

**American Literature Association**  
A Coalition of Societies Devoted to the Study of American Authors

27th Annual Conference on American Literature

May 26-29, 2016

Conference Director  
**Alfred Bendixen**  
Princeton University

Program Draft as of May 9, 2016

This on-line draft of the program is designed to provide information to participants in our 27th conference and provide them with an opportunity to make corrections. Participants should check the description of their papers and panels to ensure that names and titles and other information are spelled appropriately.

Organizers of Panels should verify that all sessions are listed properly, including business meetings that have been requested. It may be possible to add a business meeting.

**Times of Panels:** If there is a conflict in the program (i.e., someone is booked to appear in two places at the same time), please let me know immediately. The program indicates that a few slots for business meetings are still open, but it will be difficult to make other changes. You can presume that the day of your panel is now fixed in stone (and it will not change without the concurrence of every person on that panel) but it may be necessary to make minor changes in the time of a panel.

**Audio-Visual Equipment:** The program also lists the audio-visual equipment that has been requested for each panel. Please note that it may be difficult or impossible to add any audio-visual equipment at this point, but individuals may make such requests. 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 to hook up with the projector. Please note that we no longer provide vcrs or overhead projectors or tape players.

**Registration and Hotel:** Participants should pre-register for the conference by going to the website at [www.alaconf.org](http://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. All participants are required to pre-register. Please note that registration fees go up after April 15, 2016 and that we will not be able to accept credit cards at the hotel. It is also important that you make your hotel reservation as soon as possible. Details for that are also on the ALA conference page.

Please email all corrections directly to [ab23@princeton.edu](mailto:ab23@princeton.edu) and copy the organizer of your session.

A few sessions still need chairs. If you are willing to serve as chair of one of these sessions, please email the conference director at [ab23@princeton.edu](mailto:ab23@princeton.edu)

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 [ab23@princeton.edu](mailto:ab23@princeton.edu)

Corrections and changes should be possible through the month of March and the first couple of weeks in April. An updated program will be posted every week until we go to press during the second week of April. Printed programs will be available at the conference along with conference badges.

Thank you for your support of the American Literature Association  
Alfred Bendixen, 2016 Conference Director

#### Registration Desk

Wednesday, 8:00 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

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

#### Readings and Performances

Karen Tei Yamashita  
Fred Moten  
Anne Waldman

Details To Be Announced

[www.americanliterature.org](http://www.americanliterature.org)

Thursday, May 26, 2016

Registration : open 7:30 am - 5:30 pm

Book Exhibits open noon – 5 pm

**Thursday, May 26, 2016**  
**9:00 – 10:20 am**

**Session 1-A Rethinking Wilderness**

Organized by the Association for the Study of Literature and Environment

Chair: Megan Simpson, Penn State Altoona

1. “The American ‘Wilderness’ and the Philippine ‘Jungle’: Reframing Tropical Ecologies in Jessica Hagedorn’s *Dream Jungle*,” Danielle Crawford, University of California, Santa Cruz
2. “An Alternative Romantic Account of Wilderness,” Mark Cladis, Brown University
3. “Ecofeminist Faulkner?: Revisiting *As I Lay Dying* and *Go Down, Moses*,” Jeannette Schollaert, University of Nebraska--Lincoln

Audio-Visual Equipment required: PowerPoint

**Session 1-B Transnational Community in Multi-Ethnic American Women’s Literature**

Organized by the Society for the Study of American Women Writers

Chairs: Chair: Emily VanDette, SUNY-Fredonia

1. “It Means Loving Someone You Don’t Know: Transculturation and Marriage in Bengali-American Fiction,” Sandra M. Cox, Pittsburg State University
2. “Joyce, Race, and (American) Empire in LeAnne Howe’s *Shell Shaker*,” Alyssa Hunziker, University of Florida
3. “Feminist Symptomatics in Rose Pastor Stokes’ *The Woman Who Wouldn’t*: A cool and deliberate sort of madness,” Rachel Nolan, University of Connecticut

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

**Session 1-C James Fenimore Cooper and Visual Culture**

Organized by the James Fenimore Cooper Society

Chair: Anne Scannavini, University of L’Aquila, Italy

1. “Visual Representation as Political Propaganda: or, How James Fenimore Cooper’s *The Deerslayer* became the 1971 Indianerfilm *Die Grosse Schlange*,” Signe Wegener, University of Georgia
2. “Illustrated Editions of Cooper’s *The Spy: A Survey*,” Steven Harthorn, University of Northwestern.
3. “James Fenimore Cooper as Art Critic and Connoisseur,” Luis A. Iglesias, University of Southern Mississippi

Audio-Visual Equipment required: projector for laptop and screen

### **Session 1-D Raymond Carver Studies I: Pen in Hand: Editing Raymond Carver**

Organized by the International Raymond Carver Society

Chair: Robert Miltner, Kent State University at Stark

1. "Editing for Register: Raymond Carver's Draft Manuscript of "So Much Water So Close to Home," Molly Fuller, Kent State University
2. "From Carver Through Lish and Back Again: Tracking Substantive Editorial Changes Between "A Small, Good Thing" (*Beginners*), "The Bath" (*What We Talk About...*), and "A Small, Good Thing" (*Cathedral*)," Warren G. Green, Dominican University
3. "What We Talk About When We Talk about *Beginners*: Raymond Carver and Authorial Authenticity," Keegan Lannon, Joliet Junior College

Auto-Visual Equipment required: Hook-up for computer/screen

### **Session 1-E New Directions in Stephen Crane Scholarship**

Organized by the Stephen Crane Society

Chair: Steven Frye, California State University, Bakersfield

1. "Falling Stories: Disability and Cinematic Naturalism in Stephen Crane's City Sketches," Donna Campbell, Washington State University
2. "'In this awkward situation he was simply perfect': Awkwardly Unsettling Minstrel Humor and Lynching Apologetics in Crane's 'The Monster,'" Ambar Meneses-Hall, University of Wisconsin-Madison
3. "'Well, now, yer a hell of a t'ing, ain' yeh?': Collective Shaming and Individual Punishment in the Sexual Economy of the Bowery in Stephen Crane's *Maggie: A Girl of the Streets*," Sara Elizabeth Parnell Wilcox, Independent Scholar

Audio-Visual Equipment requested: projector and screen

### **Session 1-F The Uses and Forms of Poetry in America**

A Panel by Contributors to the new handbook, *A History of American Poetry: Contexts-Developments-Readings* (2015), exploring the diversity and multiple poetic traditions that make up American poetry.

Chair and Organizer: Oliver Scheiding, Johannes Gutenberg University Mainz

1. "Landscape and Poetic Form in Herman Melville's *Clarel*," Damien Schlarb, Georgia State University, Atlanta
2. "Absorbing the Machine: Hart Crane's Technologic of Metaphor and Poetic Form," Maximilian Meinhardt, University of California, Davis
3. "Marianne Moore's Poetics of Form and Fancy," Tanja Budde, Johannes Gutenberg University Mainz

Audio-Visual Equipment required: data projector

### **Session 1-G Rethinking Human Relations**

Organized by the American Literature Society

Chair: Shirley Samuels, Cornell University

1. "The Man of the Crowd?: On Poe's Napoleon," Elizabeth Duquette, Gettysburg College
2. "Is Melville's Whale a Hyperobject?: Thinking Cetaceanly," Paul Downes, University of Toronto
3. "Plant Generativity: Whitman's Cereal Society," Dorri Beam, Syracuse University

Audio-visual equipment: None

### **Session 1-H Critical Approaches to Toni Morrison's *God Help the Child***

Organized by the Toni Morrison Society

Chair: Carolyn Denard, Georgia College and State University

1. "Break the Silence, Help the Child," Johanna X. K. Garvey, Fairfield University
2. "Morrison and Materiality: *God Help the Child*," Albert Battistelli, Kent State University
3. "From Racial Lines to Color Forms: Toni Morrison's *God Help the Child*," Hsiu-chuan Lee, National Taiwan Normal University

Audio-Visual Equipment required: None

### **Session 1-I Steinbeck in Salinas and Abroad**

Organized by the International Society of Steinbeck Scholars

Chair: Nicholas Taylor, San Jose State University

1. "'I Never Heard or Felt a Breath of It': The Construction of Race and Ethnicity in Steinbeck's Salinas," Kevin Hearle, Founding Editorial Board Member, *Steinbeck Review*
2. "Steinbeck's Religion: Roots and Relevance," William Ray, Founder, SteinbeckNow.com
3. "Migrant Characters in the Novels of John Steinbeck and Kurban Said," Mushfig Babayev, Independent Scholar

Audio-Visual Equipment required: None

### **Session 1-J From New Jersey to San Francisco: William Carlos Williams, August Kleinzahler and Thom Gunn**

Organized by the William Carlos Williams Society

Chair: Ian Copestake, editor *William Carlos Williams Review*

1. "William Carlos Williams and Thom Gunn," Calista McRae, Harvard University

2. "View from Atop the Palisades: In the Footsteps of William Carlos Williams," August Kleinzahler

Audio-Visual Equipment required: None

**Thursday, May 26, 2016**  
**10:30-11:50am**

**Session 2-A** Regional and Global Southern Visions  
Organized by the Society for the Study of Southern Literature

Chair: Andrea Dimino, New College of Florida

1. "Deeply Unsettled: Robert Penn Warren's *Flood* and the Regional Designs of the TVA," Ted Atkinson, Mississippi State University
2. "Moments of Revelation: Achieving Global Vision in Lila Quintero Weaver's *Darkroom*," Andrea Dimino, New College of Florida
3. "Rebel Yells and Restless Spirits: Literary Resistance via the Grotesque, Magic Realism, and Carnival in Pan-America," Crystal Spears, Gannon University

Audio-Visual Equipment Requirements: Digital Projector and screen

**Session 2-B Rethinking Rethinking Wilderness**  
Organized by the Association for the Study of Literature and Environment

Chair: Ian Marshall, Penn State Altoona

1. "Thoreau's *Walden* and the Project of Living in the World as if it Were Home," Jonathan Butler, United Arab Emirates University
2. "The Non-Paradox of Transcendence and Embodiment: An Ecocritical Analysis of Galway Kinnell's 'The Bear,'" Tara Howe, University of Idaho
3. "Narcissistic Wilderness: Ecology and Civilization after the New Left," Alexander Menrisky, University of Kentucky

Audio-Visual Equipment required: PowerPoint

**Session 2-C : Raymond Carver Studies II: International Carver in Literature and Film**  
Organized by the International Raymond Carver Society

Chair: Molly Fuller, Kent State University

1. "Reading Raymond Carver in China," Tian Lin, Xiangtan University, People's Republic of China

2. "The Influence of Raymond Carver's Stories in the Tamil Literary World," Jagannathan Govindan, Independent Scholar
3. "Raymond Carver's Presence in Global Cinema," Robert Miltner, Kent State University at Stark

Auto-Visual Equipment required: Hook-up for computer/screen

### **Session 2-D Frank Norris and American Literary Naturalism**

Organized by the Frank Norris Society

Chair: Eric Carl Link, Indiana University-Purdue University Fort Wayne

1. "It Faces Every Child of Man': Readers, Imagined Violence, and Culpability in American Literary Naturalism," Adam Wood, Salisbury University
2. "Erotic Economy': Domesticity, Desire, and the Women of *McTeague*," Nicole de Fee, Louisiana Tech University
3. "Foodways & Nation-Building: The Domestic Decline of *The Octopus*," Lauren Navarro, LaGuardia Community College
4. "Frank Norris and the Legacy of Higher Biblical Criticism," Steven Bembridge, University of East Anglia

Audio Visual Equipment Required: PowerPoint Projector and Screen

### **Session 2-E The Politics of Time in Nineteenth-Century Literature**

Organizer and Chair: Molly Ball, University of California, Davis

1. "Thoreau, Douglass, and Antipodean Time," Paul Giles, University of Sydney
2. "Conjured Time: The Structural Politics of Forgetting and Fortune-Telling in *Huckleberry Finn*," Sarah Ingle, University of Virginia
3. "The Flabby Temporalities of Local Misfits," D. Berton Emerson, Pomona College
4. "The Disjunctive Present: Multiethnic Writing at the End of the Long Nineteenth Century," Molly Crumpton Winter, California State University, Stanislaus

Audio-Visual equipment: Powerpoint projector

### **Session 2-F The British Influence on Nineteenth-Century African American Literature**

Organized by: Gretchen Holbrook Gerzina, University of Massachusetts, Amherst

Chair: Jennifer DeVere Brody, Stanford University

1. "Reimagining Stage Africans: *Tom and Jerry; or, Life in London* at the African Theatre in New York," Jenna Gibbs, Florida International University
2. "Dictating Influence: Dickens, *Bleak House*, and Hannah Bond," Hollis Robbins, Johns Hopkins University

3. "A Forgotten Novel: An African American Woman Imagines England," Gretchen Holbrook Gerzina, University of Massachusetts, Amherst

Audio-Visual Equipment required: PowerPoint projection

### **Session 2-G Round Table Discussion: Teaching Toni Morrison's *God Help the Child***

Organized by the Toni Morrison Society

Moderator: Evelyn Jaffe Schreiber, The George Washington University

1. "'Being Bride': Morrison's Twenty-first Century Ruminations in *God Help the Child*," Natalie King-Pedroso, Florida A&M University
2. "'What You Do to Children Matters': Reading Toni Morrison's Oeuvre Back Through *God Help the Child* (2015)," Lisa A. Long, North Central College
3. "Citizens of the Narrative? A Close Reading of Morrison's Male Characters in *Home* and *God Help the Child*," Rhone Fraser, Howard University
4. "A Way Out of 'Americanism': Thinking Along with Toni Morrison in Taiwan's American Literature Classroom," Hsiu-Chuan Lee, National Taiwan Normal University
5. "From 'You, Girl to Boo, Girl': Deconstructing Race and Popular Culture in Contemporary America in Toni Morrison's *God Help the Child*," G. Oty Agbajoh-Laoye, Monmouth University

Audio-Visual Equipment required: None

### **Session 2-H Reserved**

#### **Session 2-I Emerson as Orator and Rhetor**

Organized by the Ralph Waldo Emerson Society

Chair: Roger Thompson, Stony Brook University

1. "Emerson, Rhetoric, and the Idea of Liberal Arts," Joseph M. Johnson, Union College
2. "Emerson and the Possibilities for Civic Rhetoric," Joseph Jones, University of Memphis,
3. "'I Accept the Topic Which Not Only Usage, But the Nature of Our Association, Seem to Prescribe to This Day': Ralph Waldo Emerson's Place in the Tradition of Phi Beta Kappa Orations," Michael Weisenburg, University of South Carolina

Audio-Visual Equipment required: None

#### **Session 2-J The Chicago Renaissance: The Postmodern and Postcolonial Development**

Organizer and Chair: Yoshinobu Hakutani, Kent State University

1. "Frank Marshall Davis of Chicago and the Young Barack Obama of Hawaii," Toru Kiuchi, Nihon University.

2. "Richard Wright and Transnationalism: A Reading of *Pagan Spain*," Mamoun Alzoubi, Kent State University.
3. "Landscapes of the Imagination: Leon Forrest, Clarence Major, and the Black Chicago Renaissance," Keith Byerman, Indiana State University.

Audio-Visual Equipment required: None.

**Session 2-K Business Meeting:** James Fenimore Cooper Society

**Session 2-L Business Meeting:** available

**Thursday, May 26, 2016**  
**12:00 – 1:20 pm**

**Session 3-A Big American Changes in Contemporary American Literature**  
Organized by the Society for Contemporary Literature

Chair: Ashley Winstead, Southern Methodist University

- 1 "Counterinsurgency and 'The Great War on Terror Novel'," Joseph Darda, Texas Christian University
- 2 "Beyond Wall Street: De-Centering Finance in the Contemporary Transnational Novel," Laura Finch, University of Pennsylvania
- 3 "The 'Wild Child' in Contemporary Fiction" Naomi Morgenstern, University of Toronto

Audio-Visual Equipment required: YES (projector/screen)

**Session 3-B Robert Lowell: Translator and Environmentalist**  
Organized by the Robert Lowell Society

Chair: Frank J. Kearful, Universität Bonn, Germany

1. "An Ecocritical Approach to Lowell," Thomas Austenfeld, Université de Fribourg, Switzerland
2. "Canaries in the Coal Mind: Ecoconsciousness in Lowell, Bishop, Jarrell, and Sexton," Adam Beardsworth, Memorial University of Newfoundland, Grenfell Campus, Canada
3. "Translating Sound: Robert Lowell on Baudelaire," Marjorie Perloff, Stanford University, USA
4. "Teaching Lowell in the 21st Century," Willard Spiegelman, Southern Methodist University, USA

Audio-Visual Equipment required: Powerpoint.

**Session 3-C The Suburban Sublime**  
Organized by the Postwar Area Studies Group

Chair: David Rudrum, University of Huddersfield

1. "The Dry Philosophy of Neighborhood": Adrienne Rich's Early Domestic Disenchantment," Alexandra Gold, Boston University
2. "William Styron and the Aesthetics of Reconstruction," Spencer Morrison, University of Alberta
3. "The Look of a Liberated Woman: Braless Feminist Heroism Contained in *The Stepford Wives*," Jacqueline Foertsch, University of North Texas

Audiovisual Equipment Required: Yes

### **Session 3-D Edith Wharton and Religion**

Organized by the Edith Wharton Society

Chair: Sharon Kim, Judson University

1. "'Like the Heathen': Liminality, Ritual, and Religious Authority in *Summer*," Meredith Goldsmith, Ursinus College
2. "The Cross-Pressures of Secular Space in *The House of Mirth*," Haein Park, Biola University
3. "Staging Spirituality: Wharton and Orientalist Material Culture," Margaret A. Toth, Manhattan College.

Audio-Visual Equipment Required: Yes, projector for PowerPoint images

### **Session 3-E Recovering the Past:**

Chair: James Tackach, Roger Williams University

1. "Demystifying Literary Critics' Myths about Reconstruction," Brook Thomas, University of California, Irvine.
2. "African American Women in Private: Newfound Letters from Louisa Jacobs and Annie Purvis to Eugenie Webb, 1879-1917," Mary Maillard, Independent Scholar
3. "Launching *The Citizen Poets of Boston*," Paul Lewis, Boston College

Audio-Visual Equipment required: Projector with speaker system for video screening, adapter to connect a MacBook Air to the projector. Presenter will bring adaptor just in case.

### **Session 3-F O'Neill at 100 Years on the Stage**

Organized by the Eugene O'Neill Society

Chair: Jeffery Kennedy, Arizona State University

1. "'We Knew What We Were For': *Bound East for Cardiff* on the Provincetown Stage," Jeffery Kennedy, Arizona State University
2. "*Days Without End*: a medieval play on the American stage?" Thierry Dubost, Universite de Caen Basse-Normandie
3. "A Theatrical Vocabulary for the Unfinished Play: Ivo van Hove's direction of *More Stately Mansions* at New York Theater Workshop," Ryder Thornton, Univ of CA, Santa Barbara

Audio-Visual Equipment required: Power Point and Projector for hook up to laptop provided by presenter.

### **Session 3-G Kay Boyle as Creative Writing Teacher and Mentor**

Organized by the Kay Boyle Society

Chair: Shawn Wong, University of Washington

1. "My Inheritance from Kay Boyle: reflections of a literary *lumpen*," Marianne Smith, writer
2. "Walking with a Friend: archival insights into the writings and everyday life of Kay Boyle," Millicent Borges Accardi, poet and writer
3. "My SF State Story: Tribute to Kay Boyle," Victor Turks, City College of San Francisco

Audio-Visual Equipment Required: None

### **Session 3-H Harper Lee's *Go Set a Watchman*: Responses and Assessments**

Organized by the Society for the Study of Southern Literature

Chair: Lesa Carnes Shaul, University of West Alabama

1. "From *Watchman* to *Mockingbird* — The Narrowing of Possibilities," Sam McGuire Worley, Arkansas Tech University
2. "Reading the Palimpsest of *Go Set a Watchman* and *To Kill a Mockingbird*," James B. Kelley, Mississippi State University—Meridian
3. "'What Will the Folks Back Home Say?': Local and National Responses to the Publication of Harper Lee's *Go Set a Watchman*," Lesa Carnes Shaul, University of West Alabama

Audio-Visual Equipment Requirements: None

### **Session 3-I Critical Black Memoir and Postmodernity**

Organized by: Christopher A. Shinn, Howard University

Chair: Josh Toth, MacEwan University

1. "The Fire This Time: The New Freedom Dreams of Contemporary Critical Black Memoir," Lisa Guerrero, Washington State University
2. "Bourbon, Bolsheviks, and Bohemians: Chester Himes's *The End of a Primitive*, African American Life, and the Cold War," Darryl Dickson-Carr, Southern Methodist University
3. "Traveling East to Go North in Charles Johnson's *Oxherding Tale*," Christopher A. Shinn, Howard University

Audio-Visual Equipment Required: None

### **Session 3-J Business Meeting: Toni Morrison Society**

### **Session 3-K Business Meeting: Available**

Thursday, May 26, 2016

1:30 – 2:50 pm

**Session 4-A** Asian American Literary Studies: 34 Years of Critical History  
Organized by Circle for Asian American Literary Studies

Chair: Lynn Mie Itagaki, The Ohio State University

1. “Asian American Studies: Representations of Educated Women Changing the Canon,” Krupal Amin, The Ohio State University
2. “Mapping Trauma in the Asian Diasporic Imagination,” Jinah Kim, California State University, Northridge
3. “Literature, History, and the Cold War in Paul Yoon’s *Snow Hunters*,” Jeehyun Lim, Denison University
4. “Biography I Have None: José Garcia Villa and the Anachronism of Early Asian American Literature,” Swati Rana, University of California, Santa Barbara

Audio-Visual Equipment required: LCD projector and laptop connection

**Session 4-B** Language and the Body in the Work of Percival Everett  
Organized by the Percival Everett International Society

Chair: Joe Weixlmann, Saint Louis University

1. “‘It is not important unless you want it to be’: Percival Everett’s *Glyph* and Other Experiments in Not Narrating Race,” Paul Ardoin, University of Texas at San Antonio
2. Responses to the Topic: Keith Mitchell, UMass Lowell; Anthony Stewart, Bucknell University; Anne-Laure Tissut, Université de Rouen

Audio-Visual Equipment required: Projector & Screen for PowerPoint

**Session 4-C** Early Whitman  
Organized by the Whitman Studies Association

Chair: David Lawrimore, Idaho State University

1. “‘All those crude and boyish pieces [not so] quietly dropp’d in oblivion’: Re-Examining Walt Whitman’s Short Fiction,” Stephanie Blalock, University of Iowa
2. “‘The Inca’s Daughter’: Indian Removal, New York Theater, and the Sentimental Politics of Whitman’s Early Poetry,” Adam Bradford, Florida Atlantic University
3. “Walter Whitman, Adman: Three Newly Recovered Writings,” Karen Karbiener, New York University

Audio-Visual Equipment required: Projector and screen

**Session 4-D** American Literary Institutions  
Organized by the American Literature Society

Chair: Molly Ball, University of California, Davis

1. "In the Shadows of Book History: Gender Politics and U.S. Publishing," Jordan S. Carroll, University of California, Davis
2. "Cocktails and Communism: Tess Slesinger and the Ironies of the Modernist Party," Ian Afflerback, University of California, Davis
3. "A Garden of Wandering: Radicant Para-Institutions," Eileen Joy, BABEL Working Group

Audio-visual equipment: Powerpoint projector

**Session 4-E** Performing Faulkner  
Organized by the William Faulkner Society

Chair: Ted Atkinson, Mississippi State University

1. "*The Reivers*: Race and Reminiscence," Michael Kreyling, Vanderbilt University
2. "Very Like a Spyglass: Second Sight as Childish Vision in *As I Lay Dying*," Hayley O'Malley, University of Michigan
3. "Howard Hawks and the Screwball Comedy in William Faulkner's *The Wild Palms (If I Forget Thee, Jerusalem)*," Sarah Leventer, Boston University

Audio-visual equipment required: Projector and screen for PowerPoint/film clips

**Session 4-F** Fighting Words (Cold War, Korea, Vietnam)  
Organized by the Postwar Area Studies Group

Chair: Jacqueline Foertsch, University of North Texas

1. "Crossed Arms: The Military Supply Chain as a Chain of Guilt in Arthur Miller and Jonathan Franzen," David Rudrum, University of Huddersfield
2. "Comic Books, Paranoia, and Rocket Culture Propaganda in Thomas Pynchon's *Gravity's Rainbow*," Grant Palmer, California State Polytechnic University - Pomona
3. "The Great Fire-Breathing USAF Sky Dragon: American Air Power in John Clark Pratt's *The Laotian Fragments*," Kimberly Dougherty, Granite State College

Audiovisual Equipment Required: Yes

**Session 4-G** In Whose Image? The Narrative Construction of Nathaniel Hawthorne  
Organized by the Nathaniel Hawthorne Society

Chair: Jason Courtmanche, University of Connecticut

1. "Framing the Family: Sophia Peabody Hawthorne's Letters in Rose Hawthorne Lathrop's *Memories of Hawthorne*," Jana Argersinger, Washington State University
2. "The Imperfection of Mr. Fearing': Hawthorne and Disability Narratives," Ryan Lowe, Oklahoma State University

3. "Hawthorne (De)Constructed: Morbid Hermit, Elegant Genius, Sexual Transgressor," Samuel Coale, Wheaton College, Massachusetts

Audio-Visual Equipment required: None

#### **Session 4-H Catharine Maria Sedgwick's New England**

Organized by the Catharine Maria Sedgwick Society

Chair: Jenifer Elmore, Palm Beach Atlantic University

1. "Hope Leslie as Gothic Frontier Heroine," Laura Money Smyrl, San Francisco State University
2. "Sedgwick's New England: Or, On Haitian Inheritances," Mark Kelley, University of California, San Diego
3. "Interrogating Patriarchy and Shifting Power in *A New England Tale*," Patricia Kalayjian, California State University, Dominguez Hills

AV Equipment: None

#### **Session 4-I New Considerations of Great American Stories**

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

Chair: Olivia Carr Edenfield, Georgia Southern University

1. "The Secret Life of Things: 'The Yellow Wallpaper' and the Material Turn in Literary Studies," Oliver Scheiding, Johannes Gutenberg University
2. "The Confusing Perspectives of Hemingway's 'Up in Michigan'," Lee C. Mitchell, Princeton University
3. "Visiting Hemingway's 'Indian Camp' Once Again," James Nagel, University of Georgia

Audio-Visual Equipment required: None

#### **Session 4-J Ellen Glasgow: Across the Canon**

Organized by the Ellen Glasgow Society

Chair: Linda Kornasky, Angelo State University

1. "Glasgow: Time, Epoch, and the Individual in Place," Robert Welch, Indiana University of Pennsylvania
2. "Abnormal Flashes: Temporality, Progress, and Gender in Ellen Glasgow's Ghost Stories," Emily Banks, Emory University
3. "Ellen Glasgow as Critic," Mark A. Graves, Morehead State University

Audio/Visual Request: None

#### **Session 4-K Beyond Theology: Religion and Culture in the 19<sup>th</sup> Century**

Chair: Michael Stoneham, University of Pittsburgh at Johnstown

1. "Criminal Biography, Race, and Prison Reform in Antebellum Chaplains' Memoirs." Carl Ostrowski, Middle Tennessee State University
2. "Transcendentalism, Orestes Brownson, and Public Religion," Daniel S. Malachuk, Western Illinois University
3. "When the Lion Wrote Theology: Frederick Douglass, Lions, and the Bible," Rene H. Treviño, California State University – Long Beach

Audio/Visual Request: None

**Session 4-L** Anna Julia Cooper Roundtable  
Organized by the Anna Julia Cooper Society

Moderator: Mary Helen Washington, University of Maryland

Vivian May, Syracuse University  
Dorothy Randall Tsuruta, San Francisco State University  
Shirley Moody-Turner, Pennsylvania State University  
Kathryn T. Gines, Pennsylvania State University  
April Logan, Salisbury University

Audio-Visual Equipment requested: None

**Session 5 M Business Meeting:** Kay Boyle Society

**Thursday, May 26, 2016**  
**3:00 – 4:20 pm**

**Session 5-A** The Geography of Transnational Identity in American Women's Writing  
Organized by the Society for the Study of American Women Writers

Chair: Chair: DoVeanna S. Fulton, University of Houston-Downtown

1. "Third Things: Tracking the Errant Productivity of Translation in Susan Choi's *The Foreign Student*," Susan Edmunds, Syracuse University
2. "Transnationalism and transgressions, borders and betrayal: the migrant woman in contemporary American literature," Héloïse Thomas-Cambonie, Université Bordeaux Montaigne
3. "'You speak voices hidden': The Transnational Self in Theresa Hak Kyung Cha's *Dictée*," Cristina Rodriguez, Providence College

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

**Session 5-B** Literary Post-Racialism in the Work of Percival Everett

Organized by the Percival Everett International Society

Chair: Anne-Laure Tissut, Université de Rouen

1. "Parodying Race, Parodying Post-Race: Percival Everett's *Erasure* and the Privilege of Literary Post-Racialism," Mollie Godfrey, James Madison University
2. "Intertextual Reference and Revision in Percival Everett's *Erasure*," Courtney Moffett-Bateau, University of Duisburg-Essen
3. Responses to the Topic: Keith Mitchell, UMass Lowell; Anthony Stewart, Bucknell University; Joe Weixlmann, Saint Louis University

Audio-Visual Equipment required: Projector & Screen for PowerPoint, plus Speakers to play music

**Session 5-C** Nonhuman Melville  
Organized by the Melville Society

Chair: Paul Hurh, University of Arizona

1. "Skin as Sensorium in Melville's *Typee*," Dalia Davoudi, Indiana University
2. "On the Ethics of Nonhuman Extinction: *Moby-Dick* in the Anthropocene," Michelle C. Neely, Connecticut College
3. "'Even in the Lawless Seas': Melville's Jurisprudence of the Nonhuman," Matthew Crow, Hobart and William Smith Colleges

Audio-Visual Equipment required: Projector and Screen for Powerpoint presentations

**Session 5-D** Reframing *The Portrait*: A Roundtable on the New Cambridge Edition of *The Portrait of a Lady*  
Organized by The Henry James Society

Chair: Lee Clark Mitchell, Princeton University

1. "Reframing *The Portrait*," Michael Anesko, The Pennsylvania State University
2. "'My Sister Is Not Grammatical': Challenging Prescription in James's *Portrait*," Colin Hogan, The Pennsylvania State University
3. "Texts, Versions, Revisions," Greg Zacharias, Creighton University

Audio-Visual Equipment required: computer and projector for Powerpoint presentation

**Session 5-E** Experimentation of Form and Function in Contemporary Fiction  
Organized by the Society for Contemporary Literature

Chair: Nathan Allison, University of Kentucky

1. "Experimentation, Politics, and Didacticism in Harryette Mullen's *Sleeping with the Dictionary*," Jacquelyn Ardam, UCLA
2. "Tropes in the Timestreams: Ken Eklund's *FutureCoast*, Cli-fi, and Collaboration," Shannon Finck, University of West Georgia
3. "Logging On to the Future of Lit: Form and Function in Digital Narratives," Tony R. Magagna, Millikin University
4. "Experimenting with Literary Futurism in Nathaniel Rich's *Odds Against Tomorrow*," Ashley Winstead, Southern Methodist University

Audio-Visual Equipment required: YES (projector/screen)

**Session 5-F** Teaching Catharine Maria Sedgwick Round-table Discussion  
Organized by the Catharine Maria Sedgwick Society

1. "*A New England Tale* and *Redwood*, Speaking Back to Franklin, Foster and Others," Lucinda Damon-Bach, Salem State University
2. "Elizabeth Oakes Smith's *The Western Captive* and Sedgwick," Timothy Scherman, Northeastern Illinois University
3. "Scribbling Women and Digital Research," Emily VanDette, SUNY—Fredonia
4. "Teaching 19<sup>th</sup> Century Gender Relations and Female Friendship Through Sedgwick," Alicia Beeson, University of North Carolina – Greensboro
5. "Investigating and Exhibiting Citizenship," Melissa Lingle-Martin, Florida Gulf Coast University
6. "*A New England Tale* in Today's Religious Climate," Lisa West, Drake University
7. "Just Read/Teach One Sedgwick Story: Sedgwick Through the Eyes of Young 21<sup>st</sup>-C Readers," Robin Cadwallader, St. Francis University

AV Equipment: Laptop Connections Needed. Presenters will bring their own laptops

**Session 5-G** Of War and Recovery: New Approaches to Whitman's *Specimen Days*  
Organized by the Whitman Studies Association

Chair: Adam Bradford, Florida Atlantic University

1. "Whitman and the Problem of War-Writing: New Approaches to *Drum-Taps* and *Specimen Days*," Kenneth Price, University of Nebraska
2. "Of Mere Daylight and the Skies': Narratives of Disability and Recovery in *Specimen Days*," Robert Scholnick, The College of William and Mary
3. "Developing Hypotheses of the Self: Evolution and Life Writing in *Specimen Days*," Eileen McGinnis, Saint Edward's University

Audio-Visual Equipment required: None

**Session 5-H** New Insight into American Stories  
Organized by the Society for the Study of the American Short Story

Chair: James Nagel, University of Georgia

1. "Cultural and Gendered Contacts and Collisions in Short Stories by Jhumpa Lahiri and Chitra Divakaruni," Marilyn Edelstein, Santa Clara University
2. "David Foster Wallace's 'Good People,' Ernest Hemingway's 'Hills Like White Elephants,' and American Literary Minimalism," Robert Clark, College of Coastal Georgia
3. "The Good Country Gentleman Caller: Echoes of *The Glass Menagerie* in O'Connor's 'Good Country People,'" James W. Thomas, Pepperdine University

Audio-Visual Equipment required: None

### **Session 5-I New Approaches to Saul Bellow's Work**

Organized by the Saul Bellow Society

Chair: Victoria Aarons, Trinity University

1. "'A novel that dare not speak its name': Biography and Saul Bellow," Judie Newman, University of Nottingham
2. "Mobility and Belonging in Saul Bellow's Later Work," Bill Etter, Irvine Valley College
3. "A Family Systems Approach to *More Die of Heartbreak*," Allan Chavkin & Nancy Feyl Chavkin, Texas State University

Audio-Visual Equipment Required: None

### **Session 5-J Beyond Projective Verse: Olson's Developing Poetics from Black Mountain to the Late 1960s**

Organized by the Charles Olson Society

Chair: Jeff Gardiner, Independent Scholar

1. "Olson's Later Poetics: Morphology and Voice in Olson's Later *Maximus* Poems," Jeff Davis, Independent Scholar
2. "Vertical Kinship, Archaic Affinities and the Poetics of Proprioception," Nathanael Pree, University of Sydney
3. "History, Unrelieved: Mass Images and the Gravitational Field of Man's Interiors in Olson's 'Billy the Kid' Essay," Kirsty Singer, UC Irvine

Audio-Visual Equipment required: None

**Session 5-K Business Meeting:** Nathaniel Hawthorne Society

**Session 5-L Business Meeting:** Postwar Area Studies Group

**Session 5-M** Anna Julia Cooper Society

**Thursday, May 26, 2016**  
**4:30 – 5:50 pm**

**Session 6-A Critical Perspectives on Karen Tei Yamashita**

Organized by Circle for Asian American Literary Studies

Chair: Lawrence-Minh Bùi Davis, University of Maryland

1. “*I Hotel*: A Narrative Form for Imagining Panethnic Coalition,” Long Le-Khac, Washington University in St. Louis
2. “Memory and Choreography in Karen Tei Yamashita’s ‘Dance’ in *I Hotel*,” Sean Labrador y Manzano, independent scholar
3. “Historicizing Critique: Karen Tei Yamashita’s *Tropic of Orange* and the Changing Field of Production under Globalization,” Rei Magosaki, Chapman University
4. “The Contingencies of Comparative Racialization: Karen Tei Yamashita’s *I Hotel* and the Racial Pyramid,” Lynn Mie Itagaki, The Ohio State University

Audio-Visual Equipment required: LCD projector and laptop connection

**Session 6-B Textured Relations: Faulkner and the World of Cotton**

Organized by the William Faulkner Society

Chair: Ted Atkinson, Mississippi State University

1. “Minding the Store,” David Davis, Mercer University
2. “Forms of Resistance: Cotton and Rubber in Faulkner’s ‘The Last Slaver,’” James Harding, University of Exeter
3. “From Hundred to Harvard: Faulkner and the Laboring Intellectual,” Addison Palacios, University of California, Riverside

Audio-visual equipment required: Projector and screen for PowerPoint/film clips

**Session 6-C Updike in Context**

Organized by The John Updike Society

Chair: Judith Newman, University of Nottingham

1. “What Does Secularism Smell Like? Political Theology and John Updike’s *The Coup*,” Scott Dill, Case Western Reserve University
2. “After the Thrill Is Gone: Updike after the Cold War,” Matthew Shipe, Washington University
3. “Updike’s Visions of the South: From the U.S. South in *The Poorhouse Fair* toward the Postcolonial Caribbean South,” Takashi Nakatani, Yokohama City University

Audio-Visual Equipment required: Powerpoint

### **Session 6-D “Woman Thinking”: Public Intellectualism and U.S. Periodical Culture in the Twentieth Century**

Organized by the Research Society for American Periodicals, the Lydia Maria Child Society, and the Pauline Elizabeth Hopkins Society

Chair: Jean Lee Cole, Loyola University Maryland

1. “Zitkala-Ša: Native American Woman Intellectual,” Jacqueline Emery, SUNY College at Old Westbury
2. “Pauline Hopkins’s *Hagar’s Daughter*, the *Colored American Magazine*, and (Re)Public Stages,” April Logan, Salisbury University
3. “Making Private Intellectuals: Jessie Fauset as Essayist and Editor,” Susan Tomlinson, University of Massachusetts Boston
4. “Louise Bogan’s Lyric Public,” Melissa Girard, Loyola University Maryland

Audio-Visual Equipment required: Yes

### **Session 6-E Identifying with/in the Modern West**

Organized by the Western Literature Association

Chair: Nicolas S. Witschi, Western Michigan University

1. “Periodical to Book: *The Oregon Trail* and Visual Masculinity,” Kevin Kimura, University of Chicago
2. “Grave Robbing in the Southwest with Willa Cather, Mary Austin and Jean Toomer,” Carolyn Dekker, Finlandia University
3. “The Pain of Transformation: Jaime de Angulo, Androgyny and the Shaman’s World,” Zeese Papanikolas, *Independe Scholar*
4. “Southern Justice in the American West: Chester Himes and the legacy of the Fugitive Slave Law in Los Angeles,” Joshua Damu Smith, Torrey Honors Institute/Biola University

Audio-Visual Equipment required: projector and screen

### **Session 6-F Kay Jamison on Robert Lowell**

Organized by the Robert Lowell Society

Chair: Meg Schoerke, San Francisco State University, USA.

“The Moods, Mind, and Will of Robert Lowell,” Kay Jamison, Johns Hopkins University School of Medicine,

Respondents:

Steven Gould Axelrod, University of California, Riverside,  
Thomas Travisano, Hartwick College,

Audio-Visual Equipment required: Powerpoint.

### **Session 6-G Round Table on Today’s Academic Job Market in American Literature: Strategies and Considerations I**

Moderators: Susan Belasco, University of Nebraska-Lincoln, and Sandy Petrulionis, Pennsylvania State University, Altoona

1. Ben Child, Colgate University (NY)
2. Marlowe Daly-Galeano, Lewis-Clark State College (ID)
3. Kevin Dye, Chemeketa Community College (OR)
4. Shirley Moody-Turner, Pennsylvania State University, University Park

Audio-Visual Equipment required: None

**Session 6-H** Hawthorne, Poe, and Childhood  
Organized by the Nathaniel Hawthorne Society

Chair: Richard Kopley, Penn State DuBois

1. "Hawthorne, Poe, Childhood, and Antebellum Authorship," Lesley Ginsberg, University of Colorado, Colorado Springs
2. "Suppressed Child Abuse: the 19th Century, Edgar Allan Poe and the Cryptographic Style," Paul Emmett, University of Wisconsin-Manitowoc
3. "Writing for Kids: Hawthorne's Grandfather Impersonated," Linda Sahmadi, University Blaise Pascal

Audio-Visual Equipment required: None

**Session 6-I** New Approaches to Sutton E. Griggs  
Organized by John Cyril Barton and John Gruesser

Chair: John Gruesser, Kean University

1. "The New Negro and the Novels of Sutton E. Griggs," Gabriel A. Briggs, Vanderbilt University
2. "Sutton E. Griggs and His Existential Revisionist Project: The New Negro," Melvin G. Hill, University of Tennessee, Martin
3. "'Notes for the Serious'; or Sutton E. Griggs's History Lessons," John Cyril Barton, University of Missouri--Kansas City
4. "Sutton E. Griggs, Pamphleteering, and Early African American Literature," Eric Curry, University of Maryland

Audio-Visual Required: None

**Session 6-J Business Meeting:** Charles Olson Society

**Session 6-K Business Meeting:** Society for the Study of the American Short Story

**Session 6-L Business Meeting:** Society for the Study of American Women Writers

**Session 6-M Business Meeting: Percival Everett Society**

**Session 6-N Business Meeting: Catharine Maria Sedgwick Society**

**Reading by Karen Tei Yamashita followed by Reception**

Karen Tei Yamashita is the author of 6 books, *Through the Arc of the Rain Forest*, *Brazil-Marú*, *Tropic of Orange*, *Circle K Cycles*, *I Hotel*, and *Anime Wong: Fictions of Performance*, all published by Coffee House Press. *I Hotel* was selected as a finalist for the National Book Award and awarded the California Book Award, the American Book Award, the Asian/Pacific American Librarians Association Award, and the Association for Asian American Studies Book Award. *Through the Arc of the Rainforest* received the American Book Award and the Janet Heidinger Kafka Award. Yamashita has been a US Artists Ford Foundation Fellow and co-holder of the University of California Presidential Chair for Feminist & Critical Race & Ethnic Studies. She received a U.S. Artists Ford Foundation Fellowship and is currently Professor of Literature and Creative Writing at the University of California, Santa Cruz.

Welcoming Reception 6:30-8:00 pm

Audio-Visual Equipment required: Microphone and Podium

**Friday, May 27, 2016**

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 27, 2016**

**8:10 – 9:30 am**

**Session 7-A Jack London: Biological Borders, Travel, Politics, and Race**

Organized by the Jack London Society

Chair: Kenneth K. Brandt, Savannah College of Art and Design

1. "Jack London, Headhunter," Keith Newlin, University of North Carolina Wilmington
2. "Jack London's Depiction of Koreans as People of the Abyss," Daniel A. Métraux, Mary Baldwin College
3. "The Politics of Jack London," Dan Wichlan, Independent Scholar

AV: Yes, PowerPoint

**Session 7-B** O'Connor Published and Unpublished  
Organized by the Flannery O'Connor Society

Chair: Doreen Fowler, University of Kansas

1. "Keepers of the Word: Flannery O' Connor's Literary Executors and the Estate," Carol Loeb Shloss, University of Pennsylvania
2. "View from the Archives: A Knack for Writing," Rosemary Magee, Emory University
3. "Erasing Annie Lee Jackson: O'Connor in Iowa," Catherine Bowlin, Georgia College and State University

Audio-Visual Equipment required: Projector for PowerPoint presentations

**Session 7-C** Reconceiving Aesthetics Roundtable: Bodies, the Sensorium, and Contemporary Poetry

Organizer and Moderator: Jeanne Heuving, University of Washington Bothell

1. "Aesthetic Othering' in Nathaniel Mackey and Tisa Bryant," Jeanne Heuving, University of Washington Bothell
2. "Fred Moten and the Unspeakable: Sound and Movement in the Improvised Line," Julie Carr, University of Colorado Boulder
3. "From the Fragments of a Bottle' . . . : Remains of The Perfume Recordist in the Collaborative Work of Stacy Doris and Lisa Robertson," Tyrone Williams, Xavier University
4. "The Book as Sensorium: Aesthetics and Trauma in Bhanu Kapil's *Ban en Banlieue*," Eleni Stecopoulos, Independent Scholar
5. "Phonemes of the Absolute Local in Julie Patton and Robert Kocik," Jennifer Scappettone, University of Chicago

Audio Visual Equipment required: computer screen projection

**Session 7-D** Elizabeth Bishop: Drawing from Everyday Media  
Organized by the Elizabeth Bishop Society

Chair: Steven Gould Axelrod, University of California, Riverside

1. "'Visits to St. Elizabeths' and the Music of the Mad," Heather Treseler, Worcester State University
2. "'Came and found it all, not unfamiliar': Carmen Miranda and Bishop's Banana-ized Brazil," Jessica Goudeau, Southwestern University
3. "The Making of *The Ballad of the Burglar of Babylon* by Elizabeth Bishop with Woodcuts by Ann Grifalconi, FSG, 1968," Thomas Travisano, Hartwick College

Audio-Visual Equipment required: powerpoint projector and screen

**Session 7-E** American Science Fiction: Utopian Technologies and Feminist Spaces

Organizer: Nathaniel Williams, University of California, Davis  
Chair: Jana Tigchelaar, Marshall University

1. "Albert Bigelow Paine and Anna Adolph's Polar Utopias: Gender, Faith, and Technocracy," Nathaniel Williams, University of California, Davis
2. "*Bitch Planet*: Non-Compliance, Science Fiction, Comics, and Bad Feminism," Bridgitte Barclay, Aurora University
3. "Reading Nature as a Space of Feminist Possibility in *Mad Max: Fury Road*," Michelle Yates, Columbia College Chicago

Audio-Visual Equipment required: Yes (screen and projector with laptop connection)

### **Session 7-F** Remaking America

Chair: Maria Karafilis California State University, Los Angeles

1. "Private Sin and Public Shame: the Shape of Happiness in *The Power of Sympathy*," Thomas Scanlan, Ohio University
2. "New countries make new men': Masculinity and the Remaking of Irish American Identity in *The Mulligan Guard Ball*," James Byrne, Wheaton College
3. "George Lippard's Literary Figuring of Charles Brockden Brown," Timothy Helwig, Western Illinois University

Audio-Visual Equipment required: Digital Projector

### **Session 7-G** Global Emersons I: Emerson's Influence Organized by the Ralph Waldo Emerson Society

Chair: Roger Thompson, Stony Brook University

1. "Emerson in the Middle East: an Influential Return," Roger Sedarat, Queens College, CUNY
2. "Emerson and Daisetz Suzuki," Yoshio Takanashi, Nagano Prefectural College,
3. "The Enraptured Yankee': Emerson in France," Thomas Constantinesco, Université Paris Diderot
4. "The World Turned Outside In: The End of History in Emerson," Michael Lorence, The Innermost House Foundation

Audio-Visual Equipment required: None

### **Session 7-H** Transnational Travelers

Chair: Rashna B. Singh, Colorado College

1. "Outsider-Sisters: U.S. Women Writers in Pre-Partition India," Shealeen A. Meaney, Russell Sage College

2. "A much better Moslem than Frank": Bayard Taylor Playing in the Dark of Africa," James Weaver, Denison University
3. "Kinnosuke Adachi as Trickster Immigrant Writer," Keith Lawrence, Brigham Young University

Audio-Visual Equipment required: None

### **Session 7-I Rereading Realism:**

Chair: Sean Epstein-Corbin, Merced College

- 1.. "Crossing Species Borders: Representations of Human-Dog Relationships in the Anti-Vivisection Fiction of Mark Twain and Elizabeth Stuart Phelps," Emily E. VanDette, State University of New York at Fredonia
2. "The Slow Unfolding of a Child's Nature': Montessori Methods in Dorothy Canfield's *The Home-Maker*," Ann V. Bliss, Texas A&M University-San Antonio

Audio-Visual Equipment required: None

### **Session 7-J Multicultural Memory**

Chair: Rene H. Treviño, California State University – Long Beach

1. "The absent father and the extended family in Juan Felipe Herrera's novels in verse for children and teenagers," María Cecilia Ruiz, University of San Diego
2. "Postmemory and Praisesongs: A New Approach to Paule Marshall," Laura Brodie, Washington and Lee University

Audio-Visual Equipment required: None

### **Session 7-K: Business Meeting: African American Literature and Culture Society**

### **Session 7-L Business Meeting: Available**

**Friday, May 27, 2016**  
**9:40 – 11:00 am**

### **Session 8-A Histories of Becoming in Asian American Literary Studies**

Organized by Circle

Chair: Sean Labrador y Manzano, independent scholar

1. "Constructions of the Lyric 'I' in the Poetry of the Japanese American Internment," Christine Kitano, Ithaca College

2. "Chinese American Literature in the Twenty-First Century: Writing China in Yiyun Li's *Gold Boy, Emerald Girl*," Walter S. H. Lim, National University of Singapore
3. "Reading Transnationalism in Asian American Literature: Contradictions of Modernity in the Work of Carlos Bulosan," Mark Chiang, University of Illinois at Chicago

Audio-Visual Equipment required: LCD projector and laptop connection

### **Session 8-B Jack London, Charmian London, Alienation, and Reform**

Organized by the Jack London Society

Chair: Anita Duneer, Rhode Island College

1. "The Creative Life of Charmian London on *The Dirigo*," Susan Nuernberg, University of Wisconsin Oshkosh
2. "Will the Real Charmian London Please Stand Up?," Iris Dunkle, Napa Valley College
3. "A Literary Legacy of Reform: Linking the Poverty Writings of Jack London, Paul Theroux, Oscar Wilde, and John Ruskin," Sara S. "Sue" Hodson, Huntington Library
4. "Let the best effort of your heart and head miss fire': The Existential Irony of "Success" in Jack London's *Martin Eden*," Joe Goeke, High Point University

AV: Yes, PowerPoint

### **Session 8-C Hemingway & Place**

Organized by the Ernest Hemingway Society

Chair: Kirk Curnutt, Troy University

1. "Hemingway's sanctuaries: being and nothingness," Claire Huguet, La Sorbonne
2. "A Visit to Papa's Places," Nancy Sindelar, Independent Scholar
3. "It is Already Beginning to Seem Unreal: from Reportage to Fiction in Hemingway's Anatolia," Nicholas Bredie, University of Southern California

Audio-Visual Equipment required: Yes

### **Session 8-D Carson McCullers Reconsidered**

Organized by the Carson McCullers Society and the Carson McCullers Center for Writers and Musicians

Chair: Alison Graham Bertolini, North Dakota State University

1. "Queer Heterosexuality: Gender Fluidity and Atypical Desire in *The Ballad of the Sad Café*," Jamiee Cook, California State University, Stanislaus
2. "She's Every Woman: Why Mick Kelly and Carson McCullers' *The Heart Is A Lonely Hunter* Still Matter," Rhonda J. Rogers, Mills College
3. "Homophilia and the Homophile in Carson McCullers's *Clock Without Hands*," Eric Solomon, Emory University

Audio-Visual Equipment required: Projector for PP and drop-down screen

### **Session 8-E Economies of Structural Violence in Chicana/o Literature**

Organized by The Latina/o Literature and Culture Society

Chair: Cristina Herrera, California State University, Fresno.

1. "Accumulation and Neoliberal States of Violence in Alfredo Vea's *Gods Go Begging*," Dennis López, California State University, Long Beach
2. "Capitalist Crisis and the Internal Logic of Chicano/a Farm Worker Novels," Marcial González, University of California, Berkeley
3. "Transforming Maternal Identities: Violence and Motherhood in Graciela Limón's *In Search of Bernabé*," Araceli Esparza, California State University, Long Beach
4. "Benefactor of El Barrio: The Racial Economy of Ernesto Quiñonez's *Bodega Dreams*," Sarah Papazoglakis, University of California, Santa Cruz

Audio-Visual Equipment required: Projector/screen.

### **Session 8-F Poet of/ or Nothing: Fear, Precision, and Blank Space**

Organized by the E. E. Cummings Society

Chair: Bernard F. Stehle, Community College of Philadelphia

1. "'toujours et tous les jours la peur': Fear and Joy in Cummings' Poems," Michael Webster, Grand Valley State University
2. "'Baby-Talk' or Artistic Precision: The Visual Poetics of Cummings' 'Post Impressions' in & [AND]," Gillian Huang-Tiller, University of Virginia-Wise
3. "Hummingbird and Rose Petal: Vibrant Blank Space in Poems of E. E. Cummings and William Carlos Williams," Etienne Terblanche, North-West University, Potchefstroom, South Africa

Audio-Visual Equipment required: Projector for laptop.

### **Session 8-G Roundtable: Teaching Recovered Women Writers: Textual Options**

Organized by the Constance Fenimore Woolson Society

Moderator: Kathleen Diffley, University of Iowa

1. "Teaching Constance Fenimore Woolson in Survey and Period Courses," Anne Boyd Rioux, University of New Orleans
2. "The Freshman Seminar vs. the Senior Seminar," Sarah Olivier, University of Denver
3. "Teaching Editions of Mary Hallock Foote and Mary Austin," Maribel Morales, Carthage College
4. "Editing Rebecca Harding Davis for the Classroom," Mischa Renfroe, Middle Tennessee State University

Audio-Visual Equipment required: None

### **Session 8-H The Holocaust in Contemporary American Jewish Literature**

Organized by the Society for American Jewish Literature

Chair: Victoria Aarons, Trinity University

1. "Aestheticizing the Archive: Documentary Poetics in Charles Reznikoff's *Holocaust*," Alexander Ashland, University of Iowa
2. "Representation as Betrayal in Anne Michaels' *The Winter Vault*," Monica Osborne, Pepperdine University
3. "Erica Dreifus: Between Refugee and Survivor, A Granddaughter's Dilemma in *Quiet Americans*," Alan L. Berger, Florida Atlantic University

Respondent: Jessica Lang, Baruch College (CUNY)

Audio-Visual Equipment required: None

### **Session 8-I Globalizing the American Revolution: A Round Table**

Organized by the Society of Early Americanists

Chair: Nancy Ruttenburg, Stanford University

1. "Charlotte Corday's Gendered Terror: Femininity, Violence, and Domestic Peace in Sarah Pogson's *The Female Enthusiast*," Miranda Green-Barteet, University of Western Ontario
2. "Franklin's Mail: Gun Trafficking and the Elisions of History," Maria O'Malley, University of Nebraska, Kearney
3. "Political Theology and the Alternate Enlightenment in Blake and Husband," Edward Simon, Lehigh University
4. "'Walk upon water': Equiano and the Globalizing Subject," Denys Van Renen, University of Nebraska, Kearney
5. "'Endeavoring to Turn Pirate': *Father Bombo* and the Oriental American Revolution," Matthew Pangborn, Briar Cliff University
6. "The Orphaned Republic: The Global and the Local in Lutyens's and Hütter's *The Life and Adventures of Nathan Moses Israel*," Leonard von Morzé, University of Massachusetts Boston

Audio-Visual Equipment required: None

### **Session 8-J Global Emersons II: Affinities**

Organized by the Ralph Waldo Emerson Society

Chair: Roger Thompson, Stony Brook University

1. "Emerson and China," Neal Dolan and Laura Jane Wey, University of Toronto, Scarborough,
2. "Transatlantic Authorization: Emerson and English Literature," Tim Sommer, University of Heidelberg, Winner of Emerson Society Graduate Student Travel Award
3. "Emerson, Husserl, and the Transcendental Phenomenology of History," Bradley Nelson, Graduate Center, CUNY
4. "Emerson's Egypt," Jennifer Sears, New York City College of Technology, CUNY,

Audio-Visual Equipment required: None

### **Session 8-K: The Influence of Robert Duncan: A Roundtable**

Moderator and Organizer: Jeanne Heuving, University of Washington Bothell

1. "The Work of Creation': The Art of Apocalypse," Peter O'Leary, Art Institute of Chicago and University of Chicago
2. "As Kludge Artist," Norma Cole, author
3. "Derivations' of Community," Aaron Shurin, University of San Francisco
4. "Loyalty and Transcendence," Brian Teare, Temple University
5. "Gay and Queer Love," Jeanne Heuving, University of Washington Bothell
6. "Wizadry and Action Poetics," Laura Moriarty, author

Audio Visual Equipment: None

### **Session 8-L Baraka, Black Power, Black Consciousness, and the Bay"**

Organized by The Amiri Baraka Society

Chair: Gregory Pierrot, University of Connecticut at Stamford

1. "Amiri Baraka's Theater of Ritual: From Staging Rituals of Unfulfillment to Performing Rituals of Political Praxis," Samy Azouz, University of Kairouan
2. "Institutional Consciousness: Amiri Baraka's 'Board of Education' and 'Police,'" Simon Abramowitsch, University of California, Davis
3. "Boogaloo to This: Baraka, SFSU, and Third World Politics," Jean-Philippe Marcoux, Université Laval, Quebec.

Audio-Visual Required: Digital projector required

### **Session 8-M Business Meeting: American Humor Studies Association**

### **Session 8-N Business Meeting: Flannery O'Connor Society**

**Friday, May 27, 2016**  
**11:10 am – 12:30 pm**

### **Session 9-A #Asians4BlackLives: Protest and Solidarity in Asian American Literature**

Organized by Circle for Asian American Literary Studies

Organizers and Co-Chairs:

Sharon Tang-Quan, Independent Scholar

Caroline Kyungah Hong, Queens College, City University of New York (CUNY)

1. "The Angst of Triangulation: Blackness & Asian American Agony in the Theater of Philip Kan Gotanda," Takeo Rivera, University of California, Berkeley
2. "Protesting for Survival: Queerness/ Interracial Romance/ Hunting in Nina Revoyr's *Wingshooters*," Stephen Hong Sohn, University of California, Riverside
3. "Black and Asian Solidarity in The Philippine-America War," Chris Santiago, University of St. Thomas
4. "*Nandito Ako*, I am here: A love song to America," Bonnie Wailee Kwong, Artist in Residence, Stanford University

Audio-Visual Equipment required: LCD projector and laptop connection

### **Session 9-B : Humor and Children's Literature**

Organized by the Children's Literature Society and the American Humor Studies Association

Chair: Jennifer Hughes, Averett University

1. "I Will Chomp You Buster!": Examining Contemporary Picture Book Storytelling and Humour," Natalie Schembri, University of British Columbia
2. "Humor for Children: Dav Pilkey's Literary Success in Challenging the Boundaries of Childhood Mischief," Eva Nwokah, Our Lady of the Lake University and Vanessa Lopez, Our Lady of the Lake University
3. "Going Sideways with *George and Martha*: James Marshall's Queer Comic Genius," Deirdre Baker, University of Toronto

Audio-visual equipment required: Digital projector PowerPoint and screen; connect to personal laptop

### **Session 9-C The 90th Anniversary of *The Sun Also Rises***

Organized by the Ernest Hemingway Society

Chair: Peter Hays, University of California, Davis

1. "Verbal Close-ups and Long Shots: Cinematic Style in Ernest Hemingway's *The Sun Also Rises*," Lauren Brozovich, University of Houston
2. "Hemingway, Heller, and the Problem of Irony," Jennifer Sijnja, University of Sydney
3. "An Expatriate by Any Other Name: Complicating Mobility in *The Sun Also Rises*," Nissa Ren Cannon, University of California, Santa Barbara

Audio-Visual Equipment required: Yes

### **Session 9-D Theodore Dreiser: Open Topic**

Organized by the International Theodore Dreiser Society

Chair: Linda Kornasky, Angelo State University

1. "The Science of Crime in Dreiser's Fiction," John Dudley, University of South Dakota
2. "Dreiser Weaving: Patterns, Designs, and Female Labor," Craig Carey, University of Southern Mississippi

3. "Cityscape as Literary Space: Representing Turn-of-the-Century American Cities in Theodore Dreiser's Novels," Heather Yuping Wang and Song Wen, Nanjing University of Science and Technology

Audio-Visual Equipment required: Projector and screen for PowerPoint

### **Session 9-E: Roundtable: Teaching Recovered Women Writers: Digital Options**

Organized by the Constance Fenimore Woolson Society

Moderator: Anne Boyd Rioux, University of New Orleans

1. "Using Online Texts by Women in a Course on Wilderness and Frontier Literature," Jana Tigchelaar, Marshall University
2. "Recovering Jane Edna Hunter Digitally," Rhondda Robinson Thomas, Clemson University
3. "Just Teach One," Ed White, Tulane University
4. "Digital Initiatives of the Society for the Study of American Women Writers," Donna Campbell, Washington State University

Audio-Visual Equipment required: Projector for PowerPoint and Screen

### **Session 9-F Indigenous Borderlands**

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

Chair: Dean Rader, University of San Francisco

1. "The Priest's Transformation in Joseph Boyden's *The Orenda* and Louise Erdrich's *The Last Report on the Miracles at Little No Horse*," Patrizia Zanella, University of Fribourg
2. "Gender and Property: Producing Landscape in Louise Erdrich's Novel *Shadow Tag*," Jennifer Smith, University of California, Berkeley
3. "Disrupting Time: Temporal and Linguistic Resistance in Winona LaDuke's *Last Standing Woman*" Tracey Clough, University of Texas, Arlington
4. "The Hemispheric Indian Problem in the Works of Clorinda Matto de Turner and Charles Eastman," Megan E. Vallowe, University of Arkansas

Audio-Visual Equipment required: Digital projector

### **Session 9-G Organic Washington Irving**

Organized by the Washington Irving Society

Chair: Rachel Payne, Independent Scholar

1. "Irving's Global America," Jeffrey Scraba, The University of Memphis
2. "A Compostable Past: Irving, Agricultural Reform, and Literary Renewal," Ryan McWilliams, University of California, Berkeley
3. "Cadajah and the Desire for Female Power in *Salmagundi* and *Mahomet*," Tracy Hoffman, Baylor University

Audio-Visual Equipment required: none

**Session 9-H Authenticity and Concealed Identities in the Works of Albee and Wilder”**

Organized jointly by the Edward Albee and the Thornton Wilder Societies

Chair: Park Bucker, University of South Carolina, Sumter

1. “Failed Sublimation in Wilder’s Novels,” Samuel Perrin, North Carolina State University
2. “A Journey to Find the Real Theophilus North,” Dabiri Mohammad Ali, Shiraz International University
3. “Now, *that’s* an impressive stick”: Edward Albee’s *Seascape* (1975) and the Absurdity of Masculinity,” Brian Hartwig, Stony Brook University
4. “The Real in Edward Albee’s Plays,” Zhang Ya, Nanjing University and Northwest University

A/V Equipment Required: None

**Session 9-I Interface, Embod(y)ment, and Beyond in H.D.**

Organized by The H.D. International Society

Chair: Rebecca Walsh, North Carolina State University

1. “*Palimpsest*: H.D.’s Print Interface,” Kent Emerson, University of Tulsa
2. “H.D. Through the Looking-Glass’ – Dismembering and Remembering,” Berengere Riou, New York University
3. Bodies, Brains, and Jelly-Fish: Sexology, Abnormality, and Sexuality in H.D.’s *Notes in Thought and Vision*,” Kate Schnur, University of Michigan
4. “H.D. between *HER* and *OM*,” Rebecca van Laer, Brown University

Audio-Visual Equipment required: None

**Session 9-J “Inspired Borrowings” or Plagiarism? The Significance of Pauline Hopkins’s Textual Appropriations.**

Organized by the Pauline Elizabeth Hopkins Society

Chair: John Gruesser, Kean University

1. “The Hidden Voices of *Hagar’s Daughter*,” Lauren Dembowitz, UCLA.
2. “Black Livingstone: Pauline Hopkins’s Appropriations of African Exploration,” Ira Dworkin, Texas A&M University.
3. “The Practice of Power: Pauline Hopkins’s Plagiarism in *Winona*,” JoAnn Pavletich, University of Houston-Downtown

Respondent: Richard Yarborough, UCLA

A/V None

**Session 9-K Philip Roth and American Politics**

Organized by the Philip Roth Society

Chair: Andrew Gordon, University of Florida

1. ““An Independent Destiny for America”: Roth’s Vision of American Individualism through Political Oppression,” Brittany Hirth, University of Rhode Island
2. “Liberating Elsinore: The Figure and Function of the President in Roth’s Work,” Gerard O’Donoghue, New York University
3. “Rash Politics: Objects of Ambition in *Exit Ghost*,” Jack Knowles, University of British Columbia
4. “Politics and Purity in the Fiction of Philip Roth,” Andrew Gordon, University of Florida

Audio-Visual Equipment required: None

**9-L Baraka at San Francisco State University: A Roundtable Discussion**

Organized by The Amiri Baraka Society

Moderator: Jean-Philippe Marcoux, Université Laval, Quebec

Participants:

Sonia Sanchez, poet, activist  
James Smethurst, University of Massachusetts Amherst  
Tony Bolden, University of Kansas  
John H. Bracey Jr., University of Massachusetts Amherst

Audio-Visual Required: None

**Session 9-M Business Meeting: Society for American Jewish Literature**

**Session 9-N Business Meeting: Ralph Waldo Emerson Society**

**Session 9-O Business Meeting: Carson McCullers Society**

**Friday, May 27, 2016  
12:40 –2:00 pm**

**Session 10-A Pirates, Bodybuilders, and Vagabonds: Jack London, Ernest Hemingway, Cormac McCarthy, and Jack Kerouac**

Organized by the Jack London Society

Chair: Kenneth K. Brandt, Savannah College of Art and Design

1. "Last Stands and Frontier Justice in Jack London's Pacific and Ernest Hemingway's Key West," Anita Duneer, Rhode Island College
2. "Fleeing the City for Authorial Self-Construction in Jack London's *The Road* (1907), Jack Kerouac's *On the Road* (1957), and Cormac McCarthy's *The Road* (2006)," Jeanne Reesman, University of Texas at San Antonio
3. "Ghosting Susquehanna: Jack Kerouac's Homage to Jack London," Michael J. Martin, Stephen F. Austin State University
4. "Jack London and Physical Culture," Paul Bagget, South Dakota State University

AV: Yes, PowerPoint

### **Session 10-B Melville and the Ordinary**

Organized by the Melville Society

Chair: Samuel Otter, University of California at Berkeley

1. "*Pierre* and the Gaits of Ordinary Minds," Dominic Mastroianni, Clemson University
2. "Pebbles and Poesis: Melville's Late Materialism," Cody Marrs, University of Georgia
3. "Making an Appearance with Elihu Vedder," Elisa Tamarkin, University of California at Berkeley

Audio-Visual Equipment required: Projector and Screen

### **Session 10-C The Imaginary and the Political in the Works of Edwidge Danticat**

Organized by the Edwidge Danticat Society

Chair: Nadège T. Clitandre, University of California, Santa Barbara

1. "'Edwidge Danticat's *Claire of the Sea Light* and the International Politics of AfroSurrealism,'" Rochelle Spencer, University of Indiana at Pennsylvania
2. "Creative Transnationalisms: Floating Homeland as Supranational Imaginary in Edwidge Danticat's *Create Dangerously*," Maia Butler, University of Louisiana at Lafayette
3. "Creating Dangerously: Activist Intent in Edwidge Danticat's *The Farming of Bones*," Shirley Toland-Dix, Auburn University at Montgomery
4. "Immediacy and the Op-Editorial: Ghost Citizenship and *La Sentencia* at the Dominican-Haitian border," Megan Feifer, Louisiana State University

Audio-Visual Equipment required: Projector and Audio Equipment

### **Session 10-D The People of Paper/La Gente de Papel: Rethinking Latina/o Printed Matters**

Organized by The Latina/o Literature and Culture Society

Chair: Robb Hernández, University of California, Riverside

1. "Visualizing Political Prisoners in Third World San Francisco," Tatiana Reinoza, The University of Texas at Austin
2. "The Chican@ Poster Workshop," Carlos Jackson, University of California, Davis
3. "*La Hoja Nacionalizada*: DIVEDCO's Nationalization of Puerto Rican Graphic Arts," María del Mar González-González, California College of the Arts
4. "Living (on) in Print: A Material Consideration of Chicana/o Posthumous Publishing," Allison E. Fagan, James Madison University

Audio-Visual Equipment required: Projector with sound.

### **Session 10-E Digital Lacunae: What Are We Missing?**

Organized by the Research Society for American Periodicals

Moderator: Amanda Gailey, University of Nebraska-Lincoln

1. "The Cherokee Phoenix: Looking for Native American Periodicals in the Archive," Keri Holt, Utah State University
2. "Seriality and Materiality in the Digital Record," James Berkey, Penn State Brandywine
3. "Mind the Gaps," Amanda Gailey, University of Nebraska-Lincoln
4. "Deeply Uneven, Uniformly Brief: Antebellum Black Periodicals In and Out of Archives, Databases, and National Bibliographies," James Casey, University of Delaware

Audio-Visual Equipment required: Yes

### **Session 10-F Reading Cummings: "people stare carefully" / "And if i sing you are my voice,"**

Organized by the E. E. Cummings Society

Chair: Michael Webster, Grand Valley State University

1. "A Transhistorical Conversation [Emily Dickinson and E. E. Cummings]," Maryanne Garbowsky, County College of Morris
2. "E. E. Cummings and Sound," Millie Kidd, Mount Saint Mary's University, Los Angeles
3. "A Reading in Temporal Poetics: E. E. Cummings' 'maggie and milly and molly and may'," Richard D. Cureton, University of Michigan

Audio-Visual Equipment required: Projector for laptop.

### **Session 10-G New Approaches to Willa Cather's Novels**

Organized by the Cather Foundation

Chair: Melissa J. Homestead, University of Nebraska-Lincoln

1. "Willa Cather's Restoration of Happiness: An Exploration of Fracture and the Artistic Temperament," Amanda Rodrigues, Independent Scholar
2. "There Was Some Power Abroad in the World': Thea Kronborg and the Revolutionary Moment," John Swift, Occidental College

3. "Willa Cather and the Grammar of the Unrealized," Sarah Ensor, Portland State University

Audio-visual Equipment Required: None

### **Session 10-H "When shall we live if not now?": Reassessing and Reclaiming Shirley Jackson**

Organized by the Shirley Jackson Society

Chair: Jill E. Anderson, Tennessee State University

1. "Species and Strangers in Shirley Jackson," Laura Perry, University of Wisconsin—Madison
2. "Unholy Attachments': Unearthing a Queer Critical History of Shirley Jackson's *Hangsaman*," Leslie Allison-Tapley, Temple University
3. "Exceptionally Ordinary Elizabeth: Diagnosing America in *The Bird's Nest*," Richard Pascal, Australian National University

Audio-Visual Equipment required: None

### **Session 10-I Folk and Indigenous Religions in American Literature**

Organized by the American Religion and Literature Society

Chair: Catherine Rogers, Savannah State University

1. "Samson Occom's Continental Place-Naming as Sacred Counter-History." Wilson Brissett, US Air Force Academy.
2. "A Liberated Religion: The Black Church in *Beloved*." Allison Grace Myers, Texas State University.
3. "Puritan Heritage in Harriet Beecher Stowe's Folk Theology." Kenyon Gradert, Washington University in St. Louis.

Audio-Visual Equipment Required: None

### **Session 10-J New Perspectives on Paul Laurence Dunbar**

Organized by the Paul Laurence Dunbar Society

Chair: Thomas Morgan, University of Dayton

1. "Across Time, Place, and Practice: Paul Laurence Dunbar, or Translator of Vernacular Racisms," DeLisa Hawkes, University of Maryland, College Park
2. "'My work lies idle at my hands, / My thoughts fly out like scattered strands': Paul Laurence Dunbar's Formal English Poems," Amanda Licato, Stanford University
3. "Dunbar's Maternal Masculinities: Mama's Boys and Mothering Men," Christopher S. Lewis, Western Kentucky University

Audio-Visual Equipment Required: none

**Session 10-K John Edgar Wideman and Other Writers**

Organized by John Edgar Wideman Society

Chair: Bonnie TuSmith, Northeastern University

1. "Salvation, Signifying, and Sexuality in John Edgar Wideman's *Hoop Roots* and Ta-Nehisi Coates' *Between the World and Me*" Jonathan Osborne, Northeastern University
2. "A Writer's Gonna Trouble the Waters": The American Revolutionary Tradition in the Nonfiction of John Wideman and Amiri Baraka," Malcolm Cash, The Ohio State University
3. "Troubled Cities: The Short Fiction of John Wideman and Jeffrey Renard Allen," Keith Byerman, Indiana State University

Audio-visual equipment requested: None

**Session 10-L Business Meeting:** Elizabeth Bishop Society

**Session 10-M Business Meeting:** The H.D. International Society

**Session 10-N Business Meeting; The Amiri Baraka Society**

**Friday, May 27, 2016  
2:10 – 3:30 pm**

**Session 11-A Children's Literature Adaptations—Part 1: Musicals (both theatrical and film)**

Organized by the Children's Literature Society

Chair: Dorothy G. Clark, California State University, Northridge

1. "Constructing Childhood on Broadway: Contemporary Realistic Fiction in the Musical Adaptations of *Annie*, *Newsies*, and *Matilda*," Stephanie Lim, California State University, Northridge
2. "Herding *Cats*; or, Stoppard's Failed Adaptation of Lloyd Webber's Successful Adaptation of Eliot," Peter C. Kunze, University of Texas at Austin
3. "Why Any Kid Would Want to Be an Orphan": *Annie* and American Attitudes toward Poverty," Jean Griffith, Wichita State University
4. "When, Where, and How: Staging 'Ancient Mythical China' in Bay Area Children's Theatre's *Where the Mountain Meets the Moon*," Oona Hatton, San Jose State University

Audio-Visual Equipment required: Digital projector PowerPoint and screen; connect to personal laptop

**Session 11-B Sketch Comedy: from Antebellum Periodicals to TV and New Media Forms**

Organized by the American Humor Studies Association

Chair: Tracy Wuster, University of Texas, Austin

1. "Mixed Men in Black Hoodies: Race and New Media in *The Key and Peele Show*," Daniel Meyerend, Idaho State University
2. "A Feminist 'Boys' Club': The Feminism of *Saturday Night Live's* Early Sketch Comedy, 1975-1978," Kathryn Kein, George Washington University
3. "Joseph C. Neal's *Charcoal Sketches*: Inventing the Comic Urban Frontier," David E. E. Sloane, University of New Haven

Audio-visual equipment required: projector/screen

### **Session 11-C Transpacific Early America**

Organized by the Society of Early Americanists

Chair: Hsuan L. Hsu, University of California Davis

1. "Seduction, Cannibalism, and Commerce in the Revolutionary Pacific," Michelle Burnham, Santa Clara University
2. "Noble Savage, Sexuality and the Lapérouse Expedition in the Pacific," Chunjie Zhang, University of California Davis
3. "Slavery in the Pacific: The Startling Case of Sui Sin Far's Mother," Mary Chapman, University of British Columbia

Audio-Visual Equipment required: projector and screen; presenters will bring laptop

### **Session 11-D Pauline E. Hopkins's Experiments with Antiquity and Law.**

Organized by the Pauline Elizabeth Hopkins Society

Chair: JoAnn Pavletich, University of Houston-Downtown

1. "Excavating Ethiopia: Pauline Hopkins's Archaeological Appropriations," Molly Robey, Illinois Wesleyan University
2. "By Jove!": Ovidian Desire and Deanimation in Pauline Hopkins's *Of One Blood*," Nicole Spigner, Columbia College Chicago
3. "The Courtroom Drama of *Hagar's Daughter*: Evidence Law and Black Testimony." Valerie Sirenko, The University of Texas at Austin
4. "Industrial Censorship: Lessons from Pauline Hopkins' Editorial Ideology," Rhone Fraser, Howard University

AV equipment: Digital Projector and screen

### **Session 11-E American Literature and Belief: Modern to Postmodern**

Organized by the American Religion and Literature Society

Chair: Ray Horton, Case Western Reserve University

1. "'What kind of folks have you got here?': Audience as Congregation in Faulkner's *Sanctuary*." Philip Derbesy, Case Western Reserve University.

2. "Biblical Revisionism, Modernism, and Space Travel: A Comparative Look at *The Grapes of Wrath* and *The Parable of the Sower*." Matthew Drollette, University of Wyoming.
3. "Beliefs and Other Problems with the Postsecular." Caleb Spencer, Azusa Pacific University.

Audio-Visual Equipment Required: Projector and connection to laptop provided by presenters – no internet provided.

### **Session 11-F Community and the Body in Contemporary American (Meta)Fiction**

Organized by the Society for Contemporary Literature

Chair: Shannon Finck, University of West Georgia

1. "What Kristeva Cannot Teach us About Intertextuality and What Metafiction Can Teach us About the Possibility of Postmodern Community," Nathan Allison, University of Kentucky
2. "Authorial Inclusions: Rethinking Reference and Metafiction in Contemporary American Literature," Brian O'Connor, Indiana University, Bloomington
3. "I rot a book: Releasing Bodies from Text in Stephen Collis and Jordan Scott's *Decomp*," Seth McKelvey, Southern Methodist University

Audio-Visual Equipment required: YES (projector/screen)

### **Session 11-G Willa Cather's Short Fiction beyond "Paul's Case"**

Organized by the Cather Foundation

Chair: Melissa J. Homestead, University of Nebraska-Lincoln

1. "(Re)Framing Bicycling: Regionalism and Rupture in Willa Cather's 'Tommy the Unsentimental'," Jillian Weber, University of South Carolina
2. "The 'monotonous country between': The Production of Space in Willa Cather's *The Troll Garden*," Emily J. Rau, University of Nebraska-Lincoln
3. "Old Mrs. Harris' and Cather's Modernist Regionalism," Jace Gatzemeyer, Pennsylvania State University

Audio-Visual Equipment Required: None

### **Session 11-H Remembering John A. Williams**

Organized by the African American Literature and Culture Society

Chair: Keith Byerman, Indiana State University

1. "The Author as Context: Conversations with John A. Williams," Jeff Tucker, University of Rochester
2. "Witnessing the Explosion: John A. Williams's Testimonial Urge," Heidi Bollinger, Hostos Community College, CUNY
3. "The Impossible Return: John A. Williams, Black Revolution and the Israeli Model," Grégory Pierrot, University of Connecticut at Stamford

Audio-Visual Equipment required: Digital Projector and screen

**Session 11-I** Obligations and Audiences:

Chair: Leah B. Glasser, Mount Holyoke College

1. "Promise Making and Treaty Breaking: Obligation in 19<sup>th</sup>-Century American Literatures," Maria Karafilis California State University, Los Angeles
2. "Vaster and More Terrible: Jack London's Gothic Splicing," Kenneth K. Brandt, Savannah College of Art & Design
3. "Audiences, Authors, and Literatures: A Case Study of Louisa May Alcott and *The Christian Union*," Amy M. Thomas, Montana State University
4. "A Notable Omission: Fanny Fern's Second Marriage," E. Kate Stewart, University of Arkansas at Monticello

Audio-Visual Equipment required: none

**Session 11-J The Editors' Roundtable**

Organizer and Chair: Shirley Samuels, Cornell University

1. "Editing for an Author Society," Meredith Goldsmith, *Edith Wharton Review*
2. "Close Reading a Single Text," Lynda Zwinger, *Arizona Quarterly*
3. "The Special Issue," John Duvall, *Modern Fiction Studies*
4. "Features," Dana Nelson, *J19*
5. "Book Reviewing," Gordon Hutner, *American Literary History*

Audio-Visual Equipment required: None

**Session 11-K Roth's Relevance: A Roundtable Discussion**

Organized by the Philip Roth Society

Moderator: Maggie McKinley, Harper College

1. Annie Atura, Stanford University
2. Victoria Aarons, Trinity University
3. Timothy Parrish, Virginia Tech
4. Benjamin Schreier, Penn State University
5. Matthew Shipe, Washington University in St. Louis
6. Steven Zipperstein, Stanford University

Audio-Visual Equipment required: None

**Session 11-L Global Dreiser**

Organized by the International Theodore Dreiser Society

Chair: Linda Kornasky, Angelo State University

1. "Local Color and the Picturesque in *Dreiser Looks at Russia*" Gary Totten, North Dakota State University
2. "Russia Looks at Dreiser," Katerina Kozhevnikova, University of Copenhagen
3. "'Not dead and scholastic but living like the smell of violets': Literary Criticism and Social Change in the Correspondence between Theodore Dreiser and Sergei Dinamov, 1926-37," Jude Davies, University of Winchester

Audio-Visual Equipment required: None

Business Meeting Requested: immediately following the second panel if possible

**Session 11-M Business Meeting: Shirley Jackson Society**

**Session 11-N Business Meeting:** Edwidge Danticat Society

**Session 11-O Business Meeting:** Research Society for American Periodicals

**Friday, May 27, 2016  
3:40 – 5:00 pm**

**Session 12-A Nineteenth-Century Visual Configurations of Race in Art, Literature, and Photography: A Roundtable**

Organized by: Martha J. Cutter, University of Connecticut

Chair: Shirley Samuels, Cornell University

1. "Freedom and Foreignness: Racial Caricature in Early Nineteenth-Century Illustration," Jasmine Nichole Cobb, Duke University
2. "Between Word and Image: Nineteenth-Century Antislavery Political Cartoons," Martha J. Cutter, University of Connecticut
3. "Beheld by the Eye of God: Photography and the Promise of Democracy in Frederick Douglass's *The Heroic Slave*," Khaliah Nyeoki Mangrum, Cornell University
4. "Babo's Skull, Aranda's Skeleton: Visualizing the Sentimentality of Race Science in *Benito Cereno*," Christine Yao, Cornell University
5. "Let me Tell You What I See: Developing Black Feminist Visuality," Kelli Morgan, UMass, Amherst
6. "The Hot House of Slavery: Kara Walker's cultivation of an American Origin Story," Janet Neary, Hunter College

Respondent: Shirley Samuels, Cornell University

Audio-Visual Equipment required: projector for PowerPoint

**Session 12-B Children's Literature Adaptations—Part 2: Digital Transformations—from TV and Film to New Media**

Organized by the Children's Literature Society

Chair: Stephanie Lim, California State University, Northridge

1. "Twilight Online Fandom: Cixous' *Écriture Féminine* and the Digital Text," Norma Aceves, University of Florida at Gainesville
2. "Television Viewing of the Filipino Child: Television-Viewing Habits, Amount of Exposure, and Program Preferences of Children in Public and Private Schools in the Philippines, Josa Marie Salazar, National Council for Children's Television
3. "Following' *Little Women*: Adaptation in *The March Family Letters*," Anne Phillips, Kansas State University

Audio-Visual Equipment required: Digital projector PowerPoint and screen; connect to personal laptop

**Session 12-C Robert Frost's *Mountain Interval*: Still in the Shadows at 100**

Organized by the Robert Frost Society

Chair: Virginia F. Smith, United States Naval Academy

1. "*Mountain Interval* – Not So Fast!?", Timothy O'Brien, United States Naval Academy
2. "Keeping house: moral labor in *Mountain Interval*," Marissa Grunes, Harvard University
3. "Distance, Voice, and Intimacy in *Mountain Interval*," Jeff Westover, Boise State University

Audiovisual requirements: LCD projector

**Session 12-D Miller's Vision of Tragedy: Insights from Theory and Performance**

Organized by the Arthur Miller Society

Chair: Peter L. Hays, University of California, Davis

1. "There's a Story in That': Commodification of Language and Reification of Narratives in *Death of a Salesman*," David Cosca, Cornell University
2. "A Real Shame/Man: Hubris, Humiliation, and Pathological Legacy in Miller's *Death of a Salesman*," L. Bailey McDaniel, Oakland University
3. "Lessons from the Bloody Rain: The Young Vic Production of *A View from the Bridge* and Miller's Tragic Form," Daniel Larner, Fairhaven College of Interdisciplinary Studies, Western Washington University

Audio-Visual Equipment Required: Projection system that can be attached to a laptop. If panelists have Mac computers, they will bring their own adaptor for the connection cable, but the cable will be provided by the ALA.

### **Session 12-E Dickinson's Spaces**

Organized by the Emily Dickinson International Society

Chair, Michelle Kohler, Tulane University

1. "2 ¾ inches by 3 ¼ inches: The Daguerreotype and Dickinson," Sandy Runzo, Denison University
2. "Space-Time Entanglements in Emily Dickinson's Writings," Esteve Marie, Université de Cergy-Pontoise
3. "Dickinson and Shifters: Typic 'Heres,'" Dan Fineman, Occidental College
4. "Putting the Alive In: Dickinson's Materialism," Renée Bergland, Simmons College

Audio-Visual Equipment required: Projector and screen

### **Session 12-F Art and the Artist in the works of Don DeLillo**

Organized by the Don DeLillo Society

Chair: Aaron Schneeberger, University of Nevada, Reno

1. "Turning Grief into Art. A Reading of *The Body Artist*," Chiara Patrizi, Roma Tre University
2. "'No Longer Talking about Fear and Floating Terror': The Surface Aesthetics of Don DeLillo's *White Noise*," Emily Simon, Independent Scholar
3. "DeLillo on 'Doctorow's Turf': False Documents, Counterhistory, and Counter-Memory," John N. Duvall, Purdue University

Audio-Visual Equipment required: Projector

### **Session 12-G Neglected Works of William Dean Howells**

Organized by the William Dean Howells Society

Chair: Dan Mrozowski, Trinity College

1. "Howells's Grief: Continuing Bonds with Winny and the Neglected *Stops of Various Quills*," Harold K. Bush, Saint Louis University
2. "William Dean Howells's Altrurian Trilogy and the Crisis of Urban Planning," Tara C. Foley, Baylor University
3. "A Portrait of the Artist as a Future Radical: Howells' *Memoirs of a Swedenborgian Boyhood*," Andrew Ball, Lindenwood University
4. "Howells' *Republic*: Justice, Mimesis, and the Intersections of Plato and American Literary Realism," Jeremy Land, Baylor University

Audio-Visual Equipment required: None

### **Session 12-H Humorists, Satirists, Cultural Critique**

Organized by the American Humor Studies Association

Chair and Respondent: James Caron, University of Hawai'i, Mānoa

1. "Woman, Machines, and the Politics of Humor in Mark Twain's *A Connecticut Yankee in King Arthur's Court*," Hoi Na (Stephanie) Kung, Indiana University
2. "Curators of the Absurd: Contemporary Comedians as Prophets of Confrontation and Jesters of Delight," Chris Margrave, Texas State University, San Marcos

Audio-visual equipment required: none

### **Session 12-I Midwestern Modernism**

Organized by the Society for the Study of Midwestern Literature

Chair: John Rohrkemper, Elizabethtown College

1. "The Davenport Renaissance," Meg Gillette, Augustana College.
2. "Where People and Things Wear Out': Masculinity, Rural Time, and the Midwestern Farm Novel," Andy Oler, Embry-Riddle Aeronautical University.
3. "Nella Larsen, Midwestern Modernist," Suzanne Roszak, Yale University.
4. "Curating Modernism: Margaret Anderson's Chicago Cosmopolitanism," Jennifer Smith, Franklin College.

Audio Visual Equipment required: None

### **Session 12-J New Directions in Beat Studies**

Organized by the Beat Studies Association

Chair: Jimmy Fazzino, University of California- Santa Cruz

1. "Ted Joans's Graffiti as Jazzaction," Amor Kohli, DePaul University
2. "From the Soil[ed] to the Sacred: Dust in Jack Kerouac's *On the Road*," Aimee Allard, University of Nebraska-Lincoln
3. "A Shift of Vision: Critical Posthumanism and Burroughs's Pirate Utopias," Sean Bolton, National Chiao Tung University

Audiovisual equipment required: none

### **Session 12-K Yellowface: Performing and Occupying the Mind, Body, and Space in Asian American Literature.**

Organized by the Circle for Asian American Literary Studies

Chair: Sean Labrador y Manzano, independent scholar

1. "Yellowface: Performing and Occupying the Mind, Body, and Space in Asian American literature," Geneva Chao, LBCC
2. "In/Through the Line: Avant-Garde Intersections of Marginalization and the Lyric," Mg Roberts, Kelsey Street Press
3. "Considering Race and Appropriation in Poetics Today," Margaret Rhee, University of Oregon

Audio-Visual Equipment required: LCD projector and laptop connection

**Session 12-L Business Meeting: Pauline Hopkins Society**

**Session 12-M Business Meeting: Theodore Dreiser Society**

**Session 12-N Business Meeting: American Religion and Literature Society**

**Business Meeting: Philip Roth Society**

**Business Meeting: Society for Contemporary Literature**

**Business Meeting: James Purdy Society**

**Friday, May 27, 2016  
5:10 – 6:30 pm**

**Session 14-A Round Table on Teaching Early American Literature**

Organized by the Society of Early Americanists

Chair: Kathleen Donegan, University of California Berkeley

1. "Experiencing and Representing a New World: Community Engagement in the Early American Classroom," Keri Holt, Utah State University
2. "Living in Native Space: Using Google Maps to Build a Sense of Place," John J. Kucich, Bridgewater State University
3. "Incorporating Digital Archives into the Early American Literature Classroom," David Lawrimore, Idaho State University
4. "Engaging the Non-Major with Early American Literature," Lisa Smith, Pepperdine University
5. "Beyond Lyric Reading: Reimagining *The Tuesday Club* in the Age of Social Media," Todd Barosky, St. Martin's University

6. "Liberating the 'Dead Girl': The Social Work of Foster's *The Coquette* and Flynn's *Gone Girl*," Anne Roth-Reinhardt, University of Minnesota

Audio-Visual Equipment required: projector and screen; presenters will bring laptop; internet connectivity also requested

### **Session 14-B Women, Black Power and the Black Arts Movement**

Organized by the African American Literature and Culture Society

Chair: Emily Braun, University of Wisconsin, Madison

1. "Resistance Rhetoric of Black Arts Women Poets," Sarah Rudewalker, Spelman College
2. "Black Power and the Iconoclasm of Fran Ross," Tru Leverette, University of North Florida
3. "On Mercy: Lucille Clifton, Black Arts, and Revolution" Gena E. Chandler-Smith, Virginia Tech
4. "The Personal is Historical: Slavery, Black Power and Resistance in Octavia Butler's *Kindred*" Megan Behrent, NYC College of Technology/CUNY

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

### **Session 14-C Mark Twain's Bawdy 1601 and Other Dirty Works: Dramatic Readings, Critical Reactions, and Discussion**

Organized by the Mark Twain Circle of America

Chair: Lawrence Howe, Roosevelt University

This session will feature dramatic readings of two of Mark Twain's bawdy, scatological works, *1601* and "Some Remarks on the Science of Onanism," along with critical comment by Mark Twain, Van Wyck Brooks, and other critics, followed by a lively discussion. Readings will be performed by the Mark Twain Players: John Bird, Winthrop University; Kerry Driscoll, University of Saint Joseph; Dennis Eddings, Western Oregon University; Ann Ryan, Le Moyne College; Kirin Wachter-Greene, New York University; Tracy Wuster, University of Texas-Austin; Zachary Tavlin, University of Washington; and Linda Morris, University of California-Davis.

Audio-visual Required: Projector for PowerPoint

### **Session 14-D Dickinson and Others**

Organized by the Emily Dickinson International Society

Chair, Wendy Martin, Claremont Graduate University

1. "An Amethyst Emptiness: Emily Dickinson's Influence on Ted Hughes's Elegies," Katherine Robinson, Independent Scholar
2. "Death - so - the Hyphen of the Sea -': Emily Dickinson's and Marianne Moore's Oceanic Graves,"

Jennifer Leader, Mt. San Antonio College

3. "Dickinson's Little Citizens," Beth Staley, West Virginia University
4. "The True Blank of the I: Dickinson's Poetry of Proxy," Kylan Rice, Colorado State University

Audio-Visual Equipment required: Projector and screen

### **Session 14-E New Insights on Politics and Religion in O'Connor**

Organized by the Flannery O'Connor Society

Chair: Mark S. Graybill, Widener University

1. "The Tiger in the Room: Re-examining Flannery O'Connor's Politics in the Age of Islamophobia," David Griffith, Interlochen Center for the Arts
2. "Flannery O'Connor's Racial Politics," Doreen Fowler, University of Kansas
3. "If It's a Symbol, to Hell With It': Enoch Emory as 'The New Jesus' in *Wise Blood*," Jessica Lynn Schnepf, The Catholic University of America
4. "O'Connor and Percy: Two Catholic Writers for the 21<sup>st</sup> Century," Jacob Pride, University of Denver

Audio-Visual Equipment required: Projector for PowerPoint presentations

### **Session 14-F "From the Irony of the World" – Innovations in Black Poetics**

Organizer and Moderator: Aldon Lynn Nielsen, The Pennsylvania State University

Roundtable Speakers:

1. "What Gets Left Out," Tyrone Williams, Xavier University
2. "Rails and Roads," C.S. Giscombe, University of California, Berkeley
3. "In the Break," Fred Moten, University of California, Riverside

AV needs: data projector and screen or monitor.

### **Session 14-G Editing and American Literature—A Roundtable**

Moderator: Paul Lauter, Trinity College

1. "Editing the *Cambridge History of American Poetry and A Companion to the American Novel* (Blackwell)" Alfred Bendixen, Princeton University
2. "Editing the *Cambridge History of American Women's Literature*," Dale Bauer, U of Illinois
3. "Editing, Literature, Culture, and the American Working Class," Paul Lauter, Trinity College
4. "Editing and Anthologizing African American Literature: Two Case Studies," Richard Yarborough, UCLA
5. "Editing American Literature in Transition: 1970-1980 (Cambridge UP)," Kirk Curnutt, Troy University

Audio-Visual Equipment required: None

**Session 14-H John Wideman and Toni Morrison**

Organized by the John Edgar Wideman Society

Chair: Keith Byerman, Indiana State University

1. "Spelling and Swinging in Wideman and Toni Morrison," Stephen Casmier, Saint Louis University
2. "Black Rage" and "Fraudulent Love" in Wideman and Morrison," Bonnie TuSmith, Northeastern University
3. "Intersections of Wideman and Morrison," Tracie Church Guzzio, SUNY, Plattsburgh

Audio-visual equipment requested: None

**Session 14-I Cormac McCarthy**

Organized by the Cormac McCarthy Society

Chair: Eric Carl Link, Indiana/Purdue University, Fort Wayne

1. "Grief and Ashes: Cormac McCarthy's Aesthetic of Loss," Bryan Vescio, High Point University
2. "*The Sunset Limited* and the Anti-Absurd," Steven Frye, California State University, Bakersfield
3. "Mapping McCarthy's Knoxville in *Suttree*," Bill Hardwig, University of Tennessee

Audio Visual Equipment Required: None

**Session 14-J Walker Percy: Novelist and Philosopher**

Organized by the Walker Percy Society

Chair: Benjamin B. Alexander, Franciscan University of Steubenville

1. "From Existentialist to Sem(e)iotician: Walker Percy's Mid-Career Shift in his Social Theory," Karey Perkins, Univ. of South Carolina (Beaufort)
2. "Walker Percy and the Committee of Southern Churchmen: Southern Heritage and Civil Rights in *The Last Gentleman*," Jonathan McGregor, Washington University
3. "Taking the Mound: An Examination of Gender and Race in Walker Percy's 'The Centerfielder,'" Rhonda McDonnell, Scottsdale Community College

Audio-Visual Equipment required: None

**Session 14-K Beat Inspirations in San Francisco**

Organized by the Beat Studies Association

Chair: Amor Kohli, DePaul University

1. "Philip Lamantia and San Francisco," Jimmy Fazzino, University of California-Santa Cruz
2. "Bob Kaufman and the Prophetic Voice," Tom Pynn, Kennesaw State University

3. "Modern Prophets: William Blake, Allen Ginsberg, and the Revolutionary Imagination," Stephanie Redekop, Boston College
4. "Visions of Cody and Media: Jack Kerouac, Modernism, and Dethroning *On the Road*," Katherine Winner, Stanford University

Audiovisual equipment required: none

**Session 14-L Business Meeting: E.E. Cummings Society**

**Session 14-M Business Meeting: William Dean Howells Society**

**Friday, May 27, 2016  
6:30 – 8:00 pm**

**Poetry Reading by**

**Fred Moten**

**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.

Fred Moten is author of *In the Break: The Aesthetics of the Black Radical Tradition* (University of Minnesota Press), *Hughson's Tavern* (Leon Works), *B. Jenkins* (Duke University Press), *The Feel Trio* (Letter Machine Editions) and co-author, with Stefano Harney, of *The Undercommons: Fugitive Planning and Black Study* (Minor Compositions/Autonomedia). His current projects include two critical texts, *consent not to be a single being* (forthcoming from Duke University Press) and *Animechanical Flesh*, which extend his study of black art and social life, and a new collection of poems, *The Little Edges*. Among numerous other honors and awards, Moten was Critic-in-Residence at *In Transit 09: Resistance of the Object*, The Performing Arts Festival at the House of World Cultures, Berlin; Visiting Scholar and Artist-in-Residence at Pratt Institute; a Whitney J. Oates Fellow at Princeton University; a member of the writing faculty of the Milton Avery Graduate School of the Arts, Bard College; and a Guest Faculty Member at the Jack Kerouac School of Disembodied Poetics, Naropa Institute. In 2009, Moten was recognized as one of ten "New American Poets" by the Poetry Society of America. Moten is a professor of English at University of California, Riverside and co-founder and co-publisher (with Joseph Donahue) of a small literary press called Three Count Pour.

**Friday, May 27, 2016**

**6:45 – 8:00 pm**

**Reception hosted by the Research Society for American Periodicals,**

Details to be announced.

Reception honoring the recipients of the 2013 RSAP/ProQuest Article Prize and celebrating research in periodicals at ALA. Refreshments and cash bar.

**Saturday, May 28, 2016**

Registration : open 7:30 am - 3:00 pm

Book Exhibits (): open 9 am – 1:00 pm

**Saturday, May 28, 2016**

**8:10 – 9:30 am**

**Session 15-A Poe and the Place of Blackness**

Organized by the Poe Studies Association (William E. Engel, Sewanee: The University of the South)

Chair: Cristina Perez, Universidad Complutense de Madrid, Harvard University (Visiting Fellow)

1. "Poe's Cut: 'The Tell-Tale Heart' and the Phonography of Blackness," Sam Plasencia, University of Illinois at Urbana-Champaign
2. "The Sound of Blackness: Poe's Aesthetics of Synesthesia and a 19<sup>th</sup>-century Picturesque for an Emerging Acoustics," David Razor, Brandeis University
3. "The Color of Amontillado," Charlene Waters, Southern New Hampshire University

Audio-Visual Equipment required: Projector and Screen

**Session 15-B Listening to Latina/o Voices: Music, Poetry, and Identity.**

Organized by The Latina/o Literature and Culture Society

Chair: Ella Maria Diaz, Cornell University.

1. "Every Revolution Needs a Chorus: Writing the Transnational Self in Julia Alvarez's *In the Name of Salomé*," Kara Morillo, University of Maryland—College Park
2. "*Contestaciones*: Singing Transnational Popular Feminisms through Social Media," Esther Díaz Martín, The University of Texas at Austin
3. "Woman Hollering in The Country: Dirty Identities in the Short Fiction of Sandra Cisneros and Mia Alvar," Jenn Alandy Trahan, McNeese State University

Audio-Visual Equipment required: Projector with sound.

### **Session 15-C Film and Television Adaptations of American Literary Works Written Prior to 1914**

Organized the Cinema Television Literature Association

Chair: Melvin B. Donalson, California State University, Los Angeles

1. Salem, *Salem*. and the Consequences of Adaptation, Kaitlin Tonti, Indiana University of Pennsylvania
2. Solving the *Raven*, Wesley McMasters, Indiana University of Pennsylvania
3. Chase, Melville, Philbrick, and Howard: Capitalism and *In the Heart of the Sea*, Christine Danelski, California State University, Los Angeles

Audio-Visual Equipment: Projector and cables for connections to PC and Apple computers, DVD player

### **Session 15-D U.S. Imperialism and Nineteenth-century Pacific Narratives**

Organized by: Spencer Tricker, University of Miami

Chair: Hsuan L. Hsu, University of California at Davis

1. "The Backwoodsman Abroad: Tall Tales, the South Seas, and Comic Imperialism," Todd Thompson, Indiana University of Pennsylvania
2. "A Healthful Industry': Labor, Race, and Utopian History in James Fenimore Cooper's *The Crater*," Spencer Tricker, University of Miami
3. "The Imperial Project of the Literary Imagination: Indoctrinating the Next Generation of *Eight Cousins*," Martha Sledge, Marymount Manhattan College
4. "Transpacific Exchanges: Relational Nationhood in the Work of Twain and Lili'uokalani," Molly Ball, University of California at Davis

Audio-Visual Equipment required: laptop computer connection with overhead projector set-up

### **Session 15-E Poetics**

Chair: Loretta G. Woodard, Marygrove College

1. "Langston Hughes and India: Musical Aesthetics, Transnational Networks of Resistance" Rebecca Walsh, North Carolina State University
2. "C. D. Wright's Legacy: Poetics of Communal Identity," Magdelyn Hammond Helwig, Western Illinois University
3. The Afterlife of Print: Jack Spicer's Material Poetics, Chelsea Jennings

Audio-Visual Equipment required: powerpoint projector and screen

### **Session 15-F New Scenes in the Emergence of Elizabeth Oakes Smith**

Organized by: Timothy H. Scherman, Northeastern Illinois University

Chair: Tracey-Lynn Clough, UT-Arlington

1. "Recovering the African Female Subject of Oakes Smith's earliest published fiction," Abigail Harris-Culver, Independent Scholar
2. "When Gothic Rears its Ugly Head, or Unsettling Sentimentalism in 19<sup>th</sup>-Century Women's Poetry," Rebecca Jaroff, Ursinus College
3. "Uh, Captain?—What Captain?" Recovering the Publishing Context of Oakes Smith's *The Western Captive*," Timothy H. Scherman, Northeastern Illinois University

Audio-Visual Equipment required: Powerpoint Projection

### **Session 15-G Speculative Fiction**

Chair: Calista McRae, Harvard University

1. "The A.I. and the Animal: Interspecies Noise in Nalo Hopkinson's *Midnight Robber*," Yanie Fécu, Princeton University
2. "Infinite Rewind: Media as Matter and Metaphor in Philip K. Dick's *A Scanner Darkly*," Michael Mirabile, Lewis & Clark College
3. "Authority and Authoritarianism in End Times Fiction," Paul Maltby, West Chester University of Pennsylvania

Audio-Visual Equipment required: None

### **Session 15-H Katherine Anne Porter – Texan, Southern, Cosmopolitan** Organized by the Katherine Anne Porter Society

Chair: Jerry Findley, Independent Scholar

1. "'All this Dust and Welter' of Texas: Dorothy Scarborough's *The Wind* and Katherine Anne Porter's *Noon Wine*," Linda A. Kornasky, Angelo State University
2. "The Patriarchal Family in Katherine Anne Porter's Reproductive Modernism," Elizabeth DePriest, University of Maryland
3. "A 'Slowly Darkening Decade': The 1930s in the Political Imagination of Katherine Anne Porter," Joseph Kuhn, Adam Mickiewicz University

Audio-Visual Equipment required: None

### **Session 15-I John Wideman's Nonfiction: A Roundtable** Organized by John Edgar Wideman Society

Moderator: Tracie Church Guzzio, SUNY Plattsburgh

1. "The Hoop Is the Dream," Jeffrey Renard Allen, Queens College, CUNY

2. "Playground Hoops as Cultural Armor in John Edgar Wideman's *Hoop Roots*," Rich Roberts, Independent Scholar
3. "Wideman and the Prison System," Wilfred Samuels, University of Utah
4. "*The Island: Martinique* by John Edgar Wideman," Gerald Bergevin, Northeastern University

Audio-visual equipment requested: None

### **Session 15-J War, Violence, and Race**

Chair: Carl Grant, University of Wisconsin, Madison

1. "Other-War Writing: Black Internationalism and Variations on the American Anti-War Movement at Midcentury," Andrew Lanham, Yale University
2. "Signature Wound": Moral Injury in Contemporary War Fiction," Joshua Pederson, Boston University
3. "Racial Tragedy: Ralph Ellison's *Invisible Man* and William Faulkner's *Absalom, Absalom!*," Michelle Balaev, Flinders University

Audio-visual equipment requested: None

### **Session 15-K AVAILABLE**

**Session 15-L: Business Meeting:** Walker Percy Society

**Saturday, May 28, 2016  
9:40 – 11:00 am**

### **Session 16-A Bad Trips and the Ethics of Travel Writing**

Organized by the Society for the Study of American Travel Writing

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

1. "Checkpoints"—Carolyn Kraus, University of Michigan-Dearborn
2. "Melville's *Typee* and the Ethics of Representing Linguistic Difference"—Kate Huber, University of Central Oklahoma
3. "The Function of Global Socialization: Examining Travel in Response to Tragedy in Dave Eggers's Fiction"—Robert Mousseau, Carleton University, Ottawa, Canada
4. "Selling the South: Ethics in Literary Tourism"—Courtney Watson, Jefferson College of Health Sciences

Audio-Visual Equipment required: Yes

### **Session 16-B Eudora Welty and Modernism**

Organized by the Eudora Welty Society

Chair: Julia Eichelberger, College of Charleston

1. "Discovering Welty's First Novel and the Origins of Her Signature Modernism," Harriet Pollack, Bucknell University
2. "Covert Relation: Eudora Welty's Indebtedness to Henry James," Li Cui, Yan'an University and Renmin University of China
3. "*Losing Battles* as Modernist Epic," Stephen Fuller, Middle Georgia State University
4. "The Modernist Miraculous: Teaching Welty in the Hong Kong Classroom," Stuart Christie, Hong Kong Baptist University

Audio-Visual Equipment required: Projector for powerpoint presentation; microphone (one panelist needs amplification)

Preferred times: Friday afternoon, Saturday morning

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

### **Session 16-C Teaching Poe and His Era**

Organized by the Poe Studies Association (Travis Montgomery, Oklahoma Christian University)

Chair: Emron Esplin, Brigham Young University

1. "Melville's Images of Poe in 1840s New York: Troubled Genius in the Marketplace," Alexander Hammond, Washington State University
2. "Literary Syncretism: Poe's Aesthetics and 19th-century American Christianity," Steve Mirarchi, Benedictine College
3. "Cheap Poe," Sandra Tomc, University of British Columbia

Audio-Visual Equipment required: Projector and Screen

### **Session 16-D Representations of Teaching and Learning in Alcott**

Organized by the Louisa May Alcott Society

Chair: Krissie West, University of Reading

1. "*Little Women* In and Out of School," Anne Boyd Rioux, University of New Orleans
2. "'Allurements of the Flesh': Louisa Alcott on Popular Culture and the Education of Youth," Daniel Shealy, University of North Carolina-Charlotte
3. "Resisting a Transcendental Education: Louisa May Alcott's Feminist Self-Culture," Azelina Flint, University of East Anglia
4. "American Woman: Feminine Speech and the Reformation of National Identity in Louisa May Alcott's *An Old-Fashioned Girl*," Deanna Stover, Texas A&M University

Audiovisual equipment requested: projector

### **Session 16-E Affect and Geopolitics in New York School Journals and Poems**

Organized by the New York School Society

Chair: Marit MacArthur, California State University Bakersfield

1. "The Geopolitics of Locus Solus," Keegan Cook Finberg, Vanderbilt University
2. "O'Hara and the Politics of Queer Relatability," Brian Glavey, University of South Carolina
3. "Frank O'Hara's Twentieth Century," Benjamin Lee, University of Tennessee

Audio-Visual Equipment required: Projector for Powerpoint Presentation

### **Session 16-F "Woman Thinking": Public Intellectualism and U.S. Periodical Culture in the Nineteenth Century**

Organized by the Lydia Maria Child Society and the Research Society for American Periodicals

Chair: Sarah Olivier, University of Denver

1. "'Let the Lord send whom he *will* send': Lydia Maria Child's Efforts to Reconstitute Authoritative Public Speech," Bonnie Carr O'Neill, Mississippi State University
2. "Working Toward a Poetics of Pestilence: The 1866 Cholera Epidemic through Women Poets in *The New York Ledger*," Ayendy Bonifacio, The Ohio State University
3. "'Unhappy Girls' and Capable Women: Explorations of John Stuart Mill's Political Economy in the Essays of Elizabeth Stuart Phelps," Julia P. McLeod, University of Tennessee, Knoxville

Audio-Visual Equipment required: Yes

### **Session 16-G Perspectives on American Crime Fiction**

Organized by the Crime Fiction Group

Chair: Loretta G. Woodard, Marygrove College

1. "Criminal Passers: The *Femmes Fatales* of Nella Larsen and Vera Caspary," Clare Rolens, Palomar College
2. "Reforming Sam Spade: From Literary Anti-Social Anti-Hero to the Radio Detective Next Door," Catherine Martin, Boston University
3. "'Mr. Missile Man, Mr. America': Postwar Identity in Mickey Spillane," Leah Pennywark, Purdue University

Audio-Visual Equipment required: None

### **Session 16-H Katherine Anne Porter and the Influence of Internationalism and Universalism**

Organized by the Katherine Anne Porter Society

Chair: Jerry Findley, Independent Scholar

1. "Mexican Artist Adolfo Best-Maugard's Influence on the Art and the Aesthetics of Katherine Anne Porter," Beth (Ruth M.) Alvarez, University of Maryland
2. "Hegelian Discourse in Katherine Anne Porter's World War Fiction," Darlene Unrue, University of Nevada, Las Vegas
3. "Why She Wrote about Mexico: Katherine Anne Porter and the Literature of Experience," Jeffrey Lawrence, Rutgers University

Audio-Visual Equipment required: None

**Session 16-I *The Female American; or, The Adventures of Unca Eliza Winkfield, I: Colonial Encounters***

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

Chair: Jesslyn Collins-Frohlich, College of Charleston

1. "Strange Mentors: Reimagining Contact and Conversion in *The Female American*," Maria O'Malley, University of Nebraska, Kearney
2. "The Paradoxical Voice of *The Female American*," Peter Weise, University of California, Davis
3. "Empire and the Pan-Atlantic Self in *The Female American; or, the Adventures of Unca Eliza Winkfield*," Denise MacNeil, University of Redlands.

Audio-Visual Equipment required: None

Audio-Visual Equipment Required: None

**Session 16-J *Otherworldly and/or Ordinary: Historicist and Formalist approaches to Latina/o Narrative***

Organized by The Latina/o Literature and Culture Society

Chair and Respondent: Cristina Rodriguez, Providence College.

1. "'A Mourning Wind': Grieving and the Body in Sandra Cisneros's *Have you Seen Marie?* and Rudolfo Anaya's *The Old Man's Love Story*," Christina Garcia Lopez, University of San Francisco
2. "Sacred History and the Politics of Storytelling in Junot Diaz's *The Brief Wondrous Life of Oscar Wao*," Nicholas M. Durón, New York University
3. "Utopian Representations in Ron Arias's *The Road to Tamazunchale*," Elise Auvil, University of Maryland, College Park
4. "Borderlands Violence, Hemispheric History: The Question of Historicism in Lauro Aguirre and Teresa Urrea's *Tomóchic! Redención!*" Timothy Donahue, Oakland University

Audio-Visual Equipment required: none.

**Session 16-K *Eliot, Aesthetics, and the "Modern"***

Organized by the T. S. Eliot Society

Chair: Nancy K. Gish, University of Southern Maine

1. "Day Lewis and Eliot: A Thirties Poet Reads *The Waste Land*," Albert Gelpi, Stanford University
2. "Eliot's Ekphrases," Frank Capogna, Northeastern University
3. "Eliot the Young Reviewer: The Formation of Aesthetic Judgment," Marjorie Perloff, Stanford University

Audio-Visual Equipment required: None

### **Session 16-L Land and Labor in Chesnutt's Early Fiction**

Organized by the Charles W. Chesnutt Association

Chair: Bill Hardwig, University of Tennessee

1. "Black Objects: Animation and Thingification in Chesnutt's Short Fiction," Joshua Lam, Nanyang Technological Institute
2. "Cooper, Farmer, Blacksmith, Teacher: Reconstruction Labor and the Rising Black Middle Class in *The House Behind the Cedars* and "The Sway-Backed House," Erin Sweeney, University of California at Irvine
3. "Temperate Landscapes and Creolized Conjuring in Chesnutt's Tales," Carole Lynn Stewart, Brock University

Audio-Visual Equipment required: None

**Session 16-M Business Meeting: Cinema Television Literature Association**

**Saturday, May 28, 2016  
11:10 am – 12:30 pm**

### **Session 17-A Rebecca Harding Davis: Revisiting "Life in the Iron-Mills" and Reclaiming Neglected Texts**

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

Chair: Alicia Mischa Renfroe, Middle Tennessee State University

1. "The Laboring Self: Critical Implications of a 21<sup>st</sup> Century Korl Woman," xtine burrough and Sabrina Starnaman, University of Texas at Dallas
2. "Obscuring the Narrative Point of View in 'Life in the Iron-Mills,'" Gretchen Martin, The University of Virginia's College at Wise
3. "*Kitty's Choice* and the Characterization of the 19th Century Female Physician," Margaret Jay Jessee, University of Alabama at Birmingham
4. "*A Law Unto Herself* in Context," Robin Cadwallader, St. Francis University

Audio Visual Equipment Required: Projector/ screen for visuals

### **Session 17-B Welty and Multimedia**

Organized by the Eudora Welty Society

Chair: Harriet Pollack, Bucknell University

1. "Eudora Welty as photography critic of Kertész, Cartier-Bresson, Riefenstahl, and Eggleston," Géraldine Chouard, University Paris-Dauphine
2. "Eudora Welty in the Era of Social Media: Must the Novelist Tweet?," Jacob Agner, University of Mississippi
3. "1930s and 40s Radio and Recordings in Welty's Letters and Fiction," Julia Eichelberger, College of Charleston

Audio-Visual Equipment required: projector for powerpoint; screen. Chouard and Dobkins will bring laptops.

### **Session 17-C Rereading *Esther***

Organized by the Henry Adams Society

Chair: LuElla D'Amico, Whitworth University

1. "*Esther*: An Engaged Woman," Kim Moreland, George Washington University
2. "*Esther*: An Attempted Rescue," Ormond Seavey, George Washington University
3. "*Esther*: Henry's Portrait, Clover's Photographs," Natalie Dykstra, Hope College

Audio-Visual Equipment Required: Projector

### **Session 17-D *Ben-Hur*: Adaptations and Anti-Fans, Progressive Era to Jazz Age**

Organized by the Reception Studies Society

Chair: Hilton Obenzinger, Stanford University

1. "A Sermon in Varied Voices': William Young Adapts *Ben-Hur* for the Stage (1899)," Howard Miller, University of Texas-Austin Emeritus
2. "*Ben-Hur*'s Anti-Fans (Especially One: Lew Wallace's Wife Susan)," Barbara Ryan, National University of Singapore
3. "Making it personal': Questions of Authorship and Women's Cultural Status in Relation to June Mathis' Work on *Ben-Hur* (1922-24)," Thomas J. Slater, Jr., Indiana University of Pennsylvania

A/V required: facilities to show a Powerpoint presentation

### **Session 17-E Prose Works by New York School Poets**

Organized by the New York School Society

Chair: Keegan Cook Finberg, Vanderbilt University

1. "Noticing Everything that Your Life Does Include': New York School Poetics Politics in Alice

Notley's *Dr. Williams' Heiresses*," Marcus Merritt, Wayne State University

2. "The Pursuit of Happiness, Taken Seriously: Kenneth Koch's Comic Attention to Arrangement in 'The Postcard Collection,'" John Nichols, University of Tennessee

3. "Code Switching the 'code of the west': *Clear the Range*, Ted Berrigan's Erasure Novel," Nick Sturm, Florida State University

Audio-Visual Equipment required: Projector for Powerpoint Presentation

### **Session 17-F** The Plays of August Wilson

Organized by the August Wilson Society

Chair: Ayodele Nzinga, California Institute of Integral Studies

1. "Standing One's Ground: Speaking up for the Democratic Options of the Darker Self"

Barbara Lewis, UMass Boston

2. "Theatrical Interculturalism and the Tragic Vision of August Wilson's Plays"

Frank Obenland, Johannes Gutenberg-Universität Mainz

3. "Sentimental Value: Myopic Pragmatism in the Plays of August Wilson"

J. Ken Stuckey, Bentley University

Audio-Visual Equipment required: None

### **Session 17-G** Vonnegut and History

Organized by the Kurt Vonnegut Society

Chair: Nicole Lowman, University at Buffalo

1. "American Fascism and *Mother Night*," Susan Farrell, College of Charleston

2. "From Good War to Bad: Vonnegut's Vietnam," Gregory Sumner, University of Detroit, Mercy

3. "*Galápagos*, or, Kurt Vonnegut in the Anthropocene," Gerry Canavan, Marquette University

4. "Vonnegut Without Kurt: Reading and Teaching after April 11, 2007," Tom Hertweck, University of Nevada, Reno

Audio-Visual Equipment required: None

### **Session 17-H** American Gothic from Longfellow to the Present

Organized by the International Gothic Association

Chair: Benjamin F. Fisher, Emeritus, University of Mississippi

1. "Saul Bellow's American Gothic," Andrew Smith University of Sheffield

2. "The Haunting Influence of Supernatural Investigation on *Ghostbusters*," Melanie Anderson, University of Mississippi

3. "Entering the Primeval Forest: The Gothic Impulse in Longfellow's Poetry," Travis D. Montgomery, Oklahoma Christian University
4. "Magic Circle & Color Line: Some Imbrications of Occult & Blues Detective Fictions," Robert Hodges, University of Washington

Audio-Visual Requested: None

**Session 17-I** Eliot's Texts and Intertexts: Psychology, Myth, and Cultural Commerce  
Organized by the T. S. Eliot Society

Chair: Nancy K. Gish, University of Southern Maine

1. "Less than madness and more than feigned': T. S. Eliot's Traumatic Reading of Hamlet," Richard Badenhausen, Westminster College
2. "One World to Hold Them All: The Mythological Crisis of World in *The Waste Land*," Jennifer Van Houdt, University of Washington
3. "Eliot's Phlebotomies: A Circulatory Model of Commerce and Culture," Alexander Ruggeri, Tufts University

Audio-Visual Equipment required: None

**Session 17-J** Alcott for Grown-ups  
Organized by the Louisa May Alcott Society

Chair: Marlowe Daly-Galeano, Lewis-Clark State College

1. "Sensational Realism: Alcott's *A Long Fatal Love Chase*," Chris Doyle, Central Connecticut State University
2. "Bridging the Adult/Child Divide: 'Transcendental Wild Oats'," Alicia Beeson, University of North Carolina-Greensboro
3. "Diana and Persis and Roderick and Roland: Alcott, James, and the Roman Künstlerroman," Sarah Wadsworth, Marquette University

Audiovisual equipment requested: NONE

**Session 17-K Business Meeting:** Lydia Maria Child Society

**Session 17-L Business Meeting: Society for American Travel Writing**

**Session 17-M Business Meeting:** Katherine Anne Porter Society

**Saturday, May 28, 2016  
12:40 – 2:00 pm**

**Session 18-A F. Scott Fitzgerald I**

Organized by the F. Scott Fitzgerald Society

Chair: Kirk Curnutt, Troy University

1. "The Perils of Recognition in Fitzgerald's 'Leading Men,'" Adam Meehan, Palomar College
2. "From Suffragette to Flapper: Illustrating Social Transformation in 'Bernice Bobs Her Hair,'" Jennifer Nolan, North Carolina State University
3. "'Something Gorgeous About Him': Allan Dwan and the Genesis of *The Great Gatsby*," Sharon Kim, Judson University
4. "Women and Money: The Shining Secrets of *The Great Gatsby*," Alden Wood, University of California, Irvine

Audio-Visual Equipment Required: PowerPoint capability

### **Session 18-B New Perspectives on Kate Chopin: Personal, Poetic, and Multicultural**

Organized by the Kate Chopin International Society

Chair: David Z. Wehner, Mount St. Mary's University

1. "Excavating Katie O'Flaherty: Speculations on Kate Chopin's St. Louis Irish Influence," Kathleen Butterly Nigro, University of Missouri—St. Louis
2. "*The Awakening* and Poetic Theory," Jack Kerkering, Loyola University Chicago
3. "A Multicultural Perspective on Gender in Kate Chopin and Emilia Pardo Bazán," Maribel Morales, Carthage College

Audio-Visual Equipment Required: PowerPoint Projector

### **Session 18-C Ethnofuturism in American Literature**

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

Chair: Christopher González, Texas A&M University-Commerce

1. "The Temporal Horizontality of Speculative Fiction: Capturing Slavery's Reality through Fantasy in Octavia Butler's *Kindred*," Roberta Wolfson, University of California, Santa Barbara
2. "The Sonic Mojo in Henry Dumas's Short Stories Concerning Blues Cosmology," Tiffany Austin, Mississippi Valley State University
3. "Institutionalizing Desire in Samuel R. Delany's *Trouble on Triton*," Kirin Wachter-Grene, New York University
4. "Reading Race in the Postgenomic Age: Speculative Fiction at the Turn of the Millennium," Lesley Larkin, Northern Michigan University

Audio-Visual Equipment required: Projector

### **Session 18-D Margaret Fuller in the 19th Century**

Organized by the Margaret Fuller Society

Chair: Charlene Avallone, Kailua, Hawai'i

1. "The 'Methodical Preceptress:' Margaret Fuller and the Feminism of Fashion," Monica Urban, University of Miami
2. "Restless Love': Imagining Intimacy In *The Memoirs Of Margaret Fuller Ossoli*," Chip Badley, University of California, Santa Barbara
3. "Transnational Voices: Heteroglossia and Language Dominance in *Woman in the Nineteenth Century*," Adrienne G. Perry, University of Houston
4. "Real, Complex Women': Margaret Fuller's 'Second-Wave' Transcendental Legacy," Susan M. Stone, Loras College

Audio-Visual Equipment required: projector

**Session 18-E** Mark Twain in the Money  
Organized by the Mark Twain Circle of America

Chair: Kerry Driscoll, Saint Joseph University

1. "The Emulative Subject and the £100,000,000 Note," Howard Horwitz, University of Utah
2. "Mark Twain and Political Economy: Money, Rhetoric, and Satire," Lawrence Howe, Roosevelt University
3. "Paying the Shot': Mark Twain's Miller-Gun and the Idea of a Floating Currency," Henry Wonham, University of Oregon

Audio-visual Required: Projector for PowerPoint

**Session 18-F** Transgressive Temporalities in the American West  
Organized by the Western Literature Association

Chair: Gavin Jones, Stanford University

1. "*McTeague's* Geologic Time and the End of Narrative," Sylvan Goldberg, Stanford University
2. "How to Do Things with Time: Five Western Directions for Pluralizing Temporality, from Alexie to Dillard," Lars Larson, University of Portland
3. "Future Primitive: The Problem of Animal Temporality in Kim Stanley Robinson's *The Wild Shore*," Will Lombardi, University of Nevada, Reno

Audio-Visual Equipment required: projector and screen

**Session 18-G** *The Female American; or, The Adventures of Unca Eliza Winkfield*, II: Hybrid Identities  
Organized by the Southern California Society for the Study of American Women Writers

Chair: Denise MacNeil, University of Redlands

1. "The Female Bildungsroman, Sensibility, and the Woman of Color as Agent of Moral Reform in *The Female American* and *The Woman of Colour*," Victoria Barnett-Woods, The George Washington University
2. "I sent over these adventures': Female Storytelling in *The Female American* and *The Widow Ranter*," Ann Beebe, University of Texas at Tyler

3. "Neither Perfectly Indian Nor Yet European: Hybridity and Native Identity in *The Female American*," Jesslyn Collins-Frohlich, College of Charleston

Audio-Visual Equipment required: None

**Session 18-H** Form and Politics in Chesnut's *Marrow of Tradition*  
Organized by the Charles W. Chesnut Association

Chair: Bill Hardwig, University of Tennessee

1. "‘There Lies My Only Child’: Reframing Sympathy in *The Marrow of Tradition*," Robin Riehl, University of Texas at Austin
2. "Fighting the Good Fight: Charles Chesnut's Creation of an Antiwar Aesthetic in *The Marrow of Tradition*," Evan Reibsome, Lehigh University
3. "From Slave to Sister: Competing Visions of the Interracial Family in *Pudd'nhead Wilson* and *The Marrow of Tradition*," Jené Schoenfeld, Kenyon College

Audio-Visual Equipment required: None

**Session 18-I** Eurocentric Historiography, Temporality, and Distant Reading in Ezra Pound Poetry and Prose  
Organized by the Ezra Pound Society

Chair: Demetres P. Tryphonopoulos, Brandon University, Manitoba, Canada

1. "Hoo Fasa: Ezra Pound's Use of African Myth to Critique Eurocentric Historiography," Christian Bancroft, University of Houston
2. "Temporality in Ezra Pound's *Drafts and Fragments*," Phillip Crymble, University of New Brunswick, Canada
3. "Ezra Pound and Distant Reading," Youngmin Kim, Independent Scholar

Audio-Visual Equipment required: None

**Session 18-J** Stoweian Legacies I  
Organized by the Harriet Beecher Stowe Society

Chair: LuElla D'Amico, Whitworth University

1. "Slave Sublime": *Uncle Tom's Cabin* and the Hybrid Black Modern in Caryl Phillips' *Crossing the River*," Maude Adjarian, St. Edward's University
2. "Objects as Texts: Salvific Reading in *Uncle Tom's Cabin*," Ian Johnson, Arizona State University
3. "*Uncle Tom's Cabin* and the Early History of Masochism": Mark J. Miller, Hunter College, CUNY

Audio-Visual Equipment Required: NONE

**Session 18-K Business Meeting:** Louisa May Alcott Society

**Session 18-L Business Meeting:** The Society for the Study of Rebecca Harding Davis and Her World

**Session 18-M Business Meeting:** Poe Studies Association

**Saturday, May 28, 2016  
2:10 – 3:30 pm**

**Session 19-A** Interdisciplinary Approaches to American Haiku  
Organized by the Haiku Society of America

Chair: Fay Aoyagi, Haiku Society of America President

1. "A Careful Poetics: Caring Imagination, Caring Habits, and Haiku," Ce Rosenow, Lane Community College
2. "Video-Renku: Link and Shift in Visual Language," Eve Luckring, Orange Coast College
3. "The Sound of Water: An Acoustic Ecology of Haiku," Ian Marshall, Penn State Altoona

Audio-Visual Equipment required: Projector with speaker system for video screening, adapter to connect a MacBook Pro to the projector.

**Session 19-B** Teaching Kate Chopin in Different Contexts  
Organized by the Kate Chopin International Society

Chair: Kathleen Butterly Nigro, University of Missouri—St. Louis

1. "Kate Chopin's Fiction and Transnational Literacies," Anita Helle, Oregon State University
2. "*The Awakening* and American Bohemianism," Meredith Goldsmith, Ursinus College
3. "Deep-Threaded Conversations about *The Awakening*," Julie Wilhelm, National University.
4. "'But Why Don't People Want to Read This?': Teaching *The Awakening* to STEM Students in the Core Curriculum," Jonathan Katalenic, University of Nevada, Reno.

Audio-Visual Equipment Required: PowerPoint projector

**Session 19-C** Edgar Allan Poe and Nineteenth-Century Medicine  
Sponsored by *Poe Studies: History, Theory, Interpretation*

Chair: Jana Argersinger, Washington State University

Organizer and Respondent: Dana Medoro, University of Manitoba

1. "Temples most desecrate': The Decomposition of Poe's Marie Rogêt," Caitlin McIntyre, SUNY, Buffalo
2. "A Tonic for the Anthropocene: Poe's Use of Arranged Landscapes as Nature Cure," Sara Crosby, The Ohio State University at Marion
3. "Looking Back Over a Prosthetic Shoulder: Indian Removal and the Fear of Becoming the Past in 'The Man that was Used Up,'" Heather Chacón, Greensboro College
4. "Home-Sickness, Nostalgia and Therapeutic Narrative in the House of Usher," Susan Scheckel, SUNY Stonybrook

Audio-Visual Equipment required: Projector and screen for PowerPoint

### **Session 19-D** Race and Ethnicity in Graphic Narratives

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

Chair: Christopher González, Texas A&M University-Commerce

1. "Watch me go invisible': Representing Racial Passing in Mat Johnson and Warren Pleece's *Incognegro*," Sinéad Moynihan, University of Exeter
2. "Framing Storytelling: American Indian Graphic Narratives," Kyle Bladow, University of Nevada, Reno
3. "*The Harlem HellFighters*, Black Soldiers, and Visual Representations of Heroism," Blake Wilder, The Ohio State University

Audio-Visual Equipment required: Projector

### **Session 19-E** "Margaret Fuller in the 20th Century and into the 21st: Honoring Bell Gale Chevigny and Four Decades of *The Woman and the Myth*"

Organized by the Margaret Fuller Society

Chair: Phyllis Cole, Penn State Brandywine

1. "Bell Chevigny: The Woman and the Myth," Larry J. Reynolds, Texas A&M University
2. Remarks, Bell Chevigny, Author
3. "Encountering Fuller: Woman, Myth, Feminist Icon, 'Margaret Ghost,' and Beyond," Jeffrey Steele, University of Wisconsin-Madison

Audio-Visual Equipment required: projector

### **Session 19-F** "The Book as Vibrational Object": Anne Waldman's Multi-Dimensional Poetry Work Both On and Off the Page

Organizer: Laura Hinton, The City College of New York (CUNY)

Chair: Kevin Killian, California College of the Arts (San Francisco)

1. "Anne Waldman's *Iovis* as Contemporary Feminist Anti-War Epic"

"Part 1: Women, Myth and the Androgynous Being," Estibaliz Encarnación-Pinedo, University of Murcia (Spain)

"Part 2: *Iovis*, Ethics, and the 'Master' Problematic of War," Dean Kritikos, College of New Rochelle (New York)

2. "Made Up on Empty Spaces: The Verbal-Visual Poetry Hybrids of Anne Waldman," Laura Hinton, The City College of New York (CUNY)

3. "'Late Work' or Women's Work? Anne Waldman as a Poetics Institution-Builder," Maria Damon, Pratt Institute of Art (New York)

Respondent: Anne Waldman, Naropa University

AV Request: yes (LCD projection)

**Session 19-G Vonnegut in his own Fiction: Science, Politics, and Psychology**

Organized by the Kurt Vonnegut Society

Chair: Susan Farrell, College of Charleston

1. "You Know What I Mean by Blue?": Color Theory and Human Awareness in Vonnegut's *Breakfast of Champions*," Nicole Lowman, University at Buffalo
2. "No Neat Box: 'Harrison Bergeron' and the Personal Politics of Kurt Vonnegut," Benjamin Reed, Texas State University
3. "That Was I. That Was Me': The many Vonneguts and their Relationships with Fiction," Zachary Perdieu, Texas State University

Audio-Visual Equipment required: None

**Session 19-H Deviants, Monsters and Freaks: African American Literature at the Margins of Race, Gender and Sexuality**

Organized by the African American Literature and Culture Society

Chair: Sarah Rudewalker, Spelman College

1. "Queer Expatriation: Racial and Sexual Disaffiliation in Nella Larsen " William Clark, UCLA
2. "Subversions and 'Perversions' of Passing: Race, Gender, and Sexuality in Danzy Senna's *Symptomatic* and Helen Oyeyemi's *Boy, Snow, Bird*" Erika R. Williams, Emerson College.
3. "Advocating for the Monstrous in James Baldwin's *Another Country*" Monique McDade, University of Nevada-Reno
4. "Black Power through the Lens of Southern Gothicism and Dirty South Hip Hop Music" Leena Jamaledin, California State University-Stanislaus

Audio-Visual Equipment required: NONE

**Session 19-I** Some Views of American Working-Class Literature I:

A panel by contributors to the forthcoming Cambridge History of American Working-Class Literature

Organized by the Society for the Study of Working-Class Literature

Chair: Pat Kalayjian, California State University, Dominguez Hills

1. "Slavery, Expressive Culture, and the Challenge of Working Class Literary History," John Ernest, University of Delaware
2. "By the Fireside: Poets, Blacksmiths, and the Work Ethic in the Nineteenth-Century United States," John Marsh, Pennsylvania State University
3. "Why Prison Literature is Crucial to US Working-class Literature," Joe Lockard, Arizona State University

Audio-Visual Equipment Required: None

**Session 19-J** F. Scott Fitzgerald II

Organized by the F. Scott Fitzgerald Society

Chair: Jennifer Nolan, North Carolina State University

1. "On The Road to West Egg: Narrative Connections between *The Great Gatsby* and *On The Road*," Thomas Bevilacqua, Florida State University
2. "'--And the incarnation was complete': Dualist National Imaginings in Joseph Conrad's *Heart of Darkness* and F. Scott Fitzgerald's *The Great Gatsby*," Katie Keller, Simon Fraser University
3. "Humor and Heredity in *Fie! Fie! Fi! Fi!* by F. Scott Fitzgerald," Ewa Barbara Luczak, University of Warsaw

Audio-Visual Equipment Required: None

**Session 19-K:** Roundtable session: Collaboration and Community: On Publishing, Teaching, and Thriving in the Field.

Organized by The Latina/o Literature and Culture Society

Chair: Eliza Rodriguez y Gibson, Loyola Marymount University.

Discussants:

Lourdes Alberto, University of Utah

Cristina Herrera, California State University, Fresno

Ella Maria Diaz, Cornell University

Kara Morillo, University of Maryland, College-Park.

Audio-Visual Equipment required: none.

**Session 19-L Business Meeting:** Ezra Pound Society

**Session 19-M Business Meeting:** Eudora Welty Society

**Session 19-N Business Meeting:** Charles Chesnutt Society

**Session 19-O Business Meeting:** the Mark Twain Circle of America

Business Meeting: Harriet Beecher Stowe Society

**Saturday, May 28, 2016**  
**3:40 – 5:00 pm**

**Session 20-A Politics of Representation: Blackness seen and staged**

Organized by the African American Literature and Culture Society

Chair: Wilfred Samuels, University of Utah

1. "Harriet Jacobs's Iconoclastic Challenge to the Optics of Injustice" Melissa Lingle-Martin, Florida Gulf Coast University
2. "Staging a Protest: Alliance Building and Community Politics in Angelina Weld Grimké's *Rachel*" Rachel Nolan, University of Connecticut
3. "(Dis)Articulations of Racial Scripts in the Black Performative: Savage Junctures of (Neo)Colonial Whiteness in Walter Mosley's *The Man in My Basement*" Lale Demirtürk, Bilkent University

Audio-Visual Equipment required: YES

**Session 20-B Women in the Comics Industry**

Organized by the Comics & Graphic Narrative Circle

Chair: Ben Novotny Owen, The Ohio State University

1. "Suppressing Women's History in Comics," Laurenn McCubbin, Columbus College of Art and Design
2. "Delivered, Read 2:25 AM: Narrating Love, Sex, and Dating in *The Secret Loves of Geek Girls*," Theresa N. Rojas, MIT
3. "Reparative Reading and the Gendered Body: *Fun Home*'s Queer Temporality," Kate McCullough, Cornell University

Audio-Visual Equipment Required: Projector and screen

### **Session 20-C Fear, Loathing, and Violence in Mark Twain**

Organized by the Mark Twain Circle of America

Chair: John Bird, Winthrop University

1. " 'Never Quite Sane in the Night': Mark Twain, Hawthorne, and the Landscape of American Fear," Ann Ryan, Le Moyne College
2. "Mark Twain's India: The Private-Public Divide in *Following the Equator*," Seema Sharma, Stanford University
3. "Dragging and Drowning: Textual and Narrative Violence in Mark Twain's *Pudd'nhead Wilson* and *Those Extraordinary Twins*," Kara Johnson, Northwestern University

Audio-visual Required: Projector for PowerPoint

### **Session 20-D Stoweian Legacies II**

Organized by the Harriet Beecher Stowe Society

Chair: Mark J. Miller, Hunter College, CUNY

1. "The Brunswick Fugitive of 1850," Susanna Ashton, Clemson University
2. "'Cross- Cultural Stowe: *Uncle Tom's Cabin* in the Arabic Culture," Abeer AL-Sarrani, Taibah University
3. "The Key-Note of Another Harmony": Hope and Despair from Stowe to Black Lives Matter," Tim Bruno, University of Maryland-College Park
4. "Teaching Harriet Beecher Stowe as an American Heroine," LuElla D'Amico, Whitworth University

Audiovisual equipment requested: projector and sound

### **Session 20-E Henry Wadsworth Longfellow**

Organized by the Henry Wadsworth Longfellow Society

Chair: Mark Richardson, Doshisha University

1. "Longfellow's Wartime Readers and the Dividing Lines of Sentimentality," Robert Arbour, Indiana University Bloomington
2. "Poetic and Constitutional Forms in Longfellow's *Evangeline*," Anne Frey, Texas Christian University
3. "Green Longfellow," Christoph Irmischer, Indiana University Bloomington

Audiovisual equipment required: projector

### **Session 20-F Sound Studies and Poetry Audio**

Organized by: Marit MacArthur, UC Davis/CSU Bakersfield

Chair: Ben Lee, University of Tennessee, Knoxville

1. "*The Speech Lab Recordings* and the Sociolinguistic Birth of the Poetry Audio Archive," Chris Mustazza, University of Pennsylvania
2. "Why Quantify Poetry Performance Styles?" Marit MacArthur, UC Davis/CSU Bakersfield
3. "Listening to the Laughter of Flarf," Eric Rettberg, Georgia Institute of Technology

Audio-Visual Equipment required: Projector (with audio)

### **Session 20-G Teaching Wallace Stevens**

Organized by The Wallace Stevens Society

Moderator: Glen MacLeod, University of Connecticut

Roundtable Discussion:

Charles Altieri, University of California, Berkeley;

Bart Eeckhout, University of Antwerp;

Lisa Goldfarb, Gallatin School, New York Univ.;

Edward Ragg, Tsinghua University, Beijing;

Juliette Utard, University of Paris, Sorbonne

Audio-Visual Equipment required: None

### **Session 20-H Friendship and/in the American Renaissance**

Organized by the Thoreau Society

Chairs: Rochelle Johnson and Kristen Case

1. "The Critical Optimism of Thoreau's Friendship," Mark Gallagher, University of California, Los Angeles
2. "Trading 'Influence' for 'Friendship: Anachronistic and Non-Reciprocal Friendship in Emerson," Amelia Marini, The Graduate Center, CUNY
3. "Trivial Matters: The Transcendentalist Ideal of Friendship and Women's Practice of It," Eileen Abrahams, Schenectady County Community College
4. "'No Music On Our Lips': The Irrelevance of Academic Prose to Friendship in Emerson and Thoreau," David Heckerl, Saint Mary's University (Canada)
5. "Thoreau's Forms of Friendship," Lizzy LeRud, University of Oregon

Audio-Visual Equipment required: None

### **Session 20-I Some Views of American Working-Class Literature II: A panel by contributors to the forthcoming *Cambridge History of American Working-Class Literature***

Organized by the Society for the Study of Working-Class Literature

Chair: Kirk Curnutt, Troy University

1. "'Shakespeares in Overalls': The Dilemmas of Proletarian Authorship," Lawrence Hanley, San Francisco State University
2. "Nature and Labor, Pastoral and Anti-Pastoral in US Farm Fiction, 1890 – 1940," Nicholas Coles, University of Pittsburg
3. "Why Work?" Paul Lauter, Trinity College (Hartford)

Audio-Visual Equipment Required: None

**Session 20-J Lydia Maria Child: Crafting and Re-imagining American Lives**

Organized by the Lydia Maria Child Society

Chair: Sandra Burr, Northern Michigan University

1. "Lydia Maria Child's *The Freedmen's Book*, Biography, and Pedagogy," Benjamin Beck, UCLA
2. "Shaping Future Citizens: Child, Sedgwick, and *The Juvenile Miscellany*," Lucinda Damon-Bach, Salem State University
3. "The End and Beginning of Lydia Maria Child: Post-Reconstruction and *The Freedmen's Book*," Robert Fanuzzi, St. John's University

Audio-Visual Equipment required: None

**Session 20-K Business Meeting:** The Latina/o Literature and Culture Society

**Session 20-L Business Meeting** Kate Chopin International Society

**Session 20-M Business Meeting:** Kurt Vonnegut Society

**Session 20-N Business Meeting:** Margaret Fuller Society

**Saturday, May 28, 2016**

**5:10 – 6:30 pm**

**Session 21-A New Approaches in Comics Studies**

Organized by the Comics & Graphic Narrative Circle

Chair: David M. Ball, Dickinson College

1. "Latinos in Mainstream Comic Book Storyworlds," Frederick Luis Aldama, The Ohio State University
2. "Sick Girls: Teen Girl Sexuality as Infection in *Black Hole* and *It Follows*," Rachel Miller, The Ohio State University
3. "The Early American Comic Strip and the 'Feminization' of American Theater," Alex Beringer, University of Montevallo

Audio-Visual Equipment Required: Projector and screen

**Session 21-B "Civil Disobedience" in the Era of Black Lives Matter**

Organized by the Thoreau Society

Chairs: Rochelle Johnson and Kristen Case

1. "Reading Thoreau's 'My Prisons' in an Age of Incarceration," Cristina D'Amico, University of Toronto.

2. "An Accidental Activist: Rediscovering Thoreau after the Death of Freddie Gray," Jean Lee Cole, Loyola University in Maryland
3. "Records of Injustice: Communication Technology and Dissent from 'Civil Disobedience' to Black Lives Matter," Mixon Robinson, Emory University.

Audio-Visual Equipment required: Yes

### **Session 21-C** Visual Culture

Chair: Loretta G. Woodard, Marygrove College

1. "Whittier's Moving Canvas: Whiteness and Federal Geography in 1856," Michael Stancliff, Arizona State University
2. "Picturing Chinese America: Reading Sui Sin Far in the Context of Turn of the Twentieth-Century Visual Culture," Linda Joyce Brown, Ashland University
3. "Blindness and Inset: Helen Keller's Handwriting," Alex Benson, Bard College
4. "Intertextuality as Creative Force: Painters and a Playwright Charles Demuth, Marsden Hartley and Eugene O'Neill. 1916: A Man and the Sea," Janet Roberts, Independent Scholar.

Audio-Visual Equipment required: Yes

### **Session 21-D** Gertrude Stein in New Contexts

Organized by The Gertrude Stein Society

Chair: Sharon Kirsch, Arizona State University

1. "Perfectly Franc: Gertrude Stein and the Exchange Crisis," Michael Soto, Trinity University
2. "Compos(t)ition as Explanation: Gertrude Stein's New Material," Jenna Goldsmith, University of Kentucky
3. "Gertrude Stein's Surrealist Years," Ery Shin, Eureka College
4. "Modernism Made Round the Ring: Gertrude Stein and the Capitalist Cross-Cultural Circus," Laurel Recker, University of California -Davis

Audio-Visual Equipment required: Yes

### **Session 21-E** Round Table on Race, Innovative Poetry, and Editorial Practice

Organizer and Chair: Joshua Lam, Nanyang Technological University

1. "What Is Now Bound Together: Editing against the Tide," Aldon Lynn Nielsen, The Pennsylvania State University
2. "Making Epoch Multiple," C. S. Giscombe, University of California, Berkeley
3. "Widening the Field of Vision: Editing *nocturnes (re)view of the literary arts*," giovanni singleton, New Mexico State University

4. "The Yakety-Yak Has Always Been Complicated: Retracing the Roots of Difficult Black Poetry," Lauri Ramey, California State University, Los Angeles

Audio-Visual Equipment required: Data projector and screen/monitor, with sound

### **Session 21-F Film and/as Narrative**

Chair: Kim D. Hester Williams, Sonoma State University

1. David Milch's *Deadwood*: "A Model of Christian Charity"? William Bartley, University of Saskatchewan
2. "Miller's Crossing": Shattering "The Glass Key," Carol Siegel, Washington State University
3. "Cooper's Alice: From Literary Sentimentalist to Adapted Film Feminist," Lisa Elwood-Farber, Herkimer College

Audio-Visual Needed: Digital Projector and screen

### **Session 21-G Round Table on Today's Academic Job Market in American Literature: Strategies and Considerations II**

Moderators: Susan Belasco, University of Nebraska-Lincoln and Sandy Petrulionis, Pennsylvania State University, Altoona

1. Peter Betjemann, Oregon State University
2. Deborah Clarke, Arizona State University
3. Claire Oberon Garcia, Colorado College
4. Jennifer Sears, New York City College of Technology
5. Valerie Peyer, Temple College (TX)

Audio-Visual Equipment required: None

### **Session 21-H Roundtable Discussion: Ralph Ellison's Flying Home Stories**

Organized by the Ralph Ellison Society

Moderator: Lena Hill, University of Iowa

1. Marc Conner, Washington and Lee University
2. John Callahan, Lewis and Clark College
3. Adam Bradley, University of Colorado at Boulder
4. Lena Hill, University of Iowa
5. Tessa Roynon, Oxford University
6. M. Cooper Harriss, Indiana University

Audio-Visual Equipment required: None

**Session 21-I Rereading the 1930s and 1940s:**

Chair: Dustin Anderson, Georgia Southern University

1. "How to Make a Queer: The Erotics of Begging, or, Down and Out in the Great Depression," Robert Dale Parker, University of Illinois,
2. "The New York Intellectuals, or, Some Uses of the Tragic," Erik M. Bachman, University of California, Santa Cruz
3. "Notes from the Dawn Powell 'Revival': *A Time To Be Born* as Media Satire," Adam Stier, Lake Erie College

Audio-Visual Equipment required: None

**Session 21-J Experiments: Performative and Material**

Chair: Leslie Petty, Rhodes College

1. "Humor and Empathy in Edson's *W;t*," Adrienne Akins Warfield, Mars Hill University
2. "Bob Dylan and Auto-plasticity, or, a Democracy of the Incommensurable," Josh Toth, MacEwan University
3. "Play Anybody But You": Vernacular Ironies in Postmodern Dramatic Monologues," Alan Soldofsky, San Jose State University

Audio-Visual Equipment required: None

**Session 21-L Business Meeting: ALA Author Society Representatives**

**Chair: Alfred Bendixen, Princeton University**

**Reception**

**6:30-7:30**

**Special event Celebrating the Poetry of Anne Waldman**

Sat., May 29, 7:30-8:30 p.m.

Poetry Reading & Performance: Anne Waldman, with Maria Damon, Laura Hinton, Dean Kritikos, and Estíbaliz Encarnación-Pinedo

The panelists who earlier discuss Anne Waldman's work in an academic forum this day will join Waldman for an evening group poetry event, featuring hybrid forms and performance-ensemble

work. Bring a drink from the ALA reception and drop by for this innovative poetry of performance, multi-media, and collaboration.

Anne Waldman is an internationally recognized and acclaimed poet, scholar, editor, teacher, performer, infra-structure curator, and cultural/political activist. Her poetry is recognized in the lineage of Whitman and Ginsberg, as well as in the Beat, New York School, and Black Mountain trajectories of the New American Poetry. She is the author of more than 40 books, including the mini-classic *Fast Speaking Woman*; a collection of essays entitled *Vow to Poetry*; and several selected poems editions including *Helping the Dreamer*, *Kill or Cure*, and *In the Room of Never Grieve*. Her monumental anti-war feminist epic recently out from Coffee House Press is entitled *The Iovis Trilogy: Colors in the Mechanism of Concealment*, which was a 25-year project. One of the founders and directors of **The Poetry Project** at St. Marks's Church In-the-Bowery in New York, Waldman also co-founded with Allen Ginsberg the celebrated **Jack Kerouac School of Disembodied Poetics at Naropa University** in 1974. She is now a Distinguished Professor of Poetics at Naropa and continues to work to preserve the school's substantial literary/oral archive as well directing its summer writing program. She has been a fellow at the Rockefeller Foundation's Bellagio Center, a fellow at the Civitella Ranieri Foundation in Umbria, and has held the Emily Harvey residency in Venice. Her work has been translated into numerous languages.

**Sunday, May 29, 2016**

Registration open 8:00 am - 10:20 am  
**(Columbia Wall: Ballroom Level)**

**8:30 – 9:50 am**

**Session 22-A Inspiration and Form in African American Poetry**

Organized by the African American Literature and Culture Society

Chair: James Peterson, Lehigh University

1. "The Necessary Past: The Historical Poem in Contemporary African American Poetry," Annette Debo, Western Carolina University
2. "'Mourning Trayvon Martin in Claudia Rankine's *Citizen: An American Lyric*," Emily Rutter, Ball State University
3. "The Soul of 1960s Avant-Gardism," Keith Leonard, American University

Audio-Visual Equipment required: NONE

**Session 22-B Rereading the Nashville Agrarians**  
Organized by: Shawn E. Miller, Francis Marion University

Chair: Ben Fisher, University of Mississippi

1. "The Agrarian Brand and the Natural Liberal Mind," Shawn E. Miller, Francis Marion University
2. "Southern Essays: Trying to Understand the South," Katherine E. Upton, University of South Carolina
3. "Making the South: Southern Letters and the Southern Imaginary," Melody Knight Pritchard, University of South Carolina

Audio-Visual Equipment required: None

**Session 22-C Contemporary Fiction**

Chair: Liam O. Purdon, Doane College

1. "Jonathan Franzen and the Reinvention of the Middlebrow," Sally Robinson, Texas A&M University
2. "Imaginative Space in Life and Death in Marilynne Robinson's *Gilead*," Shannon Forbes, University of St. Thomas
3. "Democracy and Scale in Richard Powers' *Gain*," Michael Tavel Clarke, University of Calgary

Audio-Visual Equipment required: None

**Session 22-D American Poetry:**

**Chair:** Benzi Zhang, Shanghai University

1. "Hamfisted," "Hysterical," or "Maybe : something : like : Joan : of : Arc...?": Muriel Rukeyser's Early Struggles," Trudi Witonsky, University of Wisconsin-Whitewater
2. "Witness now this trust!": Hart Crane and Jean Toomer against Cultural Pluralism  
Ryan Cull, New Mexico State University
3. "Having a Little Fun With James Tate," Mark Richardson, Doshisha University

Audio-Visual Equipment required: None

**Session 22-E Ralph Ellison: Notes from the Archive**  
Organized by the Ralph Ellison Society

Chair: John Callahan, Lewis and Clark College, emeritus

1. "Above the Veil: Nathan A. Scott, Jr. and the Theological Apprenticeship of Ralph Ellison," M. Cooper Harris, Indiana University
2. "Archival Approaches to Teaching Invisible Man," Alex Corey, University of Colorado at Boulder

3. "Bliss, Proteus and Rinehart: The Shapeshifting Trickster Heroes in the Books that Ellison Read," Tessa Roynon, Oxford University
4. "After the Shooting Started: Ralph Ellison's Political Vision in Post-Ferguson America," Kevin Moore, UCLA

Audio-Visual Equipment required: None

Audio-Visual Equipment required: None

### **Session 22-F** Poe and Melville

Chair: Michael Stoneham, University of Pittsburgh at Johnstown

1. "Herman Melville's 'Bartleby the Scrivener' and the Occupy Wall Street Movement," James Tackach, Roger Williams University
2. "Resisting Reproduction in Edgar Allan Poe's Family Fictions," Paul C. Jones, Ohio University
3. "From the Indian loop-hole of her dusk *saya-y-manta*": Indigenous Resistance and *La leyenda negra* in Melville's *Benito Cereno*," Robert Yusef Rabiee, University of Southern California

Audio-visual Equipment Needed: None

**Sunday, May 29, 2016**  
**10:00 – 11:20 am**

### **Session 23-A** Responses to *Taming the Ox*

Organized by the Charles Johnson Society

Chair: Michael Hill, University of Iowa

1. "*Taming the Ox* and the American Challenge," Marc C. Conner, Washington and Lee University
2. "*Taming the Ox*, Engaged Buddhism, and Citizenship," John Whalen-Bridge, National University of Singapore

Audio-Visual Equipment required: None

### **Session 23-B** Time and Place in Southern Writing

Chair: Marissa Grunes, Harvard University

1. "Refugees, Relocation, and Redemption: The Reverberations of O'Connor's 'The Displaced Person'," Carmen Trammell Skaggs, Kennesaw State University

2. Mobility and Masculinity in Faulkner's *Sanctuary*, Deborah Wilson, Arkansas Tech University
3. "Reading the Mississippi River in the Fiction of Shirley Ann Grau," Alison Graham Bertolini, North Dakota State University

Audio-Visual Equipment required: NONE

### **Session 23-C Speculative Landscapes**

Chair: TBA

1. "Representing Crisis: Modernist Realism and the Eco-Crisis Novels of Ruth Ozeki and Lauren Groff," Derrick King, University of Florida
2. "The Dome and the Disposable Borders in Junot Díaz's 'Monstro'," Kate Polak, Wittenberg University
3. "Toxic Bodies, Toxic Lands: Environmental Sympathy and Transformative Stories in Ann Pancake's *Strange as This Weather Has Been*," Summer Harrison, Drew University

### **Session 23-D Reading Poetry, Reading Race**

Chair: Wilfred Samuels, University of Utah

1. "Fables of the (Re)construction: *ZONG!* and *Voyage of the Sable Venus*," Benjamin Lempert
2. "Eco-graphy and the Performative Long Poem: C.S. Giscombe's *Giscome Road* and Nikky Finney's *Rice*," James McCorkle, Hobart and William Smith Colleges
3. "Affect, Subjectivity, and Tone in Harryette Mullen's *S\*PeRM\*\*K\*T*," Bronwen Tate, Stanford University

Audio-Visual Equipment Required: None

### **Session 23-E Contemporary Visions:**

**Chair:** Sally Robinson, Texas A&M University

1. Melancholy Queerness in *The Gangster We Are All Looking For*," Laura Anh Williams and M. Catherine Jonet, New Mexico State University,
2. "Autochthony, Particle Physics, and the Disease of Time in Tom Robbins's Works," Liam O. Purdon, Doane College
3. "The Silvery Song of Water': Nature and Human Vision in Paul Harding's Fiction," Markku Lehtimäki, University of Eastern Finland
4. "Migration, Mobility, Melancholia: American Cities in the Contemporary Global Anglophone Novel," Anupama Arora, University of Massachusetts, Dartmouth

Audio-Visual Equipment required: None

**Session 23-F Poetry:**

**Chair:** Mark Richardson, Doshisha University

1. "Cultural Memory and Asian American Poetry," Benzi Zhang, Shanghai University
2. On the New Material Edge of Composition: Anne Carson's Poetics, Sharon J. Kirsch, Arizona State University
3. The Generous Poetry of Jim Moore; *Underground: New and Selected Poems*, Angela M. Brandt, Savannah College of Art and Design

Audio-Visual Equipment required: None

**Sunday, May 29, 2016**  
**11:30 – 12:50 pm**

**Session 24-A Business Meeting:** Ralph Ellison Society

**Session 24-B Available for Business Meeting**

**Session 24-C Available for Business Meeting**