The Twenty-Second Annual Conference of the Association of Literary Scholars, Critics, and Writers

Conference Committee:
Kate Daniels, Vanderbilt University
Rebecca Rainof, The Catholic University of America and Princeton University
Ernest Suarez, The Catholic University of America
Rosanna Warren, University of Chicago

Special thanks to:
Rene Colehour, Vanderbilt University
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Jeffrey Peters, The Catholic University of America
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Vanderbilt Sponsors:
Vanderbilt Creative Writing, Department of English
College of Arts & Science Dean’s Office
Robert Penn Warren Center for the Humanities
University Library, Valerie Hotchkiss, University Librarian

Unless otherwise noted, events & sessions take place in Central Library, Vanderbilt campus.

Follow us on Twitter and Instagram for conference news and updates.

Thursday, November 1
Welcome to Vanderbilt University!

4:00 PM
REGISTRATION  Central Library Lobby

An Evening of Readings

5:00-6:15 PM
Readings by this year's Meringoff Award Winners  Community Room Central Library

7:00 PM
PLENARY READING  Community Room Central Library
Introduction: Rosanna Warren, University of Chicago
Mark Jarman, Centennial Professor of English, Vanderbilt University

Friday, November 2

7:45 AM
REGISTRATION  Coffee and Tea Bar (7:45 am-10:30 am) Central Library Lobby

8:15 AM-10:15 AM
PLENARY SESSION I  Community Room Central Library
Welcome from Bonnie Dow, Dean of Academic Initiatives, College of Arts & Science, Vanderbilt University, Community Room Central Library

Beyond the Black and White Binary: the Latinx Literary Presence in the South
Moderator: Lorraine Lopez, Gertrude Conaway Vanderbilt Professor, Vanderbilt University

1) Fred Arroyo, Middle Tennessee State University, "Sown in Earth: Bloodlines North and South"
2) Lorraine M. Lopez, Vanderbilt University, "That Mexican Guy from Havana: Teaching Latinx Literature in the South"
3) Lila Quintero Weaver, The University of Alabama Press, "Place In Between: Before the South's Latinx Wave"

10:30 AM-12:30 PM
SEMINAR SESSION I

Seminar 1, “Each other's magnitude and bond”: Emily Dickinson, Elizabeth Bishop, and Gwendolyn Brooks  Poetry Room 612 Central Library
Moderator: Lisa Russ Spaar, Professor of English and Creative Writing, University of Virginia
1) Lucy Alford, University of Chicago, “Poem Breaking Glass: Brooks’s ‘Boy Breaking Glass’ & the Poetic Work of Unmaking, Deformation, and Desecration”
2) Stephen Cushman, University of Virginia, “After Great Pain: Dickinson in Charlottesville”
3) Nelly Lambert, Bard Early College, “Freeing the Sonnet’s ‘Gown’: Bishop, Brooks, and Dickinson”
4) Giffen Mare Maupin, Hendrix College, “‘This, and my heart beside—’: The Poetics of Harvesting in Dickinson, Bishop, and Brooks”
5) Julia Mueller, University of Chicago, “Bishop's Crusoe: Descriptive Accuracy as Transfiguration”
6) Nathaniel Perry, Hampden Sydney College, “When Reaching is the Rule: Pleasure and Purpose in Gwendolyn Brooks”
8) Tess Taylor, Poetry Reviewer, NPR's All Things Considered, “Like Disaster: Notes About Reticence, Politics, and the Bishop Archive”

Seminar 2, Poetry and Translation: Why Do Poets Translate Other Poets? I Room 800-BB Central Library
Moderator: Marco Antolín, Associate Professor of Spanish, Millersville University of Pennsylvania

1) John Biguenet, Loyola University, “Abandoning Hope: On Translating Dante”
2) Martha Kosir, Gannon University, “Translator as Reader - Subjectivity and Self-Reflexivity in Poetry Translation”
3) Piotr Florczyk, University of Southern California, “East Meets West: On Polish and American Poets in Conversation”
4) Jennifer Besse, Millersville University and Elizabethtown College, “The New Sirens: The Wax in Matthew Arnold's Ears”

Seminar 3, Poetic Song Verse I Authors Room 418-A Central Library
Moderators: Mike Mattison, Tedeschi Trucks Band, and Ernest Suarez, David M. O’Connell Professor of English, Catholic University

2) Mark Scroggins, Florida Atlantic University (emeritus), “‘I dare to do what some men only dream’: Richard’s Thompson’s Poetic Song Verse and the Drama of Misogyny”
5) Roger Stanley, Union University (emeritus), "Of 'Compassion' and 'Dust': Poetic Song Verse in the Words of Miller and Lucinda Williams”
6) Abriana Jetté, St. John’s University, “Meditations on the Rhythm Rug: The Space for Rap in Poetic Song Verse”
7) Kevin Saylor, University of Dallas, "The right to say the things an outlaw wouldn't say": An Examination of the Lyrics of Jason Isbell
8) Mike Mattison, Tedeschi Trucks Band, "Writing about Poetic Song Verse"

Seminar 4, “Museum Piece” Revisited: Poetic Ekphrasis I Room 800-FA Central Library
Moderator: Karl Kirchwey, Professor of English, Boston University

1) Caitlin Doyle, University of Cincinnati, “The World’s Weight: Artifice and Reality in Richard Wilbur’s Poetry”
2) Anita Olivia Koester, University of Virginia, “Reinventing the Still Life: Reanimation as Resurrection in Contemporary Poetry”
4) Dana Prescott, Civitella Ranieri Foundation, “Poetry and Piero della Francesca”
5) Mary Jo Salter, Johns Hopkins University, "Much Have I Traveled: Some Thoughts on Ekphrastic Poetry"
6) Jane Hedley, Bryn Mawr College, “Post-Ekphrasis: Claudia Rankine’s Citizen”

12:30 PM
LUNCH Alumni Hall: Memorial & Reading Rooms, 2nd floor
Members’ Meeting, Ernest Suarez, Executive Director, ALSCW

1:45 PM-3:45 PM
SEMINAR SESSION II

Seminar 5, Milton I Room 800-FA Central Library
Moderator: Tobias Gregory, Associate Professor of English, Catholic University

1) Brooke Conti, Cleveland State University, “Milton’s Ladies”
2) Lara Dodds, Mississippi State University, "'Being yet unbegot': Reproductive Choice in Milton’s Paradise Lost and Butler’s Dawn"
3) John Leonard, University of Western Ontario, "'Or' in Paradise Lost: the Poetics of Incertitude Reconsidered"
4) Michael Rutherglen, University of Chicago, “Period and Counterpoint: Music and Meaning in Milton and Hopkins”
5) John Savoie, Southern Illinois University-Edwardsville, “After Great Grief a Formal Feeling Comes: The Conclusion of Lycidas”
6) Matthew Turnbull, Baylor University, “Virgil Miltonized: Joseph Addison's Poetic Experiment”
7) Andrew Osborn, University of Dallas, “Hand in Hand with Dante: The Infernal Provenance of Milton’s ‘Solitary Way’”
Seminar 6, The Modern Novel I Authors Room 418-A Central Library

Moderator: Richard Rankin Russell, 2012 Baylor Centennial Professor, Baylor University

1) Yuki Tanaka, University of Texas-Austin, “Horrid Transition: Time of Poetry, Time of Fiction”
2) Alison Umminger, University of West Georgia, “Modernity as Conscience without Voice: the Via Negativa of Shusaku Endo’s The Sea and Poison”
4) Jonathan Goossen, Ambrose University, “Hamartia and Tragic Plot in The Wife of Martin Guerre”
5) Peter Cortland, Quinnipiac University, “Ambiguous Modernity”

Seminar 7, Teaching Creative Writing at the College & University Level I Poetry Room 612 Central Library

Moderator: Erika Meitner, Associate Professor and Creative Writing Programs Director, Virginia Tech

1) Jennifer Clarvoe, Kenyon College, “Metaphor as a Mode of Workshop Response”
2) Briallen Hopper, Queens College, CUNY, “Personal Writing: Team Teaching Across Universities and Courses”
3) Taryn Okuma, Catholic University, “Personal Writing: Team Teaching Across Universities and Courses”
4) Rebecca Rainof, Catholic University and Princeton University, “Personal Writing: Team Teaching Across Universities and Courses”
5) Abriana Jetté, St. John’s University, “Creative Writing Studies and the Future of Workshop Pedagogy”
6) Jeb Livingood, University of Virginia, “Earning a Belt: Strategies toward Meaningful Assessment in the Creative Writing Workshop”
7) Donovan McAbee, Belmont University, “The Professor as Participant: Shifting the Power Dynamics in the Creative Writing Classroom”

Seminar 8, On Rereading I Room 800-BB Central Library

Moderator: Willard Spiegelman, Duwain E. Hughes Jr. Distinguished Professor of English, Emeritus, Southern Methodist University

1) Diana Senechal, Independent Scholar, "Doubts, Pauses, and Lingering: Rereading Chekhov's 'The Duel' over Time"
2) David Galef, Montclair State University, “The Gain-Loss Phenomenon in Rereading”
3) Charles Wuest, Averett University, "Chaucer and Commonplace Reading in Boethius"
4) Robert Crossley, University of Massachusetts-Boston, “What I Learned from Rereading Clarissa”
6) E. Thomas Finan, Boston University, “Reading, Reflection, and Literary Experience”
7) Mark Scroggins, Florida Internal University, Emeritus “Rereading Large and Small: Zukofsky and Swinburne”
8) Thomas Schaub, University of Wisconsin-Madison (emeritus), “Location, location, location: Hemingway’s Adverbs”
9) Matthew Spring, University of Dallas, “Rereading Paradise Lost: A Grammatical Analysis of Milton’s Opening Sentence”

4:00 PM-6:00 PM
PLENARY SESSION II

Welcome from Valerie Hotchkiss, Vanderbilt University Librarian Community Room Central Library

Editing and Teaching the Literary Anthology Community Room Central Library
Moderator: Robert Levine, Distinguished University Professor, University of Maryland-College Park

1) Robert S. Levine, University of Maryland, “Introduction”
2) Sandra M. Gustafson, University of Notre Dame, “Founding (and Finding) Narratives in the Literary Anthology”
3) Kate Flint, University of Southern California, “‘Victorian?’ The Literary Anthology and the Problem of Periodization”
4) Stanton B. Garner, Jr., University of Tennessee, “Genre and Its Discontents: Anthologizing Drama”
6) Dana D. Nelson, Vanderbilt University, “Commentary”

6:15 PM
RECEPTION (courtesy of Vanderbilt English Department) 2nd Floor Lobby of Kirkland Hall

7:15 PM
OPEN READING by conference participants Robert Penn Warren Center for the Humanities
Moderator: Ryan Wilson, Editor, Literary Matters

Free Evening in Nashville

Saturday, November 3

8:00 AM
REGISTRATION Coffee and Tea Bar Central Library Lobby
8:15–10:15 AM
PLENARY SESSION III

Spanish Golden Age Literature: Translations and Adaptations Community Room Central Library
Moderator: Sonia Velázquez, Assistant Professor of Comparative Literature, Indiana University

1) Michael Armstrong-Roche, Wesleyan University, “What Difference Does an Actress (or Boy Actor) Make? Lope de Vega’s and Webster’s Duchesses of Amalfi”
2) Edward H. Friedman, Vanderbilt University, “Golden Stages: The Dialectics of Adaptation”
3) Sonia Velázquez, Indiana University, “Lyrics Without Translation in Miguel de Cervantes’ Trials of Persiles and Sigismunda”

10:30 AM-12:30 PM
SEMINAR SESSION III

Seminar 9, High School Teachers Seminar: Reading in the Age of Distraction and Cultivating a Love for Language 123 Buttrick Hall
Moderator: Freya Sachs, University School of Nashville

1) Christopher D. Schmidt, Parish Episcopal School, Dallas, TX, “‘My Play’s Last Scene’: Rereading Donne’s Holy Sonnets with Margaret Edson’s Wit”
2) Kathleen M. Sullivan, Oakcrest School, Vienna, VA, “Saving the Distracted Student: Pedagogical Methods to Encourage a Love of Beauty in Literature”
3) David Lehner, Rye County Day School, “Have We Passed the Point of No Return?”

Seminar 10, The Harlem Renaissance and the Southern Literary Renaissance: Contexts and Connections Authors Room 418-A Central Library
Moderator: Daniel Cross Turner, Institute for Southern Studies, University of South Carolina

1) Frances D. Henderson, Middle Tennessee State University, "'Stretched Out Upward, Seeking the Divine': an Analysis of Two Migration Narratives from the Harlem Renaissance"
2) Destiny O. Birdsong, Vanderbilt University, “Jean Toomer’s Cane and the Black Southern Gothic: from ‘Karinha’ to Donald Glover’s ‘Atlanta’”
3) Katharine A. Burnett, Fisk University, “Between the South and Harlem: Paul Laurence Dunbar and the Recalibration of Place”
4) Sarah E. Gardner, Mercer University, “From Renaissance to Reformation”
6) Tess Taylor, Poetry Reviewer, NPR’s All Things Considered, “Being Comes to Ardent Things: Community and Freedom in the Poetry of Anne Spencer”

Seminar 11, “Museum Piece” Revisited: Poetic Ekphrasis II Poetry Room 612 Central Library
Moderator: Karl Kirchwey, Professor of English, Boston University

1) Daniel Benyousky, Baylor University, “The Afterlife of Art: Tradition and Innovation in Terrance Hayes’ Ekphrastic Verse”
2) Sally Connolly, University of Houston, “The Ethics of Portraiture: Robert Lowell’s Ekphrastic Poems about Portraits of Caroline Blackwood”
3) Helen Emmitt, Centre College, "Varnished Women, Graven Images: Eavan Boland and the Uses of Ekphrasis"
4) Ann Fisher-Wirth, University of Mississippi, "Voices: Poetry, Photography, and the Landscape of Mississippi"
5) Rick Hilles, Vanderbilt University, “The Browning - Howard Continuum Revisited: an Appreciation”
6) Mary Maxwell, Independent Scholar, "Thomas Cole's The Oxbow, Revisited"
7) Andrew Osborn, University of Dallas, “The Imaginary Surplus: How, in Ekphrasis, Art Informs What It Misses”

Seminar 12, Milton II Room 800-F A Central Library
Moderator: Tobias Gregory, Associate Professor of English, Catholic University

1) Andrew Black, Academy of Classical Christian Studies, "'But to the Sons of Abraham’s Faith': Milton's Late Nationalism in Samson Agonistes"
2) Francis Blessington, Northeastern University, "Witchcraft and 'Paradise Regained'"
3) Jason Kerr, Brigham Young University, "De Doctrina Christiana Book I Chapter 5 and the Question of Form"
4) Andrew Moran, University of Dallas, "Milton's 'Divine' Raphael; or, What's a Nice Catholic Archangel Like You Doing in a Postlapsarian Protestant Poem Like This?"
5) John Rumrich, University of Texas-Austin, "Eve's Dream and Milton's Theodicy"

Seminar 13, Poetry and Translation: Why Do Poets Translate Other Poets? II 200 Benson Hall
Moderator: Marco Antolín, Associate Professor of Spanish, Millersville University of Pennsylvania

1) Makenzie Fitzgerald, Emory University, “Translation as Self-Articulation in the Poetry of Seamus Heaney”
2) Meg Tyler, Boston University, “Eclogues: Over Time and Place”
3) Brandy Barents, Boston University, “Wounded Prey: Three Akhmatovas”
4) Kevin Barents, Boston University, "Wounded Prey: Surface Sins of a Few Translations of Japanese Poems"
5) William Waters, Boston University, “Rilke Translator”

Seminar 14, The Modern Novel II Seminar room at the Robert Penn Warren Center
Moderator: Richard Rankin Russell, 2012 Baylor Centennial Professor, Baylor University

1) Daniel Nutters, Independent Scholar, “Thomas Mann and the Liberal Imagination”
2) Lindsay Atnip, University of Chicago, “Norman Maclean and the Search for Modern Tragic Form”
3) Robert J. Seidman, Freelance Writer, “Ulysses: A Lifelong Odyssey”
4) Makenzie Fitzgerald, Emory University, “Elijah’s Ravens’: The Character of Grief in Elizabeth Bowen’s *Death of the Heart*

5) Robert Petersen, Middle Tennessee State University, “Representation of (An)other Consciousness in Leonard Woolf’s *The Village in the Jungle* (1913)”

12:30 PM

LUNCH

*Pick up box lunches in Central Library Lobby. Feel free to eat in groups in the various seminar rooms reserved for the conference: Community Room; Authors Room 418-A; Poetry Room 612; 800 FA; 800 BB; Divinity Seminar Room 224; 405 and 408-B Seminar Rooms accessible through the Community Room. Also: the Seminar room at the Robert Penn Warren Center, and 200 Benson Hall. See campus map for locations.*

1:45 PM-3:45 PM

SEMINAR SESSION IV

**Seminar 15, On Rereading II Seminar Room 800 BB**

**Moderator:** Willard Spiegelman, Duwan E. Hughes Jr. Distinguished Professor of English, Emeritus, Southern Methodist University

1) Rosalind Parry, Princeton University, “On Intergenerational Rereading”

2) Lindsay Atnip, University of Chicago, “Having the Experience and Not Missing the Reality: A Cognitivist Interpretation of the ‘Hermeneutic Spiral’”

3) Brian Richardson, University of Maryland, "The Ideal (Re-) Reader of *Ulysses*"

4) Crystal Spring, Johns Hopkins University, “Re-reading Pedagogy: An Exercise in Ethical Behavior"

5) David Mikics, University of Houston, "Reading Younger, Reading Older"

6) Lindsay Lawley Rerecich, Catholic University, “Reading Rereading: What We Learn from Elizabeth Bennet”

7) Richard Strier, University of Chicago, “Returning to Love”


**Seminar 16, The Difficult Miracle of Black Poetry in America: June Jordan’s Essay as Manifesto and Beyond Poetry Room 612**

**Moderator:** Tiana Clark, Southern Illinois University, Edwardsville


2) Terrell Taylor, Vanderbilt University, "Ether in the Dark: The Energy and World-making Capacity of Contemporary Black Poetics"

3) Destiny Birdsong, Vanderbilt University, "‘Been Magic’: Gwendolyn Brooks and the Difficult Miracle of Black (Women’s) Poetry in America"
4) Courtney Brown, Vanderbilt University, "Black Gothic Futurity: Surviving and Re-writing the Southern Gothic in Rickey Laurentiis' Boy with Thorn"

5) Hilary Pacheco, University of Illinois Urbana-Champaign, “‘Becoming the Body of You’: Invoking Deictic Disorientation in Claudia Rankine’s Citizen: An American Lyric”

Seminar 17, Poetic Song Verse II 123 Buttrick Hall

Moderators: Mike Mattison, Tedeschi Trucks Band, and Ernest Suarez, David M. O'Connell Professor of English, Catholic University

1) Christine Hand Jones, Dallas Baptist University, “The ‘Sound of Nonsense’ in Paul Simon's Lyrics”


3) Christopher Suarez, University of Wisconsin-Madison, “West to East: Narration in The Beatles’ Revolver”


5) Tim Jackson, Rosemont College, "Accidentally Like a Martyr: Notes Toward Warren Zevon’s Lyrics as Poetry"

6) Daphne Maysonet, University of Memphis, “Workers in Song: Building Meaning through Metaphor in the Compositions of Leonard Cohen”


8) Ernest Suarez, Catholic University, “Myth Making, Personae, and Poetic Song Verse: The Rolling Stones”

Seminar 18, Ancient Texts/Modern Performances Authors Room 418-A

Moderator: Sarah Spence, Medieval Academy of America and Editor of Speculum

1) Madeline Miller, Independent Scholar, “Writing Back to Homer: The Song of Aelides and Circe”


3) Joshua Pederson, "Violence and the Obscene in the Iliad and War Porn"

4) Luke Parker, University of Chicago, “Thoreau's luminous Homer in a A Week on the Concord and Merrimack Rivers”

5) M. J. Fitzgerald, University of Minnesota, “Re-Inventing, Re-Imagining, Re-Interpreting: Stories from Ovid’s Metamorphoses”


Seminar 19, Teaching Creative Writing at the College & University Level II 200 Benson Hall

Moderator: Erika Meitner, Associate Professor and Creative Writing Programs Director, Virginia Tech

1) David Galef, Montclair State University, “Writing in a Small Space: The ‘What If?’ Premise in Flash Fiction"
2) Maria Gapotchenko, Boston University, “Why Chekhov, Why Now”
3) Amy Lemmon, FIT-SUNY, “Your Brain on Writing: Connections Between Creative Writing Pedagogy and Neuropsychology”
4) Owen Lewis, M.D. Columbia University, “Poetry Happens Around Us All The Time: Designing an Intensive Poetry Reading and Craft Seminar for Second Semester Medical Students”
5) Brandi Reissenweber, Illinois Wesleyan University, “Creating Cedar Springs: Learning from Invention and Collaboration in the Fiction Writing Classroom”

4 PM-6 PM
PLENARY PANEL IV Community Room Central Library

Humanities Centers and the Future of Literary Studies
Moderator: Mona Frederick, Executive Director, Robert Penn Warren Center for the Humanities

1) Deborah Cohn, Indiana University-Bloomington, “The Crucible(s): Humanities Centers in the 21st-century University”
2) Susan Hegeman, University of Florida, “The ‘Soft Power’ of Humanities Centers”
3) Derrick Spires, University of Illinois, Urbana-Champaign, “The Future Is Now: A Ten Year Retrospective”

6:00-6:45 PM
CASH BAR & BOOKSALE University Club of Nashville

6:45-7:45 PM
BANQUET University Club Lobby
Attendees must be prepaid conference registrants, and have a ticket to the banquet. Those without a ticket will be admitted at 7:45 for the closing remarks and keynote reading.

7:45
REMARKS University Club Dining Room
Richard Russell, President, ALSCW
Kate Daniels, Vice President, ALSCW

8 PM
KEYNOTE University Club Dining Room
Introduction: T.R. Hummer, Professor of English Emeritus Arizona State University
Garrett Hongo, Distinguished Professor of Arts and Sciences, University of Oregon

Sunday, November 4
10:00 AM–12:00 PM
ALSCW Council Meeting  Robert Penn Warren Center for the Humanities
Coffee and pastries will be served.
Conference Participants

**Lucy Alford** is a Collegiate Assistant Professor and Harper-Schmidt Fellow in the University of Chicago Society of Fellows in the Liberal Arts, specializing in modern and contemporary poetry and poetics. She holds doctoral degrees in Modern Thought and Comparative Literature from the University of Aberdeen and Stanford University. Her first book, *Forms of Poetic Attention*, is forthcoming with Columbia University Press. Her essays and poems have appeared in *Philosophy & Literature, Dibur, MLN, Harpur Palate, The Warwick Review, Streetlight Magazine, Literary Matters*, and, in Italian translation, *Atelier*.

**Austin Allen** is a doctoral candidate in Creative Writing (Poetry) at the University of Cincinnati. His debut poetry collection, *Pleasures of the Game* (The Waywiser Press, 2016), won the Anthony Hecht Poetry Prize.

**Marco Antolín** is Associate Professor of Spanish at Millersville University of Pennsylvania. His area of specialization is the influence of twentieth-century Spanish poetry on contemporary American verse. He holds a PhD in Comparative Literature from the University of Valladolid, Spain and has published numerous articles articulating a framework for understanding transatlantic literary exchange between Spanish and American literature. He is currently working on translating Philip Levine’s *The Simple Truth* into Spanish.

**Michael Armstrong-Roche** is an Associate Professor of Romance Languages & Literatures at Wesleyan University. He has all three of his degrees from Harvard and was an elected member of the Executive Council of the Cervantes Society of America. He has published on Cervantes’s late masterpiece *El Persiles*, including *Cervantes’s Epic Novel: Empire, Religion, and the Dream Life of Heroes in ’Persiles’* (U of Toronto P, 2009) and an essay in Spanish for a recent *Persiles* special-issue of the *Revista de Occidente* (founded by the philosopher Ortega y Gasset in 1923). As a long-time member of the *Theater without Borders* research group, he looks comparatively at how the presence of boy actors on the English stage and of actresses on the Spanish stage might have shaped the writing of plays on shared sources. He is finishing a book on Cervantes’s plays called *Cervantes and the Theatrical Revolution*. He has had a parallel life as an art historian: (1) as an author and curator for the *Goya and the Spirit of Enlightenment* exhibition (the Prado, the New York Metropolitan, and the Boston Museum of Fine Arts, 1988-1989); (2) as contributor to the Boston MFA’s *Goya: Order and Disorder* show (2014); and (3) as a translator of art history scholarship from Spanish, French, and German. Finally, in the spirit of *Persiles’s* globe-trotting adventures, he has been responsible for three *Let’s Go* travel guides on Spain & Portugal, France, and California & the Pacific Northwest.

**Fred Arroyo** is the author of *Western Avenue and Other Fictions*, shortlisted for the 2014 William Saroyan International Prize for Writing, and *The Region of Lost Names*, a finalist for the 2008 Premio Aztlán Prize. A recipient of an Individual Artist Program Grant from the Indiana Arts Commission, Fred’s fiction is included in the Library of Congress series “Spotlight on U.S. Hispanic Writers.” Fred has published widely in a variety of literary journals, and is included in the anthologies *Camino del Sol: Fifteen Years of Latina and Latino Writing* and *The Colors of Nature: Essays on Culture, Identity and the Natural World*. His new book, tentatively titled *Sown in Earth: Essays on Memory, Place, and Writing*, is forthcoming in the spring of 2020. Fred is at work on a book of short fictions, *The Book of*
Manuels, and a collection of poetry, Before Birches Blue. Fred is currently a Visiting Assistant Professor of Creative Writing at Middle Tennessee State University.

Lindsay Atnip is a doctoral candidate in the Committee on Social Thought at the University of Chicago, focusing on 20th-century American literature and philosophy of literature. Her dissertation is entitled “From Tragic Form to Apocalyptic Reality in Four American Works: Toward an Epistemological Theory and Practice of Reading.” She also teaches in the University of Chicago Graham School’s Basic Program of Liberal Education for Adults.

Brandy Barents teaches in The CAS Writing Program at Boston University. She was the director of The Favorite Poem Project, where she facilitated the Robert Lowell Memorial Lecture Series, the Summer Institute for Teachers, and served as the literary assistant for Robert Pinsky. Her work has appeared in The American Literary Review, Barrow Street, and The Country Dog Review.


Daniel Benyousky’s main research interest is 20th and 21st-century poetry. He has written on poets including W.H. Auden, Derek Walcott, and Seamus Heaney, and presented on poets such as Tracy K. Smith, Eavan Boland, and Kevin Young. Particular research interests include the use of traditional and experimental formal techniques in poetry, as well as the intersections between poetry and other disciplines, such as visual art, film, maritime studies, and psychology. In summer 2018, he participated in a month-long NEH fellowship on maritime studies at Mystic Seaport in Connecticut. He currently teaches in the English department at Baylor University.

Jennifer Veser Besse teaches classics at Millersville University and Elizabethtown College. She earned her MA in classics (’95) at the University of Wisconsin-Madison with a thesis integrating archaeology, mythology, and literature to discern the political climate during the Archaic Period. She enjoys teaching Greek mythology by relating it to modern experiences and is currently working on a book, Self Help for Heroes: Better Living through Greek Mythology.

Bailey Betik is a first-year PhD student at Emory University. She previously attended Texas Christian University (BA) and the University of Edinburgh (MSc). Her experience as a Fulbright Scholar in India furthered her academic interests in British and Indian national identity during the British Empire and the lasting postcolonial effects of empire in Indian literature curriculum today.

John Biguenet has published nine books, including The Torturer’s Apprentice: Stories, Oyster: A Novel, The Rising Water Trilogy: Plays, and most recently Silence. His work has appeared in such magazines as Agni, The Atlantic, Esquire, Granta, Gwernica, Image, The New Republic, One Story, Playboy, The Southern Review, Storie (Rome), The Sun, Tin House, TriQuarterly, and Zoetrope. The winner of an O. Henry Award for short fiction, he’s had six award-winning plays widely produced, most recently Broomstick, written entirely in rhyme. Past president of the American Literary Translators Association and a former New York Times guest columnist, he’s served as
writer-in-residence at various universities and currently is the Robert Hunter Distinguished University Professor at Loyola University in New Orleans.

**Destiny O. Birdsong** is a poet, fiction writer, and essayist whose work has either appeared or is forthcoming in *African American Review, Bettering American Poetry Volume II, The BreakBeat Poets Volume 2: Black Girl Magic, The Cambridge Companion to Transnational American Literature, Split This Rock’s Poem of the Week*, and elsewhere. Destiny has received scholarships from Cave Canem, Jack Jones Literary Arts, The Ragdale Foundation, The MacDowell Colony, and Tin House.

**Andrew J. Black** teaches humanities at the Academy of Classical Christian Studies, a classical school in Oklahoma City. He graduated *summa cum laude* from Oklahoma Baptist University, and received his MA in English from Middle Tennessee State University, where he was a Peck Fellow. He has presented papers at the Baylor Symposium on Faith and Learning and the Southwest Conference on Christianity and Literature. His research interests include early modern drama, technology and education, and religion and literature.

**Francis Blessington** is an English professor at Northeastern University and the author of ten books, including poetry, criticism, translations, and fiction. His latest book is *Poems from Underground* (Deerbrook Editions, 2017). He is finishing a book on Witchcraft and Milton.

**Zachary Bos** is an alumnus of the graduate poetry workshops at Boston University. He is editor of *The New England Review of Books* and *Pusteblume* journal of translation, and directs the publishing activities of Pen & Anvil Press. His creative writing, reviews and translations have appeared in magazines and journals including *The Bosphorus Review of Books, Queen Mob’s Tea House, Elsewhere, The Battersea Review, Fallujah, Public Pool, Lotus-Eater, Found Poetry Review, Eyewear, Clarion, Berfrois, Literary Imagination, and The Christian Science Monitor*. He has led seminars on writing, reading and publishing poetry in community, collegiate, and prison settings throughout Massachusetts.

**Courtney Brown** is a poet and scholar currently working on her PhD in English Literature and her MFA in Poetry at Vanderbilt University. Specializing in late 20th- and early 21st-century African-American literature and visual culture, her critical work focuses primarily on issues of identity and interiority; racial ambiguity and notions of authenticity; performance and performativity; community, boundaries, and belonging, particularly in an increasingly digital landscape; and the inherent relationship between art and political movements (e.g. Black Arts and Black Power, contemporary poetry and Black Lives Matter, etc.). She previously studied literature and poetry at Rice University where she was also the editor-in-chief of *R2: The Rice Review*. Her poems have appeared in *R2: The Rice Review* and *Poets.org*.

**Marvin Campbell** is the recipient of a National Endowment for the Humanities Summer Institute Grant, and has published scholarly articles on works by Wallace Stevens, Elizabeth Bishop, and Gwendolyn Brooks. He has also received creative writing fellowships from Callaloo and Kimbilio in poetry and fiction, respectively. His forthcoming book examines how Key West provides a transnational space in which writers dissolve the borders and boundaries of American and African American poetics in the 20th and 21st centuries.

**Billy Cioffi** is a "lifer," having begun his recording career at the age fifteen and continuing to the present day. He’s worked with many members of the Rock and Roll Hall of Fame, including Chuck Berry, Bo Diddley, Dell Shannon, and George Harrison. His essays have appeared in *Cream, Guitar World, Five Points: A Journal of Literature and Art*, and many other venues. He has a BA and an MA from Arizona State University, and currently is an adjunct professor at Mesa Community College, and teaches “Guitar and Songwriting” at a performing school of the arts in Scottsdale, Arizona.

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Brian Richardson is a Professor in the English Department of the University of Maryland. He is the author of several books, including Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction (2006); Unnatural Narrative: Theory, History, and Practice (2015); and A New Poetics of Plot: Mapping Narrative Beginnings, Middles, and Endings for the Twenty-first Century (forthcoming). He is the editor or co-editor of nine volumes, including Narrative Beginnings: Theories and Practices (2009) and a special issue of Conradiana on “Conrad and the Reader” in 2002. He is currently completing a book on modernism and misreading.

Paul Robichaud is a native of Toronto and Professor and Chair of English at Albertus Magnus College. His publications include a book on the poet and painter David Jones, Making the Past Present: David Jones, the Middle Ages, and Modernism (Catholic U of America Press, 2007), as well as essays on Geoffrey Hill, Louis MacNeice, and T.S. Eliot. He has also published a few poems in magazines, including The Hudson Review and Agenda. His current book-length project, Mapping the Isles in British Modernism, focuses on the relationship between history, cultural identity, and poetic form in twentieth-century British and Irish poetry.

John Rumrich teaches English Literature at the University of Texas, Austin and has been a visiting professor in China, France, Ireland, and South Africa. His publications include monographs on John Milton, various articles and book chapters, the Norton Critical Edition of Seventeenth Century Poetry, and editions of Milton's works for Modern Library.

Richard Rankin Russell, a native of West Tennessee, is Professor of English and Graduate Program Director at Baylor University. He currently serves as the President of ALSCW. He has published eight books on writers from Ireland and Northern Ireland and is currently finishing a book manuscript on James Joyce and Protestantism.

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Mary Jo Salter is the author of eight collections of poems, most recently The Surveyors (2017), and Nothing by Design (2013). She has been co-editor of the 4th, 5th, and 6th editions of The Norton Anthology of Poetry. Rooms of Light: The Life of Photographs, a song cycle with her lyrics for music by Fred
Hersch, premiered in 2015, and is one testament to her long interest in ekphrasis. She is Krieger-Eisenhower Professor in The Writing Seminars at Johns Hopkins University.

John Savoie teaches great books at Southern Illinois University Edwardsville. He has published essays on subjects ranging from the Bible, Augustine, and Milton, to Frost and Saving Private Ryan. His own poems have appeared in Poetry, Best New Poets and Poetry in Motion.

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Thomas Schaub is Professor Emeritus at the University of Wisconsin-Madison, where he was a member and chair of the English Department. He is the author of Pynchon: the Voice of Ambiguity (1981) and American Fiction in the Cold War (1991). He also edited the MLA volume Approaches to Teaching The Crying of Lot 49 and Other Fiction by Thomas Pynchon. He is Executive Editor of Contemporary Literature.

Mark Scroggins taught for many years at Florida Atlantic University. He has published three volumes of poetry, two critical monographs, two collections of essays and reviews, and a critical biography. Forthcoming are Pressure Dressing (poetry) and an edition of Algernon Charles Swinburne’s erotic poetry.

Diana Senechal, a member of the ALSCW Council, is the 2011 winner of the Hiett Prize in the Humanities and the author of Mind over Memes: Passive Listening, Toxic Talk, and Other Modern Language Follies (2018) and Republic of Noise: The Loss of Solitude in Schools and Culture (2011). A thoughtful, outspoken, and sometimes satirical educator and writer, she has given talks around the U.S., appeared on radio programs including BBC’s The Forum, and biked through the Hungarian plains. For more about her work, please see www.dianasenechal.com.

Robert J. Seidman is an Emmy-winning screenwriter, novelist and critic. His most recent novel is Moments Captured, a fictionalization of the work and life of the pioneering photographer and possible inventor of the motion picture projector, Eadweard Muybridge, was published by Overlook Press in 2012. With Don Gifford, Seidman is co-author of Ulysses Annotated (University of California Press, 1988.)

Lisa Russ Spaar is author and editor of over ten books, most recently Orexia: Poems (2017) and the forthcoming “more truly and more strange”: Contemporary American Self-Portrait Poems (2020). Her honors include a Rona Jaffe Award, a Guggenheim Fellowship, and the Library of Virginia Award for Poetry. Her commentaries, reviews, and columns about poetry have appeared in The Chronicle of Higher Education, the Washington Post, the New York Times, the Los Angeles Review of Books, and elsewhere. She is Professor and Director of Creative Writing at the University of Virginia.

Sarah Spence is Distinguished Professor Emerita of Classics and Comparative Literature at the University of Georgia and Editor of Speculum: A Journal of Medieval Studies. Her work has focused on
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**Willard Spiegelman** is the Hughes Professor (emeritus) at Southern Methodist University, where he taught from 1971 to 2016. He was also the editor-in-chief of Southwest Review from 1983 to 2016. A frequent contributor to the *Wall Street Journal* Leisure & Arts pages, he is the author of many books of literary criticism, plus two books of personal essays published by Farrar Straus & Giroux.


**Crystal Spring** is a Ph.D. student in Education at Johns Hopkins University. She is currently exploring how various approaches to teaching fiction affect achievement in secondary English classrooms. She earned her B.A., M.Ed., and M.A. degrees from the University of Notre Dame.

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**Roger Stanley** recently retired as Professor of English at Union University in Jackson, Tennessee. He is particularly interested in the hybrid genre of creative nonfiction and the intersections of popular music forms and poetry.

**Richard Strier** is Frank L. Sulzberger Distinguished Service Professor Emeritus at the University of Chicago. He is the author or editor of many works, including *The Unrepentant Renaissance from Petrarch to Shakespeare to Milton* (University of Chicago, 2011) which won the Warren-Brooks Award from the Center for Robert Penn Warren Studies.

**Christopher Suarez** is in the PhD program at the University of Wisconsin-Madison. He has presented his work at the annual conference of the ALSCW, and on four occasions, at the annual meeting of Robert Penn Warren Circle. In 2017 he was awarded the Eleanor Clark Prize from the Robert Penn Warren Circle for his essay “Robert Penn Warren’s Panoramic Ecology in *Audubon: A Vision.*” The essay was published in *Literary Imagination* in 2018.

**Ernest Suarez** is David M. O’Connell Professor of English at The Catholic University of America and the Executive Director of the ALSCW. He loves the ALSCW, and believes that its mission of bringing scholars, critics, creative writers, teachers, translators, songwriters, playwrights, and others
together is a model for keeping the humanities vital. His most recent book is *I’m Just Dead, I’m Not Gone* (2017), an edition of a memoir by bluesman Jim Dickinson.

**Kathleen Sullivan** is Academic Dean and English teacher at Chelsea Academy in Front Royal, Virginia. She teaches a range of works from Homer, Virgil, and Shakespeare to Hawthorne, Twain, and Flannery O’Connor. Dr. Sullivan received her PhD from The Catholic University of America in 2016, focusing on the nineteenth-century British novel, her MA in English from The University of Dallas in 2008, and her BA in Liberal Arts from Thomas Aquinas College in 2006.

**Yuki Tanaka** holds a Ph.D. in English from Washington University in St. Louis. He is currently an MFA student at the Michener Center for Writers at the University of Texas-Austin. His poetry chapbook *Seance in Daylight* was the winner of the 2018 Frost Place Chapbook Competition.

**Terrell Taylor** is a fourth-year PhD candidate in the English department at Vanderbilt University. Prior to arriving at Vanderbilt, Terrell completed a Master’s degree in English at Georgetown University, and taught college level writing courses, and coached debate in Northern Virginia. His scholarly interests include African American and Caribbean literature and cultures, questions concerning aesthetics and politics, and new media studies. His dissertation analyzes themes of life, vitality, and energy within twentieth century black writers.

**Tess Taylor**’s second book, *Work & Days*, was called “our moment’s Georgie” by critic Stephanie Burt and was named one of the 10 best books of poetry of 2016 by *The New York Times*. Her work has appeared in *The Atlantic*, *The Kenyon Review*, *Poetry*, *Tin House*, *The Times Literary Supplement*, and other places. Taylor has received awards and fellowships from MacDowell, Headlands Center for the Arts, and The International Center for Jefferson Studies. Taylor currently chairs the poetry committee of the National Book Critics Circle and is the on-air poetry reviewer for NPR’s *All Things Considered*. She was a Distinguished Fulbright US Scholar at the Seamus Heaney Centre in Queen’s University in Belfast, Northern Ireland, and was most recently Anne Spencer Writer in Residence at Randolph College. Her third book of poems, *Rift Zone*, is due out in 2020.

**Matt Turnbull** has taught writing and literature to junior- and senior-high students since 1999, and finds it pretty thrilling to be further deepening his appreciation for the wonders of literature as a second-year Ph.D. student at Baylor. He considers Milton, literature of the Renaissance, and literary criticism magnetically interesting.

**Daniel Cross Turner** is author of *Southern Crossings: Poetry, Memory, and the Transcultural South* (University of Tennessee, 2012), and coeditor of *Undead Souths: The Gothic and Beyond in Southern Literature and Culture* (LSU, 2015) and *Hard Lines: Rough South Poetry* (University of South Carolina, 2016). His numerous articles and book chapters, as well as interviews and creative writing, focus on the American South. He is the Public Services Librarian for Georgetown County Library System, South Carolina, and Research Affiliate at the Institute for Southern Studies, University of South Carolina.
Meg Tyler was the 2016 Fulbright Professor of Anglophone Irish Writing at Queen's University in Belfast. She teaches Humanities at Boston University where she also directs a poetry series and chairs the Institute for the Study of Irish Culture. Her book on Seamus Heaney, *A Singing Contest*, was published by Routledge in their series, Major Literary Authors. Her poetry chapbook, *Poor Earth*, came out from Finishing Line Press in 2014. Her poems and prose have appeared in *Agni, Literary Imagination, Kenyon Review, Harvard Review, Irish Review* and other journals. A chapter on Heaney’s last two volumes recently appeared in “The Soul Exceeds Its Circumstances”: The Later Poetry of Seamus Heaney, edited by Eugene O’Brien (Notre Dame University Press, 2016). She is on the Council of the ALSCW.

Alison Umminger, Professor of English at the University of West Georgia, is an award-winning short story writer, and most recently published the young adult novel *American Girls*. She is also in the MA program at Loyola University Chicago in their Institute of Pastoral Studies studying Ignatian Spirituality.

Sonia Velázquez is Assistant Professor in Comparative Literature and Religious Studies at Indiana University, Bloomington. This academic year she is a Solmsen Fellow at the Institute for Research in the Humanities at the University of Wisconsin, Madison to complete a book manuscript on poetic, theatrical and pictorial representations of holy harlot Mary of Egypt, titled *Promiscuous Grace: Re-imagining Beauty and Holiness with Saint Mary of Egypt*.

M. A. Vizsolyi is the author two books, *Anthem for the Wounded*, and *The Lamp with Wings: Love Sonnets*, winner of the National Poetry Series, selected by Ilya Kaminsky. He is also the author of the chapbooks, *Notes on Melancholia* (Monk Books) and *The Case of Jane: A Verse Play* (500 Places Press), which is currently being adopted into a libretto by composer Ben Lunn. He teaches creative writing at Goddard College.

Rosanna Warren teaches at the University of Chicago. She is the author of four books of poetry, most recently *Departure* (2003) and *Ghost in a Red Hat* (2011). She has published a book of literary criticism and edited a volume of essays about translation, and has received awards from the Academy of American Poets, The American Academy of Arts & Letters, the Lila Wallace Foundation, the Guggenheim Foundation, and the New England Poetry Club, among others.

William Waters teaches German and Comparative Literature at Boston University. Publications include *Poetry’s Touch: On Lyric Address* (Cornell) and various critical articles on poetry; he is also a founding board member of the International Network for the Study of Lyric. Fellowships from the National Endowment for the Humanities, the Mellon Foundation, the DAAD, and the Boston University Center for the Humanities have supported his work.

Zach Watters is an ancient and modern language high school teacher at Great Hearts Northern Oaks in San Antonio, Texas. Having been raised in Nepal, he was educated in the British system until the age of sixteen. Zach then attended the Baylor University Honors College, where he graduated with a Bachelor’s degree in Ancient Languages and Great Texts of the Western Tradition.
Lila Quintero Weaver was born in Buenos Aires, but grew up in Alabama where she now lives. She tells the story of her family’s immigration in *Darkroom: A Memoir in Black & White* (University of Alabama Press, 2012), a graphic narrative. *Cuarto Oscura: Recuerdos en Blanco y Negro* is the Spanish edition. *My Year in the Middle*, a children’s book, was published earlier this year by Candlewick Press.

Charles Wuest is an assistant professor of English at Averett University in Virginia. He has articles on medieval literature in *Papers on Language and Literature, Studies in Philology*, and *Arthuriana*. His current book project, Chaucer's Thing of Things, considers the central role that translation plays in Chaucer's poetry.
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