AGENDA:

Friday, November 1
7:30-8:20 Registration, Terrace Railing, Second Floor
8:30-9:00 Welcome and Continental Breakfast, Crystal Hall 2B
9:00-10:30 Keynote Address by Daphne Brooks, Crystal Hall 2B
10:30-10:45 Coffee Break, Book Exhibit Room, Crystal Hall 2A
10:45-12:15 Session I
12:15-1:20 Lunch, on your own
1:30-3:00 Session II
3:00-4:30 Session III
5:00-6:30 Reading & Reception Michelle Myers, Crystal Hall 2A

Saturday, November 2
9:00-10:30 Session IV
10:30-10:45 Coffee Break, Book Exhibit Room, Crystal Hall 2A
10:45-12:15 Session V
12:15-1:20 Lunch, on your own
1:30-3:00 Special Session VI: Legacy Panel
3:45 Buses depart for Salisbury University
5:00-5:30 Reception, The Bistro, Guerrieri University Center
5:30-8:00 Banquet and Reading with Merle Collins
8:30 Bus Departs for Clarion Hotel

Sunday, November 23
9:00-10:30 Session VII
10:30-10:45 Coffee Break, Book Exhibit Room, Crystal Hall 2A
11:00-12:15 AWWOC 2015 Planning Session, Crystal Hall 2B
12:15-12:30 Closing Remarks, Crystal Hall 2B
Acknowledgments

DIRECTOR: Assistant Professor April Logan, Salisbury University

HOST INSTITUTION: Salisbury University

SPECIAL THANKS: Department of English, Salisbury University; Office of Multicultural Student Services, Salisbury University; Fulton School of Liberal Arts, Salisbury University; Dining Services, Salisbury University; Motor Pool, Salisbury University

PROGRAM COMMITTEE:
Assistant Professor Catherine Fung, Bentley University
Assistant Professor Courtney Mohler, Santa Clara University
Assistant Professor Ania Spyra, Butler University
Assistant Professor Shamika Mitchell, SUNY Rockland Community College

LOGISTICAL COMMITTEE:
Program Management Specialist Clacie Hubbard, Salisbury University
Associate Professor Judith E. Pike, Salisbury University
Associate Professor Elizabeth A. Curtin, Salisbury University
Associate Professor Lucy Morrison, Salisbury University
Associate Professor Joaquin S. Vilá, Salisbury University

EVENTS AND PROMOTIONS COMMITTEE:
Elora Amtower English-Literature Concentration, Salisbury University Class of 2014
Anthony Grayson English-Film Concentration, Salisbury University Class of 2014
Kirstin Wilson Gender and Women’s Studies, Salisbury University Class of 2013

WEBMASTER:
Professor Tom Moriarty, Salisbury University

LOGOS:
Abigail Hubbard Art-Graphic Design, Salisbury University Class of 2013
Special Events

Keynote Address: Daphne Brooks
Friday, November 1, 9:00 AM, Crystal Hall 2B

Daphne Brooks, a professor of English and African American Studies at Princeton University, teaches a wide array of subjects, including African American literature and culture, performance studies, gender studies, and popular music culture. Brooks has authored two books: Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910 (Durham, NC: Duke UP. 2006), which received the The Errol Hill Award for Outstanding Scholarship on African American Performance from ASTR, and Jeff Buckley’s Grace (New York: Continuum, 2005). Her most recent work is Subterranean Blues: Black Women Sound Modernity (Harvard University Press, forthcoming). Brooks has also written countless articles on race, gender, performance, and popular music culture. Some of these include “This Voice Which Is Not One: Amy Winehouse Sings the Ballad of Sonic Blue(s)face Culture” in Women and Performance; “The Write to Rock: Racial Mythologies, Feminist Theory, and the Pleasures of Rock Music Criticism” in Women and Music; and “‘All That You Can’t Leave Behind’: Surrogation & Black Female Soul Singing in the Age of Catastrophe” in Meridians.

Brooks is also the author of the liner notes for The Complete Tammi Terrell (Universal A&R, 2010), winner of the 2011 ASCAP Deems Taylor Award for outstanding music writing and Take a Look: Aretha Franklin Complete on Columbia (Sony, 2011). She is also the editor of The Performing Arts volume of The Black Experience in the Western Hemisphere Series, eds. Howard Dodson and Colin Palmer (New York: Pro-Quest Information & Learning, 2006). In addition, Brooks has been the recipient of several fellowships, from organizations such as the Radcliffe Institute for Advanced Study (2010-2011), the Ford Foundation, the Mellon Foundation, the Woodrow Wilson Career Enhancement Program, and the University of California Humanities Research Institute. She has also held residence at U.C. Berkeley as a President’s Postdoctoral Fellow and at Harvard University as a W.E.B. DuBois Research Institute Fellow.

Reading & Reception: Michelle Myers
Friday, November 1, 5:00 PM, Crystal Hall 2A

Hors D’oeuvres and Drinks

Michelle Myers is a spoken word poet, community activist, and educator. She is a founding member of the poetry group Yellow Rage, a spoken-word duo of Philadelphia-based Asian American female poets. Myers is also an Associate Professor and Chair of the Learning Lab/Student Academic Computer Center Department at Community College of Philadelphia. She holds a Ph.D. in English from Temple University. In all of her work, Myers is dedicated to raising awareness about social injustices and building positive relationships across communities.

Her poetry group, Yellow Rage, was featured on the first season of the critically-acclaimed HBO television series Russell Simmons Presents Def Poetry and performed live in the first live Def Poetry Jam show at the 2001 HBO U.S. Comedy Arts Festival in Aspen, CO. Throughout Myers’s solo career, she has performed across the country, from the 2010 Philadelphia Fringe Festival show “Whose City?,” in support of the Media Mobilizing Project, to the 2010 GirLFest Hawaii in Honolulu, which advocated the prevention of violence against women and girls through education and art.
Recently, in March 2013, Myers kicked off her national book tour for her solo poetry book *The SHE Book*, which was released in the spring of 2011. In November 2011, her show *The SHE Project* was presented at The Painted Bride Arts Center. All proceeds from the book support Odanadi, an anti-trafficking organization that rescues and rehabilitates women and children in India.

**Reading & Banquet at Salisbury University: Merle Collins**
**Saturday, November 2, 5:30 PM, The Bistro, Guerrieri University Center**
Merle Collins, who is Grenadian, is a writer of poetry and fiction. She has published two novels, *Angel* and *The Colour of Forgetting*, two collections of short stories, *The Ladies are Upstairs* and *Rain Darling*, and three poetry collections, *Because the Dawn Breaks*, *Rotten Pomerack* and *Lady in a Boat*. Her work has appeared in several anthologies as well. She is also producer of the video documentary *Saracca and Nation* (2009). Her most recent publication, published by Peepal Tree Press this year (2013), is a biography entitled *The Governor’s Story: Authorised Biography of Dame Hilda Bynoe*, which is about the first woman governor in the British Commonwealth, Dame Hilda Bynoe, who was Governor of Grenada from 1968 to 1974.

Collins is also Professor of Caribbean Literature at the University of Maryland. She holds a B.A.(English, Spanish, History) from the Mona, Jamaica campus of the University of the West Indies, an M.A. in Latin American Studies and Certificate in Translation (Spanish into English) from Georgetown University in the United States, and a Ph.D. (Government) from the London School of Economics and Political Science (LSE). She is also founder of the Maryland-based Carivision Community Theatre, which is presently working on another production of the play *Chupucabra*, written by the Guyanese Paloma Mohamed.

**Special Session: Legacy: A Journal of American Women Writers Panel**
**Saturday, November 2, 1:30-3:00 PM, Conference Room II**
Legacy is the only journal dedicated to the study of seventeenth- to early twentieth-century American women writers. After a panel discussion, The “Racialized Private Text” and African American Women’s Archives, *Legacy* editor Jennifer S. Tuttle will discuss the journal’s submission process and answer questions from the audience.
PROGRAM:

9:00-10:30 AM  Keynote Address, Crystal Hall 2B: Daphne Brooks

Friday
Session I
I-A. Toni Morrison’s Influences and Readership
Conference Room II
Chair: Susan McCarty, Salisbury University
1. “Counting Feet: Moving through Memory in Morrison’s Beloved”
   Emma Schneider, Tufts University
   Christine Payson, Tufts University
3. “Toni Morrison’s A Mercy: The Critique of Patriarchy and History’s Lost Opportunities”
   Philip Goldstein, University of Delaware
4. “Toni Morrison’s Coming Home to Broad and Deep Readership”
   Sarah Robbins, TCU (Texas Christian University)

I-B. Life Writing
Conference Room III
Chair: Namorah Gayle Byrd, Gloucester County College
1. “Crow Indian, Crow American, American Indian: The Autobiographic Identities of Alma Hogan Snell”
   Lynn Domina, SUNY-Delhi
2. “Restoring Indigenous Blues and Jazz Women through Song and Story”
   Barbara Tracy, Southeast Community College
3. “Speak Pieces’: Zora Neale Hurston and the Performance of ‘Color’”
   Mariel Rodney, Columbia University.
4. “More Than Just the Help”
   Jervette Ward, The University of Alaska Anchorage

I-C. Black Women/Black Arts
Conference Room IV
Chair: Juanita R. Comfort, West Chester University
1. “I’ve Always Known I Was Colored”: Strategies of Personal Disclosure in Essays by Nikki Giovanni”
   Juanita R. Comfort, West Chester University
2. “Han me dat there broom so I can clean up yo mess!’: Black Arts Movement Women Poets and the Struggle to Mend the Black Community and Society”
   Brittany Hull, West Chester University
3. “step back world./ we be splendid”
   M. Nzadi Keita, Ursinus College
4. “Architecture of Literature: Toni Morrison’s The Bluest Eye as a Response to Richard Wright’s “Blueprint for Negro Writing””
   Renae Donald, West Chester University
Session II

II-A. Mothers and Mothering in Contemporary Women’s Literature

Conference Room II
Chair: Carla Verderame, West Chester University
1. “Inspired ‘to become free’: Motherhood as Motivator in the Life Writing of Harriet Jacobs and Assata Shakur”
Judy Scheffler, West Chester University
2. “Mothers and Mothering in Louise Erdrich’s The Beet Queen”
Carla Verderame, West Chester University
3. “Mother Monster: Reading the Ill Mother in Rhina Espaillat’s Poetry”
Nancy Kang, University of Baltimore

II-B. New Critiques of Colonialism

Conference Room III
Chair: Manav Ratti, Salisbury University
1. “Gestures of Belonging: The Professor’s Daughter and the Languages of Longing and Belonging”
Tru Leverette, McGill University
2. “The Outsider-Within: Exploring Maryse Condé’s I, Tituba, the Black Witch with Black Feminist Thought”
Tabitha Lowery, Texas Tech University
Shauna Morgan Kirlew, Howard University

II-C. Intersection Americas: Women Creating Space in a Geographic Borderland

Conference IV
Chair: Amy B. Hagenrater-Gooding, University of Maryland Eastern Shore
1. “Navigating Place/Constructing Space: Affrilachian Women Writing the Self”
Amy B. Hagenrater-Gooding, University of Maryland Eastern Shore
2. “Crossing Space, Bending Time, Changing Form: Yellow Woman, Mestra, and Shape-Shifting Femininity”
Gabriela Vlahovici-Jones, University of Maryland Eastern Shore
3. “Poetas de Puerto Limón: Afro-Costa Rican Poets of the West Indian Diaspora Writing Limón”
Carole Champagne, University of Maryland Eastern Shore

Session III

III-A. African American Women and (Re)Presentation

Conference Room II
Chair: April Logan, Salisbury University
Barbara McCaskill, The University of Georgia
2. “Eliza Potter’s Authority on White Woman’s Sexuality”
Martha Pitts, Louisiana State University
3. “‘Whoever she was, she comes to us like this’: Women as Historicized Props in Natasha Trethewey’s Thrall”
Tareva Johnson, University of Georgia
4. “Revictimization in Tyler Perry’s for colored girls”
Amy Branam Armiento, Frostburg State University
III-B. Redemption and Reinvention
Conference Room III
Chair: Eva Tettenborn, The Pennsylvania State University
1. “Unspeakable Things Spoken Incessantly: The Psychological Consequences of ‘Telling’ in Gayl Jones’s Corregidora”
Licia Morrow Hendriks, The Citadel
2. “The Ancestral Call in Tananarive Due’s Texts”
Venetria Patton, Purdue University
Barbara Webb, Hunter College
Marquita Smith, McMaster University

5:00-6:30 PM Reading and Reception, Crystal Hall 2A: Michelle Myers

Saturday
Session IV
IV-A. New Approaches
Conference Room II
Chair: April Logan, Salisbury University
1. “Review 3—No Title’ Recovering The Arena’s Long Lost Review of Contending Forces”
Karin Hooks, Lorain County Community College
2. “All in the Family?: Black Masculinity and Diasporic Identity in Pauline Hopkins’s Of One Blood”
Kerstin Rudolph, The College at Brockport, SUNY
3. “A Queer Reading Of Pauline Hopkins’s Winona as a Reclamation of Black Sexuality”
C. Daniel Redmond, Tufts University
4. “Finding Frances Harper’s Feminism”
Jen McDaneld, University of North Carolina

IV-B. Geographies of Identity
Conference Room III
Chair: Shamika Mitchell, SUNY Rockland Community College
1. “Mapping Mobile Minorities in Cristina García’s Monkey Hunting”
Emily Yoon Perez, University of Maryland, College Park
Omar Figueredo, Cornell University
3. “If Only No One Would Look Intruded Upon’: Defamiliarizing Space in Gwendolyn Brooks’s Maud Martha”
Maleda Belligne, Duke University
4. “Domesticity Deconstructed: Ann Petry’s The Street and The Narrows”
Sandra Wilson Smith, Shippensburg University
Session V
V-A. Reproduction and Resistance
Conference II
Chair: Diane Illig, Salisbury University
1. “A Womb of Her Own: Harriet Jacobs’s Articulation of Transgressive Black Womanhood in Incidents in the Life of a Slave Girl”
Destiny Birdsong, Vanderbilt University
2. “Reproductive Resistance in Condé’s I, Tituba, Black Witch of Salem”
Suzanne Uzzilia, CUNY Graduate Center
3. “Claiming African American Grief: The Slave in Mourning in Harriet Jacobs’s Incidents in the Life of a Slave Girl”
Eva Tettenborn, The Pennsylvania State University
4. “The Short Plays of Zora Neale Hurston”
Nita N. Kumar, University of Delhi

V-B. Creating Beauty from Violence: Writers of the Black Arts Era
Conference Room III
Chair: John A. Nieves, Salisbury University
1. “Everytime they kill a black boy…”: Police Brutality Against Children in Poems by Audre Lorde, Jayne Cortez, and June Jordan”
Tara Betts, Binghamton University
2. “Sonia Sanchez, embracing the black aesthetic, and writing freedom: political poetry ain’t always pretty”
Kia Reed, Virginia Commonwealth University
Kelley Wagers, The Pennsylvania State University
4. “It’s Not Too Late: Exposing the Black Girl-Child Victim of Incestuous Rape in The Bluest Eye and Push”
Lt. Col. Candice Pipes, United States Air Force Academy

SPECIAL SESSION VI: Legacy Panel
The “Racialized Private Text” and African American Women’s Archives
Conference Rooms II and III
A Panel Sponsored by Legacy: A Journal of American Women Writers
Chair: Jennifer S. Tuttle, Legacy Editor
1. “And Other Ornaments”: Black Atlantic Seamstresses and the Practice of Letters in the Early Caribbean
Danielle Skeehan, Sam Houston State University
2. “Entrancing Issues: Harriet Wilson, the Colored Medium, and the Problem of the Spiritualist Archive”
Katie Simon, Georgia College
3. “Hidden in Plain Sight: Translating the French-Language Diaries of Mary Church Terrell”
Jennifer M. Wilks, University of Texas-Austin
4. “Public and Private Selves in Two Domestic(ated) Spiritual Autobiographies by Black Women”
Martha Pitts, Louisiana State University

5:00-8:00 PM Banquet and Reading, Salisbury University: Merle Collins
Sunday
Session VII
VII-A. Women’s Actualization and Alienation in the Harlem Renaissance
Conference Room III
Chair: James King, Salisbury University
1. “The Master’s Tools: The Inevitable Loss of Self-hood in *Quicksand* and *Comedy American Style*”
Simone Savannah, University of Kansas
2. “‘It Had Grown Into a Machine’: Modernist Critique and Themes of Racial Indeterminacy in Jessie Redmon Fauset’s *Plum Bun* and Nella Larsen’s *Quicksand*”
Christopher Allen Varlack, Morgan State University
3. “‘So—being a woman—you can wait’: A discussion on ‘On Being Young – a Woman – and Colored,’ *The Purple Flower* and *Exit: An Illusion*, three works by Marita Bonner”
Brandon Hutchinson, Southern Connecticut State University

VII-B. Surfacing Trauma: Investigating Representations of Black Female Sexuality
Conference Room IV
Chair: Cherise A. Pollard, West Chester University
Cherise A. Pollard, West Chester University
2. “Voluptuous Vixens: Weight, Race, and Sexuality in Alice Walker’s ‘Her Sweet Jerome’ and Nnegest Likké’s ‘Phat Girlz’”
Amber Reed, West Chester University
3. “The Feminist Female Vampire: Gender, Race, and Sexuality in Octavia Butler’s *Fledgling*”
Merry G. Perry, West Chester University
4. “Post-Traumatic Sex Disorder, Slavery and its Aftermath: Black Women’s Sexuality in Toni Morrison’s *Sula* and Gayl Jones *Corregidora*”
Rochelle Sample, West Chester University

11:00 AM - 12:30 PM Planning Session for AWWOC Conference 2015 & Closing Remarks, Crystal Hall 2B