

Emily Banks

  
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## EDUCATION

Ph.D., English, Emory University, 2021

Graduate Certificate in Women's, Gender, and Sexuality Studies

Dissertation: *Haunting Fantasies: Queer Futurity in American Women's Gothic Literature*

Committee: Dr. Barbara Ladd (Director), [bladd@emory.edu](mailto:bladd@emory.edu)

Dr. Walter Kalaidjian, [wkalaid@emory.edu](mailto:wkalaid@emory.edu)

Dr. Catherine Nickerson, [cnicker@emory.edu](mailto:cnicker@emory.edu)

MFA in Creative Writing - Poetry, University of Maryland, College Park, 2015

Thesis Director: Elizabeth Arnold, [earnoldliz3@gmail.com](mailto:earnoldliz3@gmail.com)

BA, University of North Carolina at Chapel Hill, 2012

English Literature, minors in Creative Writing and Women's Studies

UNC Honors Program, Highest Honors in Creative Writing

Thesis Director: Alan Shapiro, [shapalan@gmail.com](mailto:shapalan@gmail.com)

## RESEARCH AND TEACHING INTERESTS

Nineteenth-Century American Literature, Twentieth-Century American Literature, Gothic Literature, Literature of the American South, Women's Literature, Poetry & Poetics, African American Literature, Queer Theory, Feminist Theory, Creative Writing, Academic Writing

## ACADEMIC APPOINTMENTS

Emory University

Visiting Assistant Professor of English and Creative Writing, Fall 2021-Spring 2022

Dean's Teaching Fellow at Arrendale State Prison, Fall 2020-Spring 2021

Teaching Associate, Department of English, Fall 2017-Summer 2021

Lecturer, Creative Writing Program, Fall 2018

Teaching Assistant, Department of English, Fall 2016-Spring 2017

University of Maryland, College Park

Lecturer, Department of English, Fall 2014-Spring 2015

Teaching Assistant, Department of English, Fall 2012-Spring 2014

## TEACHING EXPERIENCE

Emory University

ENG 355W: Twentieth Century American Novel, Fall 2021

ENG 210W: Shirley Jackson, Summer 2021 (online)

ENG 290W: Southern Women Writers, Spring 2021 (in-person hybrid), Fall 2021

ENG 205-4: Poetry and Politics, Fall 2019

ENGCW 271: Introduction to Poetry Writing, Spring 2019, Fall 2021

ENG 101 (Expository Writing): Image and Identity, Spring 2018

ENG 181 (Writing About Literature): American Ghost Stories, Fall 2017

ENG 205: Poetry, Spring 2017 (TA)

ENG 250: American Literature, Beginnings to 1865, Fall 2016 (TA)

Arrendale State Prison

Exploring Creative Writing (Short Stories), Spring 2021

Exploring Creative Writing (Poetry), Fall 2020

University of Maryland, College Park

ENG 271: Writing Poems and Stories, Fall 2014

ENG 243: What is Poetry?, Spring 2014

ENG 289P: Why Poetry Matters, Spring 2014 (TA)

ENG 243: What is Poetry?, Fall 2013 (TA)

ENG 101 (Academic Writing): Race, Class, and Gender, Spring 2013 and Fall 2014

## PUBLICATIONS

### Books

*Mother Water*. Lynx House Press, 2020. Poems.

### Peer-Reviewed Articles

“‘Witches and such like hags’: *Techous* Sexuality and Rural Queer Identity in Elizabeth Madox Roberts’ ‘The Scarecrow,’” *Arizona Quarterly*, Summer 2021, pp.55-75, [10.1353/arq.2021.0010](https://doi.org/10.1353/arq.2021.0010).

“[Fall]ing [Out] of Line: *The Sundial*’s Apocalyptic Queer Futurity.” *Women’s Studies: An Interdisciplinary Journal*, “Rethinking Shirley Jackson,” September 2020, <https://doi.org/10.1080/00497878.2020.1814290>.

“Haunting the Hospital: Medicine and Gender in Ellen Glasgow’s ‘The Shadowy Third.’” *Mississippi Quarterly*, Vol. 69, No. 3, Summer 2016, pp. 353-370, <https://doi.org/10.1353/mss.2016.0010>.

Invitation to revise and submit from *ESQ: A Journal of the American Renaissance* for “The Virtuous Spinster: Queer Solitude in Nineteenth-Century American Women’s Literature.”

### Book Chapters

“Erotic Envy and the Racial Other in ‘Flower Garden.’” In *Shirley Jackson: A Companion*, edited by Kristopher Woofter, Peter Lang Publishing Group, 2021, pp. 199-208.

“Insisting on the Moon: Shirley Jackson and the Queer Future.” In *Shirley Jackson and Domesticity: Beyond the Haunted House*, edited by Jill E. Anderson and Melanie Anderson, Bloomsbury Press, 2020, pp. 169-188.

### Poetry

“*Julius Caesar* (1953),” *Copper Nickel* (forthcoming)

“Banana Gun,” *Mid-American Review* (forthcoming)

“Men” and “Only Dead Fish,” *The Rumpus, ENOUGH Series* (forthcoming)

“The Editorial Says College Girls Should Just Stop Getting Drunk,” *Lost Balloon*, June 2021

“My Neck, My Back” and “Ceremonial,” *Barzakh Magazine*, June 2021

“FIFA,” *Cartridge Lit*, May 2021

“Elegy for 926F,” *CutBank*, April 2021

“The Questions Game” and “A Broken Gun,” *Louisiana Literature*, January 2021

“Fish Pedicure,” *Oxidant Engine*, November 2020

“Riverview-Fisk Park,” *Bear Review*, October 2020

“Pink Magnolia” and “Ode to the Steve Madden Slides I Never Had,” *Heavy Feather Review*, September 2020

“Not Me Not Now,” *32 Poems*, July 2020

“Road Trip 2018,” *Juke Joint*, June 2020

“*THAT WAS HER BOYFRIEND?*” and “Doll Fire,” *Vox Viola*, May 2020

“Lorena,” *SWWIM Every Day*, February 2020

“Credit Where It’s Due,” *North Carolina Literary Review*, February 2020

“Semi-Charmed,” *Memoir Mixtapes*, December 2019

“A Cause to Celebrate,” *Borderlands Texas Poetry Review*, July 2019

“Chalk,” *The Southampton Review*, July 2019

“Home Video” and “New Hope,” *Angel City Review*, July 2019

“Crossing the Bridge,” *The Cortland Review*, June 2019

“The Morning Joe Biden Declares His 2020 Candidacy,” *Glass: A Journal of Poetry (Poets Resist)*, April 2019

“Teenagers,” *Agnes Scott College Writers’ Festival Magazine*, April 2019

“After the Pond” and “Queen Anne’s Lace,” *Heron Tree*, April/July 2019

“How I Learned to Stop Worrying” and “Your Saturday Evening Trip With Uber,” *GlitterMOB*, March 2019

“Refilling the Hummingbird Feeder,” “Cicada Hawk,” and “Haines Falls,” *The Fourth River*, March 2019

“In the Bathroom of the Summer House” and “Dark Sunday, Early Spring,” *Arcturus*, January 2019  
“Misophonia,” *semicolon*, January 2019  
“Shibu Onsen,” *Dirty Paws Poetry Review*, January 2019  
“Poem for the Juvenile Cardinals” and “On the M15 Bus,” *Superstition Review*, December 2018  
“Ecdysis,” *Blood Orange Review*, December 2018  
“Dream Where I Am in a Bathtub with Ivanka Trump,” *Matter*, November 2018  
“Night Hag” and “Les Catacombes,” *Awkward Mermaid*, October 2018  
“Tennessee Warbler,” *Okay Donkey*, October 2018  
“Gabrielle,” *Ghost City Review*, October 2018  
“Ritual” and “Dust Basket,” *Muse/A Journal*, Spring 2018  
“Driving by a Seafood Stand Outside of Baltimore,” *Free State Review*, Spring 2018  
“Honey” and “At the Farm Stand,” *storySouth*, September 2017  
“A Girl,” *New Orleans Review*, September 2016  
“Manhunt” and “Thaw,” *Cimarron Review*, Winter 2016  
“Warnings,” “Reflection,” “Dogcatcher,” and “For Hannah, on the Dock,” *drafthorse*, Winter 2016  
“Blowout,” “I Should Tell You,” and “Trap,” *Pembroke Magazine*, Spring 2016  
“Mother Water,” *Yemassee*, Fall 2015  
“For All The Babies We Prayed Would Not Be Born,” *Breakwater Review*, August 2015  
“Infractions” and “For My Father in His Studio,” *Cooper Street*, June 2015  
“Instructions to Forget” and “Aubade,” *Devilfish Review*, April 2015  
“How You Know,” featured in anthology *What Matters*, Jacar Press 2013  
“How You Know,” *Mikrokosmos Journal* and *mojo online journal*, May 2013  
“The Cautionary Tales of Divorced Aunts,” *Steam Ticket*, May 2013  
“Gangrene” and “Childhood,” *Crab Creek Review*, Winter 2012  
“Blossoming” and “Larded With Sweet Flowers,” *The West Trade Review*, Spring 2012  
“Conception,” *Susquehanna Review*, 2011

#### Creative Nonfiction

“Before the Revolution,” *JMWW*, November 2020  
“Writing the Chaos: A Portrait of the Poet as a Total Mess,” *Superstition Review* blog, February 2020  
“I Want A Nerdy Girl For President,” *Collective Unrest*, November 2019  
“The Boy Who Didn’t,” *New South*, May 2019  
“Becoming a Tar Heel,” *The New York Times*, July 2009

#### Reviews and Interviews

Book Review: “*Against Translation* and the Ethics of Compassion,” *Tikkun*, October 2020  
“Sharing Grief’s Solitude: Emily Banks on Amy Fleury’s ‘The Summer of Small Boys,’” *32 Poems Contributor’s Marginalia*, September 2020  
Book Review: *Bully Love* by Patricia Colleen Murphy, *The Rupture*, October 2019  
Book Review: *Unmanned* by Jessica Rae Bergamino, *The Rupture* (formerly *Collagist*), June 2019  
Book Review: *The Tradition* by Jericho Brown, *The Collagist*, April 2019  
“‘You Gotta Speak American Now’: A Conversation with Sybil Kein,” *The Carolina Quarterly*, Spring 2011

### INVITED TALKS

Guest Lecturer for Dr. Kristopher Woofter’s “Shirley Jackson and the Horror Tradition” course at Dawson College, Montreal, 11 November 2020 (via Zoom).

Respondent for “Jericho Brown: Writing *The Tradition*,” Works in Progress Event Series, December 7<sup>th</sup>, 2018, Emory University, Atlanta, GA.

### CONFERENCE PRESENTATIONS

“[Fall]ing [Out] of Line: *The Sundial’s* Apocalyptic Queer Futurity.” Chair for Shirley Jackson Society, “Shirley Jackson in 2021” panel. American Literature Association Annual Conference, 7-11 July 2021, The Westin Copley Place, Boston, MA. Presented virtually: <https://www.youtube.com/watch?v=TRk3acu3WX0>.

“Age, Disability, and Desexualization in Edith Wharton’s Ghost Stories,” Modern Language Association Annual

Conference, 9 January 2020, Washington State Convention Center, Seattle, WA.

“Erotic Envy in Shirley Jackson’s ‘Flower Garden,’” American Literature Association Annual Conference, 23 May 2019, The Westin Copley Place, Boston, MA.

“White Womanhood in *My Heart and My Flesh*.” South Atlantic Modern Language Association 90, 3 November 2018, Sheraton Birmingham Hotel, Birmingham, Alabama.

“Encoding the Complete Prose of T. S. Eliot” (with Sara Palmer and Alyssa Duck). The T. S. Eliot Society Thirty-Ninth Annual Meeting, 21 September 2018, Emory University, Atlanta, GA.

“Shirley Jackson and the Potential Queer Future.” American Literature Association Annual Conference, 24 May 2018, Hyatt Regency San Francisco, San Francisco, CA.

“‘A narrow roadway in the hour of dawn’: Elizabeth Madox Roberts’ Walking Women.” Critical Juncture 2018: Crossing Borders: Spaces, Times, Forms, 13 April 2018, Miller-Ward Alumni House, Emory University, Atlanta, GA.

“‘Witches and such like hags’: *Techous* Sexuality and the Queer Uncanny in Elizabeth Madox Roberts’ ‘The Scarecrow.’” South Atlantic Modern Language Association 89, 3 November 2017, Westin Peachtree Plaza, Atlanta, GA.

“Pretty Little Panopticon: Female Adolescence in the Digital World.” Midwest Modern Language Association Annual Convention, 10 November 2016, Hilton St. Louis at the Ballpark, St. Louis, MO.

“Reexamining Retrospective Diagnosis in ‘The Yellow Wallpaper.’” American Literature Association Symposium: *The American Short Story: An Expansion of the Genre*, 21 October 2016, Hyatt Regency Savannah, Savannah, GA.

“Abnormal Flashes: Temporality, Progress, and Gender in Ellen Glasgow’s Ghost Stories.” American Literature Association Annual Conference, 27 May 2016, Hyatt Regency San Francisco, San Francisco, CA.

## READINGS

Lynx House Press reading, 7 May 2021 at Auntie’s Bookstore in Spokane, WA, and via Zoom.

Featured poem (“Safe Space”), Deep Tenor City on Soho Radio, London, “Advancement” mix for the NAACP, 20 June 2020.

*Juke Joint* House Party Poetry Reading, 22 May 2020 via Instagram Live.

*SAMLA Poets on Power, Identity, and Relationships*, South Atlantic Modern Language Association Annual Conference, 16 November 2019, Westin Peachtree Plaza, Atlanta, GA.

*Creative Writing Visiting Faculty Reading*, 21 September 2018, Emory University, Atlanta, GA.

*Yemassee Launch Party*, 3 October 2015, Columbia, SC.

*The Mock Turtle Reading Series*, frequent contributor 2012-2015, The Wonderland Ballroom, Washington D.C.

*MFA Reading*, “Trespassing(s)”: The 7<sup>th</sup> Annual Interdisciplinary Graduate English Organization Conference at the University of Maryland, College Park, 8 March 2014, College Park, MD.

## ACADEMIC SERVICE

Emory University

Facilitator for Antiracist Pedagogy Reading Group, Summer 2020-present  
 Graduate English Advisory Committee, Fourth-Year Representative, 2018-2019  
 Reader for Hiring Committee, Creative Writing Program, Spring 2019  
 First-Year Writing Assessment Committee, 2016-2017  
 Organizer, Graduate Colloquy Series, 2016-2017  
 Recruitment Coordinator, Spring 2016

University of Maryland, College Park

Host of *The Mock Turtle Reading Series*, 2014-2015  
 Graduate English Organization Executive Board, Social Chair, 2013-2014

## EDITORIAL & ARCHIVAL WORK

*Stuart A. Rose Manuscript, Archives, and Rare Book Library*

Freelance Research Assistant, Spring 2020-present

*The Lewis H. Beck Center for Electronic Collections*

Digital Manuscripts Editor (XML coding), *The Complete Prose of T. S. Eliot*, ed. Ronald Schuchard, JHU Press, Spring 2016-Spring 2019

*The Carolina Quarterly*

Editorial Intern for Poetry and Creative Nonfiction, Fall 2010-Spring 2012

## PROFESSIONAL DEVELOPMENT

The T. S. Eliot International Summer School, Institute of English Studies, School of Advanced Study, University of London July 8-16 2017  
Napa Valley Writer's Conference, July 28-August 3, 2013

## HONORS & AWARDS

Nomination for ACLS Emerging Voices Fellowship, Laney Graduate School, April 2021  
Pushcart Prize Nomination, *Vox Viola*, December 2020  
Finalist, The 2019 James Applewhite Poetry Prize from *North Carolina Literary Review*  
Winner, The Agnes Scott Annual Writers' Festival Contest, April 2019 (Judge: Nikky Finney, \$500)  
Emory Center for Faculty Development and Excellence (CFDE) Classroom Mini-grant, Fall 2017 (\$255)  
Full Bursary to attend T. S. Eliot International Summer School 2017, Institute of English Studies, School of Advanced Study, University of London (£600)  
*Best New Poets* Nomination, *Pembroke Magazine*, March 2017  
Pushcart Prize Nomination, *Cimarron Review*, December 2016  
PDS Awards for Training, Emory University (\$2,500)  
PDS Awards for Conference Travel, Emory University (\$2,460)  
Finalist, The 2015 Peseroff Prize Poetry Contest from *Breakwater Review*  
Tennessee Williams/New Orleans Literary Festival's 2015 Poetry Contest, Finalist  
Pushcart Prize Nomination, *Mikrokosmos*, November 2013  
2013-14 Lannan Fellowship, University of Maryland, College Park  
2013-14 Intro Journals Project Nominee, University of Maryland, College Park  
Scholarship to attend 2013 Napa Valley Writer's Conference (\$600)  
Honorable Mention, Academy of American Poets Poetry Prize, University of Maryland, College Park, April 2013  
Dean's Fellowship, The University of Maryland, College Park, Fall 2012 (\$5,000)  
The Robert B. House Award for Poetry, UNC-Chapel Hill, Spring 2012 (\$500)  
Winner, *The New York Times* 2009 Education College Essay Content (for "Becoming a Tar Heel")  
Random House Creative Writing Competition Award for Poetry, May 2008 (\$2,500)

## PEDAGOGICAL TRAINING

Emory University  
Emory College Online Teaching Strategies, Spring 2021  
English 789: Pedagogy of Literature, Spring 2019  
English 791: Composition Pedagogy, Fall 2016  
English 790: Composition Theory, Spring 2016  
University of Maryland, College Park  
English 611: Approaches to College Composition, Fall 2012

## ACADEMIC AFFILIATIONS

Modern Language Association  
American Literature Association  
South Atlantic Modern Language Association

## LANGUAGES

Spanish: reading and conversational  
French: reading