

SSAWW Conference – Philadelphia Marriott Old City – November 5–9, 2025

*****Please check your panel days and times carefully
as a number of panels have shifted*****

Tuesday, November 4:

Office 7:00am-11:00pm

Wednesday, November 5:

Office 7:00am-11:00pm

Registration 3:00pm-7:00pm – 350 ppl

Exhibits 7:00pm-11:00pm – 350 ppl

Thursday, November 6:

Office 7:00am-11:00pm

Registration 7:30am-5:00pm – 350 ppl

Exhibits 8:00am-5:00pm – 350 ppl

Breakfast 7:00am-8:15am – 40 ppl

8:30-9:45

Room 1: *Legacy* Board Breakfast

Room 2: Writing Biographies as Recovery: Mining Mountains of Material for Narrative Gold

Chair: Etta Madden, Missouri State University

1. “Recovering What is in Plain Sight: A Biographical Narrative of the Emerson Sisters,” Kate Culkin, Bronx Community College
2. “Voluminous Papers of Chronic Illness: Recovering the Life of Caroline Crane Marsh,” Etta Madden, Missouri State University
3. “‘A World Apart’: Positioning Elizabeth Shepley Sergeant’s Writing in the American Southwest as a Recovery Project,” Patti Loughlin, University of Central Oklahoma

Room 3: Enslavement, Fugitivity, and the “Lost Cause” in the Late 19th-century

Chair: Kristin Allukian, University of South Florida

1. “Recovering Traces of Enslaved People in Lost Cause Memoirs,” Catherine E. Saunders, George Mason University
2. “‘Thunderous echoes astray in the hills’: Margaret Junkin Preston’s *Beechenbrook: A Rhyme of the War* and the Sonic Lost Cause,” Haley Garrelts, Texas Tech University
3. “Louisa May Alcott: (trans)lation and fugitivity,” Alice Rutkowski, SUNY-Geneseo

Room 4 (A/V): Disturbing Conventions: Performativity, Sexuality, and Religious Subversion in Nineteenth and Twentieth Century Women's Fiction

Chair: Dawn Sardella-Ayres, Hollins University

1. "Queering the Narrative: Cora Wilburn, Jewish Girlhood, and Discovering American Jewish Women's Writing," Melanie J. Fishbane, Western University
2. "To Train Up a Girl Writer: Christianity as Structural Oppression in Girls' Bildungsroman and Künstlerroman," Dawn Sardella-Ayres, Hollins University
3. "Literary Loopholes: On Kate Chopin, Subverting Gendered Genre Conventions, and Creating Space for Oneself in Patriarchal Spaces," Megan Shannon, Western University
4. "Religious Blueprints for Humanity: Exploring Christianity as a Process for Girls' Agency in Madeleine L'Engle's Young Adult Fiction," Caroline E. Jones, Independent Scholar

Room 5: Women's Utopian Spaces and (Proto)Feminist Philosophy

Chair: Isabela Creighton, SSAWW Conference Planning Associate

1. "Reimagining Paradise: From Sappho's Arcadia to Emily Dickinson's Elysium," Victoria Corwin, Cornell University
2. "Inventing Secular Heroines: Frances Wright's *A Few Days in Athens*," Dawn Coleman, University of Tennessee, Knoxville
3. "Shifting Vantages: Feminizing and Revising *Wieland* for the 21st Century," Alison Tracy Hale, University of Puget Sound
4. "Marianne Dwight, Anna Parsons, and the 'Fancy Group': Feminism at Brook Farm," Alice de Galzain, Sorbonne Université

10:00-11:15

Room 1: Regionalism's Critique of Institutions

Chair: June Howard, University of Michigan, Ann Arbor

1. "A Better Church: Women's Religious Resistance and Community in Freeman's Short Fiction," Jana Tigchelaar, Marshall University
2. "A Labor of Love: Female Association and Economic Resistance in *The Country of the Pointed Firs*," Harper Aulick, Marshall University
3. "*The Butterfly House*: Wilkins Freeman's Satire of Women's Clubs," Stephanie Palmer, Nottingham Trent University

Room 2: Bad Endings

Chair: Debra Rosenthal, John Carroll University

1. "What the Loathed Endings of Antebellum Sentimental Novels Tell Us about Ourselves," Faye Halpern, University of Calgary
2. "Can Gaslighting Stories Have a Happy Ending?," Laura Thiemann Scales, Stonehill College
3. "Cli-Fi and Bad Endings," Debra Rosenthal, John Carroll University

Room 3: Pedagogies of Health: Women's Writing and the Medical Humanities

Chair: Don James McLaughlin, University of Tulsa

1. "In Pursuit of *Creative Life*: Alice Bunker Stockham's *Koradine* and the Science of Sexual Holism," Stephanie Peebles Tavera, Texas A&M University, Kingsville
2. "'Well, Doctor, when I write a book I shall take you for the hero of my story': Frances Harper and Pauline Hopkins Craft the Black Medical Professional," Patrick S. Allen, Elizabethtown College
3. "In Sickness and in Health: Queer Mentorship from the Jewett-Fields Correspondence to *A Country Doctor*," Don James McLaughlin, University of Tulsa
4. "'Madness Becomes the Teacher': The Therapeutic Autobiography of Betty Berzon," Ira Halpern, College of New Jersey

Room 4 (A/V): The Arrowhead and the Cemetery: Three Generations of Southern Women Writers
Chair: Lisa Hammond, University of South Carolina Lancaster

1. Lisa Hammond, University of South Carolina Lancaster
2. Magdelyn Hammond Helwig, Furman University
3. Laura Rashley, Forbes Books

Room 5: Closed Workshop* (Part 1 of 2): The Basics of Digital Editing
Organizer: The Recovery Hub for American Women Writers

1. Jessica DeSpain, Southern Illinois University Edwardsville
2. Sydney Lines, University of British Columbia

Workshop leaders from the Recovery Hub for American Women Writers and the Winnifred Eaton Archive will lead participants in a discussion of key scholarly and technical questions to consider in relationship to the research design of specific proposals.

* This is a closed workshop for previously registered participants. To attend, please register in advance here:

11:30-12:45

Room 1: Legal Limits: Coverture, Comstock, Lochner
Chair: Dorri Beam, Syracuse University

1. "Unusable Energy: Critiques of Coverture's Erosion in Marital Fictions of Stoddard and Harper," Rachel Banner, West Chester University
2. "Harriet Beecher Stowe in the Age of Comstock," Justine S. Murison, University of Illinois, Urbana-Champaign
3. "Tyrannies and Monsters," Elizabeth Duquette, Reed College

Room 2: Weathering the Storm: Feminist Narratives of Hope and Survival
Chair: Vorris Nunley, University of California-Riverside

1. "'The Origin of Storms is Not in Clouds': Feminist Narratives of Industrial Pollution in Appalachian Bodies and Places," Jennifer Hedges, Kent State University
2. "How Can She? Robin Morgan's 'Arraignment' as a Vital Act of Feminist Art, Recovery, and Resistance," Emily Van Dyne, Stockton University

3. "Speculative Futures: Environmental Justice in Contemporary American Women Writers' Cli-Fi," Kristin J. Jacobson, Stockton University

Room 3: Mediated Voices and Missing Texts: Feminist Approaches to Recovery in an Imperfect Archive

Chair: Claudia Stokes, Trinity University

1. "Authorizing Subjects: Reframing Autobiography and Authorship in the Antebellum Abortion Archive," Nicole Livengood, Independent Scholar
2. "Lost Texts and Found Communities: The Missing Plays of Dolores Michel," Jennifer S. Tuttle, University of New England
3. "Recovering Over Her Shoulder: Laura Towne, Edith Dabbs, and the Affordances of Reading Women's Reconstruction Archives in Community," Mollie Barnes, University of South Carolina Beaufort

Room 4 (A/V): Roundtable: Critical Studies of the Rainbow in Black American Women's Writing

Chair: Marlas Yvonne Whitley, New York University

1. "Chromatic Identity: The Role of Color in Navigating Intersectional Identities, Female Solidarity, and Resistance," Aviti Latha, CHRIST University, Bengaluru
2. "'I'm Every Woman': Ntozake Shange's Use of Color toward Relationality, Love, and Acceptance in *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*," Chanté Morris, Cornell University
3. "The Sonic Fragments of Gayl Jones," Pooja Chopra, NYU
4. "'Colors Are Repeated Throughout': The Structural Poetics of Gloria Naylor's Novels," Zach Hutchins, Colorado State University
5. "Visionwork: Purple and Black Feminist Philosophical Reading," Marlas Yvonne Whitley, New York University

Room 5: Closed Workshop* (Part 2 of 2): The Basics of Digital Editing

Organizer: The Recovery Hub for American Women Writers

1. Jessica DeSpain, Southern Illinois University Edwardsville
2. Sydney Lines, University of British Columbia

Workshop leaders from the Recovery Hub for American Women Writers and the Winnifred Eaton Archive will teach the group how to use Markdown and TEI to edit their sample transcription.

* This is a closed workshop for previously accepted participants. It is not open for audience attendance.

1:00-2:15

Room 1: Political and Social Activism, Anarchism, and Reform

Chair: Theresa Strouth Gaul, Texas Christian University

1. "Recovering the American Anarchist Project of Voltairine de Cleyre," Kylie Erfani, George Mason University

2. "Writing In from the Wilderness: Julia Ward Howe and Gilded Age Activism," Susan Poulson, University of Scranton
3. "Political Improvement and Political Health: The Work and Writings of the Women of Philadelphia's Civic Club, 1894 to 1917," Wendy E. Chmielewski, Swarthmore College
4. "Reform Novels By and About Chicago New Women," Ellyn Ruhlmann, Western Michigan University

Room 2: The Histories and Futures of Harriet Beecher Stowe

Organizer: The Harriet Beecher Stowe Society

Chair: Allison Speicher, Eastern Connecticut State University

1. "Let us have our bath rooms': Harriet Beecher Stowe's Prescient Plumbing," Lisa Botshon, University of Maine at Augusta
2. "Neighbors, Domesticity, and Community in Harriet Beecher Stowe's *The Pearl of Orr's Island*," Maire Mullins, Pepperdine University
3. "Female Religious Histories and Futures in Stowe's *Woman in Sacred History*," Ariel Silver, Southern Virginia University

Room 3: (Re-)Envisioning Mexican American Pasts and Futures: From Ruiz de Burton to Now

Chair: Tracy Fernandez Rysavy, University of Wisconsin-Green Bay

1. "Who Would Have Thought You Were Latina?: Ruiz de Burton in the Age of MAGA," Cecilia Curiel, University of Wyoming
2. "Reframing the Past: Double Colonization in Maria Amparo Ruiz de Burton's Novels," Anne Carrica, University of New Mexico
3. "Reimagining American History in Jovita González and Eve Raleigh's *Caballero*," Ally Barber, Southern Methodist University
4. "Female Rage in V. Castro's 'Dancehall Devil,'" Henriikka Koivisto, University of North Carolina at Greensboro

Room 4 (A/V): Engaging Space and Place Across Centuries

Chair: Stephanie Peebles Tavera, Texas A&M University, Kingsville

1. "Reimagining the Alamo: Amelia Barr, Women's Narratives, and the Future of Texas Memory," Erika Arredondo-Haskins, University of the Incarnate Word
2. "Imperial Landscapes: Race, Sterilization, and Settler Colonialism in Winnifred Eaton's *Cattle*," Lauren Bellatti, The University of Texas at Austin
3. "Era Bell Thompson: Mapping North Dakota, Africa, and the World," Cathryn Halverson, Södertörn University
4. "Italy and American Female Identities," Debra Bernardi, Carroll College

Room 5: Workshop: Angela Heywood & Feminist Zine Culture: Fighting "the Man" with Zines of Our Own

Organizer: Kimberly Southwick-Thompson, Jacksonville State University

In this workshop, Kimberly will discuss the long history of feminist zines and then provide a practical workshop where the audience can brainstorm about, create art for, and construct their own zine. Kimberly will provide materials, inspiration, and hope for the future.

2:30-3:45

Room 1: Trans Studies and the Tomboy

Organizer: *Legacy: A Journal of American Women Writers*

Chair: Kate Adams, Tulane University

1. "T4T, 1868–1886," Travis Foster, Villanova University
2. "Trans-Sociality as a Corrective to Homosocial Erasure: Deborah Sampson's Blooming Youth," Dan Bryant, University of Tulsa
3. "'You Dear Frank!': Strange, Trans Histories in *Fettered for Life*," Will Younts, University of Tennessee
4. "Sarah 'Dear Boy' Jewett: The Trans Joy of a Body Re-Constellated with the Wild Things," Emma Thiébaud, Université Paris Cité

Room 2: Beyond "Broicism": Women Writers and the Stoic Tradition in American Literature

Chair: Sydney Beunier-Lucas, Indiana University of Pennsylvania

Respondent: Kathryn Yenyurt, Rutgers University-Camden

1. "I felt to praise God for it': Stoicism and the Art of Suffering in a Rural Pennsylvania Iron-Mill," Robin L. Cadwallader, St. Francis University of Pennsylvania
2. "The Stoicism of Alcott's Artists," Gregory Eiselein, Kansas State University
3. "Beyond 'Broicism': Stoic Gladness, Feminism, and Laura Ingalls Wilder's Little House Series," LuElla D'Amico, University of the Incarnate Word

Room 3: OPEN SPACE

Room 4 (A/V): Edith Wharton: Idea and Institution

Organizer: Edith Wharton Society

Chair: Justine S. Murison, University of Illinois Champaign-Urbana

1. "Global Progressivism," Margaret Jay Jessee, University of Alabama at Birmingham
2. "The Gilded Ages," Arielle Zibrak, University of Wyoming
3. "Literary Reputation," Donna Campbell, Washington State University
4. "The Higher Educations," Meredith Goldsmith, Ursinus College

Room 5: Roundtable: Studies in Black Women's Manuscripts of the Long Nineteenth Century

Chair: Melissa Benbow Flowers, Mellon Humanities Postdoctoral Fellow, National Parks Service

1. "Phillis Wheatley Peters and the Speculative Manuscript of Early African American Studies," Kirsten Lee, Auburn University
2. "With a Heavy Hand: Reading Affect through Martha A. L. Brown's *Commonplace Book*," Cora Anthony, University of Illinois, Urbana-Champaign
3. "Her copying—or, rather, punctuating—hand: Tracing Black Women's Editorial Networks through Frances E. W. Harper's *Minnie's Sacrifice*," Darby Witek, University of Delaware

4. "Edmonia Lewis's Fingerprints: Curatorial Arrangement and the Hands-On Making of Artists' Pamphlets," Melissa Benbow Flowers, Mellon Humanities Postdoctoral Fellow, National Parks Service
5. "Hearing the 'Hand unseen': Marking Music and the Making of Pauline E. Hopkins' Manuscripts," Jorden Sanders, Rutgers University

4:00-5:15

Room 1: American Women Writers and Writing of/as Healing

Chair: June-Ann Greeley, Sacred Heart University

1. "Healing the Pain: Restoring with Love," Michelle Loris, Sacred Heart University
2. "How Women's Narratives of Health Inform a Deeper Understanding of Illness, Pain, and Grief in a Health Humanities' Curriculum," Marie Hulm, Sacred Heart University
3. "Indigenous Women Writers and Restoration of the Whole: Healing Brokenness through Spiritual Reclamation," June-Ann Greeley, Sacred Heart University

Room 2: Unfinished Business: Black Women Writers' Political Archives

Chair: April C. Logan, Salisbury University

1. "Frances Ellen Watkins Harper's Muse: Phillis Wheatley," April C. Logan, Salisbury University
2. "Black Print Abounds: *The Western Christian Recorder*," Morgan Rush, Salisbury University
3. "Frances Ellen Watkins Harper, Censorship, and the Joys of Republication," Darien Legates, Salisbury University
4. "Loose Canons: The Presence and Absence of African American Women Writers," Anna Randall, Salisbury University

Room 3: The Past in the Present in Contemporary Indigenous Women's Novels

Chair: Caroline M. Woidat, SUNY-Geneseo

1. "Susan Mona Power's Counseling Dolls," Wendy Whelan-Stewart, McNeese State University
2. "'Someone Walked Over My Grave': The Crisis in Missing and Murdered Indigenous Women in Marcie Rendon's *Where They Last Saw Her*," Jean C. Griffith, Wichita State University
3. "Sovereignty and Ojibwe Justice in *The Round House*," Marianne Noble, American University, and Michael Manson, Georgetown Day School

Room 4 (A/V): Intertextual Approaches to Harriet Beecher Stowe's *Dred* (1856)

Organizer: The Harriet Beecher Stowe Society

Chair: Robin L. Cadwallader, St. Francis University of Pennsylvania

1. "A Dire Warning to Southern Slaveholders to Cease Violating the Enslavement Laws in the Book of the Covenant: Harriet Beecher Stowe's Jeremiad Reading of Exodus in *Dred: A Tale of the Great Dismal Swamp*," Christopher Allan Black, University of Memphis
2. "Harriet Beecher Stowe and the Secret History of Sleepwalking," Elizabeth Kelly, Florida Polytechnic University
3. "Past, Present, Prophecy: Rereading Harriet Beecher Stowe's *Dred: A Tale of the Great Dismal Swamp*," Lucy Salib, University of Texas at Austin

Room 5: Beyond Borders: American Women's Transnational Literatures
Chair: Jana Tigchelaar, Marshall University

1. "Transnational Indigenous Feminist Musings in Leslie Marmon Silko's *Gardens in the Dunes*," Miranda G. Castro, Cornell University
2. "American Naturalism and Transnational Feminism," Jill Aston, Texas A&M University, Kingsville
3. "Transnational Views on the Limits of Assimilation: Drude Krog Janson's Local Color Fiction," Haley Steffens, University of New Mexico

Friday, November 7:

Office 7:00am-11:00pm

Registration 8:00am-11:00pm – 350 ppl

Exhibits 8:00am-11:00pm – 350 ppl

Breakfast 7:00am-8:15am – 40 ppl

8:30-9:45

Room 1: Roundtable: Editing *The Collected Works of Harriet Beecher Stowe*
Organizer: The Harriet Beecher Stowe Society
Chair: Christopher Allan Black, University of Memphis

1. Melissa J. Homestead, University of Nebraska-Lincoln
2. Maire Mullins, Pepperdine University
3. Christopher Phillips, Lafayette College
4. Ashley Reed, Virginia Tech University
5. Claudia Stokes, Trinity University
6. LuElla D'Amico, University of the Incarnate Word
7. Erika Arredondo-Haskins, University of the Incarnate Word

Room 2: Women, Health, and the Epistolary
Chair: Jennifer Putzi, William & Mary

1. "'From your friend, Harriet N. Austin': How a Water-Cure Physician Used Published Letters to Shape Self-Healing Narratives," Mindy Buchanan-King, University of North Carolina at Chapel Hill
2. "Literary Bodies: Imagination and Erotics in the Letters of Addie Brown and Rebecca Primus," Ella Campopiano, Penn State University
3. "Transforming Textiles, Smuggling Letters: Women, Asylums, and Epistolary Friendships," Elisabeth McClanahan Harris, University of North Carolina at Chapel Hill
4. "Things That Don't Suck: Digital Correspondence and Community Building," Ronnie K. Stephens, Tarrant County College Southeast Campus

Room 3: American Women Writers' Utopian and Dystopian Visions

Chair: Kristin J. Jacobson, Stockton University

1. "Expanding the Definition of Dystopia: Reproductive Injustice in 21st-Century African American Historical Fiction and Poetry," Mary Thompson, James Madison University
2. "Dystopian Drama and Radical Revelation: How Women Dramatists Own the Apocalypse," Anne Valentino, American University
3. "Touching Utopia: Hope and the Queer Future," Colton Hicks, Rutgers University
4. "She's a Barbie Girl in a Reversal Utopian World: The Sex-Role Reversal Utopias in *Man's Rights* and *Barbie*," Alicia Matheny Beeson, West Virginia University at Parkersburg

Room 4 (A/V): Remembering, Recovering, and Retelling Communal and Personal Histories

Chair: Jessica DeSpain, Southern Illinois University Edwardsville

1. "Creative Fusion: Exploring Personal and Collective History in the Works of Lauren Redniss," Lisa A. Kirby, Collin College
2. "'Man's Recorded History': Cultural Memory and the Writing of Hisaye Yamamoto," Jennifer Leigh Moffitt, Florida Southern College
3. "Recovering Polly Pigeon Lechler: an Exploration of the Life of a Murdered Woman in early 19th century Lancaster, Pennsylvania" Carla M. Rineer, retired English professor and scholar, and Marilyn McKinley Parrish, retired university archivist and consultant for cultural heritage organizations
4. "Histories of 'Woman in the Sacred Desk': Elizabeth Stuart Phelps' Female Preachers," Holly Wiegand, Boston University

Room 5: Writing Mother Earth: Examining Environments and Climates

Chair: Jill Aston, Texas A&M University, Kingsville

1. "'Necromantic Power': Ecologies of Enchantment in the Marsh," Susannah Sharpless, Cornell University
2. "Mother's Garden: *Wicked*, Black Women Writers, and Eco-Narratives of Cultivation," Brandy E. Underwood, California State University, Northridge
3. "Claire Vaye Watkins's *Gold Fame Citrus*: A Cli-fi Deconstruction of Historical Metanarrative and Contemporary Climate Crisis," Alexa Novo, Stockton University

10:00-11:15

Room 1: Roundtable (Part 1 of 2): Students in the Archives: Sustaining the Legacies of American Women Writers

Chair: Amanda Stuckey, Central Penn College

1. "SSAWW, Collaboration, & Archival Pedagogy," Amanda Stuckey, Central Penn College, and Heather Fox, Eastern Kentucky University
2. "Course-Based Undergraduate Research Experiences and the American Literature Archive," Karen Weyler, University of North Carolina at Greensboro
3. "Creating the bell hooks Digital Archive: Applying Critical Archive and Trauma-Informed Practices while Working with Students," Megan Feifer and Abby Houston, Berea College

Room 2: Personal Writing and Women's "Privacy"

Chair: Elizabeth Young, Mount Holyoke College

1. "Nature's Poetry: Images of Black Women's Autonomy in the Amy Matilda Cassey Album," Faith Barrett, Duquesne University
2. "From Maine to Lowell and Beyond: Women's Private Writing, Work, and the West during Reconstruction," Kristin Allukian, University of South Florida
3. "'I mail them with my own hands': Southworth's Epistolary Dramas," Melissa Gniadek, University of Toronto,
4. "Elizabeth Akers Allen's Poetic Profession," Elissa Zellinger, Texas Tech University

Room 3: Closed Workshop* (Part 1 of 2): Proposing Trade Editions

Chair: Arielle Zibrak, University of Wyoming

Chair: Sarah Blackwood, Pace University

1. Sydney Lines, University of British Columbia, Vancouver
2. Lynn Domina, Northern Michigan University
3. Shari Goldberg, Franklin & Marshall College
4. Jessi Haley, Independent Scholar
5. Cathryn Halverson, Södertörn University
6. Charline Jao, Cornell University
7. Meredith Kelling, Washington University in St. Louis
8. Jeannette Schollaert, University of Maryland
9. Holly Wiegand, Boston University

* This is a closed workshop for previously accepted participants. It is not open for audience attendance.

Room 4 (A/V): Reflections on Jennifer Sinor's *The Extraordinary Work of Ordinary Writing*: New Methods for Creative, Scholarly Approaches to Ordinary Women

Chair: Desirée Henderson, University of Texas, Arlington

1. "A Diary in Fabric: Ordinary Writing, Transformed," Tiffany Aldrich McBain, University of Puget Sound
2. "The Stories Our Mothers (Never) Told Us: On Crafting Literature From Family Archives," Alice Martin, Rutgers University
3. "Resisting Narrative: Digital Tools and Ordinary Writing in the Black Women's Diary Project," Jennifer Putzi, William & Mary
4. "Reading Diary Fiction Through the Lens of Ordinary Writing," Desirée Henderson, University of Texas, Arlington

Room 5: Reading Women's Embodiment: Race, Age, Sexuality, Strength

Chair: Lisa McGunigal, Missouri Southern State University

1. "Self-Made Women and the Performance of Passing: Clare Kendry, Birdie Lee, and the Limits of Reinvention," Sydney Norton, Brigham Young University
2. "At Home in Her 'lordly pleasure-house': Elizabeth Stoddard's Feminism via Fantasy," Vera R. Foley, St. Olaf College

3. "'I Don't Think You're Ready for This Jelly': Mothers, Daughters, and the Gelatinous Body in 20th-Century Literature by Women Writers," Jennifer Renee Blevins, University of South Carolina
4. "'The Beautiful Twilight of Life': Nineteenth-Century Women Writers and the Anthologizing of Age," Allison Speicher, Eastern Connecticut State University

11:30-12:45

Room 1: Roundtable (Part 2 of 2): Students in the Archives: Sustaining the Legacies of American Women Writers

Chair: Heather Fox, Eastern Kentucky University

1. "Uncovering Women's Writing Networks in the Archives," Jean Lee Cole, Loyola University Maryland
2. "Students as Canon-Shapers and Cultural Stewards," Sarah Ruffing Robbins, TCU
3. "Student Research in the Sandra Cisneros Archive," Geneva M. Gano and Katie Salzmann, Texas State University

Room 2: American Women Writers and the Civic Humanities

Chair: Jen McDanel, University of Portland

1. "'Not Aspiring to be Humble': American Women Writers, the Cento, and a Civic Pedagogy for our Present Time," Jill Swiencicki, St. John Fisher University
2. "Reading American Women Writers in a Virtual Exchange Course," Karen Woods Weierman, Worcester State University
3. "The Impact of American Women Writers on Science in the Nineteenth Century," Debbie Lelekis, Texas A&M International University
4. "Civic Humanities as Self-Development: A Contemporary Example," Molly Hiro, University of Portland

Room 3: Museums, Photographs, and Archaeological Sites: Bridging Past and Present

Chair: Ashley Reed, Virginia Tech University

1. "A Different Answer to the Riddle of Avis' Sphinx: 'Art's high privilege...in the common reach,'" Denise Kohn, Baldwin Wallace University
2. "Edith Wharton, Mount Vernon, and the Perils of Female House Museum Curatorship," Lisa McGunigal, Missouri Southern State University
3. "A World in Fragments: Archaeofictional Poetics in Susan Glaspell's and Laura Riding's Novels," Svetlana Seibel, Saarland University

Room 4 (A/V): Roundtable: Recentering Black Women Intellectuals: A Public Humanities Collaboration in Anxious Times

Chair: Brigitte Fielder, University of Wisconsin-Madison

1. Denise Burgher, University of Delaware
2. Crystal J. Lucky, Villanova University
3. Shaquita Smith, Social Studies Curriculum Specialist, Philadelphia School District
4. Julia Reagan, Villanova University
5. Ben Marcoulier, Villanova University

Room 5: Expropriated, Exploited, Domesticated – Forms of Labor in Nineteenth-Century Women's Writing

Chair: Elizabeth Duquette, Reed College

1. "The Shadow of Slavery in Three Sarah Orne Jewett Stories," Ellen Gruber Garvey, New Jersey City University
2. "Hands – Visible and Invisible: Sarah Orne Jewett and the Labors of Democracy," Cécile Roudeau, Université Paris Cité
3. "Stowe, Associationism, and Political Economies in *Dred*," Dorri Beam, Syracuse University

1:00-2:15

Room 1: Embodied and Narrative Possibilities in the Reform Writing of Elizabeth Stuart Phelps

Chair: Elisa Fuhrken, Northeastern University

1. "Reading as Resistance: Scrapbooking Alternative Narratives in Elizabeth Stuart Phelps's Domestic Novels," Seth Spencer, California State University
2. "'The Other Kind of Doctor': The Embodied Epistemologies of Phelps's Medical Writings," Katie Downes, Misericordia University
3. "'An instance of disagreeable recognition': Reforming Dress, Resisting Perception in Elizabeth Stuart Phelps's Written and Live Expression," Elisa Fuhrken, Northeastern University

Room 2: Roundtable (Part 1 of 2): Organizing, Networking and Counteracting: The Pasts and Futures of Author Societies and American Women Writers

Co-sponsored by the Emily Dickinson International Society, the Margaret Fuller Society, and the Elizabeth Madox Roberts Society

Chair: Jana Argersinger, President, Margaret Fuller Society

1. "Building a Feedback Loop: What Public Humanities Work Can Learn from Author Societies and Vice Versa," Sarah Ruffing Robbins, TCU
2. "The Emily Dickinson International Society: Localism, National Crisis and International Convergence," Eliza Richards, University of North Carolina, Chapel Hill
3. "In Care of Our Mothers' Gardens: Contemplating Stewardship, Sustainability, and Spheres of Influence," Amanda Capelli, New York University
4. "Kitchen Table Press: A Case Study of Regression to the Neoliberal Mean," Alaina DiSalvo, City University of New York (CUNY)
5. "Uniting Voices: Rhetorical Legacies of Fuller, Stanton, and Snow," Nanette Hilton, University of Nevada, Las Vegas

Room 3: African American Women's Journalism from 1860 to 1934

Chair: Catherine E. Saunders, George Mason University

1. "'The Struggle for Freedom': Rosetta Douglass, *Frederick Douglass' Paper*, and the Making of African American Literature," Benjamin Fagan, Auburn University
2. "'They Say' – Gossip and Community in Post-Reconstruction-Era Black Periodicals," Katrin Horn, University of Greifswald

3. "Imagining Haiti, Fighting Imperialism: Black Nationalist Women's Writing in the *Negro World* During the U.S. Occupation, 1915–1934," Katharina Weygold, Brown University

Room 4 (A/V): Practical Strategies for Digital Recovery in the Classroom

Organizer: The Recovery Hub for American Women Writers

Chair: Alice Martin, Rutgers University

Chair: Tracy Fernandez Rysavy, University of Wisconsin-Green Bay

1. "On Creating Digital Exhibits with Students," Kate Adams, Tulane University
2. "On Introducing Students to Digital Databases," Vianna Iorio, Rutgers University
3. "On Comparing Variants of a Text Digitally with Students," Deanna Stover, Independent Scholar
4. "On Digital Classification and Information Rendered Invisible in 'Traditional Archives,'" Jean Lee Cole, Loyola University
5. "On Doing Digital Transcription Projects with Students," Abigayle Farrier, Tarrant County College

Room 5: Women on the Hedge: Writers Navigating Myth, Mediumship, Mysticism, and the Mundane

Chair: Nancy Kang, University of Manitoba

1. "'Now seers...now tellers': Elizabeth Alexander, Lucille Clifton, and the Evolution of Black Womanist Metaphysical Poetics," Cherise A. Pollard, West Chester University of PA
2. "Do No Harm? Reading (Proto)Feminist Failings in Narratives of Southwestern Brujas," Nancy Kang, University of Manitoba
3. "A Touchstone of the Past: Traces of Women's Memories Across the Black Atlantic in Yaa Gyasi's *Homegoing*," Eva Tettenborn, Penn State Scranton

2:30-3:45

Room 1: Reframing and Revising: Race and Gender in Visual and Literary Arts

Chair: Alice Rutkowski, SUNY-Geneseo

1. "The Past and Future of Black Self-Fashioning: Queer Black Fugitivity in Carl Van Vechten's Photographs of Nella Larsen," Kimberly Kay Lamm, Duke University
2. "Repurposing the Travel Narrative: The Fortunate Life of Charlotte Forten in 'Life on the Sea Islands,'" Alonzo Smith, Appalachian State University
3. "'Her Lips Poised to Speak': History as Palimpsest in Natasha Trethewey's *Bellecog's Ophelia*," Lynn Domina, Northern Michigan University
4. "'My Dark Dangerous Streets': The Solitude of Women's Urban and Suburban Walking in Ann Petry and Lauren Groff," Nina Barnett, New York City College of Technology

Room 2: Roundtable (Part 2 of 2): A Conversation about Coalition Building: The Role of Women Author Societies in Times of Political Crisis

Co-sponsored by the Emily Dickinson International Society, the Margaret Fuller Society, and the Elizabeth Madox Roberts Society

1. Jana Argersinger, President, Margaret Fuller Society
2. Mollie Barnes, University of South Carolina Beaufort

3. Goretti Benca, Marist College
4. Christina Katopodis, City University of New York (CUNY)
5. Elizabeth Petrino, Fairfield University
6. James Stamant, Agnes Scott College
7. Wendy Tronrud, Queens College, City University of New York (CUNY)

Room 3: Community and Resistance in Contemporary Black Women's Literature
Chair: Stacey Amo, University of Wisconsin-Superior

1. "'Learn or Die' 21st Century Engagement with Octavia Butler's Parable Duology," Emily Gray, University of Delaware
2. "These Stories, a Weapon—The Matriarchive as Strength and Resistance in the Works of Jesmyn Ward," Gwendolyn Bellinger, Monash University Malaysia
3. "The Poetry of Resistance: Challenging Received Epistemologies of Slave Resistance in Thylas Moss's *Slave Moth*," Samantha Imperi, Ohio University

Room 4 (A/V): Journalist, Fiction Writer, Editor, Activist: Elizabeth Garver Jordan and American Literary Culture
Chair: Jean M. Lutes, Villanova University

1. "Literary Recovery as Community Building: Miriam Michelson, Emma Wolf, and Elizabeth Garver Jordan," Lori Harrison-Kahan, Boston College
2. "A Polymath's Influence: Elizabeth Garver Jordan's Circle," Jane Carr, Manhattanville University
3. "Portrait of the Artist as a Young Woman: Elizabeth Jordan, May Iverson, and the Künstlerroman," Karen Roggenkamp, East Texas A&M University

Room 5: Roundtable: Imagining Histories: The Challenges of Working with Early American Women
Chair: Tamara Harvey, George Mason University

1. "Histories of the Usable Past: A Research Assignment for the Study of Early American Women," Tamara Harvey, George Mason University
2. "How to Suppress Women's Writing, 2025 edition: Stories from the Elizabeth Graeme Fergusson Archive," Lisa Logan, University of Central Florida, and Chiara Cillerai, St. John's University
3. "Representing Tituba Indian, 'Black Witch of Salem,' in the Colonial Revival," Samaine Lockwood, George Mason University
4. "Women on Fire: Early American Spiritual Leaders Inspire Today," Lisa Smith, Pepperdine University
5. "Tantalizing Fragments: What Elizabeth Ashbridge's *Account* Doesn't Tell Us," Lisa Gordis, Barnard College

Keynote 4:00-6:00

Saturday, November 8:

Office 7:00am-11:00pm

Registration 8:00am-11:00pm – 350 ppl

Exhibits 8:00am-7:00pm – 350 ppl

7:30-8:15 - SSAWW Business Meeting

8:30-9:45

Room 1: Reworking, Recovering, Reinvigorating: Poetry Revisited

Chair: Jill Kirsten Anderson, Southern Illinois University Edwardsville

1. “Death before Public Domain: Dickinson’s Words, the Copyright Burden, and the Long, Long Wait for 2093,” Zack Turpin, University of Idaho
2. “Recovering America’s Founding Poet: Building a Lydia Sigourney Digital Archive,” Elizabeth Petrino, Fairfield University, and Mary Louise Kete, University of Vermont
3. “Natalie Merchant’s *Leave Your Sleep*: Feminist Recovery and the Musical Poetry Anthology,” Paul C. Jones, Ohio University

Room 2: Inspired and Adapted: Reenvisioning That Which Came Before

Chair: Brian Sweeney, Harvard University

1. “[t]he shadow...behind the vines’: Ursu’s *Not Quite a Ghost* and Gilman’s ‘The Yellow Wallpaper,’” Heidi M. Hanrahan, Shepherd University
2. “Edith Wharton, Instagram Influencers, and Late Capitalism: Adapting *The Glimpses of the Moon* for Gen Z,” Ashley Palmer, University of Alabama
3. “Gale Wilhelm and the Rewriting of the Companionate Relationship,” Melanie V. Dawson, William & Mary
4. “‘Emmy, Emmy, don’t go to Lowell!’: Or, How Judith Rossner’s *Emmeline* (Re)writes the Nineteenth-Century Factory-Seduction Novel,” Amber Shaw, Coe College

Room 3: Willa Cather and Gender

Organizer: Willa Cather Foundation

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

1. “Collecting the West: Willa Cather’s Connections to Women in Botany,” Rachel Collins, Arcadia University
2. “Sincere Masquerade: Masculinity and Queerness in the Works of Willa Cather,” Katie Livingston, Stanford University
3. “Parenthood in Willa Cather’s *The Professor’s House*,” Nicole Musselman, University of South Florida
4. “Willa Cather and Misogyny: Hers, Yours, Mine and Ours,” Shellie Sclan, Independent Scholar

Room 4 (A/V): Afterlives of 18th- and 19th-Century American Women Writers

Chair: Sari Edelstein, University of Massachusetts Boston

1. “The Words and Worlds of Afong Moy,” Amy Huang, Bates College

2. “‘Too active and too intense’: Margaret Fuller, Alison Bechdel, and the Writer’s Body,” Jess Libow, Haverford College
3. “Radical Grammars: Ida B. Wells and the Origins of Black ‘Self-Help,’” Jackson Truschel, University of Delaware

Room 5: Reinventing and Reexamining Womanhood and Agency in the 19th Century

Chair: Elisabeth McClanahan Harris, University of North Carolina at Chapel Hill

1. “The (Un?)Questionable Agency of Sui Sin Far,” Jeslyn Pool, University of New Mexico
2. “Feed the Machine: Material Celebrity in the Life and Works of Adah Isaacs Menken,” Dusti K. Smith, Texas Tech University
3. “Death Becomes Him: Reexamining Sigourney’s ‘Death of an Infant,’” Rachel Kelley, Texas Tech University

10:00-11:15

Room 1: Early American Women Writers: (Para)Textuality and Materiality

Chair: Karen Weyler, University of North Carolina at Greensboro

4. “Imago Dei, Imago Matris Imitation and Materiality in the *Meditations* of Anne Bradstreet,” Zach Hutchins, Colorado State University
5. “The Preface and ‘The Prologue’: Paratextual Effects in Bradstreet’s *The Tenth Muse*,” Blevin Shelnutt, Vassar College
6. “Annis Boudinot Stockton’s Deconstruction of Patriarchal Language,” Lexi Merring, Montclair State University
7. “Eliza’s Garden in Hannah Webster Foster’s *The Coquette*: The Freedom and Limits of the Bloom,” Lesli Vollrath, University of Houston

Room 2: Closed Workshop* (Part 2 of 2): Proposing Trade Editions

Chair: Arielle Zibrak, University of Wyoming

Chair: Sarah Blackwood, Pace University

Session Adviser: Ayla Zuraw Friedland, Frances Goldin Agency

1. Sydney Lines, University of British Columbia, Vancouver
2. Lynn Domina, Northern Michigan University
3. Shari Goldberg, Franklin & Marshall College
4. Jessi Haley, Independent Scholar
5. Cathryn Halverson, Södertörn University
6. Charline Jao, Cornell University
7. Meredith Kelling, Washington University in St. Louis
8. Jeannette Schollaert, University of Maryland
9. Holly Wiegand, Boston University

* This is a closed workshop for previously accepted participants. It is not open for audience attendance.

Room 3: Roundtable: The 19th-Century American Writers Study Group: 30 Years of Canon Transformation

Organizer: The 19th-Century American Writers Study Group
Chair: Susan K. Harris, University of Kansas

1. "Why Recovery?," Joanne Dobson, Fordham University
2. "Legacies," Judith Fetterley, University at Albany/SUNY
3. "Pay It Forward," Karen Kilcup, UNC Greensboro
4. "Feminist Process in Building Feminist Institutions," Paul Lauter, Trinity College, Hartford
5. "Generations and What Is Generative," Karen Sánchez-Eppler, Amherst College
6. "Creating Community," Sandy Zagarell, Oberlin College

Room 4 (A/V): Roundtable: Creative Pathways in 19th-Century Digital Archives: Evolving Audiences for *Catharine Maria Sedgwick Online Letters*

Organizer: Catharine Maria Sedgwick Online Letters Project
Chair: Deborah Gussman, Stockton University

1. "Reading Sedgwick's Letters, 1797–1822," Jill Kirsten Anderson, Southern Illinois University Edwardsville
2. "Into the Woods: Students Transcribing Sedgwick and Building a Family Tree," Isabella Elg and Faye Hoey, Florida Gulf Coast University
3. "Integrating Sedgwick's Letters into Courses at Home, Abroad, and Online," Lucinda Damon-Bach, Salem State University
4. "Highlighting Sedgwick's Women Friends," Patricia Larson Kalayjian, California State University, Dominguez Hills

Room 5: New and Alternative Archives of African American Women's Writing
Chair: Brian Sweeney, Harvard University

1. "Susie King Taylor's *Reminiscences of My Life in Camp*: Black Labor, Gendered Dissent, and the Struggle for National Memory," Martha Pitts, Washington College
2. "Phillis and Chloe: Seeing Early American Black Women's Poetic Coteries," Wendy R. Roberts, University at Albany, SUNY
3. "Kate Drumgoold: Biblical Time, Narrative, and the Unknown Life," John Ernest, University of Delaware
4. "Polyphonic Histories: Toni Morrison's Narrative Jazz as a Reconstruction of Identity and Memory," Debrani Dhara, University of Tübingen

Awards Luncheon 11:30am-1:30pm

2:00-3:15

Room 1: (Re-)Reading Frances E. W. Harper: Black Womanhood, Home, and Memorial
Chair: Koritha Mitchell, Boston University

1. "Whispering 'tender secrets': Re-reading Frances Ellen Watkins Harper's *Trial and Triumph* as Sexual Hygiene Manual," Ariel Little, University of British Columbia
2. "The Elevation of Black Motherhood in Frances E. W. Harper's Writing," Cassandra Provost, University of Nebraska at Omaha

Room 2: Sandra Cisneros: *The House on Mango Street* and Beyond
Chair: Geneva M. Gano, Texas State University

1. "Houses of Imagination: Visual and Dramatic Adaptations of Sandra Cisneros's *The House on Mango Street*," Olga L. Herrera, University of St. Thomas in St. Paul
2. "A Path to Self-Liberation in *The House on Mango Street* and *I Am Not Your Perfect Mexican Daughter*," Marjan Heidari, University of Texas, Dallas
3. "Friends and Frenemies: Centering Women's Relationships in Sandra Cisneros' *Loose Woman* and Letters," Linda Margarita Greenberg, California State University, Los Angeles

Room 3: Women Doctors and Women's Health in the Long Nineteenth Century
Chair: Patrick S. Allen, Elizabethtown College

1. "Neuralgia and Nasturtium: Celia Thaxter's Gardening Rest Cure," Ellen M. Taylor, University of Maine, Augusta
2. "'My distant patients': Self-Education and Women's Health in Mary Gove Nichols' Writing," Kristen Egan, Mary Baldwin University
3. "Doctoring the Marriage Plot: Female Physicians and Reproductive Futurity in Jewett's *A Country Doctor* and Tompkins' *Dr. Ellen*," Emma Zumbro, University of California, Davis

Room 4 (A/V): Witch, Conjuror, Midwife: Figuring Women's Knowledge of the Reproductive Body in Contemporary Fiction
Chair: K. Marielle Morgan, The University of Alabama

1. "'A Strong Physic': Medicine, Witchcraft, and the Body in Kathleen Kent's *The Heretic's Daughter*," Elizabeth Apple, Duke University
2. "'Yawl Called Me a Witch': Black Midwives and Accusations of Witchcraft Across Generations in Black Women's Fiction," K. Marielle Morgan, The University of Alabama
3. "Maryse Condé's Aborting of American Futures in *I, Tituba, Black Witch of Salem*," Samaine Lockwood, George Mason University

Room 5: OPEN SPACE

3:30-4:45

Room 1: Academic Leadership: Why and How Studying American Women's Literature Can Help You Lead a College
Chair: Sandy Zagarell, Oberlin College

1. Alexandra Socarides, Emerson College
2. Patricia Okker, Formerly, New College of Florida

Room 2: Society of Early Americanists (SEA) Panel
Organizer: Society of Early Americanists
Chair: Mary Eyring, Brigham Young University

1. "Inuit Women's Qulittaujait, Tuktuit Fashion Technology, and Material Archives," Lauren Santoru, University of Alabama
2. "Introducing Mary Ralston: A Multilingual Novelist of Early America," Betsy Klima, University of Massachusetts Boston
3. "The Problem of Metaphor: Disability, Redemption, and Symbolism in Southworth's *The Hidden Hand*," Briley Wycoff, University of Utah

Room 3: Bonnie Jo Campbell: Fiction, Gender, Community

Organizer: Bonnie Jo Campbell Society

Chair: Charles Cunningham, Eastern Michigan University

1. "Same Water, Different Boats: Bonnie Jo Campbell's and Ann Patchett's Michigan Views," Julie Ann Stewart, Creative Writer
2. "'A Handful of Men': Gender and History in *The Waters*," Charles Cunningham, Eastern Michigan University
3. "*AITA of Kalamazoo County?*: Using Social Media to Teach the Stories of Bonnie Jo Campbell," Rachael Price, Abraham Baldwin Agricultural College

Room 4 (A/V): New Directions for Femme and Women's Writing in the Archives

Chair: Travis Foster, Villanova University

1. "Balancing Women's History with Trans and Queer History," Em Ricciardi, Library Company of Philadelphia
2. "Alice James' 'Mental Flatulence': Comedy and Disability in the Boston Marriage Archive," Chip Badley, University of California, Davis
3. "Alice Dunbar-Nelson's Unfinished Texts, Anti-Black Violence and the Ends of Print," Clare Mullaney, Clemson University
4. "Who's Afraid of Wanda Gág?: Restricted Archives and the Organization of Women's Writing," Alicia Meyer, University of Pennsylvania

Room 5: Pedagogies of Care and Recovery: Teaching Women Writers Today

Chair: Ellen Gruber Garvey, New Jersey City University

1. "Is Suffrage Salvageable in Today's Classroom?: Recovery, Repudiation, and Reconciliation Across Three Syllabi," Jen McDaneld, University of Portland
2. "Narrative and Pedagogical Dis/Appearing Acts: (Im)material Resources for the Study of American Women Writers," John A. Staunton, Eastern Michigan University
3. "Teaching 19th Century Women Writers Now," Shirley Samuels, Cornell University
4. "Challenging Presents, Imagining Futures: Reflections on Teaching Pre-1900 American Women Novelists," Stacey Amo, University of Wisconsin-Superior

Reception 5:30pm-7:30pm – 200 ppl

Sunday, November 9:

Office 7:00am-11:00pm

Registration 8:00am-1:00pm – 350 ppl

Advisory Board Breakfast 7:00-8:15

8:30-9:45

Room 1: Writing Women's Rights: From Suffrage to Contraception

Chair: Gretchen Murphy, The University of Texas at Austin

1. "'Gathering Sisters on the Page': Imagining and Building Community in Nineteenth-Century Women's Rights Periodicals," Holly M. Kent, University of Illinois Springfield
2. "Finding Truth at Akron: Undisciplining Sojourner Truth from Traditional Suffrage Narratives to Uncover Intersectionality," Sarah Armstrong, University of Hawai'i at Manoa
3. "'[B]ut it does me very little good': Indigenous Women and the Suffrage Movement in S. Alice Callahan's *Wynema*," Amy Gore, North Dakota State University
4. "Women's Networks of Knowledge Understanding the Social History of Contraception in the Nineteenth Century," Sigrid Anderson, University of Michigan

Room 2: American Women Writers of Film & Television

Chair: Anna Weinstein, Kennesaw State University

1. "Women Writers of Film & Television Digital Humanities Project," Anna Weinstein, Kennesaw State University
2. "From Page to Screen: Ava DuVernay's Activism Through Storytelling," Hannah Shearer, Kennesaw State University
3. "Greta Gerwig's Female-Centric Stories: Recurring Themes and Cultural Impact," Olivia Smith, Kennesaw State University

Room 3: Private and Public Writings: From Personal Diaries to War Correspondence

Chair:

1. "'The slightest touch of my mind and heart!': Poetry and Corresponding with the Future in Lilian Freeman Clarke's 1864 Diary," Kirsten Paine, University of Pittsburgh
2. "The Public Nature of Private Life in the Diaries of Annie Blount and Francina Cox Greer King," Lily Wilson, University of Georgia
3. "The Serious Work of Women's 'Pulp' Fiction in the Pittsburgh *Courier*," Genevieve West, Texas Woman's University

Room 4 (A/V): Professional Rivalries, Pedagogy, & Personal Connections: Celebrating Thirty Years of the Woolson Society

Organizer: Constance Fenimore Woolson Society

Chair: Katherine Swett, President, Constance Fenimore Woolson Society

1. "Two Girls That Tried Writing: Ella Farman Pratt and Constance Fenimore Woolson," Cornelia King, Independent Scholar
2. "Teaching Woolson in a Time of Division," Jane Aman, University of Central Florida
3. "Going Global: From Youngstown to the World," Cheryl B. Torsney, Temple University

Room 5: OPEN SPACE

10:00-11:15

Room 1: Fostering Change, Building Community at the Local Level

Chair: Amy Blair, Marquette University

1. "The Well-Known Writer You've Probably Never Heard Of," Cynthia Patterson, University of South Florida
2. "Medical Expertise and Maternal Advice: Dr. S Josephine Baker and the Child Hygiene Movement," Jamie Marsella, Harvard University
3. "Women Workers and a Writer: Charlotte Smith and the Women's National Industrial League," Hannah Alms, Transylvania University

Room 2: Job Market Open Session for Graduate Students

1. Kirsten Lee, Auburn University
2. Alonzo Smith, Appalachian State University
3. Seth Spencer, California State University, Stanislaus
4. Kristin Jacobson, Stockton University

Come have an informal chat with SSAWW volunteers (above) about preparing for and being on the job market. Attendees are welcome to bring questions, CVs, job documents, etc.

Room 3: Gender, Identity, and Embodiment in 20th- and 21st-century Poetics

Chair: Kimberly Kay Lamm, Duke University

1. "The Shadowed Self – (Gendered) Melancholia in the Poetry of Sylvia Plath," Clara Schilling, Carl von Ossietzky University Oldenburg
2. "21st c. Poetry and Epistemologies of Abortion: Revisiting Johnson's 'Animation, Apostrophe and Abortion,'" Mary Thompson, James Madison University
3. "Sapphic Visibility and Female Identity in H.D.: Defining and Reclaiming 'Her,'" Chloe Felker, University of Maine, Orono
4. "'We have shown that we could stand': Poetic and Archival Healing in H.D.'s *Trilogy* and Printed Documents," Holly Ponce, University of Delaware

Room 4 (A/V): Workshop: Transcribing a 19th-Century Archive: Letters in a Digital World

Organizer: Catharine Maria Sedgwick Online Letters Project

1. Deborah Gussman, Stockton University
2. Patricia Larson Kalayjian, California State University, Dominguez Hills
3. Lucinda Damon-Bach, Salem State University

Participants will be introduced to the editorial and transcription guidelines for the project and have an opportunity to discuss the challenges and possibilities of digital scholarly editing. The verification process will be discussed, including identifying the individuals mentioned, assessing the need for endnotes, and determining the correct search terms to optimize the user experience.

Room 5: OPEN SPACE

11:30-12:45

Room 1: The Recovery of “Carolyn Keene” in the Mid-Twentieth to Early Twenty-First Centuries: Originals, Paperbacks, Films, and Fans

Chair: Kathleen Murphey, Community College of Philadelphia

1. “The Secret in the Feminist Files: Nancy Drew’s Legacy in the 1980s Paperbacks,” Erin Corrigan, Gwinnett Technical College
2. “Where in the World is Nancy Drew? The Role of Location in the Book, Game, and Film Adaptations,” Maggie Steuer, Kansas State University
3. “Nancy Drew Fans through the Decades,” Kathleen Murphey, Community College of Philadelphia

Room 2: Witchy Women: Reconsidering the Figure of the Witch in Literature

Chair: Rachel Collins, Arcadia University

1. “Light Me Up: Witch Burning as an Act of Rebirth,” Ronnie K. Stephens, Tarrant County College Southeast Campus
2. “Earth As Goddess: An Ecofeminist Approach to Patriarchal Spaces and Empowering Places in YA Literature,” Myers Enlow, Chadron State College
3. “From Rhiannon to Coven: Stevie Nicks and the Evolution of the Witch,” Crystal Oliver, St. Mary’s College of Maryland
4. “Feared and Revered: Surveillance, Embodiment, and Resistance in Giddings’ *The Women Could Fly*,” Nora Webb, UNC Greensboro

Room 3: Composing Together: Co-writing, Collaboration, Cooperation, and Community

Chair: Jordan L. Von Cannon, Florida Gulf Coast University

1. “Collaborative Authorship Gone Bad: Whiteness, Literary Capital, and the Captivity Narratives of Fanny Kelly and Sarah Luse Larimer,” Theresa Strouth Gaul, Texas Christian University
2. “Tracing Helen Hunt Jackson’s Literary Sisterhood,” Lesley Ginsberg, University of Colorado
3. “A Reverential Recovery of Men’s Writing in Nicole Krauss’s *The History of Love*,” Sarah Schwartzman Ramsey, University of Colorado Boulder

Room 4 (A/V): OPEN SPACE

Room 5: OPEN SPACE