Society for the Study of American Women Writers
Triennial Conference | November 7-11, 2018

Resistance and Recovery across the Americas

Conference Hotel: The Westin Denver Downtown
1672 Lawrence Street | Denver, CO 80202
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WELCOME FROM THE SSAWW PRESIDENT

On behalf of the SSAWW Executive Committee, I welcome you to the 2018 Triennial Conference for the Society for the Study of American Women Writers—an amazing group of scholars deeply committed to sustaining intellectual inquiry on American women’s lives and language. Thank you for your dedication to SSAWW and for contributing your research, time, and resources to make this one of the largest SSAWW conferences to date in both attendance and number of presentations.

Returning to the city of Denver, CO, this conference has been meticulously organized by the SSAWW Executive Committee and this year’s conference program director, Christopher Varlack. Christopher’s detail-oriented organization, entrepreneurism, and patience have greatly enriched our conference. In addition to serving as conference director, Christopher has served on the Executive Committee as Vice President of Development, ensuring the nomination and selection processes for the SSAWW Awards were conducted with transparency and justice. I am grateful to the other members of the SSAWW Executive Committee—Sabrina Starnaman (Vice President of Organizational Matters), Jordan Von Cannon (Vice President of Publications), and Toya Mares (Interim Vice President of Membership and Finances)—who worked collaboratively with Christopher and me to create an innovative and exciting SSAWW conference. Toya began the year in the role of SSAWW Program Assistant, serving the Society with remarkable skill, thoughtfulness, and organization. In March 2018, after Magda Garcia unfortunately had to withdraw from the Vice President of Membership and Finances position, Toya pulled double duty, graciously accepting my proposal to appoint her in the position on an interim basis. Together, the members of the Executive Committee have been instrumental in fulfilling a mission so dear to us all.

I would also like to extend my appreciation to the numerous volunteers whose support have made this conference possible. Josette Lorig generously devoted time to compiling information on restaurants and local culture and entertainment for our conference participants to enjoy. A word of thanks is also due to the host of volunteers who reviewed abstract submissions, nominated and judged books and scholars for the SSAWW Awards, and served in various capacities throughout the conference period.

Our theme, “Resistance and Recovery across the Americas,” is particularly timely. Our historical moment is marred by explicit hatred and brutality toward intellectualism as well as communities of color, LGBT, and immigrants. With movements such as #SayHerName, #MeToo, #TimesUp, #WhyIDidntReport, and others, thousands of women are breaking the silence about violence and exploitation against women. These popular movements certainly impact our lives today as intellectuals, scholars, teachers, activists, national and global citizens, and human beings. However, as SSAWW members, we engage in work that directly engages these movements by resisting invisibility and circumscription and recovering women’s works, voices, and experiences. The conference therefore aims to showcase scholarly and creative works by and about women and be a forum for growth and support for our intellectual, professional, and social selves. This conference is intentional in declaring: 1) that SSAWW embraces diverse and broad definitions of AMERICAN, WOMEN, and WRITERS and 2) that literary and other humanistic studies are essential in the struggle for human equality and social justice. I invite you to engage and enjoy the scholarly, literary, artistic, and performative expressions by and about women featured throughout the conference and hope that the SSAWW Triennial Conference will motivate, inspire, validate, and resonate with you on your life’s journey.

In peace,

[Signature]

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In her 1937 novel, *Their Eyes Were Watching God*, acclaimed author and anthropologist Zora Neale Hurston appropriately noted that “[t]here are years that ask questions and years that answer.” For the Society for the Study of American Women Writers, with its much-anticipated triennial conference, this notion certainly rings true. Every three years, we gather with our SSAWW family to probe the lingering questions about American women writers, their historical and socio-political engagement, and their lasting legacies, taking this knowledge and testing our answers in the classroom and in the wealth of scholarship that SSAWW’s talented roster of teacher-scholars continues to produce. This year, with the theme of “resistance and recovery across the Americas,” we are eager to see the diverse range of questions as well as answers that result from the dynamic conversations that this conference is certain to evoke.

In selecting the conference theme, the SSAWW Executive Committee was interested in promoting active discussion of the multitude of ways in which American women writers have engaged in resistance in their works while also working toward recovery, not just in the rediscovery of past works that demand renewed attention but also in terms of healing from the history of trauma. In response, we received hundreds of proposals from scholars across the globe whose new and innovative perspectives can help us to better understand the diverse roles that American women writers have played and will continue to play in pushing against restrictive gender norms, a patriarchal system that often devalues women, the tradition of silence and silencing, and any number of other obstacles that limit women’s voices and their freedom to explore the full breadth of their unique identities. This, in addition to insightful work on recovery, is the type of commanding scholarship that has become synonymous with SSAWW as we work together to educate, to inspire, and to create a network for change.

As you make your way to Denver, there are several exciting highlights to which we would also like to draw your attention. In support of SSAWW’s commitment to mentorship and the pooling of knowledge, for instance, we are offering two mentoring breakfast sessions (on Thursday and Friday) in order to expand the opportunity for conference attendees to learn from senior scholars in the field and to gain invaluable insight into the personal and professional challenges that they may face throughout their careers. We encourage you to review these topics in advance, noting that several topics in high demand are offered both days. In addition, we have expanded our efforts in terms of professionalization sessions, not only with a CV workshop on Sunday morning but also through the addition of mock interviews. Both of these options will offer participants an opportunity to receive feedback from those eager to share their years of experience. We are also pleased to include an exhibition of art from a panel of talented artists. They will participate in an artist talk roundtable on Friday while also hosting a series of workshops to stimulate the creative mind. With Denver Arts Week taking place during the time of the conference, we are pleased to participate in this larger conversation stirring throughout the city.

Thank you once again for your continued support of SSAWW and for the invaluable work that you do. I look forward to meeting you all in Denver for this momentous event.

Best,

Christopher Allen Varlack
ACKNOWLEDGEMENTS

The Society for the Study of American Women Writers Executive Committee would like to thank the following individuals who have expertly served as reviewers for the many exciting proposals that comprise this wonderful conference program: Patrick S. Allen, Rebecca Bechtold, Ann Bliss, Robin Cadwallader, Laura Davidel, Adenike Davidson, Donna Decker, Stéphanie Durrans, Monalesia Earle, Jacqueline Emery, Christiane Farnan, Heather Fox, Sean Gerrity, Roxanne Harde, Susan K. Harris, Tamara Hollins, Margaret Jay Jesse, Annett Jessop, Alison Johnson, Jerrica Jordan, Lisa Koch, Denise Kohn, Kimberly Lamm, Melissa Lingle-Martin, Nicole Livengood, Josette Lorig, Rebecca Macklin, Gian McCann, Jen McDaneld, Nicholas Mohlmann, Julie Naviaux, Chrysavgi Papagianni, Cynthia Patterson, JoAnn Pavletich, Paula Rawlins, Debby Rosenthal, Alice Rutkowski, Larisa Schumann, Nevena Stojanovic, Amanda Stuckey, Alex Sutter, Christy Tidwell, Jana Tigchelaar, Diane M. Todd, Emily VanDette, Trudi Witonsky, and Michelle Wood.

The committee also owes a great deal of gratitude to:

✓ Natalia Anciso, who graciously allowed us to use a sample of her work, “El Trabajo de la Mujer Nunca Termina,” as the cover image for our conference program.
✓ Rita Bode—Conference Director for the 2015 Triennial Conference—who shared her knowledge of past conferences invaluable to strengthening our call and organizing this year’s offerings.
✓ xtine burrough, who graciously volunteered to vet the art exhibition proposals for the conference and to manage the logistics of staging and curating the exhibition.
✓ Josette Lorig who provided local culture/restaurant suggestions, building upon the work of Gillian Silverman, Tina Gianquinto, and Jennifer Nicole Armstrong from the 2012 SSAWW Conference.
✓ Tiffany Anderson, Rita Bode, Donna Campbell, Mary Chapman, Deborah Clarke, Adenike Marie Davidson, Cynthia J. Davis, Frances Smith Foster, DoVeanna S. Fulton, Theresa Strouth Gaul, Heidi M. Hanrahan, Susan K. Harris, Kristin J. Jacobson, Karen L. Kilcup, Etta Madden, Shirley Moody-Turner, Yumi Pak, Jennifer Putzi, Ashley Reed, Sarah Ruffing Robbins, Karen Roggenkamp, Amanda T. Smith, Randi Lynn Tanglen, Susan Tomlinson, Jennifer S. Tuttle, Seretha D. Williams, and Sandra A. Zagarell, who will serve as leaders for the mentoring breakfasts.
✓ Faye Halpern, Karen L. Kilcup, Betsy Klimasmith, Wendy Martin, Jennifer Putzi, Carolyn Sorisio, Susan Tomlinson, Gary Totten, and Jennifer S. Tuttle, who will participate in “Chat with an Editor,” offering advice to members on publishing and their work in progress.
✓ Eden Wales Freedman, Cathryn Halverson, Roxanne Harde, William J. Harris, Kristin J. Jacobson, Laura Korobkin, Jean Lutes, Megan M. Peabody, Ashley Reed, Molly K. Robey, Derrick Spires, Karen Roggenkamp, and Elissa Zellinger who will serve as interviewers for our mock interviews.
✓ Mollie Barnes, Mary Chapman, Adenike Marie Davidson, Sandra H. Petrulonis, Amber Shaw, Derrick R. Spires, and Elissa Zellinger, who will serve as CV reviewers.
✓ Early American Reprints, The Scholar’s Choice, and University of Nebraska Press who will each be participating in the book/journal exhibition throughout the conference.

We would also like to extend a special word of appreciation to the following individuals who have served as readers/evaluators for the 2018 SSAWW Awards: Lucy Biederman, Rita Bode, Theresa Strouth Gaul, Valeria Gennero, Christina Henderson, Cheryl Hopson, Laura Nicosia, Terry Novak, Corey Powell, Krista Quesenberry, Diane Todd, Karen Weyler, and Elissa Zellinger. We truly appreciate the time and dedication.

Last but not least, we would like to thank all of the conference participants, the graduate students who helped run the registration desk and art exhibition room, those who agreed to serve as facilitators for our special events, and anyone we unknowingly omitted for their meaningful contributions to this great event.

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SSAWW EXECUTIVE COMMITTEE AND ADVISORY BOARD

The Society for the Study of American Women Writers (SSAWW) was established in the year 2000 in order to promote and advance the study of American women writers in the areas of research, teaching, and publication. It is the goal of the Society to strengthen relations among persons and institutions both in the United States and internationally who are undertaking such studies and to broaden knowledge widely among the general public about American women writers. The Society is committed to diversity in the study of American women writers—racial, ethnic, gender, class, sexual orientation, region, and era—as well as of scholars participating in the Society.

SSAWW Executive Committee

✓ President: DoVeanna S. Fulton, University of Houston-Downtown
✓ Vice President of Membership and Finances and SSAWW Program Assistant: Toya T. Mares, University of Houston-Downtown
✓ Vice President of Development and 2018 Conference Program Director: Christopher Allen Varlack, University of Maryland, Baltimore County
✓ Vice President of Organizational Matters: Sabrina Starnaman, University of Texas at Dallas
✓ Vice President of Publications: Jordan L. Von Cannon, Florida Gulf Coast University

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✓ Kimberly Blockett, Pennsylvania State University Brandywine (first term/ends 2021)
✓ Kinitra Brooks, Michigan State University (first term/ends 2021)
✓ Eve Dunbar, Vassar College (first term/ends 2021)
✓ Stéphanie Durrans, Université Bordeaux Montaigne-3 (second term/ends 2020)
✓ John Ernest, University of Delaware (first term/ends 2021)
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✓ Josette Lorig, University of Colorado Boulder (first term/ends 2021)
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✓ Susan Tomlinson, University of Massachusetts Boston (serves for the term of her editorship with Legacy)
✓ Jennifer S. Tuttle, University of New England (serves for the term of her editorship with Legacy)
✓ Johanna Mary Wagner, Østfold University College (second term/ends 2020)

Nominating Committee

✓ Norma Cantu, Professor, Trinity University
✓ Eve Dunbar, Associate Professor, Vassar College
✓ Christine Alderman Grogan, University of South Florida
KEYNOTE SPEAKER: STACEYANN CHIN

Staceyann Chin—“Jamaican-Born, Brooklyn-Living, Woman-Loving, Writer/Poet Political Activist, Performance Artist, and Single Mama”—will be the keynote speaker for the 2018 SSAWW Triennial Conference.

Ms. Chin is a full-time performance artist, spoken-word poet, and LGBT rights political activist. Her work has been featured in more than twenty-one publications, including the New York Times, the Washington Post, and the Pittsburgh Daily. Her titles include The Other Side of Paradise: A Memoir and “Authenticity,” which appears in Black Cool: One Thousand Streams of Blackness.

Ms. Chin has performed on stage and on screen, including both the stage and film versions of Howard Zinn’s Voices of a People’s History of the United States. She co-wrote and performed in the Tony-nominated Russell Simmons Def Poetry Jam on Broadway. Ms. Chin was also nominated for the GLAAD Media Award for Outstanding New York Theater: Broadway & Off-Broadway for her outstanding performance in her own production—Border/Clash: A Litany of Desire. She acted in Across the Universe and was featured in the documentaries, Black/Womyn: Conversations with Lesbians of African Descent and OnePeople: The Celebration.

She has been featured by public-access television cable programs in Brooklyn and in Manhattan, the Oprah Winfrey Show, CNN, 60 Minutes, and PBS, discussing issues of race and sexuality.

In 2015, Ms. Chin was named by Equality Forum as one of their 31 Icons of the 2015 LGBT History Month. And in 2017, she was nominated for the Helen Hayes Award for Outstanding Lead Actress in a Play for her performance in Motherstruck.
ART EXHIBITIONS AT A GLANCE

Recognizing that resistance and recovery work manifest in many different forms, we are pleased to host an art exhibition this year at the conference and to offer an art giveaway—an 18” x 24” print of *Innocencia* by Natalia Anciso—at the end of the conference as part of our photo contest (see the inside back cover for the contest guidelines). Additional prints will be available for sale during the conference.

**Natalia Anciso**

*Her*{stories} *Untold: El Trabajo de La Mujer Nunca Termina* focuses primarily on women subjects and their stories, untold. Each piece represents a close look at lived, documented, and closely researched struggles among working women, recounting their stories, as they are often silenced and forgotten. Anciso’s art in general is predicated on realities and legends of her upbringing along her native Rio Grande Valley and examine psycho-political struggles along *La Frontera*.

Natalia Anciso is a Chicana-Tejana visual artist and educator. She earned her MFA with an emphasis in Painting and Drawing from California College of the Arts and an MA in Education at the University of California Berkeley Graduate School of Education. Her work has been exhibited at various venues including the San Jose Museum of Art, Movimiento de Arte y Culture Latino Americana, the Oakland Museum of California, the Vincent Prince Art Museum, and many more. Her contributions as an artist have been noted by the *Huffington Post*, which identified her as one of “13 Latina Artists Under 35 You Should Know,” as well as *Latina Magazine*, which named her in their Latina 30 Under 30 list of Celebrities, Style Stars, Innovators, and Influencers. For more information about Anciso, please visit her website at http://www.nataliaanciso.com.

**Francesca Brunetti**

*Choice Cuts* analyzes how women are portrayed by mass media by recreating a Frankensteinian version of the glamour and attractive attitude women assume in magazines and on television. Brunetti’s starting point is the examination of magazines such as *Seventeen, Glamour*, and *Vogue*. In Brunetti’s practice, she focuses on women’s shining eyes, big lips, and ultra-sexy poses and constructs a new set of images that shows the unnatural and constructed quality of the original representations.

In the final result, the women assume unnatural and grotesque poses that suggest an association between “representation” and “violence.” The women’s exaggerated features want to offer an alternative perspective about what is supposed to be culturally natural and spontaneous, revealing a dynamic of violence and construction in what we typically consider acceptable. In her work, she re-establishes, in a mediated way, the original imperfection of the female features by including on the women’s faces the history of violence operated by culture.

Francesca Brunetti was born in Rome, where she studied philosophy at La Sapienza University of Rome. After pursuing her Bachelor’s and Master’s degrees in Philosophy, she moved to Scotland where she studied Art and Design at the Edinburgh College of Art and earned a second Master’s in Communication Design at the Glasgow School of Art with a focus on illustration. Currently, she has settled in Dallas, Texas, where she is pursuing a PhD in Aesthetic Studies at the University of Texas at Dallas.
**xtine burrough and Sabrina Starnaman**

*Unnamed Woman* is centered around an interactive “archive” that juxtaposes nineteenth-century literary texts about women with contemporary nineteenth-century photographs of unnamed and unidentified American women found in the archived collections of the New York Public Library, the Schomburg Center for Research in Black Culture, and the Library of Congress. Installed, this work will be a facsimile of a library research station through which the user explores the “database” of photographs and texts to create an action-artifact. In lieu of citation information, visitors who search our photography archive of unnamed women are presented with misinformation drawn from historical literature. The imagined narratives that result relocate the women on the screen as subjects of a text. After visitors search our archive, they are encouraged to speak back to the archive (and archive curators) in our *Unnamed Women* Guestbook. By blurring the lines between art and archive, this project further promotes discourse about the library as an authority of knowledge curation and as a site of creation.

**xtine burrough** is an associate professor in the School of Arts, Technology, and Emerging Communication at the University of Texas at Dallas, where she co-organizes LabSynthE—a laboratory for the creative investigation of synthetic and electronic poetry. In addition, using social platforms, search engines, blogs, and applications along with popular sites such as Facebook and YouTube, she creates web communities promoting interpretation and autonomy. **Sabrina Starnaman** is a clinical assistant professor of literary studies at the University of Texas at Dallas, where she recently won the University of Texas Outstanding Teaching Award. Together, burrough and Starnaman collaborate on *The Laboring Self*, a media project funded by Humanities Texas, the Dallas Museum of Art, and Puffin Foundation West, Ltd. Specifically, *Return to Sender and Conscious Machines*, are touring workshops that extend ideas of the self in labor to sites outside the museum walls.

**Joel Swanson**

The *Marginalized Ways of Speaking* series was inspired by Deleuze’s concept of “stuttering” as a politically subversive act, as described in *Clinique et Critique*. This series takes marginalized ways of speaking (lisping, mumbling, and stuttering) and attempts to make the words hover in a space between inscription, reading, and speaking by elongating the words phonetically. The use of a label maker as material connects to the way that society and media “labels” certain forms of speech and discourse “normal” while marginalizing others. Swanson’s work therefore exposes the inconsistencies, glitches, and quirks within language—the spaces where the system breaks down. Through this work, he wants to make people think about the role that words play in shaping identities, ideologies, and institutions. He wants to show that while ubiquitous, language is fallible and unstable to introduce complexity into often reductive structures of language.

In his work, **Joel Swanson** explores the relationship between text and technology as the primary forces that shape our experiences and identities. He earned his MFA in Computing and Arts at the University of California, San Diego and is an assistant professor in the ATLAS Institute at the University of Colorado Boulder. His work has been exhibited widely, including at the Eli and Edythe Broad Museum Lansing, the Power Plant Toronto, the Orange County Museum of Contemporary Art, a solo show at the Denver Museum of Contemporary Art, and “Personal Structures”—an official satellite show of the 2017 Venice Biennale. For more information about Swanson and his work, please visit his website at http://www.joelericswanson.com.
SSAWW is committed to mentoring scholars at all stages of their professional lives. Therefore, we invite members to meet one-on-one with journal editors in twenty-minute sessions; please bring your intro/abstract to the session. The times for these sessions are listed in the schedule below.

**Job Clinic: Interview Sessions** (Mezzanine)*
With interview season approaching, we are hosting a job clinic to simulate the market experience in a low-stakes environment. Each participant will receive feedback for growth in these twenty-minute sessions. The times for these sessions are listed in the schedule below.

Visit us online at www.ssawwnew.wordpress.com
Chat with an Editor: Susan Tomlinson, *Legacy* (Mezzanine)* 10:00 AM-11:15 AM
Artist Workshop: Francesca Brunetti (Molly Brown)* 11:30 AM-12:45 PM
Job Clinic: Interview Sessions (Mezzanine)* 11:30 AM-12:45 PM
Chat with an Editor: Karen L. Kilcup, *ESQ* (Mezzanine)* 1:00 PM-2:15 PM
Chat with an Editor: Carolyn Sorisio, *College Literature* (Mezzanine)* 1:00 PM-2:15 PM
Screening: *We Sagebrush Folks: Annie Pike Greenwood...* (Confluence C) 1:00 PM-2:15 PM
Afternoon Tea (Augusta) 1:00 PM-2:30 PM
Artist Talk Roundtable (Molly Brown) 1:30 PM-2:45 PM
Keynote Address with Staceyann Chin (Confluence Ballroom) 3:00 PM-4:15 PM
Book Signing and Reception (Platte River Room) 4:30 PM-6:00 PM
Dinner Break (On Your Own or With Friends) 6:15 PM-7:45 PM
SSAWW Creative Writers Reading (Confluence B) 8:00 PM-9:30 PM

SATURDAY, NOVEMBER 10, 2018
Registration (Conference Office B) 7:00 AM-12:00 PM
Rise and Shine Yoga (Molly Brown) 6:00 AM-7:00 AM
SSAWW Business Meeting (Confluence C) 8:00 AM-9:15 AM
Art Exhibition (Molly Brown) 8:00 AM-12:00 PM
Book/Journal Exhibition (Molly Brown) 9:30 AM-5:00 PM
Chat with an Editor: Wendy Martin, *Women’s Studies* (Mezzanine)* 9:30 AM-10:45 AM
Chat with an Editor: Gary Totten, *MELUS* (Mezzanine)* 9:30 AM-10:45 AM
Concurrent Sessions 9:30 AM-12:15 PM
Chat with an Editor: Jennifer S. Tuttle, *Legacy* (Mezzanine)* 11:00 AM-12:15 PM
SSAWW Awards Ceremony and Luncheon (Confluence C) 12:30 PM-2:00 PM
SSAWW Photo Contest Art Giveaway (Confluence C) 12:30 PM-2:00 PM
Job Clinic: Interview Sessions (Mezzanine)* 2:15 PM-3:30 PM
Chat with an Editor: Betsy Klimasmith, *New England Quarterly* (Mezzanine)* 2:15 PM-3:30 PM
Concurrent Sessions 2:15 PM-5:00 PM
Artist Workshop: xtine burrough and Sabrina Starnaman (Molly Brown)* 3:45 PM-5:00 PM
Dinner Break (On Your Own or With Friends) 5:15 PM-6:45 PM
Evening Meditation (Molly Brown) 7:00 PM-7:45 PM
Screening: *Life of Lydia Maria Child, Abolitionist for Freedom* (Confluence C) 7:00 PM-9:40 PM

SUNDAY, NOVEMBER 11, 2018
SSAWW Advisory Board Breakfast Meeting (Boardroom) 7:00 AM-9:00 AM
Registration (Conference Office B) 7:00 AM-10:00 AM
Coffee and Conversation (Mezzanine) 8:00 AM-10:00 AM
Job Clinic: CV Workshop (Mezzanine) 8:00 AM-10:00 AM
Art Exhibition (Molly Brown) 8:00 AM-12:00 PM
Book/Journal Exhibition (Molly Brown) 8:00 AM-12:00 PM
Concurrent Sessions 8:00 AM-12:15 PM

All events denoted with an asterisk have a limited seating capacity; pre-registration is required. Note also that the art exhibition and book/journal exhibition space will be closed during each of the artist workshops listed on the schedule above.
HIGHLIGHTED SESSIONS

THURSDAY, NOVEMBER 8, 2018

| The Louisa May Alcott Society — “Reforms of All Kinds”: Louisa May Alcott and the Public Humanities Roundtable (Welton) | 8:30 AM-9:45 AM |
| The Charlotte Perkins Gilman Society — Recovering Gilman for the 21st Century (Confluence A) | 10:00 AM-11:15 AM |
| The Margaret Fuller Society — In the Company of Margaret Fuller: Unexpected Genealogies of Feminism (Confluence A) | 1:00 PM-2:15 PM |
| Transatlantic Women — Transatlantic Women at Ten Years: Women of the Green Atlantic (Blake) | 2:30 PM-3:45 PM |
| The Evelyn Scott Society — Evelyn Scott and the Consequences of Gender (Confluence B) | 4:00 PM-5:15 PM |
| The Emily Dickinson International Society — Film Screening: Wild Nights with Emily (Confluence C) | 7:15 PM-9:00 PM |

FRIDAY, NOVEMBER 9, 2018

| The Constance Fenimore Woolson Society — Constance Fenimore Woolson’s Resistance: Pedagogy and Practice (Confluence B) | 8:30 AM-9:45 AM |
| The Society for the Study of American Travel Writing — Vectors of Positionality: Social Critique in Women’s Travel Writing (McCourt) | 8:30 AM-9:45 AM |
| The Western Literature Association — Shared Trauma in Contemporary Western Women’s Writing (Cook) | 8:30 AM-9:45 AM |
| The Catharine Maria Sedgwick Society — Resisting Readers in Catharine Maria Sedgwick’s Works (Blake) | 10:00 AM-11:15 AM |
| The Edith Wharton Society — Edith Wharton’s European Geographies (Confluence B) | 10:00 AM-11:15 AM |
| The Edith Wharton Society — Edith Wharton’s U.S. Geographies (Confluence B) | 11:30 AM-12:45 PM |
| The Society for the Study of Gloria Anzaldúa — Fronterizas in Digital Humanities: New Forms of Resistance, Recovery, and Activism (Cook) | 11:30 AM-12:45 PM |
| The Lydia Maria Child Society — Syllabus/Assignment Exchange for Social Justice Pedagogy #1 (Curtis) | 1:00 PM-2:15 PM |
| The Society for the Study of Gloria Anzaldúa — Current Trends/Approaches in Anzaldúa Scholarship: Testimonio, Assemblage, Race-Based Medicine (Cook) | 1:00 PM-2:15 PM |

SATURDAY, NOVEMBER 10, 2018

| Legacy — Recovery without the Author: Alternate Approaches to the Recovery of Women’s Writing (Confluence A) | 9:30 AM-10:45 AM |
| The Cather Foundation — Willa Cather’s My Ántonia at 100: Gendered Genealogies (Boardroom) | 9:30 AM-10:45 AM |
| The Catharine Maria Sedgwick Society — Recovery and Alternatives to Print Publication Roundtable (Curtis) | 11:00 AM-12:15 PM |
### SUNDAY, NOVEMBER 11, 2018

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<td><strong>The American Theatre and Drama Society</strong>—Nevertheless She Resisted: Women Playwrights of the Americas Confront Social Injustice (McCourt)</td>
<td>8:00 AM-9:15 AM</td>
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<td><strong>The Harriet Beecher Stowe Society</strong>—Stowe’s Resistance, Resisting Stowe (Curtis)</td>
<td>9:30 AM-10:45 AM</td>
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<td><strong>The Society for Early Americanists</strong>—Lostness, Fragments, and Divides in Early American Women’s Narratives (Welton)</td>
<td>9:30 AM-10:45 AM</td>
</tr>
<tr>
<td><strong>The Harriet Beecher Stowe Society</strong>—Christianity and Resistance in <em>Uncle Tom’s Cabin</em> (Confluence A)</td>
<td>11:00 AM-12:15 PM</td>
</tr>
</tbody>
</table>
Pre-Conferece Event: Promoting Digital Humanities Panel
Room: V's Lounge
Chair: Seretha D. Williams, Augusta University (seretha.williams@augusta.edu)
- **Does Money Matter?: Digital Humanities Outside Research Institutions**
  Jordan L. Von Cannon, Florida Gulf Coast University (jvoncannon@fgcu.edu)
- **Resisting Student Boredom: Using Digital Humanities to Create Real Connections in the Classroom**
  Colleen Thorndike, University of Mississippi (cfthorn@olemiss.edu)
- **Reframing C19 Indigenous Archives in Digital Environments**
  Sarah Klotz, University of Southern California (sklotz@rossier.usc.edu)
- **Digital Humanities in a Post-Humanities Era**
  Seretha D. Williams, Augusta University (seretha.williams@augusta.edu)

In celebration of the 2018 SSAWW Triennial Conference, hors d’oeuvres and soft drinks will be served for those attending this pre-conference event. The bar will also be open for those interested in purchasing spirits and other apéritifs. Come join us for good food, good conversation, and insightful presentations on an area of scholarly activity that we are eager to see grow with SSAWW.

Pre-Conferece Event: Globalizing American Women Writers Roundtable
Room: V’s Lounge
Chair: Norma E. Cantu, Trinity University (ncantu@trinity.edu)
- **Fulbright Fellowships: Generating Global Exchange**
  Etta Madden, Missouri State University (ettaMadden@missouristate.edu)
- **Doing Work that Matters: Gloria Anzaldúa in a Global Context**
  Norma E. Cantu, Trinity University (ncantu@trinity.edu)
- **Contemporary Experiments: Teaching Dickinson in Malaysia**
  Regina Yoong Yui Jien, Ohio University (yy262316@ohio.edu)
- **Performing American Citizenship: Children’s Periodicals in Costa Rica and the United States**
  Gabriela Valenzuela, University of California, Los Angeles (gvalenzuela@ucla.edu)
- **Searching “the Inexhaustible Mines of Voodoo and Witchcraft in Haiti”: Zora Neale Hurston’s Tell My Horse and the Redefinition of Black Intellectual Work**
  Christopher Allen Varlack, University of Maryland-Baltimore County (cavarlack@gmail.com)
Volume 35, No. 2, 2018 (Forthcoming)

Essays

The Trials of a New England Coquette: Rockford and the Romantic History of Lillie Devereux Blake
-Vera Foley

Turning Over Fresh Leaves: A Reconsideration of Fanny Fern’s Periodical Writing
-Kevin McMullen

H.D., Imagine Synaesthete
-Allyson C. DeMaagd

From the Archives

Willa Cather in the Denver Times in 1915 and New Evidence of the Origins of The Professor’s House
-Melissa Homestead

Legacy Reprint

Profile of Fanny Fern (1985)
-Joyce Warren

Book reviews and web reviews.

Legacy is available online through Project MUSE and JSTOR. Both offer free access via library subscriptions and pay-per-view options for those without library connections.

Read it at
bit.ly/LEG_MUSE
bit.ly/LEG_JSTOR

There are additional resources and information about publishing in Legacy at legacywomenwriters.org

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Learning Legacies
Archive to Action through Women’s Cross-Cultural Teaching
Sarah Ruffing Robbins

Examines pedagogy as a toolkit for social change, and the urgent need for cross-cultural collaborative teaching methods

“[Learning Legacies] combines knowledge about teacher training and the history of education in the United States gained from extensive research into many formal archives, numerous site visits, and interviews with educators, archivists and others. Robbins’s own autoethnographic reflections also form a crucial and welcome element of her research.”

—Sandra A. Zagarell, Donald R. Longman Professor of English at Oberlin College and scholar of American Literature and Culture

Sarah Ruffing Robbins is a Lorraine Sherley Professor of Literature at Texas Christian University.

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Incidents in the Life of a Slave Girl, Second Edition
HARRIET JACOBS • Edited by Frances Smith Foster, Emory University, and Richard Yarborough, University of California, Los Angeles

This Norton Critical Edition includes:

• The 1861 first edition of the autobiography, with the editors’ explanatory annotations, introduction, and glossary of the people of Incidents in the Life of a Slave Girl.
• Three illustrations.
• Key public statement by Harriet Jacobs, William C. Nell, The Reverend Francis J. Grimke, and others.
• A rich selection of correspondence by Harriet Jacobs, Lydia Maria Child, and John Greenleaf Whittier suggest Incident’s initial reception.
• Ten major critical essays, six of them new to the Second Edition.
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### Registration Desk
6:00 AM – 4:00 PM  
Room: Conference Office B

### Nursing Room
8:00 AM – 5:00 PM  
Room: Teller

### Book Exhibition
8:15 AM – 5:00 PM  
Room: Molly Brown

### Art Exhibition
8:00 AM – 1:00 PM and 3:00 PM – 5:00 PM  
Room: Molly Brown  
Facilitator: xtine burrough, University of Texas at Dallas

### Mentoring Breakfast Session I (3-A)
7:00 AM – 8:15 AM  
Room: Confluence C  
Facilitator: Christopher Allen Varlack, University of Maryland-Baltimore County

These sessions are available for conference attendees at all stages of their professional lives. Note that topics with an asterisk are also offered Friday.

- **Balancing Family Responsibilities and the Academic Career**  
  Tiffany Anderson, Youngstown State University (tmanderson03@ysu.edu)

- **Balancing Teaching, Research, and Life in the Small Liberal Arts Context**  
  Christine Wooley, St. Mary’s College of Maryland (cawooley@smcm.edu)

- **Considering Administration: Why Pursue the Administrative Track?**  
  DoVeanna S. Fulton, University of Houston-Downtown (fultond@uhd.edu)

- **Forming Regional Study Groups: How and Why**  
  Ellen Gruber Garvey, New Jersey City University (ellengarvey@earthlink.net)

- **Insights into Digital Humanities: Archives and Other DH Projects**  
  Seretha D. Williams, Augusta University (seretha.williams@augusta.edu)

- **Insights into Publishing: Peer-Reviewed Journal Articles**  
  Jennifer S. Tuttle, University of New England (jtuttle@une.edu)

- **Managing the Challenges Faced by Minority Teachers and Scholars**  
  Frances Smith Foster, Emory University (ffoster@emory.edu)

- **Managing the Challenges of Graduate Studies and Graduate Life**  
  Ashley Reed, Virginia Tech (akreed@vt.edu)  
  Karen Roggenkamp, Texas A&M University-Commerce (karen.roggenkamp@tamuc.edu)

- **Promoting Public Humanities, Community Engagement, and Activism**  
  Randi Lynn Tanglen, Austin College (rtanglen@austincollege.edu)

- **Promotion and Tenure: Advice for Promotion to Associate Professor**  
  Kristin J. Jacobson, Stockton University (Kristin.Jacobson@stockton.edu)

- **Promotion and Tenure: Advice for Promotion to Full Professor**  
  Deborah Clarke, Arizona State University (deborah.clarke@asu.edu)

- **Strategies for Negotiating the Job Search**  
  Mary Chapman, University of British Columbia (mary.chapman@ubc.ca)  
  Amanda T. Smith, Southwestern Oklahoma State University (amanda.smith@swosu.edu)

- **The Art of Feminist Collaboration (Teaching, Writing, Editing)**  
  Jennifer Putzi, College of William and Mary (jputzi@wm.edu)
THURSDAY 8:30 AM – 9:45 AM

4-A AMERICAN WOMEN WRITERS REVISITED: BIOGRAPHIES, HISTORIOGRAPHIES, AND ARCHIVAL WORK
Room: Confluence A
Chair: Melanie Fishbane, Humber College (melaniefishbane@gmail.com)
✓ From Struggling Teacher to Successful Authoress: How E.D.E.N. Southworth’s Biography Masked the Empowered Woman in The Deserted Wife and The Hidden Hand
  Rose Neal, University of Central Oklahoma (rose.neal@yahoo.com)
✓ Cosmopolitanism and the Archive: A Cultural Biography of Juanita Harrison
  Cathryn Halverson, Minot State University (cathryn.halverson@gmail.com)
✓ Dissident Women and Archives: On Feminist Historiographies in the Post-Apocalypse
  Héloïse Thomas, Université Bordeaux Montaigne (heloise.ln.thomas@gmail.com)
✓ Sisterhood Histories and Their Influence on Interventions in Literary Scholarship
  Brandi Locke, University of Delaware (blocke@udel.edu)

4-B RESISTING VIOLENT AND CORRUPTING FORCES: COMMODIFICATION, EXPLOITATION, AND CONQUEST
Room: Blake
Chair: M. Genevieve West, Texas Woman’s University (gwest@twu.edu)
✓ “It all depends upon that railroad”: The Spatial and Symbolic Geography of the Railroad in Maria Ruiz de Burton’s The Squatter and the Don
  Emily J. Rau, University of Nebraska-Lincoln (emilyjanerau@gmail.com)
✓ Recovering Marita Bonner’s “A Crown of Paste”
  M. Genevieve West, Texas Woman’s University (gwest@twu.edu)
✓ "The language of life won’t be silenced": Linda Hogan’s Narratives of Recovery
  Gurleen Grewal, University of South Florida (grewal@usf.edu)

4-C RECOVERING LAURA CURTIS BULLARD AND EARLY SUFFRAGE LITERATURE #1
Room: Curtis (A/V Required)
Chair: Denise Kohn, Baldwin Wallace University (dkohn@bw.edu)
✓ Recovering the Nineteenth-Century Female Lecturer Novel: Laura Curtis Bullard’s Mesmeric Activism in Christine
  Brooke A. Opel, University of Indiana, Bloomington (bopel@iu.edu)
✓ Liberty, Activism, and Women’s Rights in Laura Curtis Bullard’s Christine; or, Woman’s Trials and Triumphs
  Rachel Snyder-Lockham, Syracuse University (rjsnyder@syr.edu)
✓ Laura C. Bullard, Harriet Beecher Stowe, and George Sand in the Nineteenth-Century American Woman’s Movement
  Charlene Avallone, Independent Scholar (avallone000@gmail.com)
4-D  TOO RADICAL OR NOT RADICAL ENOUGH?: RECOVERING FEMINIST WRITERS FROM AMERICAN PERIODICALS

Room: Confluence B
Chair: Michelle M. Campbell, Purdue University (campb186@purdue.edu)
✓ Elizabeth Oakes Smith and Mid-Nineteenth-Century Pro-Slavery Feminism
   Emily Treasure, Idaho State University (treaemi2@isu.edu)
✓ Lois Waisbrooker’s *Foundation Principles*: Lessons in Nineteenth-Century Anarchist Feminism, Spiritualism, and Eugenics
   Michelle M. Campbell, Purdue University (campb186@purdue.edu)
✓ Discovering Mary Johnston’s Feminist Social Protest
   Jane A. Rose, University of South Florida Sarasota-Manatee (janerose@sar.usf.edu)

4-E  AMERICAN WOMEN WRITERS MAKING HISTORY

Room: Boardroom
Chair: Jen McDaneld, University of Portland (mcdaneld@up.edu)
✓ Revolutionary Poetry and the "Making" of History in Milcah Martha Moore’s *Commonplace Book*
   Kaitlin Tonti, Indiana University of Pennsylvania (ktonti2@gmail.com)
✓ “The Lessons of the Past”: The Southern Workman and Native Herstory Makers
   Jacqueline Emery, SUNY College Old Westbury (emeryj@oldwestbury.edu)
✓ A.M.E. Churchwomen Writing History
   Cynthia Patterson, University of South Florida (cpatterson@usf.edu)

4-F  AMERICAN WOMEN WRITERS PROBING TRAUMA, SEXUAL VIOLENCE, AND SHAME

Room: McCourt
Chair: Roxanne Harde, University of Alberta (rharde@ualberta.ca)
✓ “I seem to be quite depressed this morning”: The Ditzy Facade of Female Trauma in Anita Loos’ *Gentlemen Prefer Blondes*
   Juliet Conway, University of Edinburgh (juliet_conway@hotmail.co.uk)
✓ “I wish I didn’t have a body”: Tracing Shame in American YA Rape Narratives
   Roxanne Harde, University of Alberta (rharde@ualberta.ca)
✓ Mad Cool: A Look at Sexual Misconduct in Jessica Valenti’s *Sex Object* and What It Means to Be "Cool Girl"
   Marissa A. Zerangue, University of Louisiana at Lafayette (maz9115@louisiana.edu)
"REFORMS OF ALL KINDS": LOUISA MAY ALCOTT AND THE PUBLIC HUMANITIES ROUNDTABLE (ORGANIZED BY THE LOUISA MAY ALCOTT SOCIETY)

Room: Welton
Chair: Sandra H. Petruilionis, Penn State University, Altoona College (shp2@psu.edu)
Co-Chair: Daniel Shealy, University of North Carolina Charlotte (dlshealy@uncc.edu)
✓ “Artistic Attempts" and “Literary Lessons”: A Class Project in Community Engagement and Service Learning
  Marlowe Daly-Galeano, Lewis and Clark State College (hmmdalygaleano@lcsc.edu)
✓ “Hope and Keep Busy”: The Role of the Public Intellectual in Daunting Political Times
  Randi Lynn Tanglen, Austin College (rtanglen@austincollege.edu)
✓ Conversations: University and Community Celebrations of #LittleWomen150
  Anne K. Phillips, Kansas State University (annek@ksu.edu)
✓ From Discovery/Recovery to Public Humanities: Bringing the Work of American Women Writers into Community Consciousness
  Melissa McFarland Pennell, University of Massachusetts, Lowell (Melissa_Pennell@uml.edu)
✓ An Exhibit Celebrating the 150th Anniversary of Louisa May Alcott’s Little Women
  Mark Gallagher, University of California, Los Angeles (markgallagher@ucla.edu)
✓ From Old-Fashioned Girl to Pioneer Woman
  Ariel Clark Silver, Columbus Ohio Institute of Religion (ariel.silver@gmail.com)

THURSDAY 10:00 AM – 11:15 AM

RECOVERING GILMAN FOR THE 21ST CENTURY (ORGANIZED BY THE CHARLOTTE PERKINS GILMAN SOCIETY)

Room: Confluence A
Chair: Jacqueline Emery, SUNY Old Westbury (emeryj@oldwestbury.edu)
✓ Progressive Work: Teaching Gilman’s What Diantha Did in Different Contexts
  Ann Bliss, Texas A&M University-San Antonio (Ann.Bliss@tamusa.edu)
✓ "So they mended the bridge": Reconciliation and Recovery in "In Two Houses"
  Katie Taylor, Liverpool John Moores University (K.L.Taylor@2014.ljmu.ac.uk)
✓ Recovering Charlotte Perkins Gilman’s “The Boarder Bit” and Its Queer Subtext
  Jaimie McGovern, Boston College (mcgovejk@bc.edu)

RESISTANCE AND RECOVERY ROUNDTABLE: THE HELEN HUNT JACKSON ARCHIVES IN COLORADO SPRINGS

Room: Blake
Chair: Lesley Ginsberg, University of Colorado at Colorado Springs (lginsber@uccs.edu)
✓ Teaching the Helen Hunt Jackson Archives in Colorado Springs: Resistance and Recovery
  Lesley Ginsberg, University of Colorado at Colorado Springs (lginsber@uccs.edu)
✓ Using the Academic Library to Research 19th-Century Books from Helen Hunt Jackson’s Library
  Christina Martinez, University of Colorado at Colorado Springs (cmartine@uccs.edu)
✓ Curating the Helen Hunt Jackson Papers at Colorado College
  Jessy Randall, Colorado College (jrandall@coloradocollege.edu)
✓ Home and Hearth: Using Objects to Interpret the Personal and Professional Lives of Helen Hunt Jackson
  Leah Davis Witherow, Colorado Springs Pioneers Museum (LWitherow@springsgov.com)
✓ Helen Hunt Jackson as Resistance Role Model
  Katherine Scott Sturdevant, Pikes Peak Community College (Katherine.Sturdevant@ppcc.edu)

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5-C  RECOVERING LAURA CURTIS BULLARD AND EARLY SUFFRAGE LITERATURE #2
Room: Curtis (A/V Required)
Chair: Brooke A. Opel, Indiana University, Bloomington (bopel@iu.edu)
 ✓ Breaking Bonds: Laura Curtis Bullard’s Biblical Rhetoric of “True Marriage” and Divorce
  Denise Kohn, Baldwin Wallace University (dkohn@bw.edu)
 ✓ Recovering the Public “Mother of the Gracchi”: Elizabeth Cady Stanton on the Sexes, Women’s Reproductive Rights, and Physical Health as Liberation
  Noelle A. Baker, Independent Scholar (noelle.baker@me.com)
 ✓ U.S. Suffrage, in Recovery: The Possibilities and Perils of Bad Literature and Bad Feminism
  Jen McDaneld, University of Portland (mcdaneld@up.edu)

5-D  “MICRO” DIGITAL HUMANITIES AND THE RECOVERY OF AMERICAN WOMEN WRITERS
Room: Confluence B
Chair: Jordan L. Von Cannon, Florida Gulf Coast University (jvoncannon@fgcu.edu)
 ✓ The Wide, Wide World Reviews Gallery and Initial Findings: Big Plans, Micro Outcomes
  Jill K. Anderson, Southern Illinois University Edwardsville (jander@siue.edu)
 ✓ Annotation, Animation, and Science Fiction: A Digital Humanities Collaboration
  Kate Culkin, Bronx Community College (kculkin@gmail.com)
 ✓ Planning a Digital Recovery Hub
  Jessica DeSpain, Southern Illinois University Edwardsville (jdespai@siue.edu)
 ✓ Finding Funding to Study Women’s E-Lit
  Kristen Lillvis, Marshall University (lillvis@marshall.edu)
 ✓ Teaching Nineteenth-Century Poetry with the Virginia Lucas Scrapbook
  Ashley Reed, Virginia Tech (akreed@vt.edu)

5-E  FIGHTING FUNNY: RESISTANCE THROUGH HUMOR IN AMERICAN WOMEN’S WRITING
Room: Boardroom
Chair: Sabrina Fuchs Abrams, SUNY, Empire State College (Sabrina.FuchsAbrams@esc.edu)
 ✓ Something/Nothing to Laugh About: Reading Resistance in Latina Humor
  Stevie K. Seibert Desjarlais, University of Nebraska-Lincoln (seibertdesjarlais@huskers.unl.edu)
 ✓ Suffragist Humor in the Popular Press: Marie Jenney Howe and Alice Duer Miller
  Amanda T. Smith, Southwestern Oklahoma State University (amanda.smith@swosu.edu)
 ✓ The World Dances the Word: Illocutionary Acts in Dorothy Parker’s “The Waltz”
  Sean Zwagerman, Simon Fraser University (sean_zwagerman@sfu.ca)
 ✓ Recovering Nancy Boyd: The Secret, Subversive Humor of Edna St. Vincent Millay
  Sabrina Fuchs Abrams, SUNY, Empire State College (Sabrina.FuchsAbrams@esc.edu)

5-F  RESISTANCE IN THE MEDICAL REALM: CONFRONTING MEDICAL MISEDUCATION AND RACIALIZED HEALTH DISPARITIES
Room: McCourt
Chair: Margaret Jay Jessee, University of Alabama at Birmingham (mjessee@uab.edu)
 ✓ Women Doctors as Contamination: Literary Resistance to the Abortionist as Female Horror
  Margaret Jay Jessee, University of Alabama at Birmingham (mjessee@uab.edu)
 ✓ “We must attack the system”: The Print Practice of Black “Doctresses”
  Patrick Allen, Pennsylvania State University (pallen@psu.edu)
 ✓ Housework as Health Work: New Negro Women’s Resistance to Health Disparities in Anti-Lynching Drama
  Mia Alafaireet, University of Wisconsin-Madison (alafaireet@wisc.edu)
5-G THERAPEUTIC TENSION: NARRATING RESISTANCE THROUGH TRAUMA
Room: Welton
Chair: Ashley Cheyemi McNeil, Georgia State University (acmcneil1@gsu.edu)
✔ When Trauma Meets the Historically Disenfranchised: Towards Developing Compounding Trauma Theory
  Alison M. Johnson, University of Nevada, Reno (alisonj@unr.edu)
✔ Therapeutic Methods of Prayer and Oral Narration as Resistance in Captivity
  Ashley-Nichole Holland, Western Washington University (hollana5@wwu.edu)
✔ Guardianship as Inter-Ethnic Recovery
  Ashley Cheyemi McNeil, Georgia State University (acmcneil1@gsu.edu)

CHAT WITH AN EDITOR SESSION (5-H)
10:00 AM – 11:15 AM
Room: Mezzanine
Editor: Jennifer Putzi
Legacy: A Journal of American Women Writers

Please check with registration to determine if there are any available spaces.

CHAT WITH AN EDITOR SESSION (5-I)
10:00 AM – 11:15 AM
Room: Mezzanine
Editor: Gary Totten
MELUS

Please check with registration to determine if there are any available spaces.

JOB CLINIC: INTERVIEW SESSION (5-J)
10:00 AM – 11:15 AM
Room: Mezzanine
Interviewers: Kristin J. Jacobson
Molly K. Robey

Please check with registration to determine if there are any available spaces.

JOB CLINIC: INTERVIEW SESSION (5-K)
10:00 AM – 11:15 AM
Room: Mezzanine
Interviewers: Roxanne Harde
Laura Korobkin

Please check with registration to determine if there are any available spaces.

SSAWW PRESIDENT’S ADDRESS AND LUNCHEON (6-A)
Introduction: Sabrina Starnaman, University of Texas at Dallas

ACCEPTING DIFFERENCE, EXPANDING DEFINITIONS, AND EMPOWERING WOMEN THROUGH RESISTANCE AND RECOVERY IN THE SOCIETY FOR THE STUDY OF AMERICAN WOMEN WRITERS
SSAWW President, DoVeanna S. Fulton, University of Houston-Downtown
11:30 AM – 12:45 PM
Room: Confluence C
7-A  IN THE COMPANY OF MARGARET FULLER: UNEXPECTED GENEALOGIES OF FEMINISM
(ORGANIZED BY THE MARGARET FULLER SOCIETY)
Room: Confluence A
Chair: Sonia Di Loreto, University of Torino (sonia.diloreto@unito.it)
✓ Margaret Fuller and John Neal
    Fritz Fleischmann, Babson College (fleischmann@babson.edu)
✓ Genealogies of Translation: Fuller, de Staël and Caroline Crane Marsh
    Etta M. Madden, Missouri State University (EttaMadden@MissouriState.edu)
✓ Looking for Transpacific Genealogy in Early Feminism: A Study on the Analogy between
    Margaret Fuller and Ume Tsuda
    Yoshiko Ito, Taisho University (yoshikoogaito@gmail.com)
✓ The Visual Genealogy of Margaret Fuller
    Jenessa Kenway, University of Nevada Las Vegas (kenwayj@unlv.nevada.edu)

7-B  PRECURSORS TO “ME TOO”: EARLY RESISTANCE TO SEXUAL HARASSMENT AND ASSAULT IN
AMERICAN WOMEN’S WRITING
Room: Blake
Chair: Sandra H. Petrulionis, Penn State University, Altoona College (shp2@psu.edu)
✓ Breaking the Silence, Speaking for the Dead: Fall River’s Voices of Resistance
    Marlowe Daly-Galeano, Lewis-Clark State College (hmdalygaleano@lcsc.edu)
✓ Before the “Whisper Network”: Sedgwick’s A New-England Tale
    Melissa McFarland Pennell, University of Massachusetts Lowell (Melissa_Pennell@uml.edu)
✓ The Hermitess and The Coquette: Recovering Fantasies of Solitude in the Seductive Republic
    Ben Bascom, Ball State University (bdbascom@bsu.edu)
✓ “Watch me! From now on I’m going to tell people what is what!”: Recovering Resistance to
    Sexual Assault and Violence in Gertrude Beasley’s My First Thirty Years
    Randi Lynn Tanglen, Austin College (rtanglen@austincollege.edu)

7-C  NEW KEYWORDS FOR REGIONALISM ROUNDTABLE
Room: Curtis (A/V Required)
Chair: Jennifer S. Tuttle, University of New England (jtuttle@une.edu)
✓ Placetime
    June Howard, University of Michigan (jmhoward@umich.edu)
✓ People’s Geography
    Judith Irwin Madera, Wake Forest University (maderaji@wfu.edu)
✓ Queer Critical
    J. Samaine Lockwood, George Mason University (jlockwo3@gmu.edu)
✓ Species
    Juliana Chow, Saint Louis University (juliana.chow@slu.edu)
✓ Age
    Sari Edelstein, University of Massachusetts-Boston (sari.edelstein@umb.edu)
✓ Ordinariness
    Travis M. Foster, Villanova University (travis.foster@villanova.edu)
7-D  WRITING POLITICAL: 19TH- AND 20TH-CENTURY WOMEN’S RIGHTS ADVOCACY AND LABOR ACTIVISM
Room: Confluence B
Chair: Alicia Mischa Renfroe, Middle Tennessee State University (mischa.renfroe@mtsu.edu)
✓ In the Face of the True Woman: Examining Elizabeth Cady Stanton and Lucy Stone’s Early Women’s Rights Advocacy
Sally Minyard, Texas A&M-Commerce (sally.minyard@gmail.com)
✓ Victims or Harlots?: Rhetorical Constructions of Women in the Early American Novel by Women
Anna Genneken, Texas Woman's University (agenneken@twu.edu)
✓ Queering the Public Sphere: Affectionate Bonds and Conflicting Rhetorics Among Early-Twentieth Century Feminist Labor Activists
Brenda Glascott, Portland State University (glascott@pdx.edu)

7-E  TRANSOCEANIC FELLOW FEELING: NINETEENTH-CENTURY WOMEN’S SENTIMENTAL RESISTANCE AND COMPLIANCE ON A WATERY GLOBE
Room: Boardroom
Chair: Mary Eyring, Brigham Young University (mary_eyring@byu.edu)
Respondent: Mike Taylor, Brigham Young University (mike_taylor@byu.edu)
✓ “Doubting, dreading, fretful guest”: Transoceanic Anxieties
Melissa Gniadek, University of Toronto (m.gniadek@utoronto.ca)
✓ “The briny Ocean will o’erflow your shore”: Anne Bradstreet, Sarah Josepha Hale, and the Early American Genealogy of Sentimental Grief
Mary Eyring, Brigham Young University (mary_eyring@byu.edu)

7-F  THE POLITICS OF PATRIARCHY: AMERICAN WOMEN WRITERS ON SEX, MARRIAGE, AND MOTHERHOOD
Room: McCourt
Chair: Roxanne Harde, University of Alberta (rharde@ualberta.ca)
✓ Impossibility and Latina Resistance in Nicholasa Mohr’s “Aunt Rosana’s Rocker”
Grace Heneks, Texas A&M University (gracieleeh@tamu.edu)
✓ In Sickness and in Health: Aging and Marriage in Elizabeth Stuart Phelps’s Thorne Trilogy
Lisa A. Long, North Central College (lalong@noctrl.edu)
✓ Private Politics: The Legacy of Revolutionary Disenfranchisement and Sentimental Fiction in Contemporary Natural Motherhood
Jenny Cookson, University of Colorado Boulder (cooksonj@colorado.edu)

7-G  WRITING RESISTANCE: CONFRONTING SLAVERY IN THE WORKS OF HARRIET BEECHER STOWE
Room: Welton
Chair: Rebecca Bechtold, Wichita State University (rebeccah.bechtold@wichita.edu)
✓ Sailors, Slaves, and Stowe: The Sea and the Southern Plantation
Lisa Weddell, Duquesne University (weddell1@duq.edu)
✓ “These things sink into my heart”: Direct Address and Sentimentality in Stowe’s Uncle Tom’s Cabin
Sophia Panayiotou, Boston University (sophiaap@bu.edu)
✓ “when de voice come”: The Sounds of Resistance in Stowe’s Dred
Rebeccah Bechtold, Wichita State University (rebeccah.bechtold@wichita.edu)
Kelly Payne, University of Nebraska Lincoln (kpayne2@unl.edu)
CHAT WITH AN EDITOR SESSION (7-H)
1:00 PM – 2:15 PM
Room: Mezzanine

Editor: Jennifer Putzi
Legacy: A Journal of American Women Writers

Please check with registration to determine if there are any available spaces.

DIGITAL RECOVERY HUB PLANNING MEETING (7-I)
1:00 PM – 2:15 PM
Room: Mezzanine

Facilitator: Jessica DeSpain, Southern Illinois University Edwardsville

On the SSAWW DH listserv, there has been a rigorous discussion about the possibility of members working together to create a digital recovery hub for the study of American women writers that can provide consultation, server space, peer review, and other resources for affiliated projects. Those interested in participating in this exciting conversation will meet in the Mezzanine Foyer. If you are unable to attend this meeting, please contact Dr. Jessica DeSpain at jdespai@siue.edu, who will keep you abreast of the discussion and future steps in the planning process.

ARTIST WORKSHOP: NATALIA ANCISO (7-J)
Bridging Literature and the Visual Arts through Identity and Struggle
1:00 PM – 2:30 PM
Room: Molly Brown

Literature has long been considered as art in the written form. The perspective around literature’s connection with the visual arts, however, is not nearly as clear. Anciso will walk participants through connecting visual art and literature, bridging the forms to enhance the experience through creation, using personal and historical examples of identity and struggle, which have been tantamount to her own work and study. Each participant will have an opportunity to explore, reflect, and bring works of literary art into the realm of the visual using mixed media and collage. Space in this workshop is limited.
THURSDAY 2:30 PM – 3:45 PM

8-A  LYDIA HUNTLEY SIGOURNEY AND THE PUBLIC PERSONA OF WOMEN’S POETRY
Room: Confluence A
Chair/Respondent: Eliza Richards, University of North Carolina-Chapel Hill (ecr@email.unc.edu)
✓ Was Sigourney Really Working Class? A Local History Account
  Gretchen Murphy, University of Texas at Austin (gretchen@austin.utexas.edu)
✓ Ambivalence of the Gift: Native Letters and Sigourney’s Traits
  Wendy Dasler Johnson, Washington State University (wjohnson1@wsu.edu)
✓ Non-Human Empathy and the Liberal Subject in Sigourney’s “Crushed Mouse”
  Sarah Schuster, University of Texas at Austin (sjschuster@utexas.edu)

8-B  TRANSATLANTIC WOMEN AT TEN YEARS: WOMEN OF THE GREEN ATLANTIC (ORGANIZED BY TRANSATLANTIC WOMEN)
Room: Blake
Chair: Kate Culkin, Bronx Community College, CUNY (katherine.culkin@bcc.cuny.edu)
✓ Worth the Postage: The Correspondence of Anna Jameson and Catharine Maria Sedgwick
  Lucinda Damon-Bach, Salem State University (ldamonbach@salemstate.edu)
✓ A True (Irish) Woman: Irish American Feminism in Kate Chopin’s Fiction
  Sarah Nestor, Kent State University at Geauga (snestor@kent.edu)
✓ Birthing the Nation: Colonial Feminism in the French Atlantic in the 1890s
  Jacqueline Couti, Rice University (jacqueline.couti@rice.edu)
✓ “Birds of a Feather?”: Transatlantic Correlations between Scottish Writer Catherine Crowe’s
  The Juvenile Uncle Tom’s Cabin and Stowe’s Uncle Tom’s Cabin Poems
  Nancy Lusignan Schultz, Salem State University (nschultz@salemstate.edu)

8-C  RECOVERY AND NON-RESISTING READERS
Room: Curtis
Chair/Respondent: Cynthia Patterson, University of South Florida (cpatterson@usf.edu)
Organizer: Lori Harrison-Kahan, Boston College (harrislo@bc.edu)
✓ “Other Things Being Equal”: The Philomath Club and Domestic Feminism in Progressive Era San Francisco
  Lori Harrison-Kahan, Boston College (harrislo@bc.edu)
✓ Recover an Anti-Suffragist? Why?
  Ellen Gruber Garvey, New Jersey City University (ellengarvey@earthlink.net)

8-D  RECLAMATION AND RESISTANCE ACROSS THE AGES: WOMEN WRITING SOCIO-POLITICAL CHANGE
Room: McCourt
Chair: Adenike Marie Davidson, Delaware State University (amdavidson@desu.edu)
✓ Poetry as Contestation: Margaret Walker and Rita Dove
  Timothy K. Nixon, Shepherd University (tnixon@shepherd.edu)
✓ Bad Girl Brooks: Popular Poetry, Black Girlhood, and the Great Migration
  Mary I. Unger, Ripon College (ungerm@ripon.edu)
✓ Usable Rage: Audre Lorde’s “jessehelms” and Elisa Chavez’s “Revenge”
  Linda Karell, Montana State University (linda.karell@montana.edu)
8-E  RECOVERY AND DEMOCRACY ROUNDTABLE
Room: Confluence B
Chair: Sandra A. Zagarell, Oberlin College (szagarel@oberlin.edu)
✓ (Some of) The Politics of Recovery
  Paul Lauter, Trinity College (paul.lauter@trincoll.edu)
✓ Literature, Citizenship, Alice Dunbar-Nelson
  Sandra A. Zagarell, Oberlin College (szagarel@oberlin.edu)
✓ Smuggling Sui Sin Far across Borders between the Academy and the Public Sphere
  Mary Chapman, University of British Columbia (mary.chapman@ubc.ca)
✓ Recovering Resistant Voices/Voices Resisting Recovery
  Kate Adams, Tulane University (adamsk918@gmail.com)
✓ Black Women in the Colored Conventions Movement: From Margin to Center and Back
  Denise Burgher, University of Delaware (dburgher@udel.edu)
✓ The Underground Railroad of Books
  Frances Smith Foster, Emory University (ffoster@emory.edu)
✓ Anna Julia Cooper’s “Lost” Writings: A Case for “Shadow Reading” African American Women's Literary Production
  Shirley Moody-Turner, Pennsylvania State University (scm18@psu.edu)

8-F  NEW READINGS OF ANNE BRADSTREET AND PHILLIS WHEATLEY: SITES OF PROTEST AND RESISTANCE
Room: Boardroom
Chair: Dana Murphy, University of Michigan, Ann Arbor (murphydm@umich.edu)
✓ "Nevertheless, She Persisted": Phillis Wheatley's Revision of Niobe as Liberty
  Dana Murphy, University of Michigan, Ann Arbor (murphydm@umich.edu)
✓ Restriction and Resistance in Anne Bradstreet and Phillis Wheatley's Works: A Feminist Interpretation
  Rowshan Jahan Chowdhury, North Dakota State University (rowshan.chowdhury@ndsu.edu)
✓ Resistance, Struggle, and Letters: Phillis Wheatley's Transnational Imagined Communities
  Daysha Pinto, University of North Carolina Greensboro (dppinto@uncg.edu)
✓ The Rape of Anne Bradstreet: Petrarchan Verse and Sexual Violence in Colonial Massachusetts
  Zach Hutchins, Colorado State University (zach.hutchins@colostate.edu)

8-G  POSTMODERNISM AND POST-POSTMODERNISM
Room: Welton
Chair: Jaclyn Partyka, Temple University (jaclyn.partyka@temple.edu)
✓ Beyond Ego: Authorship as Collaboration in Contemporary Women's Writing
  Jaclyn Partyka, Temple University (jaclyn.partyka@temple.edu)
✓ “It couldn’t be more real”: Grown Up Women and Postmodern Neverlands in Sarah Ruhl’s For Peter Pan on Her 70th Birthday
  Susan Gilmore, Central Connecticut State University (GilmoreS@ccsu.edu)
✓ Metadata, Metafiction, and Surveillance in Jennifer Egan’s A Visit From the Goon Squad
  Katherine D. Johnston, Stony Brook University (Katherine.Johnston@stonybrook.edu)
✓ Musical Connections in the Twenty-First Century: Mai Le Meloy, Sara Pritchard, and Sara Ruhl
  Melissa J. Strong, Community College of Philadelphia (strongmj@gmail.com)
THURSDAY 4:00 PM – 5:15 PM

9-A RACE, GENDER, AND RECOVERY IN THE U.S. WEST: RESHAPING CRITICAL PARADIGMS
Room: Confluence A
Chair: Mary Chapman, University of British Columbia (mary.chapman@ubc.ca)
✓ Sarah Winnemucca, the Sagebrush Journalists, and the West
  Carolyn Sorisio, West Chester University of Pennsylvania (CSorisio@wcupa.edu)
✓ “What Shall It Profit a Man”: Resisting Masculine Narratives of Wounded Knee in the Journalism of Susette Bright Eyes La Flesche
  Mike Taylor, Brigham Young University (mike_taylor@byu.edu)
✓ Writing the Rails: Exclusion and Subversion in Edith Eaton’s Railway Travelogue
  Jennifer S. Tuttle, University of New England (jtuttle@une.edu)
✓ “We Should All Long to Hear Their Voices”: Ruth Muskrat Bronson and the Challenge of the Archive
  Kirby Brown, University of Oregon (kbrown@uoregon.edu)

9-B IDENTITY, TRAUMA, LEGACY: THE LIFE AND WORK OF ALICE DUNBAR-NELSON, MURIEL RUKEYSER, AND TRACY K. SMITH
Room: Blake
Chair: Megan M. Peabody, Lindenwood University-Belleville (mpeabody@lindenwood.edu)
✓ Alice Dunbar-Nelson’s Whispered Secrets of Violence
  Megan M. Peabody, Lindenwood University-Belleville (mpeabody@lindenwood.edu)
✓ Muriel Rukeyser’s Poetry and Poetics of “The Prophets and the Establishment”
  Kristi Carter, University of Nebraska-Lincoln (mkristicarter@gmail.com)
✓ The Ordinary as Resistance in Trauma
  DeMisty Bellinger-Delfeld, Fitchburg State University (demistybellinger@gmail.com)

9-C RECOVERING NINETEENTH-CENTURY WOMEN WRITERS: NEW READINGS
Room: Curtis (A/V Required)
Chair: Michael D’Alessandro, Duke University (michael.dalessandro@duke.edu)
✓ The Aesthetic Vision of Elizabeth Palmer Peabody
  Mark Gallagher, University of California, Los Angeles (markgallagher@ucla.edu)
✓ Aesthetic Prosthetics: Recovering Elizabeth F. Hume
  Kylan Rice, University of North Carolina, Chapel Hill (kylan@live.unc.edu)
✓ “Two Friends”: Ambiguous Relationships in the Short Stories of Mary Wilkins Freeman
  Hannah Champion, Université Bordeaux Montaigne/University of Eastern Finland (hjechampion@live.co.uk)
9-D  EVELYN SCOTT AND THE CONSEQUENCES OF GENDER (ORGANIZED BY THE EVELYN SCOTT SOCIETY)
Room: Confluence B
Chair: Paul C. Jones, Ohio University (jonesp2@ohio.edu)
Organizer: Caroline Maun, Wayne State University (caroline.maun@wayne.edu)
✓ “Quiver under it!”: Sexual Violence, Trauma, and the Haunted City in Evelyn Scott’s Manhattan
Hatley Clifford, West Virginia University (htclifford@mix.wvu.edu)
✓ Riding the Wave of New Southern Studies: Evelyn Scott’s Many Affordances for Contemporary Readers
Ruth Trego, University of Miami (rst38@miami.edu)
✓ “The Long Whisper Under Currents”: Evelyn Scott’s Fusions of Modernism and Romanticism
Caroline Maun, Wayne State University (caroline.maun@wayne.edu)

9-E  RECOVERING THE NUMINOUS THROUGH SACRED AND SECULAR OBJECTS IN WOMEN’S DOMESTIC LANDSCAPES
Room: McCourt
Chair: Monika M. Elbert, Montclair State University (elbertm@mail.montclair.edu)
✓ Hoarding, Hospitality, and Harmony in Freeman’s and Jewett’s Domestic Spheres
Monika M. Elbert, Montclair State University (elbertm@mail.montclair.edu)
✓ Precarious Transformations: Imagination and the Material
Rita Bode, Trent University (rbode@trentu.ca)
✓ Recovering the Resistance: The Burning of the Convent and Harriet Beecher Stowe’s Agnes of Sorrento
Nancy F. Sweet, California State University, Sacramento (nsweet@csus.edu)
✓ Objects of Recovery and Resistance: Helen Hunt Jackson’s Literary Home
Lesley Ginsberg, University of Colorado, Colorado Springs (lginsber@uccs.edu)

9-F  RESISTING THE CANONICAL SYLLABUS: TEACHING THE “NASTY WOMAN” WRITER
Room: Welton
Chair: Lori Harrison-Kahan, Boston College (lori.harrison@bc.edu)
Organizer: Elif Armbruster, Suffolk University (earmbruster@suffolk.edu)
✓ Voices of Resistance Unfolding: Teaching Margaret Fuller as a Nasty Woman in Woman in the Nineteenth Century
Lesli Vollrath, University of Houston (lvrath@gmail.com)
✓ Teaching the Nasty Woman of 19th Century America: The Woman Professional
Margaret Jay Jessee, University of Alabama at Birmingham (mijjessee@uab.edu)
✓ Little Women Become Great: Reclaiming Louisa May Alcott as an Original Nasty Woman
Elif Armbruster, Suffolk University (earmbruster@suffolk.edu)
✓ When Recovered Texts Meet Student Resistance: Teaching The Bondwoman’s Narrative and Hagar’s Daughter in Southern College Classrooms
Julie Anne Naviaux, University of Alabama Huntsville (jan0021@uah.edu)
✓ Writing Like a Witch: Teaching the Nasty Modernist Woman Writer
Alyssa Duck, Emory University (alyssa.duck@emory.edu)
✓ Kathy Acker Makes Lit Class Great Again: Teaching Nasty Women
Melanie Doherty, Wesleyan College (mdoherty@wesleyancollege.edu)
CHAT WITH AN EDITOR SESSION (9-H)
4:00 PM – 5:15 PM
Room: Mezzanine

Editor: Faye Halpern
ARIEL: A Review of International English Literature

Please check with registration to determine if there are any available spaces.

DINNER BREAK (ON YOUR OWN OR WITH FRIENDS)
5:30 PM – 7:00 PM

EVENING MEDITATION (10-A)
7:15 PM – 8:00 PM
Room: Molly Brown
Facilitator: Sabrina Starnaman, University of Texas at Dallas

In an effort to afford conference attendees an open space to reflect on this long day of intellectual stimulation and intense conversation, we are offering an evening meditation session. No experience is needed.

FILM SCREENING (10-B)
WILD NIGHTS WITH EMILY
organized by the Emily Dickinson International Society (EDIS)
7:15 PM – 9:00 PM
Room: Confluence C (A/V Required)

Director: Madeleine Olnek
Facilitator: Martha Nell Smith, University of Maryland

Wild Nights with Emily conveys the story of the secret life of Emily Dickinson. The poet’s persona, popularized since her death, is that of a reclusive spinster—a delicate wallflower too sensitive for this world. This film explores the vivacious, irreverent side of her that was covered up for many years and recently revealed—most notably Emily’s lifelong romance with Susan Dickinson, wife of Emily’s brother. After Emily died, the mistress of Emily’s brother would publish Emily’s poems. A fierce rivalry between Emily’s beloved and her brother’s mistress in making known the work of this great poet is also the story of two sets of passionate, illicit lovers in a mysterious struggle for a place in history.
The University of Houston – Downtown would like to congratulate the Society for the Study of American Women Writers (SSAWW) on its fifth triennial conference and welcome its members to Denver, Colorado in celebration of the rich history and broad diversity of American women’s writing and SSAWW’s enduring commitment to recovering their important works.

Our Mission

The College of Humanities and Social Sciences provides the educational foundation of the University experience. CHSS values the diversity of humanity and the idea that education is essential for an empowered, free, and engaged citizenry capable of individual creativity and social responsibility. Students develop and apply knowledge through multiple disciplinary perspectives: historical and theoretical inquiry, critical analysis, quantitative and qualitative research, and creative cultural production. CHSS students gain crucial communication, critical thinking, and analytical skills necessary for professional success in complex global communities of the 21st century.

**Bachelor of Arts Degrees:**
- Communication Studies
- English
- Fine Arts
- History
- Humanities
- Philosophy
- Social Sciences
- Spanish

**Bachelor of Science Degrees:**
- Health & Behavioral Science
- Political Science
- Technical Communication
- Psychology
- Social Sciences
- Sociology

**Graduate Degrees:**
- Master of Arts in Nonprofit Management
- Master of Arts in Rhetoric and Composition
- Master of Science in Technical Communication

**Graduate Certificates:**
- Graduate Certificate in Composition Studies
- Graduate Certificate in History
- Graduate Certificate in Leadership & Strategic Planning
- Graduate Certificate in Plain Language
Join the Pauline Elizabeth Hopkins Society (PEHS) this week for our panel, PAST AND FUTURE CULTURES: DEEP CONTEXTUALIZATIONS OF PAULINE ELIZABETH HOPKINS, at the SSAWW Conference Saturday at 2:15 PM in the Blake Room

Pauline Hopkins’s Cultural (Mis)Appropriations
April C. Logan, President, PEHS

The Stenographer as Novelist
Karin L. Hooks, past Newsletter Editor, PEHS

“No; she could not remain single”: Shifting Perspectives on Single Black Women in the Novels of Pauline Hopkins
Rynetta Davis, Parliamentarian, PEHS

Critical and Pedagogical Legacies: Shaping Pauline Hopkins
JoAnn Pavletich, Treasurer, PEHS

We also invite you to our 10th Anniversary Celebration at the 2019 American Literature Association Conference in Boston, MA.

NOW AVAILABLE FROM MANCHESTER UNIVERSITY PRESS

ADDRESSING THE OTHER WOMAN
Textual correspondences in feminist art and writing
Kimberly Lamm

An interdisciplinary project that brings artists and writers together, offering new ways of understanding artistic productions by women from the late 1960s and 1970s, including prominent writers Angela Davis, Valerie Solanas, and Laura Mulvey.

Kimberly Lamm is Associate Professor of Gender, Sexuality, and Feminist Studies at Duke University. Contact: kkl9@duke.edu.
FRIDAY, NOVEMBER 9, 2018

REGISTRATION DESK
6:00 AM – 3:00 PM
Room: Conference Office B

NURSING ROOM
8:00 AM – 3:00 PM
Room: Teller

BOOK EXHIBITION
8:15 AM – 3:00 PM
Room: Molly Brown

RISE AND SHINE YOGA
6:00 AM – 7:00 AM
Room: Molly Brown
Facilitator: Stephanie Farrar, University of Wisconsin—Eau Claire

Farrar completed her yoga teacher training at the Yoga Center of Minneapolis and is registered with Yoga Alliance. With attentiveness to both the anatomical and philosophical dimensions of yoga, she is attuned to the ways yoga can serve bodies of varying shapes and abilities. She teaches a variety of vinyasa style yoga classes in Eau Claire. Bring a mat or towel and wear comfortable clothing; no past experience is needed.

ART EXHIBITION
8:00 AM – 11:00 AM
Room: Molly Brown
Facilitator: xtine burrough, University of Texas at Dallas

MENTORING BREAKFAST SESSION II (11-A)
7:00 AM – 8:15 AM
Room: Confluence C
Facilitator: Christopher Allen Varlack, University of Maryland-Baltimore County

These sessions are available for conference attendees at all stages of their professional lives. Note that topics with an asterisk are also offered Thursday. Additional topics are on the next page.

✓ Considering Postdoctoral Fellowships and Visiting Assistant Professorships
  Yumi Pak, California State University, San Bernardino (ypak@csusb.edu)

✓ Considering Retirement: Planning and Working
  Susan K. Harris, University of Kansas (Emerita) (skh5@ku.edu)

✓ Developing a Strong Online Presence: Managing Social Media and Professional Websites
  Donna Campbell, Washington State University (campbelld@wsu.edu)

✓ Following the Fulbright: Insights into the Fulbright Program and Application Process
  Etta Madden, Missouri State University (EttaMadden@missouristate.edu)
  Cynthia J. Davis, University of South Carolina (CJDAVIS@mailbox.sc.edu)

✓ Insights into Publishing: Book Projects and Edited Volumes
  Karen L. Kilcup, University of North Carolina at Greensboro (kkilcup@uncg.edu)

✓ Insights into Publishing: Peer-Reviewed Journal Articles*
  Susan Tomlinson, University of Massachusetts Boston (Susan.Tomlinson@umb.edu)

✓ Managing the Challenges Faced by Minority Teachers and Scholars*
  Adenike Marie Davidson, Delaware State University (amdavidson@desu.edu)
  Shirley Moody-Turner, Pennsylvania State University (scm18@psu.edu)
Managing the Demands of Service: Tips for Time Management and Avoiding Burn-Out
Sandra A. Zagarell, Oberlin College (zagarell@oberlin.edu)

Promoting Public Humanities, Community Engagement, and Activism*
Laura Leigh Morris, Furman University (lauramorris@furman.edu)

Promotion and Tenure: Advice for Promotion to Associate Professor*
Rita Bode, Trent University (rbode@trentu.ca)

Promotion and Tenure: Advice for Promotion to Full Professor*
Sarah Ruffing Robbins, Texas Christian University (s.robbins@tcu.edu)

Strategies for Negotiating the Job Search*
Heidi M. Hanrahan, Shepherd University (hhanrahan@shepherd.edu)

The Value of Writing Groups for Today’s Scholars
Theresa Strouth Gaul, Texas Christian University (t.gaul@tcu.edu)

### FRIDAY 8:30 AM – 9:45 AM

#### 12-A CHANGING THE DISCOURSE OF RESISTANCE: NINETEENTH-CENTURY WOMEN WRITERS AND CAPITALISM
Room: Confluence A
Chair: Jennifer Putzi, College of William & Mary (jlputz@wm.edu)

- **✓** The Women of the National Labor Tribune: Championing Labor through Literature in Late Nineteenth-Century Pittsburgh
  Brianne Jaquette, U.S.-Norway Fulbright Educational Exchange (briejaquette@gmail.com)

- **✓** The Business of Writing Women: The Slavery-Capitalism Debate in American Women’s Literature
  Kristin Allukian, University of South Florida (kallukian@usf.edu)

- **✓** Selling Liberty: Maria Weston Chapman’s Gift-Book Poetry in *The Liberty Bell*
  Melissa Range, Lawrence University (melissa.h.range@lawrence.edu)

- **✓** Madeline Yale Wynne’s Arts & Crafts Socialism; or, Why Mrs. Brown is Afraid of Burglars
  Arielle Zibrak, University of Wyoming (azibrak@uwyo.edu)

#### 12-B AGENTS OF CHANGE?: AMERICAN WOMEN WRITERS ADDRESSING HEGEMONIC STRUCTURES AND VIOLENCE IN THE UNITED STATES
Room: Blake
Chair: Rickie-Ann Legleitner, University of Wisconsin-Stout (legleitnerr@uwstout.edu)

- **✓** Francis E. W. Harper’s Queer Use of “Slave Mother” in “The Slave Mother” and “The Slave Mother: A Tale of Ohio”
  Cierra Humphrey, University of Illinois (cierrah2@illinois.edu)

- **✓** Palliative Memory and Atticus Finch
  Lisa Marzano, Palm Beach Atlantic University (lisa_marzano@pba.edu)

- **✓** Race, Gender, and Sacred Violence in Toni Morrison’s *Paradise*
  Kathryn Ludwig, Ball State University (kludwig@bsu.edu)
12-C  REVISIONS, ADAPTATIONS, REPUDIATIONS, AND RESPONSES IN AMERICAN WOMEN’S WRITING
Room: Curtis (A/V Required)
Chair: Marie Drews, Luther College (drewsmar@luther.edu)
✓ “No, you have not rightly read your Bible”: Elizabeth Cady Stanton’s Rhetorical Repudiation of John Milton’s Eve
Adam McLain, Harvard Divinity School (adam.j.mclain@gmail.com)
✓ “Truth is never bad”: Revision as Resistance in Winnifred Eaton’s Cattle
Marie Drews, Luther College (drewsmar@luther.edu)
Paul C. Jones, Ohio University (jonesp2@ohio.edu)

12-D  CONSTANCE FENIMORE WOOLSON’S RESISTANCE: PEDAGOGY AND PRACTICE (ORGANIZED BY THE CONSTANCE FENIMORE WOOLSON SOCIETY)
Room: Confluence B
Chair: Gretchen Murphy, University of Texas at Austin (gretchen@austin.utexas.edu)
✓ Gothic Spaces and the “Homeland”: Resisting Exceptionalism in Constance Fenimore Woolson’s Tales of the Great Lakes and Reconstruction
Jane Marshall Fleming, University of Texas at Austin (jmafleming@utexas.edu)
✓ Post-War Union(s): Teaching Woolson in the Early American Survey Course
Monica Urban, University of Houston (mburban@central.uh.edu)
✓ Disability, Dependency, and the Mind: Cognitive Debility and the Ethics of Care in For the Major
Elizabeth White Vidarte, Temple University (tuf27182@temple.edu)

12-E  VECTORS OF POSITIONALITY: SOCIAL CRITIQUE IN WOMEN’S TRAVEL WRITING (ORGANIZED BY THE SOCIETY FOR THE STUDY OF AMERICAN TRAVEL WRITING)
Room: McCourt
Chair: Jon Volkmer, Ursinus College (jvolkmer@ursinus.edu)
Organizer: Susan L. Roberson, Texas A&M University-Kingsville (susan.roberson@tamuk.edu)
✓ Two Women Take Good Looks at Kentucky: The Diaries of Calista Cralle Long and Olive Dame Campbell
Philip Krummrich, Morehead State University (krummrich@moreheadstate.edu)
Alexa Potts, Morehead State University (akpotts@moreheadstate.edu)
✓ The (Self) Portrait of a Lady: Gertrude Atherton Rewrites the Master
Shonda Stevens, Florida State University (snstevens@fsu.edu)
✓ “At Home in the World”: Emily Hahn’s Female Cosmopolitanism from Model-T to Comrade P.
Olivia Mann, Independent Scholar (o.mann26@gmail.com)
✓ Nothing to Declare: Mary Morris, Vulnerability and Power
Jon Volkmer, Ursinus College (jvolkmer@ursinus.edu)
12-F  WHAT’S NEW IN DICKINSON STUDIES? A ROUNDTABLE WITH CONTRIBUTORS TO THE NEW DICKINSON STUDIES

Room: Welton
Chair: Michelle Kohler, Tulane University (mkohler@tulane.edu)
Organizer: Desiree Henderson, University of Texas Arlington (dhenderson@uta.edu)

✓ Dickinson’s Object-Oriented Feminism
  Michelle Kohler, Tulane University (mkohler@tulane.edu)
✓ Dickinson and George Moses Horton
  Faith Barrett, Duquesne University (barrettf@duq.edu)
✓ Dickinson and the Diary
  Desiree Henderson, University of Texas Arlington (dhenderson@uta.edu)
✓ Emily Dickinson’s Mediated Imagination
  Eliza Richards, University of North Carolina (ecr@email.unc.edu)
✓ Collaborative Dickinson
  Alexandra Socarides, University of Missouri (socaridesa@missouri.edu)

12-G  SHARED TRAUMA IN CONTEMPORARY WESTERN WOMEN’S WRITING (ORGANIZED BY THE WESTERN LITERATURE ASSOCIATION)

Room: Cook
Chair: Edward Watts, Michigan State University (wattse@msu.edu)

✓ “Gaunt, thirsty, lame, wounded, broken-winded, frightened, discouraged”: Hybridity, Horses, and Social Justice in Contemporary U.S. Western Women’s Writing
  Elizabeth Wright, Penn State University Hazleton (ejw12@psu.edu)
✓ A Lonely Walk Down the Mean Streets of Genre: Steph Cha’s Rightful Claim to the Hard-Boiled
  Linda Rogge, University of Nebraska Lincoln (lrogge@unomaha.edu)
✓ Shared Trauma in Jane Smiley’s Private Life
  Elizabeth Abele, SUNY Nassau Community College (elizabeth.abele@ncc.edu)

CHAT WITH AN EDITOR SESSION (12-H)

8:30 AM – 9:45 AM
Room: Mezzanine

Editor: Karen L. Kilcup
ESQ: A Journal of Nineteenth-Century American Literature and Culture

Please check with registration to determine if there are any available spaces.
13-A  WOMEN AND WORK
Room: Confluence A
Chair: Melissa J. Strong, Community College of Philadelphia (strongmj@gmail.com)
✓ “My transactions and travails”: Sarah Kemble Knight and the Forms of Women’s Work
   Mary McAleer Balkun, Seton Hall University (Mary.Balkun@shu.edu)
✓ “Nothing but calico”: Working Women, the Lowell Offering, and Transatlantic Labor Reform
   Amber Shaw, Coe College (ashaw@coe.edu)
✓ Virginia Penny’s New Economic Womanhood. “A working every-day reality”
   Rachel Nolan, University of Connecticut (rachel.e.nolan@uconn.edu)
✓ How to Cook (Up) a Novel: Housework, Artwork, and the Woman Writer in Louisa May Alcott’s Diana & Persis
   Hillary Roegelein, University of Maryland, College Park (hbr@umd.edu)

13-B  RESISTING READERS IN CATHARINE MARIA SEDGWICK’S WORKS (ORGANIZED BY THE CATHARINE MARIA SEDGWICK SOCIETY)
Room: Blake
Chair: Jill K. Anderson, Southern Illinois University Edwardsville (jiander@siue.edu)
✓ Resisting Images: Sedgwick’s Cultivation of Critical Vision
   Melissa Lingle-Martin, Independent Scholar (m.j.linglemartin@gmail.com)
✓ Flights of Fancy? Or Resisting Reason?
   Lisa West, Drake University (lisa.west@drake.edu)
✓ Dark and Crooked Passages: Revisiting Esther Downing’s Conventionality in Hope Leslie
   Christopher C. Apap, Oakland University (apap@oakland.edu)

13-C  POLITICS AND POETICS IN CONTEMPORARY POETRY: PROTEST, PERFORMANCE, AND EMBODIMENT
Room: Curtis (A/V Required)
Chair: Alice Rutkowski, SUNY-Geneseo (rutkowsk@geneseo.edu)
✓ What We Did in the Resistance: Public Poetry, Political Response, and the Women’s March
   Lisa Hammond, University of South Carolina Lancaster (lisaghammond@gmail.com)
✓ Differently a body: Juliana Spahr’s this connection of everyone with lungs
   Andrea Quaid, Bard College (aquaid@bard.edu)
✓ “Your pronouns haven’t even been invented yet”: Performing Poetry, Performing Gender-Queer
   Tori Lane, University of Tennessee-Knoxville (vlane1@vols.utk.edu)
✓ She-wolves: Transformation and Agency in the Creole Poetry of Deborah Clifton
   Rachel Doherty, University of Louisiana, Lafayette (Rachel.Doherty@usainteanne.ca)
13-D  EDITH WHARTON’S EUROPEAN GEOGRAPHIES (ORGANIZED BY THE EDITH WHARTON SOCIETY)
Room: Confluence B
Chair: Donna Campbell, Washington State University (campbelld@wsu.edu)
✓ Restless Heroines: Edith Wharton and Transnationalism
  Donna Campbell, Washington State University (campbelld@wsu.edu)
✓ French Gardens and their Meaning: The “European Pastoral” in The House of Mirth
  Margarida Cadima, University of Glasgow (mcadima@gm.slc.edu)
✓ The Wretched Exotic in the Italian Glass-house: Wharton’s Aesthetic Space in The Valley of Decision
  Anja Kerstin Lange, University of Colorado at Boulder (Anja.Lange@colorado.edu)
✓ Edith Wharton and Italy: Art and Risorgimento in her Italian Short Fiction
  Maria-Novella Mercuri, University College London (marianovella.mercuri@gmail.com)

13-E  RESISTING RESTRICTION ACROSS TIME: TACKLING THE LEGAL AND SOCIAL CONSTRAINTS ON BLACK WOMANHOOD
Room: Boardroom
Chair: Adenike Marie Davidson, Delaware State University (amadavidson@desu.edu)
✓ Cinders and Rags: Harriet E. Wilson and Her Failed Prince Charmings
  Vera R. Foley, Gustavus Adolphus College (verafoley@gmail.com)
✓ “A purpose in life”: Female Ambition, Print Culture, and the Black Coming Woman in Beryl Weston’s Ambition
  Elizabeth A. Boyle, Purdue University (boyle30@purdue.edu)
✓ Space, Bodies, and the Law in Gwendolyn Brooks’ Maud Martha
  Abigail Manzella, Tufts University (abbymanzella@hotmail.com)
✓ A Mother’s Activism: Politicizing Black Middle-Class Motherhood in a Conditionally Integrated City
  Monique McDade, University of Nevada, Reno (mmcdaded@unr.edu)

13-F  REDISCOVERING DISABILITY AND RESISTING ABLEISM
Room: McCourt
Chair: Karyn Valerius, Hofstra University (nuckmv@hofstra.edu)
✓ Incidents in the Life of a Blind Girl: Rediscovering the Resistance of Mary L. Day Arms
  Lucy Sirianni, University of California, Berkeley (lucysirianni@gmail.com)
✓ Crippling Patriarchy: Symbolic and Physical Disability in the Writing of Elizabeth Stuart Phelps
  Rickie-Ann Legleitner, University of Wisconsin-Stout (legleitnerr@uwstout.edu)
✓ "To be free to say so": (Dis)abled Traumatic Witnessing in Afra-American Emancipatory Narratives
  Eden Wales Freedman, Mount Mercy University (ewalesfreedman@mtmercy.edu)
✓ Feminized Rastafar-I, Adaptive Diaspora, and Embodied Resistance in Marcia Douglas’s The Marvelous Equations of the Dread
  Stephanie Lynne Couey, University of Colorado-Boulder (stephanie.couey@colorado.edu)
13-G  MAKING IT COUNT ROUNDTABLE: SPEAKING THE WORTH OF CO-EDITING AND EDITED COLLECTIONS

Room: Welton
Chair: Rita Bode, Trent University (rbode@trentu.ca)
✓ Aspiring to Feminist Collaborative Editing: Navigating the Challenges When Guiding Collections
Sarah Ruffing Robbins, Texas Christian University (s.robbins@tcu.edu)
✓ Cultivating the Organized Cheerleader: Best Practices for Lead Editors
Kristin J. Jacobson, Stockton University (Kristin.Jacobson@stockton.edu)
✓ Co-editing, Collaboration, and Credit-Earning on the Tenure Track
Kristin Allukian, University of South Florida (kallukian@usf.edu)
✓ Pitching the Edited Collection
Deborah Clarke, Arizona State University (deborah.clarke@asu.edu)
✓ Positioning the Edited Collection for Promotion and Tenure
Whitney Womack Smith, Miami University Regionals (womackwa@miamioh.edu)

13-H  WRITING AND RECOVERY: COMMUNAL HEALING AND THE THERAPEUTIC AS RESISTANCE IN AMERICAN WOMEN’S WRITING

Room: Cook
Chair: Paula Rawlins, University of Georgia (Paula.Rawlins25@uga.edu)
Co-Chair: Victoria Chandler, University of South Carolina (vec@email.sc.edu)
✓ Documenting Trauma: The Therapeutics of Writing in Women’s Civil War Archived Texts
Marla L. Anzalone, Duquesne University (anzalon1@duq.edu)
✓ Mothers and Music in Alice Dunbar-Nelson’s Violets and Other Tales
Paula Rawlins, University of Georgia (Paula.Rawlins25@uga.edu)
✓ Submerged Memories and Storytelling that Heals: Boo Killebrew’s The Play About My Dad
Shelby-Allison Hibbs, University of Texas at Dallas (shelby.hibbs@utdallas.edu)
✓ Okay, Ladies, Let’s Try Representation: A Conversation about Representation of New Orleanian Voices, Imagery, and Bodies in Two Post-Katrina Women-Authored Performance Works
Meg Davis, Texas Tech University (meg.davis@ttu.edu)

CHAT WITH AN EDITOR SESSION (13-J)
10:00 AM – 11:15 AM
Room: Mezzanine

Editor: Susan Tomlinson
Legacy: A Journal of American Women Writers

Please check with registration to determine if there are any available spaces.
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**14-A EDITING AWW ROUNDTABLE: NEW METHODS AND VOICES FOR RECOVERY AND RESISTANCE**

Room: Confluence A
Chair: Deborah Gussman, Stockton University (deborah.gussman@stockton.edu)

- **Narrative Resistances: Annotating the Life Writing of Zilpha Elaw, Wesleyan Methodist Preacher 1820-1860s**
  Kimberly Blockett, Penn State University, Brandywine (kdb13@psu.edu)
- **Encouraging Recovery and Resistance through Accessible Scholarly Infrastructure: Catharine Maria Sedgwick Online Letters Project**
  Patricia Larson Kalayjian, California State University, Dominguez Hills (pkalayjian@csudh.edu)
- **Reconstructing Black Women’s Lives as Black Feminist Praxis**
  Joycelyn Moody, University of Texas at San Antonio (joycelyn.moody@utsa.edu)
- **Recovering AWW’s Animal Advocacy Writing: Elizabeth Stuart Phelps’s Trixy**
  Emily E. VanDette, State University of New York at Fredonia (Emily.Vandette@fredonia.edu)
- **Recovering Resistance to Racism and Religious Intolerance in The Western Captive and Other Indian Stories and Elizabeth Oakes Smith’s Sermons**
  Caroline M. Woidat, State University of New York at Geneseo (woidat@geneseo.edu)
- **Editing Charlotte Wilder**
  Caroline Maun, Wayne State University (caroline.maun@wayne.edu)

**14-B TONI MORRISON REVISITED: RESISTANCE AND RECLAMATION**

Room: Blake
Chair: Vida A. Robertson, University of Houston-Downtown (robertsonv@uhd.edu)

- **There is No Voice for Our Song: The Racial Reclamation of Tar Baby in Toni Morrison’s Sula**
  Vida A. Robertson, University of Houston-Downtown (robertsonv@uhd.edu)
- **Reclaiming Power: The Importance of Naming in the Literature of Maya Angelou and Toni Morrison**
  Maggie Romigh, University of South Florida (mromigh@mail.usf.edu)
- **In the Name of the Mother: Expanding Definitions of Love in Toni Morrison’s Sula**
  Randy Torres, University of Houston-Downtown (torresr42@gator.uhd.edu)
- **Racial and Gender Anxiety and Food Justice: Liberating the Carceral Cuisine in Toni Morrison’s Paradise**
  Majda Atieh, Fulbright Alumni Program (m.r.atieh@gmail.com)
14-C  MOBILITY AND RESISTANCE IN A GLOBALIZING WORLD, 1600-1915
Room: Curtis (A/V Required)
Chair: J. Samaine Lockwood, George Mason University (jlockwo3@gmu.edu)
✓ Entré, Pasé, Embarquéme: Movement and Identity in Catalina de Erauso’s Vida i sucesos
   Tamara Harvey, George Mason University (tharvey2@gmu.edu)
✓ Moving through Community: Examining the Travels of Esperanza Rodriguez, mulata Jew in
   Spain and Mexico
   Joan Bristol, George Mason University (jbristol@gmu.edu)
✓ Vagabondiana: Louise Imogen Guiney’s Queer Transatlantic Travels
   J. Samaine Lockwood, George Mason University (jlockwo3@gmu.edu)
✓ The Liberties and Limits of Authorship in the Reservation Diaries of Abby Williams Hill
   Tiffany Aldrich MacBain, University of Puget Sound (tamacbain@pugetsound.edu)

14-D  EDITH WHARTON’S U.S. GEOGRAPHIES (ORGANIZED BY THE EDITH WHARTON SOCIETY)
Room: Confluence B
Chair: Julie Olin-Ammentorp, Le Moyne College (olinamme@lemoyne.edu)
Organizer: Donna Campbell, Washington State University (campbelld@wsu.edu)
✓ Towards a Literary Cartography: The Intersecting Worlds of Edith Wharton and Willa Cather
   Julie Olin-Ammentorp, Le Moyne College (olinamme@lemoyne.edu)
✓ Places of Payment: Wharton, Privilege, and the Outdoors
   Christine Wooley, St. Mary’s College of Maryland (cwooley@smcm.edu)
✓ Life by Landscape: The Gothic Sublime and the Spectacle of Transcendence in the Ghost
   Fiction of Edith Wharton
   Cindy Murillo, Tennessee State University (cmurilloabc@gmail.com)
✓ The Magic in the Machine: Situated Cognition in the Construction of Space in Edith Wharton’s
   Ghost Stories
   Sally O. Donlon, University of Louisiana-Lafayette (sallyo@louisiana.edu)

14-E  WOMEN’S FRIENDSHIPS IN THE 20TH CENTURY #1
Room: Boardroom
Chair: Kelly Reames, Western Kentucky University (kelly.reames@wku.edu)
✓ “Sob Sisters”: Women’s Friendships in Imitation of Life and Stella Dallas
   Kristi Branham, Western Kentucky University (kristi.branham@wku.edu)
✓ “These Sweet Trees”: June Jordan, Alice Walker, and Womanist Friendship
   Cheryl R. Hopson, Western Kentucky University (cheryl.hopson@wku.edu)
✓ “Closer Than Blood”: The Intertwined Lives of Edith Wharton, Minnie Jones, and Beatrix
   Farrand
   Elif Armbruster, Suffolk University (earmbruster@suffolk.edu)
14-F NEW READINGS IN AMERICAN WOMEN LETTER WRITERS AND DIARISTS
Room: McCourt
Chair: Melissa Gniadek, University of Toronto (m.gniadek@utoronto.ca)
✓ Rhetoric, Identity, and Feminism in Angelina Grimke’s Letters to William Lloyd Garrison
   Published in The Liberator in 1835
   Nina Roscan, University of Bucharest (nina.maria.roscan@drd.unibuc.ro)
✓ Resistance and the Imagined Moral High Ground: The Evolution of the Southern Woman in
   Mary Chesnut’s Civil War Diary
   Michelle-Taylor Sherwin, University of Georgia (ms49305@uga.edu)
✓ Hitting the Mark: Annie and the Cowgirls
   Diana M. Vela, National Cowgirl Museum and Hall of Fame (dvela@cowgirl.net)
✓ “I wear your letter—the best one—on my heart”: Recovering Lilian Freeman Clarke
   Kirsten Paine, University of Pittsburgh (klp78@pitt.edu)

14-G CREATIVE WRITING PEDAGOGY IN LITERATURE COURSES
Room: Welton
Chair: Angela Sorby, Marquette University (angela.sorby@marquette.edu)
✓ Dickinson Everywhere
   Angela Sorby, Marquette University (angela.sorby@marquette.edu)
✓ Found in Translation
   Mary Lou Kete, University of Vermont (mkete@uvm.edu)
✓ Cold Hard Consent
   Amina Gautier, University of Miami (amina.gautier@gmail.com)
✓ DIY: Reason and Rhyme
   Melissa Range, Lawrence University (melissa.h.range@lawrence.edu)
✓ Detecting Conventions
   Brianne Jaquette, Fulbright Roving Scholar (briejaquette@gmail.com)
✓ Re-mediating Poetry
   Karen L. Kilcup, University of North Carolina at Greensboro (kkilcup@uncg.edu)
✓ Students as Digital Poetry Publishers
   Marla L. Anzalone, Duquesne University (anzalon1@duq.edu)

14-H FRONTERIZAS IN DIGITAL HUMANITIES: NEW FORMS OF RESISTANCE, RECOVERY, AND
   ACTIVISM (ORGANIZED BY THE SOCIETY FOR THE STUDY OF GLORIA ANZALDÚA)
Room: Cook
Chair: Maira E. Álvarez, University of Houston (mealvarez@uh.edu)
✓ Digital Humanities Practices: Documenting U.S.-Mexico Border Trans-Hemispheric Voices
   Maira E. Álvarez, University of Houston (mealvarez@uh.edu)
✓ Forthcoming Project: Mapping La Frontera through Digital Projects
   Sylvia A. Fernández, University of Houston (safernandez@uh.edu)
✓ Digital Activism: “Across La Frontera” in the 21st-Century
   Carolina E. Alonso, Fort Lewis College (ealonso@fortlewis.edu)
ARTIST WORKSHOP: FRANCESCA BRUNETTI (14-I)
Choice Cuts
11:30 AM – 12:45 PM
Room: Molly Brown

Participants in this workshop will engage in a visual deconstruction of the representation of women’s bodies in popular magazines such as Seventeen, Cosmopolitan, Vogue, etc. in order to create collages that play with and question the way women are depicted in them. Magazines, paper, glue, cutters, cutting mats, and markers will be provided, as participants analyze the magazines’ pictures and work to identify which aesthetic traits they consider the most unreal, sexualized, and/or stereotypical. By using the daily frustration about how women are represented in the media, participants will create grotesque compositions as a parody of the original pictures, though this parody is just a repetition of the surreal aesthetic choices proposed daily in magazines as natural and acceptable. Space in this workshop is limited.

JOB CLINIC: INTERVIEW SESSION (14-J)
11:30 AM – 12:45 PM
Room: Mezzanine

Interviewers: Eden Wales Freedman
Derrick R. Spires

Please check with registration to determine if there are any available spaces.

JOB CLINIC: INTERVIEW SESSION (14-K)
11:30 AM – 12:45 PM
Room: Mezzanine

Interviewers: Jean M. Lutes
Megan M. Peabody

Please check with registration to determine if there are any available spaces.

FRIDAY 1:00 PM – 2:15 PM

15-A FORMS OF RESISTANCE: WOMEN’S FAMILY LETTERS OF THE EARLY AMERICAS ROUNDTABLE
Room: Confluence A
Chair: Mary McAleer Balkun, Seton Hall University (mary.balkun@shu.edu)
✓ Performance of Identity: The Power of Writing for Eighteenth-Century Boston Women
Kathleen McDonald, Norwich University (kmcdonal@norwich.edu)
✓ “the fruit of my Industry”: Eliza Lucas Pinckney’s Cultivation of a Maternal Legacy
Kirsten Iden, Auburn University (kirsten.iden@gmail.com)
✓ Deborah Read Franklin and Sally Franklin Bache: Challenging Family and Community in Eighteenth-Century Philadelphia
Vivian Bruce Conger, Ithaca College (vconger@htva.net)
✓ Coding Rape in the American Revolution: Trauma in the Loyalist Letters of Anna Rawle
Kacy Tillman, University of Tampa (ktillman@ut.edu)
✓ Mary Penry and the Politics of Singleness in Early America
Scott Paul Gordon, Lehigh University (spg4@lehigh.edu)
✓ Sister, Mentor, Inspiration: The Influence of Jane Minot Sedgwick on Catharine Maria Sedgwick
Lucinda Damon-Bach, Salem State University (ldamonbach@salemstate.edu)
15-B  INSIGHTS INTO IDENTITY THROUGH THE NATURAL WORLD: PHELPS, MAXWELL, AND FREEMAN
Room: Blake
Chair: Miranda Green-Barteet, University of Western Ontario (mgreenb6@uwo.ca)
 ✓ Companion Skies: Shared Flights of Resistance in Elizabeth Stuart Phelps’s A Story of Avis
   Lesli Vollrath, University of Houston (lvrrath@gmail.com)
 ✓ “How Could a Woman Do It?”: Animal Materiality in the Taxidermy of Martha Maxwell
   Julie McCown, Southern Utah University (juliemccown@suu.edu)
 ✓ “As the tree...so the woman”: Trees, Spinsters, and Resistance in Mary Wilkins Freeman’s Six Trees
   Gia Coturri Sorenson, University of North Carolina at Greensboro (gmcoturr@uncg.edu)

15-C  SYLLABUS/ASSIGNMENT EXCHANGE FOR SOCIAL JUSTICE PEDAGOGY #1 (ORGANIZED BY THE LYDIA MARIA CHILD SOCIETY)
Room: Curtis (A/V Required)
Moderator: Lucy Sirianni, University of California, Berkeley (lucysirianni@gmail.com)
 ✓ Disability Justice Pedagogy in the Literature Classroom
   Julie Williams, University of New Mexico, Valencia (juliew@unm.edu)
 ✓ American Visions: Women and Nineteenth-Century Social Reform
   Caroline M. Woidat, State University of New York at Geneseo (woidat@geneseo.edu)
 ✓ “Justice and Humanity”: Nineteenth-Century Social Justice Movements in the American Literature Classroom
   Theresa Strouth Gaul, Texas Christian University (t.gaul@tcu.edu)

15-D  RESISTANT BODIES: RACE, GENDER, AND PERFORMANCE IN 19TH-CENTURY LITERATURE
Room: Confluence B
Chair: Sam Sommers, McNeil Center for Early American Studies (smsommers@gmail.com)
 ✓ Resisting Mediation: Embodied Performance and Familial Connection in Iola Leroy
   Sam Sommers, McNeil Center for Early American Studies (smsommers@gmail.com)
 ✓ “Health” and the Racialized Body in Helen Hunt Jackson’s Ramona
   Sarah Nance, U.S. Air Force Academy (sarah.nance@usafa.edu)
 ✓ “blood for blood”: Biographies of Black Resistance in Lydia Maria Child’s The Freedmen’s Book
   Benjamin Beck, University of California, Los Angeles (benbeck@g.ucla.edu)
 ✓ Resisting Sex in Constance Fenimore Woolson’s Florida Tales
   Rebecca Lipperini, Rutgers University (rebecca.lipperini@gmail.com)
15-E WOMEN’S FRIENDSHIPS IN THE 20TH CENTURY #2

Room: Boardroom

Chair: Kristi Branham, Western Kentucky University (kristi.branham@wku.edu)

✓ Homoromantic Resistance: Decolonizing the Borders of Friendship in The Mixquiahuala Letters
  Meagan Solomon, Texas Christian University (meagan.solomon@tcu.edu)

✓ Finding Female Friendship in Dorothy Allison’s Trash
  Elizabeth Gardner, Louisiana State University (egard11@lsu.edu)

✓ ”Hungry Listening:” Consumptive Story Telling and Female Friendships in Zora Neale Hurston's Their Eyes Were Watching God
  Luciana Lilley, University of North Carolina at Greensboro (ldlilley@uncg.edu)

15-F AMERICAN WOMEN WRITERS DISRUPTING: INSIGHTS INTO DOMESTICITY, FEMININITY, MOTHERHOOD, AND GENDER IDENTITY

Room: McCourt

Chair: Christine Wooley, St. Mary’s College of Maryland (cwooley@smcm.edu)

✓ Mother-Daughter Memoirs and Queer Temporality: Adrienne Rich’s Influence on Cheryl Strayed, Terry Tempest Williams, and Alison Bechdel
  Mary Thompson, James Madison University (thompsmx@jmu.edu)

✓ Was the College Girl a Woman?: Trans Studies and the Recovery of American Women Writers
  Molly K. Robey, Illinois Wesleyan University (mrobey@iwu.edu)

✓ Resisting and Recovering: Writers, Readers, and Joan of Arc
  Susan K. Harris, University of Kansas (Emerita) (skh5@ku.edu)

✓ Stein, Modernism, and Domesticity
  Deborah Clarke, Arizona State University (Deborah.Clarke@asu.edu)

15-G THE EVOLUTION OF GREEN RESISTANCE IN AMERICAN WOMEN’S LITERATURE: NINETEENTH-, TWENTIETH-, AND TWENTY-FIRST-CENTURY PERSPECTIVES

Room: Welton

Chair: Todd Goddard, Utah Valley University (todd.goddard@uvu.edu)

✓ Humor and Environmentalism in Caroline M. Kirkland’s A New Home: Who’ll Follow?
  Todd Goddard, Utah Valley University (todd.goddard@uvu.edu)

✓ Environmental Regionalism and Resistance to the Midwestern Pastoral in Erdrich’s The Antelope Wife and Fridlund’s History of Wolves
  Kristin J. Jacobson, Stockton University (Kristin.Jacobson@stockton.edu)

✓ Bridging the Species Divide: Animal-Human Dynamics in Elizabeth Stuart Phelps’s Anti-Vivisection Fiction
  Emily E. VanDette, State University of New York at Fredonia (Emily.vandette@fredonia.edu)
CURRENT TRENDS AND APPROACHES IN ANZALDÚA SCHOLARSHIP: TESTIMONIO, ASSEMBLAGE, RACE-BASED MEDICINE (ORGANIZED BY THE SOCIETY FOR THE STUDY OF GLORIA ANZALDÚA)

Room: Cook
Chair: Norma E. Cantu, Trinity University (ncantu@trinity.edu)

✓ Gloria Anzaldúa and the Politics of Language and Experiences of Colonization
  Juanita Diaz-Cotto, SUNY-Binghamton (companeras1994@yahoo.com)
✓ Anzaldúa at the Crossroads of Literature and Health
  Sonia Cristina Suarez, University of California at Berkeley (sohart@berkeley.edu)
✓ Other/Worldly Assemblages: More-than-Human Sociality in the Archival Writings of Gloria E. Anzaldúa
  Lupe Alberto Flores, Rice University (Lupe.Flores@rice.edu)

CHAT WITH AN EDITOR SESSION (15-I)
1:00 PM – 2:15 PM
Room: Mezzanine

Editor: Karen L. Kilcup
ESQ: A Journal of Nineteenth-Century American Literature and Culture

Please check with registration to determine if there are any available spaces.

CHAT WITH AN EDITOR SESSION (15-J)
1:00 PM – 2:15 PM
Room: Mezzanine

Editor: Carolyn Sorisio
College Literature: A Journal of Critical Literary Studies

Please check with registration to determine if there are any available spaces.

FILM SCREENING (15-K)
WE SAGEBRUSH FOLKS: ANNIE PIKE GREENWOOD’S IDAHO
1:00 PM – 2:15 PM
Room: Confluence C (A/V Required)

Director: Marcia Franklin, IdahoPTV Producer
Facilitator: Philip Anthony Homan, Idaho State University

This documentary explores the life of Annie Pike Greenwood, who wrote about her experiences farming in south-central Idaho in the Atlantic Monthly and her 1934 memoir, We Sagebrush Folks. In these works, Greenwood wrote about subjects that until recently would have been considered taboo, such as depression and abuse. As a result, she has come to represent the theme of resistance in her own way, at times pushing against the myth that early pioneers and farmers all got along or were successful and criticizing churches for not doing enough to help farmers. Marcia Franklin will also host a brief question and answer session afterwards.
AFTERNOON TEA (15-L)
organized by the Catharine Maria Sedgwick Society,
the Harriet Beecher Stowe Society, and the Margaret Fuller Society
1:00 PM – 2:30 PM
Room: Augusta

The tea welcomes anyone who is invested in and/or curious about Sedgwick, Stowe, Fuller, and their respective Societies.

ARTIST TALK ROUNDTABLE (16-A)
1:30 PM – 2:45 PM
Room: Molly Brown
Facilitator: Eve Dunbar, Vassar College (evdunbar@vassar.edu)

This year, the Society for the Study of American Women Writers is pleased to introduce an artist talk roundtable, featuring Natalia Anciso, Francesca Brunetti, xtine burrough, Sabrina Starnaman, and Joel Swanson, who will discuss their artistic visions, their work, and the potential for art as a vehicle to engage in resistance and recovery.

KEYNOTE ADDRESS (17-A)
Introduction: Jordan L. Von Cannon, Florida Gulf Coast University

RESISTANCE AND RESILIENCE:
HOW MARGINALIZED AND OPPRESSED BODIES ARE SURVIVING THE CURRENT SIEGE
Staceyann Chin
3:00 PM – 4:15 PM
Room: Confluence Ballroom (A/V Required)

BOOK SIGNING AND RECEPTION
4:30 PM – 6:00 PM
Room: Platte River Room

A limited number of books will be available for purchase during the book signing after the Keynote Address. We are pleased to invite you to also attend a reception after, featuring a selection of drinks, cheeses, and charcuterie. Remember to bring the two teal drink tickets that you received at the registration desk for drinks on us. A cash bar will also be available for those interested in purchasing additional drinks.

USE #SSAWW2018 TO KEEP THE CONVERSATION GOING ONLINE
DINNER BREAK (ON YOUR OWN OR WITH FRIENDS)
6:15 PM – 7:45 PM

SSAWW CREATIVE WRITERS READING (18-A)
8:00 PM–9:30 PM
Room: Confluence B
Facilitator: Christopher Allen Varlack, University of Maryland-Baltimore County

These gifted writers will share a sample of their work (approximately fifteen minutes each) and then field questions about creative writing, the challenges of balancing creative and scholarly work, the role of resistance and recovery in the arts, etc.

✓ Nicky Beer, University of Colorado Denver (nicole.beer@ucdenver.edu)
  Beer, an associate professor, is the author of *The Octopus Game* (2015) and *The Diminishing House* (2010), winner of the 2010 Colorado Book Award for Poetry. Her awards include a fellowship from the National Endowment for the Arts, a Ruth Lilly Fellowship from the Poetry Foundation, and many more. Her poems have been published in venues such as *Best American Poetry, Poetry, The Nation,* and others.

✓ Amina Gautier, University of Miami (amina.gautier@gmail.com)
  Gautier earned her PhD in English Literature from the University of Pennsylvania. She is the author of three award-winning short story collections: *The Loss of All Lost Things* (2016), *Now We Will Be Happy* (2014), and *At-Risk* (2011). Recipient of the Prairie Schooner Book Prize, the Flannery O’Connor Award for Short Fiction, the PEN/MALAMUD award, and others, she has published over one hundred stories.

✓ Toya T. Mares, University of Houston-Downtown (toyatemares@gmail.com)
  A native Texan living in Houston, Mares is a short story writer and personal essayist. She is a recent graduate from the University of Texas-Dallas Masters in Humanities program, where she studied creative writing. Her work focuses on intersectionality, the body, and community. Ever the consummate planner, she spends her daylight hours collaborating on events for UHD’s Center for Critical Race Studies and SSAWW.

✓ Laura Leigh Morris, Furman University (laura.morris@furman.edu)
  Morris lives in Greenville, SC, where she teaches at Furman University. Before that, she spent three years as the National Endowment for the Arts/Bureau of Prisons Artist-in-Residence at Bryan Federal Prison Camp. *Jaws of Life* (2018), a collection of short stories set in West Virginia, is her first book. She is currently at work on her first novel.

✓ Cheryl R. Hopson, Western Kentucky University (cheryl.hopson@wku.edu)
  Hopson received her PhD in English from the University of Kentucky in 2008. She is the author two poetry collections, *Fragile* (2017) and *Black Notes* (2013), both of which were published with Finishing Line Press. Her work has also appeared in such venues as the *Toronto Quarterly, Border Crossings, DoveTales: Refugees and the Displaced, Wraith Infirmity Muses,* and *Ounwapi Literary Journal.*
Announcing a new series: Sandoz Studies will be published in collaboration with the Mari Sandoz Heritage Society. Each volume in this series will include essays by renowned Sandoz scholars, aligning with the annual Mari Sandoz Heritage Society conference themes, helping to place Sandoz’s work in broader contexts and enriching our understanding of her as an author and as a woman deeply connected to the Sandhills of Nebraska.
**SATURDAY, NOVEMBER 10, 2018**

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<td><strong>BOOK EXHIBITION</strong></td>
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**RISE AND SHINE YOGA**

6:00 AM-7:00 AM  
Room: Molly Brown  
Facilitator: Stephanie Farrar, University of Wisconsin—Eau Claire

Farrar completed her yoga teacher training at the Yoga Center of Minneapolis and is registered with Yoga Alliance. With attentiveness to both the anatomical and philosophical dimensions of yoga, she is attuned to the ways yoga can serve bodies of varying shapes and abilities. She teaches a variety of vinyasa style yoga classes in Eau Claire. *Bring a mat or towel and wear comfortable clothing; no past experience is needed.*

**ART EXHIBITION**

8:00 AM – 12:00 PM  
Room: Molly Brown  
Facilitator: xtine burrough, University of Texas at Dallas

**SSAWW BUSINESS MEETING (19-A)**

8:00 AM – 9:15 AM  
Room: Confluence C

Presiding: DoVeanna S. Fulton, SSAWW President  
Recording of the Minutes: Toya T. Mares, SSAWW Program Assistant

Call to Order and Welcome: DoVeanna S. Fulton

- ✓ Memorial Moment for SSAWW Members who Have Passed since the 2015 Conference
- ✓ Executive Committee Reports  
  - o Membership and Finances: Toya T. Mares  
  - o Organizational Matters: Sabrina Starnaman  
  - o Development: Christopher Allen Varlack  
  - o Publications: Jordan L. Von Cannon
- ✓ Restructuring SSAWW Membership Fees
- ✓ Announcement of Incoming SSAWW Officers
- ✓ Additional Announcements (see pages 79-81 of the conference program)
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Room</th>
<th>Chair</th>
<th>Speakers</th>
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</thead>
</table>
| 20-A    | RECOVERY WITHOUT THE AUTHOR: ALTERNATE APPROACHES TO THE RECOVERY OF WOMEN'S WRITING (ORGANIZED BY LEGACY) | Confluence A  | Alexandra Socarides, University of Missouri (socaridesa@missouri.edu) | - Anonymous and Pseudonymous  
Claudia Stokes, Trinity University (cstokes@trinity.edu)  
- Misattribution and the Legacies of Sarah Rogers (Mohawk), Phebe Hinsdale Brown, and Elias Boudinot (Cherokee)  
Theresa Strouth Gaul, Texas Christian University (t.gaul@tcu.edu)  
- "By Her Mother": African American Women's Poetry and the Issue of Authorship  
Jennifer Putzi, College of William and Mary (jlputz@wm.edu)  
- "Enrich This Mental Pic-Nic Feast": Communal Writing Practices in a Black Woman's Friendship Album  
Faith Barrett, Duquesne University (barrettf@duq.edu) |
| 20-B    | REBELS & REFORMERS: TEACHING RESISTANCE IN THE CLASSROOM              | Blake         | Corinne Martin, Cristo Rey Columbus High School (corinnemart@gmail.com) | - “I have no country”: Zitkála-Ša and Agnes Smedley in the High School Classroom  
Corinne Martin, Cristo Rey Columbus High School (corinnemart@gmail.com)  
- The Digital Kori Woman: Life in the Iron Mills, Amazon.com, and the Literature Classroom  
Sabrina Starnaman, University of Texas, Dallas (sxs090100@utdallas.edu)  
xтине burrough, University of Texas, Dallas (cxb153930@utdallas.edu)  
- Free, happy, safe: Nella Larsen’s Passing in the English Classroom  
Yumi Pak, California State University, San Bernardino (ypak@csusb.edu)  
- Interrogating Language in the Literature Classroom: Reading Alice Walker's The Color Purple  
Melissa Dennihy, Queensborough Community College of the City University of New York (mdennihy@qcc.cuny.edu) |
| 20-C    | RESISTANCE AND RECOVERY THROUGH COLLABORATIVE TEACHING PRACTICES ROUNDTABLE | Curtis (A/V Required) | Heather Fox, Eastern Kentucky University (heather.fox@eku.edu) | - Collaborative Relationships: Student Investment as a Praxis for Recovering American Women Writers  
Heather Fox, Eastern Kentucky University (heather.fox@eku.edu)  
Amanda Stuckey, University of Charleston (amanda.stuckey@gmail.com)  
- Feminist Pedagogy: Collaborative Practices in Teaching and Scholarship  
Andrea Quaid, Bard College (aquaid@bard.edu)  
- Empathy and the Graphic Novel: Resistance through Critical Consciousness in the Classroom  
Megan Stowe, University of South Florida (mmandell@mail.usf.edu)  
Mike Stowe, University of South Florida (mjstowe@usf.edu)  
- Kindness, Collaboration, and Recovery: Teaching Women’s Writing in the Aftermath of Disaster  
Kelly Vines, Louisiana State University (kvines3@lsu.edu) |
20-D  FLESHLY RESISTANCE: WOMEN WRITING THE BODY IN THE CONTEMPORARY AMERICAN MEMOIR
Room: Confluence B
Chair: Leslie Allison, Temple University (leslie.allison@temple.edu)
✓ “Stability is a Wave, Not a Line”: Disruption as Strength in Elissa Washuta’s My Body is a Book of Rules
Alison Tracy Hale, University of Puget Sound (ajtracy@pugetsound.edu)
✓ ‘I’m Your Physical Lover’: Defying Shame in Relation to Sexuality and Disability in Christina Crosby's A Body, Undone
Elizabeth Vogel, Arcadia University (vogele@arcadia.edu)
✓ “your positive attitude is killing us all”: Depression and Digital Memoir in Melissa Broder’s @sosadtoday
Leisha Jones, Pennsylvania State University (lj4@psu.edu)
✓ Narrating a Woman’s Body as Feminist Argument: Considering the Memoir in Gay, West, and Valenti
Kelly Reames, Western Kentucky University (kelly.reames@wku.edu)

20-E  WILLA CATHER’S MY ÁNTONIA AT 100: GENDERED GENEALOGIES (ORGANIZED BY THE CATHER FOUNDATION)
Room: Boardroom
Chair: Melissa J. Homestead, University of Nebraska-Lincoln (mhomestead2@unl.edu)
✓ “Primus Ego in Patriam Mecum”: Virgilian Allusions and the Anxieties of Cultural Transmission in Willa Cather’s My Ántonia
Matheiu Duplay, Universite Paris Diderot–Paris 7 (mduplay@club-internet.fr)
✓ Willa Cather and Emma Goldman: Sex Radicalism in My Ántonia
Geneva M. Gano, Texas State University (gmgano@txstate.edu)
✓ My Ántonia and Feminist Scholarship at the Turn of the Twenty-First Century
Kelsey Squire, Ohio Dominican University (squirek@ohiodominican.edu)

20-F  BODIES ACROSS TIME, SPACE, AND PLACE: TAGGARD, ERDRICH, GROFF, AND ADICHIE
Room: McCourt
Chair: Linda M. Grasso, York College and the Graduate Center, CUNY (grasso@york.cuny.edu)
✓ “Amorphous longings, shapeless desires”: Hair as Resistance and Recovery in Chimamanda Ngozi Adiche’s Americanah
Linda M. Grasso, York College and the Graduate Center, CUNY (grasso@york.cuny.edu)
✓ “At Last the Women are Moving”: Genevieve Taggard's Poetics of Embodiment and Resistance in “Calling Western Union”
Nancy Berke, LaGuardia Community College, CUNY (nberke@lagcc.cuny.edu)
✓ Resisting the Suburbs: Walking in Lauren Groff’s “Ghosts and Empties”
Nina Bannett, New York City College of Technology, CUNY (nbannett@citytech.cuny.edu)
✓ From June to Geraldine: Dismembered, Violated, and Transcendent Bodies in Louise Erdrich’s Love Medicine and The Roundhouse
Phyllis E. van Slyck, LaGuardia Community College, CUNY (vanph@lagcc.cuny.edu)
20-G PSYCHIATRIC (DIS)ABILITY AND MARGINALIZED VOICES UNSILENCED
Room: Welton
Chair: Madison Myers, Colorado State University (Madisontaylor.Myers@colostate.edu)
✓ Recovering Psychiatric Disability in Louisa May Alcott’s Moods
Karyn Valerius, Hofstra University (nuckmv@hofstra.edu)
✓ Case Closed: Pursuing the Archive of Charlotte Perkins Gilman and S. Weir Mitchell
Jane Robbins Mize, The University of Pennsylvania (jrmize@sas.upenn.edu)
✓ Jane Swendon’s Insanity and Implications for 19th-Century Women
Madison Myers, Colorado State University (Madisontaylor.Myers@colostate.edu)
✓ Mental Misfitting and Joyce Carol Oates’s Carthage
Corey Diana Hickner-Johnson, University of Iowa (corey-hickner-johnson@uiowa.edu)

CHAT WITH AN EDITOR SESSION (20-H)
9:30 AM – 10:45 AM
Room: Mezzanine
Editor: Wendy Martin
Women’s Studies: An Interdisciplinary Journal
Please check with registration to determine if there are any available spaces.

CHAT WITH AN EDITOR SESSION (20-I)
9:30 AM – 10:45 AM
Room: Mezzanine
Editor: Gary Totten
MELUS
Please check with registration to determine if there are any available spaces.

SATURDAY 11:00 AM – 12:15 PM
21-A RE-VISITING INDIGENOUS EXPERIENCE: COLONIALISM, PERFORMATIVITY, AND RESILIENCY IN NATIVE AMERICAN LITERATURE
Room: Confluence A
Chair: Cindy Murillo, Tennessee State University (cmurilloabc@gmail.com)
✓ “Playing Indian” for a Cause: Reading Charlotte Barnes’s The Forest Princess Alongside Native American Oral Tradition and Performance
Sarah Olivier, Independent Scholar (solivier82@gmail.com)
✓ The Homing, Healing, and Resiliency of Margaret in Louise Erdrich’s Four Souls
Lindsay M. Vreeland, Northern Illinois University (lvreeland1@niu.edu)
✓ “Gravely Going Through the Same Ceremonies”: Settler Missionaries in S. Alice Callahan’s Wynema
Edward Watts, Michigan State University (wattse@msu.edu)
✓ Playing Cowboy and Indian: Western Performativity as Resistance in Mourning Dove’s Cogewea, the Half-Blood
Philip Anthony Homan, Idaho State University (homaphil@isu.edu)

USE #SSAWW2018 TO KEEP THE CONVERSATION GOING ONLINE
21-B  ON THE MOVE AND ON THE RISE: AMERICAN WOMEN WRITERS ON LABOR AND MOBILITY
Room: Blake
Chair: Robin Cadwallader, St. Francis University (rcadwallader@francis.edu)
✓  Spaces of Resistance: American Women Writers and the Industrial Reform Novel
Alicia Mischa Renfroe, Middle Tennessee State University (mischa.renfroe@mtsu.edu)
✓  Working Girl: Women Authors and the Rise of Professional Identity in Nineteenth Century America
Julia Meuse, University of Wisconsin-Madison (meuse@wisc.edu)
✓  The American New Woman in Helen Maria Winslow’s Salome Shepard, Reformer
Alicia Matheny Beeson, University of North Carolina at Greensboro (aliciakbeeson@gmail.com)
✓  “Pretty Soon She’ll Be Anywheres on Puget Sound But Where She Ought to Be”: White Female Mobility and Agency in Ella Rhoads Higginson’s Mariella, of Out-West.
Laura Laffrado, Western Washington University, (Laura.Laffrado.@wwu.edu)

21-C  RECOVERY AND ALTERNATIVES TO PRINT PUBLICATION ROUNDTABLE (ORGANIZED BY THE CATHARINE MARIA SEDGWICK SOCIETY)
Room: Curtis (A/V Required)
Chair: Lisa West, Drake University (lisa.west@drake.edu)
✓  Patricia Larson Kalayjian, California State University, Dominguez Hills (pkalayjian@csudh.edu)
  Catharine Maria Sedgwick Online Letters Project
✓  Jordan L. Von Cannon, Florida Gulf Coast University (jvoncannon@fgcu.edu)
  Transatlantic Departures: Mapping Catharine Sedgwick’s 1839-1840 Tour Abroad
✓  Alyssa Prosper, Florida Gulf Coast University (aprosper@fgcu.edu)
  Sedgwick’s Travels, ArcGIS and StoryMap
✓  Jenifer Elmore, Palm Beach Atlantic University (Jenifer_Elorpe@pba.edu)
  Sedgwick and Alternatives to Print Publication
✓  Jessica DeSpain, Southern Illinois University Edwardsville (jdespai@siue.edu)
  The Wide, Wide World Digital Edition

21-D  PERSPECTIVES ON NELLA LARSEN: QUICKSAND AND PASSING
Room: Confluence B
Chair: Wendy Martin, Claremont Graduate University (wendy.martin@cgu.edu)
✓  Race, Desire, and Nervous Landscapes in Nella Larsen’s Quicksand
DoVeanna S. Fulton, University of Houston-Downtown (fultond@uhd.edu)
Elizabeth Dean, Rutgers University (elizabeth.dean@rutgers.edu)
✓  “This Soothing Haziness” Revisited: The Church as a Site of Crisis, Resistance, and African-American Identity Construction in Nella Larsen’s Quicksand
Christopher Allen Varlack, University of Maryland-Baltimore County (cavarlack@gmail.com)
21-E  WILLA CATHER’S MY ÁNTONIA AT 100: READING AND/IN PLACE (ORGANIZED BY THE CATHER FOUNDATION)

Room: Boardroom
Chair: Melissa J. Homestead, University of Nebraska-Lincoln (mhomestead2@unl.edu)

✓ "The Incommunicable Past": Synesthetic Experience in Willa Cather’s West
   Emma Calabrese, University of North Carolina at Chapel Hill (ecalabre@email.unc.edu)
✓ Amply Endowed: Reading Big with Willa Cather
   Sarah T. Dangelantonio, Franklin Pierce University (dangelst@franklinpierce.edu)
   Donna M. Decker, Franklin Pierce University (deckerd@franklinpierce.edu)
✓ Memories Made Present: Time and Place in My Ántonia as Jim Burden’s Autobiography
   Max Frazier, Bennington College (maxiejanefrazier@gmail.com)

21-F  FRANCES ELLEN WATKINS HARPER: RESIST, RECOVER, REPEAT, REMIX

Room: McCourt
Chair: Rynetta Davis, University of Kentucky (rynetta.davis@uky.edu)

✓ Frances Ellen Watkins Harper’s Civil War and Militant Intersectionality
   Eric Gardner, Saginaw Valley State University (gardner@svsu.edu)
✓ Frances Harper, Remix Culture, and Early African American Print
   Derrick R. Spires, University of Illinois at Urbana-Champaign (dspires@illinois.edu)
✓ Repetition and Genre-Bending in Frances Harper’s Activist Rhetoric
   Stephanie Farrar, University of Wisconsin—Eau Claire (farrar@uwec.edu)

21-G  CULTIVATING CLIMATES FOR HOPE ROUNDTABLE: LIVING AND TEACHING OUR SCHOLARSHIP

Room: Welton
Chair: Maria Carla Sanchez, University of North Carolina, Greensboro (mcsanche@uncg.edu)

✓ Learning from Carlisle
   Cari Carpenter, West Virginia University (Cari.Carpenter@mail.wvu.edu)
✓ Learning from Graduate Experience
   Mayra Guardiola, Texas Christian University (MAYRA.GUARDIOLA@tcu.edu)
✓ Fictions of Law and Custom
   Susan K. Harris, University of Kansas (Emerita) (skh5@ku.edu)
✓ Learning Legacies
   Sarah Ruffing Robbins, Texas Christian University (s.robbins@tcu.edu)
✓ Undetected Climates
   Maria Carla Sanchez, University of North Carolina, Greensboro (mcsanche@uncg.edu)
✓ Learning from Transcendentalism
   Kathryn Hamilton Warren, University of Texas, Arlington (kwarren@uta.edu)
✓ Learning from Alice Dunbar-Nelson
   Sandra Zagarell, Oberlin College (szagarel@oberlin.edu)
CHAT WITH AN EDITOR SESSION (21-H)
11:00 AM – 12:15 PM
Room: Mezzanine

Editor: Jennifer S. Tuttle
Legacy: A Journal of American Women Writers

Please check with registration to determine if there are any available spaces.

SSAWW AWARDS LUNCHEON AND CEREMONY (22-A)
12:30 PM – 2:00 PM
Room: Confluence C
Facilitator: Christopher Allen Varlack, University of Maryland-Baltimore County

This year we received a number of incredible submissions for the SSAWW Awards. At the luncheon, we will announce the recipients of the Karen Dandurand Lifetime Achievement Award, the SSAWW Book Award, and the SSAWW Edition Award. For the full list of nominees, please see pages 82-85 of the program.

SATURDAY 2:15 PM – 3:30 PM

23-A TROUBLING HOSPITALITY IN NINETEENTH-CENTURY AMERICAN WOMEN'S WRITING
Room: Confluence A
Chair: Faye Halpern, University of Calgary (fhalpern@ucalgary.ca)
✓ In/Hospitable: Conditions of Cross-Racial Attachment in Catharine Maria Sedgwick’s Hope Leslie
   Stephanie Scherer, University of Pennsylvania (schers@sas.upenn.edu)
✓ Neighborly Encounters: Radical Hospitality in Regional Stories
   Jana Tigchelaar, Marshall University (tigchelaar@marshall.edu)
✓ Hospitable Bodies: Spiritualism and Domestic Intrusion
   Laura Scales, Stonehill College (lscales@stonehill.edu)

23-B PAST AND FUTURE CULTURES: DEEP CONTEXTUALIZATIONS OF PAULINE ELIZABETH HOPKINS
(ORGANIZED BY THE PAULINE ELIZABETH HOPKINS SOCIETY)
Room: Blake
Chair: JoAnn Pavletich, University of Houston-Downtown (pavletichj@uhd.edu)
✓ Pauline Hopkins’s Cultural (Mis)Appropriations
   April C. Logan, Salisbury University (aclogan@salisbury.edu)
✓ The Stenographer as Novelist
   Karin L. Hooks, Lorain County Community College (hooks.28@gmail.com)
✓ “No; she could not remain single”: Shifting Perspectives on Single Black Women in the Novels of Pauline Hopkins
   Rynetta Davis, University of Kentucky (rynetta.davis@uky.edu)
✓ Critical and Pedagogical Legacies: Shaping Pauline Hopkins
   JoAnn Pavletich, University of Houston-Downtown (pavletichj@uhd.edu)
23-C GRAPHIC WOMEN: COMICS AS FEMINIST PRAXIS
Room: Curtis (A/V Required)
Chair: Josette Lorig, University of Colorado Boulder (josette.lorig@colorado.edu)
✓ "We Won the War Ladies": Metafiction as Resistance in Chelsea Cain’s *Mockingbird* Comics
Emily Hall, University of North Carolina at Greensboro (emhall3@uncg.edu)
✓ Autographic Witnessing in Women’s Underground Comix
Maite Urcaregui, University of California Santa Barbara (murcaregui@umail.ucsb.edu)
✓ “This Beautiful New Thing”: Queer Black Superheroes in Roxane Gay’s *World of Wakanda*
Jillian Gilmer, University of Indiana Bloomington (jlgilmer@umail.iu.edu)
✓ “She Wasn’t Actually Blue”: Coding for Color in Emil Ferris’ *My Favorite Thing is Monsters*
Josette Lorig, University of Colorado Boulder (josette.lorig@colorado.edu)

23-D ENVIRONMENTAL NARRATIVES OF RESISTANCE AND RECOVERY (ORGANIZED BY THE ASSOCIATION FOR THE STUDY OF LITERATURE AND THE ENVIRONMENT)
Room: Confluence B
Chair: Tina Gianquitto, Colorado School of Mines (tinagian@mines.edu)
✓ “You call this a republic?”: Environmental Citizenship in Marie Lu’s *Legend*
Karen L. Kilcup, University of North Carolina at Greensboro (kkilcup@uncg.edu)
✓ Imagining Better Futures: Empathy and the Anthropocene in Octavia Butler’s *Parable of the Sower*
Megan Stowe, University of South Florida (mmandell@mail.usf.edu)
✓ “The wilderness had a clarity that included me”: Women’s Wilderness Experiences in Cheryl Strayed’s *Wild* and Wendy Lee’s *Pad Yatra*
Paula Farca, Colorado School of Mines (pfarca@mines.edu)

23-E RECOVERING FRANCES HARPER, AGAIN
Room: Boardroom
Chair: Susanna Compton Underland, University of Maryland (scompton@umd.edu)
Respondent: Tess Chakkalakal, Bowdoin College (tchakkal@bowdoin.edu)
✓ Home, Heaven, and *Forest Leaves*’s Politics of Elsewhere
Susanna Compton Underland, University of Maryland (scompton@umd.edu)
✓ “According to the Complexion of Their Souls”: The Politics of Religion and Secularity in *Iola Leroy*
Dawn Coleman, University of Tennessee (dcolema7@utk.edu)
✓ Teaching *Iola Leroy* in the Canon of American Realism
Edward Whitley, Lehigh University (edw204@lehigh.edu)

23-F EXPLORATIONS IN ENVIRONMENTAL AND ECONOMIC JUSTICE IN AMERICAN WOMEN’S WRITING
Room: McCourt
Chair: Stacey Amo, University of Wisconsin, Superior (staceymarieamo@gmail.com)
✓ Rhetoric of Wonder: Reading Rachel Carson in the Anthropocene
Jeannette Schollaert, University of Maryland (jeschollaert@gmail.com)
✓ “Street yards where flower only lampposts”: Depicting and Resisting Environmental Classism in Olsen’s *Yonnondio*
Caitlin Takacs, Lehigh University (cme213@lehigh.edu)
✓ Women, Capitalism, and the Natural Landscape: Networks of Agency in Mary Hunter Austin’s *The Ford*
Kelly Masterson, Ohio University (km603806@ohio.edu)
✓ The Wild West in Contemporary Women’s Cli-Fi
Stacey Amo, University of Wisconsin, Superior (staceymarieamo@gmail.com)
23-G  AMERICAN WOMEN WRITERS TEACHING RESISTANCE
Room: Welton
Chair: Sonya Sawyer Fritz, University of Central Arkansas (sfritz@uca.edu)
Organizer: Miranda Green-Barteet, University of Western Ontario (mgreenb6@uwo.ca)
✓ Resisting within the American Literature Survey
  Sarah Evans Peters, East Central University (sarahlpeters@gmail.com)
✓ The Personal is Political: Resistance in African American Women’s Writing
  Miranda Green-Barteet, University of Western Ontario (mgreenb6@uwo.ca)
✓ Young Adult Literature as Resistance: Using #WeNeedDiverseBooks, #OwnVoices, and the YA Twitter Wars in the Classroom
  Sara K. Day, Truman State University (sday@truman.edu)
✓ Culture Bound and Low: Working With/Through G. Willow Wilson’s Vixen and Ms. Marvel Comics as Models of Resistance in a Composition Classroom
  Meghan Gilbert-Hickey, Guttman Community College (meghan.gilbert-hickey@guttman.cuny.edu)

CHAT WITH AN EDITOR SESSION (23-H)
2:15 PM – 3:30 PM
Room: Mezzanine
Editor: Betsy Klimasmith
The New England Quarterly

Please check with registration to determine if there are any available spaces.

JOB CLINIC: INTERVIEW SESSION (23-I)
2:15 PM – 3:30 PM
Room: Mezzanine
Interviewers: Cathryn Halverson
Elissa Zellinger

Please check with registration to determine if there are any available spaces.

SATURDAY 3:45 PM – 5:00 PM

24-A  DEMOCRATIC AESTHETICS IN A DEVELOPING NATION: NEW PERSPECTIVES ON WAR AND THE AMERICAN FRONTIER
Room: Confluence A
Chair: Travis M. Foster, Villanova University (travis.foster@villanova.edu)
✓ Caroline Kirkland, Meta Fuller Victor, and Their Misfit Regional Aesthetics
  D. Berton Emerson, Whitworth University (dbemerson@whitworth.edu)
✓ E.D.E.N. Southworth’s Rhetoric of Migration: Arguments for Westward Movement in India: The Pearl of Pearl River
  Pamela T. Washington, University of Central Oklahoma (pwashington@uco.edu)
✓ To Speak or Be Silent? Writing Words of War as Resistance and Recovery in the Works of Alice James, Ellen Tucker Emerson, and Louisa May Alcott
  Jana Rivers-Norton, Cochise College (nortonj@cochise.edu)
  Laura Nicosia, Montclair State University (nicosiala@montclair.edu)
24-B  PRACTICES AND THEORIES OF LITERARY INFLUENCE IN AMERICAN WOMEN'S WRITING
Room: Blake
Chair: Susan K. Harris, University of Kansas (Emerita) (skh5@ku.edu)
✓ Recovering Influences: Edith Wharton’s Revision of Catharine Sedgwick
Deborah Gussman, Stockton University (deborah.gussman@stockton.edu)
✓ Sylvia Plath and Ted Hughes: A Conversation on Paper
Kaylin Wu, Simmons College (kaylin.wu@simmons.edu)
✓ The Unloved Legacies of María Amparo Ruiz de Burton
Maria Carla Sanchez, University of North Carolina, Greensboro (mcsanche@uncg.edu)

24-C  PARATEXT AND AUTHORSHIP IN AMERICAN WOMEN’S WRITING (ORGANIZED BY LEGACY)
Room: Curtis (A/V Required)
Chair: Susan Tomlinson, University of Massachusetts Boston (Legacy.Editor@umb.edu)
✓ Celia Thaxter’s Book Arts
Maura D’Amore, St. Michael’s College (mdamore@smcvt.edu)
✓ Corporeal Matters: Paratextual Whiteness and Embodied Space in Early Indigenous Women’s Writing
Amy Gore, University of New Mexico (gorea@unm.edu)
✓ Religious Paratext, Self Paratext: Revisiting Butler’s Parable Novels
Brianna Thompson, Cornell University (bt298@cornell.edu)
✓ Alone Together: Isolating Paratext in the Work of Susan Howe, Charles Sanders Peirce, and Mary Rowlandson
Marion Rust, University of Kentucky (marion.rust@uky.edu)

24-D  REFORMING THE SCHOOL, REFORMING THE SELF
Room: Confluence B
Chair: Robin Cadwallader, St. Francis University (rcadwallader@francis.edu)
✓ “If You are a Good Girl in School”: Educating Young Women about Moral and Academic Power in Martha Finley’s Nineteenth-Century Elsie Dinsmore Series
LuElla D’Amico, University of the Incarnate Word (ldamico@uiwtx.edu)
✓ "I shall see everything through your eyes": Child Readers, Women Writers, and Nineteenth-Century Schooling for the Blind
Amanda Stuckey, University of Charleston (amanda.stuckey@gmail.com)
✓ The Editor as Schoolma’am: Mary Mapes Dodge, St. Nicholas, and Women’s Work
Allison Speicher, Eastern Connecticut State University (speichera@easternct.edu)
✓ “Float Like a Butterfly”: Science Education and American Girlhood in Gene Stratton-Porter’s A Girl of the Limberlost
Lindsey Lanfersieck, University of California, Davis (lslm9c@gmail.com)
24-E  STRUGGLE, POLITICS, AND POLICIES IN REBECCA HARDING DAVIS’S WORK (ORGANIZED BY THE SOCIETY FOR THE STUDY OF REBECCA HARDING DAVIS AND HER WORLD)

Room: Boardroom
Chair: Sarah Gray, Langston University (sbgray@langston.edu)
Co-Chair: Aaron J. Rovan, West Virginia University (ajrovan@gmail.com)
✓ Struggle as Catalyst in the Fiction of Rebecca Harding Davis
   Carol DeGrasse, Southern Methodist University (cdegrasse@mail.smu.edu)
✓ Mapping Ambivalence: Border Theory and Rebecca Harding Davis’s Waiting for the Verdict
   Jackson Truschel, University of Delaware (trujp@udel.edu)
✓ Women's Wants Versus Women's Needs in Rebecca Harding Davis’s Nonfiction
   Janie Gill, University of South Florida (jlgill1@mail.usf.edu)

24-F  MOBILITY, GENRE, CONSENT, AND SEXUALITY IN THE WORKS OF OCTAVIA BUTLER

Room: McCourt
Chair: Amber La Piana, Foothill College (lapianaamber@fhda.edu)
✓ Octavia Butler’s Parables of the West
   Amber La Piana, Foothill College (lapianaamber@fhda.edu)
✓ Genre and Narrative Technique in Octavia Butler’s Kindred
   Heather Duerre Humann, Florida Gulf Coast University (hhumann@fgcu.edu)
✓ #MeThree: Opacity and Consent in Octavia Butler’s Lilith’s Brood
   Taylor Evans, University of California at Riverside (tevan001@ucr.edu)
✓ Post-Apocalyptic Marriage, Alien Babies, and Vampire Love: Representations of Adolescent Sexuality in the Works of Octavia Butler
   Amber Strother, Marquette University (amber.strother@marquette.edu)

24-G  SYLLABUS/ASSIGNMENT EXCHANGE FOR SOCIAL JUSTICE PEDAGOGY #2 (ORGANIZED BY THE LYDIA MARIA CHILD SOCIETY)

Room: Welton
Moderator: Sarah Olivier, President of the Lydia Maria Child Society (solivier82@gmail.com)
✓ “Dream[s]...not yet realized”: Team-Teaching Gender and Women’s Studies
   Heidi M. Hanrahan, Shepherd University (hhanraha@shepherd.edu)
   Amy DeWitt, Shepherd University (adewitt@shepherd.edu)
✓ Arts-Based Health Education and Sexual Citizenship
   Julia Fleming, University of Denver (Julia.Fleming@du.edu)
✓ Using Service Learning to Teach Poverty in American Literature
   Debby Rosenthal, John Carroll University (drosenthal@jcu.edu)
✓ Memory and Monuments: Teaching the Literature of the American Civil War in 2018
   Catherine E. Saunders, George Mason University (csaunde1@gmu.edu)
ARTIST WORKSHOP: XTINE BURROUGH AND SABRINA STARNAMAN (24-H)
An Archive of Unnamed Women
3:45 PM – 5:00 PM
Room: Molly Brown

“An Archive of Unnamed Women” is a browser-based digital archive juxtaposing nineteenth-century literature about women with photographs of unnamed or unidentified American women found in the collections of the New York Public Library, the Schomburg Center for Research in Black Culture, and the Library of Congress. Blurring the lines between art and archive, this project aims to further discourse about the library as an authority of knowledge curation and as a site of creation. When visitors explore the database, its parameters are visible. This works to reveal the arbitrary nature of information preservation and highlights the constructed nature of digitized materials. Through a discussion of our project, participants will explore the political role of archives in emphasizing or in hiding marginalized people. Moreover, we investigate archives as mechanisms for critical discussions about identity. Participants will search our archive, suggest additional source material, and print their own “Unnamed Woman” action-artifact on archival paper. Space in this workshop is limited.

DINNER BREAK (ON YOUR OWN OR WITH FRIENDS)
5:15 PM – 6:45 PM

EVENING MEDITATION (25-A)
7:00 PM – 7:45 PM
Room: Molly Brown
Facilitator: Sabrina Starnaman, University of Texas at Dallas

In an effort to afford conference attendees an open space to reflect on this long day of intellectual stimulation and intense conversation, we are offering an evening meditation session. No experience is needed.

FILM SCREENING (25-B)
OVER THE RIVER—LIFE OF LYDIA MARIA CHILD, ABOLITIONIST FOR FREEDOM
organized by the Lydia Maria Child Society
7:00 PM – 9:40 PM
Room: Confluence C (A/V Required)

Director: Constance L. Jackson
Facilitator: Sarah Olivier, President of the Lydia Maria Child Society

Over the River—Life of Lydia Maria Child, Abolitionist for Freedom looks at the tumultuous times of the 19th-century and how Lydia Maria Child’s major literary contribution was paramount in triggering the Civil War and raising the public’s consciousness on many other cutting-edge issues that helped create change for women, promote religious freedom, and shape child development. The filmmaker interviewed American history scholars for the documentary and also included re-enactments, period footage, and archival prints from various historical societies and the Library of Congress to depict the tumultuous time in America using Child’s point of view. Constance L. Jackson will introduce the film and host a brief question and answer session after the screening.

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A trailblazing modernist, Gertrude Stein studied psychology at Radcliffe with William James and went on to train as a medical doctor before coming out as a lesbian and moving to Paris, where she collected contemporary art and wrote poetry, novels, and libretti. Known as a writer’s writer, she has influenced every generation of American writers since her death in 1946 and remains avant-garde.

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**SUNDAY, NOVEMBER 11, 2018**

**REGISTRATION DESK**  
7:00 AM – 10:00 AM  
Room: Conference Office B

**NURSING ROOM**  
8:00 AM – 12:00 PM  
Room: Teller

**BOOK EXHIBITION**  
8:00 AM – 12:00 PM  
Room: Molly Brown

**SSAWW ADVISORY BOARD BREAKFAST MEETING**  
7:00 AM – 9:00 AM  
Room: Boardroom

**ART EXHIBITION**  
8:00 AM – 12:00 PM  
Room: Molly Brown  
Facilitator: xtine burrough, University of Texas at Dallas

**COFFEE AND CONVERSATION**  
8:00 AM – 10:00 AM  
Room: Mezzanine

As the conference winds down, we encourage attendees to network, share ideas, plan collaborative projects, etc. as we work to continue the conversation this conference hopes to evoke. Coffee and tea will be available.

**CV WORKSHOP (26-A)**  
8:00 AM – 10:00 AM  
Room: Mezzanine  
Facilitator: Elissa Zellinger, Texas Tech University

These sessions are invaluable for graduate students and those considering entering the job market. In order to participate, sign-up at the registration desk at any time during the conference; please have two hard copies of your CV in hand for your review session. Our CV reviewers include:

- Mollie Barnes, University of South Carolina Beaufort (mbarnes2@uscb.edu)
- Mary Chapman, University of British Columbia (mary.chapman@ubc.ca)
- Adenike Marie Davidson, Delaware State University (amdavidson@desu.edu)
- Sandra H. Petrušonis, Pennsylvania State University, Altoona College (shp2@psu.edu)
- Amber Shaw, Coe College (ashaw@coe.edu)
- Derrick R. Spires, University of Illinois at Urbana-Champaign (dspires@illinois.edu)
- Elissa Zellinger, Texas Tech University (Elissa.Zellinger@ttu.edu)
27-A  RECONSIDERING LAURA INGALLS WILDER: LITTLE HOUSE AND BEYOND ROUNDTABLE
Room: Confluence A
Chair: Anne K. Phillips, Kansas State University (annek@ksu.edu)
Organizer: Miranda Green-Barteet, University of Western Ontario (mgreenb6@uwo.ca)
✓ The Undergraduate American Studies Classroom: Teaching American Myths and Memories with Laura Ingalls Wilder
   Christiane Farnan, Siena College (FARNAN@siena.edu)
✓ Recognizing and Reconsidering Laura Ingalls Wilder
   Miranda Green-Barteet, University of Western Ontario (mgreenb6@uwo.ca)
✓ Her Own Baby: Dolls and Family in Indians Ride Away
   Jenna Brack, Metropolitan Community College—Penn Valley (jenna.brack@gmail.com)
✓ Laura’s Lineage: The Matrilineal Legacy of Wilder’s Little House Narratives
   Sonya Sawyer Fritz, University of Central Arkansas (sfritz@uca.edu)
✓ Laura’s “Farmer Boy:” The Fictionalization of Almanzo Wilder in the Little House Series
   Melanie Fishbane, Humber College (melaniefishbane@gmail.com)

27-B  TWENTY-FIRST CENTURY RECOVERIES: RESISTING DOMINANT NARRATIVES AND FORMS
Room: Blake
Chair: Corey Diana Hickner-Johnson, University of Iowa (corey-hickner-johnson@uiowa.edu)
✓ The Dramaturgy of Self in Paula Vogel's The Long Christmas Ride Home: Recovering Memory and Revising the Self
   Sarah Johnson, University of Colorado Boulder (sarah.johnson-2@colorado.edu)
✓ "This is about getting to know each other": Poetics of Ethical Exchange in Conflict Resolution for Holy Beings
   Faith Avery, University of Iowa (faith-avery@uiowa.edu)
✓ Troubled Report and Distorted Time: (De)Composition in Tracie Morris’s "Afrika"
   Haley Larson, University of Iowa (Haley-Larson@uiowa.edu)
✓ Resistant Lexicography: Recovering the Personal Dictionary in Harryette Mullen’s Sleeping with the Dictionary
   Chelsea Burk, University of Iowa (Chelsea-Burk@uiowa.edu)

27-C  RESISTANCE AND DIFFERENCE IN WRITING FOR AMERICAN GIRLS
Room: Curtis (A/V Required)
Chair: Brittany Biesiada, Purdue University (bbiesiad@purdue.edu)
✓ Cultural Difference and Alternative Futures for Girls in Harriet Prescott Spofford’s Hester Stanley at St. Mark’s
   Brittany Biesiada, Purdue University (bbiesiad@purdue.edu)
✓ Awkward, Singular, or Queer: The Resistant Girlhoods of Jo March, Kate Vaughan, and Ethel May
   Katherine Magyarody, Texas A&M University (kmagyarody@tamu.edu)
✓ Reading Girlhood: Race, Gender, and Resistance in Mary White Ovington’s Hazel
   Mary Roca, University of Florida (mdroca@ufl.edu)
✓ Finding Faith and Resisting Family: Religious Conviction, Subversive Behavior, and Social Activism in Isabella Alden’s Chautauqua Girls Series
   Emily Hamilton-Honey, SUNY Canton (hamiltone@canton.edu)
27-D  EDITING AND AMERICAN PERIODICALS
Room: Confluence B
Chair: Patricia Oman, Hastings College (poman@hastings.edu)
✓ The Ghost-Book in the Gift Book: Eliza Leslie's Legacy as the Author and Editor of The Gift
  Alexandra Urakova, Helsinki Collegium for Advanced Studies (alexandraurakova@yandex.ru)
✓ "Readers, Be Brave and Read On": Lydia Maria Child and Violent Activism in the National Anti-
  Slavery Standard
  Holly M. Kent, University of Illinois Springfield (hKent3@uis.edu)
✓ Adapting Adaptation Studies: Editorial Adaptation in Edna Ferber's Show Boat
  Bethany Wood, Southwest Baptist University (bwood@sbniv.edu)
✓ Recovering the Voluminous Short Fiction of Belle K. Maniates
  Patricia Oman, Hastings College (poman@hastings.edu)

27-E  WOMEN AND EDUCATION: TOWARD A SYSTEM MADE WHOLE
Room: Boardroom
Chair: Charlotte J. Rich, Eastern Kentucky University (charlotte.rich@eku.edu)
✓ "Let Me Launch upon the Sea of Genius": The Lowell Mill Women as Advocates for Education
  Reform in Antebellum America
  Seth Spencer, University of Mississippi (sspencer@go.olemiss.edu)
✓ “The Farm Wife’s Friend” and “Roseate Fictions”: Reading and Literacy in Edith Summers
  Kelley’s Weeds
  Charlotte J. Rich, Eastern Kentucky University (charlotte.rich@eku.edu)
✓ “Here I cannot write, and thoughts clamor to be written”: What Lucy Larcom Can Teach Us
  about Twenty-First Century Academia
  Heidi M. Hanrahan, Shepherd University (hhanraha@shepherd.edu)

27-F  NEVERTHELESS SHE RESISTED: WOMEN PLAYWRIGHTS OF THE AMERICAS CONFRONT SOCIAL
       INJUSTICE (ORGANIZED BY THE AMERICAN THEATRE AND DRAMA SOCIETY)
Room: McCourt
Chair: Stephanie Peebles Tavera, University of Texas at Arlington (tavera@uta.edu)
Organizer: Cheryl Black, University of Missouri (blackc@missouri.edu)
✓ Black Lives (Not Death): The Matter of Sylvia Wynter’s Theatrics
  Asha Tall, Tufts University (asha.tall@tufts.edu)
✓ Rachel, Caste: Performing Con(tra)ception in Angelina Weld Grimke’s Rachel: A Play in Three Acts
  Stephanie Peebles Tavera, University of Texas at Arlington (tavera@uta.edu)
✓ A Social Justice Warrior: Frances Ya-Chu Cowhig’s Snow in Midsummer
  Zach Dailey, Texas Tech University (zach.dailey@ttu.edu)
✓ Alice Brown Takes on Social Insecurity: Joint Owners in Spain 1895 and 1913
  Dorothy Chansky, Texas Tech University (dorothychansky@gmail.com)
28-A RECOVERY AND RESISTANCE: NEW READINGS IN AMERICAN WOMEN’S POETRY
Room: Confluence A
Chair: Carol DeGrasse, Southern Methodist University (cdegrasse@mail.smu.edu)
✓ The Work of Elegy in Poems by Mill Women, 1840-1845
Lauren Kimball, Rutgers University (lkimball@english.rutgers.edu)
✓ The Forms of Resistance in Dickinson’s Poetry
Maria O’Malley, University of Nebraska, Kearney (omalleym2@unk.edu)
✓ “Sweet Skepticism of the Heart”: Suffering, God, and Liminality in Dickinson’s Poems
Regina Yoong Yui Jen, Ohio University (yy262316@ohio.edu)
✓ “The Edges that Blur”: ‘Tracking’ and Recovering Adrienne Rich’s Later Poem Sequences
Gale Marie Thompson, Grand Valley State University (gale.m.thompson@gmail.com)

28-B SPEAKING HER TRUTH, POWER IN THE TELLING: NARRATIVES OF WOMEN WRITING FOR HEALING, WHOLENESS, AND RE-FORMATION OF SOCIOPOLITICAL UNDERSTANDINGS OF SEXUAL VIOLENCE
Room: Blake
Chair: Nicol Michelle Epple, Indiana University of Pennsylvania (N.M.Epple@iup.edu)
✓ Empowering Women’s Literary Voices: Towards Healing, Wholeness, and Social Change in Narratives of Sexual Trauma
Nicol Michelle Epple, Indiana University of Pennsylvania (N.M.Epple@iup.edu)
✓ Can You Hear Me Now?
Donna M. Decker, Franklin Pierce University (RECKD@franklinpierce.edu)
✓ Harriet Ann Jacobs’s Incidents in the Life of a Slave Girl: An Antebellum “#metoo” Story
Terry Novak, Johnson & Wales University (Terry.Novak@jwu.edu)

28-C STOWE’S RESISTANCE, RESISTING STOWE (ORGANIZED BY THE HARRIET BEECHER STOWE SOCIETY)
Room: Curtis (A/V Required)
Chair: LuElla D’Amico, University of the Incarnate Word (ldamico@uiwtx.edu)
✓ Hearing Resistance in Uncle Tom’s Cabin and Incidents in the Life of a Slave Girl
Genevieve Hay, Tufts University (genevieve.hay@tufts.edu)
✓ Recovering Marronage as Resistance in Harriet Beecher Stowe’s Antislavery Novels
Sean Gerrity, Hostos Community College, CUNY (sgerrity@hostos.cuny.edu)
✓ “Something within the silent black man answered No!,” or, Was Bartleby an Uncle Tom?
Laura Korobkin, Boston University (korobkin@bu.edu)
✓ Audience, Ethics, and a Defense of Stowe’s Bad Sympathy
Faye Halpern, University of Calgary (fhalpern@ucalgary.ca)
28-D FROM HARLEM RENAISSANCE AND BEYOND: CONTEMPORARY READINGS OF AFRICAN-AMERICAN WOMEN WRITERS

Room: Confluence B
Chair: Kimberly Lamm, Duke University (kimberly.lamm@gmail.com)
✓ "The Children Used Her Up": Renegotiations of African American Motherhood in Nella Larsen's Quicksand
  Taryn Gilbert Howard, Texas Tech University (taryn.gilbert@ttu.edu)
✓ Sadness, Madness, and Vigor in Jessie Redmon Fauset’s The Chinaberry Tree
  Patricia A. Milanes, York College, CUNY (pmilanes@york.cuny.edu)
✓ A Story of Circulation: Sartorial Display and Transnational Longings in Nella Larsen's Quicksand
  Kimberly Lamm, Duke University (kimberly.lamm@gmail.com)
✓ Secularism, Gender, and Black Women Writer's Political Thought
  Christopher Cameron, University of North Carolina at Charlotte (ccamer17@uncc.edu)

28-E RESISTING SILENC(ING): NON-FICTION AS VEHICLE FOR SOCIO-POLITICAL ENGAGEMENT IN THE TWENTIETH CENTURY

Room: McCourt
Chair: Lisa A. Kirby, Collin College (LKirby@collin.edu)
✓ Resisting Government, Rejecting Violence: Voltairine de Cleyre's Compassionate Anarchism
  Dan Colson, Emporia State University (dcolson@emporia.edu)
✓ Recovering Culture and Resisting Silence: Considering Meridel Le Sueur’s North Star Country
  Lisa A. Kirby, Collin College (LKirby@collin.edu)
✓ "When Are You Going To Talk About What Happened to You?: Memoirs by Female Cult Survivors
  Rachael Hanel, Minnesota State University, Mankato (rachael.hanel@mnsu.edu)

28-F LOSTNESS, FRAGMENTS, AND DIVIDES IN EARLY AMERICAN WOMEN’S NARRATIVES
(ORGANIZED BY THE SOCIETY OF EARLY AMERICANISTS)

Room: Welton
Chair: Betsy Klimasmith, University of Massachusetts, Boston (betsy.klimasmith@umb.edu)
Organizer: Theresa Strough Gaul, Texas Christian University (t.gaul@tcu.edu)
✓ Women in the Wilderness: Lostness in the Narratives of Mary Rowlandson and Sarah Kemble Knight
  Jamie Bolker, Fordham University (jbolker1@fordham.edu)
✓ The Two Bodies of Deborah Sampson
  James M. Greene, Indiana State University (james.greene@indstat.edu)
✓ Early National Reform and Lydia Maria Child’s Economy of Fragments
  Daniel Diez Couch, United States Air Force Academy (daniel.couch@usafa.edu)
✓ Recovering The Rebels: Using 19th-Century Novels to Teach 21st-Century Research Methods
  Betsy Klimasmith, University of Massachusetts, Boston (betsy.klimasmith@umb.edu)
29-A  CHRISTIANITY AND RESISTANCE IN *UNCLE TOM’S CABIN* (ORGANIZED BY THE HARRIET BEECHER STOWE SOCIETY)

Room: Confluence A
Chair: Allison Speicher, Eastern Connecticut State University (speichera@easternct.edu)

✓ **Objects as Texts: Salvific Reading in *Uncle Tom’s Cabin***
  Ian E. Johnson, Arizona State University (ian.e.johnson@asu.edu)

✓ **Slippages in Stowe’s Argument for Abolition in *Uncle Tom’s Cabin***
  Trisha Brady, CUNY, BMCC (tmbrady@buffalo.edu)

✓ **Musical “Genius,” Dies Irae Theology, and the Reluctant Conversion of Augustine St. Clare in Harriet Beecher Stowe’s *Uncle Tom’s Cabin***
  Jennifer McFarlane Harris, Xavier University (mcfarlaneharrisj@xavier.edu)

29-B  TRANSFORMING DOMESTIC SPACES AND PLACES ROUNDTABLE

Room: Blake
Chair: Vicki Vanbrocklin, University of New Mexico (vvanbrocklin@unm.edu)

✓ **The Case Against Marriage Reform in Elizabeth Stuart-Phelps’ *Story of Avis***
  Vicki Vanbrocklin, University of New Mexico (vvanbrocklin@unm.edu)

✓ **Terry Tempest Williams as Environmental Historian and Warrior: The Hour of Land and its Narrative of Restoration and Protection***
  Lauren Perry, University of New Mexico (perryl@unm.edu)

✓ **Regionalizing (and Rationalizing?) Nineteenth-Century Domesticities***
  Laurie Lowrance, University of New Mexico (llowrance@unm.edu)

✓ **When Regionalism Gets Weird: Dorothy Scarborough’s *The Wind* and the Weird West***
  Jana Koehler, University of New Mexico (jmkoehler@unm.edu)

✓ **A Post-Marxist Feminist Approach to Alcott’s Rebellion against Domestic Fiction and Gender Roles***
  Monica Wolfe, University of New Mexico (wolfe@unm.edu)

29-C  COUNTERING SILENCE: EXPLORATIONS IN IMMIGRANT AND MARGINALIZED COMMUNITIES

Room: Curtis (A/V Required)
Chair: Phoebe Jackson, William Paterson University (jacksonp@wpunj.edu)

✓ **Phoebe Jackson, William Paterson University (jacksonp@wpunj.edu)**
  **Resisting the Canonical: Women (Re) Writing the Narrative of Immigration***

✓ **Michelle Wood, Cedarville University (woodm@cedarville.edu)**
  **Susan Anne Livingston Ridley Sedgwick and *The Young Emigrants, A Tale Designed for Young Persons*: Recovering an “UnAmerican” Tale***

✓ **Kristina Chesaniuk, Auburn University (kzd0021@tigermail.auburn.edu)**
  **Forming and Reforming Hybrid Spaces in Sui Sin Far’s Short Stories***

✓ **Aaron J. Rovan, West Virginia University (ajrovan@mix.wvu.edu)**
  **Cleanliness is Next to Whiteness: Anzia Yezierska’s *Hungry Hearts***

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29-D  WRITING RESISTANCE: THE POLITICS OF EARLY AFRICAN-AMERICAN WOMEN’S NON-FICTION WRITING
Room: Confluence B
Chair: Maria O’Malley, University of Nebraska, Kearney (omallem2@unk.edu)
✓ Nancy Prince and Her International Quest to Save Souls
   Katrina Anderson, University of Delaware (klanders@udel.edu)
✓ Resisting the Law, Rape, and Notions of Sexuality in Incidents in the Life of a Slave Girl
   Kamina Gates, University of Georgia (kamina.gates@uga.edu)
✓ Abolitionist Bodies in Charlotte Forten’s Sea Islands Journals and Atlantic Monthly Articles
   Mollie Barnes, University of South Carolina Beaufort (mbarnes2@uscb.edu)
✓ Womanist Theology and Gendered-Racial Protest in Two Autobiographies by U.S. Black Evangelical Women
   Martha Pitts, Fairleigh Dickinson University (Martha_Pitts@fdu.edu)

29-E  WORLDS OF HURT: WOMEN WRITING PAIN
Room: Boardroom
Chair: Susan Tomlinson, University of Massachusetts Boston (Susan.Tomlinson@umb.edu)
✓ “Heard you that Shriek?”: Black Maternal Sorrow and the Intelligibility of Black Women’s Pain
   Shermaine M. Jones, Virginia Commonwealth University (smjones@vcu.edu)
✓ Beyond Sentimentalism: Recovering Overlooked Approaches to Suffering in U.S. Women’s Fiction
   Cynthia J. Davis, University of South Carolina (CJDAVIS@mailbox.sc.edu)
✓ Pain, Masquerade and African American Women: Princess Mysteria’s Lovelorn Column and What Miss Lonelyhearts Left Out
   Jean M. Lutes, Villanova University (jean.lutes@villanova.edu)

29-F  REGIONALISM BEYOND FICTION: WOMEN’S RESISTANCE ACROSS PERIODICAL FORMS
Room: McCourt
Chair: Sarah Salter, Texas A&M University-Corpus Christi (sarah.salter@tamucc.edu)
✓ Barrio Rhetorics and the Literary Writings of Ramona González, 1968-1975
   Cristina D. Ramirez, University of Arizona (cristinaramirez@email.arizona.edu)
✓ The Poetess’s Epistolary Professionalism
   Elissa Zellinger, Texas Tech University (Elissa.Zellinger@ttu.edu)
✓ Imagined Omissions: Women’s Education in the Fiction of Mary Abigail Dodge (Gail Hamilton)
   Colin Hogan, Pennsylvania State University (cph136@psu.edu)
✓ Margaret Fuller’s Italian Regionalism
   Sarah Salter, Texas A&M University-Corpus Christi (sarah.salter@tamucc.edu)
29-G NEW PERSPECTIVES ON EDITH WHARTON AND WILLA CATHER
Room: Welton
Chair: Margaret Toth, Manhattan College (margaret.toth@manhattan.edu)
✓ A Book for the Homeless: Edith Wharton’s Early Writing and her Civic Engagement
  Daria Ricchi, Oxford University (daria.ricchi@mod-langs.ox.ac.uk)
✓ Willa Cather’s Tiny Soderball and Harriet Smith Pullen: Separating Historical Fact from Fiction in My Ántonia
  Robert Roy Foresman, North Dakota State University (robert.foresman@ndsu.edu)
✓ Mother Eve’s Silent Scream: Unearthing Narrative Resistance in Willa Cather’s The Professor’s House
  Haley A. Larsen, Purdue University (larsen9@purdue.edu)
✓ The Age of Cinema: Edith Wharton’s Dialogue with Film
  Margaret Toth, Manhattan College (margaret.toth@manhattan.edu)

Thank you all once again for making the SSAWW 2018 Triennial Conference one to remember. We would like to wish you safe travels as you return home, and we look forward to seeing you again to continue these exciting conversations in the future.

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— Julia Alvarez

University of Houston-Downtown
Department of English
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B.S. and M.S. in Technical Communication
M.A. in Rhetoric and Composition
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- Decolonizing the University: A Battle for the African Mind (60.2)
- “We Were Not Invented Yesterday”: Conversations on Being Black Women in the Academy (60.1)

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Call for Papers: SSAWW at the 2019 American Literature Association Conference

The American Literature Association will host its thirtieth annual conference from May 23-26, 2019, at the Westin Copley Place in Boston, MA. As we continue to both promote and advance the study of American women writers, SSAWW will once again organize panels for this exciting and informative event:

Panel I: Digital Humanities and the Study of American Women Writers—Digital humanities initiatives are becoming increasingly popular in the field today, allowing students and scholars alike more opportunities to critically engage with women writers across time. The planning meeting for a digital recovery hub as well as the development of a number of sessions from a DH lens at the 2018 SSAWW Triennial Conference speak to this trend—all the more important as we work to recover authors whose works are unfortunately out of print, limiting their accessibility and potentially the spread of their invaluable perspectives on topics that have invariably shaped our society. In an effort to increase digital humanities work (and awareness) through SSAWW, this panel invites proposals that explore DH projects on women writers from across the Americas as well as methods for increasing student/public engagement with such authors through DH initiatives in the classroom and beyond.

Panel II: Globalizing American Women Writers—In addition to our interests in expanding DH awareness and work through SSAWW, we are equally interested in thinking about American women writers (AWW) on a much more global scale, including pedagogical innovations for teaching AWW abroad, scholarship on the role and impact of AWW outside of the confines of the United States, transatlantic connections, and more. As we come to better understand the overarching significance of such writers and their ideas on identity, culture, nationhood, politics, and self, these conversations remain vital in comprehending the world in which we live. The legacy of AWW, after all, is much farther reaching than the corners of North America, prompting this continued conversation from the 2018 SSAWW Triennial Conference. Still fueled by our 2017 international conference at the Université Bordeaux Montaigne, we are interested in papers that seek to globalize AWW.

Please send proposals of no more than five hundred words (for papers approximately fifteen minutes in length) to the Vice President of Development at ssaww.vpdevelopment@gmail.com no later than January 4, 2018 with an expected response no later than January 21, 2018. In addition, please indicate any A/V needs in your E-mail submission. Note that presenters must be members of SSAWW by January 28, 2018 in order to secure their place on the program.

Call for Readers: SSAWW at the 2019 American Literature Association Conference

The Society for the Study of American Women Writers is currently planning two thought-provoking panels at the 2019 American Literature Association Conference at the Westin Copley Place in Boston, MA. As we prepare for this conference—another great opportunity to stimulate conversation on American women writers and their lasting impact on social, political, cultural, and literary thought—we are asking now for volunteers eager to serve as reviewers for the proposals that we receive. The deadline for submission of proposals is January 4, 2018, so reviewers can expect to receive proposals for evaluation no later than January 7th with a turnaround no later than January 18th in order to allot sufficient time to not only form our panels but also to contact participants, submit materials to the ALA conference organizers, and allow those not selected an opportunity to submit to the general call.
For those interested in serving in this capacity, please contact the Vice President of Development via E-mail at ssaww.vpdevelopment@gmail.com by December 21, 2018. Please provide your areas of expertise, academic rank/institution (independent scholars and advanced graduate students are also welcome to participate), and your most reliable contact information. Thank you once again for your assistance in this important process; selected reviewers will receive a formal letter of appreciation in response and can include their service as part of their CVs.

### Call for Submissions: The Legacy Best Papers Contest

The editors of *Legacy* are happy to announce a contest to honor the best papers presented at the Society for the Study of American Women Writers conference in Denver. Two prizes will be awarded—one for the best paper presented by a graduate student and another for the best paper presented by a non-student member of SSAWW. *This contest is separate from the one administered by SSAWW for the best graduate student paper.*

Please send conference-length papers (i.e., in the form in which they were delivered) to Jennifer Tuttle at tuttle.legacy@gmail.com by December 10, 2018. Make sure that your name appears only on a title page and that any references to your own work appear in the third person. In addition, indicate whether you are entering in the graduate student or non-student member category.

The contest winners will be invited to expand their papers to a length of 8,000 to 10,000 words, including documentation. If they are suitable for publication and compliant with the University of Nebraska Press copyright policy, these revised essays will be published in a future issue of *Legacy*. Note that the University of Nebraska Press copyright policy dictates that essays published in *Legacy* may not have been published previously in any form or be under consideration by any other journal or publisher.

Although *Legacy* has a historical orientation and a chronological scope that ends at approximately 1940, we make an exception to this rule for the Best Papers Contest in order to open up the competition for presenters working in all time periods.

### Call for Submissions: The SSAWW Graduate Student Paper Award

Every three years, after the SSAWW Triennial Conference, we invite submissions to be considered for the SSAWW Graduate Student Paper Award, awarded to the best paper presented by a graduate student at the conference. This award brings public recognition (on the SSAWW website) as well as a monetary prize for the first-place ($250.00) and second-place ($150.00) winners. *Note that this award is separate from the Legacy awards mentioned above.*

Papers should be submitted after the conference and should include: 1) the paper presented (no more than 2500 words, not including the content of the Works Cited page), 2) the name of the panel, and 3) the author’s contact information (name, institution, degree program, and E-mail address). Participants are welcome to revise their papers from their conference form but should not exceed the 2500-word limit. A committee of SSAWW members will read the submissions and select the award recipients.

The deadline for submission is December 14, 2018. Please contact the Vice President of Development at ssaww.vpdevelopment@gmail.com regarding any inquiries or to submit your work for consideration. The award announcement will occur in March 2019 on the SSAWW website.
Texas Regional SSAWW Study Group Spring 2019 Meeting

The Texas Regional SSAWW Study Group is pleased to mark its tenth anniversary. Founded in 2008 by Desiree Henderson and Theresa Strouth Gaul, with its first meeting at Texas Christian University, the group has had sixteen subsequent meetings over the years. The Spring 2019 meeting will take place on February 23, 2019 at the University of North Texas in Denton, hosted by John Edward Martin and Angie Calcaterra. For this highly anticipated event, the common reading will be Effie M. Moore’s *Alone by the Sea: The Story of Jane Wilkinson Long, Mother of Texas* (San Antonio: Naylor Company, 1951) with E-book and print-on-demand versions available. This book is part of an exciting digitization project hosted by UNT Libraries, which attendees will have the opportunity to learn more about.

For those interested in attending the Spring 2019 meeting, please RSVP to John Edward Martin via E-mail at john.martin@unt.edu. More information about the Spring meeting will be available soon on the Texas Regional SSAWW Study Group website at https://txssaww.wordpress.com. We welcome new participants to join this thriving community.

Upcoming SSAWW Conferences

Eager to provide opportunities to extend the conversation and to spread awareness about the enduring impact of American women writers, SSAWW is pleased to announce our new triennial conference:

**SSAWW Triennial Conference**

TBA, 2021 in Philadelphia, Pennsylvania

As always, members and friends of SSAWW are encouraged to sign up for our listserv—an E-mail mailing list intended to facilitate conversations among members—to remain informed about upcoming SSAWW events like these. Please visit ssawwnew.wordpress.com/membership/ssaww-l for additional information about the listserv and how you can sign up today.
NOMINEES FOR THE 2018 SSAWW AWARDS

The Book Award, Edition Award, and Karen Dandurand Lifetime Achievement Award were established in 2011 to honor the work and legacies of the Society’s founding members and to further SSAWW’s goal to support and broaden knowledge among academics as well as the general public about American women writers. We are pleased to announce the nominees for our 2018 SSAWW awards:

The Karen Dandurand Lifetime Achievement Award is awarded to recognize career achievement in the study of American women, as demonstrated in teaching, mentoring, scholarship, and service. The award is named in honor of Karen Dandurand, who passed away in 2011. She was one of the founding editors of Legacy and was active in SSAWW, serving as the Vice President of Development from 2004 to 2009. This award is given every three years.

Phyllis Cole
Professor Emerita, Penn State Brandywine

Susan K. Harris
Professor Emerita, University of Kansas

The SSAWW Book Award is given every three years to recognize scholarly excellence in the field and is awarded based upon a monograph’s significant contributions to the study of American women writers.

Marianne Boruch
U of Michigan P, 2017

Canter Brown, Jr. and Larry Eugene Rivers
UP of Florida, 2015

Donna Campbell
U of Georgia P, 2016
The SSAWW Edition Award is given every three years at the Society for the Study of American Women Writers’ conference in order to recognize excellence in the recovery of American women writers.
“‘a black diamond among thim American wifes’:
Kate Edwards
Swayze’s Anti-Slavery
Adaptation of George
Coman’s *Inkle and Yarico*

Laura L. Mielke and
Martha Baldwin
*Scholarly Editing*, 2015

Mary Hunter Austin
*Santa Lucia: A Common Story*
Introduction by Maribel Morales

Maribel Morales
*Hastings College P*, 2016

Anne Boyd Rioux
*Norton & Company*, 2016

Rhea Côté Robbins
*Rheta P*, 2015
NOMINEES FOR SSAWW OFFICERS

At the 2018 SSAWW Triennial Conference, members will be voting on nominees for several positions; these include President, Vice President of Organizational Matters, and Vice President of Publications. In order to streamline the voting process, a link will be posted to the Whova app (which can be downloaded from the App Store or Google Play); this tool also has an electronic version of the conference program for your review. Current SSAWW members should also expect a confidential E-mail with the link to the online poll. The poll opens at 4:00 PM on Wednesday (November 7th) and closes at 7:00 AM on Saturday (November 10th), as the results will be announced at the conclusion of the SSAWW Business Meeting. Nominees are listed below in alphabetical order for each open position.

Nominees for Incoming SSAWW President

Per the SSAWW Constitution, “The President shall preside at meetings of the Society and of the Advisory Board. It shall be the President’s duty to formulate policies and projects for presentation to the Board and to fulfill the chartered obligations and purposes of the Society.” This position is for a three-year term.

**Biography**

**Christopher Allen Varlack** received his MFA in Creative Writing from the University of Southern Maine and his Ph.D. in English with an emphasis on race, gender, and cultural politics from Morgan State University. Currently, he teaches courses in global civil rights literature, the literature of racial passing/indeterminacy, graphic diasporic literature, and advanced research writing with the Honors College and the Individualized Study Program at UMBC. For the past three years, he has served as the Vice President of Development for SSAWW, where he has helped organize the Society’s panels for the annual ALA Convention and achieved affiliate status for the Society with the College Language Association (CLA). Recently, he has also served as the program director for the 2018 SSAWW Triennial Conference in Denver in addition to Special Topics Chair in African-American Literature for the College English Association, secretary for the Langston Hughes Society, and assistant secretary for CLA. Editor of two volumes on the Harlem Renaissance and American civil rights literature with emphases on race, gender, orientation, and class, he is now working on a book manuscript that traces the theory of black community and identity formation in the novels of the rebel sojourner Claude McKay.

**Vision Statement**

For me, the Society for the Study of American Women Writers, since its formation, has and will continue to play an invaluable role in our society, as the authors we highlight in our scholarship and in the classroom have been at the forefront of major social, political, and cultural change. Their visions offer us guidance for addressing the societal problems of the present and their insights hold a mirror to the face of a nation changing in ways we still struggle to comprehend. I applaud the work that each of our SSAWW teacher-scholars does to help probe their literary works, pieces both popular and sometimes forgotten, and to increase awareness of their ideas to populations eager to learn what these authors can teach us about the world. If elected to this position, I look forward to continuing this work together, forging additional avenues to share our work in pursuit of SSAWW’s core goals. Moving into the future, as President, I would also maintain the commitment to increasing diversity and growing the organization, including expanding our international presence/engagement. With additional emphases on increasing our work in public and digital humanities, it is my hope that together we can foster much needed conversations about literature, culture, and society, guided by the luminaries of our past and present days.
**Biography**

Sandra Zagarell, an original member of the Northeast American Women Writers Study Group, teaches American Literature and Book Studies at Oberlin College. Her professional activity includes presidency of MLA’s American Literature Section and membership on the editorial boards of *Legacy, ESQ*, and *Studies in American Fiction*. Collaboration has been central to her work. For over twenty years, she has been a senior editor of the *Heath Anthology of American Literature* (responsible for Volume C, 1865-1910). With Lawrence Buell, she edited Elizabeth Stoddard’s *Morgesons and Other Writing*. She and Joanne Dobson also co-authored “Women Writing in the Early Republic.” She recently co-edited *Legacy’s* special issue on Alice Dunbar-Nelson and, with Kate Adams, wrote “Recovering Alice Dunbar-Nelson for the 21st Century.” She has written or presented on narratives of community, on regionalism, and on Dunbar-Nelson, Jewett, Wilkins Freeman, Stoddard, Sigourney, Kirkland, Chesnutt, James, and Melville. One current project focuses on Dunbar-Nelson and another is on religious affect in writing by antebellum women. She is retiring in June 2019 and can devote considerable time to the presidency of SSAWW.

**Vision Statement**

What American women writers mean to SSAWW as a legacy and a resource continues to deepen in our grim times. I envision a continued focus on recovering, re-reading, and resituating their work as individuals with unflinching recognition of their diversity, differences, and conflicts and attention to the networks and forms of collaboration in which some participated. How writers characterized crises (such as genocide and slavery) and inequities (such as non- or unequal citizenship, educational availability, and forms of public access) and sought to affect them through writing, activism, or both is even more meaningful today than when SSAWW was formed. Nor can we overlook those who chose to ignore crises and inequities or registered them obliquely, ambiguously, problematically, or inadvertently.

As an organization, SSAWW should pursue expanded support of scholars and educators along the full continuum of education, employment, career, and age as we engage in scholarship, collaboration, pedagogy, and curricular design. We should also encourage collaboration among members, as is being done by the workshop on the creation of local and regional study groups at the 2018 Triennial Conference. Additionally, we should work more closely with other organizations to address the current threats to education at both the secondary and “higher” levels, including employment insecurity. CLA, ALA, C19, and the MLA come immediately to mind. This will require ongoing conversations, input, participation, and productive disagreement among SSAWW members. If elected, I will do my best to make that happen.

**Nominees for Incoming SSAWW Vice President, Organizational Matters**

*Per the SSAWW Constitution, “The Vice President, Organizational Matters, shall assist the President at meetings of the Society and of the Advisory Board and in formulating policies and projects for presentation to the Board and to fulfill the chartered obligations of the Society.” This position is for a three-year term.*

There were no nominees for this position.
Nominees for Incoming SSAWW Vice President, Publications

Per the SSAWW Constitution, “The Vice President, Publications, shall assist the President at meetings of the Society and of the Advisory Board and shall be responsible for the production and distribution of the biannual newsletter, shall maintain the Society website, and shall, with the advice of the Officers and the Advisory Board, oversee any publications projects that the Society undertakes.” This position is for a three-year term.

Biography
Jordan L. Von Cannon is an assistant professor in the Department of Language and Literature at Florida Gulf Coast University. She received her Ph.D. in English with a minor in Women’s and Gender Studies from the Louisiana State University. Her primary teaching and research interests include: early and nineteenth-century American literature, U.S. women writers, gender and sexuality studies, and digital humanities. She has published on female development in Jane Austen as well as the intersection of female identity and primitivism in U.S. naturalist fiction. She is currently working on a book manuscript, Idle Women, which traces the relationship between American industriousness and non-normative narratives of female development. She serves as the Vice President of Publications for the Society for the Study of American Women Writers (SSAWW) and the Vice President of Communications for the Catharine Maria Sedgwick Society. As of January 2018, she also serves as the co-coordinator for the Gender Studies minor at FGCU.

Vision Statement
I have served the Society for the Study of American Women Writers since 2014 as a graduate assistant and now as the VP of Publications. This Society means a great deal to me, not only for my own research but also for the community it brings together around the writers and texts we celebrate. Our conference theme, “Resistance and Recovery across the Americas,” remains particularly relevant to our current social and political climate, and I am proud to be part of an organization that actively seeks to increase diversity and visibility in our membership and our scholarship.

For our 2018 conference, I unveiled a new site design for the homepage and implemented a new registration system adaptable for future conferences. In 2017, I also partnered with President DoVeanna Fulton to transition the listserv from UCSD to UH-D. I have worked alongside the wonderful advisory board members to prepare for the conference by creating and maintaining the conference site, coordinating CFPs for panels, and working with Whova on an app that conference attendees can use for updates and networking.

I would like to continue serving as the VP of Publications, especially as the Society looks ahead to changes in academia and as we evolve in order to better accommodate our members and their needs. It would be wonderful to increase the frequency with which members use the listserv for queries, to further encourage engagement between conference years through Regional SSAWW Study Group showcases, website features that include research spotlights, and resources that support members’ research as well as pedagogical interests in the digital humanities.
GETTING AROUND THE MILE HIGH CITY

**Transportation to the Westin Denver Downtown**

The Westin Denver Downtown is in a central location, allowing conference attendees easy access to many of the excellent restaurants, museums, independent bookstores, coffee shops, and stores in the area. To make your way to the hotel for this exciting event, consider the following available options. For additional information, please visit https://www.flydenver.com/parking_transit.

1) **Rental Vehicles:** The conference hotel is approximately 27 miles from the Denver International Airport (DEN)—a 35-minute drive. The hotel has two parking options for hotel guests: 1) on-site parking is $35.00 USD per day and 2) valet parking is $45.00 USD per day.

2) **A Line Commuter Train:** Traveling to downtown Denver, the commuter train will “run every 15 minutes during peak travel times.” Tickets may be purchased for $9.00 USD per day “and includes unlimited rides on the A Line during a single business day.”

3) **Denver Super Shuttle:** This shared ride service is available for approximately $30.00 USD one way. Reservations are required in advance. To book a ride, visit https://www.supershuttle.com.

4) **Taxi Service:** From the airport to downtown Denver, there is a flat rate of $55.57 USD (the airport access fee already included). Additional fees may be incurred for multiple stops, if electing to share a cab.

5) **RTD Bus Service:** The RTD public bus service offers transportation to the area for a nominal fee of $9.00 USD for a one-day pass. Buses will “depart approximately every 15 minutes during peak hours and drivers will help you load and unload your luggage. All buses are wheelchair accessible.”

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**Free MallRide**

Besides walking and exploring all that the Mile High City has to offer, one of the best ways to move around downtown Denver is to use RTD’s Free MallRide shuttle bus, which stops at every corner on 16th Street between Civic Center Station and Union Station. Available to passengers seven days a week, this shuttle service “starts running at 4:59 a.m. on weekdays, 5:30 a.m. on Saturdays, and 6:30 a.m. on Sundays” and “continues throughout the day with the last complete round-trip of the night starting out at 1:21 a.m.” For more information on this free service or to review the Free MallRide map, please visit http://www.rtd-denver.com/FREEMallRide.shtml.

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**Free MetroRide**

In addition to the FreeMallRide service, RTD offers Free MetroRide during the “weekday rush hours (5:15 am-9:00 am and 2:30 pm-6:30 pm) and provides convenient connections to bus, light rail, and commuter rail.” Free MetroRide provides its passengers access to 18th and 19th streets in downtown Denver with fourteen select stops between Union Station and Civic Center Station. Look for RTD stops with a “white canopy and/or marker with a map of the route and downtown area.” For more information on this free service or to review the Free MetroRide map, its drop-off locations, and schedule, please visit the RTD website at http://www.rtd-denver.com/FreeMetroRide.shtml.
LOCAL CULTURE AND ENTERTAINMENT

Audio Tour of Denver LGBT History

Throughout the week, conference attendees can participate in a free audio walking tour of Denver’s LGBT history. Developed by AARP Colorado and the GLBT Community Center, the Geotourist app (available at the Apple or Google Play stores) “will guide participants through Denver’s LGBT landmarks in the Capitol Hill neighborhood and along Colfax Avenue. The ten-point tour will feature landmarks such as Cheesman Park; Charlie’s, home of the Colorado Gay Rodeo Association; and Smiley’s Laundromat, a community landmark that generated intense debate about historic preservation and community identity.” The app will guide participants from site to site and play each site’s audio automatically upon arrival. For additional information, please visit www.denver.org/event/audio-tour-of-denver-lgbt-history/39244.

Confluence Park

Approximately a ten-minute walk from Union Station, Confluence Park is a historic destination downtown that includes beautiful rushing water and nearby hiking trails for those eager to immerse in nature and to breathe in the crisp Denver air. The birthplace of Denver, the park is a fun way to spend a free afternoon in the city—a community space (where South Platte River and Cherry Creek converge) that is frequented by the many runners, dog walkers, kayakers, and people watchers who can be seen each day of the week. The concrete riverfront itself was built in 1974 and recently underwent a multi-million-dollar renovation. As a result, this urban park has once again become a cherished space, whether to snap a few pictures by the water, to take in the nineteenth-century architecture of nearby warehouses and storefronts, or to take the thirty-minute scenic ride on the Denver trolley and learn more about the city’s illustrious history.

Denver Art and History Museums

Denver is home to a number of incredible museums preserving local art and culture, including the Denver Art Museum—“one of the largest art museums between Chicago and the West Coast,” featuring hands-on activities to stir visitors’ creative vision as well as stunning exhibitions from across the globe. SSAWW members might also considering visiting the History Colorado Center, the Black American West Museum, the Clyfford Still Museum, the Center for Colorado Women’s History at Byers-Evans House Museum, and the Museum of Contemporary Art, among others. For more information on these museums and other arts/cultural centers around the Mile High City, visit www.denver.org/things-to-do/denver-arts-culture.

Denver Arts Week

Taking place from November 2-10, 2018, Denver Arts Week “is a nine-day celebration of all things art in The Mile High City, featuring more than 300 events at a wide variety of art galleries, museums, theaters and concert halls, many of which are deeply discounted”—part of the city’s commitment to art, education, and history. New events are offered each day, many focused on women artists and themes of resistance, self-discovery, and the human condition. For more information about Denver Arts Week and the exciting events offered, please visit www.denver.org/denver-arts-week.
Denver Botanic Gardens at York Street

Open from 9:00 AM to 5:00 PM daily, the Denver Botanic Gardens “presents a wide range of gardens and collections on twenty-four acres. The gardens reflect an ever-widening diversity of plants from all corners of the world” and is a space for peace and relaxation for those eager to venture out into the community. Tickets for adults cost $12.50 and afford access to the many internationally-inspired and ornamental gardens but also the science pyramid and Mordecai Children’s Garden. Take in the beauty of nature and maybe even to do a little writing. For more information, please visit www.botanicgardens.org/york-street.

Denver Film Festival

During the week of the conference, the city will also host its 41st Denver Film Festival—a twelve-day event recognizing more than 250 films from across the globe, many that “would never been seen or discovered in the Rocky Mountain region outside the venue of the film festival.” The event is therefore a highlight of the season, “provid[ing] an important showcase for the best of world cinema, a platform for international film artists” while also “promot[ing] dialogue among filmmakers and the public.” For more information about the Denver Film Festival or to purchase tickets, visit https://denverfilmfestival.denverfilm.org.

Denver Independent Bookstores

As part of the city’s overarching commitment to art and culture, Downtown Denver features a number of unique independent bookstores worth exploring throughout your time in the city. This includes City Stack Books & Coffee (located at 1743 Wazee Street)—an excellent spot for a good book and a hot cup of coffee seven days each week. City Stack has generously offered attendees to the triennial conference a twenty percent discount on purchases (see page 74 of the program). Tattered Cover Bookstore is another icon in the city, featuring several locations. Offering a thoughtful selection of new and used books, this communal gathering place hosts regular live author events as well as screenings of classic films; stop in to their Union Station location (1700 Wynkoop Street) or their Historic LoDo location (1628 16th Street) for a cup of tea and the latest unexpected find for your personal library. This, of course, is just a small sampling of the many incredible independent bookstores that are scattered throughout the Mile High City. There may be a hidden treasure awaiting your discovery if you can take some time to venture out and explore.

Museum of Contemporary Art, Denver

The Museum of Contemporary Art in Denver (1485 Delgany St. | Denver, CO 80202) is generously offering SSAWW conference attendees discounted admission to the museum at a fee of $1.00 from November 7-11, 2018. The museum, which has recently undergone renovation, “explores the art and culture of our time through rotating exhibitions and public educational programs...MCA Denver is an innovative forum for contemporary art that inspires and challenges all audiences, creating understanding and dialog.” In order to receive this discount, please visit the front desk and show your conference registration badge. For information on current MCA Denver exhibitions and hours, visit https://mcadenver.org.
## LOCAL RESTAURANTS AND BARS

$ -- average cost under $10    $$ -- average cost between $10 and $20   $$$ -- average cost over $20

### Restaurants for Breakfast and More

<table>
<thead>
<tr>
<th>Restaurant Name</th>
<th>Hours of Operation</th>
<th>Address</th>
<th>Specialties</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Modern Market</strong></td>
<td>M-F: 7:00 AM-9:00 PM</td>
<td>900 16th St. Denver, CO 80202</td>
<td>Breakfast Sandwiches and Bowls, Salads, Pizza</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="#">www.modernmarket.com</a></td>
<td>Sat-Sun: 8:00 AM-8:00 PM</td>
<td></td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>Moe's Broadway Bagel</strong></td>
<td>M-F: 5:30 AM-5:00 PM</td>
<td>918 16th St., Suite F Denver, CO 80202</td>
<td>Bagels, Sandwiches, Breakfast Burritos</td>
<td>$</td>
</tr>
<tr>
<td><a href="#">www.moesbagel.com</a></td>
<td>Sat-Sun: 7:00 AM-3:00 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Delectable Egg</strong></td>
<td>M-F: 6:30 AM-2:00 PM</td>
<td>1642 Market St. Denver, CO 80202</td>
<td>Omelettes, Crepes, Burgers, Wraps, Salads</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="#">www.delectableegg.com</a></td>
<td>Sat-Sun: 7:00 AM-2:00 PM</td>
<td></td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>The Egg Shell</strong></td>
<td>M-F: 7:00 AM-2:00 PM</td>
<td>950 17th St. Denver, CO 80202</td>
<td>Omelettes, Pancakes, Salads, Sandwiches</td>
<td>$</td>
</tr>
<tr>
<td><a href="#">www.theeggshell.com</a></td>
<td>Sat-Sun: 7:00 AM-2:00 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Voodoo Donuts</strong></td>
<td>M-F: 12:00 AM-12:00 PM</td>
<td>1520 E Colfax Ave. Denver, CO 80218</td>
<td>Donuts, Cakes</td>
<td>$</td>
</tr>
<tr>
<td><a href="#">www.voodoodoughnut.com</a></td>
<td>Sat-Sun: 12:00 AM-12:00 PM</td>
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### Restaurants for Lunch and Dinner

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<th>Restaurant Name</th>
<th>Hours of Operation</th>
<th>Address</th>
<th>Specialties</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bistro Vendome</strong></td>
<td>M-R: 4:30 PM-10:00 PM</td>
<td>1420 Larimer St. Denver, CO 80202</td>
<td>French Bistro w/ Local, Seasonal Ingredients</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="#">www.bistrovendome.com</a></td>
<td>F-Sat: 4:30-11:00 PM</td>
<td></td>
<td></td>
<td>$$$$</td>
</tr>
<tr>
<td><strong>Blue Agave Grill</strong></td>
<td>M-R: 11:00 AM-10:00 PM</td>
<td>1201 16th St., Suite 104 Denver, CO 80202</td>
<td>Seafood, Tacos, Salads, Pasta, Burgers</td>
<td>$-$</td>
</tr>
<tr>
<td>blueagavegrillcoloardo.com</td>
<td>F-Sat: 11:00 AM-10:00 PM</td>
<td></td>
<td></td>
<td>$-$</td>
</tr>
<tr>
<td><strong>Cholon Modern Asian</strong></td>
<td>Lunch (M-F): 11AM-2PM</td>
<td>1555 Blake St., Suite 101 Denver, CO 80202</td>
<td>Asian Shared Plates, Noodle Bowls, Pitas</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="http://www.cholon.com/denver">www.cholon.com/denver</a></td>
<td>Din. (Sat-Sun): 5PM-close</td>
<td></td>
<td></td>
<td>$-$</td>
</tr>
<tr>
<td><strong>Euclid Hall Bar &amp; Kitchen</strong></td>
<td>Sun-R: 11:30 AM-12:00 PM</td>
<td>1317 14th St. Denver, CO 80202</td>
<td>Pig Ears, Duck, Poutine, Sausages, Desserts</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="#">www.euclidhall.com</a></td>
<td>F-Sat: 11:30 AM-1:00 AM</td>
<td></td>
<td></td>
<td>$-$</td>
</tr>
<tr>
<td><strong>Mellow Mushroom</strong></td>
<td>M-R: 11:00 AM-10:00 PM</td>
<td>1201 16th St., Suite 108 Denver, CO 80202</td>
<td>Specialty Pizzas, Wraps, Salads, Calzones</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="#">www.mellowmushroom.com</a></td>
<td>F-Sat: 11:00 AM-12:00 AM</td>
<td></td>
<td></td>
<td>$-$</td>
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<tr>
<td><strong>Oskar Blues Grill &amp; Brew</strong></td>
<td>Lunch (M-F): 11 AM-3 PM</td>
<td>1624 Market St. Denver, CO 80202</td>
<td>48 Taps, Shared Plates, Burgers, Soups, Salads</td>
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</tr>
<tr>
<td><a href="http://www.theblackbuzzard.com">www.theblackbuzzard.com</a></td>
<td>Din. (Sun-Sat): 6 PM-10 PM</td>
<td></td>
<td></td>
<td>$-$</td>
</tr>
<tr>
<td><strong>Osteria Marco</strong></td>
<td>M-R: 11:00 AM-10:00 PM</td>
<td>1453 Larimer St. Denver, CO 80202</td>
<td>Casual Italian, Pizza, Salads, Wine, Cocktails</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="http://www.osteriamarco.com">www.osteriamarco.com</a></td>
<td>F-Sat: 11:00 AM-11:00 PM</td>
<td></td>
<td></td>
<td>$-$</td>
</tr>
<tr>
<td><strong>Panzano</strong></td>
<td>Lunch (M-F): 11 AM-2:30 PM</td>
<td>909 17th St. Denver, CO 80202</td>
<td>Italian Antipasti, Zuppe E Insalate, Pasta, Pizza</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="#">www.panzano-denver.com</a></td>
<td>Din. (M-Sat): 5 PM-10 PM</td>
<td></td>
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<td>$-$</td>
</tr>
<tr>
<td>Bar/Brewery Name</td>
<td>Hours of Operation</td>
<td>Address</td>
<td>Specialties</td>
<td>Cost</td>
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<tr>
<td><strong>Pete’s Kitchen</strong></td>
<td></td>
<td></td>
<td>Greek, Salads, Gyros, Burgers, Sandwiches</td>
<td>$</td>
</tr>
<tr>
<td><a href="www.petesrestaurantstoo.com">www.petesrestaurantstoo.com</a></td>
<td>M-F: 12:00 AM-12:00 PM</td>
<td>1962 E Colfax Ave. Denver, CO 80206</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sat-Sun: 12:00 AM-12:00 PM</td>
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</tr>
<tr>
<td><strong>Rialto Café</strong></td>
<td>Lunch (M-F): 11 AM-3 PM</td>
<td>934 16th St.</td>
<td>Soup, Salads, American Fare, Sandwiches</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.rialtoffice.com">www.rialtoffice.com</a></td>
<td>Din. (M-Sat: 5 PM-10 PM</td>
<td>Denver, CO 80202</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>Rio Grande Mexican</strong></td>
<td>Sun-R: 11:00 AM-close</td>
<td>1525 Blake St.</td>
<td>Fajitas, Tacos, Burritos, Weekend Brunch</td>
<td>$$</td>
</tr>
<tr>
<td><a href="www.riograndemexican.com">www.riograndemexican.com</a></td>
<td>F-Sat: 11:00 AM-12:00 PM</td>
<td>Denver, CO 80202</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rioja</strong></td>
<td>Lunch (W-F): 11:30 AM-2 PM</td>
<td>1431 Larimer St.</td>
<td>Mediterranean w/ Local Seasonal Ingredients</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.riojadeno.com">www.riojadeno.com</a></td>
<td>Din. (Sun-Sat): 5 PM-10 PM</td>
<td>Denver, CO</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>Rock Bottom</strong></td>
<td>M-F: 11:00 AM-2:00 AM</td>
<td>1001 16th St.</td>
<td>Soups, Salads, Steaks, Tacos, Burgers, Pizza</td>
<td>$</td>
</tr>
<tr>
<td><a href="www.rockbottom.com">www.rockbottom.com</a></td>
<td>Sun-Sat: 11:00 AM-2:00 AM</td>
<td>Denver, CO 80265</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TAG Restaurant</strong></td>
<td>Lunch (M-F): 11:30 AM-2 PM</td>
<td>1441 Larimer St.</td>
<td>Salads, Sliders, Sushi, Seafood, Duck, Ribs</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.tag-restaurant.com">www.tag-restaurant.com</a></td>
<td>Din. (M-Sat: 5 PM-10 PM</td>
<td>Denver, CO 80202</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>The 9th Door</strong></td>
<td>M-F: 4:00 PM-10:00 PM</td>
<td>925 Lincoln St.</td>
<td>Spanish Tapas, Cured Meats, Cocktails, Wine</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.9thdoorcapitalhill.com">www.9thdoorcapitalhill.com</a></td>
<td>Sat-Sun: 3:00 PM-10:00 PM</td>
<td>Denver, CO 80203</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>The Kitchen</strong></td>
<td>M-F: 11:00 AM-close</td>
<td>1530 16th St.</td>
<td>American Bistro, Soups, Farm to Table Entrees</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.thekitchenbistros.com">www.thekitchenbistros.com</a></td>
<td>Sat-Sun: 10:00 AM-close</td>
<td>Denver, CO 80202</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>The Palm Denver</strong></td>
<td>Lunch (M-F): 11 AM-3 PM</td>
<td>1672 Lawrence St.</td>
<td>3 Course Power Lunch, Italian, Seafood, Salads</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.thepalm.com">www.thepalm.com</a></td>
<td>Din. (Sun-Sat): 5 PM-10 PM</td>
<td>Denver, CO 80202</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>Vesta</strong></td>
<td>Sun-R: 5:00 PM-10:00 PM</td>
<td>1822 Blake St.</td>
<td>Small Plates, Lobster, Venison, Lamb, Chicken</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.vestadeno.com">www.vestadeno.com</a></td>
<td>F-Sat: 5:00 PM-11:00 PM</td>
<td>Denver, CO 80202</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>Woody Creek Bakery &amp; Café</strong></td>
<td>M-F: 6:30 AM-3:00 PM</td>
<td>1001 16th St., Suite A130</td>
<td>Sandwiches, Salads, Paninis, Soups</td>
<td>$</td>
</tr>
<tr>
<td><a href="www.woodycreekcafe.com">www.woodycreekcafe.com</a></td>
<td>Sat-Sun: Closed</td>
<td>Denver, CO 80265</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Bars, Breweries, and Wineries**

<table>
<thead>
<tr>
<th>Bar/Brewery Name</th>
<th>Hours of Operation</th>
<th>Address</th>
<th>Specialties</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Book Bar</strong></td>
<td>M-Sat: 10:00 AM-10:00 PM</td>
<td>4280 Tennyson St. Denver, CO 80212</td>
<td>Wine, Beer, Coffee, Tea Sandwiches</td>
<td>$</td>
</tr>
<tr>
<td><a href="www.bookbardenver.com">www.bookbardenver.com</a></td>
<td>Sun: 10:00 AM-8:00 PM</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Epic Brewing</strong></td>
<td>M-R: 12:00 PM-10 PM</td>
<td>3001 Walnut St. Denver, CO 80205</td>
<td>25 Taps, Brewery Tours, Local Food Truck Fare</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.epicbrewing.com">www.epicbrewing.com</a></td>
<td>F-Sat: 12:00 PM-11:00 PM</td>
<td></td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>Falling Rock Tap House</strong></td>
<td>M-F: 11:00 AM-2:00 AM</td>
<td>1919 Blake St. Denver, CO 80202</td>
<td>75 Taps, 130+ Bottled, Burgers, Tacos, Salads</td>
<td>$</td>
</tr>
<tr>
<td><a href="www.fallingrocktaphouse.com">www.fallingrocktaphouse.com</a></td>
<td>Sat-Sun: 11:00 AM-2:00 AM</td>
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</tr>
<tr>
<td><strong>Fiction Beer Company</strong></td>
<td>M-R: 2:00 PM-10:00 PM</td>
<td>7101 E. Colfax Ave. Denver, CO 80220</td>
<td>Beer, Slushies, Local Food Truck Fare</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.fictionbeer.com">www.fictionbeer.com</a></td>
<td>F-Sat: 2:00 PM-11:00 PM</td>
<td></td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>Lala’s Wine Bar and Pizzeria</strong></td>
<td>M-F: 11:00 AM-10:00 PM</td>
<td>410 East 7th Ave. Denver, CO 80203</td>
<td>Wine, Specialty Drinks, Pasta, Pizza, Salads</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.lalaswinebar.com">www.lalaswinebar.com</a></td>
<td>Sat-Sun: 10:00 AM-10:00 PM</td>
<td></td>
<td></td>
<td>$</td>
</tr>
<tr>
<td><strong>Pints Pub</strong></td>
<td>M-F: 11:00 AM-close</td>
<td>221 West 13th Ave. Denver, CO 80204</td>
<td>Burgers, Sandwiches, Desserts, Wine, Beer</td>
<td>$-$</td>
</tr>
<tr>
<td><a href="www.pintspub.com">www.pintspub.com</a></td>
<td>Sat-Sun: 11:00 AM-close</td>
<td></td>
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<td>$</td>
</tr>
</tbody>
</table>
SSAWW TRIENNIAL CONFERENCE PHOTO CONTEST

For the 2018 Triennial Conference, we are hosting a photo contest and art giveaway as a fun and exciting way to showcase our members’ adventurous moments during the conference week. An incredible opportunity for social engagement within the Society for the Study of American Women Writers community, the contest will take place from Wednesday through Saturday at noon, where ten participants whose submissions receive the most likes (via the Whova app) will be entered into a raffle to win a print from our guest artist, Natalia Anciso. The winner will be announced at the end of the SSAWW Awards Luncheon.

Entry Requirements:
1) Download the Whova mobile event app at the App Store or Google Play on your phone or tablet. This app will give you access to the photo contest, an electronic version of our conference program, networking opportunities with other SSAWW members, the voting platform for SSAWW officers, and more.
2) Be creative and have fun. To help you get started, here are some ideas worth considering. Take a picture of or with:
   a. landmarks across the Mile High City
   b. networking and community-building at the Mentoring Breakfast
   c. the buzz and energy of your favorite SSAWW breakout session
   d. one of our talented guest artists or their work (in the Molly Brown)
   e. highlights from the President’s Address or Keynote Address
   f. a member of the Executive Committee or Registration Team
   g. highlights from a film screening or the Creative Writers Reading
   h. experiences with local art and culture as part of Denver Arts Week
   i. symbols of resistance, recovery, or American women writers
   j. get-togethers with SSAWW friends at one of the nearby restaurants in Denver
3) Post your photo(s) on the Whova app throughout the conference.
4) Vote! Remember that only the submissions with the highest number of likes will be entered into the raffle for this amazing prize.

In addition to posting pictures on the Whova app, consider using other social media outlets such as Twitter, Facebook, and Instagram throughout the conference as a way to keep the conversation going online, using the hashtag #SSAWW2018. We look forward to seeing all of the amazing pictures, posts, and insights emerging from this momentous event. However, only those pictures that are posted on the Whova app will count toward the SSAWW Triennial Conference Photo Contest.