gabriela Ines Serrano, Angelo State University
4. "Emily Dickinson and Stephen Crane: Kindred Spirits," Maryanne Garbowsky, County College of Morris

Audio-Visual Equipment required: None

Session 10-K Extravagant Welty (Everglades: 2nd Floor)

Organized by the Eudora Welty Society

Chair: Adrienne Akins Warfield, Mars Hill University

1. "Intimate Friendship and Extravagant Performance: The Correspondence of Eudora Welty and Frank Lyell," Julia Eichelberger, College of Charleston
2. "The bird that flies within your heart': Race, Nature and Decapitation in Eudora Welty's 'A Curtain of Green,'" Cliff Hudder, Lone Star College-Montgomery
3. "And Then He Was a She: A Critical Analysis of Eudora Welty's 'The Purple Hat'," Allison Castle Combs, University of Mississippi

Audio-Visual Equipment required: None

Session 10-L Ralph Ellison and the Question of Biography (Capitol B: Lobby Level)

Organized by the Ralph Ellison Society

Chair: Marc C. Conner, Washington & Lee University

1. "No Salvation in Europe: The Story of Ralph Ellison in Rome," Benjamin E. de la Piedra, Columbia University
2. "Ellison and Malraux," Kamila Louadj, University of Paris
3. "Ellison and 'The History of Western Culture': *Life Magazine* 1947-48," Tessa Roynon, Oxford University
4. "'Modulate, Daddy, Modulate!' Polyrhythms and Metric Modulation in the Fiction of Ralph Ellison," Michael Germana, West Virginia University

Audio-Visual Equipment required: None

Session 10-M Business Meeting: Catharine Maria Sedgwick Society (Redwood: 2nd Floor)

Session 10-N Business Meeting: Washington Irving Society (Olympic: 2nd Floor)

Session 10-O Business Meeting: Research Society for American Periodicals (RSAP) (Grand Canyon: 2nd Floor)

Friday, May 23, 2014

2:10 – 3:30 pm

Session 11-A Charlotte Perkins Gilman and the Novel (Columbia B: Ballroom Level)

Organized by the Charlotte Perkins Gilman Society

Chair: Peter Betjemann, Oregon State University

1. "Gilman's *Herland* and Utilitarian Moral Thought," Charlotte Rich, Eastern Kentucky University
2. "Queering Gilman," Jewon Woo, Lorain County Community College
3. "Social(ogical) Stories: The Intertextuality of Gilman's Serialized Novels in *The Forerunner*," Cynthia Patterson, University of South Florida

Audio-Visual Equipment required: Projector

Session 11-B The Wild Things. Where Are They Now? (Columbia A: Ballroom Level)

Organized by the Children's Literature Society

Chair: Dorothy Clark, California State University, Northridge

1. "Parents Just Don't Understand!: Exploring the Child's Voice in *Where the Wild Things Are* and *Knuffle Bunny*," Karissa F. Caperina, California State University, Northridge
2. "Dave Eggers, Maurice Sendak, and the Postmodern Sincerity of *Where the Wild Things Are*," Peter C. Kunze, University at Albany, State University of New York
3. "Letting the Monster Out of the Closet: Maurice Sendak's Wild Things and Today's Monstrous Children's/YA Books," Jessica R. McCort, Duquesne University
4. "The Terrible Eyes of Sendak's *Where the Wild Things Are* and Gaiman's *Coraline*," Laura M. Nicosia, Montclair State University

Audio-Visual Equipment required: Digital projector for DVD & PowerPoint and screen

Session 11-C Asian American Spoken Word Artists and Writers of the DC Area: A Creative Reading with G Yamazawa, Gowri Koneswaran, Tarfia Faizullah, and Eugenia Kim (Yellowstone: 2nd Floor)

Co-Sponsored by the *Asian American Literary Review* and the Circle for Asian American Literary Studies

Join us for a creative reading that features Asian American spoken word artists and writers of the DC Area. Poet, educator, and spoken word artist **G Yamazawa** will share from his acclaimed repertoire, performed at the Sundance Film Festival, Bonnaroo Music Festival, and the historic Nuyorican Poets' Café. He is a 2013 Kundiman Fellow, a two-time Southern Fried Champion, and most recently the recipient of the Audience Choice Award at Kollaboration Star. Poet, performing artist, and lawyer **Gowri Koneswaran** is senior poetry editor with *Jaggery* and poetry coordinator at BloomBars. Her poetry appears in *Beltway Poetry Quarterly*, *Bourgeon*, and *Lantern Review*. Gowri's performance credits include the Kennedy Center's Millennium Stage and Lincoln Center Out of Doors. **Tarfia Faizullah** will read from her forthcoming book *Seam*, which is the winner of the 2012 First Book Award by the Crab Orchard Series in Poetry. Her poems appear in *Ploughshares*, *The Missouri Review*, *The Southern Review*, *Massachusetts Review*, *Ninth Letter*, and *Poems of Devotion: An Anthology of Recent Poets*. Novelist **Eugenia Kim** will read from her published work, including *The Calligrapher's Daughter*, winner of the Borders Original Voices Award for Fiction, a Critic's Pick and Best Historical Fiction by *The Washington Post*, and a *Publishers Weekly* starred review. Other writings appear in journals and anthologies, such as *Potomac Review*, *Eclectic*

Grace, and *Echoes Upon Echoes*. She is a professor at Fairfield University's low-residency MFA in Creative Writing program.

Audio-Visual Requirements: Microphone

Session 11-D Robert Lowell and Others – 2 (Congressional C/D: Lobby Level)

Organized by the Robert Lowell Society

Chair: Frank Kearful, University of Bonn

1. "New England and Further': Lowell's Search for a New England Tradition of Romantic Irony," Grzegorz Kosciuszko, University of Lodz/University of Warsaw
2. "Delmore Schwartz, Robert Lowell, and the Crisis of Poets at Mid-Century." Hilene Flanzbaum, Butler University
3. "Ginsberg, Lowell, and the Mediated Subject," Richard Hunt, University of California, Riverside
4. "'We've talked our extinction to death': Lowell, Jarrell, Berryman and the Discourse of Nuclear Anxiety," Adam Beardsworth, Memorial University, Grenfell Campus, Newfoundland

Audio-Visual Equipment required: Powerpoint.

Session 11-E Spirit/Theory/Thoreau (Yosemite: 2nd Floor)

Organized by the Thoreau Society

Chair: Rochelle Johnson, College of Idaho, and Kristen Case, University of Maine Farmington

1. "Thoreau's Poetic Path Toward 'find[ing] God in nature,'" Stephen M. Spratt, The Citadel
2. "Emerson's Spiritual Exercises: Seeing through Matter," Jennifer Gurley, Le Moyne College
3. "Thoreau's Spirits: Figuring the New Materialism," John J. Kucich, Bridgewater State University
4. "Hearing Harmony: New Materialism's Transcendental Turn and the Legacy of Thoreau," Dalia Davoudi, Indiana University, Bloomington
5. "Spiritual Signature: Thoreau's Expressive Silence," Dan Beachy-Quick, Colorado State University
6. "Voicing Nature and Silencing Spirit: Thoreau as Anti-Theorist," Christopher Dustin, College of the Holy Cross

Audio-Visual Equipment required: None

Session 11-F Rereading American Literary Culture (Bryce: 2nd Floor)

Chair: Nicole J. Camastra, University of Georgia

1. "Panther Nation: Big Cats and Biopolitics in Nineteenth Century America," Rene H. Trevino, Texas A&M University
2. "American Racial Dystopia: Expansion and Extinction in Poe and Hawthorne," Maria Karafilis, California State University, Los Angeles
3. "'Among the Spirits': The Nineteenth-Century Humorous Sketch and the Occult," Helen T. Bailie, Penn State Altoona

Audio-Visual Equipment required: None

Session 11-G Historical and Cultural Connections and Contexts (Capitol A: Lobby Level)

Organized by the F. Scott Fitzgerald Society

Chair: Jackson R. Bryer, University of Maryland

1. "Everything Is So Confused": Race and Ethnic Privilege in *The Great Gatsby*," John James, Bellarmine University
2. "I Want You to Let Me Leave Here': Zelda Fitzgerald's Asylum Letters," Natalie Carter, Butler University
3. "Warren, Jerry, Gatsby, and the Rest of the Ohio Gang: The Satirization of Warren G. Harding in *The Great Gatsby*," Ashleigh Mills, Iowa State University
4. "Are you going to the Ordways?' Nick Carraway's Connection to Lucius Pond Ordway, Jr.," Peter Alan Froehlich, The Pennsylvania State University, Hazleton

Audio-Visual Equipment Required: None

Session 11-H Culture and Context in Stephen Crane's Work (Capitol B: Lobby Level)

Organized by the Stephen Crane Society

Chair: Benjamin F. Fisher, University of Mississippi

1. "A Spector of Reproach': Revisiting Figures of Shame in *The Red Badge of Courage*," Keiko Nitta, Rikkyo University/Yale University
2. "Stephen Crane's Literary Journalism and the Limits of Liberalism in the Progressive Era," Clemens Spahr, Mainz University
3. "Structures of Feeling within Stephen Crane's 'The Blue Hotel,'" Robert Welch, Indiana University of Pennsylvania

Audio-Visual Equipment Required: None

Session 11-I The Non-Fictional Dreiser and Mailer: *An American Tragedy* and *The Executioner's Song* (Glacier: 2nd Floor)

Chair: Robert C. Clark, University of West Alabama

Panelists:

J. Michael Lennon, Wilkes University

Jerome Loving, Texas A&M University

Audio-Visual Equipment required: none.

Session 11-J McCarthy and the Art of Narrative (Bunker Hill: Ballroom Level)

Organized by the Cormac McCarthy Society

Chair: Steven Frye, California State University, Bakersfield

1. "McCarthy, 'McCarthy,' and the Narrator: Narrative Perspective in *Suttree*," Bill Hardwig, University of Tennessee
2. "*The Crossing* as the Making of a Mexican Corrido," Gene Young, Sam Houston State University
3. "'Each the Other's World Entire': The Use of Ovid in Cormac McCarthy's *The Road*," Russell M. Hillier, Providence College

Audio-Visual Equipment required: None

Session 11-K Octavia Butler in Conversation (Grand Teton: 2nd Floor)

Organized by the Octavia E. Butler Society

Chair: Conseula Francis, College of Charleston

1. "'It's your body': *Kindred*'s Black Liberalism and the Logic of Contract," Bryan Conn, University of North Texas
2. "Afronauttes Rising on a Thousand Plateaus: Butler, Hopkinson, Okorafor and the New Black Heroine," Joe Love, Saint Louis University
3. "Afrofuturist Tempo-rality in the Work of Erykah Badu, Janelle Monáe, and Gayl Jones," Kristen Lillvis, Marshall University
4. "Reading Aimé Césaire with Octavia Butler: *A Tempest* and *Discourse on Colonialism* as Science Fiction Narratives of Aliens Invasion," Gregory Hampton, Howard University

Audio-Visual Equipment required: None

Session 11-L Reading Politics/Political Reading (Everglades: 2nd Floor)

Chair: James Tackach, Roger Williams University.

1. "Falling Houses: Poe, the Twin Towers, and 'The Spirit of Terrorism,'" J. Gerald Kennedy, Louisiana State University
2. "'See Things in a New Way': Jack London, Socialism, and the Conversionary Model of Politics," Howard Horwitz, University of Utah
3. "The Naturalist Ordeal of Whittaker Chambers," Martin Griffin, University of Tennessee, Knoxville

Audio-Visual Equipment required: None

Session 11-M Business Meeting: Ralph Ellison Society (Olympic: 2nd Floor)

Session 11-N Business Meeting: Eudora Welty Society (Thornton A: 11th Floor)

Session 11-O Business Meeting: Hemingway Board (Redwood: 2nd Floor)

Session 11-P Business Meeting: Poe Studies Association (Thornton C: 11th Floor)

Session Q (Bendixen -- meeting Reserved until end of day) (Grand Canyon: 2nd Floor)

**Friday, May 23, 2014
3:40 – 5:00 pm**

Session 12-A Beat Writing and the American Counterculture (Congressional C/D: Lobby Level)

Organized by the Beat Studies Association

Chair: Tatum Petrich, Montclair State University

1. "Countercultural Writers' Love/Hate Relationships with the USA: The Case of Gary Snyder," John Whalen-Bridge, National University of Singapore
2. "Kool-Aid Reality: Shaping the Subject of *Trout Fishing in America*," Sean Bolton, National Chiao Tung University
3. "'One Plus One Equals Three': William S. Burroughs, Brion Gysin, and *The Third Mind*," William Nesbitt, Beacon College

Audiovisual Equipment Required: Computer Hookup for Power Point

Session 12-B New Readings of Carson McCullers (Yosemite: 2nd Floor)

Organized by the Carson McCullers Society

Chair: Courtney George, Columbus State University

1. "The Masquerade: Gender Performance and Isolation in the Global South," April Kathleen Lenoir, University of Memphis
2. "Body Language & Language about Bodies: Deafness in *The Heart Is a Lonely Hunter*," Laura Broom, UNC Chapel Hill
3. "From the Clinical to the Critical: Carson McCullers' 'Freaks' as Lines of Flight," renée c. hoogland, Wayne State University

Audio-Visual Equipment required: Projector

Session 12-C Online in the Old Classroom (Columbia B: Ballroom Level)

Organized by the Society of Early Americanists

Chair: Edward Whitley, Lehigh University

1. "Teaching T(homas) Paine through Rap Genius: Early American Literature and Collaborative Literacy," Kacy Tillman, University of Tampa & Jeremy Dean, RapGenius.com
2. "'The simple, compact, well join'd scheme': Creating Multimodal Experiences for Students of Early American Literature Using Webbased Resources," Jeff Everhart, Longwood University
3. "The New Leviathan: How I Implemented the AAS's Periodicals Database in My Traditional American Literature Survey Class, and Lived to Tell the Tale," Joshua Matthews, Dordt College

Audio-Visual Equipment required: Projector and Screen

Session 12-D Iconic People, Iconic Places: The American West in the Early Twentieth Century (Yellowstone: 2nd Floor) Organized by the Western Literature Association

Chair: Nicolas S. Witschi, Western Michigan University

1. "‘We was just colts then’: Animality and Regional Identity in Owen Wister’s *The Virginian*,” Joshua Lundy, University of South Carolina
2. "Technicolor Places: Langston Hughes, Race, and Revolution in the U.S.-Mexico Borderlands,” Emily Lutenski, Saint Louis University
3. "Defying Western ‘Pictorial Beauty’: Frank Street’s *The Professor’s House*,” Carolina Alvarado, Princeton University

Audio-Visual Equipment required: digital/laptop projection

Session 12-E Jack London and His Influences (Bunker Hill: Ballroom Level)
Organized by the Jack London Society

Chair: Jeanne Campbell Reesman, University of Texas at San Antonio

1. "George P. Brett and Jack London: Professional Comrades,” Kenneth K. Brandt, Savannah College of Art and Design
2. "Jack London’s Eugenic Inspirations: from David Starr Jordan to Charles Woodruff,” Ewa Barbara Luczak, University of Warsaw, Poland
3. "Unlikely Compatriots: Tracing Jack London’s Influence on the Fiction of Jorge Luis Borges, Andrew Hoag, University of Texas at San Antonio

A/V request: Projector

Session 12-F Transatlantic Dickinson (Columbia A: Ballroom Level)
Organized by Emily Dickinson International Society

Chair: Kathryn E. Wichelns, University of New Mexico

1. "‘Alone and in a Circumstance’: Spiders, Artistry, and Dickinson’s Letter to George Sand,” Elizabeth Petrino, Fairfield University
2. "Bacchic Votaries: Elizabeth Barrett Browning, Ralph Waldo Emerson, and Emily Dickinson,” Marjorie Stone, Dalhousie University
3. "Subversive Spirits: Common Threads in George MacDonald and Emily Dickinson,” Anne Ramirez, Neumann University
4. "‘I noticed that Robert Browning had made another poem’: Dickinson and the Poetics of British Celebrity,” Páraic Finnerty, University of Portsmouth

Audio-Visual Equipment required: Projector

Session 12-G Visual and Verbal: Eliot's Aesthetics (Capitol A: Lobby Level)

Organized by the T. S. Eliot Society

Chair: Nancy K. Gish, University of Southern Maine

1. "T. S. Eliot and the Poetics of Ekphrasis: A Mis/Representation of the Other," Carol L. Yang, National Chengchi University, Taipei, Taiwan
2. "Playing with Masks: Eliot beyond Primitivism," Michael Opest, University of Wisconsin Madison
3. "T. S. Eliot and Lyric Answerability," Kinereth Meyer, Bar-Ilan University, Israel

Audio-Visual Equipment requested: None

Session 12-H Revisiting the Civil War: Paul Laurence Dunbar's *The Fanatics* (Everglades: 2nd Floor) Organized by the Paul Laurence Dunbar Society

Chair: Thomas L. Morgan, University of Dayton

1. "A History of Masculinity: Dunbar's Retelling of the Civil War in *The Fanatics* and Poems," Stephanie Farrar, University of Wisconsin-Eau Claire
2. "Border Control: Boundaries, Migration, and the Construction of Identity in Paul Laurence Dunbar's *The Fanatics*," Erin Pearson, University of California, Irvine
3. "Paul Laurence Dunbar's *The Fanatics* and the Problem of Unprincipled Love," Jonathan Daigle, University of Hartford

Audio-Visual Equipment Required: None

Session 12-I Ralph Ellison and the Aesthetics of Culture (Capitol B: Lobby Level)

Organized by the Ralph Ellison Society

Chair: Adam Bradley, University of Colorado-Boulder

1. "What hast cast such a shadow upon you?": Herman Melville's 'Benito Cereno' and the Sociopolitical Aesthetics of Racial Invisibility in Ralph Ellison's *Invisible Man*," Bryan M. Santin, University of Notre Dame
2. "What Did I Do to Be So Black and Blue?": Ralph Ellison, Mississippi Ham Rider, and the Search for an Individualized Blues Identity," Kimberly Mack, UCLA
3. "Ralph Ellison, Caribbean Fiction, and the Literary Culture of the Bildungsroman," Suzanne Roszak, Yale University
4. "Roberto Bolaño's *Invisible Man*: 'The Part about Fate' and the Fate of Ralph Ellison," Kevin Moore, UCSB

Audio-Visual Equipment required: None

Session 12-J Business Meeting: Gilman Society (Thornton A: 11th Floor)

Session 12-K Business Meeting: Crane Society (Olympic: 2nd Floor)

Session 12-L Business Meeting: Octavia Butler Society (Grand Teton: 2nd Floor)

Session 12-M Business Meeting: Robert Lowell Society (Bryce: 2nd Floor)

Session 12-N Business Meeting: Cormac McCarthy Society (Glacier: 2nd Floor)

Session 12-O Hemingway Board (Redwood: 2nd Floor)

Session 12-P (Bendixen -- meeting Reserved until end of day (Grand Canyon: 2nd Floor)

**Friday, May 23, 2014
5:10 – 6:30 pm**

Session 14-A The Beats and Public/Private Identities (Congressional C/D: Lobby Level)

Organized by the Beat Studies Association

Chair: John Whalen-Bridge, National University of Singapore

1. "I Have Got Plenty of Nothing': Brenda Frazer's *Troia: Mexican Memoirs*, Beat Motherhood, and the Poetics of Loss," Laura Kuhlman, University of Iowa
2. "The Usual Public Attraction': Interracial Motherhood in Hettie Jones' Short Fiction," Tatum Petrich, Montclair State University
3. "Written and Exhaled in One Breath: Bob Dylan's '60s Trilogy as Beat Poetry," Deanna Rodriguez, Texas State University

Audiovisual Equipment Required: Computer Hookup for Power Point

**Session 14-B Saving the World: Girlhood and Evangelicalism in the Nineteenth Century
(Bunker Hill: Ballroom Level)** Organized by the Children's Literature Society

Chair: Allison Giffen, Western Washington University

1. The things she had to say!': Listening to Deaf-mute Catty in Elizabeth Stuart Phelps's *The Silent Partner*," Jaime Alves, Bard College
2. "Mind and Soul: Pansy's Chautauqua Girls Books and Late Nineteenth-Century Evangelical Culture," Laureen Tedesco, East Carolina University
3. "Coming out brighter': The Empowerment of Able-Bodied Girls in American Sunday School Union Tales of the 1830s," Jennifer Thorn, St. Anselm College
4. "Heart Talk': Chinese Schoolgirls' Letters to American Girls," Karen Li Miller, Trinity College

Audio-Visual Equipment required: Digital projector for PowerPoint and screen

**Session 14-C Toni Morrison's Nobel Prize Lecture: Pedagogy, Politics, and the Academy
(Columbia B: Ballroom Level)** Organized by the Toni Morrison Society

Chair: Verna B. Robinson, Anne Arundel Community College

1. "A Word-Work Pedagogy: It's In Our Hands," Deborah H. Barnes, Jackson State University
2. "'Outside the Whale': Morrison's Nobel Prize Lecture and the Lethal Discourses of Exclusion," Kathryn Mudgett, Massachusetts Maritime Academy
3. "(Re-)Visionary Allegory: A Comparative Reading of Morrison's Nobel Prize Lecture and *A Mercy*," Claude Le Fustec, Rennes 2 University

Audio-Visual Equipment required: Projector for Powerpoint presentation and screen

Session 14-D Emerson and the Business World (Yosemite: 2nd Floor)

Organized by the Ralph Waldo Emerson Society

Chair: Todd Richardson, University of Texas of the Permian Basin

1. "Emerson and the Transcendentalism of Industry," Michael Lorence, Innermost House, Independent Scholar
2. "Hierophany at the Heart of Place," Ed Krafchow, Better Homes and Gardens Real Estate, Independent Scholar
3. "Transcendentalism in a Technological Age," J. Scott Briggs, Ziff-Davis Publishing, Independent Scholar

Audio-Visual Equipment required: Projector

Session 14-E Gertrude Stein in the Twenty-First Century (Columbia A: Ballroom Level)

Organized by the Gertrude Stein Society

Chair: Erin Edwards, Miami University

1. "*Tender Buttons* and the Twenty-First Century: Reading Gertrude Stein 100 Years Later," Julie Goodspeed-Chadwick, Indiana University-Purdue University at Columbus
2. "Naked Occasions: Perception, Mediation, and Change in *Tender Buttons*," Michael Weinstein, Harvard University
3. "'A single image is not splendor': Loving and Naming in Gertrude Stein's *Tender Buttons*," Stephanie Spong, University of New Mexico
4. "'A funny feeling': Collective Memory and Intergenerational Trauma in *Ida*," Jody Cardinal, SUNY College at Old Westbury

Audio-Visual Equipment Required: Projector and Screen

Session 14-F Reading Contemporary America (Yellowstone: 2nd Floor)

Chair: William Nesbitt, Beacon College

1. "The Mandalic Design: Maya Angelou's *I Know Why the Caged Bird Sings*." Krishna Barua, Indian Institute of Technology Guwahati
2. "American Magic and Dread": The Uncanny in DeLillo's *White Noise*," Laura Barrett, Armstrong Atlantic State University
3. "Tom Robbins's Magical Historical Materialism," Liam Purdon, Doane College

Audio-Visual Equipment required: Projector and Screen

Session 14-G Octavia Butler: Challenging Ideology/Reshaping Critical Frameworks (Everglades: 2nd Floor) Organized by the Octavia E. Butler Society

Chair: Gregory Hampton, Howard University

1. "In the Name of Change: Prophecy and Redemption in the Fiction of Octavia Butler," Clarence W. Tweedy, University of Mary Washington
2. "Backward-Looking Futures: Horizons of Change in Octavia Butler's *Parable of the Sower*," Matthew Mullins, Southeastern Baptist Theological Seminary
3. "The Gene Trade: Octavia Butler's *Xenogenesis* series and the New Eugenics," Deanna Gross Scherger, Saddleback College
4. "Meta-Critical Meditations: Octavia Butler and a Disability Centered Aesthetic," Theri A. Pickens, Bates College

Audio-Visual Equipment required: None

Session 14-H F. Scott Fitzgerald and Literary History (Capitol A: Lobby Level)
Organized by the F. Scott Fitzgerald Society

Chair: Walter Raubicheck, Pace University

1. "American Gothic: F. Scott Fitzgerald and the Ghosts of Romanticism," Derek Lee, The Pennsylvania State University
2. "Fitzgerald and the Legacies of Nineteenth-Century Irish American Literature," Bridie Chapman, Kean University
3. "Teaching 'The Lost Generation' to a Lost Generation: A Study in Empathy and Awareness," Andrea Laurencell Sheridan, SUNY Orange
4. "Maintaining a Capacity for Wonder: *The Great Gatsby* as Post-Postmodern Prototype," Jennifer Gutman, Independent Scholar

Audio-Visual Equipment Required: None

Session 14-I Explorations in the American Short Story (Glacier: 2nd Floor)
Organized by the Society for the Study of the American Short Story

Chair: Olivia Carr Edenfield, Georgia Southern University

1. "Edgar Allan Poe's 'The Man of the Crowd'," Richard Kopley, Pennsylvania State University, Dubois

2. "The Importance of New Orleans Local-Color Stories," James Nagel, University of Georgia
3. "Music in Ernest Hemingway's Short Stories," Nicole J. Camastra, University of Georgia

AV equipment: None

Session 14-J Teaching American Humor: A Roundtable (Capitol B: Lobby Level)

Organized by the American Humor Studies Association

Moderator: M. Thomas Inge, Randolph-Macon College/Palacky University

1. "Teaching Great American Jokes," Jeffrey Melton, University of Alabama
2. "A Humorous (Dis)Course," Rebecca Krefting, Skidmore College
3. "What's Funny about African American Literature?" Kimberly Blockett, Penn State University, Brandywine
4. "Comic Failure: Debunking the 'Equal Opportunity Offender' as a Criteria of Comic Brilliance," Lori L. Brooks, University of Michigan

Audio-Visual Equipment required: None

Session 14-K Across the Glasgow Canon (Grand Teton: 2nd Floor)

Organized by the Ellen Glasgow Society

Chair: Linda Kornasky, Angelo State University

1. "Women of To-Morrow: The Socio-Political Activism of Ellen Glasgow and Marjorie Kinnan Rawlings," Ashley Andrews Lear, Embry-Riddle Aeronautical University
2. "The Gift of 'Dare's Gift': Teaching Glasgow to Early Undergraduates," Laura Sloan Patterson, Seton Hill
3. "Glasgow at the Polls: Her Political Figures and Their Times," Mark A. Graves, Morehead State University

Audio/Visual Request: NONE

Session 14-L Centuries in Common: Traversing 1900 (Bryce: 2nd Floor)

Organized by Melanie Dawson, College of William and Mary

Chair: Susan Tomlinson, University of Massachusetts, Boston

1. "Bohemian Time: Mary Austin, Willa Cather, and the Contradictions of Temporal Modernity," Donna Campbell, Washington State University
2. "Companionate Marriage Across The Century's Turn," Melanie Dawson, College of William and Mary
3. "Jessie Fauset's Not-So-New Negro Women: The Harlem Renaissance and the Long Nineteenth Century," Meredith Goldsmith, Ursinus College

Audio-Visual Equipment required: None

**Session 14-M Business Meeting: the Circle for Asian American Literary Studies
(Olympic: 2nd Floor)**

Session 14-N Business Meeting: E. E. Cummings Society (Redwood: 2nd Floor)

(Bendixen -- meeting Reserved until end of day (Grand Canyon: 2nd Floor)

**Friday, May 23, 2014
6:30 – 8:00 pm
Thornton Rooms ABC: 11th Floor**

Reading and Book Signing:

Poetry Reading by Marita Golden, who will also be receiving the 2014 Stephen Henderson Award from the African American Literature and Culture Society. A reception hosted by the African American Literature and Culture Society, the Charles Chesnutt Association, the Paul Laurence Dunbar Society, the Pauline Hopkins Society, the Toni Morrison Society, the Ralph Ellison Society, the John Edgar Wideman Society, and Pennsylvania State University will follow the presentation.

Marita Golden has held appointments at numerous colleges and university, including George Mason University, The University of Lagos (Nigeria), Roxbury Community College, American University, University of the District of Columbia, and she currently teaches in the Fairfield University MFA program. She is the author of 14 books, including *Migrations of the Heart*, *After*, *Saving Our Sons: Raising Black Children in a Turbulent World* and *Don't Play in the Sun One Woman's Journey Through the Color Complex*. She is the founder of the Zora Neale Hurston/Richard Wright Foundation and the Washington, DC-based African American Writers Guild. She is the recipient of numerous awards, including, the 2002 Distinguished Service Award from the Authors Guild, the 2007 Fiction Award from the Black Caucus of the American Library Association for her novel *After*.

Saturday, May 24, 2014
Registration : open 7:30 am - 3:00 pm
(Columbia Wall: Ballroom Level)

Book Exhibits (Congressional A: Lobby Level): open 9 am – 1:00 pm

*******Special Off-Site Event**

**African American Literature and Culture Society
American Literature Association**

Celebrating 225 Years

Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa, The African, Written by Himself* (1789) and the 21st Century

Roundtable Panel and Exhibit

Featuring

Chair Wilfred D. Samuels, University of Utah
Howard Dodson, Director Moorland-Spingarn Research Center, Howard University
Arthur Torrington, President, The Equiano Society, London, England
Kari Winter, SUNY Buffalo
Eric D. Lamore, University of Puerto Rico at Mayagüez
Edward Leon Robinson, California State University, Dominguez Hills

Saturday, May 24, 2014

3:00-4:30 - Panel discussion

4:30-5:00 - Presentation of Darwin T. Turner Award and Reception
at

Moorland-Spingarn Research Center
Howard University Founders Library
500 Howard Place, NW
Washington, D.C. 20059

Free and Open to the Public

*for more information contact Dr. Wilfred Samuels (wilfred.samuels@utah.edu)

Saturday, May 23, 2014

8:00 – 9:20 am

**Session 15-A Evaluating Harriet E. Wilson's *Our Nig* in the 21st Century: A Roundtable Discussion
(Bunker Hill: Ballroom Level)**

Organized by Miranda A. Green-Barteet, University of Western Ontario

Chair: Les Harrison, Virginia Commonwealth University

1. "Harriet E. Wilson in Dance, Poetry, and Music," Lynnette Young Overby, University of Delaware
2. "A Comparative Pedagogical Approach to Harriet E. Wilson's *Our Nig*," Ada McKenzie, Bloomfield College
3. "'No one cares for me, only to get my work': Childhood and Work in Harriet E. Wilson's *Our Nig*," Miranda A. Green-Barteet, University of Western Ontario
4. 'Rediscovering *Our Nig*'s Popular Reception," Sam Sommers, University of California at Los Angeles
5. "'Mongrels' and the Management of 'Feeble Lives' in Harriet E. Wilson's *Our Nig*," Merit Anglin, College of William and Mary

Audio-Visual Equipment Required: Projector and Lap-top Connection

**Session 15-B Mapping and Translating Kate Chopin's Fiction in New Contexts
(Columbia B: Ballroom Level)** Organized by the Kate Chopin International Society

Chair: Kelli Purcell O'Brien, University of Memphis

1. "Mapping Memory Boundaries at the Site of the Plantation Home in Kate Chopin's *Bayou Folk* Stories," Heather Fox, University of South Florida
2. "The Art of Contingency in Kate Chopin's Fiction: a Bioregional Approach to American Regionalism," Jessica Bridget George, Indiana University
3. "Translating Gender in Kate Chopin's *The Awakening*: A Transformance Approach," Eulalia Piñero Gil, Universidad Autónoma of Madrid

Audio-Visual Equipment Required: PowerPoint Projector

Session 15-C Katherine Anne Porter (Congressional C/D: Lobby Level)
Organized by the Katherine Anne Porter Society

Chair: Beth Alvarez, University of Maryland

1. "The Speculative World of Mrs. Whipple: A Re-reading of 'He' in the Light of Conceptual Metaphor Theory," Karuna Bandi, Acharya Nagarjuna University, Guntur, India
2. "'She did not know what it was': Katherine Anne Porter, Mexico, and *Century Magazine*," Kerry Hasler-Brooks, University of Delaware
3. "'Inherited Images': Decolonizing a Transcultural Aesthetic in Katherine Anne Porter's *Outline of Mexican Popular Arts and Crafts* and Anita Brenner's *Idols Behind Altars*," Tabitha A. Morgan, Community College of Philadelphia

Audio-Visual Equipment required: PowerPoint projector and screen

Session 15-D Owned Environments: Ecocriticism and American Real Estate (Columbia A: Ballroom Level)

Organized by Michelle Chihara, Whittier College, and Leila Mansouri, University of California, Berkeley

Chair: Eric Anderson, George Mason University

1. "Owning Eden: Political Representation and the Problem of Property," Leila Mansouri, University of California, Berkeley
2. "The Promise of One Such House: *Ramona*, Real Estate and Native Décor," Michelle Chihara, Whittier College
3. "The End of Private Property? *Fallen Land* and the Perils of Home Ownership," Keith Wilhite, Siena College

Audio-Visual Equipment Required: Power Point projector

Session 15-E Aesthetic Experiment and Black Feminist Experience: Carlene Hatcher Polite (Yosemite: 2nd Floor) Organized by Ali Chetwynd, University of Michigan Ann Arbor

Chair: Sonia Johnson, University of Iowa

1. "Facing the World of *The Flagellants*, Nearly 50 Years On," Laurie Rodrigues, Tennessee Technological University
2. "Reason Against Rationalisation: *The Flagellants'* Anti-Mimetic Argument," Ali Chetwynd, University of Michigan
3. "Consuming Culture: Society and Spectacle in Carlene Hatcher Polite's *Sister X and the Victims of Foul Play*," Shelly Eversley, Baruch College CUNY

Audio-Visual Equipment required: Digital Projector

NOTE: 15-F is intentionally Missing in program

Session 15-G Arthur Miller and Literary Influences (Yellowstone: 2nd Floor)

Organized by the Arthur Miller Society

Chair: Stephen Marino, St. Francis College

1. "Arthur Miller's *Death of a Salesman*: The Trojan Horse of Mid-20th Century Spanish Theatre," Ramón Espejo, University of Seville
2. "Miller's Morality and O'Neill's Despair," David Palmer, Massachusetts Maritime Academy
3. "Arthur Miller's Self-Other Conflict and the Influence of Ibsenesque Temporality in *The Ride Down Mt. Morgan*," Lew Livesay, Saint Peter's University

Audio-Visual Equipment required: None Requested

Session 15-H Teaching American War Literature in a Time of Terror (Capitol A: Lobby Level)

Organizer: Ashley Kunsu, Duquesne University

Chair: Dustin Anderson, Georgia Southern University

1. "Cormac McCarthy and Kurt Vonnegut: Historicizing, Active Learning, and Student Ownership," Ty Hawkins, Walsh University
2. "Breaking Down Students' Defenses: *Billy Lynn's Long Halftime Walk* in the Undergraduate Literature Survey," Ashley Kunsu, Duquesne University
3. "The Wars Made Real, but What Is Real? Teaching Contemporary War Literature and Art to Future Army Officers at West Point," Peter Molin, United States Military Academy
4. "Fragmented Narration and the Trauma of Combat History: Teaching William Manchester's *Goodbye, Darkness*," Vincent Casaregola, Saint Louis University

Audio-Visual Equipment required: None

Session 15-I Awareness, Theology, and Identity in the Works of Kurt Vonnegut (Capitol B: Lobby Level)

Organized by the Kurt Vonnegut Society

Chair: Marc Leeds, Independent Scholar

1. "Our awareness is all that is alive in any of us: The Cognitive Poetics of Attention in Vonnegut's *Bluebeard*," Francis Altomare, Florida Atlantic University
2. "The Gospel From Outer Space: The Messianic Political Theology of Kurt Vonnegut," Matthew Gannon and Wilson Taylor, *The Vonnegut Review*
3. "Now it can be told: Vonnegut's *Breakfast of Champions* and Adolescent Readers," Nicole Lowman, Southern Connecticut State University

Audio-visual equipment needed: none.

Session 15-J Scholarly Editing and the Realist/Naturalist Canon (Everglades: 2nd Floor)

Organized by the International Theodore Dreiser Society

Chair: Jude Davies, University of Winchester

1. "Editing *Dawn* for the Dreiser Edition," Stephen Brennan, Louisiana State University, Shreveport
2. "Theodore Dreiser as Literary Critic: Contesting the 'audacious and insistent authoritarian world of convention,' and the paradigm of 'Mark the Double Twain,'" Carol Smith, University of Winchester
3. "Random Thoughts on the State of the Profession," Gary Scharnhorst, University of New Mexico

Audio-Visual Equipment required: None

Session 15-K Early American Aesthetics in Institutional Contexts (Glacier: 2nd Floor)

Organized by Edward Larkin, University of Delaware

Chair: Ashley Cohen, University of Pennsylvania

1. "'Aesthetics' in Early American Studies: A Genera of Good Feelings," Edward Cahill, Fordham University
2. "Early American Data Aesthetics," Lauren Klein, Georgia Tech
3. "The Material Conditions of Early American Studies," Edward Larkin, University of Delaware

Audio-Visual Equipment required: None

Session 15-L: Multicultural readings (Grand Teton: 2nd Floor)

Chair: Nicole J. Camastra, University of Georgia

1. "Reading Cristina García's *The Agüero Sisters* as Latina Feminist Philosophy," Susan C. Méndez, University of Scranton,
2. "Smuggling Words: Forms of and Impediments to Communication in Edwidge Danticat's *Brother I'm Dying*," Maria Rice Bellamy, College of Staten Island (CUNY)

3. "Negotiating Identity: Narratives of Memory and Performance in Louise Erdrich's *The Last Report on the Miracles at Little No Horse*," Shari Evans, University of Massachusetts Dartmouth

Audio-Visual Equipment required: None

**Session 15-M Business Meeting: African American Literature and Culture Society
(Olympic: 2nd Floor)**

Session 15-N Business Meeting: American Humor Studies Association (Bryce: 2nd Floor)

**Saturday, May 24, 2014
9:30 – 10:50 am**

Session 16-A Political Humor from Nasby to Colbert (Columbia B: Ballroom Level)

Organized by the American Humor Studies Association

Chair: Jan McIntire-Strasburg, St. Louis University

1. "Petroleum Nasby, the Stephen Colbert of the Civil War and Reconstruction," Jon Miller, The University of Akron
2. "Humor as a Form of Resistance: Analysis of Humor from Slavery to Scholarship," Sheila Bustillos-Reynolds, Texas Woman's University
3. "Failing to Organize: Phyllis Diller and the Feminism of Domestic Failure," Kathryn Kein, George Washington University
4. "Parody, Hoax, Attack, and Impetus: Contextualizing Contemporary News Satire," Karleanne Matthews, University of Rochester

Audio-Visual Equipment required: Projector

Session 16-B Edith Wharton and the Natural World (Bunker Hill: Ballroom Level)

Organized by the Edith Wharton Society

Chair: Emily Orlando, Fairfield University

1. "The Natural World and the Built Environment in Wharton's Travel Writing," Gary Totten, North Dakota State University
2. "Edith Wharton in the Wild," Julie Olin-Ammentorp, Le Moyne College
3. "'A heartbeat at my feet': Edith Wharton, Howard Sturgis, and Canine Comradeship," Sharon Kehl Califano, Mount Washington College

Audio-Visual Equipment required: projector with a UB/AV port

Session 16-C "I Want Something To Do": Alcott, Whitman, and Nursing in the Nation's Capital

(Yosemite: 2nd Floor) Organized by the Louisa May Alcott Society and the Whitman Studies Association

Chairs: Ed Folsom, University of Iowa, and Sandra Harbert Petrulionis, Penn State Altoona

1. "Nursing's Domestic Grotesque: Alcott, Whitman, and the Civil War Wounded," Emily Waples, University of Michigan
2. "The Pail Tells the Tale: Blood, Nursing, and the Remade Nation," Sören Fröhlich, University of California San Diego
3. "'This Heart's Geography's Map': Alcott and Whitman Sketching an Affective Landscape," J.D. Isip, Texas A & M University-Commerce

Audiovisual Equipment Required: digital projector and screen

Session 16-D Locating Blackness, Constructing Race, and Seeking Justice in African American Literature

(Columbia A: Ballroom Level) Organized by the African American Literature and Culture Society

Chair: James Peterson, Leigh University

1. "African American Cultural Identity and the U.S. Census: The Case of Jean Toomer and W.E.B. Du Bois," Michael Soto, Trinity University
2. "Homes and the Fostering of Dreams in Hansberry's *A Raisin in the Sun*," Shannon Curley, High Point University
3. "African American Literature and Anti-Lynching Legislation: Sutton Griggs' Telephone Call 'Round the World," John C. Barton, University of Missouri
4. "A Matter of Interest': Education, Performance, and the Politics of New Negro Racial Representation," Shirley Moody-Turner, Penn State University

Audio-Visual Equipment required: Projector

Session 16-E Poetry and Popular Science (Congressional C/D: Lobby Level)

Organized by the Robert Frost Society

Chair: Donald Sheehy, Edinboro University

1. "The Botanical Mystery of Frost's Purple-Fringed," Robert B. Hass, Edinboro University
2. "Acquainted with the Night: Backyard Astronomy in the Poetry of Robert Frost," Virginia Smith, United States Naval Academy
3. "Staying Alive: The Actuarial Robert Frost," Mark Richardson, Doshisha University

Audio-Visual Equipment required: Projector and VGA adapters for Mac and PC

Session 16-F Space and Place in American Multiethnic Imaginary (Capitol A: Lobby Level)

Organized by MELUS (Society for the Study of the Multi-Ethnic Literature of the U.S.)

Chair: Lingyan Yang, Indiana University of Pennsylvania

1. "Space as Place: The Ethnic Setting as a Site for Postmodern Uncertainty," Josephine Gattuso Hendin, New York University
2. "Exiles Without Ever Having Left: Managing the Difficult Past in Contemporary Jewish and Cuban American Fiction," Izabela Zieba, University of Miami
3. "Spaces of Disaster: Homelessness and Citizenship in Karen Tei Yamashita's *Tropic of Orange*," Ashley Theissen, Indiana University
4. "The Territorialization of Civility, the Spatialization of Revenge," Lynn Mie Itagaki, The Ohio State University

Audio-visual equipment request: None.

Session 16-G Re-reading *Slaughterhouse-5* (Capitol B: Lobby Level)

Organized by the Kurt Vonnegut Society

Chair: Gregory Sumner, University of Detroit Mercy

1. "Trauma and Tale-telling: *Slaughterhouse-Five* and *The Rime of the Ancient Mariner*," Nancy Romig, Howard Payne University
2. "Sight (Un)seen: Kurt Vonnegut's Literary Optometry," Joshua Privett, Bob Jones University
3. "Vonnegut's Doodles: Text and Context," Abhijeet Paul, University of California, Berkeley

Audio-visual equipment needed: none.

Session 16-H Hart Crane Roundtable: Critical and Editorial Perspectives (Everglades: 2nd Floor)

Organized by the Hart Crane Society

Moderator: Langdon Hammer, Yale University

1. "A Widening Wake': James K. Baxter, Hart Crane, and Global Modernism," Brian Reed, University of Washington
2. "Crane, Novo, Maples Arce, and the Seaways of Hemispheric Modernism," Harris Feinsod, Northwestern University
3. "Janus-Faced Virtuosity: Frank O'Hara and Hart Crane," Anne Lovering Rounds, Hostos Community College, City University of New York
4. "Naming the Continent," Lawrence Kramer, Fordham University

Audio-Visual Equipment Required: None

Session 16-I Haiku by American Writers (Glacier: 2nd Floor)

Organizer and Chair: Toru Kiuchi, Nihon University, Japan

1. "Richard Wright's Haiku and Classical Chinese Poetry," Jianqing Zheng, Mississippi Valley State University
2. "Jack Kerouac's Haiku and Beat Poetics," Yoshinobu Hakutani, Kent State University
3. "Sonia Sanchez's *Morning Haiku* and the Blues," Heejung Kim, Kent State University

4. "Afro-Asian Syncretisms in James Emanuel's Post-Modernist Jazz Haiku," Virginia Whatley Smith, University of Alabama, Birmingham

Audio-visual Equipment required: None

Session 16-J At the Edge of the Postmodern? American Poetry in the 1950s, II (Grand Teton: 2nd Floor) Organized by the Charles Olson Society

Chair: Joshua Hoeynck, Case Western Reserve University

1. "Frank O'Hara Drives Charles Olson's Car," Joel Duncan, University of Notre Dame
2. "Swinging with Diane di Prima," Becca Klaver, Rutgers University
3. "Revising Confession: Lowell, Sexton, and Berryman," Colin Clarke, SUNY-Suffolk County Community College

Audio-Visual Equipment required: None

Session 16-K Emerson's Later Career (Bryce: 2nd Floor)
Organized by the Ralph Waldo Emerson Society

Chair: David Dowling, University of Iowa

1. "Feudalism, Individualism, and Authority in Later Emerson," Robert Yusef Rabiee, University of Southern California; Graduate Student Travel Award Winner
2. "'Character' and the Example of Mary Moody Emerson," Phyllis Cole, Penn State Brandywine
3. "Emerson's Memory and the Use of Metonymy," Sean Ross Mehan, Washington College

Audio-Visual Equipment required: None

Session 16-L Katherine Anne Porter (Concord: Ballroom Level)
Organized by the Katherine Anne Porter Society

Chair: Beth Alvarez, University of Maryland

1. "Maternal and Creative Anxieties in Katherine Anne Porter's 'Rope,'" Elizabeth DePriest, University of Maryland
2. "'Noon Wine' and American Literary Naturalism by Women Writers," Linda Kornasky, Angelo State University
3. "Competitive Mythmaking: Katherine Anne Porter and Ernest Hemingway in a Paris Bookshop," Christine Hait, Columbia College, SC

Audio-Visual Equipment required: None

Session 16-M Theodore Dreiser's *The Financier*: New Views and Contexts (Thornton A: 11th Floor)
Organized by the International Theodore Dreiser Society

Chair and Respondent: Roark Mulligan, Christopher Newport University

1. "‘To Look At a Certain Tank’: Organisms, Umwelts, and False Determinism in *The Financier*," Adam H. Wood, Salisbury University
2. "Dreiser *versus* Neoliberalism," Jude Davies, University of Winchester
3. "‘Being introduced into new realms’ in Finance and Literature: The Naturalism of Cowperwood’s Business in *The Financier*," Erhan Simsek, University of Heidelberg

Audio-Visual Equipment required: None

Session 16-N The Owl and the Pussycat: The Influence of Marilyn Monroe on Arthur Miller (Yellowstone: 2nd Floor) Organized by the Arthur Miller Society

Video followed by respondents and a moderated discussion

Moderator: George Castellitto, Felician College

Respondents: Stephen Marino, St. Francis College
David Palmer, Massachusetts Maritime Academy

Audio-Visual Equipment required: Will bring own laptop, but need projector and screen to show a short video

**Saturday, May 24, 2014
11:00 am – 12:20 pm**

Session 17-A Graphic Humor in the Nineteenth-Century Periodical (Columbia B: Ballroom Level)
Organized by the American Humor Studies Association and Research Society for American Periodicals

Chair: Judith Yaross Lee, Ohio University

1. "Approaching the Study of Graphic Art in 19th Century Periodicals: Gauging Questions of Authorship, Intent, and Reception," Bonnie M. Miller, UMass Boston
2. "Racism, Bohemianism, and the Dark Face of American Political Humor: The Case of New York's Vanity Fair, 1859-1863," Robert J. Scholnick, Coll. of William and Mary
3. "A Different Type of Humor: Francis Hopkinson & Typographical Play in Early American Periodicals," Kevin A. Wisniewski, University of Maryland Baltimore County

Audio-Visual Equipment required: Projector

Session 17-B Oxford Bibliographies in American Literature: A Roundtable on Research and Teaching with Digital Tools (Columbia A: Ballroom Level)

Moderator: Jackson R. Bryer, University of Maryland

Participants:

Paul Lauter, Trinity College
Richard Kopley, Pennsylvania State University
Julia Kostova, Oxford University Press

Panel Description:

The panel will discuss the changing landscape of research, teaching and publishing, and the challenges these shifts pose. The panel participants will then focus on the role of new resources in the digital environment, spotlighting the **Oxford Bibliographies Online** as a new research and instructional tool in the study of American Literature. We will discuss and demonstrate ways of incorporating it into course syllabi and research projects.

Please have a look at the site in advance: <http://www.oxfordbibliographies.com/> (username **gratisuser304** and password **onlineaccess304**).

Audio-Visual Equipment required: Projector

Session 17-C Wallace Stevens and Cognition (Congressional C/D: Lobby Level)

Organized by the Wallace Stevens Society

Chair: Michael Manson, American University

1. "On the edge of space': The Mental Imaging of Unimaginable Spaces in Late Stevens," Claes Lindskog, Lund University
2. "The Eye's Plain Version': Wallace Stevens and the Anatomical Prejudices of Perception," Deric Corlew, Independent Researcher
3. "Priming the Metrical Mind: A Cognitive Approach to the Prosody of Wallace Stevens," Nicholas Myklebust, University of Texas, Austin; Natalie Gerber, State University of New York, Fredonia

Audio-Visual Equipment required: projector and screen

Session 17-D Indigenous Literatures, Critical Histories (Yosemite: 2nd Floor)

Organized by the Association for the Study of American Indian Literatures (ASAIL)

Chair: Margaret Noodin, University of Wisconsin, Milwaukee

1. "A Pedagogy of Sovereignty," Cari Carpenter, West Virginia University
2. "William Apess, Kinship, and the Transnational History of Native New England," Daniel Radus, Cornell University
3. "Narrating the 'Death House': Estelle Armstrong's Stories and the Fort Hall Indian Boarding School," Amanda Zink and Angela Eldredge, Idaho State University

Audio-Visual Equipment required: None

Session 17-E Print Culture in the American Renaissance (Bunker Hill: Ballroom Level)

Chair: James Nagel, University of Georgia

1. "Conversation and Editorial Authority in Transcendentalist Periodicals," Todd H. Richardson University of Texas of the Permian Basin
2. "Emerson, Greeley, and the Digital Archive," Lloyd Willis, Lander University
3. "'A paint mixed by another person': Hawthorne, Poe, Dickinson, Spofford, and the Plagiarism Issue in Nineteenth-Century American Literature," David Cody, Hartwick College
4. "Antebellum School Readers, Slavery, and Market Censorship," Joe Lockard, Arizona State University

Audio-Visual Equipment required: Projector

Session 17-F American Haiku: The First 100 Years (Yellowstone: 2nd Floor)

Organized by the Haiku Society of America

Chair: Robert Ertman, Attorney and Poet

1. "The First Century of English-Language Haiku," Jim Kacian, The Haiku Foundation.
2. "American Haiku: A Tradition of Experimentation," Randy Brooks, Millikin University.
3. "Haiku as an Absolute Metaphor," Bruce Ross, Independent Scholar.

Audio-Visual Equipment required: Projector and screen

17-G Faces and Facets of Charles W. Chesnutt's Fiction (Everglades: 2nd Floor)

Organized by the Charles W. Chesnutt Association

Chair: Susan Prothro Wright, Clark Atlanta University

1. "Chesnutt's Unmagical Magic: Allegory vs. Cryptonomy," Tim Armstrong, Royal Holloway, University of London
2. "The Expansive Modernism of Charles W. Chesnutt's *The Marrow of Tradition*," Chad Jewett, University of Connecticut
3. "Female Characters in the Julius Stories," Keith Byerman, Indiana State University

Audio Visual Equipment Required: NONE

Session 17-H Louisa May Alcott's Woman in the Nineteenth Century: *Moods* at 150 (Glacier: 2nd Floor)

Organized by the Louisa May Alcott Society

Chair: Anne Phillips, Kansas State University

1. "Playing with Edge Tools': Teaching Louisa May Alcott's *Moods*," Daniel Shealy, University of North Carolina-Charlotte
2. "*Moods*: 'The Oversoul' and Oysters," Christine Doyle, Central Connecticut State University
3. "'Shakespeare's Tragedies Became Her Study': Women's Genius and the Marriage Question," Mary Lamb Shelden, Virginia Commonwealth University

Audiovisual Equipment Required: None

Session 17-I Influences on Eugene O'Neill and His Influence on Future Dramatists (Capitol B: Lobby Level)

Organized by the Eugene O'Neill Society

Chair: Beth Wynstra, Babson College

1. "Before O'Neill: Sowerby's *Before Breakfast*," Vivian Casper, Texas Woman's University
2. "Sidney Howard and O'Neill: The Charge of Plagiarism," Yvonne Shafer, St. John's University
3. "*The Lady of the Drowned*: Nelson Rodrigues's Appropriation of *Mourning Becomes Electra*," Brenda Murphy, University of Connecticut

Audio-Visual Equipment required: None

Session 17-J Teaching Faulkner: A Roundtable (Capitol A: Lobby Level)

Organized by The William Faulkner Society

Chair: Deborah Clarke, Arizona State University

1. Jo Davis-McElligatt, University of Louisiana at Lafayette.
2. Peter Lurie, University of Richmond
3. Sarah Robertson, University of the West of England
4. Evelyn Jaffe Schreiber, George Washington University
5. Bart Welling, University of North Florida

Audio-Visual Equipment required: None

Session 17-K Organizing Business Meeting: Hart Crane Society (Olympic: 2nd Floor)

Session 17-L Business Meeting: Vonnegut Society (Grand Teton: 2nd Floor)

Session 17-M Business Meeting: Porter Society (Concord: Ballroom Level)

Session 17-N Business Meeting: Wharton Society (Grand Canyon: 2nd Floor)

Session 17-0 Business Meeting: MELUS (Bryce: 2nd Floor)

Saturday, May 24, 2014

12:30 – 1:50 pm

Session 18-A Teaching the New York School (Congressional C/D: Lobby Level)

Organized by the New York School Society

Chair: Ellen Levy, Pratt Institute

1. "The Ashbery Problem and Second-generation Feminism: Meditations on Teaching the New York School," Ben Lee, University of Tennessee,
2. "John Ashbery's 'Early Lessons': Editing a Digital Edition of *Some Trees*," Karin Roffman, West Point
3. "The 'Do It Yourself' Avant Garde: Teaching Women and the New York School," Susan Rosenbaum, University of Georgia

Audio-Visual Equipment required: Projector and screen for powerpoint presentation

Session 18-B Melville and the Politics of Print (Columbia A: Ballroom Level)

Organized by the Melville Society

Chair: Anne Baker, North Carolina State University

1. "Teasing the Whale: 'The Town Ho's Story' as Told in *Harper's*," Jarad Krywicki, University of Colorado
2. "'Quite an Original': The Reproducibility of Print and the Aesthetics of *The Confidence Man*," Katie McGettigan, University of Keele
3. "Whale 2.0: Situating Melville in the Online Reading Renaissance," David O. Dowling, University of Iowa

Audio-Visual Equipment required: projector

Session 18-C Mark Twain: Mixing and Metaphors (Columbia B: Ballroom Level)

Organized by the Mark Twain Circle of America

Chair, Ann Ryan, Le Moyne College

1. "Mark Twain's *Autobiography*: The Metaphor of Invention, Encomium, and Invective," John Bird, Winthrop University
2. "'The hated blood was in his veins: ' Miscegenation and Rage in Twain's *Which Was It?*" Gretchen Martin, The University of Virginia's College at Wise
3. "I will sell you down the river:" The River as the Site of (Im)mobility in *Pudd'nhead Wilson*," Sodam Choi, University of Buffalo

Audio-Visual Equipment: Power Point Projector, Slot: Friday or Saturday

Session 18-D Form and Place in African American Literature (Bunker Hill: Ballroom Level)

Organized by the African American Literature and Culture Society

Chair: Grégory Pierrot, University of Connecticut-Stamford

1. "Departures and Returns: Claude McKay's American Sonnet," Corbett Upton, University of Oregon
2. "To Write Like a Modernist: Richard Wright's Parisian Gambit," Michael Nowlin, University of Victoria
3. "Mourning Attica: Prison Elegies and Political Protest," Katherine Stanutz, University of Maryland

4. "The Archive in Crisis: Samuel Delany's *Stars in My Pocket Like Grains of Sand*," Susan Weeber, The Pennsylvania State University

Audio-Visual Equipment required: Projector

Session 18-E Theatre Workshop: How Might We Stage Stein's First Landscape Play, *Lend A Hand Or Four Religions?* (Yosemite: 2nd Floor) Organized by The Gertrude Stein Society

Chair: Linda Voris, American University

Participants: Students from the performing arts programs of American University, and audience members.

The Gertrude Stein Society offers a workshop session in which audience members will actively participate in devising strategies for staging Stein's never-before produced play, *Lend A Hand Or Four Religions* (1922). After a brief critical introduction, the workshop will focus on how to evoke the spatial dimension of this landscape play. Copies of the play will be provided and the audience will collaborate with student actors. Professor Linda Voris, a Stein scholar, teaches literature at American University in Washington D.C.

Audio-Visual Equipment Required: Projector and Screen

If possible, two free-standing spotlights that can be moved around

Session 18-F Henry James and Politics (Yellowstone: 2nd Floor)
Organized by the Henry James Society

Chair: Hazel Hutchison, University of Aberdeen, UK

1. "Beasts in the Jungle: Henry James, Politics, and the Animal Turn," Daniel Hannah, Lakehead University
2. "James, Politics and Roosevelt," Philip Horne, University College London
3. "James and Liberalism," Greg Zacharias, Creighton University

Audio-Visual Equipment required: Powerpoint

Session 18-G Modern Poetry (Capitol A: Lobby Level)

Chair: Nicole J. Camastra, University of Georgia

1. "Emotional Comedies: Lorine Niedecker's "For Paul,"" Marta Figlerowicz, Harvard University
2. "Not Merely Object and Image: The Surreal and Pre-Raphaelite Influences in Lorine Niedecker's Poetry," April D. Fallon, Kentucky State University
3. "'We Can Go On to Be Whole': Gender and Politics in Rukeyser's 1930's Poems and Novel," Trudi Witonsky, University of Wisconsin-Whitewater

Audio-Visual Equipment required: None

Session 18-H The 1960s and James Purdy (Glacier: 2nd Floor)

Organized by the James Purdy Society

Chair: John Uecker, Estate of James Purdy

1. "The Black Humor Movement and James Purdy," Daniel Green, Editor of *The Reading Experience*
2. "James Purdy's Notions of Childhood: A Historical and Contextual Consideration," Richard Canning, University of Northampton, England
3. "James Purdy and John Cowper Powys: From *The Nephew* to *Jeremy's Version*," Charles Lock, University of Copenhagen

Respondent: Michael Snyder, Oklahoma City Community College

Audio-Visual Equipment required: None

Session 18-I The Cultural Politics of Latinidad (Capitol B: Lobby Level)

Organized by the Latina/o Literature and Culture Society

Chair: Cristina Herrera, California State University, Fresno

1. "Becoming Betita," Annemarie Perez, Loyola Marymount University
2. "Starvation and Power in *Geographies of Home* by Loida Maritza Pérez," Karen Cruz Stapleton, North Carolina State University
3. "'My destiny was to come to this island': Maternal Rejection and Colonization in Esmeralda Santiago's *Conquistadora*," Cristina Herrera, California State University, Fresno
4. "Millennial Indigeneity in Natalie Diaz's *When My Brother was an Aztec*," Lourdes Alberto, University of Utah

Audio-Visual Equipment required: None

Session 18-J Approaching Margaret Fuller I: Revisiting Critical Traditions/ Envisioning New Directions Organized by the Margaret Fuller Society (Everglades: 2nd Floor)

Chair: Charlene Avallone, Kailua, Hawai'i

1. "Fuller Objectification: From Phenomenally Homely to 'Sexy Muse'," Emily E. VanDette, SUNY Fredonia
2. "Earthly Mind: Margaret Fuller's Corporeal Thinking," Vesna Kuiken, Columbia University
3. "Fuller Futures: Transatlantic, Urban, and Political Perspectives," Brigitte Bailey, University of New Hampshire

Audio-Visual Equipment Required: NONE

Session 18-K Business Meeting: Carson McCullers Society (Redwood: 2nd Floor)

Session 18-L Business Meeting: Charles W. Chesnutt Association (Concord: Ballroom Level)

Session 18-M Business Meeting: Alcott Society (Thornton C: 11th Floor)

Session 18-N Business Meeting: William Faulkner Society (Grand Canyon: 2nd Floor)

Session 18-O Business Meeting: Kate Chopin International Society (Bryce: 2nd Floor)

Session 18-P Business Meeting: Toni Morrison Society (Olympic: 2nd Floor)

The Toni Morrison Society is planning to hold an organizational workshop from 2-5 following the Business Meeting. The room and details will be announced at the Business Meeting.

Session 18-Q Business Meeting: Theodore Dreiser Society (Thornton A: 11th Floor)

**Saturday, May 24, 2014
2:00 – 3:20 pm**

Session 19-A Roundtable: Teaching Kate Chopin in Different Contexts (Columbia B: Ballroom Level) Organized by the Kate Chopin International Society

Moderator: Heather Ostman, SUNY Westchester Community College

1. "The I Hate Edna Club," Emily Toth, Louisiana State University
2. "Mrs. Mallard Doesn't Know Jack About Prison! Teaching 'The Story of an Hour' in a Prison-Themed Seminar," Marlowe Daly-Galeano, Lewis-Clark State College
3. "A Truly American Experience? German Views on Kate Chopin's 'The Story of an Hour' and 'A Pair of Silk Stockings'," Heidi Podlasli-Labrenz, University of Bremen, Germany
4. "Acadians and Canadians: Teaching Chopin and Atwood in the Lit Survey Classroom," J. Christopher O'Brien, University of Memphis

Audio-Visual Equipment Required: PowerPoint projector

Session 19-B Native Literatures and Visual Culture (Congressional C/D: Lobby Level)

Organized by the Association for the Study of American Indian Literatures (ASAIL)

Chair: Cari Carpenter, West Virginia University

1. "A Professional Image: Gertrude Bonnin Before the Camera Lens, 1898-1930," Julianne Newmark, New Mexico Tech
2. "Charles Eastman at Pine Ridge Agency, 1891," Kathleen Washburn, University of New Mexico
3. "A History of Engaged Resistance: Photographs from Wounded Knee," Brian Twenter, University of South Dakota

Audio-Visual Equipment required: digital projector and screen for Powerpoint

Session 19-C Reconsidering Sigourney (Bunker Hill: Ballroom Level)

Organized by the Lydia Sigourney Society

Chair: Elizabeth Petrino, Fairfield University

1. "Remodeling The Kitchen in Parnassus: Inspiration, Originality, and Sigourney's Early Poetics," Jennifer Putzi, College of William and Mary.
2. "Intimate Sigourney: Tracing the 19th-century Reception of Sigourney," Erika L. Jenns, Indiana University
3. "Case in Point: Lydia Sigourney and the "New" Canon of American Literature," Mary Louise Kete, University of Vermont.

Audio-Visual Equipment Required: projection of images.

Session 19-D International Blackness (Columbia A: Ballroom Level)

Organized by the African American Literature and Culture Society

Chair: Patrick Sean Allen, Penn State University

1. "Una Marson's Migratory Kinships Across the Global South," Sarah Harrell, University of Georgia
2. "Black Atlantic Sites of Memory in Paule Marshall's *The Chosen Place, The Timeless People*," Shirley Toland-Dix, UNCF/Mellon Programs
3. "Transnational Departures: Relocating Rail in the Autobiographical Work of James Alan McPherson," Shaundra Myers, Rutgers University
4. "Locating Race: An American-African Reflection on African-American Racial Identity," Cameron Leader-Picone, Kansas State University

Audio-Visual Equipment required: Projector

Session 19-E Perspectives on Saul Bellow's Work (Everglades: 2nd Floor)

Organized by the Saul Bellow Society

Chair: Gloria Cronin, Brigham Young University

1. "Story into Play: *Him with His Foot in His Mouth* on Stage," Judie Newman, University of Nottingham
2. "William James and *The Dean's December*," Peter Quinones, Independent Scholar
3. "Family Psychopathology in *The Adventures of Augie March*," Allan Chavkin & Nancy Feyl Chavkin, Texas State University

Audio-Visual Equipment Required: None

Session 19-F Influence on/of Contemporary American Playwrights (Yosemite: 2nd Floor)

Organized by American Theatre and Drama Society (ATDS)

Chair: Lincoln Konkle, The College of New Jersey

1. "The Influences On and Of Qui Nguyen, 21st Century Playwright," Kenneth Robbins, Louisiana Tech University
2. "Bridging the Black Arts: Provocation and Spectatorship in the Theater of Amiri Baraka and Thomas Bradshaw," Kee-Yoon Nahm, Yale School of Drama
3. "*Sometimes I Sing*: Finding Minnie Wright's Voice in Susan Glaspell's *Trifles*," Milbre Burch, University of Missouri

Audio-Visual Equipment required: Projector and Screen

Session 19-G Late Whitman: A Round Table Discussion (Yellowstone: 2nd Floor)

Organized by the Walt Whitman Studies Association

Chair: Ed Folsom, University of Iowa

1. "'Something to Remember Me By': The Politics of Immortality in Whitman's Two Rivulets," Adam Bradford, Florida Atlantic University
2. "'Cold and tart-sweet': The Body in Late Whitman," Betsy Erkkila, Northwestern University
3. "Found Poetry and Whitman's Late Writing," Matt Miller, Yeshiva University
4. "Mourning and Grief in Whitman's Later Poetry," Maire Mullins, Pepperdine University
5. "Edward Dowden and the Invention of Whitman's Late Style," Anton Vander Zee, College of Charleston
6. "Rewriting Cosmological Geography: Whitman, Alexander von Humboldt, and 'Passage to India,'" Rebecca Walsh, North Carolina State University

Audio-Visual Equipment Required: None

Session 19-H Ethics and Aesthetics in the Fiction of Percival Everett (Bryce: 2nd Floor)

Organized by the Percival Everett Society

Chair: Grégory Pierrot, University of Connecticut at Stamford

1. "'À propos de bottes': The (R)evolution of an *Erasure* Intratext," Joe Weixlmann, Saint Louis University
2. "Suicide and the Absurd: Percival Everett's Critique of Camusian Philosophy in *American Desert*," Keith Mitchell, University of Massachusetts Lowell
3. "How Percival Everett Manipulates the Grotesque in *The Water Cure* and *Assumption*," Anthony Stewart, Bucknell University

Audio-Visual Equipment required: None

Session 19-I The Art of the Discard in Flannery O'Connor (Capitol A: Lobby Level)

Organized by the Flannery O'Connor Society

Chair: Avis Hewett, Grand Valley State University

1. "Throwing Out the Baby with the Bath Water: O'Connor's Discarded Children," Bridget Tomich, Independent Scholar and O'Connor Society Webmaster

2. "O'Connor's Missing Mop: Lost Passages from Her Lectures," Robert Donahoo, Sam Houston State University
3. "Azaleas, Asylums, and Failing to Achieve Collection: O'Connor's Recycling of 'The Partridge Festival,'" Roger Stanley, Union University
4. "'Something Haphazard and Botched': The Daunted Discard of Sarah Ruth and O. E. Parker," Jacqueline Zubeck, College of Mount St. Vincent

Audio-Visual Equipment Required: None

Session 19-J African American Short Fiction in the 1890s (Glacier: 2nd Floor)

Organized by the Paul Laurence Dunbar Society

Chair: Bill Hardwig, University of Tennessee, Knoxville

1. "Charles Chesnutt and the Place of Race in the Regionalist *Atlantic* Story," Jill Spivey Caddell, Cornell University
2. "Charles Chesnutt's Animal Metaphors," Thomas Morgan, University of Dayton
3. "Paul Laurence Dunbar's Communities of Debt," Christine A. Wooley, St. Mary's College of Maryland

Audio-Visual Equipment Required: None

Session 19-K Roundtable: Elizabeth Bishop: Students and Protégés (Capitol B: Lobby Level)

Organized by the Elizabeth Bishop Society

Moderator: Lloyd Schwartz, University of Massachusetts, Boston

Participants:

Jane Shore, George Washington University
Julie Agoos, Brooklyn College, CUNY
Megan Marshall, Emerson College

Audio-Visual Equipment required: None

Session 19-L The Life and Work of Carson McCullers (Grand Teton: 2nd Floor)

Organized by the Carson McCullers Society

Chair: Courtney George, Columbus State University

1. "*Clock Without Hands* as a Historical Novel," Sam McGuire Worley, Arkansas Tech University
2. "The 'Unjoined' Subject of Life Writing: An Ecstatic Reading of Carson McCullers' 'Unfinished' Autobiography, *Illumination and Night Glare*," Melanie Masterton Sherazi, University of California, Riverside
3. "Musings between the Marvelous and Strange: Carson McCullers's Correspondence with Mary Tucker," Carmen Trammell Skaggs, Columbus State University

Audio-Visual Equipment required: None

Session 19-M Business Meeting: the Latina/o Literature and Culture Society (Concord: Ballroom Level)

Session 19-N Business Meeting: James Purdy Society (Redwood: 2nd Floor)

Session 19-O Business Meeting: Mark Twain Circle (Grand Canyon: 2nd Floor)

Session 19-P Business Meeting: Arthur Miller Society (Thornton A: 11th Floor)

Toni Morrison Society organizational workshop (Olympic: 2nd Floor)

**Saturday, May 24, 2014
3:30 – 4:50 pm**

Session 20-A Mark Twain: A Tramp At Home (Columbia B: Ballroom Level)

Organized by the Mark Twain Circle of America

Chair: Linda A. Morris, University of California, Davis

1. "Accounting for the Creoles: Sam Clemens, Mark Twain, and Franco-American Culture," Paula Harrington, Farnham Writer's Center, Colby College
2. "The Beggar as the Site of Economic Exchange in Mark Twain," Ann Ryan, Le Moyne College
3. "Mark Twain's Washington Boardinghouses," John Muller, D. C. Public Library

Audio-Visual Equipment: Power Point Projector,

Session 20-B Getting Funded in the Humanities: A Workshop Organized by the National Endowment for the Humanities (Yosemite: 2nd Floor)

Chairs: John D. Cox and Jason Rhody, NEH

John D. Cox and Jason Rhody, senior program officers at the National Endowment for the Humanities (NEH), will outline current NEH funding opportunities. The session will emphasize NEH programs in the Divisions of Research and Education and the Office of Digital Humanities that support individual and collaborative research and will include a brief discussion of grant writing tips and strategies. A question-and-answer period will follow.

Audio-Visual Equipment required: Computer projector for PowerPoint

Session 20-C Roundtable on Teaching Latina/o Literature (Congressional C/D: Lobby Level)

Organized by the Latina/o Literature and Culture Society

Chair: Lourdes Alberto, University of Utah

1. "Teaching the first Latina/o Lit Course at My Institution," Karen Cruz Stapleton, North Carolina State University

2. "Updating Syllabi: Chicana/o Lit Beyond Anzaldúa and Moraga," Lourdes Alberto, University of Utah
3. "Teaching Beyond the Classroom: Blogs, Twitter, and the Rest," Annemarie Perez, Loyola Marymount University
4. "Forget Your Thesis: Experiments in Writing and Reading in the Classroom" Eliza Rodriguez y Gibson, Loyola Marymount University
5. "Turf Wars: Teaching Literature Outside of The English Department," Cristina Herrera, California State University, Fresno

Audio-Visual Equipment required: Digital Projector

Session 20-D Geography, Trauma, and Region in African American Literature (Bunker Hill: Ballroom Level) Organized by the African American Literature and Culture Society

Chair: Sarah Rudewalker, Penn State University

1. "Quicksand, Passing, and Idlewild: Black Bourgeoisie in the Wilderness," Melissa Ryan, Alfred University
2. "'I am holding light in one hand and carving letters with the other': Trauma and the Makings of a Lady Liberty in *A Mercy*," Patrick Allen, The Pennsylvania State University
3. "'Jesus Christ in Texas': W.E.B. DuBois's Biblical Geographies," Molly K. Robey, Illinois Wesleyan University

Audio-Visual Equipment required: Projector

Session 20-E Hart Crane's Figures of Marginality (Capitol B: Lobby Level)
Organized by the Hart Crane Society

Chair: Brian Reed, University of Washington

1. "Berryman's Crane, Henry's Hart," Kamran Javadizadeh, Villanova University
2. "Haunted by Pocahontas: Native America in Hart Crane's *The Bridge*," Merrill Cole, Western Illinois University
3. "Queer Classicism: Hart Crane and the Challenges of Modernist Exile," David Hester, College of Charleston
4. "'To conjugate infinity's dim marge / Anew..!': Hart Crane's Queer Technology of Failure," Niall Munro, Oxford Brookes University

Audio-Visual Equipment Required: None

Session 20-F Special Session: Three of Kate Chopin's Great Granddaughters and Three Chopin Scholars Discuss Chopin's Legacy (Yellowstone: 2nd Floor)
Organized by The Kate Chopin International Society

Moderator: Bernard Koloski, Mansfield University

1. Susie Chopin, Kate Chopin descendant
2. Annette Chopin Lare, Kate Chopin descendant

3. Gerri Chopin Wendel, Kate Chopin descendant
4. Thomas Bonner Jr., Xavier University of Louisiana
5. Barbara C. Ewell, Loyola University of New Orleans
6. Emily Toth, Louisiana State University

Audio-Visual Equipment required: None

Session 20-G The Subversive in the Sentimental Novel (Glacier: 2nd Floor)

Organized by the Southern California Society for the Study of American Women Writers

Chair: Christine Danelski, Independent Scholar

1. "The Sentimental Literary Tradition and its Subversive Impact on the American Novel: from *Charlotte Temple* to *Jazz*," Wendy Martin, Claremont Graduate University
2. "Sensation Fiction as Subversive Sentimentality: The Dime Novels of Mrs. Alexander McVeigh Miller." Lynda Zwinger, University of Arizona
3. "West Indian Romance and Plantation Ghosts in Harriet Beecher Stowe's *The Pearl of Orr's Island*." Bethany Aery Clerico, State University of New York at Albany
4. "I never knew how much like heaven this world could be': Domestic Christianity in *The Wide, Wide World*, *The Lamplighter*, and *Little Women*," Robin Riehl, University of Texas, Austin

Audio Visual Needs: None

Session 20-H Reflections on the Canon of American Poetry: A Roundtable (Columbia A: Ballroom Level)

Contributors to the forthcoming *Cambridge History of American Poetry* explain and debate what poets and poems matter to this version and other versions of American literary history: who has decided, who gets to decide, and why? What matters in literary studies today and how do those matters affect what poets we keep, what poets we take as reference points, what poems stand out and for whom, in the complexities and the density of the American poetic past, including the recent past

Moderator: Alfred Bendixen, Texas A&M University

Participants:

Stephen Burt, Harvard University
 Betty Donohue, Cherokee Nation
 Frank Gado, Independent Scholar
 Tyler Hoffman, Rutgers University, Camden
 Jack Kerkering, Loyola University, Chicago
 Mary Loeffelholz, Northeastern University
 Walton Muyumba, University of North Texas
 David Sloane, University of New Haven
 Willard Spiegelman, Southern Methodist University

Audio-Visual Equipment required: None

Session 20-I Approaching Margaret Fuller II: Revisiting Critical Traditions/ Envisioning New Directions (Grand Teton: 2nd Floor) Organized by the Margaret Fuller Society

Chair: Brigitte Bailey, University of New Hampshire

1. "The Geography of Gender: Margaret Fuller, Jane Johnston Schoolcraft, and Settler Colonialism in the Upper Midwest," John J. Kucich, Bridgewater State University
2. "Old to New World Gothic: Margaret Fuller's Appropriation of the American Landscape," Monika Elbert, Montclair State University
3. "Toward an American Secular Woman: The 'Margaret-Ghost' in Fiction," Dawn Coleman, University of Tennessee

Audio-Visual Equipment Required: NONE

Session 20-J Terrorism and the 21st-Century American Novel (Everglades: 2nd Floor)

Chair: Howard Horwitz, University of Utah

1. "The Enemy Within: Max Brooks' *World War Z* and the Terror of Living Death," Scott Ortolano, Edison State College
2. "The World That Was: Andre Dubus III's *The Garden of Last Days*," Keith Williams, St. Anselm College
3. "The Aftermath and the Everyday: The Post-9/11 Trajectory of Terror in Amy Waldman's *The Submission*," Jayne Waterman, Ashland University

No AV needed.

Session 20-K Milbre Burch Performs Susan Glaspell and More (Capitol A: Lobby Level)

A Grammy-nominated storyteller, a lauded dramaturg, and a produced playwright, Milbre Burch will perform an adaptation of Susan Glaspell's short story, "A Jury of Her Peers" followed by her own original monodrama, "Sometimes I Sing," written and performed in the voice of Minnie Foster Wright, the unseen protagonist of Glaspell's 1916 one-act, "Trifles," a feminist masterwork of American theatre.

Session 20-L Business Meeting: Elizabeth Bishop Society (Grand Canyon: 2nd Floor)

Session 20-M Business Meeting: Flannery O'Connor Society (Bryce: 2nd Floor)

Session 20-N Business Meeting: Paul Laurence Dunbar Society (Redwood: 2nd Floor)

Session 20-O Business Meeting: Lydia Sigourney Society (Thornton A: 11th Floor)

Session 20-P Business Meeting: Emerson Society (Concord: Ballroom Level)

Toni Morrison Society organizational workshop (Olympic: 2nd Floor)

Saturday, May 24, 2014

5:00 – 6:20 pm

**Session 21-A Creative Responses to the New York School: Four Poets
(Congressional C/D: Lobby Level)** Organized by the New York School Society

Chair: Ben Lee, University of Tennessee

1. Ange Mlinko, University of Houston, author of *Marvelous Things Overheard* (FSG)
2. Rod Smith, author of *Deed*; editor, *The Selected Letters of Robert Creeley*
3. Marcella Durand, author of *Traffic & Weather* and *AREA*.
4. Mark Silverberg, Cape Breton University, author of *Believing the Line* and *The New York School Poets and the Neo-Avant-Garde*

Audio-Visual Equipment required: Projector and screen for powerpoint presentation

Session 21-B American Editorial Platforms: From Print to Performance (Bunker Hill: Ballroom Level) Organizers: Cecily Swanson, New York University and Jane Carr, New York University

Chair: Allison Wright, *Virginia Quarterly Review* and University of Virginia

1. "Social Psychology in American Modernist Magazines," Cecily Swanson, New York University
2. "Mapping the Editorial Networks of Mary Ann Shadd Cary's *The Provincial Freeman*," Jim Casey, University of Delaware
3. "Editorial Failures and Radical Clerks in American Literary History," Jane Carr, New York University

Audio-Visual Equipment Required: Projector with VGA connector cable (organizers will provide own adapter and laptop)

Session 21-C Chicago's Black Metropolis: Crucible of the New Negro Writer (Columbia A: Ballroom Level) Organized by Richard A. Courage, Westchester Community College / SUNY

Chair: James A. Miller, The George Washington University

1. "The Chicago Career of James David Corrothers," Richard Yarborough, University of California-Los Angeles
2. "Fenton Johnson, Literary Entrepreneurship, and the Dynamics of Class and Family," James C. Hall, University of Alabama
3. "Chicago's *Letters* Group and the Emergence of the Black Chicago Renaissance," Richard A. Courage, Westchester Community College / SUNY

Audio-Visual Equipment required: Projector for Participants' Laptops

Session 21-D Terrorism and the American Novel: Beginnings (Yosemite: 2nd Floor)

Chair: Jennifer Thorn, St. Anselm College

1. "Carwin the Terrorist: What Makes a Novel a Terrorist Novel and Why It Makes *Wieland* One, Too," Liam Harte, Westfield State University
2. "Thinking Like a Terrorist: Surpassing Sentimental Politics in Stowe's *Dred*," Zachary Marshall, University of Madison, Wisconsin
3. "Terror at Home and Terror (from) Abroad in Sutton Griggs' *The Hindered Hand, or, The Reign of the Repressionist*," John Gruesser, Kean University

AV needed for Powerpoint

Session 21-E Recovering, Reconstructing, and Making Sense of 19th-Century Transatlantic Literary Exchanges: A Roundtable Discussion (Columbia B: Ballroom Level)

Organized by Sarah Robbins, Texas Christian University, and Lucinda Damon-Bach, Salem State University

Chair: Victoria Clements, College of Southern Maryland (Retired)

1. "Letters of the Mind and Heart: the Correspondence of Harriet Beecher Stowe and George Eliot" (1869-1880)," Rita Bode, Trent University, Canada
2. "Translation, Gifts, and Gaps in Catharine Sedgwick's Sixteen-Year Correspondence with J.-C. L. Simonde de Sismondi" (1827-1842)," Lucinda Damon-Bach, Salem State University
3. "Gleanings from a One-Sided Correspondence: Race, Gender, and Sexuality in Catherine Impey's Letters to Albion W. Tourgée, 1890-1905," Carolyn Karcher, Temple University (Emerita)
4. "The French Dis/connection: Why No Correspondence between George Sand and the Writers She Fascinated: Fuller, Emerson, Sweat, and Stowe? (1839 to 1876)," Charlene Avallone, Independent Scholar

Yes, A/V equipment needed [for author images & one sample ms. from each, if possible].

Session 21-F Reflections and Relationships (Yellowstone: 2nd Floor)

Chair: Nicole J. Camastra, University of Georgia

1. "Tell it Slant': Representations of the Law in Truman Capote's *In Cold Blood* And Norman Mailer's *The Executioner's Song*," John Marsden, Indiana University of Pennsylvania
2. "A Love by Another Name: The Myth of the Relationship between Allan Ginsberg and Peter Orlovsky," Corinne E. Blackmer, Southern Connecticut State University
3. "Ernest Hemingway: Early Influences That Shaped His Life and Work," Nancy W. Sindelar, Biographer

Audio-Visual Equipment: LCD Projector

Session 21-G The Contemporary Novel and the Poetics of Genre (Capitol A: Lobby Level)

Organizer and Chair: Tim Lanzendörfer, Johannes Gutenberg University, Mainz

1. "Colson Whitehead's Zone One and the Generic Turn," Lee Konstantinou, University of Maryland
2. "Aliens in America: Spielberg, Morrison, and the Ends of Postmodernism," Philipp Löffler, Heidelberg University
3. "The Black Box of Genre in Colson Whitehead's *The Intuitionist* and Charles Yu's *How to Live Safely in a Science Fictional Universe*," Stephen Hock, Virginia Wesleyan College
4. "Reimagining Genre in the Contemporary Immigrant Novel," Katie Daily-Bruckner, Boston College

Audio-Visual Equipment Required: None

Session 21-H Rereading the American South (Capitol B: Lobby Level)

Chair: Carmen Trammell Skaggs, Columbus State University

1. "Populist Rhetoric, Donald Davidson, and the F.B.I.," Samuel Prestridge, University of North Georgia, Oconee
2. "Southern Jamesians: Henry James and Southern Writers," Jennifer Eimers, Missouri Valley College
3. "Southern Modernisms: Anne Spencer's Letters and Legacy," Noelle Morrisette, University of North Carolina at Greensboro

Audio-Visual Equipment Required: None

Session 21-I International Perspectives / Transnational Relationships (Glacier: 2nd Floor)

Chair: Yonggang Gao, China University of Geosciences

1. "Sinclair Lewis Studies in China", Hairong Zhang, University of Yangzhou, China
2. "Asian American Poetry in a Global Context: Mediating Transnational Positions," Benzi Zhang, *The Chinese University of Hong Kong*
3. "Willow and Bamboo: W. C. Williams and Chinese Nature Poems," Ninggang Jiang (Nanjing University, China)

Audio-Visual Equipment Required: None

Session 21-J Cultural Contexts in the mid 19th century (Everglades: 2nd Floor)

Chair: Frank Gado, Independent Scholar

1. "Thoreau, Great Britain, and the Civil War," Len Gougeon, University of Scranton
2. "Frederick Douglass, William Lloyd Garrison, and the Afterlife of Emotion," Faye Halpern, University of Calgary
3. "'White Slaves': A Labor History of Stowe's *Dred*," Joe Shapiro, Southern Illinois University-Carbondale

Audio-Visual Equipment Required: None

Session 21-K New Perspectives On Naturalism (Grand Teton: 2nd Floor)

Chair: Martin Griffin, University of Tennessee, Knoxville

1. "Romantic Love and Arranged Marriage in the Fiction of Abraham Cahan," Michael Tavel Clarke, University of Calgary
2. "Comedy and Criticism: Frank Norris's 'The Green Stone of Unrest,'" Rachael L. Nichols, Skidmore College
3. "Service is the Secret: Women's Work and Progressivism in Kathleen Thompson Norris's *Saturday's Child*," Ann V. Bliss, Texas A&M University-San Antonio

Audio-Visual Equipment Required: None

Session 21-L Business Meeting: ALA Author Society Representatives

Chair: Alfred Bendixen, Texas A&M University

Regency BCD Ballroom

Use same seating for reading for this meeting

Morrison workshop (Olympic: 2nd Floor)

Featured Reading and Reception

6:30 – 8:00 pm

Alice McDermott,

Author of *Someone, Child of My Heart, That Night, Charming Billy*, and other works

Regency BCD Ballroom

Sunday, May 25, 2014

Registration open 8:00 am - 10:20 am

(Columbia Wall: Ballroom Level)

8:30 – 9:50am

**Session 22-A Romantic Education in Nineteenth-Century American Literature and Culture
(Lexington: Ballroom Level)**

Chair: Monika Elbert, Montclair State University

1. "Race and Romantic Pedagogies in the Works of Lydia Maria Child," Lesley Ginsberg, University of Colorado at Colorado Springs
2. "Pedagogies of Unruly Childhood," Carol Singley, Rutgers University, Camden
3. "Lessons Learned: Genre and Paternal Desire in Martha Finley's Elsie Dinsmore Series," Allison Giffen, Western Washington University

Audio-Visual Equipment required: none

Session 22-B New Directions in Sherwood Anderson (Capitol B: Lobby Level)

Organized by Peter Nagy, Lehigh University

Chair: Robert Fillman, Lehigh University

1. "Journalistic Beginnings, Modernist Ends: *Winesburg, Ohio* and the Creation of Culture," Tom Ue, University College London
2. "Sherwood Anderson's *Dark Laughter*: Whiteness and Modernist Fantasy," J. Gregory Brister, Valley City State University
3. "A Movement of Movements: The Gestural Politics of Sherwood Anderson's *Marching Men*," Phillip Mahoney, Temple University
4. "Momma's Boys: Maternal Masculinity in Sherwood Anderson's *Winesburg, Ohio*," Peter Nagy, Lehigh University

Audio-Visual Equipment required: None

Session 22-C Roth and Arendt (Bunker Hill: Ballroom Level)

Organized by the Philip Roth Society

Chair: Aimee Pozorski, Central Connecticut State University

1. "Facts, Fictions and Other Lies: Philip Roth, Hannah Arendt and the Unmaking of the World," Frederick Coye Heard, Virginia Military Institute
2. "Silence, Speech and What Happened in Between: Roth, Arendt and Post-Holocaust Identity Politics," Hilene Flanzbaum, Butler University
3. "Odd Fellows: Hannah Arendt and Philip Roth," Ira Nadel, University of British Columbia

Audio-Visual Equipment required: None

Session 22-D Imagery and Influence: Hawthorne and Melville (Columbia B: Ballroom Level)

Organized by the Nathaniel Hawthorne Society

Chair: Jason Courtmanche, University of Connecticut

1. "Disciplining Hawthorne and Melville; or, the Political Stakes of Homoeroticism in Melville Studies," Bradley Ray King, University of Texas at Austin
2. "Incorporation, Queer Exuberance, and Moral Containment: Undine in *Moby-Dick* and *The Marble Faun*," Alec Magnet, City College of New York

3. "A Modern Arcadia': Hawthorne and Melville's Sustainability," Abby Goode, Rice University
4. "Like Forgotten Lyres': The American Æolian in Hawthorne and Melville," Paul T. Beattie, University at Buffalo

Audio-Visual Equipment required: none

Session 22-E Is There a Don DeLillo Doctrine? (Capitol A: Lobby Level)

Organized by the Don DeLillo Society

Chair: Jesse Kavadlo, Maryville University

1. "A Thing that Kills': The Politics of the Camera in DeLillo's Fiction," Abeer Fahim, American University of Sharjah, UAE
2. "War after War: *Point Omega*," Linda S. Kauffman, University of Maryland, College Park
3. "How Closely is Everything Connected? *Underworld*, Cruft, and the Postwar Allegory-Epic," David Letzler, Graduate Center at the City University of New York
4. "The Tone of Agreement': DeLillo's Aestheticization of Consent," Jeffrey Severs, University of British Columbia

Audio-Visual Equipment required: None

Session 22-F Sound in and of American Poetry (Columbia C: Ballroom Level)

Organizer and Chair: Seth Forrest, Coppin State University

1. "The 'Iron Harp'": Encountering the Industrial Soundscape in the 1830s and 40s," Robin Smith, University of North Carolina, Chapel Hill
2. "Bring Your Own Bird Voices: *Distance* Listening and the Poundian Container," Serena Le, University of California, Berkeley
3. "'Grandparents' voices / uninterruptedly / talking, in Eternity': A Bus Drive Full of Voices in Elizabeth Bishop's 'The Moose,'" Sarah Meyer, University of Haifa
4. "Voices, Inflections, and Silences in Robert Lowell's 'For the Union Dead,'" Christopher Moylan, New York Institute of Technology

Audio-visual Equipment Needed: None

Session 22-G The Major Writers of the Chicago Renaissance (Columbia A: Ballroom Level)

Organizer and Chair: Yoshinobu Hakutani, Kent State University

1. "Theodore Dreiser's *Jennie Gerhardt* and Richard Wright's *Black Boy*," Mary Hricko, Kent State University
2. "Langston Hughes's Contribution to the Chicago Renaissance," Toru Kiuchi, Nihon University, Japan
3. "James T. Farrell and the Second Chicago Renaissance," Robert Butler, Canisius College

Audio-Visual Equipment required: None

**Session 22-H The Emergence of Female Traditions in American Democracy
(Concord: Ballroom Level)**

Chair: Frank Gado, Independent Scholar

1. "An Unfinished Narrative: Women's Quaker Life Writing in the Eighteenth Century," Jennifer Desiderio, Canisius College,
2. "Rebecca Rush's *Kelroy* and the Demise of Republican Idealism," Richard S. Pressman, St. Mary's University of San Antonio
3. "Nineteenth-Century Women's Hymns and American Spiritual Democracy," Keith Lawrence, Brigham Young University

Audio-Visual Equipment required: None

Session 22-I Politics and Literature in the Early 20th Century (Columbia Foyer: Ballroom Level)

Chair: Ann V. Bliss, Texas A&M University-San Antonio

1. "North and South: Booker T. Washington, Jacob Riis, and the Danish Model of Reform," Christa Holm Vogelius, The University of Alabama
2. "W. E. B. Du Bois's Declaration: Race, Time, and The Prospect of Democracy in *The Souls of Black Folk*," Gregory Laski, United States Air Force Academy
3. "A Bottle Marked Poison: The Complicated Conservatism of Kathleen Thompson Norris," Catherine Carter, Western Carolina University

Sunday, May 25, 2014

10:00 – 11:20 am

Session 23-A The Humorous Countertradition of American Nature Writing (Bunker Hill: Ballroom Level) Organized by Katherine R. Chandler, St. Mary's College of Maryland

Chair: Christine Wooley, St. Mary's College of Maryland

1. "A Countertradition: Humor's Rhetorical Roots in American Nature Writing," Benjamin A. Click, St. Mary's College of Maryland
2. "Satire in an Age of Excess: Kenneth Burke's Environmental Rhetoric," Brian O'Sullivan, St. Mary's College of Maryland
3. "Identifying' a 'Hidden' Vein of Humor in Twentieth-Century Nature Writing," Katherine R. Chandler, St. Mary's College of Maryland

Audio-Visual Equipment required: none

Session 23-B Round Table: Energy in Literature (Columbia C: Ballroom Level)

Organizer and Chair: Paula Farca, Colorado School of Mines

1. "Fossil Love, Carbon Footprint: The Poetry of Gary Snyder," Linda Lizut Helstern, North Dakota State University
2. "The First Nations' Way: Indigenous People's Literary and Political Resistance to Big Oil," Tracy Lassiter, Indiana University of Pennsylvania
3. "Mining in Contemporary Indigenous Literature," Sarah Hitt, Colorado School of Mines
4. "In the Shadow of the Mine: Life and Death in Julio Llamazares' *Escenas de cine mudo*," Olga López-Valero, Southern Methodist University
5. "Waste, the Bomb, and Surplus-Value: Examining Nuclear Power in Don DeLillo's *Underworld*," Zachary Tavlin, University of Washington
6. "New American Georgic: The Marcellus Shale in Contemporary American Literature," Matthew Cella, Shippensburg University

Audio-Visual Equipment required: NONE

Session 23-C African American Writing Today (Columbia A: Ballroom Level)

Chair: Shirley Moody-Turner, Penn State University

1. "Don't Crack: Black Vampires and Making Historical Time," Habiba Ibrahim, University of Washington
2. "The New African Americans: Dinaw Mengestu's *The Beautiful Things That Heaven Bears* and Teju Cole's *Open City*," Alike Varvogli, University of Dundee, Scotland needs powerpoint
3. "Free From the Bounds of Fact: Colson Whitehead's *The Intuitionist* and the Fiction of Blackness," Conseula Francis, College of Charleston

Session 23-D New Materialist Methodologies and Contemporary American Fiction (Capitol B: Lobby Level)

Organizer and Chair: Matthew Mullins, Southeastern Baptist Theological Seminary

1. "Does the Underclass Matter? American Poverty and the Postwar Retreat of Materialism," Aaron Chandler, Stephenson University
2. "Realism Unbound: Conceptual Writing, Objects, and Post-Postmodern Capitalism," Jeffrey T. Nealon, Pennsylvania State University
3. "Philip K. Dick and the Object of the Self," Josh Toth, Grant MacEwan University

Audio-Visual Equipment Required: None

Session 23-E Is There a Don DeLillo Doctrine? (Capitol A: Lobby Level)

Organized by the Don DeLillo Society

Chair: Abeer Fahim, American University of Sharjah, UAE

1. "Don DeLillo's Ad-Aesthetic," Aaron DeRosa, California State Polytechnic University, Pomona
2. "A Greek word, of course. Politics': *The Names* as Historiographic Metafiction," Jason Markell, Tulane University
3. "Where Have All the Politics Gone? *White Noise*, *Babbitt* and the Lost Politics of American Whiteness," Susan Edmunds, Syracuse University
4. "*Point Omega's* Resistance," Jesse Kavadlo, Maryville University

Audio-Visual Equipment required: None

Session 23-F Intertextuality and Literary Authority in Nineteenth-Century America (Lexington: Ballroom Level)

Organized by Sophia Forster, California Polytechnic State University – San Luis Obispo

Chair: Rene H. Trevino, Texas A&M University

1. "Dreams of Dead Women and Talking Birds: Canonical Revision in Edgar Allan Poe and Geoffrey Chaucer," Ethan Knight, Texas A&M University
2. "The Class Accents of Racialized Masculinities in Herman Melville and Frank J. Webb," Timothy Helwig, Western Illinois University
3. "Elizabeth Stuart Phelps and the Establishment of Realist Authority," Sophia Forster, California Polytechnic State University – San Luis Obispo

Audio-Visual Equipment required: None

Session 23-G Writing Literary History in the 21st Century: A Roundtable (Columbia B: Ballroom Level)

Contributors to the forthcoming *Cambridge History of American Poetry* discuss the multiple processes, methods and conceptual frames that organize the history of American poetry, as told by CHAP, by rival literary histories, and by other channels of literary study. When does it make sense to think in terms of schools and self-conscious movements? When does it make sense instead to think in terms of geography, of regions? Of topics, such as science or religion? Of microclimates and hinge points and influential single volumes (as with the publications of 1855 or 1922)? When and where is the history of American poetry comprehensible as one thing, and where does it look more like a braid of writers who do not all refer to one another?

Moderator: Stephen Burt, Harvard University

Participants:

Alfred Bendixen, Texas A&M University
 David Bergman, Towson University
 Ed Folsom, University of Iowa
 Nick Halpern, North Carolina State University
 Christoph Irmscher, Indiana University
 Wendy Martin, Claremont Graduate University

Brian Reed, University of Washington
Eliza Richards, University of North Carolina
Angela Sorby, Marquette University

Audio-Visual Equipment Required: NONE

Session 23-H Business meeting: Philip Roth Society (Concord: Ballroom Level)

**Sunday, May 25, 2014
11:30 – 12:50 pm**

Session 24-A Roth, History, Identity (Bunker Hill: Ballroom Level)

Organized by the Philip Roth Society

Chair: Frederick Coye Heard, Virginia Military Institute

1. "Re-ordering (Personal) History: The Case of *Patrimony*," Pia Masiero, Ca'Foscari University of Venice
2. "New Deal (In)Securities: Liberal Disillusionment and the Birth Pangs of Narrative Artistry in *The Plot against America*," Andy Connolly, The Fashion Institute of Technology
3. "Roth's Children: Futurity, Aging, and Identity," Aimee Pozorski, Central Connecticut State University

Audio-Visual Equipment required: None

Session 24-B Shirley Jackson, Gender, and the Cold War (Columbia B: Ballroom Level)

Organizer and Chair: Leslie Allison, Temple University

Co-chair: Katharine Keenan, Cabrini College

1. "What is this world?": Queer Cold War Apocalypticism in Shirley Jackson's *The Sundial*," Jill Anderson, Tennessee State University
2. "Listening to what she had almost said': Postwar Femininity and the Buried Narratives of Shirley Jackson's *We Have Always Lived in the Castle*," Ashleigh Hardin, University of Kentucky
3. "Demons and Savages: The Horror and Humor of Cold War Children in Shirley Jackson's *Memoirs*," Andrea Krafft, University of Florida

Audio-Visual Equipment Required: None

Session 24-C Mass Appeals: Gender, Genre, and the Court of Public Opinion

(Lexington: Ballroom Level) Organized by Melissa Adams-Campbell, Northern Illinois University

Chair: Stephen Rachman, Michigan State University

1. "Charlotte Temple Meets Maria Monk: A Nineteenth-Century Reader's Connection," Melissa Adams-Campbell, Northern Illinois University

2. "Sentenced to the Ball and Chain: Marriage as Criminal Punishment in Mary Wilkins Freeman's *Pembroke*," Kristen Renzi, Xavier University
3. "Gendered Judgments and Catharine Williams's *Fall River*," Jon Blandford, Bellarmine University

Audio-Visual Equipment Required: None

Session 24-D Trauma, Masculinity, and Morality in 20th-Century Fiction (Columbia A: Ballroom Level)

Chair: Wilfred Samuels, University of Utah

1. "Rewriting the (W)hole: Racial and Spatial Intersections in *Invisible Man* and 'The Man Who Lived Underground,'" Sasha Panaram, Duke University
2. "Suffering in Silence: The Ordinarity of Melancholy and Trauma in Richard Ford's Frank Bascombe Trilogy," Derek Fisher, Texas A&M University
3. "Straight, Pure, and Natural: Hemingway's *The Sun Also Rises* in the Age of Penile Prosthesis," Aaron Shaheen, University of Tennessee at Chattanooga
4. "The Morality of Using Persons for Entertainment: The Black Boys and the Magnificent Naked Blonde in Ellison's 'Battle Royal,'" Patrick K. Dooley, St. Bonaventure University

Audio-Visual Equipment Required: None

Session 24-E Reading Contemporary Fiction (Capitol A: Lobby Level)

Chair: Olivia Carr Edenfield, Georgia Southern University

1. "Just Under 200 Miles and 89 Years Doesn't Change Much: Mapping the Road between Sherwood Anderson and Donald Ray Pollock," Michael J. Martin, Stephen F. Austin State University
2. "A Plot of Her Own: Joyce Carol Oates's 'The Lady with the Pet Dog,' Female Desire, and the 1970s American Family," Robert A. Wilson, Cedar Crest College
3. "Pastoral Imagination and Empire Building: A Comparative Analysis of *The Poisonwood Bible* and *Mean Spirit*," Jiannan Tang, China University of Petroleum, Beijing.
4. "The Deep Waters of Literary Theme: Nature, Narrative, and Textuality in Barbara Kingsolver's *The Lacuna*," Markku Lehtimäki, University of Eastern Finland

Audio-Visual Equipment Required: None

Session 24-F Reading Contemporary Poetry: (Concord: Ballroom Level)

Chair: Karen Weekes, Penn State University, Abington College

1. "A Movie of Death": The Horror of Weldon Kees," Ola Madhour, University of Fribourg
2. "How not to see it?": Race, Nation and Childhood in Natasha Trethewey's *Thrall*," Katherine Henninger, Louisiana State University
3. "Armand Schwerner's Scholar-Translator: Notes, Paratexts, Avant-Garde Poetics, and Institutional Form(ation)s," Alan Golding, University of Louisville

4. "John Ashbery, Dan Graham and the Aesthetics of the Interface," Todd F. Tietchen, University of Massachusetts Lowell

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