

Thursday, October 27, 2022
Poetry Reading: 5:30 – 7:00 pm (TBA)

Organized by Elizabeth Jacobson, this reading will feature local poets who have generously given their time to welcome the ALA to Santa Fe by sharing their work. Please join us for an opening reception and poetry reading. We are grateful to _____TBD_____ bookstore for providing books available for purchase.

Elizabeth Jacobson was the fifth Poet Laureate of Santa Fe, New Mexico and an Academy of American Poets 2020 Laureate Fellow. Her most recent book, *Not into the Blossoms and Not into the Air*, won the New Measure Poetry Prize, selected by Marianne Boruch (Free Verse Editions/Parlor Press, 2019), and the 2019 New Mexico-Arizona Book Award for both New Mexico Poetry and Best New Mexico Book. Elizabeth is the Reviews Editor for the on-line literary journal *Terrain.org*. She curates a community reading series for Santa Fe's Center for Contemporary Arts and teaches poetry workshops regularly in the community. For current publications visit: linktr.ee/ElizabethJacobson

Sawnie Morris' full-length collection, *Her, Infinite* (New Issues Press, 2016) won the national 2015 New Issues Poetry Prize and is described by Major Jackson as *A polyvocal, strident book of immense intelligence... a ceremony of tantalizing music. Against both psychic and industrial defilement of our mountains and rivers...these poems are sacramental...recovering us back to our spiritual significance.* Honors include a Poetry Society of America Bogin Memorial Award, the Ruth Stone Poetry Prize, inclusion in Best American Experimental Poetry, a feature in Poets & Writers Magazine, and a chapbook in *The Sound A Raven Makes*, winner of a New Mexico Book Award. Sawnie is co-founder of Amigos Bravos, a non-profit advocacy organization for the waters of New Mexico. She served as the inaugural Poet Laureate of Taos (2018-2019).

James Thomas Stevens, Aronhió:ta's, (Akwesasne Mohawk) attended the Institute of American Indian Arts, Naropa University's Jack Kerouac School of Disembodied Poetics, and Brown University. Stevens is a 2000 Whiting Award recipient, has authored eight books of poetry including, *Combing the Snakes from His Hair* and *A Bridge Dead in the Water*. His most recent book is *The Golden Book*, SplitLevel Press, April, 2021. He is a Full Professor in the undergraduate Creative Writing Department at the Institute of American Indian Arts in Santa Fe, NM.

Yvette Frida Lonteen y Torres is an artist and Colorado native. Yvette's work has been published in Confluencia Literary Journal, UNM Taos Howl's Art and Literary Journal, exhibited at Boulder Museum of Contemporary Art, and privately commissioned. She is currently working on a mixed-media manuscript exploring her and her familia's rich Indigenous heritage.

Friday, October 28, 2022

9:00 – 10:00 am

Welcome and Opening Plenary Session: Opening Insights (Palace A)

Chair: Alfred Bendixen, Princeton University

John Gruesser, Sam Houston State University: “The Historic Imagination in Post-Bellum-Pre-Harlem African American Literature”

Minrose Gwin, University of North Carolina at Chapel Hill: “Fiction as History”

José E. Limón, University of Notre Dame:

Brad McDuffie, Marist College and Fei Tian Academy of the Arts: “‘One way to write the history of America’: Robert Penn Warren’s Late Poetry and David Milch’s *Deadwood*”

Candace Waid, University of California, Santa Barbara: “Poe and the Harjos: Narrative Generates/Beyond Sequence as Consequence”

Session One: 10:10 – 11:30 am

1-A Historical Subjects (Rivera A)

Chair: Robert von Hallberg, Claremont McKenna College

1. "On T.S. Eliot's Waste Land," Charles Altieri, University of California, Berkeley
2. "Pound and Epistolarity," Matthew Hofer, University of New Mexico
3. "Poetry and Power: Frost in History, History in Frost," Robert Faggen, Claremont McKenna College
4. "'The Emptiness at the End of the History': W. S. Merwin's Oracular Imagination," Alan Soldofsky, San Jose State University

1-B Rethinking/Reimagining (Rivera B)

Chair:

1. "(Re)Writing the Nation through Reciprocity: Parallel Histories in Sedgwick's *Hope Leslie*," Brian P. Elliott, University of Montana Western
2. "More Hating on Tom Sawyer," Jeanne Reesman, University of Texas at San Antonio
3. "Disrupting Chronologies of Representation: The End of History in Natasha Trethewey's 'History Lesson' and 'Incident,'" Lawrence Kuhar, Wilkes University
4. "Immigration, Past and Present, in Imbolo Mbue's *Behold the Dreamers*," Tara Foley, Baylor University

Session Two: 11:40 – 1:00 pm

2-A Climate Concerns (Rivera A)

Chair: Candace Waid, University of California, Santa Barbara

1. “Chroniclers of Future Pasts: Subjective Narrators as Climate Denial Disruptors in Cli-Fi by Louise Erdrich and Chang-rae Lee,” Kristin Jacobson, Stockton University
2. “The Past Presents as Future Intense: Place in Native American Narrative”: “Singing Grace and Storying Place: Choctaw Pasts Present as Futures or the Resonance of Tim Tingle,” University of California, Santa Barbara, and “Listening to the Speaking Earth: Conversations with Plants and Creative Non-Fiction,” Tarra Wallin, University of California, Santa Barbara

2-B Historical Realities (Rivera B)

Chair: Kirk Curnutt, Troy University

1. “Fact and Fiction in Jane Goodwin Austin’s Story of the First Thanksgiving,” Kari Miller, Perimeter College, Georgia State University
2. “‘Is this Possible?’: Historical Blank Spots and the Limits of Dramatic Representation in Suzan-Lori Parks’s ‘The Blank Before the World,’” Jenny Kirton, University of Sheffield, UK
3. “Diagnosing the Historical Moment in Ernest Hemingway’s ‘After the Storm,’” Lance La Rocque and Lisa Narbeshuber, Acadia University
4. “The Historic and the Quotidian: Polyvocality in Louis Zukofsky’s ‘A,’” Sarah Worland, The University of New Mexico

2-C Eudora Welty’s Historical Imagination: A Roundtable (Palace A)

Sponsored by the Eudora Welty Society

1. “White Girlhood In/As History,” Katherine R. Henninger, Louisiana State University
2. “On Eudora Welty Writing in the 1970s in the 1930s: Exploring Her Notion of ‘History’ and Point of View,” Harriet Pollack, College of Charleston
3. “Fabulous Borderlands and Boundarywaters: Eudora Welty’s Natchez Trace Fiction,” Keith Cartwright, University of North Florida and Dolores Flores Silva, Roanoke College
4. “History and the Wilderness in Eudora Welty’s *Delta Wedding*,” Sarah Ford, Baylor University
5. “Battles vs. War in Eudora Welty’s Fiction,” Rebecca Mark, Rutgers University

1:00-2:30 pm: Lunch on Your Own

Session Three 2:30 – 3:50 pm

3-A Literary Judgment: A Round Table, Session One (Rivera A)

Moderator: Moderator: Robert Faggen, Claremont McKenna College

1. "The Resistance to Judgment," Michael Clune, Case Western Reserve University
2. "Making Literary Judgments Day by Day," Susan Hahn, former editor, TriQuarterly
3. "Judgment Now," Scarlett Higgins, University of New Mexico

3-B Alternative Histories (Rivera B)

Chair:

1. "Reimagining History and Historical Time in Sesshu Foster's *Atomik Aztex*," Daniel de Paula Valentim Hutchins, Emerson College
2. "A Slice of History or Work of Art: Interstitial Hyperreality in Djuna Barnes's *Nightwood*," Shivika Mathur, University of Texas at Dallas
3. "Magical Realism and Historical Identity," Sandy E. Brack, Pueblo Community College-Fremont

3-C Approaches to Charlotte Perkins Gilman Studies (Palace A)

Organized by the Charlotte Perkins Gilman Society

Chair: Danielle Cofer, Lindsey Wilson College

1. "Mining the Usable Past: Pedagogical Approaches to the Works of Charlotte Perkins Gilman" Danielle Cofer, Lindsey Wilson College
2. "That odd mingled consciousness": Women voices using Male bodies in Gilman's "If I Were a Man" and Macfadden's Physical Culture," Karina Diaz, Northern Illinois University
3. "Wallpapering the Dream House: Carmen Maria Machado's *In the Dream House*," Alexander Lalama, Bradley University

Session Four 4:00 – 5:20 pm

4-A Literary Judgment: A Round Table, Session Two (Rivera A)

Moderator: Robert von Hallberg, Claremont McKenna College

1. "The Drought of Sensibility and the Historical Imagination," Cal Bedient, University of California, Los Angeles
2. "Sonics of the Judgment of Poetry," Elizabeth Arnold, University of Maryland
3. "Thinking and Feeling," Devin Johnston, St. Louis University

4-B Trauma (Rivera B)

Chair:

1. "Fictionalizing Untold Histories of Hispaniola," Laura Barrio-Vilar, University of Arkansas at Little Rock
2. "Echoes of Strangeness: Saul Bellow's Holocaust History in *Mr. Sammler's Planet*," William M. Etter, Irvine Valley College
3. "Writing and Performing Boarding Schools as Sites of Historical Trauma and Triumph," Alesha Claveria, California State University, Northridge; and Laura Terrance, University of California, Santa Barbara

Keynote Address and Reception: 5:30 – 7:15 pm (Palace A)

Deborah Clarke, Arizona State University

Title Forthcoming

Saturday, October 29, 2022

Session Five 9:00 – 10:20 am

5-A Intersections (Rivera A)

Chair: Nicole Camastra, The O'Neal School

1. "Rock-a-Belle Lettres: The Literary Response to Rock n Roll," Kirk Curnutt, Troy University
2. "Moments of Ekphrastic Longing and Desire in Natalie Diaz's Postcolonial Love Poem," Paula Hayes, University of Memphis
3. "The Flatlining of Progress: Mary McCarthy, 'Bad Feminisms,' and Literary History's Anachronisms," Jess Cotton, University of Cambridge

5-B Pedagogical Approaches (Rivera B)

Chair: John Gruesser, Sam Huston State University

1. "Teaching Southern Literature from the Darkened Room: Méconnaissance in Tumultuous Times," Anna E. Childs, Pellissippi State Community College
2. "Public History and the Literary Imagination: Teaching *The 1619 Project* in AP English Language and Composition," Don Reese, Brimmer and May School
3. "Re-Envisioning the Multicultural Literature Class: Creating Dialogue Between Past and Present," Ellyn Lem, University of Wisconsin, Milwaukee

5-C Reading Race (Palace A)

Chair: Jacqueline Foertsch, University of North Texas

1. "The Historical Imagination in Horton Foote's Plays and Screenplays," Robert W. Haynes. Texas A&M International University
2. "Ann Petry's *The Narrows*: Freedom and the Maple Tree," Coretta M Pittman, Baylor
3. "*Huckleberry Finn*, Race, and History," Candace Waid, University of California, Santa Barbara
4. "Reimagining Race and 'the Uncanny' in Edgar Allan Poe's *The Narrative of Arthur Gordon Pym*," Mary Cook, University of California, Santa Barbara

Session Six 10:30 am – Noon

6-A Histories of Influence and Intertextuality in American Literature (Rivera A)

Chair

1. “Does Arab American Literature Have a Jewish American Literary History?” Benjamin Schreier, Penn State University
2. “Feminist Influence at Scale: with Chris Kraus and Alexis Paul Gumbs,” Annie Atura Bushnell, Stanford University
3. “Misreading American History,” David Greven, University of South Carolina

6-B The Historical Landscape (Rivera B)

Chair: Alfred Bendixen, Princeton University

1. “‘this word, this power’: Deixis and Muriel Rukeyser’s Poetics of Witness in *The Book of the Dead*,” Lara Lee Meintjes, University of California, Berkeley
2. “Intersections: The Geographical and the Historical Imagination in American Travel Writing,” Susan Roberson, Texas A&M University, Kingsville
3. “The Realm of Hazard: James Merrill Goes West,” Ben Leubner, Montana State University

6-C Teaching Cormac McCarthy (Palace A)

Chair: Kirk Curnutt, Troy University

1. “‘Here’s My Jailhouse Story’: Teaching *The Sunset Limited* in the Fishkill Correctional Facility,” Brad McDuffie, Marist College and Fei Tian Academy of the Arts
2. “Homesickness and Heartache: Teaching McCarthy and Hemingway in the Secondary Classroom,” Nicole Camastra, The O’Neal School
3. “Grave Matters: Teaching the Native American Graves Protection and Repatriation Act of 1990 and the Erasure of History in *Blood Meridian*,” Patrick Bonds, Troy University

12:00 1:45 pm (Palace B)

**Luncheon and Featured Reading: Minrose Gwin
Introduction by Harriet Pollack, College of Charleston**

Session Seven 2:00 – 3:20 pm

7-A Historical Justice (Rivera A)

Chair: Brad McDuffie,

1. “Beyond History’s Juridical Event: Poetics of Accumulation in Claudia Rankine’s *Citizen: An American Lyric*,” Jesse A. Goldberg, New Mexico Highlands University
2. “Imagining and Imagining Prison: Anthologies and US Prison Literature,” Joe Lockard, Arizona State University
3. “In the Wrong Place at the Right Time: Making Headlines and History in the Career Girl Murders of 1963,” Jacqueline Foertsch, University of North Texas
4. “Investigating Whiteness: The Racial Imaginary of Claudia Rankin’s *Just Us*,” Angela Mullis, Rutgers University

7-B Haunting Histories (Rivera B)

Chair:

1. “Prum’s *The Dead Eye and the Deep Blue Sea*: Drawing Together a Cambodian Story, an American Story, a Global Story, a Human Trafficking Story, an Ecological Story, and a Capitalist Story,” Monica Chiu, University of New Hampshire
2. “The Vietnam War as a Ghostly Presence in Ocean Vuong’s *On Earth We’re Briefly Gorgeous*,” Eleanor Ty, Wilfrid Laurier University of Ontario
3. “History as Haunting Failure: Refusing the Narrative of Repair,” Stella Oh, Loyola Marymount University

7-C Toni Morrison (Palace A)

Chair:

1. “Beginning, Becoming, Belonging: Toni Morrison’s Embodied History,” Shari M. Evans, University of Massachusetts Dartmouth
2. “Toni Morrison’s *Paradise* and Mohsin Hamid’s *The Last White Man*: The All-Black Community as Literary Social Experiment,” Jessica Maucione, Gonzaga University
3. “Silenced Violence in the Archive: Toni Morrison’s Imaginations of Trauma,” Aili Pettersson Pecker, University of California, Santa Barbara

Session Eight 3:30 – 4:50 pm

8-A Historical Influences (Rivera A)

Chair: Rose Edenfield, University of Georgia

1. “None but those which were true’: Storytelling and Property Laws in Kate Chopin’s Short Fiction,” Katie Frye, Pepperdine University
2. “Uncovering the French Architect: Faulkner, Cendrars, and *Absalom, Absalom!*” David Ingle, University of Georgia
3. “Shifting Gender Roles in the Civil War Writing of Louisa May Alcott and Walt Whitman,” Maire Mullins, Pepperdine University

8-B Round Table: “American Indian and Indigenous Theory: We Story History in Revenge, Rage, and Trauma—Survivance Speaks” (Rivera B)

Moderator: Candace Waid, University of California, Santa Barbara

1. Laura Terrance, “Revenge and Repudiation: Comparative Native and African American Resistances”
2. Alesha Claveria, “*Savage Conversations*: The Role of the Rope or Staging Hidden/Heinous Trauma, 1862”
3. Margaret McMurtrey, “Howe and Owens: Choctaw Theory and the Tribalographic Turn”
4. Terra Wallin, “Living Place through Time: Leanne Betasamosake Simpson’s “Land as Pedagogy”
5. Ail Pettersen Peeker, “Narratives to Rupture Trauma: Dian Million’s Felt Theory as Riverine Exit from Determinist Histories”

8-C The Histories of John Edgar Wideman (Palace A) Sponsored by the John Edgar Wideman Society

Chair: Keith Byerman, Indiana State University

1. “The History of Wideman Criticism,” Stephen Casmier, Saint Louis University
2. “The Sense of the Past in John Wideman’s Work,” Tracie Guzzio, SUNY Plattsburgh
3. “Ghosts: Historical Absences in Wideman’s Writing,” Keith Byerman Indiana State University

Call for Papers

American Literature Association 34th Annual Conference

May 25-28, 2023

Westin Copley Place
10 Huntington Avenue Boston, MA 02116

Conference Director: Olivia Carr Edenfield
Georgia Southern University

Conference Fee: \$175
(\$125 for Graduate Students, Independent Scholars, and Retired Faculty).

Deadline for Proposals: January 30, 2023

The ALA website contains details and instructions for submitting proposals as well as important information for representatives of participating author societies. Proposals from individuals and program information from author societies should be sent to Professor Olivia Carr Edenfield via email (carr@georgiasouthern.edu) by January 30, 2023, following the instructions on the website:

www.americanliteratureassociation.org