



ALSCW

Association of Literary Scholars, Critics, and Writers

2017 Conference,
University of Dallas,
October 26-29

Hosts:

Baylor University
and
University of Dallas

Thursday, October 26

4-7:15 PM

AN EVENING OF READINGS

Haggar Auditorium and Thompson Loggia, Beatrice M. Haggerty Gallery
(Building 20)

Cash bar and hors d'oeuvres beginning at 4 PM, followed by readings from conference participants

Registration table open in Thompson Loggia.

5:00-5:15: **Gregory Fraser**, Meringoff Award in Poetry

5:15-5:30: **Chad Davidson**, Meringoff Essay Award

5:30-6:00: **Greg Delanty**, "A short reading and signing from the new *Selected Delanty*, a book introduced by and selected by Archie Burnett"

6:00-6:15: **Carolyn Jack**, Meringoff Award in Fiction

6:15-7:15: Supper on your own (UD cafeteria has meals on campus)

7:15 PM

WELCOME ADDRESS

Haggar Auditorium (Building 20)

Lee Nordt, Dean, College of Arts and Sciences, Baylor University

7:30-8:30 PM

PLENARY POETRY READING (open to the public)

Haggar Auditorium

Kwame Dawes, University of Nebraska

Friday, October 27

7:30 A.M.: Bus pick-up from Las Colinas Marriott

8-10 AM

Registration table open at this time in SB Hall Atrium

SEMINAR SESSION I

SEMINAR 1

Teaching Introductory Literature

Haggar Board Room, Haggar University Center (Building 16)

MODERATOR

Jennifer Formichelli, Boston University Academy

ACKNOWLEDGMENTS

Dean Lee Nordt, Dean, Baylor College of Arts and Sciences;

Baylor's Beall Poetry Festival;

Dr. Kevin Gardner, Chair, Baylor English Department;

Lois Avey, Administrative Assistant, Baylor English Department;

Dr. Meg Tyler, Boston University;

Drs. Andrew Osborn and Steven Stryer, University of Dallas;

Dr. Ernest Suarez, ALSCW President;

Dr. Meg Tyler, for bringing Peter McDonald to America;

Dr. Matt Spangler, for bringing Declan Gorman to America;

Katie Tjerrild, for designing the conference program;

Father Thomas More Barba, Chaplain of the Church of the Incarnation, for use of the church for Professor Ricks's lecture;

Karen Gempel and Kelly O'Neal of the University of Dallas, and Anita Johnson of the University of Dallas Bookstore;

J.J. Sanford, Dean of Constantin College, University of Dallas, for institutional support;

Ryan Wilson, Catholic University of America;

Jeffrey Peters, Catholic University of America;

Finally, hearty thanks to Professor Christopher Ricks for the *gratis* copies of *The Collected Poems of John Crowe Ransom*.

as Seamus Heaney, Michael Longley, and Paul Muldoon. Dr. McDonald is committed to criticism as a comparative and evaluative medium, and is especially interested in the understanding of poetry through poetic form and close attention to style.

Andrew Motion has served as editor for the *Poetry Review* and as editorial director and poetry editor for Chatto & Windus; he was knighted in 2009. From 1999–2009, he was poet laureate for the UK. Motion’s early collections of poetry include *The Pleasure Steamers* (1977); *Dangerous Play: Poems 1974–1984* (1984), which received a John Llewellyn Rhys Prize; and *Natural Causes* (1987), which won a Dylan Thomas Prize. Known for narrative poems that often take up historical events in a meditative mode, Motion’s poetry manages clarity of expression while hinting at turbulent or unresolved depths. Motion is also cofounder of the Poetry Archive and former president of the Campaign to Protect Rural England. In 2015, he moved to Baltimore, Maryland, to become the Homewood Professor of the Arts at Johns Hopkins University.

Professor Christopher Ricks is the William M. and Sara B. Warren Professor of the Humanities at Boston University, having formerly been Professor of English at Bristol and at Cambridge. He is a member of the Association of Literary Scholars, Critics, and Writers, of which he was president (2007–2008). He also teaches in the Core Curriculum. He was elected Professor of Poetry at Oxford in 2004, and is known both for his critical studies and for his editorial work. The latter includes *The Poems of Tennyson* (revised 1987), *The New Oxford Book of Victorian Verse* (1987), *Inventions of the March Hare: Poems 1909–1917 by T. S. Eliot* (1996), *The Oxford Book of English Verse* (1999), *Selected Poems of James Henry* (2002), Samuel Menashe’s *New and Selected Poems* (2005), Samuel Beckett’s *The Expelled / The Calmative / The End / First Love* (2009), Henry James’s *What Maisie Knew* (2010) and for Penguin Books *Alfred Lord Tennyson: Selected Poems* (2007). He is the author of *Milton’s Grand Style* (1963), *Keats and Embarrassment* (1974), *The Force of Poetry* (1984), *T. S. Eliot and Prejudice* (1988), *Tennyson* (1989), *Beckett’s Dying Words* (1993), *Essays in Appreciation* (1996), *Allusions to the Poets* (2002), *Reviewery* (2002), *Decisions and Revisions in T.S. Eliot* (2003), *Dylan’s Visions of Sin* (2004), and *True Friendship: Geoffrey Hill, Anthony Hecht, and Robert Lowell under the Sign of Eliot and Pound* (2010). He was Professor of Poetry at Oxford, 2004–2009; in 2010, Waywiser Press published his anthology *Joining Music with Reason: 34 Poets, British and American, Oxford 2004–2009*.

- > **Sister Maria Frassati Jakupcak**, Catholic University of America, “The Viticulture of Verse: Fostering a Culture of Poetry”
- > **Matthew Spring**, University of Dallas, “Trivial Triumphs: Recalling the Trivium When Teaching Literature”
- > **Brandi Reissenweber**, Indiana Wesleyan University, “Interdisciplinarity in the Literature Classroom: Engaging Science and Creative Writing”
- > **Colleen Weir**, University of Alabama–Huntsville, “The Structure in the Squishy: Teaching Introductory Literature to STEM Students”
- > **Rebecca Vaccaro**, Bishop Ireton High School, Alexandria, Virginia, “Criticism as Bridge: Using Literary Theory to Reach Reluctant Readers”
- > **Kathleen Sullivan**, Catholic University of America, “Playing Socrates: A Teacher’s Role in Leading Fruitful Class Discussions”
- > **Cassandra Nelson**, United States Military Academy, “Sense and Comprehensibility: Revivifying Literature for First-Year College Students”

SEMINAR 2

Epigrams, Aphorisms and Riddles: Wit and Mystery

Constantin Board Room, SB Hall (Building 19)

MODERATOR

Connie Voisine, New Mexico State University

- > **Joseph Simmons**, University of Chicago, “Auden’s Aristocratic Aphorisms”
- > **Jonathan Wanner**, Catholic University of America, “‘Joyful Disturbances’: Teaching Wonder Through the Crossed Eyes of Compact Wit”
- > **James Cochran**, Baylor University, “Cultural Authority and Change: Invented Aphorism in Jennifer Egan’s *A Visit from the Goon Squad*”
- > **Sheila Black**, Gemini Ink, San Antonio, “Mordant Play: The Epigram in Stevie Smith and Anne Carson”
- > **Daniel Gibbons**, Catholic University of America, “Apocalyptic Aphorisms in King Lear,”
- > **Amanda Newell**, The Gunston School, Maryland, “The Aphorism as Philosopho-Poetic Inquiry: A Reading of Maggie Nelson’s *Bluets* and Annie Ernaux’s *Things Seen*”
- > **Patty Seyburn**, Cal-State Long Beach, “‘Riddle me this, Poet’: Verses of Willful Befuddlement”

SEMINAR 3

Bob Dylan and Poetic Song Verse 1

Serafya Room, SB Hall (Building 19)

MODERATOR

Ernest Suarez, Catholic University of America

- > **Ernest Suarez**, “This is ‘The End’”
 - > **Rhett Forman**, Southern Methodist University, “American Prophet, Texas Poet: Narrative Persona in Townes Van Zandt’s ‘Pancho and Lefty’”
 - > **Christine Hand Jones**, Dallas Baptist University, “Literary Borderlands in Dylan’s *Bringing it All Back Home*”
 - > **Kevin O’Connor**, Phillips Academy, Andover, Massachusetts, “Dylan’s Sound and Fury: A Close-Reading and a Close-Hearing of ‘Idiot Wind’”
 - > **John Savoie**, Southern Illinois University Edwardsville, “The Sound of Sonnets: ‘Tangled Up in Blue’”
 - > **Mark Scroggins**, Emeritus, Florida Atlantic University, “The Solitary Singer and the Choir Invisible: The Mekons’ ‘Thee Olde Trip to Jerusalem’”
 - > **Robert Sherron**, Catholic University of America, “‘Sweet in the Way of Rotting Things’: John Darnielle’s Grotesque *Tallahassee*”
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SEMINAR 4

Reading Joyce in the Twenty-First Century

Gorman Faculty Lounge (Building 14)

MODERATOR

Anne Fogarty, University College, Dublin

- > **Peter Cortland**, Quinnipiac University, “Reading Joyce and Political Culture in the Classroom: The Death of Humour”
- > **Claire Culleton**, Kent State University, “Rethinking Joyce’s *Dubliners*”
- > **Kimberly Devlin**, University of California-Riverside, “Bloom’s Pockets”
- > **Leah Flack**, Marquette University, “James Joyce’s Classical Pass-words”
- > **Vicki Mahaffey**, University of Illinois, “Female Adultery and Everyday Life: *Exiles*, *Ulysses*, and French Literature”
- > **Amanda Sigler**, University of Virginia, “Illustrations of *Ulysses*”
- > **Anne Fogarty**, “Renegotiating the Literary Patron: Joyce and Harriet Shaw Weaver”

Carolyn Jack enjoyed a career as an arts journalist, media entrepreneur and communications consultant before earning her MFA in fiction from Columbia University School of the Arts in 2016. In addition to the 2006 Mensa Press Award for Writing on Human Intelligence and first-place criticism and reporting prizes from the Florida and Cleveland (Ohio) press clubs and the Ohio Society of Professional Journalists, Jack has received a Pushcart Prize nomination from *Great Lakes Review* and won *The Westchester Review’s* 2016 Flash Fiction Contest. She is thrilled and grateful to receive ALSCW’s 2016 Meringoff Prize for Fiction.

PLENARY READINGS

Kwame Dawes is the author of over a dozen books, including both novels and collections of poetry. As a poet, he is profoundly influenced by the rhythms and textures of the country, citing in a recent interview his “spiritual, intellectual, and emotional engagement with reggae music.” His book *Bob Marley: Lyrical Genius* (2007) remains the most authoritative study of the lyrics of Bob Marley. His awards include an Emmy and Webby for “LiveHopeLove,” an interactive website based on the Kwame Dawes Pulitzer Prize Center project HOPE: Living and Loving with AIDS in Jamaica. Dawes’s other honors and awards include the Forward Prize for Poetry for his first book *Progeny of Air* (1994), the Hollis Summers Prize for Poetry, and a Pushcart Prize, among others. Dawes is currently the Glenna Luschei Editor of *Prairie Schooner* and Chancellor’s Professor of English at the University of Nebraska. The co-founder and programming director of the Calabash International Literary Festival, he also teaches in the Pacific MFA Writing Program and is on the faculty of Cave Canem.

Declan Gorman is a freelance theatre director, performer and writer. From 1997 to 2010 he was Artistic Director of Upstate Theatre Project, Drogheda. Key work there included his *Border Chronicles Trilogy 1997-2007* (*Hades* – 1998; *Epic* – 2001 & *At Peace* – 2007), his adaptation of Patrick Kavanagh’s *The Green Fool* and his translation of Gerhardt Hauptmann’s *The Weavers*. He was also co-facilitator on several of Upstate’s community programmes. In an earlier phase he was Theatre Director at Dublin’s City Arts Centre and a co-founder and performer with Co-Motion Theatre Company, Dublin. Formerly Chair the Abbey Theatre Outreach Education Working Group, he teaches an annual masterclass with New York University in “Devising and Writing for Theatre.” He has also taught at the National University of Ireland Galway, (Applied Film, Writing and Performance) and Dundalk Institute of Technology. Declan continues to tour occasionally within Ireland and overseas with his one-man show *The Dubliners Dilemma*, based on *Dubliners* by James Joyce. He recently directed his own new play, *The Big Fellow*, based on Frank O’Connor’s biography of Michael Collins, which premiered at the Drogheda Arts Festival on May 1st 2016 and is currently touring Ireland.

Peter McDonald’s research work centres on poets from roughly the beginning of the nineteenth century until the close of the twentieth century. He has published several books of literary criticism, including *Sound Intentions: The Workings of Rhyme in Nineteenth-Century Poetry* (2012), *Serious Poetry: Form and Authority from Yeats to Hill* (2002), and *Mistaken Identities: Poetry and Northern Ireland* (1997), all of which have had significant influence internationally on the direction of literary discussion. Dr. McDonald has extensive experience of Irish poetry as an area of research: his first book was a study of Louis MacNeice (*Louis MacNeice: The Poet in his Contexts* (1991), and he has written a large number of essays over the past three decades on such Irish poets

James Engell, Gurney Professor of English and Professor of Comparative Literature at Harvard University, has written extensively on nineteenth and eighteenth-century British and American authors, as well as on environmental and educational issues. For the *Collected Coleridge* he edited the *Biographia Literaria* with W. Jackson Bate. Author or editor of numerous books, articles, and book chapters, his most recent publications include an illustrated edition of *The Prelude, 1805*, edited from the manuscripts (David R. Godine and Oxford University Press, 2016), and, with co-editor K. P. Van Anglen, *The Call of Classical Literature in the Romantic Age* (Edinburgh University Press, 2017).

Brian Russell Graham is an associate professor of literature, media and culture at Aalborg University in Denmark. His first monograph, *The Necessary Unity of Opposites*, published by University of Toronto Press in 2011, is a study of Northrop Frye, particularly Frye's dialectical thinking. His latest works deal with topics ranging from the poetry of William Blake, to apocalyptic fiction and "illusion and reality movies." He also produces journalistic work, which critiques identity politics.

Jeffrey Peters is the Office Assistant for the Association of Literary Scholars, Critics, and Writers. He is currently a doctoral candidate at Catholic University of America, and he holds a Master's in Classical Literature from St. John's College.

Steven Stryer is Associate Professor of English and Director of Master's Programs in English at the University of Dallas. His research focuses on poetry, polemical prose, and historical narratives of the eighteenth century and Romantic period. He has published articles on the emergent awareness of historical change in eighteenth-century historiography and on topics involving rhetoric, style, and the relationship to the literary and political past in the works of Pope, Burke, Wordsworth, and Landor. He is currently at work on a monograph, *Alexander Pope and the Visions of History*.

MERINGOFF WRITING AWARD WINNERS

Chad Davidson is the author of *From the Fire Hills* (2014), *The Last Predicta* (2008), and *Consolation Miracle* (2003), all from Southern Illinois UP, as well as co-author with Gregory Fraser of *Writing Poetry: Creative and Critical Approaches* (Palgrave, 2009). Recent work appears or is forthcoming in *Agni*, *Gettysburg Review*, *Kenyon Review*, *Yale Review*, and others. He serves as director of the School of the Arts at the University of West Georgia near Atlanta and co-directs Convivio, a summer writing conference in Umbria, Italy.

Gregory Fraser is the author of three poetry collections: *Strange Pieta* (Texas Tech University Press, 2003), *Answering the Ruins* (2009), and *Designed for Flight* (2014), both from Northwestern University Press. His poetry has appeared in journals including *The Paris Review*, *The Southern Review*, and *The Gettysburg Review*. The recipient of grants from the National Endowment for the Arts and the Guggenheim Foundation, Fraser serves as professor of English at the University of West Georgia.

10:30 AM-12:30 PM

PLENARY PANEL 1

Homer

Haggar Upstairs Dining Room (Building 16)

MODERATOR

Jeff Fish, Baylor University

- > **Erwin Cook**, Trinity University, "Homeric Time Travel"
- > **Jonathan Ready**, Indiana University, "Odysseus and the Suitors' Relatives"
- > **Alexander Loney**, Wheaton College, "The Ironies of Retributive Justice in the Odyssey"
- > **Peter McDonald**, Oxford University, "Homer and 'modern sentiment': Translation and the Excavation of Lyric"

12:30 P.M.-1:30 P.M.

LUNCH

Haggar Upstairs Dining Room (Building 16)

1:45-3:45 PM

PLENARY PANEL II

Literary Editing

Haggar Auditorium (Building 20)

MODERATOR

Ernest Suarez, Catholic University of America

- > **Catherine Ahearn**, Boston University, "Issues in Reissues: The Short Fiction of Flann O'Brien and the case of 'The Martyr's Crown'"
- > **Jeff Gutierrez**, Boston University, "Editing the Letters of William Carlos Williams"
- > **Megan Marie Sexton**, *Five Points: A Journal of Literature and Art*, "Retrofuturism and Academic Editing"

4:00-6:00 PM

SEMINAR SESSION II

SEMINAR 5

Bob Dylan and Poetic Song Verse 2

Serafy Room, SB Hall (Building 19)

MODERATOR

Mike Mattison, Tedeschi Trucks Band

- > **Mike Mattison**, "Jimi Hendrix and Federico Garcia Lorca's *Duende*"
- > **Billy Cioffi**, Billy Cioffi & the Monte Carlos, "Identity Theft: Black and White Musicians and the Roots of the American Popular Song"

- > **T.R. Hummer**, Arizona State University, “On A Jet to the Promised Land’: The Lyric Turbine”
- > **Michael Kimmage**, Catholic University of America, “Homage to Sinatra: Bob Dylan’s Search for Kinship”
- > **Matthew J. Parker**, Maricopa Community Colleges, “Lyrical Iconoclasm: How the Portrayal of Outlaws in Popular Song is a Boon to Democracy”
- > **Kevin M. Saylor**, University of Dallas, “Five Types of ‘Like a Rolling Stone’”
- > **Christopher Suarez**, University of Maryland, “Jimi Hendrix’s Muse: ‘Manic Depression,’ ‘Little Wing,’ and ‘Voodoo Child (Slight Return)’”
- > **John Sullivan**, Independent Critic, “Voices from the Underground: Parallels in Political-Cultural Significance between Bob Dylan’s Early Work & the Author Song-Theatre of Vladimir Vysotsky”

SEMINAR 6

Slow Reading 1

Room 252, SB Hall (Building 19)

MODERATOR

David Mikics, University of Houston

- > **Diana Senechal**, Varga Katalin Gimnázium, Hungary, “Cantillation as Slow Reading: Two Verses of Megillat Esther”
- > **Austin Allen**, University of Houston-Downtown, “Think Again: Re-reading in an Age of Crisis”
- > **E. Thomas Finan**, Boston University, “Serious Play, Playful Seriousness: The Adventure of Leisure Reading”
- > **Brett Bourbon**, University of Dallas, “Crucifixion Can Seem Like Standing in Air”
- > **Robert Cremins**, University of Houston, “Donald Barthelme: Prose Stylist Among Painters”
- > **Esther Moon**, University of Dallas, “Freeing the Text: Reading What’s Actually There in Chaucer’s *Clerk’s Tale*”

SEMINAR 7

What Poetry Documents

Room 306, SB Hall (Building 19)

MODERATOR

Erika Meitner, Virginia Tech

- > **Piotr Gwiżdza**, University of Pittsburgh, “Material Transparency’: Rodrigo Toscano’s *Explosion Rocks Springfield*”

SEMINAR 12

Slow Reading 2

Sally Connolly is Associate Professor of Contemporary Poetry at the University of Houston. Her first book, *Grief and Meter: Elegies for Poets after Auden* was published in 2016, and her second book, *Ranches of Isolation: Transatlantic Poetics*, comes out in 2018. She is also at work on a critical biography of the Anglo-American poet Thom Gunn.

Jamie H. Ferguson is Associate Professor of English and Honors at the University of Houston, where he teaches courses in Renaissance literature, Shakespeare, and biblical literature. His first book, *Faith in the Language: Biblical Hermeneutics and Literary Language in the English Renaissance*, on the convergence of biblical hermeneutics and English literature from Tyndale to Donne, is in revision for the University of Notre Dame Press.

Larry A. Gray has published articles in *Adaptation*, *The Henry James Review*, and *Notes on Contemporary Literature*. His subjects include (film) adaptation studies, James, and 20th century literature/culture between the world wars. He is Professor of English at Jacksonville State University in Alabama.

Jessica Schnepf is a doctoral candidate in English at The Catholic University of America in Washington, DC. She is writing a dissertation on grotesque narrative structure in the novels of Evelyn Waugh, Flannery O'Connor, Anthony Burgess, and Walker Percy.

Nathan Spoon is the author of *Doomsday Bunker* (forthcoming) and *My Name is Gretchen Merryweather* (hardPressed poetry, 2017). His publications include *Oxford Poetry*, *Mantis*, *Hotel Amerika*, *Reflections* (Yale Divinity School), *From the Lighthouse*, *KCRW.com*, *Zócalo Public Square*, and the anthology *What Have You Lost?* (Harper Collins). He is Associate Editor of *X-Peri* and a 2017 faculty presenter for the Modernist Social Network seminar series at the University of Pennsylvania.

Leta Sundet is a PhD candidate in English Literature at the University of Dallas, where she also teaches in the English Department. She holds an MA in Theology and Letters and a BA in Liberal Arts and Culture from New Saint Andrews College in Moscow, ID. Her current research explores the concept of wonder in Jane Austen’s novels.

Yuki Tanaka holds a PhD in English from Washington University in St. Louis. He is currently an MFA student in poetry at the Michener Center for Writers at the University of Texas-Austin.

SEMINAR 13

Dream, Vision, and History in Neoclassical and Romantic Literature

Mary Cuff will be defending her dissertation, "American Isaac and Ishmael: the Literary Relationship of Herman Melville, Robert Penn Warren, and Ralph Ellison," this coming spring at Catholic University of America. Originally from Chicago, Mary graduated from the University of Dallas in 2010 with a BA in English. She is very excited to be back at her alma mater.

SEMINAR 10

Traumatic Memory and Its Representation in African

Jonathan Little earned his PhD from University of Wisconsin-Madison, and is the Director of Film Studies at Alverno College.

Diana Miller is a PhD student at University of Texas-Dallas. Her interest lies in preserving cultural identity through literature and historical documents.

SEMINAR 11

The Difference Translation Makes

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 Ph. D 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.

Christopher Childers has published poems, essays, and translations in *The Kenyon Review*, *The Yale Review*, *Literary Matters*, and elsewhere. He teaches in the Writing Seminars at Johns Hopkins, and is still at work translating *Greek and Latin Lyric Poetry from Archilochus to Martial* for Penguin Classics.

Makenzie Fitzgerald is a graduate of Baylor University, with a B.A. in University Scholars and concentrations in English, Philosophy, and Classics. Her research explores the concept of risk in Seamus Heaney's poetry and prose with an emphasis on identity politics. Her primary interests are contemporary Irish poetry and the intersection of literature and linguistic philosophy.

Christian Howard is a former graduate of the University of Dallas and a current PhD Candidate at the University of Virginia. Her dissertation, titled "Radical Translation: The Ethics of World Literature," reconceptualizes contemporary global fiction through both the increase of online, digital spaces and the ethical turn in literary studies.

Joanna Trzeciak Huss is Associate Professor of Translation Studies at Kent State University. Her translations have appeared in *The New York Times*, *The New Yorker*, *TLS*, *Harper's*, *The Atlantic*, and *Paris Review*. *Miracle Fair: Selected Poems of Wisława Szymborska*, was awarded the Heldt Translation Prize. *Sobbing Superpower: Selected Poems of Tadeusz Różewicz*, shortlisted for the Griffin Prize, received the Found in Translation Award and the AATSEEL Award for Best Scholarly Translation. Since 2014 she has served as a juror for the AATSEEL Award for Best Translation into English, and currently serves on the jury for the Cliff Becker Book Prize. Joanna has been the recipient of IREX, NEH and Fulbright fellowships.

Anna Zielinska-Elliott, educated in Poland and Japan, is a translator of modern Japanese literature into Polish. Best known for her translations of Murakami Haruki, she has also translated Mishima Yukio and Yoshimoto Banana. She is the author of a Polish-language monograph on gender in Murakami's writing ["Haruki Murakami and the Actors in His Theater of Imagination," 2015], a literary guidebook to Murakami's Tokyo, and several articles on Murakami and European translation practices relating to contemporary Japanese fiction. Zielinska-Elliott teaches Japanese language, literature, and translation at Boston University.

- > **Meg Tyler**, Boston University, "Documenting the Lyric in Claudia Rankine's *Citizen*"
- > **Caitlin Doyle**, University of Cincinnati, "Fallible Facts: Language and Power in Charles Reznikoff's *Testimony* and Alice Oswald's *Memorial*"
- > **John Baxter**, Dalhousie University, "Civil War Poems in 'The Journey of the Mind' by Helen Pinkerton"
- > **Mark Scroggins**, Florida Atlantic University, "Contemporary Documentary Poetics and Avant-Garde Practice"
- > **Jenny Browne & Brianna Azua**, Trinity University, "Documentary Poetry and Pedagogy in the Classroom"
- > **Susan B.A. Somers-Willett**, University of Texas-Austin, "The Poetics of Documenting Women Living Below the Poverty Line"

SEMINAR 8

In Memoriam Derek Walcott: The Short Poems

Room D, Gorman Lecture Center (Building 14)

MODERATORS

Andrew Osborn and **Eileen Gregory**, University of Dallas

- > **Eileen Gregory**, "Walcott's 'The Bounty' and the Registers of Consolation"
- > **Andrew Osborn**, "'Vehemence with balance': Walcott's Late Anti-Monumental Lyric"
- > **Michael Rawl**, Baylor University, "'So much to do still, all of it praise': Derek Walcott's *White Egrets* and the Poetry of Old Age"
- > **Daniel Benyousky**, Baylor University, "Seeing With Different Eyes: Derek Walcott's Use of Ekphrasis in *Morning, Paramin*"

6:00-7:00

CASH BAR AND HORS D'OEUVRES

Thompson Loggia, Haggerty Gallery (Building 20)

8:00-10:00 PM

PLENARY POETRY READINGS (open to the public)

Haggart Auditorium, Haggerty Gallery (Building 20)

- > **Peter McDonald**, Oxford University
- > **Andrew Motion**, Johns Hopkins University

10:00 PM: Bus departure from University of Dallas to Las Colinas Marriott

Saturday, October 28

8:00 AM: Bus pick-up from Las Colinas Marriott

8:30-10:30 AM

SEMINAR SESSION III

SEMINAR 9

Shakespeare in the K-12 Classroom

Serafy Room, SB Hall (Building 19)

MODERATOR

Diana Senechal, Varga Katalin Gimnázium, Hungary

- > **Adam Casdin**, Horace Mann School, The Bronx, “Up On Its Feet: 200 Students Stage *A Midsummer Night's Dream*”
 - > **Jennifer Gunn**, Region 10 Education Service Center, Richardson, TX, “The Democratic Spirit in *A Midsummer Night's Dream*: Teaching Students about the Movement Toward Equity and Excellence”
 - > **Alyssan Barnes**, Live Oak Classical School, Waco, TX, “Spinning the Genre Wheel: *The Tempest* as a Dantesque Comedy”
 - > **Elizabeth Bloch**, Catholic University of America, “Doubleness in *The Winter's Tale*”
 - > **Auguste Meyrat**, The Colony High School, “‘Et tu, Plutarch?’: Reading *Julius Caesar* Through a Historical Lens”
 - > **Emily Linz**, Great Hearts School, Northern Oaks, San Antonio, TX, “William Shakespeare: My Fourth Grade Teaching Assistant”
 - > **Sarah Lieber**, Vanguard College Preparatory School, Waco, TX, “‘Who's There?': Identity Markers in Shakespeare's *Hamlet* and Stoppard's *Rosencrantz and Guildenstern Are Dead*”
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SEMINAR 10

Traumatic Memory and Its Representation in African Literature

Room 244, SB Hall (Building 19)

MODERATOR

Jonathan Little, Alverno University

- > **Jonathan Little**, “*Blue Tongues of Fire*’: Chimamanda Ngozi Adichie’s *Purple Hibiscus*’s Slow-Burning Bibliotherapy”
- > **Diana Miller**, University of Texas-Dallas, “Adichie’s *Americanah*: Remembering Nigerian Identity”

Michael Rawl is a candidate for the PhD in English at Baylor University. His research interests include poetic theory and twentieth-century British and Irish poetry. He is currently at work completing a dissertation on four twentieth-century poets and their poetic responses to old age.

SEMINAR 9

Shakespeare in the K-12 Classroom

Alyssan Barnes teaches rhetoric, Latin, and AP English at Live Oak Classical School in Waco. She holds a PhD in Rhetoric, and her dissertation focused on classical education. She is the author of the high school textbook *Rhetoric Alive!: Principles of Persuasion*.

Elizabeth Bloch is a Ph.D. Candidate in English at The Catholic University of America. An alumna of the University of Dallas, she has taught English at CUA and at the high school level and Latin to college and high school students through UD. She lives in Irving and is writing a dissertation about English Renaissance pastoral literature.

Adam Casdin teaches English in the high school at Horace Mann School in the Bronx and runs their partnership with the Royal Shakespeare Company. Before that he was Chair of English at Horace Mann, and came to high school teaching after completing his Ph.D in British Eighteenth-Century Literature and Romantic Poetry at Stanford University.

Jennifer Gunn has been advocating for the humanities, especially literature, in classrooms for 22 years. She currently serves over 120 school districts working at the Region 10 Educational Service Center based in Richardson, TX. She spent 21 years in the public high school classroom teaching English, humanities, reading, journalism, photography, and communications. Additionally, she has served as campus department head, served on the Cowan Center for Education Teacher Alumni Advisory Board, and taught adult education and community college classes.

Sarah Lieber received her B.A. from Wake Forest University and her M.A. from University of Rochester. She currently teaches English at Vanguard College Preparatory School in Waco, Texas, and serves as the English Department Head. Although originally a Victorianist, Sarah loves teaching the excitement and intricacy of Shakespeare to high school students.

Emily Linz graduated from the University of Dallas, majoring in English with a concentration in Latin. She then received her Master of Arts in English from The Catholic University of America in Washington, D.C. She has taught fourth grade for the last two years and is currently a sixth grade lead teacher at Great Hearts Northern Oaks.

Auguste Meyrat has earned a BA in Humanities at the University of Texas at Dallas, an MA in Humanities at the University of Dallas, and is completing an MEd in Educational Leadership at the University of North Texas. Presently, he is in his ninth year of teaching English and in his third year serving as the English department chair at The Colony High School.

Erika Meitner is the author of four books of poems, including *Ideal Cities* (HarperCollins, 2010), which was a 2009 National Poetry series winner, and *Copia* (BOA Editions, 2014). In 2015, she was the US-UK Fulbright Distinguished Scholar in Creative Writing at the Seamus Heaney Centre for Poetry at Queen's University Belfast. She is currently an Associate Professor of English at Virginia Tech, where she directs the MFA and undergraduate programs in Creative Writing.

Meg Tyler 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.

Susan B.A. Somers-Willett is the author of two award-winning books of poetry, *Quiver* (University of Georgia Press, 2009) and *Roam* (Crab Orchard Award Series, 2006), as well as a book of criticism, *The Cultural Politics of Slam Poetry* (University of Michigan Press, 2009). Her writing and criticism has been featured by several journals including *The Iowa Review*, *Virginia Quarterly Review*, *Gulf Coast*, *Poets & Writers*, *The New York Times*, and *The New Yorker*. Her collaborative multi-media documentary poetry series, "Women of Troy," aired on PRI and BBC radio affiliates and received a Gracie Award from the Alliance for Women in Media, and her other honors include the Writers' League of Texas Book Award, an NEA Creative Writing Fellowship, and a Pushcart Prize. She teaches Women's and Gender Studies at The University of Texas-Austin.

Mark Scroggins, Emeritus Professor, Florida Atlantic University, is the author of three books of poetry, a pair of critical monographs, and a critical biography, *The Poem of a Life: A Biography of Louis Zukofsky*. His essays and reviews about poetry have been collected in *Intricate Thicket: Reading Late Modernist Poetries* and *The Mathematical Sublime: Writing About Poetry*.

SEMINAR 8

In Memoriam Derek Walcott: The Short Poems

Daniel Benyousky is currently a Lecturer at Baylor University. His areas of specialization are 20th- and 21st-century British poetry, transatlantic literature, and modern and contemporary drama. His specific research interests include W.H. Auden, Derek Walcott, Seamus Heaney, Eavan Boland, and Tom Stoppard.

Eileen Gregory, Professor of English at the University of Dallas, has written primarily about modern and contemporary poetry. H.D. is a particular emphasis, with several articles and a book on her writing, *H.D. and Hellenism: Classic Lines* (Cambridge, 1997). She has also published articles on the poetry of Margaret Atwood, Carolyn Forché, and Kathleen Fraser, and she has a long-standing interest in the theory of the lyric, issuing in a couple of exploratory essays.

Andrew Osborn, Associate Professor of English at the University of Dallas, writes poetry and about poetry. Recent publications include "Likings, Likenings, and the Push of Reading" (*Philological Review*) on Whitman, Faulkner, Auden, Wilbur, and Graham, and a critical retrospective on Bill Knott's lyric achievements (*Chicago Review*).

SEMINAR 11

The Difference Translation Makes

Room 246, SB Hall (Building 19)

MODERATOR

Will Waters, Boston University

- > **Anna Zielinska-Elliott**, Boston University, "Alterations and Adjustments: Changing Japanese Literature to Fit the Western Reader"
- > **Christian Howard**, University of Virginia, "Multimodal Translation: The Ethics of Interpreting W.G. Sebald's Novels"
- > **Christopher Childers**, Johns Hopkins University, "Translating Pindar"
- > **Joanna Trzeciak Huss**, Kent State University, "From Horace to Ginzanka: The Human Chain of Translation"
- > **Makenzie Fitzgerald**, Baylor University, "'Coming to Terms': The Role of Translation in Postcolonial Literature"
- > **Marco Antolín**, Millersville University, "Discovering an English Idiom for One's Own Poetry through Translation"

SEMINAR 12

Slow Reading 2

Room 252, SB Hall (Building 19)

MODERATOR

David Mikics, University of Houston

- > **Jamie Ferguson**, University of Houston, "Paraphrase, Analysis, interpretation: What We Talk About When We Talk About Close Reading"
- > **Sally Connolly**, University of Houston, "Impractical Criticism: How to Read the Same Poem Every Day for 25 Years"
- > **Nathan Spoon**, Independent Scholar, "Slow Reading by Default"
- > **Yuki Tanaka**, University of Texas-Austin, "Reading for Rhythm"
- > **Jessica Schnepf**, Catholic University of America, "Re-reading as Revision: Evelyn Waugh's *Brideshead Revisited* and *A Handful of Dust*"
- > **Leta Sundet**, University of Dallas, "'The creature of my own imagination': Re-reading Our Way the Real Mary Crawford in *Mansfield Park*"
- > **Larry Gray**, Jacksonville State University, "Proust, Present, and Future"

SEMINAR 13

Dream, Vision, and History in Neoclassical and Romantic Literature

Room 306, SB Hall (Building 19)

MODERATOR

Steven Stryer, University of Dallas

- > **Steven Stryer**, “Motion and life did every part inspire’: Dream-Vision and the Enlivening of the Past in Alexander Pope’s *Temple of Fame*”
- > **James Engell**, Harvard University, “Burn but his books’; or, ‘to make nature thought, and thought nature’ in Coleridge’s Poems Concerning Genius, Vision, Anxiety, Guilt, Delight, Sex, Dreams, Pain, Monsters, and Drugs”
- > **Mary Cuff**, Catholic University of America, “Nathaniel Hawthorne’s American Dream-Visions”
- > **Brian Russell Graham**, Aalborg University, Denmark, “The Culmination of Blake’s Vision in *Milton*”
- > **Jeffrey Peters**, Catholic University of America, “Was it a vision, or a waking dream?: Keats’s Delicate Balance of Dreams and Poetry”

10:45 AM-12:45 PM

PLENARY PANEL III

The Harlem Renaissance and the Blues

Haggar Auditorium, Haggerty Gallery (Building 20)

MODERATOR

Coretta Pittman, Baylor University

- > **Andy Oler**, Embry-Riddle Aeronautical University, “A ‘Guitar Plunker and Rambling Man’: Black Masculinity and the Blues in Langston Hughes’s *Not Without Laughter*”
- > **Yolanda Manora**, University of Alabama, “A Lack Somewhere: Reading the Jazz Blues in Nella Larsen’s *Quicksand*”

12:45-2:00 PM

LUNCH

Haggar Upstairs Dining Room (Building 16)

Members’ Meeting

2:15-4:15 PM

PLENARY PANEL IV

Shakespeare in Our Time

Haggar Auditorium, Haggerty Gallery (Building 20)

MODERATOR

Maurice Hunt, Baylor University

- > **Sheila Cavanagh**, Emory University, “Have a special care’: Shakespeare and Nontraditional Audiences in the 21st Century”
- > **Cynthia Lewis**, Davidson College, “The Question of Shakespearean Subtext: the Case of *Henry V*”

author of *Finding a Replacement for the Soul: Meaning and Mind in Literature and Philosophy* (Harvard UP, 2004), as well as numerous essays on philosophy, culture, literature and art. He is also a poet, publishing most recently *Color Boy against the Gods (Reunion, Fall 2015)*.

Robert Cremins teaches humanities in the Honors College at the University of Houston. A novelist and critic, he has recently written on Donald Barthelme for the *Los Angeles Review of Books* and Houston Public Media.

E. Thomas Finan teaches at Boston University. He is the author of the short story collection *The Other Side* and a number of essays on American literature and culture.

Esther Moon is a Ph.D. candidate in English Literature at the University of Dallas. She completed her B.A. in Politics, Philosophy, and Economics at the King’s College in NYC. She is currently directing UD’s Writing Lab, teaching the *Iliad*, *Odyssey*, and *Aeneid* at UD, and working on her dissertation on poverty in the *Canterbury Tales*.

Diana Senechal is a member of the ALSCW Council, the author of *Republic of Noise: The Loss of Solitude in Schools and Culture*, and the 2011 winner of the Hiett Prize in the Humanities. After five years of teaching and advising at Columbia Secondary School in New York City, she wrote her second book, *Take Away the Takeaway*, and will soon be teaching in Szolnok, Hungary.

SEMINAR 7

What Poetry Documents

John Baxter is Professor Emeritus of English at Dalhousie University. He is the author of *Shakespeare’s Poetic Styles* (1980; rpr. Routledge, 2005), and co-editor of *Aristotle’s Poetics by George Whalley* (McGill-Queen’s, 1997). Selected recent articles include: “My Shakespeare, rise’: Ben Johnson’s Celebration of His Shakespeare,” *Cahiers Elizabethain: A Journal of English Renaissance Studies*. Vol. 90.1 (2016): 30-41; “The Aristotle-Coleridge Axis Revisited,” *Proceedings of the 2015 George Whalley Conference*, (Fall, 2016); and “Tying the Knot in *Othello*,” *Essays in Criticism* 64.3 (July, 2014): 266-92.

Jenny Browne teaches creative writing, gender studies, and environmental literature at Trinity University in San Antonio, Texas. She is also the 2017-18 Texas State Poet Laureate.

Caitlin Doyle’s poems, essays, and reviews have appeared in a variety of publications, including *The Atlantic*, *Boston Review*, *The New Criterion*, *The Los Angeles Review of Books*, and *The Threepenny Review*. She has received fellowships through the Yaddo Colony, the James Merrill House, and the MacDowell Colony, among others, and her awards include the Frost Farm Poetry Prize and the Amy Award in Poetry. Caitlin is currently an Elliston Fellow in Poetry at the University of Cincinnati, where she serves as the Assistant Editor of *The Cincinnati Review*.

Piotr Gwiazda’s recent titles include a book of criticism, *U.S. Poetry in the Age of Empire* (Palgrave Macmillan, 2015), a volume of poems, *Aspects of Strangers* (Moria Books, 2016), and a translation of Grzegorz Wróblewski’s *Zero Visibility* (Phoneme Media, 2017). He teaches at the University of Pittsburgh.

Michael Kimmage is professor of history at Catholic University of America. He is the author of *The Conservative Turn: Lionel Trilling and the Lessons of Anti-Communism* (Harvard 2009) and *In History's Grip: Philip Roth's Newark Trilogy* (Stanford 2012); he is the translator of Wolfgang Koeppen's *Journey through America* (Berghahn 2012). His next book, *The Decline of the West: An American Story*, is forthcoming with Basic Books.

Mike Mattison is a singer and songwriter for the Tedeschi Trucks Band and the Derek Trucks Band, with whom—over the past 16 years—he has won two Grammy Awards for Best Blues Album, received six Blues Music Awards (formerly the W. C. Handy Awards), and released nine albums. Mattison is the author of many essays, and co-edits "Hot Rocks: Song and Verse," a recurring feature exploring poetic song verse in *Five Points: A Journal of Literature and Art*. He graduated cum laude from Harvard University in 1991 with an A.B. in American Literature.

After five stints in prison, **Matthew J. Parker** earned a BA in English Lit, an MFA from Columbia, and is the author and artist of the graphic novel, *Larceny In My Blood*. His work has also appeared in *The New York Times*, *The Daily Beast*, *Five Points*, *Guernica*, *The Rumpus*, and *The Baltimore Sun*, among others. He currently writes and teaches at Maricopa Community Colleges in Arizona.

Kevin Saylor received his Ph.D. from Indiana University and teaches in the English Department at the University of Dallas. He is currently writing a monograph on John Keats and suffering tentatively titled *Tears Such As Angels Weep*.

Christopher Suarez is a second year M.A. student at the University of Maryland. A DC native, he attended Catholic University of America as an undergraduate, and has presented his work at the Robert Penn Warren Circle. He views the intersection of literature and music as a pathway for understanding aesthetic processes.

John Sullivan is a writer, theatre artist and practitioner of Augusto Boal's Theatre of the Oppressed (TO). He was the Producing / Artistic Director of Theater Degree Zero (Tucson / Bisbee AZ), the Director of the Applied theatre wing of Seattle Public Theater, and has worked with environmental justice communities in the Gulf on TO-based community arts projects for the last decade and a half with UTMB / Galveston's Sealy Center for Environmental Health & Medicine. He received the *Jack Kerouac Literary Prize*, a *New Voices of the West Award*, as well as fellowships, residencies and festival invitations throughout his career.

SEMINAR 6 *Slow Reading 1*

Austin Allen's first poetry collection, *Pleasures of the Game* (Waywiser Press, 2016), won the Anthony Hecht Poetry Prize. His poetry and criticism have appeared widely. He is a doctoral student in creative writing at the University of Cincinnati.

Brett Bourbon (B.S. Berkeley, Ph.D Harvard) is an English professor at the University of Dallas He has received the top teaching awards from the University of Dallas and Stanford, where he taught for ten years. He is the

> **Scott Crider**, University of Dallas, "How Did They Know at the Globe It Was a Sonnet?" Romeo and Juliet's Poem, and the Return to Form in Shakespeare Studies"

5:00-7:30 PM

BANQUET

Cash bar beginning at 5 PM

O'Halloran Atrium, SB Hall (Building 19)

Banquet at 5:30 PM

Multi-function Room 122, SB Hall (Building 19)

REMARKS

Thomas Keefe, *President, University of Dallas*

Ernest Suarez, *President, ALSCW*

Richard Rankin Russell, *Vice-President, ALSCW*

SPECIAL PERFORMANCE

Dramatized excerpts from Joyce's *Dubliners* by **Declan Gorman**, assisted by **Matthew Spangler**

8 PM

CLOSING ADDRESS (open to the public)

Church of the Incarnation (Building 13)

Professor Christopher Ricks, "Bob Dylan and the Nobel Prize"

9:00 PM: Bus departure from University of Dallas to Las Colinas Marriott

Sunday, October 29

10 AM-Noon

ALSCW COUNCIL MEETING

Hoelscher Conference Room, SB Hall 309 (Building 19)

Conference Participants

PLENARY PANELS

PANEL I

Homer

Erwin Cook was a professor of Classics and Comparative literature at the University of Texas–Austin for fifteen years before being appointed the Murchison Distinguished Professor of the Humanities at Trinity University in San Antonio. His most recent articles are on the anthropology of Homeric society and on German romantic philosophy. He is currently working on volume one of a complete new edition of the *Iliad* with text, translation and commentary to be published by the Fondazione Lorenzo Valla in 2019.

Jeff Fish earned his Ph.D from the University of Texas in 1999 and is currently editing papyri from the Green Collection as well as Herculaneum Papyri, including Philodemus' *On the Good King according to Homer*, a papyrus about leadership recovered from a philosophical library at Herculaneum. He has published several articles on the Herculaneum papyri and their relevance to the broader classical tradition, and is co-editor of *Epicurus and the Epicurean Tradition* (Cambridge, 2011) and *Vergil, Philodemus, and the Augustans* (University of Texas Press, 2004). He is Director of the Greek Program at Baylor and teaches Greek at all levels. His work has been supported by the National Endowment for the Humanities, the Loeb Foundation, and the Centro Internazionale per lo Studio dei Papiri Ercolanesi.

Alexander C. Loney is an Assistant Professor of Classical Languages at Wheaton College. He has written on Homer, Hesiod, and Greek lyric poetry. He has two book projects forthcoming from Oxford University Press: the *Oxford Handbook of Hesiod* (co-edited with Stephen Scully) and a monograph provisionally titled *The Ethics of Revenge and the Meanings of The Odyssey*.

Peter McDonald is a poet, critic, and translator. His *Collected Poems* appeared in 2012, and his verse translation of *The Homeric Hymns* was published in 2016. He is Professor of British and Irish Poetry in the University of Oxford, and is at present editing W.B. Yeats's *Complete Poems* for the Longman Annotated English Poets, as well as embarking on a verse-translation of *The Odyssey*.

Jonathan Ready is an associate professor of classical studies at Indiana University. He studies Homeric poetry from the perspectives offered by narrative theory and folkloristics. He has authored two monographs on the Homeric simile: *Character, Narrator, and Simile in the Iliad* (Cambridge 2011); *The Homeric Simile in Comparative Perspectives: Oral Traditions from Saudi Arabia to Indonesia* (Oxford 2018). His current book project is titled *Before the Vulgate: Orality, Textuality, and Homeric Epic*.

PANEL II

Literary Editing

Peter Cortland is an Associate Professor of English at Quinnipiac University in Hamden, Connecticut. His interests are/were in the tendency of fiction to create its own vocabulary or word patterns which trap the characters in the uncanny of emptiness, a Flaubertian education of missed opportunities.

Claire Culleton is Professor of Modern British and Irish literature at Kent State University and has taught and lectured at the Trieste Joyce School at the University of Trieste and at the James Joyce Summer School at University College Dublin. Her most recent book is the 2017 co-edited collection of essays, *Rethinking Joyce's "Dubliners."* She is President-elect of the International James Joyce Foundation.

Kim Devlin is Professor of English at University of California, Riverside. She has been enjoying Joyce's works for over 30 years, and has published in various venues; her books include *Wandering and Return in "Finnegans Wake"* (1991) and *James Joyce's Fraudstuff* (2002).

Leah Flack is an associate professor of modernism in the English department at Marquette University. Her first book, *Modernism and Homer*, was published by Cambridge University Press in 2015.

Anne Fogarty is Professor of James Joyce Studies at University College Dublin. She is co-editor of *Dublin James Joyce Studies*, director of the Dublin James Joyce Summer School, and has published widely on Joyce, Yeats, and contemporary Irish fiction and drama.

Vicki Mahaffey is the Clayton and Thelma Kirkpatrick Professor of English at the University of Illinois. She is also Head of Department, which amounts to a Death of the Soul. Her monographs include *Wilde, Yeats, Joyce and the Irish Experiment* (1998) and *Modernist Literature: Challenging Fictions* (2007).

Amanda Sigler is an assistant professor in the English Department at the University of Virginia, where she teaches writing courses on international warfare. She also specializes in Modernist magazines and James Joyce.

SEMINAR 5

Bob Dylan and Poetic Song Verse 2

Billy Cioffi is a "lifer," having begun his recording career at age fifteen and continuing to the present day. He's worked with over 25 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 is currently an adjunct professor at Mesa Community College, and teaches "Guitar and Songwriting" at a performing school of the arts in Scottsdale, AZ.

T.R. Hummer's twelfth and thirteenth books of poetry will be published in 2018 by Acre Books and LSU Press. He has finally given up playing music in public, but continues to remember having done it.

Jonathan Wanner is a second year Ph.D. student in English literature at Catholic University of America in Washington D.C. His chief academic interests include Shakespeare and the Metaphysical Poets, especially their ties to Patristics and Christian mysticism.

SEMINAR 3

Bob Dylan and Poetic Song Verse 1

Rhett Forman is an adjunct instructor in the Discernment and Discourse program at Southern Methodist University. He is also a Ph.D. candidate in Literature at the University of Dallas and the University of Salamanca in Spain. His recently completed dissertation at the University of Dallas is on Eliot, Pound, and British psychology. He is a graduate of St. John's College and a Series Editor for *Make It New*, the magazine of the Ezra Pound Society.

Christine Hand Jones is a singer-songwriter and Assistant Professor of English at Dallas Baptist University, where she teaches courses in English and songwriting. Her academic work explores the connections between music and literature with a focus on the apocalyptic writings of Bob Dylan. Her artistic work fuses folk-rock with soul and draws inspiration from literature, the Bible, and, of course, Bob Dylan.

Kevin O'Connor is an editor of *One on a Side: An Evening with Seamus Heaney and Robert Frost*. His poems and articles have recently been published in *Notre Dame Review*, *Harvard Review Online*, *The Common*, *Fulcrum*, *The Recorder*, and other journals. He teaches English at Phillips Academy in Andover, Massachusetts.

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

Mark Scroggins taught for many years at Florida Atlantic University. He has published three books of poetry, two collections of essays and reviews on contemporary and modernist poetry, a critical biography of the poet Louis Zukofsky, and two critical monographs: one on Zukofsky and the other on the British fantasist Michael Moorcock.

Robert Sherron is an English PhD student at Catholic University of America in Washington, DC. His research concerns the Catholic Grotesques of the Twentieth Century, most specifically the works of Evelyn Waugh and Flannery O'Connor.

Ernest Suarez is David M. O'Connell Professor of English at the Catholic University of America and the President of the ALSCW. He has published widely on southern literature, poetry, and music.

SEMINAR 4

Reading Joyce in the Twenty-First Century

Catherine Ahearn holds a PhD from the Editorial Institute at Boston University. She is currently the PubPub Community Manager at the MIT Press, and has previously worked in creative services for Eric Mower and Associates, as well as Picador, the *New English Review*, and the Council of Literary Magazines and Presses.

Jeff Gutierrez is a doctoral candidate at the Editorial Institute, Boston University. His dissertation is a critical edition of the letters of William Carlos Williams to modernist journals and publishers. The letters, mostly unpublished, will be given textual and contextual notes, and censored or otherwise omitted material will be restored.

Megan Sexton's collection of poems, *Swift Hour*, was awarded the Adrienne Bond Award for Poetry. Her poetry and nonfiction have been widely published, and she has been nominated for the PEN/Newman First Amendment Award. She is Co-editor of *Five Points: A Journal of Literature and Art*, and teaches in the Department of English at Georgia State University.

PANEL III

The Harlem Renaissance and the Blues

Yolanda M. Manora is an Associate Professor of English at the University of Alabama where she is also an affiliated faculty member in the Departments of Gender Studies and African American Studies. An Americanist, Professor Manora focuses on issues related to race, gender, subjectivity, and sexuality in the works of 20th/21st century women writers of color. She holds a Ph.D. in English with a graduate certificate in Women's Studies from Emory University.

Andy Oler is an Assistant Professor of Humanities at Embry-Riddle Aeronautical University in Daytona Beach, FL. He has published essays on masculinity, rural modernity, and Midwestern modernism in *College Literature*, *MidAmerica*, and the edited collection *Queering the Countryside: New Frontiers in Rural Queer Studies* (NYU Press, 2016). His current book project is called *Old-Fashioned Modernism: Masculinity and Midwestern Literature*.

Coretta Pittman, Associate Professor of English at Baylor University, teaches courses in advanced expository writing and rhetorical theory. Her research examines the social and cultural importance of language.

PANEL IV

Shakespeare in Our Time

Sheila T. Cavanagh is Professor of English at Emory University. Founding director of the World Shakespeare Project (www.worldshakespeareproject.org) and Director of Emory's Year of Shakespeare (2016-2017), she was recently Fulbright/Global Shakespeare Distinguished Chair in the UK. Author of *Wanton Eyes and Chaste Desires: Female Sexuality in the Faerie Queene* and *Cherished Torment: the Emotional Geography of Lady Mary Wroth's Urania*, she has published widely in the fields of pedagogy and of Renaissance literature.

Scott F. Crider, an award-winning teacher, took his Ph.D. from the University of California at Riverside, holds the position of Professor of English at the University of Dallas, and has written *With What Persuasion: An Essay on Shakespeare and the Ethics of Rhetoric* (2009) and articles and book chapters on Shakespeare and rhetorical poetics.

Maurice Hunt, Research Professor of English at Baylor University, received the Ph.D. from the University of California, Berkeley in 1970. His B.A. was with High Honors in English Literature from the University of Michigan, where he was also a member of Phi Beta Kappa. In 1996, he was the Class of 1945 Centennial Professor at Baylor University. His teaching and research interests include Shakespeare; sixteenth-century English poetry and drama, especially the works of Edmund Spenser and Sir Philip Sidney; and the plays of Ben Jonson. He was Director of Freshman Composition from 1982 to 1998. Dr. Hunt was Chair of the English Department from August 1996 to August 2007.

Cynthia Lewis is Charles A. Dana Professor of English at Davidson College, where she has taught early modern literature and creative nonfiction since 1980. Her scholarship includes a book on Shakespeare's Antonios, a forthcoming book on sports and Shakespeare, and numerous journal articles. Her nonfiction has appeared in such literary magazines as *The Hudson Review*, *The Antioch Review*, and *Shenandoah*, and has received a variety of recognitions.

SEMINARS

SEMINAR 1

Teaching Introductory Literature

Sister Maria Frassati Jakupcak, OP, teaches Western Literature and Introductory Literature at Marin Catholic High School in Kentfield, California, where she specializes in sophomores. In her spare time she is a Doctoral Candidate at Catholic University of America, where she specializes in Shakespeare.

Cassandra Nelson is an assistant professor of English at the United States Military Academy, where she teaches introductory courses on composition and literature, and electives on drama and contemporary American novels. She received her Ph.D. from Harvard University in 2014, and an M.A. from the Boston University Editorial Institute in 2007.

Brandi Reissenweber is a fiction writer and an assistant professor at Illinois Wesleyan University, where she teaches creative writing and literature. She holds an M.F.A. from New York University.

Matthew Spring completed his PhD in Literature from the University of Dallas in December of 2015, writing an intertextual study of Robert Frost's lyric poetry and Milton's *Paradise Lost*. He is currently an Affiliate Professor of English at the University of Dallas, where he serves as the Director of the Seven Arts of Language Program.

Kathleen Sullivan teaches British Literature (10th Grade) and American Literature/AP Literature and Composition (11th Grade) at Oakcrest School in Vienna, Virginia. She received her Ph.D. from The Catholic University of America in 2016, and her MA from The University of Dallas in 2008.

Rebecca Vaccaro teaches American Literature/AP Language and Composition (11th grade) and British Literature (12th grade) at Bishop Ireton High School in Alexandria, Virginia. She received her PhD from The Catholic University of America in 2015, and she specializes in Victorian and children's literature.

Colleen Weir teaches introductory literature and writing as a lecturer at The University of Alabama in Huntsville. She received her Ph.D. from The Catholic University of America in 2016, and she specializes in nineteenth-century British literature.

SEMINAR 2

Epigrams, Aphorisms and Riddles: Wit and Mystery

Sheila Black is the author of four books of poetry, most recently *Iron, Ardent* (Educe Press 2017). She is a co-editor of *Beauty Is a Verb: The New Poetry of Disability* (Cinco Puntos Press 2011). She directs Gemini Ink, a literary arts center in San Antonio, Texas.

James Cochran is a doctoral student in the English Department at Baylor University, where he also teaches in the First-Year Writing program. His research centers on twentieth-century and contemporary literature, religion, and popular culture.

Daniel Gibbons serves as an Associate Professor and the Director of Undergraduate Studies for the English Department at Catholic University of America. His research interests include renaissance/early modern literature, religion and literature, philosophy and literature, aesthetics, and liturgy.

Amanda Newell's poems have appeared or are forthcoming in *Bellevue Literary Review*, *North American Review*, *Scoundrel Time*, *storySouth*, and elsewhere. The recipient of scholarships from Bread Loaf and The Frost Place, she won Carlow University's 2015 Patricia Dobler Poetry Award, judged by Lynn Emanuel. She holds an MFA from Warren Wilson College and teaches English at The Gunston School on the Eastern Shore of Maryland.

Patty Seyburn has published four books of poems: *Perfecta* (What Books Press, 2014), *Hilarity* (New Issues Press, 2009), *Mechanical Cluster* (Ohio State University Press, 2002) and *Diasporadic* (Helicon Nine Editions, 1998). She won a Pushcart Prize for her poem, "The Case for Free Will," published in *Arroyo Literary Journal*. She is a Professor at California State University, Long Beach who grew up in Detroit.

Joseph Simmons is a PhD candidate in the Committee on Social Thought at the University of Chicago. His dissertation project compares the work of poet and print-maker David Jones with that of poet and dramatist W. H. Auden.