Narrative 2020

March 5-7
The Intercontinental Hotel
New Orleans
Program Overview

Wednesday, March 4
5:00 to 7:00 PM  Welcome Reception and Registration
                 Newcomers’ Dinner to follow

Thursday, March 5
8:00 - 8:30 AM  Coffee and Registration
8:15 - 8:30 AM  Welcome
8:30 - 10:00 AM Contemporary Narrative Theory I
10:15 - 11:45 AM Concurrent Session A
12:00 - 1:00 PM  Pedagogy Lunch
1:15 - 2:45 PM  Concurrent Session B
3:00 - 4:30 PM  Concurrent Session C
4:45 - 6:15 PM  Concurrent Session D
8:00 - 9:30 PM  Plenary 1
9:30 - 11:00 PM Opening Reception

Friday, March 6
8:00 - 8:30 AM  Coffee and Registration
8:30 - 10:00 AM Contemporary Narrative Theory II
10:15 - 11:45 AM Concurrent Session E
12:00 - 1:00 PM  Town Hall Lunch
1:15 - 2:45 PM  Concurrent Session F
3:00 - 4:30 PM  Concurrent Session G
4:45 - 6:15 PM  Concurrent Session H

Saturday, March 7
8:00 - 8:30 AM  Coffee and Registration
8:30 - 10:00 AM Concurrent Session I
10:15 - 11:45 AM Concurrent Session J
12:00 - 1:30 PM  Awards Lunch
1:45 - 3:15 PM  Plenary 2
3:30 - 5:00 PM  Concurrent Session K
5:15 - 6:45 PM  Concurrent Session L
9:00 PM - 12:00 AM Narrative Party and Dance

Table of Contents

Acknowledgements ........................................... 5
The International Society for the Study of Narrative .... 6
Current Society Initiatives ................................. 7
Affiliated Institutions .................................. 8
Awards: Calls for Nominations ......................... 12
Call for Papers: Chichester 2021 ....................... 14
Practicalities .............................................. 15
Plenary Speakers .......................................... 16
Intercontinental Hotel Maps ............................. 18
Wednesday Overview ......................................... 20
Thursday Overview .......................................... 22
Friday Overview ............................................ 32
Saturday Overview .......................................... 42
Index .......................................................... 63
Acknowledgements

Narrative 2020 is the 35th International Conference on Narrative, the annual conference of the International Society for the Study of Narrative.

Host: Mississippi State University

Sponsors: University of New Orleans and Tulane University

Affiliated Institutions:
- Project Narrative, Ohio State University
- Narrare: Centre for Interdisciplinary Narrative Studies, Tampere University
- The University of Antwerp
- Georgetown University
- The University of Maryland
- Center for Asian American Studies, University of Massachusetts, Lowell
- Paris Centre for Narrative Matters

Conference Organizers:
Kelly Marsh, Mississippi State University
Dan Punday, Mississippi State University

Staff Coordinator:
Greg Marcus, Mississippi State University

Proposal Review Committee:
- Oliver Buckton, Florida Atlantic University
- Shalyn Claggett, Mississippi State University
- Sarah Copland, MacEwan University
- Nancy Easterlin, University of New Orleans
- Joanne Lipson Freed, Oakland University
- Jennifer Harding, Washington and Jefferson College
- Courtney Hopf, New York University London
- Kristianne Kalata, Westminster College
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- John Young, Marshall University

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We would especially like to thank Nancy Easterlin at the University of New Orleans and Molly Travis at Tulane for their work over the last two years to arrange support from their universities. Thanks to School of Liberal Arts, Dean Brian Edwards, and the Department of English at Tulane University. At the University of New Orleans, we want to acknowledge the Provost, the College of Liberal Arts, Education, and Human Development, as well as the Department of English and Foreign Languages.

At Mississippi State University, we would like to thank College of Arts and Sciences for its generous financial support. We would also like to acknowledge these offices for providing technical support, infrastructure, and equipment:
- The Department of Communication
- The Department of Classical and Modern Languages
- The Department of Geosciences
- Information Technology Services
- The Mississippi State University Libraries
- Office of the Controller and Treasurer
- Office of Research and Economic Development
- Office of Research Security

Cover image: the meandering Mississippi river image comes from Harold Fisk’s 1944 “The Alluvial Valley of the Lower Mississippi River,” prepared for the Army Corps of Engineers.
The International Society for the Study of Narrative (ISSN) is a non-profit association of scholars dedicated to the investigation of narrative, its elements, techniques, and forms; its relations to other modes of discourse; and its power and influence in cultures past and present.

“Narrative” for us is a category that may include the novel, epic poetry, history, biography, autobiography, film, the graphic arts, music, performance, legal writing, medical case histories, and more.

The Society sponsors the International Conference on Narrative each year. The first conference was held at Ohio State University in 1986, and in subsequent years, the meeting has been held at sites across the United States, Canada, and Europe. At each conference, approximately 350 speakers address issues of narrative from a variety of positions and perspectives.

There are currently approximately a thousand members in ISSN, and new members are always welcome. Membership in the Society includes a subscription to *Narrative* (winner of the 1993 award for Best New Journal from the Council of Editors of Learned Journals), as well as to the Society’s newsletter, which contains information about the annual conference, MLA sessions, the online discussion group, and other activities. For more information about the ISSN, please visit our web site at: http://narrative.georgetown.edu.

**Executive Board**

*Executive Committee*

President: Sylvie Patron, Université de Paris
First Vice President: Lindsay Holmgren, McGill University
Second Vice President: Erin James, University of Idaho
Past President: Maria Mäkelä, University of Tampere
Secretary-Treasurer; Editor, *Narrative*: Jim Phelan, The Ohio State University
Conference Liaison: Sue J. Kim, University of Massachusetts, Lowell
Electronic Communications Coordinator: Edward Maloney, Georgetown University

*Executive Council*

Christopher González, Utah State University, 2018-2020
Henrik Skov Nielsen, Aarhus University, 2018-2020
Dorothee Birke, NTNU Trondheim, 2019-2021
Aliyyah Abdur-Rahman, Brown University, 2019-2021
Helen Davis, Wilkes University, 2020-2022
Aaron Oforlea, Washington State University, 2020-2022

**Current Society Initiatives**

**Diversity, Inclusion, and Equity Committee**

Since its inception in the 1980s, the ISSN has expanded from being a primarily Anglo-American group of scholars interested in narrative literature to a far more international society dedicated to the study of narrative as a transmedial and transcultural phenomenon. The Society embraces this development and is dedicated to supporting diversity both in the spread of topics it attends to and in its membership. Diversity for us is multi-faceted and intersectional, and includes race, ethnicity, sex/gender, sexual orientation, neurodiversity, nationality, language, economic status, age, career level, and other aspects of identity. It is important to us that the Society (and in particular the conference) is an inclusive space that is welcoming to all members. We also recognize the need to continue expanding the scope of narrative theory, and that such growth can only happen if we welcome scholars with diverse experiences and theoretical approaches. The purpose of the committee is to promote this huge and ongoing task by identifying tangible areas for improvement and offering concrete suggestions.

To this end, we invite all members to join in the conversation: Please share your experiences and suggestions. You can send us an email or talk to us at the conference.

Email contact: dorothee.birke@uibk.ac.at, chris.gonzalez@usu.edu, helen.davis@wilkes.edu

Committee members 2020/21: Dorothee Birke (co-chair), Helen Davis, Chris González (co-chair), Yoon Sun Lee, Tara MacDonald, Cody Mejeur, Cathy Romagnolo

**Sustainability Committee**

The Sustainability Subcommittee makes recommendations to the Executive Council regarding the environmental impact of the Society and its conference. This includes also examining how issues of sustainability intertwine with other initiatives of the Society, including diversity and inclusion. Questions that this committee considers include: How can the Society best balance serving its full membership and promoting a net-positive environmental impact? How do sustainability concerns offer up new models for the annual Narrative conference and the membership perks of the Society? How can foregrounding sustainability help us think creatively about the future health of the Society?

For more information, contact Erin James at ejames@uidaho.edu.
Affiliated Institutions

This year’s conference is piloting a new method of funding that may become a model for future Narrative conferences. In addition to the host (Mississippi State University) and local sponsors (The University of New Orleans and Tulane University), we have recruited universities and other organizations to serve as affiliated institutions, which support the conference with smaller financial contributions. These institutions are leading universities, centers, and other programs from around the world devoted to the study of narrative.

If you think that your institution might be able to help sponsor a future Narrative conference in this way, talk to Dan Punday (dpunday@english.msstate.edu) for more details.

Thank you to all of our affiliated institutions and other sponsors!

Paris Centre for Narrative Matters

Centre et réseau de recherches dédiés à l’étude, des pratiques et des théories du récit. Awardee of the IdEx Université de Paris 2019 Call for Projects Dynamic Recherche

The project to create a Paris Centre for Narrative Matters is the result of a collaborative effort carried out over nearly three years between Sylvie Patron, maîtresse de conférences habilitée à diriger des recherches at the Université Paris Diderot, now Université de Paris, and Brian Schiff, professor and chair of the Department of Psychology at the American University of Paris.

Read more about the Paris Center for Narrative Matters on pages 52-53.

Project Narrative

Project Narrative (PN) https://projectnarrative.osu.edu is a cluster of faculty, visiting scholars, and graduate students at the Ohio State University dedicated to producing and promoting state-of-the-art research and teaching in narrative studies.

Project Narrative annually offers a Summer Institute, and we are currently accepting applications for the 2020 program on Narrative, Medicine, and Disability, June 22 to July 2, co-directed by James Phelan and Amy Shuman. September 10-12, 2020, we are hosting a conference on “The Uses of Narrative Theory: Perspectives from the Project Narrative Summer Institute, 2010-2020” in which alums of PNSI will offer presentations responding to the prompt, “how do I use narrative theory in my teaching, research, and/or outreach?” The conference will be free and open to the public.

Read more about Project Narrative on pages 54-55.

Learning, Design, and Technology at Georgetown University

The Learning, Design, and Technology (LDT) is a master’s degree program at Georgetown University. The LDT program was created in response to the complex challenges facing higher education. We provide our students with the knowledge and tools necessary to develop a strong understanding of the intersecting fields of instructional design, educational technology, learning analytics and critical higher education studies.

Combining this knowledge with real world opportunities, a deep dive into the narratives of higher education, and a self-developed portfolio of work, our students head into careers of instructional and learning design, instructional technology, analytics, leadership, and more while striving to make meaningful and impactful change in these fields.

The Center for Asian American Studies, University of Massachusetts, Lowell

The Center for Asian American Studies (CAAS) promotes research and education on Asian Americans, particularly Southeast Asian Americans in New England. With communities as collaborative partners, we seek to identify disparities in and develop ways to improve education, health, civic engagement, and cultural preservation and innovation. We aim to foster respect for all forms of diversity, enhance appreciation of intersecting identities, and dismantle structural inequalities.
The Department of English, The University of Maryland

The English department at the University of Maryland is a vibrant and innovative place to study media, writing, and literature, and is an especially excellent place to explore narrative, the history of the novel, twentieth century fiction, and narrative theory.

Our historic strengths, as shown by national rankings, are in areas of African American literature, Early Modern literature, early American literature, and Digital Humanities. Students also specialize in eighteenth century fiction; nineteenth century U.S. narratives; British modernism; postmodernism; Asian American and Latinx fiction; postcolonial literature and theory; language, writing, and rhetoric; and digital studies.

You can read more about the Department of English at the University of Maryland on p. 56.

Narrare: Centre for Interdisciplinary Narrative Studies

Narrare: Centre for Interdisciplinary Narrative Studies (2014–) at Tampere University advances the internationally renowned and interdisciplinary work that our team in literary studies and social sciences has been doing for more than two decades. Narrare brings together researchers in literary studies, social sciences, game studies, media and journalism, history, philosophy, education, psychology, health sciences, information systems research, political science and administrative studies. The centre’s essential aim is to develop consistent narrative-theoretical methodology for all disciplines working with narrative

You can read more about Narrare on p. 57.

University of Antwerp

The Department of Literature at the University of Antwerp unites researchers studying literature in Dutch, English, French, German and Spanish, as well as scholars in Theatre and Film Studies. Members offer courses in the BA and MA programmes in Literature and Linguistics. In addition, the Department of Literature hosts three research groups: the Antwerp Centre for Digital Humanities and Literary Criticism (ACDC), the Institute for the Study of Literature in the Low Countries (ISLN) and Visual Poetics. Several members have additional affiliations with, amongst others, the Institute of Jewish Studies, the Ruusbroec Institute and the Urban Studies Institute at the University of Antwerp.

For more information on the University of Antwerp, see pp. 58-59.
Awards: Calls for Nominations

2021 Perkins Prize Nominations

Established in 1994, the Perkins Prize honors Barbara Perkins and George Perkins, the founders of *The Journal of Narrative Technique* and the Society itself. The prize, awarded to the book making the most significant contribution to the study of narrative in a given year, provides $1,000 plus a contribution of $500 toward the winning author’s expenses for attending the Narrative Conference at which the award will be presented.

The Perkins Prize is conceived as a book prize rather than an author prize. All books on the topic of narrative, whether edited collections, collaboratively written books, or monographs, are eligible to compete. If an edited collection or collaboratively written book is selected, the prize goes to the editor(s) or the collaborators. The winner of the competition for books published in 2019 will be announced at the MLA Convention in Toronto in January 2021, and the prize will be presented at the 2021 International Conference on Narrative in Chichester.

To nominate books with a copyright date of 2019, please send an email with “Perkins Prize” in the subject line to the chair of the judging committee, Maria Mäkelä: maria.makela@tuni.fi. Publisher, third-party, and self-nominations are all appropriate. Copies of books must be sent directly to each of the three judges. Please indicate in the nominating email whether the publisher or the author will send the books. The deadline for receipt of books by the judges is June 1, 2020.

Books should be sent by authors or their publishers directly to each of the three committee members:

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The Alan Nadel Prize for the Best Graduate Student Essay

All graduate students who present a paper at the International Conference on Narrative are invited to compete for the prize for the best graduate-student paper of the conference. The winner will receive a copy of a Perkins Prize-winning book of their choice and will be invited to expand the winning paper and submit it for consideration by *Narrative*. In addition, the 2020 award winner will be eligible for $500 toward expenses to attend the 2021 conference, where the Prize winner will be recognized during the Awards luncheon. The award is named in honor of Alan Nadel, the William T. Bryan Chair of American Literature and Culture at the University of Kentucky.

To be considered, students must submit papers electronically as attachments (Word or PDF) to both of the judges: Helen Davis (helen.davis@wilkes.edu) and Aaron Oforlea (aoforlea@wsu.edu). Papers must be received by April 1, 2020, and must be unrevised conference presentations. While formatting changes, correction of typos, and the addition of a Works Cited page are acceptable, changes to the substance of the argument are not.
Call for Papers: Chichester 2021

NARRATIVE 2021

Call for Papers
We welcome proposals for papers and panels on all aspects of narrative in any genre, period, discipline, language, and medium.

Proposals for Individual Papers
Please provide the following:

• Name
• Institutional affiliation
• E-mail address
• Paper title
• 300-word abstract (maximum)
• A brief academic bio (no more than 100 words)

Proposals for Panels
We are particularly interested in receiving proposals for panels as we find that this creates greater focus and coherence amongst the papers. Please provide the following:

• Panel title
• A 700-word abstract (maximum) describing the topic of the panel and each contribution
• Titles of the individual papers with the name, institutional affiliation, email address, and academic bio (no more than 100 words) for each participant

Please send proposals to the organisers Tommy Lynch, Hugo Frey, and Dick Ellis at proposals.Narrative2021@chi.ac.uk (PDF or Word). The deadline is December 1, 2020.

All participants must join the International Society for the Study of Narrative. For more information on the ISSN, please visit: http://narrative.georgetown.edu/.

Practicalities

Wi-Fi
Wifi is available throughout the meeting space. The network is called “IHG connect” and the password is “msyha”.

Pharmacy and Grocery
There is a Walgreens and CVS a couple of blocks away on the corner of Canal and either Baronne (Walgreens) or Carondelet (CVS). The nearest full grocery store is Rouses, about five blocks at Baronne and Girod.

Pronoun Stickers
In order to make everyone feel welcome at the conference, we are providing stickers at the registration desk to indicate your pronouns. We encourage everyone to attach them to their badges.

Business Center
Attendees have access to the Intercontinental’s Business Center, located on the lower level of our meeting space, where you can print short documents free of charge.

Social Media
Please follow @issn2020 (Twitter) and issn2020 (Instagram); there are links to these two accounts as well as to Facebook on the conference website. Please use the #Narrative2020 hashtag in your social media posts.

Eating
The conference website has detailed information about options for eating near the hotel, restaurants to serve vegetarian, vegan, and gluten-free food, as well as recommended restaurants around the city.

Awards and Pedagogy Lunch Stickers
When you registered for the conference, you were asked if you wanted to pay to reserve a meal during the pedagogy roundtable on Thursday, and if you were planning to attend the awards lunch. If you paid for the pedagogy lunch you will have a blue sticker on the back of your badge; if you’re signed up for the awards lunch, you will have a red one.
Plenary Speakers

Jussi Parikka

Dr Jussi Parikka is Professor at the Winchester School of Art (University of Southampton) and the founding co-director of the Archaeologies of Media and Technology (AMT) research unit. In addition, he is a visiting scholar at the Academy of Performing Arts, Prague as the research leader for the project Operational Images (2019-2023).

Parikka’s books include the media ecology-trilogy that consists of Digital Contagions (2007, 2nd. ed 2016), Insect Media (2010) and most recently, A Geology of Media (2015), which addresses the environmental contexts of technical media culture. This topic was continued in the short booklet A Slow, Contemporary Violence: Damaged Environments of Technological Culture (2016). In addition, Parikka has published such books as What is Media Archaeology (2012) and edited various books, recently Writing and Unwriting (Media) Art History (2015, with Joasia Krysa) on the Finnish media art pioneer Erkki Kurenniemi. He is also co-editor of Across and Beyond: – A Transmedial Reader on Post-Digital Practices, Concepts, and Institutions (Sternberg Press, 2016, co-edited with Ryan Bishop, Kristoffer Gansing and Elvia Wilk).

His current book project focuses on laboratories in the humanities and is co-written with Lori Emerson and Darren Wershler. https://manifold.umn.edu/projects/the-lab-book.

Parikka’s website/blog is at http://jussiparikka.net and you can find him on Twitter as @juspar.

Daphne Brooks


Brooks has authored numerous articles on race, gender, performance and popular music culture, such as “Sister, Can You Line It Out?: Zora Neale Hurston & the Sound of Angular Black Womanhood” in Amerikastudien/American Studies, “Puzzling the Intervals: Blind Tom and the Poetics of the Sonic Slave Narrative” in The Oxford Handbook of the African American Slave Narrative, “Nina Simone’s Triple Play” in Callaloo 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) and Take a Look: Aretha Franklin Complete on Columbia (Sony, 2011), each of which has won the ASCAP Deems Taylor Award for outstanding music writing. She is the editor of The Great Escapes: The Narratives of William Wells Brown, Henry Box Brown, and William Craft (New York: Barnes & Noble Classics, 2007) and the performing arts volume of The Black Experience in the Western Hemisphere Series, eds. Howard Dodson and Colin Palmer (New York: ProQuest Information & Learning, 2006). She is the co-founder and co-director of Yale University’s Black Sound & the Archive Working Group, a 320 York Humanities Initiative.
Intercontinental Hotel Maps

All of the conference events will take place on the 2nd or 3rd floors of the Intercontinental Hotel, with the registration table on the 3rd floor. You can move between these two floors via the elevator or the grand staircase. To reach the conference space from the lobby, you must use the elevator.
Wednesday Overview

5:00 - 7:00 PM  
La Salle Pre-Function
Welcome Reception and Registration
Newcomers’ Dinner

We invite all attendees to check in, pick up the conference materials, and have a drink in the conference registration area on the 3rd Floor of the Intercontinental Hotel before heading out for the evening.

If you are attending your first or second Narrative Conference and would like to meet some other newcomers as well as some Narrative Conference regulars, the ISSN Executive Committee cordially invites you to the newcomers’ dinner. If you are a veteran of two or more Narrative Conferences and would like to dine with a group of newcomers, the Committee would be delighted to have your help.

During the Welcome Reception, small groups composed of newcomers to the conference and conference regulars will leave from the 3rd floor of the Intercontinental to go to a variety of restaurants where we have made reservations for you. Individuals pay for their own meals, and each restaurant can accommodate a range of budgets. A list of the restaurants, including a Google Map to their locations, is available on the conference website.
Thursday, March 5

Thursday Overview

8:00 - 8:30 AM  Le Salon
Coffee and Registration

8:15 - 8:30 AM  La Salle Ballroom A
Welcome and Introduction

8:30 - 10:00 AM  La Salle Ballroom A
Contemporary Narrative Theory I
  
  Chair: Jan Alber

  “Interactive Digital Narratives and ‘Ontological Resonance’”
  Alice Bell, Sheffield Hallam University

  “The Narrativity of Cycles: A Test Case for Transgeneric Narratology”
  Lars Bernaerts, University of Ghent

  “From Cognitive Narratology to Empirical Ecocriticism: The Case of Alice Walker’s ‘Am I Blue?’”
  Alexa Weik von Mossner, University of Klagenfurt

10:15-11:45 AM
Concurrent Session A (see pages 24-25)

12:00 - 1:00 PM  Frenchmen
Pedagogy Lunch
  Liaisons: Lindsay Holmgren and Eddie Maloney

Teaching Failures
  Chair and Organizer: Faye Halpern

  “At a Loss”
  Peter Rabinowitz, Hamilton College

  “The Email and the Id”
  Gary Weissman, University of Cincinnati

  “The Redemption Narrative of Teaching and Learning”
  Faye Halpern, University of Calgary

For this lunch you must have paid at the time of registration; if so, you will have a blue sticker on the back of your badge.

1:15 - 2:45 PM  La Salle Ballroom A
Concurrent Session B (see pages 26-27)

3:00 - 4:30 PM  La Salle Ballroom A
Concurrent Session C (see pages 28-29)

4:45 - 6:15 PM  La Salle Ballroom A
Concurrent Session D (see pages 30-31)

8:00 - 9:30 PM  La Salle Ballroom A
Official Conference Welcome and First Plenary Lecture

  Conference Welcome: Rick Travis, Dean of the College of Arts and Sciences, Mississippi State University

  Introduction: Molly Travis, Tulane University

  “Geostories and Cosmograms, Audiovisions and SF, or, How To Narrate the Complex Present and Futures”
  Jussi Parikka, Winchester School of Art/University of Southampton

9:30 - 11:00 PM  Le Salon
Opening reception

  Enjoy a drink and light appetizers celebrating the opening of the conference.
Session A, Thursday 10:15-11:45

A1. Affect and Empathy
Chair: Gretchen Busl, Texas Woman's University
“His Soul I Could Not Reach”: Affect Narratives in Herman Melville’s “Bartleby, the Scrivener” (1853)
David Stromberg, Shalem College and Hebrew University
Intersubjectivity and the Narrative Ethics of the Storyteller
Gretchen Busl, Texas Woman’s University
Victorian Naturalism’s Transformation of Sympathy from Exclusory to Coevolutionary: How Charles Darwin and Thomas Hardy Produced New Narratives of Feeling
Hannah Rogers, Duke University

A2. Addressing the Audience: Alienation, Pathology, Community
Chair: Molly Clark Hillard, Seattle University
The Aesthetic of Disgust: Rape-Revenge Fiction’s Moral Shortcomings
Brandon West, University of Kentucky
Pathology and the Second-Person Address: Gendering the Reader’s Subject Position in Hebrew Literature
Chen Edelsburg, Tel Aviv University
Literary Subjects: Victorian Narratives of Readerly Bodies
Molly Clark Hillard, Seattle University
Narrating Exile through the Undetermined Chronotope in Sarrianandia’s Lagun izoztua
Nerea Eizagirre, University of Nevada, Reno

A3. Controlling Racialized and Gendered Bodies
Chair: Carol Colatrella, Georgia Tech
Margaret Atwood’s Dystopian/Utopian Fiction/s: The Handmaid’s Tale and The Testaments
Carol Colatrella, Georgia Tech University
“I Ain’t Never Did a Crime I Ain’t Have to Do”: A Comparative Study of the Genealogy of African and African-American Hustler Narratives
Daniel Chukwuemeka, University of Bristol
Anxiety, Pastiche, and the Reproductive Body: 1930s Magazines and If I Forget Thee, Jerusalem
Sarah Hardy, Hampden–Sydney College
Reading Afro-Diasporic Chronotopes as Counter-Narrative in Henry Neville’s The Isle of Pines and Aphra Behn’s Oroonoko
Anwar Uhuru, Monmouth University

A4. New Perspectives on Time in Narrative
Chair: H. Porter Abbott, University of California, Santa Barbara
Telling Deviant Futures: Queer Temporalities in Postcolonial Speculative Fiction
Carlissa Ma, The Ohio State University
The Audio Wonderland of DarK
D’Arcee Charington, The Ohio State University
Articulating a Postclassical Temporal Narratology
Sean A. Yeager, The Ohio State University

A5. Graphic and Visual Narrative
Chair: Kristin Sheppard, Mississippi State University
The Graphic Iterative in Alison Bechdel’s Fun Home
Adam Manfredi, Washington University in St. Louis
Asterios Polyp’s Poststructuralist Memories
Karma Waltonen, University of California, Davis
Multimodal Metalespsis: Destabilizing Narrative Boundaries in Münchhausen
Sandra Weber, Washington University in St. Louis
Tomi Ungerer’s Animal Syllepses: “Running Stories” for Richer Narratives
Karlie Herndon, University of Southern Mississippi

Chair: Kathy Lavezzo, University of Iowa
Setting: Gloria Naylor’s California
Jenny Adams, University of Massachusetts Amherst
Allegory: Naylor’s Feminist Figures
Kathy Lavezzo, University of Iowa
Myth: Rewriting the Vinland Legend in Sapphira Wade
Suzanne Edwards, Lehigh University
Response
Matthew Vernon, University of California Davis

A7. Unnatural Narrative Theories
Chair: Katherine Weese, Hampden–Sydney College
Prolepsis in “Story of Your Life”
Jae Kim, Washington University in St. Louis
Kate Atkinson’s Forking-Path Narrative: A Feminist Rhetorical Reading of the Mimetic/Antimimetic Life After Life
Katherine Weese, Hampden–Sydney College
Unnatural Description: The Representation of “Hyperobjects” and Geological Time in Joan Lindsay’s Picnic at Hanging Rock and Robert Macfarlane’s Underland: A Deep Time Journey
Leonid Blimes, Queen Mary University of London

A8. Fictional World Building
Chair: Erzsébet Dani, University of Debrecen
Wonderful Windows: Media, Frames, Allegory
Kurt Koenigsberger, Case Western Reserve University
World Building and Pedagogies of Listening: Learning from Science Fictional Worlds
Brittany Tomin, York University
Genre-Shift Novels and The Ends of Fictional Worlds
Carly Cappielli, Western Sydney University
Houdini’s Central Narrato-Rhetorical Position in Doctorow’s Ragtime
Zoltán Abádi-Nagy, University of Debrecen
Session B, Thursday 1:15 - 2:45

B1. Comics
Chair: Erin R. Lawrence, Southeastern Louisiana University
The Thing is: Jewish Identity and Experience in Marvel's Fantastic Four
Adam Yeich, University of Louisville
Implication, Connection, Incongruity: Narrative Structures of Pictorial Humor in Daily Strip Comics
Benjamim Picado, Universidade Federal Fluminense
Representing Social Minds in Graphic Narratives: The Power of Visual Indeterminacy
Lauranne Poharec, Memorial University of Newfoundland
Adrian Tomine's Awkward Silences
Rebecca Clark, Dartmouth College

B2. History and Practice of Narrative Theory
Chair: David Gorman, Northern Illinois University
On Transforms and Metatexts: A Model-based Approach to Narratology
Andrew Dunn, The Graduate Center, CUNY
Embarking on the History of Narrative Study
David Gorman, Northern Illinois University
Cognitively Compelling Stories: Late Capitalist Narrative Didacticism
Maria Mäkelä, Tampere University
Author, Author: Genetic Narratology and the Typescript of Thomas Pynchon's V.
Luc Herman, University of Antwerp

B3. Narrative Theory in Support of Health Professionals
Chair: George Butte, Colorado College
Burnout or Burning Slow?: Narrative Medicine Amid the Sediments of the 'Non-Event'
Indigo Weller, Columbia University
Helping the "Poor Historian": Narrative Medicine Outside Academe: A Writers' Workshop for Behavioral Health Professionals
George Butte, Colorado College
Billie Ratliff, UHealth, Southern Region
Interpreter and Aboriginal Liaison Officer Identity Construction and Positioning
Maria Karidakis, The University of Melbourne

B4. Foundations of Narrative Interest
Chair: R. L. Victoria Pöhls, Max Planck Institute for Empirical Aesthetics
Sentimental Journeys: What Sentiment Analysis Can and Can't Teach Us About Narrative
Katherine Elkins, Kenyon College
Increased Interest, Planned Participation, Reduced Stereotypes? Defining the Genre of Engaged Literature by its Functions
R. L. Victoria Pöhls, Max Planck Institute for Empirical Aesthetics
"Datedness" as Narrative Judgment; or, Resistance to History within Historicism
Thomas Haddox, University of Tennessee

B5. Memory, Remembering, and Commemoration
Chair: Irene Kacandes, Dartmouth College
Other People's Stories: On Postmemory, Paramemoir, and Co-Witnessing
Irene Kacandes, Dartmouth College
Terrorism and Masculinity in Contemporary British Fiction
Jonathan Readey, Brown University
Representation and Interpretation of Disappearing Environments: Memory and Experience of Place in Books
Krystina Madej, Georgia Institute of Technology
Remembering/Recordando: Theorizing Latinx Revision in Cognitive Narratology
Valentina Montero Román, University of Michigan, Ann Arbor

B6. Cultural Narratives I
Chair: Alan Nadel, University of Kentucky
Occupation and Escape: Cultural Narratives Informing 21st-Century American War Films
Alan Nadel, University of Kentucky
Gangs, Tribes, and Visual Narratives of Working-Class Identity
James V. Catano, Louisiana State University
The Damaged Veteran and Jimmy Stewart's War in the West
Colleen Glenn, College of Charleston

B7. Latin American Literary Journalism:
Non-Fiction Narratives
Chair: Ana Felker, University of Houston
Towards the Others: Polyphony in Elena Poniatowska and Diana del Angel's Narrative Journalism
Ana Felker, University of Houston
Narrating Food, Narrating Culture: from Gustavo Arellano's Taco USA to Netflix's Taco Chronicles
Genesis Guerrero-Gutierrez, University of Houston
Understanding the Argentine Dirty War Through Real Time & Post-Dictatorship Accounts
José Negroni, University of Houston
Conversations within Reality: Latin American Chronicle and Documentary Films
José Peña, University of Houston
Domestic Workers and Their Creation of Narratives in the US
Mauricio Patrón, University of Houston

B8. Narrating the Aftermath: Soviet Experience
Chair: Kārlis Vērdiņš, Washington University in St. Louis
The Ethics of Unnarrated: Cultural Trauma in Gundega Repše's Novel
Artis Ostups, University of Tartu
"Stuffed Birds and Birds in Cages": A Case Study of the Narrative Metaphor in Short Stories by Andra Neiburga
Jānis Ozolinš, University of Latvia
History, Trauma and Narrative Perspective in A Woman in Amber by Agate Nesaule
Kārlis Vērdiņš, Washington University in St. Louis

B9. Optional-Narrator Theories
Chair: Jonathan Culler, Cornell University
Optional-Narrator Theories vs. Pan-Narrator Theories: What Can We Learn from History?
Sylvie Patron, Université de Paris
Narration, Representation and Communication: the Semiotics of Fictioanality
Richard Walsh, University of York
Optional-Narrator Theory in Chatman and Phelan
Jonathan Culler, Cornell University
Session C, Thursday 3:00 – 4:30

C1. Collaboration, Collectivity, and Corroboration
Chair: Courtney Hopf, New York University London
Narratives of Collaboration: J. M. Coetzee and the Diffused Agency of Literary Production
Alexander Sarra-Davis, University of Toronto
Demonstrating and Theorising the Development of Shared Narratives through Embodied Art Encounters
Naomi McCarthy, Western Sydney University
On Confinement and Corroboration: Incarceration and (Narrative) Reality in John Bunyan’s The Pilgrim’s Progress
Rachel Sims, University of Arizona
Canon as Ownership
João Teixeira, Universidade Federal da Bahia (UFBA)

C2. Generated Narrative
Chair: Edward Maloney, Georgetown University
How Artificial Intelligence Tells Stories: Natural Language Generation and Narrative
Jon Chun, Kenyon College
Is it Human or Machine?: The Politics of Creativity and Symbiotic Authorship
Lai-Tze Fan, University of Waterloo

C3. Communicating Patient Experience
Chair: Antonio J. Ferraro, Ohio State University
You Must Challenge Yourself: The Function of Didactic Illness Narratives
Antonio J. Ferraro, Ohio State University
Dissonant Mothering: Preliminary Efficacy of Affective and Evaluative Fluency as an Indicator of Well-being in Narratives of Difficult Birth
Hannah Tello, University of Massachusetts Lowell
Patient Safety and Narrative Communication about Medication
Helen Schultz, University of Southern Denmark

C4. Authors, Readers, and Metalepsis
Chair: Erica Haugtvedt, South Dakota School of Mines & Technology
The Future is Nao!: Anxiety and Authorship in Ruth Ozeki’s A Tale for the Time Being
Courtney Jacobs, The University of Oklahoma
Metalepsis, Counterfactuality and Being Led up the “Forked” Garden Path in The French Lieutenant’s Woman
Marina Lambrou, Kingston University
Metalepsis and Transmedial Characters in the British Long Nineteenth Century
Erica Haugtvedt, South Dakota School of Mines & Technology
Further Notes Toward a Formal Description of Narrative Metalepsis: the case of Muriel Spark’s The Comforters
Mário Semião, Dalarna University, Sweden / ULICES, Portugal

C5. Queer Narrative Poetics and Alternative Coalitions
Chair: Christopher González, Utah State University
Nightwood’s Indignant Attachments
Aaron Stone, University of Michigan
Singular They and Non-binary Queer Narrative Poetics
Helen Davis, Wilkes University
“Imagining Otherwise” and “Crip Signing”: Alternative Modes of Thinking and Being in Octavia Butler’s Kindred and “The Evening and the Morning and the Night”
Turni Chakrabarti, The George Washington University

C6. #Latinx Narratives Matter!
Chair: Frederick Luis Aldama, The Ohio State University
Permissible Subjectivities & Latinx Erasure in Transmedial Spider-Man Narratives
Carlos Kelly, The Ohio State University
#Untying Undocu-Narratives in 21st Century TV
Danielle Orozco, The Ohio State University
Latinographix Takes a Can-Opener to Alternative Comics
Frederick Luis Aldama, The Ohio State University
Latinxs With Convictions: Narratives of Ethnoracialized Criminality in Riverdale
Katlin Marisol Sweeney, The Ohio State University

C7. Affect, Relationality, and (Post)Animality in Literary Narratives
Chair: Lars Bernaerts, Ghent University
The Animal Comedy of Human Extinction
Jon Hegglund, Washington State University
Four Legs in the Evening: Post-Animal Narration in Adam Roberts’s Bête (2014)
Liza Bauer, Justus-Liebig-Universität, Giessen
Naturalistic Descriptions and Artificial Fictions: Animals in Laboratory Literature
Shannon Lambert, Ghent University

C8. Narrative and (Re)Constructing Knowledge
Chair: Malcah Effron, Massachusetts Institute of Technology
Narrative Reconstruction of Knowledge and Where the Crawdads Sing
Elaine Lux-Koman, Nyack College and Concordia University-Portland
Rewriting History: Historical Fiction and the Realism Effect
Malcah Effron, Massachusetts Institute of Technology
The Theseean Dilemma: Narrative Co-Construction and the Literary Labyrinth
Rae Muhlstock, University at Albany

C9. Narrative in Comics, Film and Beyond
Chair: Mark McKinney, Miami University (Ohio)
Ghosting the Film: Graphic Restitution and Intermediality in Nadar and Frey’s Avec Édouard Luntz, le cinéaste des âmes inquiètes.
Fabrice Leroy, University of Louisiana at Lafayette
Meta-Barbarella
Hugo Frey, University of Chichester
The Amazons from Abomey in French-Language Comics
Mark McKinney, Miami University (Ohio)

C10. Narrative Voices and Positions of the Young and the Old
Chair: Per Krogh Hansen, University of Southern Denmark
Multiple Voices in Multiple Languages: Migrant Youth’s Autobiographical Narratives
Anke Piekut, University of Southern Denmark
Debating the Family Narrative: Voices and Positioning in a Life Interview of an Elderly
Mari Hatavara, Tampere University
Beyond “Fighter” and “Victim”?: Generative Metaphors and Counter-Narratives of Children with Cancer
Per Krogh Hansen, University of Southern Denmark
Session D, Thursday 4:45 - 6:15

D1. Narrative Bodies
Chair: Garrett Jeter, Georgia Military College
Out of Line, Stuck in a Loop: On the Embodied Reader of the Plot
Nike Mavrod, Stanford University
The Readers' Engagement with Narratives of Pain: Phenomenological
and Critical Perspectives
Anna Ovaska, University of Helsinki / Justus Liebig University
Sade for the Twenty-First Century
Ery Shin, University of Southern Mississippi
Please Stand By—Our Narrative Is Having Technical Difficulties: Gothic
Narrative as Disrupted Communication Model
Garrett Jeter, Georgia Military College

D2. Seriality
Chair: Jody Rosen, New York City College of Technology
Seriality, Listening and Literary Nonfiction
Ariel Leuthesser, The Graduate Center (CUNY)
Small Screen Storytellers
Christian Stenico, University of New Orleans / Center Austria
And then...? And then...?: Cliffhangers, Authorial Intrusions, and Audience Engagement in Cheap Serialized Victorian Fiction
Dagni Breidesen, Eastern Illinois University
Reading Marriage: A Serial Approach
Jody Rosen, New York City College of Technology

D3. Vision, Gaze, and Spectacle
Chair: Ben Carver, Aarhus University
Realism and Conspiracy in Balzac's and Dickens's Moneylending Narratives
Ben Carver, Aarhus University
Gender, Subjectivity, and Narrative Power in Barrett Browning's Aurora Leigh
Crystal Veronie, University of Southern Mississippi
Trying to See the Mind: The Promise and Problem of Narrated Vision
Evan Chaloupka, Franklin-Urbana University
I Love Dick and the Power of the Female Spectacle
Madeleine Disner, Columbia University

D4. Multiple Perspectives in Narrative
Chair: Susan Lanser, Brandeis University
"A Whole Connected Narrative": Multiple Narrators in Bram Stoker's Dracula and Richard Marsh's The Beetle
Alexandra Valint, University of Southern Mississippi
Of Perspective Structures and the Structure of Perspectives: Multiper- spectival Fiction and How to Study It
Lukas Klik, University of Vienna
National Belonging and Polyvocality in Marlon James' A Brief History of Seven Killings
Steve Beaulieu, University of Maryland, College Park

D5. Critical Responses to Jesmyn Ward in the Tradition of the Xavier Review
Chair: Oliver Hennessey, Xavier University of Louisiana
Fictionalizing African American Males in the Rural Deep South: Reviewing Ward's Where the Line Bleeds
David W. Robinson-Morris, Xavier University of Louisiana
A Straight Story: Narrative Imperfection in Jesmyn Ward's Sing, Unburied, Sing
Jason Todd, Xavier University of Louisiana
The Joys of Reading Jesmyn Ward: Thinking Through Critical Perspectives
Robin G. Vander, Xavier University of Louisiana
Jesmyn Ward's Bois Sauvage, Her Own Yoknapatawpha
Thomas Bonner Jr., Xavier University of Louisiana

D6. Issues in Rhetorical Narrative Theory
Chair: Katra Byram, Ohio State University
Narrative Ethics in Angela Carter’s “Bristol Trilogy”
Jie Wu, Shanghai Jiaotong University
Narrative as Social Action: What Rhetorical Narrative Theory Might Gain by Thinking about Genre
Katra Byram, Ohio State University
Rhetorical Poetics and the Theory of Narrative
Roger Edholm, Mid Sweden University
The Rhetoric of Religious Narratives: Towards a Catalogue of Veracity Mechanisms
Markus Davidsen, Leiden University

D7. Form and Data in Narrative Film
Chair: Grzegorz Maziarczyk, John Paul II Catholic University of Lublin
The Road Not Taken: Narrativity and Database Logic in Interactive Digital Film
Grzegorz Maziarczyk, John Paul II Catholic University of Lublin
The Video Essay: The Future of Academic Film and Narrative Criticism?
Ron Wei, Washington University in St.Louis
Digital Narratives: A Gesturality Specific to the Digital?
Serge Bouchardon, Université de technologie de Compiègne, Sorbonne University

D8. Are we running out of time? Ailing Bodies and an Ailing World
Chair: Alison Gibbons, Sheffield Hallam University
Eco- and Auto-fictionality in the Anthropocene: Selves and Biohazards at the End of Times
Alison Gibbons, Sheffield Hallam University
Time Talking Body Talk in Graphic Medicine
Nancy Pedri, Memorial University of Newfoundland
The Opioid Epidemic Novel
Alexander Jones, Vanderbilt University

D9. Narrating Development: The Use of Narrative to Study Socioculturally Embedded Human Development
Chair: Svetlana Jovic, State University of New York, Old Westbury
Digital Narratives of Resilience at an Urban Commuter School
Philip Kreniske, HIV Center for Clinical and Behavioral Studies, Columbia University
Passion and Privilege: Narratives of Youth Development in the College Admissions Essay
Raiita Todorova, Lehman College, CUNY
"I'm a 21st Century Feminist Girl": Youth Identity Negotiation and Resistance through Narration
Shannon Audley, Smith College
Personal Stories, Impersonal Accounts: Limitations and Affordances of Autobiographical v. Fictional Narrating
Svetlana Jovic, State University of New York, Old Westbury
"He Has a Story": Positioning Students as Agents of Change in College Access Work
Tara Bahl, Stella and Charles Guttman Community College, CUNY

D10. Narrative Feeling
Chair: Tara MacDonald, University of Idaho
Affect and Narrative Boredom
Tara MacDonald, University of Idaho
The Omniscient Narrator and The Overstory: Affect Meets Econarratology
Katie Khran, University of Idaho
Identifying with Style
Arielle Zibrak, University of Wyoming
Charles Chesnutt, Unreliable Focalization, and the Weaponizing of Sympathy
Faye Halpern, University of Calgary
Friday Overview

8:00 - 8:30 AM   Le Salon
Coffee and Registration

8:30 - 10:00 AM   La Salle Ballroom A
Contemporary Narrative Theory II
Chair: Jan Alber

“The Bluest Eye at 50: The F(r)iction of Distance in the Age of Trump.”
Herman Beavers, University of Pennsylvania

“Do Multi-Focal Narrative Structures Promote Racial Literacy?”
Paula Moya, Stanford University

“The Story of Fictional Truth”
Paul Dawson, University of New South Wales

10:15 - 11:45 AM
Concurrent Session E (see pages 34-35)

12:00-1:00 PM   Frenchmen
Town Hall Lunch

Join us to discuss the society's ongoing initiatives, and to make new suggestions for the ISSN's Executive Committee. Current initiatives involve diversifying the society membership, the environmental sustainability of the conference, and support and mentorship for graduate students.

Lunch will be provided.

1:15 - 2:45 PM   Concurrent Session F (see pages 36-37)

3:00 - 4:30 PM   Concurrent Session G (see pages 38-39)

4:45 - 6:15 PM   Concurrent Session H (see pages 40-41)
Session E, Friday 10:15 - 11:45

E1. "We" Narration and Authority
Chair: Dorothy J. Hale, University of California, Berkeley

Problematizing the Concept of Voice in Workplace "We" Narratives
Anke Sharma, Free University of Berlin

Says Who?: Orality, Subalternity, and "We"-Narration
Maia Del Valle, University of California, Berkeley

"We knew everything": We-Narration and/as the "Return of Omniscience" in 21st-century U.S. Fiction
Michaela Beck, Dresden University of Technology

Respondent
Brian Richardson, University of Maryland

E2. Narrative Cartographies
Chair: Dina Smith, Drake University

Scripts and Emplotment: A Theoretical Approach to Narrative in Urban Planning
Elisabeth Haefs, University of Duisburg-Essen, Germany

Projecting Narratives for Change: Postindustrial Monuments as Media
Juliane Borosch, University of Duisburg-Essen

Modernist Slapstick Comedy: Buster Keaton
Ruth D. Johnston, Pace University-NYC

E3. Unlikely and Overlooked Genres
Chair: Sheila Teahan, Michigan State University

Narrative Anecdotes and Common Ground in the Letters of Rosalie Stier Calvert
Jennifer Harding, Washington & Jefferson College

Storied Nature: John Burroughs and the Rise of the Nonfiction Nature Sketch
Scott Ellis, Southern Connecticut State University

The Literariness of Henry James’s Travel Writing
Sheila Teahan, Michigan State University

Lexicography’s Long Narrative: How Modernists Rewrote the Dictionary
Emily James, University of St. Thomas

E4. Narrative Typologies
Chair: Olga Levitski, Propp centre for humanities-based research, St. Petersburg

Universal Motifs as Plot-Generating Units – The Human Stain by Philip Roth
Olga Levitski, Propp centre for humanities-based research, St. Petersburg

Fractals, Narrative, and Consciousness
Richard Rosenbaum, York University, Toronto

Narrative Function and Trends in the Jesus-Novel
Tony Kapalka, Wilkes University

E5. Knowledge, Well-Being, and Narrative: Cognitive Perspectives
Chair: Nancy Easterlin, University of New Orleans

“He felt the part he played”: Philip Sidney’s Enérgeia and Narrative Consciousness
Daniel T. Lochman, Texas State University

“Our Animal Selves Have Devised Another Way”: The Neuroscience of Well-Being in a Romance Novel of Ideas
Kathleen Hart, Vassar College

Race, Self, and Environment: Percival Everett’s Watershed and Western Violence,
Nancy Easterlin, University of New Orleans

E6. Metafiction after the Fall
Chair: Alison Gibbons, Sheffield Hallam University

Metafiction and Cultural Appropriation: Self-Referential Literature between the War on Terror and MeToo
Georgiana Banita, University of Bamberg

(Meta)fictional Masculinity in Quentin Tarantino’s Once Upon a Time...
In Hollywood
Josh Toth, MacEwan University

From Metafiction to Metareading: Making Moral Readers
Matthew Mullins, Southeastern Baptist Theological Seminary

Respondents
Jaz Ramage, MacEwan University
Courtney Krentz, MacEwan University

E7. Reading, Viewing and Listening to Slowness I: Sustained Attention
Chair: Ella Mingazova, University of Liège and University of Leuven

Repeat-Repeat: Slowing Down the Narrative in Minimalist Operas by Philip Glass
Carolien Van Nerom, Vrije Universiteit Brussel / FWO (Belgium)

Claude Lanzmann’s Long Slow Distance Films on the Holocaust
Gary Weissman, University of Cincinnati

A Good Man Takes the Long Road: Processing Historical Change in Parade’s End (1924–1928)
Janina Levin, University of the Sciences in Philadelphia

The Historical Impact of New ICTs on the Pace of Life and Art over the Past Forty Years
Stephen Kern, Ohio State University

E8. Remaking Television: Experiments in Character and Form
Chair: Sean O’Sullivan, Ohio State University

David Lynch’s On the Air, or The Revenge of Non-Narrative TV
Elizabeth Alsop, City University of New York

Female Collectivity and Feminist Fantasy in Hulu’s The Handmaid’s Tale
Madeline Ullrich, University of Rochester

Realism, the Season, and Serial Form
Sean O’Sullivan, Ohio State University

E9. Classic Rabbinic Narrative – Genre, Cultural Context and Hermeneutical Function
Chair: Natalie Polzer, University of Louisville

Myth and Anti-Myth: The Tragedy of Resh Lakish and Rabbi Yoḥanan at b.Baba Mesiah 84a
Dov Kahane, Jewish Theological Seminary

"A Story About a Story, About a Story": The Mashal in Rabbinic Hermeneutics
Kristen Lindbeck, Flordia Atlantic University

Discourse, Place and Time: a Bakhtian Reading of the Narrative of the Destruction of the Second Temple in Avot de Rabbi Natan B
Natalie Polzer, University of Louisville

E10. Roundtable on Navigating the Profession
Chair: Sue Kim, University of Massachusetts Lowell

Participants
Frederick Luis Aldama, The Ohio State University
Katra Byram, The Ohio State University
Malcah Effron, Massachusetts Institute of Technology
Christopher González, Utah State University
James Phelan, The Ohio State University
Session F, Friday 1:15 – 2:45

F1. Challenging the Audience
Chair: Lisa Sternlieb, Penn State University
Narratives of the Holocaust in Popular Video Games: Meaning and Messaging
Kirsten Bartels, Louisiana Scholars’ College of Northwestern State University
Jacob Bartels, Louisiana Scholars’ College of Northwestern State University
Exploring Consent Beyond the Bedroom in Dystopian Young Adult Novels: A User’s Guide for Adults
Kristy Smith, York University
“I need you to understand how ordinary it all was”: Revisiting the Civil Rights Movement in The Queen of Palmyra
Shirley (Holly) Stave, Louisiana Scholars’ College of Northwestern State University

I Know Why the Caged Bird Cannot Read: Learning to Love Literature Again
Lisa Sternlieb, Penn State University

“Tell Me a Story”: Sexual Harassment as Cultural Narrative
Michelle A. Massé, Louisiana State University

“The Drone Queen”: Gender and State Allegory in the Obama Era
Timothy Melley, Miami University

F2. Cultural Narratives II
Chair: Alan Nadel, University of Kentucky
Indigeneity, Americanity, Nathaniel Hawthorne’s Romance with Settler Colonial Capitalism
Donald Pease, Dartmouth College

“Tell Me a Story”: Sexual Harassment as Cultural Narrative
Michelle A. Massé, Louisiana State University

“The Drone Queen”: Gender and State Allegory in the Obama Era
Timothy Melley, Miami University

F3. Characters, Objects, and Narration
Chair: W. Michelle Wang, Nanyang Technological University
The Direct Object: How Inanimate Objects Convey Narrative Text in Speculative Fiction
April Gilbert, Independent Scholar

The Humanizing Power of First-Person Narration: The Case of Aunt Lydia in Margaret Atwood’s The Testaments
Magall Michael, University of South Florida St. Petersburg

Delayed Disclosures: Narrator Functions and Shifting Subjectivities
W. Michelle Wang, Nanyang Technological University

Toward a Rhetoric of Dramatic Poetry: The Case of Sarah Piatt’s “Mock Diamonds”
Matthew Martello, University of Virginia

F4. National Narratives
Chair: Nicholas Beckmann, Freie Universität Berlin
Narrating Nationality: German/American Automobile Advertising in Print and TV
Florian Deckers, University of Duisburg-Essen

The Deconstruction and Reconstruction of the Zionist Mother-Narrative
Smadar Shiffman, Tel Aviv University

The Wind that Shakes Danielstown: Narrating the Fight for Freedom in The Last September
Sofia Gilmore-Montero, University of New Orleans

Global North/GLOBAL South: Narrating National Identity and Geographical Boundaries in Eriks Ešenvalds and Cesar Aira’s Cultural Productions
Stephanie Saunders, Capital University
Dina Lentsner, Capital University

F5. Metricized Storytelling: Towards a Platform Narratology
Chair: Stefan Iversen, Aarhus University

Measuring and Narrating the Disrupted Self on Instagram
Carsten Stage, Aarhus University

Spotlight Speech: Negotiating Tellability, Credibility and Clickability in Mummy Vlogging
Mikka Lene Pers, King’s College London

Making Memes Count: Platformed Rallying on Reddit
Stefan Iversen, Aarhus University

F6. Speculative Fiction as Narrative Theory
Chair: Brian McHale, The Ohio State University
Alien Words: Speculative Fiction and the Origin of Narrative
Elana Gomel, Tel Aviv University

Embedded Narratives and Irreproducible Results in Victorian Science Fiction
Monique Morgan, Indiana University

The Fractal Imaginary Revisited: Beginning with Speculative Fiction
Brian McHale, The Ohio State University

Discussant
Carl Freedman, Louisiana State University

F7. Unlikely Legacies
Chair: Ty Hawkins, University of Central Arkansas
Different Narratives on the Black South: Richard Wright and Margaret Walker
Donald Brown, Harvard University

The Medium in the Mirror: Metafiction and the Materiality of Narrative Form in Ruth Ozeki’s A Tale for the Time Being
Karl Manis, University of Toronto

Faulkner’s Vision Revisited: The Metamodernism of Edward P. Jones’s The Known World
Shelby Sleevi, Loyola University Chicago

When the Sun Sets in the East and Rises in New Orleans: American Manhood and War after Vietnam
Ty Hawkins, University of Central Arkansas

F8. Narrative Form and Ambiguity in Econarratology
Chair: Eric Morel, University of Washington
Radioactive Time Scales in the Fiction of Antoine Volodine
Ben Streeter, George Washington University

The Imaginary Anthropocene
David Rodríguez, Hofstra University

Dispersed Narrative in Citizen Science: Narrative Medicine’s Potential for Environmental Sciences
Eric Morel, University of Washington

“I Know It when I Feel It”: The Anthropocene as Weird Narrative
Gry Ulstein, Ghent University

F9. Reading, Viewing and Listening to Slowness II: Boredom
Chair: Elia Mingazova, University of Liège and University of Leuven

Boredom and Slowness in Late Modernist Art Cinema
Barry A. Spence, University of Massachusetts Amherst

Narrative Slowness: Readability as Norm
Elia Mingazova, University of Liège and University of Leuven

Slowness in Comics: How Deceleration Affects Narrative Tension
Greice Schneider, Universidade Federal de Sergipe

Andy Warhol’s Filmic Embrace of Slowness
Peggy Phelan, Stanford University
Session G, Friday 3:00 – 4:30

G1. Narrative and Ecology
Chair: Samuli Björninen, Tampere University
“The feeling of myself, as of some plant”: Parahuman Time in Herman Melville's *Pierre; or, the Ambiguities*
Katherine Bondy, University of California, Berkeley

Historical Facts, Future Facts, and Factual Speculation in Nonfiction Climate Crisis Writing
Samuli Björninen, Tampere University

“I is Nothing in Itself”: Reading Karl Ove Knausgård’s *The Season’s Quartet* through Indigenous Ontologies
Justin Stec, University of Virginia

G2. Theorizing Issues in Film
Chair: Tero Eljas Vanhanen, University of Helsinki
Racial Triangulation Meets Hackneyed Representation: On Get Out’s Lone Asian Character
Lynette Chiu, Columbia University

The Mind’s Eye: Focalization in Postmodern Films
Robert Galletly, California Lutheran University

Plotting for Pleasure: Aristotle and the Art of Crafting Popular Film Narratives
Tero Eljas Vanhanen, University of Helsinki

G3. Colonial and Postcolonial Narratives
Chair: Eric Smith, University of Alabama in Huntsville
The Seeds of Destruction: Naturalism, Hysteria, and the Beautiful Soul in Lewis Nkosi’s *Mating Birds*
Eric Smith, University of Alabama in Huntsville

Empire, Settler Colonialism and Energy Futures: From Jules Verne to Waubgeshig Rice
Reuben Martens, KU Leuven & UCLA

Rethinking the “Postcolonial” in “Postcolonial Narratology”
Siddharth Srikanth, The Ohio State University

Toward a Narratology of Contemporary Art
Wyatt Sarafin, Harvard University

G4. Postmodern Narrative Styles
Chair: Marjorie Worthington, Eastern Illinois University
Postmodernity, Atomization, and Cognitive Mapping: Reading Jameson
Devon Hawkins, Duquesne University

Choosing Sides: American Autofiction by Nonwhite Writers
Marjorie Worthington, Eastern Illinois University

Interzone and Internet: *Naked Lunch* and the Current Digiverse
Matthew Little, Mississippi State University

Maas En Abyme: The Abyss of Meaning in Postmodern Paranoia
Oliver F. Sanderson, Tulane University

G5. Strange Temporalities
Chair: Ellen Peel, San Francisco State University
Narrative Simultaneity in Doug Dorst and J. J. Abrams’s S. Andrew Todd, University of Tennessee

Frankenstein as Failed Romance
Ellen Peel, San Francisco State University

Trauma Narrative in Twelfth-Century England: Geoffrey of Monmouth’s *Life of Merlin*
Karen Winstead, The Ohio State University

Ring Composition and Narrative Architecture
Matthew Clark, York University, Toronto

G6. Exploring Style
Chair: Christopher White, Governors State University

“Men out of time”: Punctuating Racial Temporality in Ralph Ellison’s *Invisible Man*
Malte Urcaregui, University of California, Santa Barbara

A Kinaesthetic Reading of David Foster Wallace's *Infinite Jest*
Christopher White, Governors State University

Re-Reading for the Plot: James’s Late Style and the Grammar of Knowledge
Lizzie Mundell-Perkins, Yale University

Speech Trends in the Nineteenth-Century British Novel
Tara K. Menon, Harvard University

G7. Collectivity in Narration (@2020)
Chair: Claudia Breger, Columbia University
The Echo Beyond the Book: Thoughts on the Polyvocal Novel
Lindsey Drager, University of Utah

A Case for Collaborative Authorship: Ruth Ozeki’s *A Tale for the Time Being*
Jaclyn Partyka, Rowan University

The “Quasselstimmen” as Dialogical Narrative Device: Multivocality as Collectivity and Holocaust Remembrance in German Jewish Author Edgar Hilsenrath’s *Jossel Wassermanns Heimkehr*
Corey Twitchell, Southern Utah University

Claudia Breger, Columbia University

G8. Multi-Narrative Round-Table: Juxtaposition and Coherence in Contemporary Narrative
Chair: Evan Van Tassell, The Ohio State University

Introduction to Multi–Narrative
André Schwarzk, Christian-Albrechts-University of Kiel

Multinarrative Storyworlds: Alan Moore and the “Solid Block with Four Dimensions”
Cord-Christian Casper, Justus-Liebig University of Gießen

The Stakes of Incommensurability: Using the Braided Narrative to Read Erdrich and Faulkner
Corinne Bancroft, University of Victoria

Defining “Narrative Units”: Multiplicity in the Work of Steve Tomasula
Evon Van Tassell, The Ohio State University

Respondent
Peter Rabinowitz, Hamilton College

G9. Race and Speculative Fiction
Chair: James Donahue, SUNY Potsdam

Reading Fiction Speculatively, Reading Speculative Fiction: Charles Chesnutt and Octavia Butler Across Time and Space
Anne Langendorfer, University of Tennessee, Knoxville

Running the Gauntlet of Marginalization in Speculative Fiction: Narrate-Permissibility in Sabrina Vourvoulia's *Ink*
Christopher González, Utah State University

The Horrors of the Continuous Present: The Post-Apocalyptic Historical Nightmare of Reservation Schools in Cherie Dimaline's *The Marrow Thieves*
James Donahue, SUNY Potsdam

Reading Black Leopard, Red Wolf as Immersive Fantasy
Shaun Morgan, Tennessee Wesleyan University

G10. Rhetorical Narrative Ethics
Chair: Sarah Copland, MacEwan University

Narrative Audience and Rhetorical Narrative Ethics: Ian McEwan’s *Nutshell*
Hyesu Park, Bellevue College

The Ethics of Local Fictionality within Global Nonfiction: Tom Wolfe’s *The Right Stuff*
James Phelan, The Ohio State University

Narrative Ethics, Form, and Politics: Joseph Boyden's *Wenjack*
Sarah Copland, MacEwan University
H1. Adaptations
Chair: Victoria de Zwaan, Trent University, Peterborough
Writing and Adapting the Diary: The Function of the Diary Form in Helen Fielding’s Bridget Jones Series
Karleigh Kimbrell, Mississippi State University
Remixed Narratives: The Dichotomy of Cinematic Adaptations
Kimaya Thakur, University of Kentucky
Experimental Narrative in Adaptation(s): the Case of Virginia Woolf’s Mrs Dalloway
Victoria de Zwaan, Trent University, Peterborough
Harry Potter Fan Fiction: Cocreation in a Transmedia Universe
Camille Nicol, Université du Québec à Montréal

H2. Agency and Female Characters
Chair: Dorothee Birke, NTNU Trondheim
Duress of the d’Urbervilles: Agency through Ineffability in Tess of the d’Urbervilles
Kevin Thomason, University of Southern Mississippi
Narrative Power, Inner Strength, and the Fight for Free Will in Muriel Spark’s The Comforters
Morgan Brewer, University of Southern Mississippi
A Roman Marriage Plot? Constructing Character and/or Stereotype in the Augustan Marriage Legislation
Rebecca Shaw, University of Bristol

H3. Second-Person Narratives
Chair: Pia Masiero, Ca’ Foscari University of Venice
Your Fault: Negative Affect and the Second-Person Narrative in Contemporary Literature
Denise Wong, Queen Mary University of London
Patterns of Readerly Engagement in David Foster Wallace’s “Good Old Neon”: Diegetic and Extradiegetic “Yous”
Pia Masiero, Ca’ Foscari University of Venice
Zigzag Narration, Intrusion of Second-Person Narration and Free Direct/Indirect Style: An Analysis of the Prominent Narrative Features of Selma Lagerlöf’s The Story of a Country House (or, The Tale of a Manor)
Shan Ruan, The Ohio State University

H4. Varieties of Temporal Ordering
Chair: Lindsay Holmgren, McGill University
Leaving Punxsutawney Behind: Evolution of the Involuntary Time Loop Narrative
Wibke Schniedermann, Giessen University
This Will Have Happened: Event Structure and Time Paradox in the Metal Gear Solid Series
Jonathan Kincade, University of Maryland
Narrative Order in Faulkner
William Nelles, University of Massachusetts Dartmouth
After the Novel: Emmanuel Carrère and the Temporality of the Oeuvre
Vincenzo Torromacco, Queen Mary University of London

H5. Unnatural Narratology: Extensions, Revisions, and Challenges
Chair: Jan Alber, RWTH Aachen University
Unnatural Characters and the Crossroads of Current Narrative Theory
Brian Richardson, University of Maryland
(Un)natural Connections: Feminist Experimentation and Unnatural Narratology,
Catherine Romagnolo, Lebanon Valley College
Unnatural Autography: The Drawn Line and the Act of Narration
Christopher Kilgore, University of Tennessee, Knoxville
Respondent
Sylvie Patron, Université de Paris

H6. Complexity in Narrative: Emergence, Knots, and Fractal Plots
Chair: Toon Staes, University of Tartu
When Daniel Dennett Quotes Thomas Pynchon: Two Narrative Models of Emergence
Toon Staes, University of Tartu
Why Narrative Is a System and Why It Matters
Yonina Hoffman, The Ohio State University
If on a Winter’s Night a Traveler: Calvino, Complexity, and Fractal Plots
Marzia Beltrami, Sorbonne Nouvelle – Paris 3

H7. Improbable Narrative: Objects, Routines, and Serial Remixes in Speculative Fiction
Chair: Brian McHale, The Ohio State University
Narrative Objects
Brynn Fitzsimmons, University of Kansas
Afro-Asian Interactions in Westworld
Milt Moise, University of Florida
Principles of Fantasy Seriality
Thomas Johnson, University of Florida

H8. Narrative and Selfhood
Chair: Richard Walsh, University of York
Autobiographical Storytelling: Constructing Relatively Stable Narrative Selfhood During Terminal Illness
Deborah de Muïnck, RWTH Aachen University
Negotiating Experience and Selfhood: Second Person Narration in Cecil Bedker’s Autobiographical Work The Salt Trader’s House
Pernille Meyer Christensen, Aarhus Universitet
Knowing Oneself “by Proxy”: Implications of W. G. Sebald’s Autobiographical Narrators for the Author’s Sense of Selfhood
Mengchen Lang, University of York
Narrative Self and Others in Altruistic Rescue Narratives of the Holocaust
Yu Wang, University of Toronto

H9. Rhetorical Narrative Theory and Social Justice
Chair: Joanne Lipson Freed, Oakland University
Why Should We Care about Bigger? Narrative Theory, Intersectional Analysis and Richard Wright’s Native Son (1940)
Danielle Glassmeyer, Bradley University
Phantasia, Fictionality, and Fear-Mongering: Imagining an Immigrant Invasion
James (Randy) Fromm, New Mexico State University
Through the Gaps Between My Teeth: Narratability in the Era of #metoo
Joanne Lipson Freed, Oakland University
Respondent
Sue Kim, University of Massachusetts Lowell
Saturday, March 7

**Saturday Overview**

8:00 - 8:30 AM  
**La Salon**  
Coffee and Registration

8:30 - 10:00 AM  
Concurrent Session I (see pages 44–45)

10:15 - 11:45 AM  
Concurrent Session J (see pages 46–47)

12:00 - 1:30 PM  
**La Salle Ballroom A**  
Awards Lunch

Please join us for a lunch celebrating the accomplishments of the ISSN, its members, and the wider field of narrative scholarship. In addition to providing general updates about the society and future conferences, we will also award the Booth Lifetime Achievement Award, the Perkins Prize for the best book in the field, the Nadel Award for the best graduate student paper from last year’s conference, and the Phelan Prize for the best essay in the journal *Narrative*. We will also have an appreciation for past-president and long-time ISSN supporter Emma Kafalenos, who passed away in December.

For this lunch you must have signed up at the time of registration; if so, you will have a red sticker on the back of your badge.

1:45 - 3:15 PM  
**La Salle Ballroom A**  
Second Plenary Lecture

   Introduction: Nancy Easterlin, University of New Orleans

   “‘A Woman Is A Sometime Thing’: Black Feminist Sound and Fury in the Porgy & Bess Archives”  
   *Daphne Brooks, Yale University*

3:30 - 5:00 PM  
Concurrent Session K (see pages 48–49)

5:15 - 6:45 PM  
Concurrent Session L (see pages 50–51)

9:00 PM - 12:00 AM  
**La Salle Ballroom A**  
Narrative Party and Dance

Please join us for the famous Narrative Dance, including drinks and light snacks. Music provided by 985 DJs.
I. Memoir, Biography, and Autobiography
Chair: Flavia Fulco, Tohoku University

Acting Up: Talking Heterobiography and the Channelling of Joseph Conrad
Kate Burling, University of Cape Town

"Memoir in Real Time": Instagram Captions and the Autobiographical Pact
Kimberly Hall, Wofford College

Post-disaster Storytelling in Japan: From Personal Oral and Written Narratives to Collective Memory
Flavia Fulco, Tohoku University

Revisiting Future Self Narratives Written by At Risk Adolescents
Sofia Brotons, University of Navarra

II. How Narratives Shape and Are Shaped By the Legal System
Chair: Stephen Paskey, University at Buffalo School of Law

Rhetoric Versus the Robots II: The Ethics and Constitutionality of Algorithmic Unreliability
Aaron McKain, North Central University

"Lottery in June": Ritualistic Collapse of Mimetic Temporality in 1940s Law and Literature
Emily Naser-Hall, University of Kentucky

Judging Refugee Stories: Truth, Verisimilitude, & Narrative Form in Legal Adjudication
Stephen Paskey, University at Buffalo School of Law

III. Narrative Temporality: Gaps, Closure, and Contradiction
Chair: Marina Ludwigs, Stockholm University

Retrospection as Consolidation: The Unconscious Side of Narrative Thinking
Marina Ludwigs, Stockholm University

Mind the Gap: Omissions and the Relationship between Narrative Time and Human Experience in Woolf, McGuire, McEwan, and Jenkins
Anjeanette Wiese, University of Colorado, Boulder

Metafiction and the Case for Closure: A Narrative Reading of J.R.R. Tolkien's "The Tale of Aragorn and Arwen"
Bryana Fern, The University of Southern Mississippi

The Contradictory Sense of Ending in Anna Kavan's Ice Tung-An Wei, University of Maryland

IV. Knowing Everything / Knowing Nothing: Detective Narrators
Chair: Antoine Dechêne, Independent Scholar

Not Knowing That They Don’t Know: Narrators and Readers in Poe’s Detective Fiction
John Gruesser, Sam Houston State University

Narrators of Metacognitive Mystery Tales
Antoine Dechêne, Independent Scholar

Forensic Science and the Limits of the Knowable: Patricia Cornwell's Chaos
Nicole Kenley, Baylor University

V. Dos and Don’ts of the Theater of the Mind
Chair: Lisa Zunshine, University of Kentucky

Death, Design, and the Hard Problem
H. Porter Abbott, University of California, Santa Barbara

Critical Thinking and Social Cognition
Lisa Zunshine, University of Kentucky

Mimesis vs. Diegesis: Cognitive Implications and Innovative Combinations
Marie-Laure Ryan, Independent Scholar

VI. Performing Medicine
Chair: Lauren Mitchell, TCU and UNT School of Medicine

Re-humanizing Medicine through Narrative Authority
Fahmida Hossain, Duquesne University

"More to the Story:" Using Portrait Photography in Palliative Care
Lauren Kascak, Geisel School of Medicine at Dartmouth

Viewpoints: Cultural Humility, Embodiment, and Autotheory
Chase Crossno, TCU and UNT School of Medicine

Brechtian Regard and the Productive Purpose of Discomfort
Lauren Mitchell, TCU and UNT School of Medicine

VII. Slowness in Narrative Theory
Chair: H. Porter Abbott, University of California, Santa Barbara

A Case for Slow Telling and Slow Reading: Negotiating Slowness in the Present-Tense Novel
Carolin Gebauer, University of Wuppertal

Multilingual Theatre and Transculturality: A Transmedial Approach to Slow Fiction
Janine Hauthal, Vrije Universiteit Brussel

VIII. Voice and Narrative in Radio Drama Adaptations
Chair: Jarmila Mildorf, University of Paderborn

The Voice of the Bard: Milton's Paradise Lost on Radio
Jarmila Mildorf, University of Paderborn

Sounding the “Double Blind”: Voice and the Poetics of Suspense in Radio Drama and Television Adaptations
Caroline Kita, Washington University in St. Louis

IX. Fact, Counterfact, and Fiction
Chair: Oliver Buckton, Florida Atlantic University

Facticity and the Fantasmatic Citation
Charlotte Lindemann, Stanford University

"You Could Invent Them Too, Mr Wormold:" The Influence of Wartime Deception on Counterfeit Spy Narratives
Oliver Buckton, Florida Atlantic University

Temporalities of Trauma in Comic Form: Counterfactual Narrative in Hot Tub Time Machine (2010)
Sarah Allison, Loyola University New Orleans

X. From Stank Matter to Fishy Tales—Queer Narratives of Fragmented Identity
Chair: Cody Mejeur, University at Buffalo

Playing with “Myselfs”: the Queer Potentials of Fragmented Narrative Identity in Video Games
Cody Mejeur, University at Buffalo

Telling Tales Out of School: Queer Narrative Forms in Smocynska's The Lure
Ellen McCallum, Michigan State University

Funking Disability: Stank Matter in Fledgling and “The Evening and the Morning and the Night”
Nicole McCleese, Michigan State University
Session J, Saturday 10:15 - 11:45

J1. Power Negotiations in Popular Media
Chair: Nicole Pizarro, The Ohio State University

Is Miles Spiderman? The Negotiation of Brown Power in Spiderman: Into the Spider-Verse
Cristina Rivera, The Ohio State University

Judgements in the Making: Character-Character Dialogue in Medical Drama
Nathan Richards, The Ohio State University

Shaking and Stirring Continuously: Accessing 007’s Power Dynamics Through Paratexts
Nick Bollinger, The Ohio State University

A Modern-Day Frankenstein? Cyborgian Black Men and Masculinity
Nicole Pizarro, The Ohio State University

J2. Becoming Part of the Narrative: Readers’ Authority in Books and Games
Chair: Paul Wake, Manchester Metropolitan University

How’d You Know That?: Gerard Genette, Clickable Words, and the 21st Century Novel
Alexander Catchings, University of California, Berkeley

Print Novels for the Digital Age
Anna Douglass, University of New South Wales

Narrative Games: Black Mirror’s “Bandersnatch”
Emily Anderson, Knox College

Mapping Print and Digital Fictions: Deathtrap Dungeon’s Dark Twisting Labyrinths
Paul Wake, Manchester Metropolitan University

J3. Documenting History and Personal Life
Chair: Joshua Michael Parker, University of Salzburg

The Magic of Narrative: Genre, Form, and Hope in The Amazing Johnathan Documentary
Ashleigh Hardin, University of Saint Francis

Reflecting on All That We Are: Living in Our Own Stories
Lynne-Marie Shea, Suffolk University

Configuring Kommos: The Narrative Vessel
Sadia Mir, Virginia Commonwealth University-Qatar
Law Alsobrook, Virginia Commonwealth University-Qatar
Diane Derr, Virginia Commonwealth University-Qatar

J4. Narratives of Fairy Tales
Chair: Zoltán Abádi-Nagy, University of Debrecen

Character Mediation of Plot Structure: Toward a Psychological Model of Narrative
Carmen Tu, McMaster University

Unnatural Fairy Tales: What They Are and What to Do with Them
Francesca Arnava, University of Tartu

The Reversal as a Catastrophe: On the Substrate-Neutrality of Narrative Morphology
Ravi Chakraborty, Indian Institute of Technology Delhi

J5. Panel in Honor of Sue Lanser
Chair: Daniel Punday, Mississippi State University

Susan Lanser and Narratology
Gerald Prince, University of Pennsylvania

Lanser and a Tale of Two Narratologies
Robyn Warhol, The Ohio State University
Amy Shuman, The Ohio State University

Matrilineages of Contemporary Narrative Theory
Sue Kim, University of Massachusetts Lowell

Sue Lanser and Revolution
Yoon Sun Lee, Wellesley College

Respondent
Susan Lanser, Brandeis University
Session K, Saturday 3:30 - 5:00

K1: Nineteenth-Century Literature  
Chair: Lindsay Holmgren, McGill University  
On the Epistemology of Henry James's Self-Acknowledged Unreliable Narrators  
José A. Álvarez-Amorós, University of Alicante  
U.S. Racial Uplift Ideology: Pauline Hopkins' Narrative Redefinition in Contending Forces  
Blair Reynolds, Tulane University  
Or, The Modern God: Biblical Allusions in Mary Shelley's Frankenstein  
Robert Kawashima, University of Florida  
Fragment Heaps: George Eliot's Epigraphs  
Anna Torvaldsen, McGill University

K2. Narrative Depictions of Social Groups  
Chair: Jolivette Anderson-Douoning, Purdue University  
What's the Story on Contemporary Ozark Literature and Culture?  
Dina Smith, Drake University  
In Search of the “Progenic Voice”: Using Narrative Inquiry and Currere Process to Conjure and D. Cipher Voices on the Black Cultural Continuum  
Jolivette Anderson-Douoning, Purdue University  
The Lion's Story: The Power of Narrative in Tomi Adeyemi's Children of Blood and Bone  
Rashell Smith-Spears, Jackson State University  
Narrative and Anthology: Intersecting Micro and Macro Structures in Austrian Refugee Narrative Poetry  
Joshua Michael Parker, University of Salzburg

K3. Cultural Narratives III  
Chair: Alan Nadel, University of Kentucky  
Cultural Narrative and African American Identity in the Age of Remem-  
ory and Remix  
DaMaris B. Hill, University of Kentucky  
Precarity in Narrativizing the Socio-Cultural in Kerouac's Writing, 1943-1950  
Richard Ellis, University of Chichester  
Personal Austerity, Respectability Politics, and The Black Literary Imagination  
Sandy Alexandre, Massachusetts Institute of Technology

K4. Fictional Characters and Readers: A Cognitive Perspective  
Chair: Dan Irving, United States Merchant Marine Academy  
A Cognitive Analysis of Highly Intelligent Female Characters  
Jessica Jumpertz, RWTH Aachen University  
Why Do We Care about Podcast Hosts?  
Dan Irving, United States Merchant Marine Academy  
Revisiting Hypothetical Focalization from the Standpoint of Storyworld Possible Selves Theory and Interactional Cognitive Linguistics  
Maria-Angéle Martinez, Complutense University of Madrid  
Identity Modifications, Boundary Expansions, and Storyworld Possible Selves  
Jan Alber, RWTH Aachen University

K5. Narrating Epistemological Standpoint in Comics and Graphic Narratives  
Chair: Maite Urcaregui, University of California, Santa Barbara  
LetMe Live: Sequential Subjectivities and Sutured Identities in Comics  
Jeannie Ludlow, Eastern Illinois University  
Documenting Invisible Communities with Comics  
Lale Stelkova, University of California, Santa Barbara  
Narratives of Transformation in Native American and First Nations Women's Comics  
Nicole Dib, University of California, Santa Barbara

K6. Narratives of Death: Dostoevsky, Tolstoy, and Morrison  
Chair: Deborah Martinsen, Columbia University  
Competing Narratives? Tolstoy's Ivan Ilyich versus Dostoevsky's Ippolit Terentyev  
Amy Ronner, St. Thomas University School of Law  
Shame and Guilt in Dostoevsky's Crime and Punishment and Toni Morri-son's Beloved  
Deborah Martinsen, Columbia University

K7. New Areas of Fictionality — Sex, Murder and other Ideas  
Chair: Henrik Skov Nielsen, Aarhus University  
Imagine that Sex is What You Think  
Henrik Skov Nielsen, Aarhus University  
Fictionality and Reenactments  
Louise Brix Jacobsen, Aalborg University  
Character Assassinations in Contemporary Literature  
Rikke Andersen Kraglund, Aarhus University  
Fiction and Fictionality in Philosophy  
Simona Zetterberg Gjerlevsen, Aarhus University

K8. Reader(s) and Reception  
Chair: Dorothee Birke, NTNU Trondheim  
Fictional and Factual Modes of Reading: An Integrated Theoretical and Empirical Approach  
Alexandra Effe, University of Oslo  
Reading on Screen: Using Digital Stories to Capture the Experiences of Readers in the Digital Age  
Bronwen Thomas, Bournemouth University  
Putting the Social into the Reader? Approaching Book Culture Online  
Dorothée Birke, NTNU Trondheim  
An Empirical Study of Teenage Readers’ Narrative Interest for Teen Fiction  
Federico Pianzola, University of Milano-Bicocca/Sogang University

Chair: Jessica Van Gilder, University of Kentucky  
Global Barn Burning: Empathy Across Cultures and Media  
Alli Pettersson Peek, University of California, Santa Barbara  
The Deadly Spectrum of Mind Misreading in Clarissa  
Jessica Van Gilder, University of Kentucky  
"Terror had exterminated all the sentiments of nature": Affect and Citizenship in Charles Brockden Brown's Arthur Mervyn  
Adam Quinn, University of Kentucky
L1. Conceptions of Character
Chair: John Young, Marshall University
Works, Texts, and Characters
John Young, Marshall University
The Situation of the Subject: Character, Emergence, and Identity
Mike Benveniste, University of Puget Sound
"The Genius and the Wonder of the Thing": Intelligence and Mind in Sherlock Holmes
Naomi Michalowicz, Columbia University

L2. Counternarratives
Chair: Clive Muir, ThinkCraftSolve
Paths to Freedom: Anti-Narratives of Slavery in Colson Whitehead’s The Underground Railroad
Carra Glatt, Bar Ilan University
Co(unter)-Narration: Applying a “Short Stories” Analytical Perspective on Museums’ and Museumgoers’ Narratives
Chaim Noy, Bar Ilan University
Counternarratives to Watermelon Stereotypes
Clive Muir, ThinkCraftSolve
“A Story of the Present Time”: Re-reading “Song of Myself” as an Anti-narrative
John Berner, Independent Scholar

L3. Narratives About Illness, Health, and Medicine
Chair: Danielle Spencer, Columbia University
Metafictional Diagnosis
Danielle Spencer, Columbia University
Epidemic Epistemologies: Infection and Form in Martineau’s Deerbrook
Darby Walters, University of Southern California
Narrativity and Pathology: Bildungsroman and the Postwar African American Subject
Frederick Whiting, University of Alabama
The Concept of Deviance: Toward an Interdisciplinary Theory of Complex Film
Melanie Kreitler, Graduate Center for the Study of Culture

L4. Narrative and the Rhetoric of the Present Moment
Chair: David Richter, Queens College and CUNY Graduate Center
Just Don’t Call it Brex-Lit: Ali Smith’s Seasonal Quartet and the Pressure of the Now
Courtney Hopf, New York University London
“The least said, soonest mended”: Temporal Instability and Etiquette in The Way We Live Now
Jody Griffith, Penn State University Scranton
Backlash / Backslide: Narrative Discourse, Ethics and the Rhetoric of the Present Moment
Odine Maria de Guzman, University of the Philippines
Reading Scriptural Narrative as a Political Act: Isaiah, Cyrus the Great and Donald Trump
David Richter, Queens College and CUNY Graduate Center

L5. Narrative Between Human and Material Agency
Chair: Marco Caracciolo, Ghent University
Landscape Narrativity: Ecology, Scale, and Topographic Form
Brian J. McAllister, American University of Sharjah
Reading Narratives in the Digital Age
Erin James, University of Idaho
Digressions into Materiality and Non-Narrative Sense-Making
Laura Oulanne, University of Helsinki / Johns Hopkins University
On the Narramorphism of Matter
Marco Caracciolo, Ghent University

L6. Secure Attachment: Louisa May Alcott, Jane Austen, Simone de Beauvoir— And Elena Ferrante
Chair: Kay Young, University of California, Santa Barbara
“By a Lady”: Anonym/Pseudonym and the Claim of Authority of Jane Austen and Elena Ferrante
Kay Young, University of California, Santa Barbara
“Homesick even in Heaven”: Beth, Jo, and Where We Learned to Love Writing
Summer J. Star, San Francisco State University

L7. The Listification of Narrative and the Narrativity of Lists
Chair: Roman Alexander Barton, Freiburg University
Lists and Aestheticism: Dorian’s Collections and Art’s (Thwarted) Mutiny Against Narrative Sense Making
Anne Rueggemeier, Freiburg University
Blank Lists and the Practice of Labelling: The Death of Plot in Ellis’s American Psycho
Julia Boeckling, Freiburg University
Enumerative Storytelling and the Modernist Crisis of Narrative
Roman Alexander Barton, Freiburg University
Let’s Play: Ludic Lists in Dennis Wheatley’s Murder Dossiers
Sarah Link, Freiburg University

L8. Uses of Strange Stories
Chair: Samuli Bjorninen, Tampere University
Speculative Master Narratives: Playing with Profound Truths in the Post-Ironic Age
Elise Kraatila, Tampere University
“It’s not romantic. It’s rapey”: Renegotiating Romance in Contemporary Harry Potter Fanfiction
Helena Mäntyniemi, Tampere University
Paratextual Narratives – Who Decides what Game of Thrones Means?
Markus Laukkanen, Tampere University
Different Functions of Post-Apocalyptic Worlds
Mikko Mäntyniemi, Tampere University

L9. Fictionality, Fraud, and Fake News
Chair: Pedro Ponce, St. Lawrence University
I Saw the Sign(posts): Reconciling Rhetorical and Signpost Approaches to Fictionality through Fictionalization
Jeffrey Saerys-Foy, Quinnipiac University
Frauds and Faux-calizers: A Narratology of the Fictional Artifact
Pedro Ponce, St. Lawrence University
Biographies of the Rich and Famous: Between Fact and Fiction
Elizabeth Nixon, The Ohio State University
Paris Centre for Narrative Matters

Centre et réseau de recherches dédiés à l’étude des pratiques et des théories du récit
Awardee of the IdEx Université de Paris 2019 Call for Projects Dynamique Recherche

OUR HISTORY

The project to create a Paris Centre for Narrative Matters is the result of a collaborative effort carried out over nearly three years between Sylvie Patron, maîtresse de conférences habilitée à diriger des recherches at the Université Paris Diderot, now Université de Paris, and Brian Schiff, professor and chair of the Department of Psychology at the American University of Paris, involving the conception, organization, and publication of two international conferences:


The project will be based on the members of the scientific committees of these conferences, who will draw up an activity program, and on the network formed by the conference participants, who will develop and perpetuate these activities on the international level. The goal is to exploit the research potential revealed by the success of these events by drawing together currently dispersed energies and competencies.

The Paris Centre for Narrative Matters was created in September 2014, and its work began in the form of a seminar organized alternately by the Université Paris Diderot/Université de Paris and the American University of Paris. It was consolidated by the signing of a convention for student exchanges between the two institutions, and three project submissions, including the Dynamique Recherche Call for Projects of the IdEx Université de Paris.

OUR AXES OF RESEARCH

The major thematic axes that will be developed in the Centre in the first instance, arise out of the work of the Narrative Matters 2012 and Narrative Matters 2014 conferences:

- Interactions between life and narrative
- Relationship between narrative and knowledge
- Narrative identity
- Narrative care, narrative medicine
- Narrative hermeneutics
- History of knowledge and epistemology

The Centre will welcome all initiatives to create workshops, conferences and other activities pertaining to these themes.

OUR AMBITION

Over the past decades in the English-speaking world, but also in Germany, Austria, Nordic countries, and so on, there has been a renewal of studies and research on narrative, in all its forms and all the varieties of its functions:

1. What has been called in the English-speaking world the “narrative turn,” which has placed the issue of narrative at the center not only of historical, anthropological, psychological and psychoanalytical thought, but also juridical and even medical thought;
2. The revival of narratology (the theory of literary narrative) in a plural and diversified form, which earned it the name of “narratologies” or “postclassical narratology.”

The proliferation of works and papers in the field of narrative research raises a certain number of questions, including the following: Is the meeting between the disciplines of the narrative turn and postclassical narratology purely circumstantial, or is it able to produce true interdisciplinary interactions?

Today, the Paris Centre for Narrative Matters wants to go beyond the state of the art:

- by promoting dialogue between narratology and narrative inquiry, and more generally between the social sciences and the humanities on narrative matters;
- by practicing an active and proactive interdisciplinarity, but one which is also attentive to disciplinary specificities and history;
- by considering Anglophone and Francophone authors together, encouraging bilingual projects, translations, and the international mobility of researchers;
- by creating relationships between research and other professions concerned with issues of narrative (psychological support, social work, teaching, etc.).

OUR OBJECTIVES

- to develop and disseminate research work based on the interaction between the disciplines of the narrative turn and postclassical narratology;
- to bring together young researchers and experienced ones, for example through an invitation program for researchers;
- to offer assistance to these researchers in preparing research projects, whether French or European;
- to ensure the coordination of their research work, and the dissemination of results through its activities and publications;
- to compare the pedagogical experiences, to facilitate and intensify the exchanges between the partner institutions on the educational level;
- to organize activities among various audiences.

The centre will constitute both a place for scientific exchange and a space for developing projects, in order to become a key player in the field of narrative practices and theories.
Project Narrative (PN) https://projectnarrative.osu.edu is a cluster of faculty, visiting scholars, and graduate students at the Ohio State University dedicated to producing and promoting state-of-the-art research and teaching in narrative studies. Project Narrative has eleven core faculty across five departments: Frederick Aldama (English and Spanish and Portuguese), Katra Byram (German), Angus Fletcher (English), Jared Gardner (English), Sarah Johnston (Classics and Comparative Studies), Brian McHale (English), Sean O’Sullivan (English), James Phelan (English), Amy Shuman (English), Robyn Warhol (English), and Julia Watson (Comparative Studies). Collectively, this group has expertise in:

- Narrative in fiction, lifewriting, poetry, and drama
- Cognitive, rhetorical, formalist, feminist and queer, historicist, and other approaches to narrative
- comics and graphic narrative
- television narrative
- film narrative
- human rights and narrative
- narrative and ethics
- race, gender, sexuality, nationality and narrative
- disability and narrative
- narrative and medicine
- everyday narratives
- narrative and postmodernism

Prospective graduate students interested in focusing on narrative studies are invited to write to the current Director, James Phelan <Phelan.1@osu.edu>, or any of the core faculty (e-mail addresses readily available at osu.edu/findpeople)

Project Narrative annually offers a Summer Institute, and we are currently accepting applications for the 2020 program on Narrative, Medicine, and Disability, June 22 to July 2, co-directed by James Phelan and Amy Shuman. The Institute will explore the connections—and tensions—among narrative theory, narrative medicine, and disability studies and the discourses about them. For more information, go to https://projectnarrative.osu.edu/programs/summer-institute-2020

September 10-12, 2020, we are hosting a conference on “The Uses of Narrative Theory: Perspectives from the Project Narrative Summer Institute, 2010-2020” in which alums of PNSI will offer presentations responding to the prompt, “how do I use narrative theory in my teaching, research, and/or outreach?” The conference will be free and open to the public. For more information, write to Antonio Ferraro <Ferraro.48@osu.edu>
The English department at the University of Maryland is a vibrant and innovative place to study media, writing, and literature, and is an especially excellent place to explore narrative, the history of the novel, twentieth century fiction, and narrative theory.

Our historic strengths, as shown by national rankings, are in areas of African American literature, Early Modern literature, early American literature, and Digital Humanities. Students also specialize in eighteenth century fiction; nineteenth century U.S. narratives; British modernism; postmodernism; Asian American and Latinx fiction; postcolonial literature and theory; language, writing, and rhetoric; and digital studies.

A brief sampling of recent books by our twentieth and twenty-first century scholars includes:

- GerShun Avilez, *Radical Aesthetics and Modern Black Nationalism*
- Matthew Kirschenbaum, *Track Changes: A Literary History of Word Processing*
- Lee Konstantinou, *Cool Characters: Irony and American Fiction*
- Peter Mallios, *Our Conrad: Constituting American Modernity*
- Zita Nunes, *Cannibal Democracy: Race and Representation in the Literature of the Americas*
- Randy Ontiveros, *In the Spirit of a New People: The Cultural Politics of the Chicano Movement*
- Sangeeta Ray, *Engendering India: Woman and Nation in Colonial and Postcolonial Narratives*
- Brian Richardson, *A Poetics of Plot for the Twenty-First Century: Theorizing Unruly Narratives*
- Christina Walter, *Optical Impersonality: Science, Images, and Literary Modernism*
- Mary Helen Washington, *The Other Blacklist: The African American Literary and Cultural Left of the 1950s*

For a complete listing of faculty publications, see [http://www.english.umd.edu/people/directory?type=Faculty](http://www.english.umd.edu/people/directory?type=Faculty)

Narrare: Centre for Interdisciplinary Narrative Studies (2014–) at Tampere University advances the internationally renowned and interdisciplinary work that our team in literary studies and social sciences has been doing for more than two decades. Narrare brings together researchers in literary studies, social sciences, game studies, media and journalism, history, philosophy, education, psychology, health sciences, information systems research, political science and administrative studies. The centre’s essential aim is to develop consistent narrative-theoretical methodology for all disciplines working with narrative.

Our central research areas are:

- interdisciplinary narrative theory and analysis
- convention and invention in narratives
- narrative agency and positioning
- narrative, well-being, and dangers of storytelling

Recent collaborative publications include special issues “Real Fictions: Fictionality, factuality and narrative strategies in contemporary storytelling” *Narrative Inquiry* 29:2 (eds. Sam Browse, Alice Gibbons & Mari Hatavara), Forum: “Narrating Selves from the Bible to Social Media” *Partial Answers* 17(1) (eds. Matti Hyvärinen, Mari Hatavara & Jarmila Mildorf), “Narrating Selves in Everyday Contexts: Art, the Literary and Life Experience" *Style* 51 (3) (eds. Mari Hatavara, Matti Hyvärinen & Jarmila Mildorf)

Ongoing calls:


[https://instrumentalnarratives.wordpress.com/cfps/](https://instrumentalnarratives.wordpress.com/cfps/)

Colleagues are also invited to propose entries to the Instrumental Narratives blog, hosted by the consortium project Instrumental Narratives: The Limits of Storytelling and New Story-Critical Narrative Theory (Pis Maria Mäkelä, Hanna Meretoja & Merja Polvinen):

[https://instrumentalnarratives.wordpress.com/blog-guidelines/](https://instrumentalnarratives.wordpress.com/blog-guidelines/)

More information: Director of Narrare Mari Hatavara (mari.hatavara@tuni.fi), Vice Director of Narrare Matti Hyvärinen, Coordinator Helena Mäntyniemi (helena.mantyniemi@tuni.fi)

Contact: [https://research.tuni.fi/narrare/](https://research.tuni.fi/narrare/)

[https://www.facebook.com/narrarecentre/](https://www.facebook.com/narrarecentre/)
The Department of Literature at the University of Antwerp unites researchers studying literature in Dutch, English, French, German and Spanish, as well as scholars in Theatre and Film Studies. Members offer courses in the BA and MA programmes in Literature and Linguistics. In addition, the Department of Literature hosts three research groups: the Antwerp Centre for Digital Humanities and Literary Criticism (ACDC), the Institute for the Study of Literature in the Low Countries (ISLN) and Visual Poetics. Several members have additional affiliations with, amongst others, the Institute of Jewish Studies, the Ruusbroec Institute and the Urban Studies Institute at the University of Antwerp.

The Antwerp Centre for Digital humanities and literary Criticism builds on a long tradition of literary research at the University of Antwerp, while taking the field’s more recent developments into account by applying digital tools and methodologies to humanities research. Current research projects include the genetic study of manuscripts by James Joyce and Samuel Beckett with digital tools, narratological research on “tellability” and storyworld construction, stylometric analyses of medieval Dutch texts and manuscripts, and digital approaches to the study of age in children's literature.

uantwerpen.be/digitalhumanities

The Institute for the Study of Literature in the Low Countries analyses Dutch-language literature from the Middle Ages, the early modern period and the present, with a particular focus on book history, multilingual literature and the social context of literary production. It hosts collections on the canonical Flemish authors Louis Paul Boon and Hugo Claus and has established collaborations with several literary heritage institutions located in and around Antwerp. Current projects include the study of fragments of literary manuscripts, the representation of scientists in fictional and nonfictional children's literature and some impressive edition projects.

uantwerpen.be/isln

Visual Poetics is a research group in theatre, film and related artistic media, covering four lines of research: performative, intermedial, artist's and textual poetics. It approaches the poetics of an artistic medium by studying the artwork as the result of a process of construction. It reveals, more specifically, the inextricable weaving together of representation and discourse, the imbrication of visual and verbal experience at the core of performance and cinema. Current research projects include B-Magic, a study of “The Magic Lantern and its Cultural Impact as a Visual Mass Medium in Belgium.”

uantwerpen.be/visualpoetics
The Frontiers of Narrative Series features interdisciplinary scholarship on narrative as it appears in a range of media. Studies in this series highlight the role of narrative across a variety of cultural and historical settings and outline new methods for investigating storytelling in all of its many guises.

**Handbook of Narrative Analysis**
Second Edition
Luc Herman and Bart Vervaeck
$40.00 now $24.00

**Chaucer's Losers, Nintendo's Children, and Other Forays in Queer Ludonarratology**
Tison Pugh
$55.00 now $33.00

**Narrative Complexity**
Cognition, Embodiment, Evolution
Edited by Marina Grishakova and Maria Poulaki
$75.00 now $45.00

**Possible Worlds**
Theory and Contemporary Narratology
Edited by Alice Bell and Marie-Laure Ryan
$60.00 now $36.00

**The Story of "Me"**
Contemporary American Autofiction
Marjorie Worthington
$55.00 now $30.00

**The Crust of Fiction**
Mega-Novels and the Science of Paying Attention
David Letzler
$60.00 now $36.00

**POSSIBLE WORLDS**

**THE CRUST OF FICTION**

**THE STORY OF "ME"**

As globalization and crises in biopolitics and the environment rapidly increase, and as models of affect theory multiply, the novel and how we read it are undergoing a sea change. Novel is especially interested in theory and scholarship that address these changes in terms of their formal, historical, political, and/or epistemological significance.

dukeupress.edu/novel

**Poetics Today**
Milette Shamir and Irene Tucker, editors

Poetics Today brings together scholars from throughout the world who are concerned with developing systematic approaches to the study of literature and with applying such approaches to the interpretation of literary works. The journal presents a remarkable diversity of methodologies and examines a wide range of literary and critical topics.

dukeupress.edu/poetics-today
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The 2020 Conference of
The International Society for the Study of
Narrative

Host:
Mississippi State University

Sponsors:
The University of New Orleans
Tulane University

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The University of Antwerp
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The University of Maryland
Center for Asian American Studies, University
of Massachusetts, Lowell
Paris Centre for Narrative Matters