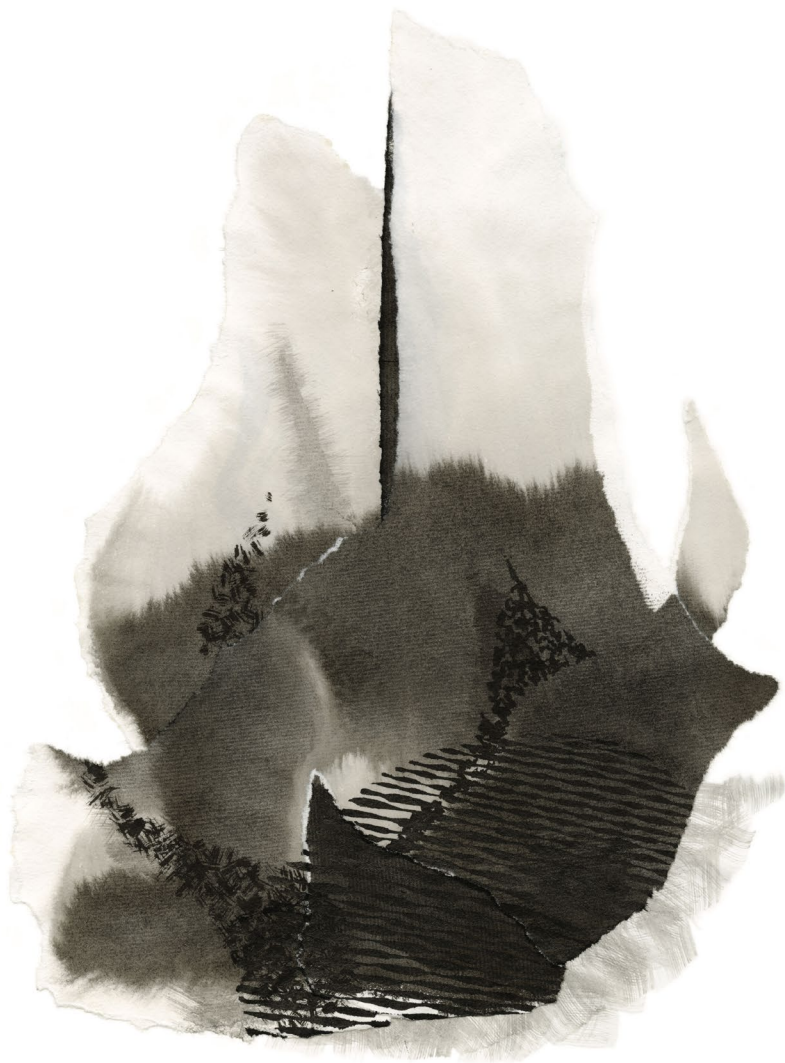


# The SMU Symposium on Poetic Form

March 18th and 19th, 2024 at Bridwell Library on the campus of SMU



## THE TRADITION

Keynote Poet: Jericho Brown

Image: Nishiki Sugawara-Beda

**SMU. English**



LIÈGE université  
Philosophie & Lettres



Department of English Literature and American Studies  
The Lester and Sally Entin Faculty of Humanities  
Tel Aviv University

# Schedule

**Monday, March 18**

**8:30–9:00** Check in, Bridwell Library. All events, unless otherwise noted, will be held in **Bridwell Library’s Methodist Collection Reading Room (Blue Room)**.

**9:00–10:15** Welcome and keynote panel: David Caplan, Chair, Jahan Ramazani, “How Poems World the World,” Evie Shockley, “Taking a Look at Voice,” and Maureen McLane, “Poetic Form: Dis/Contents, Possibilities, Provocations”

**10:25–11:40** “Sonnots”: HL Hix, Chair, Lucy Alford, “Our Home is Our Voice’: Polyphony in Tyehimba Jess’s Olio,” Lisa L. Moore, “Feminist and Queer Sonnet Sequences in Protest of Anti-Black Violence,” Timo Müller, “The Black Protest Sonnet in the 1910s and 1920s: A Prehistory of the Harlem Renaissance,” and Alexis Sears, “The Confessional Sonnet: Struggle and Structure”

**12:10–1:00** Lunch and creative conversation, Jericho Brown and Virginia Jackson

**1:20–2:20** “New & Selected: Poets on Formal Innovation & Inheritance”: Roundtable discussion, Mag Gabbert, Tarfia Faizullah, and Chen Chen

**2:30–3:45** “Figures for Form in the Eighteenth Century”: Sarah Ellenzweig, “Bound,” Amelia Worsley, “Echo,” and Courtney Weiss Smith, “Remain”

**3:55–5:10** “Prominence and Perception”: Roundtable discussion, Andrew Osborn, Roi Tartakovsky, Natalie Gerber, and Frederick Turner

**5:30–6:30** Keynote lecture: Jonathan Culler, “Lyric Form in Contemporary Poetry”  
**DeGolyer Library Foyer**

**6:40** Reception/dinner at Professor Bonnie Wheeler’s house

## Tuesday, March 19

**9:00–10:15** “Conceptualisms and Erasureism”: Benjamin Friedlander, Chair, Leah Souffrant, “I Am Never and Always Not I: Autotheory and the Problem of Categories,” Michal Calo, “Ekphrasis as Archive: Robin Coste Lewis’s Voyage of the Sable Venus,” Ronnie Stephens, “Against Formalism: Erasure and the Poetics of Counterpublics,” and Michel Delville, “Hauntological Blurings and Cancelations”

**10:25–11:40** “Historical Poetics: What and Why and How”: Charles LaPorte, “What Poetry Meant in the Nineteenth Century,” Meredith McGill, “Why Format Matters: Beyond Form and Genre in Nineteenth-Century Poetics,” and Meredith Martin, “How We Write Sound”

**11:40–1:10** Lunch break

**12:00–1:00** The Historical Poetics Reading Group conducts a discussion of the [first chapter of Francis Barton Gummere’s \*The Beginnings of Poetry\*](#). ([Entire Volume](#))

**Bridwell Library Benefactors Room**

**1:10–2:25** “Lyric Exercises”: Dan Moss, Chair, Hannah Crawford, “Constraint,” Jeff Dolven, “Compression,” and Colleen Rosenfeld, “Variation”

**2:35–3:50** Keynote panel: Rosanne Brooks, Chair, Anthony Reed, “Folk Forms in a Digital Age,” Stephanie Burt, “Exaptations: a Darwinism of Forms,” and Virginia Jackson, “What is Poetry?”

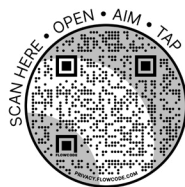
**4:20–5:20** Keynote poet: Jericho Brown reading  
**McCord Auditorium, 3rd floor, Dallas Hall**

**5:30–6:15** Book signing and wine reception with heavy hor d’oeuvres.

**6:30** Group poetry reading: Participants will include Stephanie Burt, Maureen McLane, Evie Shockley, Mag Gabbert, Katie Condon, Samyak Shertok, Chen Chen, and Tarfia Faizullah. DeeJay: Kendra Allen

**Hosted by the Southwest Review in the Club Room at [Ozona Grill](#) (4615 Greenville Ave).**

Scan the QR code for an online version  
of this program with clickable links.



# The SMU Symposium on Poetic Form

**March 18–19, 2024**

Scholars and poets, welcome to the SMU Symposium on Poetic Form. Gather with us for two full days of discussion on poetic form in practice and theory. Panels will consider topics such as Renaissance, eighteenth-century, and nineteenth-century poetics, the sonnet, “uncreative writing,” and prosody. The [Historical Poetics Reading Group](#) will conduct a discussion of Francis Barton Gummere’s *The Beginnings of Poetry*. Jericho Brown, winner of the 2020 Pulitzer Prize in Poetry, will give a reading and join Virginia Jackson in a conversation about poetry.



## **Keynote Poet**

**Jericho Brown**

## **Keynote Scholar**

**Jonathan Culler, “Lyric Form in Contemporary Poetry”**

## **Plenary Panels**

**Jahan Ramazani, Evie Shockley, Maureen McLane,  
Anthony Reed, Stephanie Burt, and Virginia Jackson**

## **In Creative Conversation**

**Jericho Brown and Virginia Jackson**



# Keynote Speakers

## The SMU Symposium on Poetic Form is pleased to feature the following keynote speakers

**Jericho Brown** is the recipient of a Whiting Writers' Award and fellowships from The Academy of American Poets, the John Simon Guggenheim Foundation, the Radcliffe Institute for Advanced Study at Harvard University, and the National Endowment for the Arts. Brown's first book, *Please* (2008), won the American Book Award. His second book, *The New Testament* (2014), won the Anisfield-Wolf Book Award and was named one of the best of the year by *Library Journal*, *Coldfront*, and the Academy of American Poets. He is also the author of the collection *The Tradition* (2019), which was a finalist for the 2019 National Book Award and the winner of the 2020 Pulitzer Prize for Poetry. His poems have appeared in *Buzzfeed*, *The Nation*, *The New York Times*, *The New Yorker*, *The New Republic*, *Time*, and *The Pushcart Prize Anthology*, and several volumes of *The Best American Poetry* anthologies.



**Stephanie Burt** is a poet, literary critic, and professor with nine published books, including two critical books on poetry and three poetry collections. Her essay collection *Close Calls with Nonsense* was a finalist for the National Book Critics Circle Award. Her other works include *We Are Mermaids*; *Advice from the Lights*; *The Poem is You: 60 Contemporary American Poems and How to Read Them*; *The Art of the Sonnet*; *Something Understood: Essays and Poetry for Helen Vendler*; *The Forms of Youth: Adolescence and 20th Century Poetry*; *Parallel Play: Poems*; *Randall Jarrell on W. H. Auden*; and *Randall Jarrell and His Age*. Her writing has appeared in the *New York Times Book Review*, the *London Review of Books*, the *Times Literary Supplement*, *The Believer*, and the *Boston Review*.



**Jonathan Culler** is the Class of 1916 Professor Emeritus at Cornell University. His *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature*, won MLA's Lowell Prize and established his reputation as analyst and expositor of critical theory. Now known especially for *On Deconstruction: Literature and Theory After Structuralism*, and *Literary Theory: A Very Short Introduction* (which has been translated into some 27 languages), he published *Theory of the Lyric* (Harvard University Press) in the spring of 2015. Professor Culler has been President of the American Comparative Literature Association, Secretary of the American Council of Learned Societies and Chair of the New York Council for the Humanities. At Cornell he served as chair of the departments of English, Comparative Literature, and Romance Studies, as well as Senior Associate Dean of Arts and Sciences. He was elected to the American Academy of Arts and Sciences in 2001, to the American Philosophical Society in 2006, and to the British Academy in 2020.



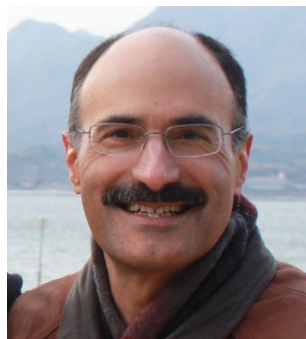
**Virginia Jackson** is a lyric theorist and historian. Her books include *Before Modernism: Inventing American Lyric* (Princeton UP, 2023), *The Lyric Theory Reader: A Critical Anthology* (with Yopie Prins; Johns Hopkins UP, 2014), and *Dickinson's Misery: A Theory of Lyric Reading* (Princeton UP, 2005). She is currently writing two books: *What is Poetry?* and *The Poetry of the Future*. Her articles, essays, and reviews appear in *Critical Inquiry*, *The Los Angeles Review of Books*, *PMLA*, *New Literary History*, *MLQ*, *Nineteenth-Century Literature*, *Studies in Romanticism*, *Victorian Poetry*, and elsewhere. She is a founding member of the Historical Poetics Working Group and a trustee of The English Institute. She has received two National Endowment for the Humanities awards for her work on the history of American poetry. In 2021, she was the Bain-Swiggett Visiting Poetry Scholar at Princeton. In 2006, *Dickinson's Misery* won both the MLA First Book Prize and the Gauss award from Phi Beta Kappa. She has taught at Boston University, Rutgers University, NYU, Tufts, and is currently UCI Endowed Chair in Rhetoric at the University of California, Irvine.



**Maureen N. McLane** was raised in upstate New York and holds degrees from Harvard University, the University of Oxford and the University of Chicago. She is a poet, memoirist, critic, and educator. She has published eight books of poetry, including *This Blue*, Finalist for the National Book Award, and *Some Say*, Finalist for the Audre Lorde/Publishing Triangle Award and for The Believer Award in Poetry; her most recent book is *What You Want: Poems* (FSG, Penguin UK, 2023). She is also the author of an experimental hybrid of memoir and criticism, *My Poets*, a New York Times Notable Book. Other works include two monographs on British romantic poetics and numerous essays on romantic-era and contemporary literature and culture. Her poems have been translated into Italian, French, Greek, Spanish, and Czech and have recently appeared in *London Review of Books*, *Poesia*, *The New York Review of Books*, and *The Yale Review*. Her essays have appeared in *Critical Inquiry*, *Representations*, the *LRB*, *The New York Times Book Review*, *Public Books*, and the *Los Angeles Review of Books*. Her book, *My Poetics*, is forthcoming from Chicago in spring 2024. She is the Henry James Professor of English and American Letters at New York University.



**Jahan Ramazani**, University Professor and Edgar F. Shannon Professor of English at the University of Virginia, is the author of six books on poetry and poetics, including *Poetry in a Global Age* (2020), *A Transnational Poetics* (2009), winner of the Harry Levin Prize of the American Comparative Literature Association, and *Poetry of Mourning: The Modern Elegy from Hardy to Heaney* (1994), all from the University of Chicago Press. He is editor of *The Cambridge Companion to Postcolonial Poetry* (2017), coeditor of the most recent editions of *The Norton Anthology of Modern and Contemporary Poetry* (2003) and *The Norton Anthology of English Literature* (2006, 2012, 2018), and associate editor of *The Princeton Encyclopedia of Poetry and Poetics* (2012). Elected to the American Academy of Arts and Sciences in 2016 and the American Philosophical Society in 2022, he is a recipient of a Guggenheim Fellowship, an NEH Fellowship, a Rhodes Scholarship, the William Riley Parker Prize of the MLA, and an honorary doctorate from Aalborg University, Denmark.



**Anthony Reed** is Professor of English and The Norman L. and Roselea J. Goldberg Professor of Fine Arts at Vanderbilt University. He has published widely on poetry, poetics, and experimental aesthetics in the African diaspora. Among his works are the monographs *Freedom Time: The Poetics and Politics of Black Experimental Writing* (Johns Hopkins UP, 2014), which won the 2014 William Sanders Scarborough Prize from the Modern Language Association for an outstanding scholarly study of African American literature or culture, and *Soundworks: Race, Sound, and Poetry in Production* (Duke UP, 2021). He recently edited *Langston Hughes in Context* with Vera Kutzinski (Cambridge UP, 2022). He is currently working on two research projects: one on Black lyric theory and a related project that looks to literature, film, and popular music to develop an account of diaspora from below amid the waning influence of Pan-Africanism and Communism in and beyond the former Third World.



**Evie Shockley**, Zora Neale Hurston Distinguished Professor of English at Rutgers University, New Brunswick, is the author of *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry* and six collections of poetry, including *suddenly we*, *semiautomatic*, and *the new black*. Her poetry was twice awarded the Hurston/Wright Legacy Award and was a finalist for the Pulitzer Prize. Her criticism also appears in *The Black Scholar*, *New Literary History*, *Callaloo*, *The Cambridge Companion to Modern American Poetry*, *The New Emily Dickinson Studies*, and other publications. Additional honors include the Shelley Memorial Award, the Lannan Literary Award for Poetry, and the Stephen Henderson Award, and support from the Harvard Radcliffe Institute, ACLS, and the Schomburg Center for Research in Black Culture. Shockley currently serves as an Editor at Contemporary Literature and is at work on a critical project tentatively titled *Black Graphics: Colorblindness and the Survival of Black Being*.





# Presenters

## The following scholars and poets will present at the SMU Symposium on Poetic Form

**Lucy Alford** (she/her) is assistant professor of English at Wake Forest University, specializing in twentieth and twenty-first century American poetry and comparative poetics. Alford's first book, *Forms of Poetic Attention* (Columbia UP, 2020), examines the forms of attention both required and produced in poetic language, bringing both philosophical and cognitive inquiry into conversation with the inner workings of specific poems. Her second scholarly project, *Vital Signs*, considers trans-historical elements of poetic form in terms of the human vital signs and vital needs amid contemporary conditions of political and environmental precarity. Alford's essays have appeared in a range of edited volumes and scholarly journals, including *Comparative Literature*, *Modern Language Notes*, and *Philosophy & Literature*. Her poems have been nominated for the Pushcart and have appeared in such journals as *Harpur Palate*, *Streetlight*, *Literary Matters*, *The Warwick Review*, *Action*, *Spectacle*, *Atelier* (in Italian translation), and *FENCE*.

**Kendra Allen** (she/her) is the author of the essay collection, *When You Learn The Alphabet* (University of Iowa Press, 2019), which received the 2018 Iowa Prize for Literary Nonfiction; the poetry collection *The Collection Plate* (Ecco, 2021); and the memoir *Fruit Punch* (Ecco, 2021). She writes *Make Love in My Car*, a music column for *Southwest Review*.

**Michal “Mikey” Calo** (she/her) received her M.A. in Foreign Literatures from Ben-Gurion University in the Negev, where she wrote her thesis on Muriel Rukeyser's poetics of the body. Currently an English Ph.D. student at the University of Texas at Austin, Mikey's work centers queer, Black, and Jewish Studies, as well as archive theory and poetics. Her research examines how American women, from Modernism to the contemporary moment, formally construct and creatively imagine different temporal horizons to inhabit, against the grain of normative, linear, and progressive conceptions of time. Mikey is also interested in the history (and possible futures) of academic literary criticism, inclusive pedagogies, and the public humanities.

**Chen Chen** (he/him) is the author of *Your Emergency Contact Has Experienced an Emergency*, a best book of 2022 according to the *Boston Globe*, *Electric Lit*, *NPR*, and others. His debut, *When I Grow Up I Want to Be a List of Further Possibilities*, was long-listed for the National Book Award and won the Thom Gunn Award, among other honors. His work appears in many publications, including *The New York Times* and three editions of *The Best American Poetry*. He has received two Pushcart Prizes and fellowships from the National Endowment for the Arts and United States Artists. He teaches for the low-residency MFA programs at New England College, Stonecoast, and Antioch.

**Katie Condon** (she/her) is the author of *Praying Naked*, winner of the 2018 *The Journal* Charles B. Wheeler Prize for poetry. She has been featured on *Narrative Magazine's* 30 Below 30 list, and her recent poetry appears or is forthcoming in *The New Yorker*, *Ploughshares*, *Tin House*, and *Academy of American Poets' Poem-a-Day*.

**Hannah Crowth** (she/her) is a Reader in Early Modern Literature at King's College, London, where she has been since receiving her PhD from Princeton in 2009. She is the author of *Etymology and the Invention of English in Early Modern Literature* (Cambridge, 2013), and co-author of *Shakespeare in London* (Arden, Bloomsbury, 2015). She has worked extensively on Shakespeare's Sonnets, co-editing with Elizabeth Scott-Baumann *Shakespeare's Sonnets: The State of Play* (Arden, Bloomsbury, 2017) and commissioning a collection of contemporary poetic responses, *On Shakespeare's Sonnets: A Poets' Celebration* (2016). They are currently co-editing a special issue of *Shakespeare Survey* on the poems, the first in the journal's history, and co-writing a *Cambridge Elements* volume on teaching Shakespeare's poems. Crowth has published extensively on a range of poetry, modern and early modern.

**Michel Delville** (he/him) teaches English and American literatures, as well as comparative literature, at the University of Liège, where he directs the Interdisciplinary Center for Applied Poetics. He has published more than twenty books including *The American Prose Poem*, *J.G. Ballard*, *Frank Zappa*, *Captain Beefheart*, and *the Secret History of Maximalism* (with Andrew Norris), *Food, Poetry, and the Aesthetics of Consumption: Eating the Avant-Garde*, *Crossroads Poetics: Text, Image, Music, Film & Beyond*, and *Undoing Art* (with Mary Ann Caws), *The Political Aesthetics of Hunger and Disgust* (Routledge, 2017; with Andrew Norris), and *Tutto quello che non avreste mai voluto leggere—o rileggere—sul fotoromanzo. Una passeggiata* (Comma 22; with Luciano Curreri and Giuseppe Palumbo). He has also (co)edited several volumes of essays on contemporary poetics and is also the author of several poetry collections.

**Jeff Dolven** (he/him) is the author of three books of criticism, *Scenes of Instruction*, *Senses of Style*, and the admittedly hasty *Take Care*, as well as essays on a variety of subjects, from Renaissance metrics to player pianos. His poems have appeared in magazines and journals in the US and the UK and in two volumes, *Speculative Music* and *A New English Grammar*. He is also an editor-at-large at *Cabinet* magazine and was the founding director of Princeton's Interdisciplinary Doctoral Program in the Humanities (IHUM).

**Sarah Ellen Zweig** (she/her) is Associate Professor of English at Rice University. She is author of *The Fringes of Belief: English Literature and the Politics of Freethinking, 1660-1760* (Stanford, 2008) and editor, with John H. Zammito, of *The New Politics of Materialism: History, Philosophy, Science* (Routledge, 2016). She's currently writing a book on John Dryden with a particular interest in his criticism, translation, and poetics.

**Tarfia Faizullah** (she/her) is the author of two poetry collections, *Seam* (SIU 2014) and *Registers of Illuminated Villages* (Graywolf 2018). Her poems appear widely in journals and anthologies both in the US and abroad, are translated

into multiple languages, and have been the recipient of several awards, such as a Fulbright fellowship and three Pushcart prizes. She currently teaches at the University of North Texas as an assistant professor in creative writing.

**Benjamin Friedlander** (he/him) is Professor of English at the University of Maine's Orono campus where he teaches American Literature and Poetics and is the editor of *Paideuma*, a scholarly journal dedicated to modern and contemporary anglophone poetry and poetics. His books include *Simulcast: Four Experiments in Criticism* and the poetry volumes *One Hundred Etudes* and *Citizen Cain*. As editor, he has collected the critical writings of Charles Olson and Larry Eigner and prepared Robert Creeley's *Selected Poems: 1945-2005*.

**Mag Gabbert** (she/her) is the author of *SEX DEPRESSION ANIMALS* (Mad Creek Books, 2023), which was selected by Kathy Fagan as the winner of the 2021 Charles B. Wheeler Prize in Poetry; the chapbook *The Breakup*, which was selected by Kaveh Akbar as the winner of the 2022 Baltic Writing Residencies Chapbook Award; and the chapbook *Minml Poems* (Cooper Dillon Books, 2020). Her awards include a Discovery Award from 92NY's Unterberg Poetry Center, a Pushcart Prize, and fellowships from the Kenyon Review Writers Workshop, Idyllwild Arts, and Poetry at Round Top. Mag's work can also be found in *The American Poetry Review*, *The Paris Review Daily*, *Copper Nickel*, *Guernica*, *Poetry Daily*, and elsewhere. Mag has an MFA from UC Riverside and a PhD from Texas Tech. She lives in Dallas, Texas and teaches at Southern Methodist University.

**Natalie Gerber** (she/her) is Professor of English and Director of the Honors Program at SUNY Fredonia. She uses insights from linguistics to address complex questions of verse prosody in 20th- and 21st-century American verse. She has written about changes in rhyme in English based on L1 languages (through the lyrics of the Somali-Canadian rapper Knaan) and on rhythm, meter, and poetics more generally in the works of Robert Frost, Wallace Stevens, and William Carlos Williams. Her latest project looks at the lyrics of Stephen Sondheim and Lin-Manuel Miranda, celebrating their virtuosic linguistic feats.

**H. L. Hix** (he/him) Recent books include a novel, *The Death of H. L. Hix*; an edition and translation of The Gospel that merges canonical with noncanonical sources in a single narrative, and refers to God and Jesus without assigning them gender; a poetry collection, *Bored In Arcane Cursive Under Lodgepole Bark*; an edition, with Julie Kane, of selected poems by contemporary Lithuanian poet Tautvyda Marcinkevičiūtė, called *Terribly In Love*; an essay collection, *Demonstrategy*; and an anthology of "poets and poetries, talking back" *Counterclaims*. He professes philosophy and creative writing at a university in "one of those square states."

**Erin Kappeler** (she/her) is an assistant professor of English at Tulane University. Her work focuses on the racialization of poetic form in the modernist era.

**Charles LaPorte** (he/him), Professor of English at the University of Washington, is the author of *Victorian Poets and the Changing Bible* (U of Virginia Press, 2011) and *The Victorian Cult of Shakespeare* (Cambridge University Press, 2021). His research and teaching mostly concern historical poetics and religion.

**Meredith Martin** (she/her) Meredith Martin specializes in anglophone poetry, historical prosody, historical poetics, digital humanities, critical data studies, poetry and public culture, and disciplinary and pedagogical history. She has taught at Princeton since 2006 and has been Faculty Director of the Center for Digital Humanities at Princeton University since 2013, which she founded. Her book, *The Rise and Fall of Meter, Poetry and English National Culture, 1860-1930* (Princeton UP, 2012), won several prizes. With several collaborators, she has been building and directing, since 2007, the Princeton Prosody Archive, which is the subject of her forthcoming book, *Prosody as Archive* and inspired her co-writing *Data Work in the Humanities*. She has received a Mellon New Directions fellowship and is currently working on disciplinarity, poetry, and the origin of languages from Locke to Large Language Models.

**Meredith McGill** (she/her) is Professor and Chair of English at Rutgers University, where she teaches 19thC American literature, book history, and poetry and poetics.

**Lisa Moore** (she/her) is the Lambda-Award winning author or editor of several books of feminist and queer criticism and literary history, as well as the poetry chapbook *24 Hours of Men*. Her nonfiction essays have appeared in magazines and anthologies, and her critical essays on the sonnet have appeared in *Critical Inquiry* and *The Hopkins Review*. She is currently completing a hybrid-genre book project called *How Lesbians Saved Poetry*. Lisa is Archibald A. Hill Professor of English and Chair of the Department of Women's, Gender, and Sexuality Studies at the University of Texas at Austin.

**Daniel Moss** (he/him) is an associate professor in the English Department at Southern Methodist University in Dallas. He received his B.A. from Brandeis University and his Ph.D. from Princeton University, where he was a Mellon Fellow. Specializing in late 16th-century poetry and drama, Dan's book, *The Ovidian Vogue: Literary Fashion and Imitative Practice in Late Elizabethan Poetry* (Toronto, 2014), maps the wide-ranging effects of Ovid's pre-eminence as a source for imitation by the poets and playwrights of the 1590s. His work has also appeared in *Modern Philology*, *Critical Survey*, *Spenser Studies*, *The Spenser Review*, and in edited collections. Dan's book in progress is *The Play within the Plays: Shakespeare, the Chamberlain's Men, and the Continuity of Metatheater*.

**Timo Müller** (he/him) Professor of American Studies at the University of Konstanz, Germany. His research focuses on modernism, Black poetry, and the environmental humanities. His work has appeared in journals including *American Literature*, *Arizona Quarterly*, and *Twentieth-Century Literature*. He has edited several textbooks and written two monographs, *The Self as Object in Modernist Fiction* (2010) and *The African American Sonnet: A Literary History* (2018), which is now available in paperback from the University of Mississippi Press. From 2023 to 2027 he is directing the ERC-funded research project "Off the Road: The Environmental Aesthetics of Early Automobility."



**Andrew Osborn** (he/him) teaches literature and poetry-writing at the University of Dallas, where he also directs the Institute of Philosophic Studies doctoral program's literature concentration. His symposium-related scholarly work includes articles on Paul Muldoon's "Fuzzy Rhyme" (*Contemporary Literature*), poetic "Difficulty" (*Princeton Encyclopedia of Poetry and Poetics*), "Stevens's Soil: Intelligence, Conceptual Affordances, and the Genius Beyond" (*Wallace Stevens Journal*), "Wittgenstein, Stevens, and the Uses of Uncertainty" (ditto), and the "Push of Reading" in Whitman, Ashbery, and Jorie Graham (*Philological Review*). An essay on "The Fictive Son, the Geneticist, and Scripted Agency in Albee's Virginia Woolf" is forthcoming in *Modern Drama*. He recently became editor of *The Wallace Stevens Journal*.

**Colleen Rosenfeld** (she/her) specializes in the study of early modern poetry and poetics. Her first book, *Indecorous Thinking: Figures of Speech in Early Modern Poetics* (Fordham University Press, 2018), is a defense of eloquence — not as a sign of the aesthetic but as the source of a particular kind of knowledge closely aligned with the emergent field of vernacular poesis. Rosenfeld's essays have appeared in *ELH*, *English Literary Renaissance* and *Modern Philology*, and the edited collection *Othello: State of Play*. She is currently at work on a second book titled, *Seeing Things Otherwise: Variations on Form in Shakespeare and Picasso*.

**Alexis Sears** (she/her) is the author of *Out of Order* (Autumn House Press, 2022), winner of the 2021 Donald Justice Poetry Prize and the Poetry by the Sea Book Award: Best Book of 2022. Her work appears in *The Best American Poetry*, *The Cortland Review*, the *Cimarron Review*, *Poet Lore*, *The Hopkins Review*, *Literary Matters*, *Rattle*, and elsewhere. Sears grew up in Palos Verdes, California. She earned a BA from the Johns Hopkins Writing Seminars in 2017 and an MFA in poetry at the University of Wisconsin–Madison in 2019. She is an editor-at-large of the *Northwest Review* and a contributing editor of *Literary Matters*. She lives in Los Angeles, California.

**Samyak Shertok** (he/him) is currently a Visiting Writer-in-Residence and Hughes Fellow in Creative Writing at Southern Methodist University. His poems appear or are forthcoming in *Poetry*, *Best New Poets*, *Blackbird*, *The Cincinnati Review*, *Gettysburg Review*, *Gulf Coast*, *Hayden's Ferry Review*, *The Iowa Review*, *KRONline*, *New England Review*, *Shenandoah*, *Waxwing*, and elsewhere. He has been awarded the Robert and Adele Schiff Award for Poetry, the Tucson Festival of Books Literary Award for Poetry, the AWP Intro Journals Award, and the *Gulf Coast* Prize in Poetry. He holds a PhD in Literature and Creative Writing from the University of Utah where he received the Steffensen Cannon Fellowship, the Tanner Humanities Fellowship, and the Graduate Research Fellowship and was the Poetry Editor for *Quarterly West*.

**Courtney Weiss Smith** (she/her) is an Associate Professor in the Department of English at Wesleyan University and an Associate Editor at History & Theory. She is also the editor, with James Noggle, of a substantively revised 11th edition of the *Norton Anthology of English Literature*, vol. C, *The Restoration and Eighteenth Century* (forthcoming, 2023). Her first book, *Empiricist Devotions: Science, Religion, and Poetry in Early Eighteenth-Century England* (University of Virginia Press, 2016), won the Walker Cowen Memorial Prize for outstanding

scholarship in eighteenth-century studies. She is currently writing *Sound Stuff: Words in Enlightenment Philosophy and Poetics*, a history of ideas about poetic sound (including rhyme, onomatopoeia, pun, and polyptoton).

**Leah Souffrant** (she/her) is a writer and artist committed to interdisciplinary practice. She is the author of *Entanglements* (Unbound Edition Press 2023) and *Plain Burned Things: A Poetics of the Unsayable* (Collection Clinamen, PULG Liège 2017). Souffrant holds a PhD in English (The Graduate Center, CUNY), an MFA in Creative Writing, Poetry (Bennington) and a BA in Russian Literature (Vassar). She has been awarded the New York Foundation for the Arts Fellowship in Poetry and her scholarship was recognized by the Center for the Study of Women & Society. In 2020, her poetry collection was a finalist for the National Poetry Award. In 2019, Souffrant served as Artistic Consultant at Brooklyn Academy of Music (BAM), and in 2023 she became a co-founder of the LeAB Iteration Lab for theater art and performance. She is Clinical Associate Professor of writing at New York University.

**Ronnie K. Stephens** (he/him) holds a Bachelor of Arts in Classical Studies, a Master of Arts in Creative Writing and a Master of Fine Arts in Fiction. Stephens is pursuing a PhD in English at the University of Texas at Arlington, specializing in American poetry and transgressive teaching practices for the 21st century classroom. His research centers the role of poetry in subverting antiethnic and anti-LGBTQ legislation affecting public education today. In addition to his role as an Assistant Professor of English, Ronnie is a staff reviewer for *The Poetry Question*. He is the author of three books, including the illustrated poetry collection *They Rewrote Themselves Legendary*, which won the New England Book Prize.

**Roi Tartakovsky** (he/him) Senior lecturer in the Department of English and American Studies at Tel Aviv University. His research is on poetry and poetics with an emphasis on sound, rhythm and figurative language. His book on rhyme in its interrelations with psychoanalysis and cognitive poetics came out in 2021, and he is currently serving as associate editor of *Poetics Today*.

**Frederick Turner** (he/him), Founders Professor Emeritus of Arts and Humanities at the University of Texas at Dallas, was educated at Oxford University. Poet, interdisciplinary scholar, art and literary critic, translator, philosopher, former editor of *The Kenyon Review*, he has authored over 40 books and 300 articles. He is a winner of the Levinson Prize for poetry and has been nominated internationally over eighty times for the Nobel Prize in Literature. His most recent books are Goethe's Faust, Part One in poetic translation with Zsuzsanna Ozsváth (Deep Vellum Publishing, 2020) and *Latter Days* (original poetry), Colosseum Books, 2022.

**Amelia Worsley** (she/her) is Assistant Professor in English at Amherst College. Her research is focused on British poetry of the eighteenth century and Romantic period. She is author of *Singing By Herself: Lonely Poets in the Long Eighteenth Century* (Cornell 2024) and with Joselyn M. Almeida has co-edited a special issue on *Romanticism, Abolition and Anti-Slavery Literatures: Pedagogies and Contexts for Romantic Circles Praxis*. She has also published on Shakespeare's Ophelia (ELH), Southey's abolition verse (*Romantic Circles*), Charlotte Smith's echoic poetics (*Placing Charlotte Smith*), and Wordsworth and Lucretius (*The Wordsworth Circle*).

## Symposium Organizer

David Caplan (he/him) is the Daisy Deane Frensley Chair in English Literature and the author of seven books of literary criticism and poetry, including *Rhyme's Challenge: Hip Hop, Poetry*, and *Contemporary Rhyming, Questions of Possibility: Contemporary Poetry and Poetic Form*, and *American Poetry: A Very Short Introduction* (all from Oxford University Press). Twice he has served as a Fulbright Lecturer in American Literature. His other honors include an Individual Excellence Award in Criticism from the Ohio Arts Council and the Emily Clark Balch Prize for Poetry from the *Virginia Quarterly Review*.



## Symposium Coordinator

Rosanne Brooks (she/her) is a Ph.D. student at Southern Methodist University. Her primary interest is in how representations of gender attitudes in late Victorian literature reconcile with historical evidence of gender expression in greater print culture. Her work centers on depictions of the British Music Hall as a place where class and gender are both fixed and inchoate. She is the winner of SMU's 2023 Pueppke Writing Prize for outstanding graduate student essay.



## Symposium Social Media Manager

Kit Freeman (she/her) is a 2nd year Ph.D. student specializing in poetics and Romantic poetry. Her work on the Blakes was recently shortlisted (finalist) for a Fulbright. She intends on writing her dissertation on the poetics of Romantic collaboration under the supervision of Dr. David Caplan.



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