NEH Application Cover Sheet (GW-259323) Community Conversations

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Field of expertise: American Literature

INSTITUTION

Literary Classics of the United States, Inc. New York, NY 10022-7115

APPLICATION INFORMATION

Title: Lift Every Voice: Why African American Poetry Matters Today

Grant period:	From 2018-09-01 to 2020-08-31
Project field(s):	American Literature

Description of project: Library of America requests a grant in the amount of \$458,418 in

partial support of "Lift Every Voice: Why African American Poetry Matters Today," a major national initiative to explore and reassess the multifaceted African American poetic tradition, its complex engagement with American history over 250 years, and its ongoing relevance to our national life. The project has two related objectives. One is to bring together Americans of varied backgrounds around the country to engage with the richness of this essential American tradition in ways that illuminate the continuities and discontinuities between past and present and offer context and insight into questions that remain of vital national importance. The second is to make permanently available a groundbreaking anthology reflecting several generations of scholarly and archival research and rediscovery that will encourage exploration and and discussion of the tradition's meanings and resonances long after the project is over.

BUDGET

Outright Request Matching Request Total NEH	458,418.00 0.00 458,418.00	Cost Sharing Total Budget	521,630.00 980,048.00	
GRANT ADMINIST	RATOR —			
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Lift Every Voice: Why African American Poetry Matters Today Attachment 1: Table of Contents

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Lift Every Voice: Why African American Poetry Matters Today Attachment 2: Abstract

Library of America, in partnership with the Schomburg Center for Research in Black Culture, proposes a national initiative to explore and reassess the multifaceted tradition of African American poetry, its complex engagement with American history over 250 years, and its ongoing relevance to our national life. **Lift Every Voice** comprises nationwide scholar-led public conversations, a multimedia website, five major regional events, and a groundbreaking anthology reflecting several generations of scholarly and archival research and rediscovery. The project will bring together Americans of varied backgrounds to read, learn about, and engage with these essential American texts, in ways that highlight the richness and imaginative breadth of the tradition, illuminate the continuities and discontinuities between past and present, and offer context for and insight into questions that remain of vital national importance.

Lift Every Voice: Why African American Poetry Matters Today Attachment 3: Application Narrative

A. NATURE OF THE REQUEST

Library of America, in partnership with the Schomburg Center for Research in Black Culture, requests a Community Conversations grant, with a Position in the Public Humanities, in the amount of \$458,418, in partial support of Lift Every Voice, a national program comprising a groundbreaking anthology, public conversations with literary scholars and historians, and a website and supporting materials that will explore the multifaceted African American poetic tradition, its place in the history of American culture over 250 years, and its continuing vitality and importance. The project has two related objectives. The first is to bring together Americans of varied backgrounds around the country to learn about, read, discuss, and share insights into African American poets and poems. With the guidance and participation of prominent scholars and poets, this programming will examine the extraordinary breadth and range of African American poetry, its complex engagement with American history, and its ongoing relevance to our national life. Structured programs will enable participants to bring their observations and experiences to bear on these essential American texts, illuminating the continuities and discontinuities between past and present and offering context for and insight into questions that remain of vital national importance. The second objective is to develop, curate, and make widely and permanently available in print and eBook form a definitive new anthology of the African American poetic tradition in the authoritative Library of America series. Organized chronologically and surveying the entire tradition in all its rich variety, the anthology will reflect several generations of scholarly work, critical reassessment, and archival research, and will serve as a permanent legacy of the project.

African American poetry is in the midst of a renaissance, and public recognition of African American poets-in the form of honors and awards, appointments as Poet Laureate, distinguished academic and institutional posts-has never been greater. This current public prominence represents a belated acknowledgment of the myriad glories of the African American poetic tradition: its distinctive prosody fusing European and African registers, its sensitivity to nature, its articulation of community and its enduring connection to ancestral wellsprings of speech and music, its exploration of spirituality through praise and lament, and its commitment to vernacular expression while offering an ample sphere for experiment and innovation. Black poets have addressed pressing social issues with urgency and eloquence throughout American history. Great poetry can be cathartic and open up fresh and unexpected perspectives. In the current moment-given its tensions and frequent polarization-the language of African American poets, at once engaged and visionary, can forge pathways for deep, searching, and revelatory conversations about the poets' times and our own, conversations that are mutually respectful and non-partisan. Lift Every Voice, a title honoring the 1899 James Weldon Johnson poem whose musical setting has become known as the "African American National Anthem," seeks to make this cultural moment an opportunity for enlightening humanities public programming that will enable participants to discover together how the 250-year-old tradition of African American poetry is intertwined with, and sheds light on, both the past and the present.

Bringing together the editorial and publishing resources of Library of America; the scholarly resources, outreach networks, and programming expertise of the Schomburg Center for Research in Black Culture (part of The New York Public Library), the Auburn Avenue Research Library in Atlanta, Georgia, and the Chicago Public Library; and the national outreach to poets, poet-scholars, and the poetry community of the Academy of American Poets, Poetry Society of America, and Poets House, **Lift Every Voice** will provide a broad national audience with shared materials and an interpretive framework to rediscover African American poetry and engage in a robust discussion of the ways in which it illuminates the American experience. Drawing on both well-known poets and poems and work that has been discovered or taken on new significance in recent years, the project will offer the public a new introduction to a remarkable body of writing. Providing the framework for moderated and focused

discussion, **Lift Every Voice** will create opportunities for Americans of all backgrounds to refract their observations and experiences, including but not limited to their experience of race, through a historically and critically informed exploration of African American poetry.

A high-profile launch event at the Schomburg Center; major regional events in key cities chosen for their historic and current connection to African American poetry and history; readings, discussion, and community conversations in fifty sites throughout the country, a multimedia companion website, and effective use of social media will extend the reach and audiences for the project and allow wide sharing of project materials and insights. Finally, an expertly curated and annotated anthology published in print and eBook form in the authoritative Library of America series will stand as a permanent legacy of the project. In these interrelated ways, **Lift Every Voice** will be a significant and substantive occasion for national public attention, bringing the rich and diverse voices of the African American poetic tradition into conversation with current debates about justice, equality, race, identity, and ultimately the purpose and promise of our nation.

Lift Every Voice will build on Library of America's extensive experience mounting national public initiatives that engage potentially sensitive social issues through structured, non-partisan humanities programming. These include World War I and America, which brought veterans and their families together with their neighbors to read and reflect on the firsthand writings of an earlier generation of Americans whose lives were transformed by war; Lincoln in American Memory and Civil War 150, which used original sources and state-of-the-art scholarship to illuminate the still-contested legacies of America's most devastating national crisis; and Becoming an American Writer: The Life and Works of Isaac Bashevis Singer, an exploration of the immigrant experience as seen through the lens of the celebrated Yiddish writer.

Project Formats

- 1. *African American Poetry: A New Anthology from the Eighteenth Century to Today*, a groundbreaking collection of more than 100 poets in over 700 pages of text, edited by Kevin Young for the Library of America series.
- 2. Public Programming, including 1) a signature live launch event at the Schomburg Center for Research in Black Culture, with the participation of eight of the foremost poets and poet-scholars in America, broadcast live on Facebook; 2) major events in four cities whose poets have made major contributions to the African American poetic canon, and 3) two public humanities events at each of 50 libraries nationwide (minimum of 100 programs over seven months). Librarians and museum educators serving as project coordinators will take part in an orientation and training webinar—which will include a workshop on best practices for facilitating conversations about issues of race—and will benefit from a webinar companion, the downloadable Site Support Notebook (see Attachment 4).
- 3. The **Lift Every Voice Reader**, to be used in conjunction with public programs and reading groups (see Attachment 4).
- 4. A **multimedia website** featuring many supplementary and contextual materials, including: a video library offering introductions by project scholars, readings and commentary by African American poets and others, and videos from the public programming discussed in item #2, above; a timeline situating key poets and publications within the broader contexts of American history; a downloadable PDF of the Lift Every Voice Reader; a calendar of all public programs listed by state; an array of curated and contextualized documents and images centered on individual poets.

In addition to the institutions directly participating in the program, any library, historical society, museum, or other institution that wishes to host an African American poetry event can draw on the **Lift Every Voice** website and downloadable Reader to enhance its public programming. Overall, the project is intellectually stimulating, suitable for different types of audiences and institutions, and offers a way for the Endowment to work in partnership with several respected cultural organizations to foster a national

conversation about poetry, culture, and history in America. The grant request is \$458,418; the total project budget is \$980,048.

B. HUMANITIES CONTENT AND THEMES

"Poetry is not a luxury," the poet Audre Lorde wrote. "It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. Poetry is the way we help give name to the nameless so it can be thought. The farthest horizons of our hopes and fears are cobbled by our poems, carved from the rock experiences of our daily lives."

African American poetry is part of what Kevin Young has called "a poetry of necessity." African American poetry began in slavery, written first in captivity by poets like Phillis Wheatley and George Moses Horton, and orally crafted in spirituals that spoke of hardship, transcendence, freedom, and justice. Continually engaged with the promises and betrayals of American history, the poets wrote, the singers sang, and by the twentieth century African American poetry had come into its own as a powerful medium of black self-expression and self-definition. By the Harlem Renaissance a poet like Langston Hughes could write "I, too, sing America," while Jamaican-born Claude McKay, in a more defiant mode, could write "If we must die—oh, let us nobly die / So that our precious blood may not be shed / in vain." Black poets gave voice, and took it, creating art in the face of neglect, critical disdain, and often much worse.

The extraordinary impact of such recent books as Ta-Nehisi Coates's *Between the World and Me* suggests that there is for many Americans a new urgency, and perhaps a new willingness, to face, reexamine, and reflect on race. Coates's book takes its title from a line of Richard Wright's poetry, connecting our current cultural conversation about race with such prominent twentieth century writers as Wright and James Baldwin, whose poetry often proved more immediate and personal than their fiction.

The hopes and fears figured in African American poetry have always been both personal and political, inviting and often demanding that readers reconsider preconceptions and prejudices about the poet as an individual and as a representative of a group. To read African American poetry, whether a poetic blues like those of Langston Hughes or the "verse journalism" of Gwendolyn Brooks, is to be offered, among other things, a rich music—and an opportunity to explore how the language and understanding of race can inform, and sometimes deform, the encounter between reader and poem/poet. An informed exploration of a poem, how and why it is phrased and constructed in that precise way, is a chance to explore how our beliefs shape our reading and vice versa.

Over 250 years, in poems that were simultaneously both a challenge to, and an essential part of, American culture, African American poets forged imaginative structures—languages, fresh forms, personae, styles of expression, celebration, confession, endurance, resistance, assertion, and vision—that were and remain an intensely vital record of American life and a repertoire of American possibility. The recent explosion of artistic success and public recognition for African American poets—including four Pulitzer Prizes in the past ten years—offers an opportunity to reaffirm this tradition's centrality to American culture, establishing the possibility of transforming our understanding of American history and its relationship to current national life.

The printed history of African American poetry begins with a volume published in London in 1773: *Poems on Various Subjects, Religious and Moral by Phillis Wheatley, Negro Servant to Mr. John Wheatley, of Boston, in New England.* Born in what was likely present-day Senegal, stolen as a girl, Wheatley survived the Middle Passage, arriving in Boston on the slave ship *Phillis* in 1761. After her purchase by the Wheatleys, a merchant family who named her after the ship that had brought her, Phillis displayed intellectual propensities that the Wheatleys encouraged her to develop and express. Classical in form and mostly religious and patriotic in content, Wheatley's poems powerfully asserted her personhood in the face of the slave system's denial of her humanity. So anomalous to white readers was the possibility of an African American poet that Wheatley's volume was prefaced with testimonials from white examiners verifying that she was indeed the author. Her lament for the treatment of "Afric's

blameless race" inaugurated a long and complex tradition of protest that runs through African American poetry up to the present.

In the nearly two and half centuries since Wheatley's emergence, African American poetry has become central to American literary culture. At the present time, the most influential figures in American poetry include African American writers such as Elizabeth Alexander, the Inaugural Poet in 2009; the Poets Laureate and Pulitzer Prize winners Rita Dove, Natasha Trethewey, and Tracy K. Smith; the acclaimed poets Carl Phillips, Kevin Young, Evie Shockley, Ed Roberson, and Ross Gay; National Book Award winners Nathaniel Mackey, Terrance Hayes, Nikky Finney, and Robin Coste Lewis; further Pulitzer Prize winners Yusef Komunyakaa, Gregory Pardlo, and Tyehimba Jess; and National Book Critics Circle winners Claudia Rankine (whose *Citizen: An American Lyric* became a best seller) and Ishion Hutchinson. In this extraordinary flowering of talents one can see both the culmination of a long tradition and the arrival of a transformative moment for American culture in general.

How that tradition took shape makes for an inspiring story of poets affirming their vocation and insisting on their creative freedom despite the indifference, if not outright hostility, of the mainstream culture. White critics and academics were rarely motivated to approach African American poetry on its own terms, and white readers of poetry—to the extent that they encountered it at all—tended to treat it as a special, marginal case. It was left to Black poets and readers to build, generation after generation, a literary heritage rooted in fundamental truths of American history and experience, and a searing awareness of the degree to which the expressed ideals of American civilization went unrealized in daily life. The historical canon of African American poetry is an essential source for grasping the nation's story and its inner life.

Defining itself as a tradition within the larger field of American poetry of which it is an inextricable part, African American poetry has continued to explore literary, cultural, social, and psychological issues raised by its central early figures. Born during Reconstruction, Paul Laurence Dunbar was the most influential African American poet at the turn of the twentieth century. A highly skilled craftsman with a broad thematic range, Dunbar excelled in both dialect and non-dialect forms, but it was his dialect poems, with their humor ("Sign o' the Times") and their melodic charm ("When Malindy Sings"), that found most favor, rather than more challenging works such as the now celebrated "We Wear the Mask" and "Sympathy" ("I know why the caged bird sings"). To his friend James Weldon Johnson, Dunbar confided: "I've got to write dialect poetry; it's the only way I can get them to listen to me."

Dunbar thus opened up central questions about the language, audience, and ultimate intent of African American poetry that would be points of departure for argument and experimentation within the black poetic community throughout the century to follow. Should African American poets aspire to acceptance by white literary critics and audiences? Should they address themselves in populist and accessible terms to a broad black readership or feel free to explore radical and avant-garde possibilities? Should the goal be personal expression or collective exhortation in the service of social and political change? Or did such polarized ways of thinking about poetry represent false choices? These questions were argued not as abstract debates but as matters of fundamental purpose and life-and-death urgency. Each generation of black poets has absorbed the issues and quarrels that animated its predecessors, leading to the richly layered and complex historical consciousness that informs the work of so many contemporary African American poets.

This tradition was forged in the face of a dominant culture indifferent to African American poetic achievement. The most influential anthologies of American poetry up through the 1960s either completely omitted or utterly marginalized the work of black poets. To cite two telling examples: F. O. Matthiessen's *Oxford Book of American Verse* (1950)—a much acclaimed anthology pioneering in its delineation of a national poetic canon—contains no poems by African American poets, and Donald Allen's *The New American Poetry* (1960), the most influential gathering of innovative poetic work in its time, finds room for just one African American poet, LeRoi Jones (later Amiri Baraka). Anthologies compiled by black editors, especially James Weldon Johnson's landmark *The Book of American Negro Poetry* (1922)—

whose introduction observed that "the public, generally speaking, does not know that there are American Negro poets"—represent an essential corrective.

Johnson's anthology helped to familiarize readers with some members of the emerging generation of black poets who were part of the Harlem Renaissance, among them Claude McKay, Anne Spencer, Jessie Redmon Fauset, and Georgia Douglas Johnson. The two most celebrated poets of the period, Countee Cullen and Langston Hughes, exemplified very different approaches to their art, setting the terms of a debate that would echo down the decades. For Cullen, it was important to work within the traditions of English verse even as he expanded that tradition by introducing racial themes not yet explored. Hughes, on the other hand, felt free to upend conventional notions of poetic decorum, often exploring African American vernacular forms to do so.

In his famous 1926 essay "The Negro Artist and the Racial Mountain," Hughes cites Cullen (without naming him) as having said, "I want to be a poet—not a Negro poet." To this Hughes responded: "[T]his is the mountain standing in the way of any true Negro art in America—this urge within the race toward whiteness, the desire to pour racial individuality into the mold of American standardization, and to be as little Negro and as much American as possible." The vernacular in which Hughes expressed himself in his first book *The Weary Blues* (1926) was a potent demonstration of the possibilities of a contrary aesthetic, in which necessity became opportunity: the opportunity to redefine verse, reconfigure language, and assert an independent aesthetic unconstrained by inherited strictures, aims clearly aligned with currents in American poetic modernism. It was a book equally crucial for African American poets and— although recognition of this was a long time coming—for American literature as a whole, introducing a new element of formal experiment inspired by jazz and blues, and affirming the power of vernacular speech molded into compressed poetic statement.

The experimentation embodied by Hughes represents a vital aspect of this tradition, and points the way toward the expansive and innovative work of his contemporaries and successors, poets such as Jean Toomer, Sterling Brown, Gwendolyn Brooks, Melvin B. Tolson, Robert Hayden, and Margaret Danner. It is an experimentation not merely formal but social and historical, drawing in elements from music and religion, legal testimony and family history, and above all from the various substrata of language, written and unwritten, spoken and sometimes unspoken, from which the workings and hierarchies of a society, and the buried authenticities of personal experience, can be excavated.

Amid the political turmoil of the 1960s, often under the rubric of the Black Arts Movement, a new generation of African American poets—among them Amiri Baraka, Sonia Sanchez, Jayne Cortez, Etheridge Knight, and June Jordan—took a militant approach to poetry as an expression of Black Nationalism and a black aesthetic seen as oppositional to the values of mainstream white culture. This was a poetry with close ties to music and live performance, and through such artists as The Last Poets and Gil Scott-Heron, one that profoundly influenced the subsequent evolution of hip-hop culture. It was also a movement which nurtured new communities of readers and teachers, and fostered independent publishers such as Detroit's Broadside Press and Chicago's Third World Press. Later in this same era, poets such as Audre Lorde and Maya Angelou became household names, and African American poetry began to be featured prominently in school and college literature courses.

In the decades since, African American poetry has flourished in multiform ways. Encountering and even anticipating recent historical developments—whether the hard-won public prominence of gays and lesbians, the influx of black immigrants from Africa and the Caribbean, the presidency of Barack Obama, or the emergence of the Black Lives Matter movement—African American poetry has given voice to its manifold concerns in ways that reflect its cultural vitality. The formal and thematic range of contemporary African American poets has grown more expansive than ever, and in the process American culture has been enriched with a new sense of personal and imaginative possibilities.

The African American poetic tradition, taken in its full power and historical sweep, presents an indispensable and revelatory perspective on American history and the contemporary national experience. A counter-tradition forged by necessity against the mainstream, African American poets' insistence on expressing their own American truths opened up new avenues of American speech and expression. Just as American music is unthinkable without Ellington and Coltrane, so American poetry is nowhere more

American than in the poems of Dunbar, Hughes, Brooks, or the wide-ranging voices of the tradition explored in this proposed project. The tradition has never been exclusively oppositional or merely reactive. Deeply engaged and responsive to a history and to realities that mainstream American culture has often refused to acknowledge, African American poetry demands to be understood as an essential part of our national culture, one that it has confronted and created and reinvented through verse, song, experiment, and exhortation. Doing so offers an unparalleled opportunity for a transformative understanding of the American past, the American present, and the American future.

Humanities Themes

The project will explore the following key humanities themes:

- 1. The Freedom Struggle. From African American poetry's eighteenth-century beginnings, its writers have added their voices, arguments, and passions-and often their bodies-to the fight for racial equality, reshaping the mainstream culture's views of civil rights, social justice, and those who struggle for them. Drawing on Frances Smith Foster's Written By Herself (1993), and the scholarly work of Joanne V. Gabbin, Gene Andrew Jarrett, and Robin D.G. Kelley, among others, this theme explores the deep connections between African American poetry, especially the poetry of protest, and key social movements and struggles in American history. In addition to poems that address the social and political sphere, this theme will include works that explore the psychic conflicts involved in seeing oneself both from within and from without, through the denigrating eves of an oppressive society, and the efforts to free oneself from pernicious stereotypes. Poems to be discussed range from Phillis Wheatley's 1778 "From this the Muse" ("But how, presumptuous shall we hope to find / Divine acceptance with th' Almighty mind— / While yet (O deed Ungenerous!) they disgrace / And hold in bondage Afric's blameless race?"), Claude McKay's "If We Must Die," and Sterling Brown's "Old Lem," to retrospective historical poems such as Natasha Trethewey's "Native Guard," and works such as Langston Hughes's "Kids Who Die," Robert Hayden's "Middle Passage," and Gwendolyn Brooks's "Malcolm X" that reframe the narratives of African American activists and martyrs. What is protest poetry in the African American tradition? What are its forms and its boundaries, in terms of subject matter and of voice? How is the struggle for racial justice addressed in poetry, and how does the awareness of a larger historical tradition of protest affect the creation of poems that take up contemporary realities? How are gestures of praise, homage, and memory woven into socially engaged poems?
- 2. Black Identities, Self-Assertion, and Masking. African American poetry has been from the beginning an assertion, sometimes joyful, sometimes defiant, of blackness-an assertion that has often been complicated by the counterpressure to assume a useful and protective mask, a conflict enacted, for example, in Paul Laurence Dunbar's "We Wear the Mask" at the turn of the twentieth century. This theme, informed by the scholarship of Marlon B. Ross, Cherene Sherrard-Johnson, James Sidbury, and others, will examine how different poetic voices/personae explore and dramatize the complexities of African American identity. What is the relationship between poetic persona and mask? What sorts of expressive freedoms—and subversive critiques—can flourish through the use of personae and masks? How do these complex poetic means relate to signifying, preaching, hip-hop, and other modes of black speech outside the realm of poetry? How have African American poets enriched or enlarged a sense of what African American identity actually is or may become, for different individuals and for the larger community? What roles are played by family, region and neighborhood, religion, work, gender, and the idea of an African heritage as a usable past, and how have they changed, if at all, between the poet's time and our own? What places do images of femininity and masculinity hold? Are there analogies and similarities to how other racial and ethnic groups wrestle with American identity? Examples of poems to be discussed: Countee Cullen's "Heritage," Gwendolyn Brooks's "the children of the

poor," Amiri Baraka (LeRoi Jones)'s "Look for You Yesterday, Here You Come Today," and Nikki Giovanni's "Nikki-Rosa."

- 3. History, Memory, and the Legacy of Black Experience. In African American culture, memory has served as both a painful reminder of suffering and a powerful rejoinder to it, often expressed through poems. Poets have addressed not only the foundational trauma of slavery, but also the violence of the Reconstruction and Jim Crow eras; the sweeping transformation of American life through the Great Migration: the epochal achievements of the Civil Rights movement, and the subsequent backlash against it; and the election of America's first black president. For many poets, African American poetry fully realizes itself only through its direct engagement with black history and experience; other poets, while acknowledging the centrality of that experience, have resisted the notion that they exclusively address black themes, and have sought out other spheres to explore as an expression of their artistic and personal freedom. This tension played out in the opposition between Countee Cullen's desire to explore any theme and express more than the "one note that has been the concern with [...] race," and Langston Hughes's insistence that writers adopt an explicitly African American perspective in their work; it can also be felt in the rise of the Black Arts Movement in the 1960s and some of the responses to its work and outlook. Poetscholars such as Kevin Young and former U.S. poet laureate (2012–14) Natasha Trethewey have explored the fraught intersections of history and poetry, while the work of Farah Jasmine Griffin traces history and its impact on black memory and migration in Who Set You Flowin'? (1995). Drawing on such poems as Trethewey's "Pilgrimage," Jay Wright's "Benjamin Banneker Helps to Build a City," and Elizabeth Alexander's "The Venus Hottentot," this theme will explore the interplay between African American poems and American history—the specific events of that history and the ways in which it provides the raw material for much of African American poetic expression. To what extent do black history and black experience determine African American poetry? What effect might such concerns have on experimental or other avant-garde efforts, such as Melvin B. Tolson's modernist, densely allusive Harlem Gallery? For the poet, is African American history a source of symbolic power or ultimately a limitation? What does artistic freedom look like? And-in parallel to a long-running debate about the uses and purposes of the African American novel-how does poetic expression relate to social protest?
- 4. Language, Music, and the African American-ness of African American Poetry. The first great anthologist of African American poetry, James Weldon Johnson, understood that dialect and the vernacular, music, and religious forms of expression—above all the oracular performances of black preaching—were essential elements of the tradition he surveyed. More recently, scholar-poets like Nathaniel Mackey and Kamau Brathwaite have explored how, starting with Paul Laurence Dunbar, black poets have embraced and reimagined vernacular language, in a complex engagement with stereotypical portrayals and "othering." At the same time, Johnson's own poems—especially the "sermons in verse" of *God's Trombones* (1927)—were a powerful force in American poetry for innovation and experimentation; and this complex relationship between vernacular tradition and formal innovation runs throughout African American poetry, evolving and finding expression in the work of Langston Hughes and Gwendolyn Brooks, among many others.

Closely related is the theme of music. Langston Hughes, Sterling Brown, and other poets of the Harlem Renaissance engaged musical forms like the blues, doing so not to capture those traditions in amber but to modernize their poems—a current that runs parallel to the commitment to homegrown speech and expression readily found in the work of William Carlos Williams and other American modernists. This theme will draw on the scholarly work of Brent Edwards linking jazz with black diaspora letters and life, on Angela Davis's *Blues Legacies and Black Feminism* (1998), and more generally on Ralph Ellison, Albert Murray, and Amiri Baraka (LeRoi Jones)'s considerations of the inextricable connections between African American music and American

culture. What makes African American poetry African American? How does it maintain its distinct identity yet form a vital part of the American tradition? How has it influenced American poetry more broadly, as well as the larger American sphere of arts and culture? Do its links to music (spirituals, blues, jazz, hip-hop), to African cultures, and the use of vernacular have analogies in other American traditions? Poems relevant to this theme include Langston Hughes's "Projection" and "Song for Billie Holiday," Robert Hayden's "Soledad," Jayne Cortez's "Rose Solitude," Michael S. Harper's "Dear John, Dear Coltrane."

5. A Golden Age of African American Poetry? Many poets, scholars, and literary historians believe that there is currently a renaissance of African American poetry, which the poet and scholar Elizabeth Alexander has called a "golden age." How do contemporary African American poets build on the work of earlier generations, and how have their explorations of politics, culture, and history taken new, unexpected forms? In what ways does this "golden age" reflect twenty-first century realities, and in what sense is it an affirmation and continuation of a tradition that has always flourished—as argued, for example, in the scholarly work of Michael Cooke's Afro-American Literature in the Twentieth Century: The Achievement of Intimacy (1984), Henry Louis Gates, Jr.'s The Signifying Monkey (1988), Aldon Lynn Nielsen's Black Chant: Languages of African American Postmodernism (1997), as well as patterns of rediscovery in Cheryl A. Wall's Worrying the Line: Black Women Writers, Lineage, and Literary Tradition (2005) and Maureen Honey's Aphrodite's Daughters: Three Modernist Poets of the Harlem Renaissance (2016)—through a multiplicity of voices: women poets, LGBT poets, voices emerging from all over the United States and in dialogue with other communities in the African diaspora? What is the relationship between this cultural flowering and the African American experience today? This theme will explore these questions through such poems as Cornelius Eady's "Why Do So Few Blacks Study Creative Writing?," the celebratory "Festive Heart" by Keorapetse Kgositsile, and Al Young's "The Song Turning Back Into Itself."

In addition to these key themes, the project will be guided by the following general questions:

- How does African American poetry enlarge and deepen our understanding and appreciation of American history?
- How do a poet's choices of language and form relate to questions of American identity and the aspiration "e pluribus unum"?
- What do the voices of African American poets add to the conversation about racial justice today?
- What does the language of freedom and liberation look and sound like?

C. PROJECT FORMATS

Lift Every Voice provides an array of interrelated resources to help participants explore the historical meanings and contemporary resonances of African American poetry, while establishing a shared framework for discussion and debate of key humanities themes. The principal components are:

1. *African American Poetry: A New Anthology from the Eighteenth Century to Today.* Edited, introduced, and annotated by Kevin Young. 750 pages. Cloth and eBook. Library of America, February 2020.

No collection has yet done justice to the full scope, formal range, and artistic glories of African American poetry. Anthologies of American poetry that haven't been outright exclusionary have presented a basic and limited selection. And despite the fact that poetry is a central art form in African American

culture, it has gotten short scholarly shrift even within African American studies over the last twenty-five years, as critics and anthologists have focused instead on fiction. Now is the ideal time to undertake the first truly comprehensive anthology. It's been over forty years since black literary studies established a significant presence in the American university, making now a perfect vantage from which to look back and reassess the tradition. Debates about the canon inside and outside the academy have sharpened awareness of writers and works excluded from standard literary histories, and this has catalyzed new archival discoveries that have broadened our knowledge—discoveries that have enriched African American poetry collections at The Schomburg Center for Research in Black Culture, Boston University's Gottlieb Archive, Yale University's Beinecke Library, Emory University (Lucille Clifton papers), and in privately held collections (for example that of Gwendolyn Brooks's daughter). The project will draw upon these materials to create the first overview of the entire tradition of African American poetry, an enormous contribution to American letters that will go far to correct our vision of the American poetic tradition.

Nothing like it exists. The anthologies currently available, each of which has its strengths, fall short of the single definitive anthology proposed here. *The Oxford Anthology of African-American Poetry* (2005), edited by Arnold Rampersad, which organizes its contents by theme, does not aim for historical representativeness. Michael Harper & Anthony Walton's *Every Shut Eye Ain't Asleep* (1994), now out of print, focused only on the twentieth century and a much smaller selection of poets; those editors' more comprehensive follow-up, *The Vintage Book of African American Poetry* (2000), is by now in need of updating and at under four hundred pages is constrained by space considerations. There are a number of important anthologies which focus only on particular aspects or periods: two volumes edited by Aldon Lynn Nielsen and Lauri Ramey, *Every Goodbye Ain't Gone* (2006) and *What I Say* (2015), collecting innovative and experimental poetry, and *Angles of Ascent* (2013), edited by Charles Henry Rowell, an ambitious survey of contemporary African American poets. Dudley Randall's *The Black Poets*, currently the most widely available, was published in the 1970s and so takes no account of the renaissance in black poetry over the last forty years; neither does it have an introduction, endnotes, or any other editorial apparatus to provide information and context.

In short, an authoritative collection is needed that combines a) the full chronological span of African American poetry, informed by the last several decades of scholarly research and revaluation; b) a critical introductory essay by a knowledgeable scholar; c) a selection that takes account of the present flourishing/renaissance of black poetry; and d) informative endnotes and other contextualizing editorial apparatus to allow the book to be used and enjoyed both in the classroom and by a general audience.

Designed for general readers as well as scholars. Aside from its usefulness for scholars and teachers, the anthology will be designed to appeal to the general readership for poetry. Familiar poems by Paul Laurence Dunbar, Langston Hughes, Gwendolyn Brooks, and other well-known central figures will appear alongside less familiar and newly discovered works, the number of selections reflecting the importance of each poet to literary history. Attractively produced and packaged, featuring photographs of the poets and other illustrative elements, the volume will serve not only as an authoritative resource but as a keepsake, promoted and re-promoted for the fall holidays, for graduation, for Mother's Day and Father's Day. The introduction and notes will be written in lucid prose free of scholarly jargon, will be deeply knowledgeable and informed by decades of scholarship yet designed to communicate with non-specialist readers. Alliances with such partners as the Schomburg Center, The Poetry Society of America, and the Academy of American Poets will help with outreach to the broadest possible audience of readers, as will the book's wide availability in both print and eBook editions through the distribution network of Penguin Random House, Inc., the nation's largest publisher.

The editor: Kevin Young is a distinguished poet and scholar who is aware of and sensitive to a general audience and who has extensive knowledge of the relevant poetry archives. As editor of an acclaimed installment of the *Best American Poetry* and the ever-popular *Jazz Poems* and *Blues Poems* anthologies, he will bring to the process of selection and annotation the long view of the scholar/historian and the perspective of someone fully involved in the contemporary world of African American poetry. Kevin Young will serve as the public face of the project and the anthology.

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Director of the Schomburg Center for Research in Black Culture at the New York Public Library and incoming poetry editor of *The New Yorker* magazine, Young is both an eminent poet and a leading scholar and literary historian and critic of African American poetry. He has unparalleled knowledge of and experience working with poetry archives, having most recently served as curator of the Raymond Danowski Poetry Library, as well as Charles Howard Candler Professor of English and Creative Writing at Emory University, where he is still University Distinguished Professor; and he has regularly taught from these materials at the graduate and undergraduate levels for twenty years.

For the last thirty years, African American poetry has seen a renaissance. As a poet in the middle of this extraordinary moment in American literature, one who named its flowering almost twenty years ago in his anthology *Giant Steps: The New Generation of African American Writers* (2000), Kevin Young is ideally situated to judge how it should be represented and in what proportion. He is also the ideal ambassador for American poetry: his familiarity to readers, his travels, his scholarly and grassroots and arts center experiences interpreting his own poems and those of others will make him a powerful champion of the anthology, the poets, and the poems.

Scope of the anthology and criteria for selection. The collection will embrace the entire tradition of African American poetry from its eighteenth-century beginnings to the present. The number of pages devoted to each poet will represent how the editor, the board of editorial advisors (see below), and an extensive list of scholarly consultants assess the importance of the poet in the tradition. Every poem in the book will be judged on the basis of its literary merit, but the aim is a comprehensive, wide-ranging volume that is representative of the many styles, schools, periods, and regional variations of African American poetry.

Every anthology inevitably carries the imprint of its editor. To the extent that the selections in the anthology reflect the editor's particular taste, those judgments will be articulated and explained in the introduction and notes. The introduction will cover, among other topics, the history of African American poetry anthologies and their various biases, and will discuss the very compelling issues and intellectual debates of the last few decades as they bear on questions of literary value and selection.

Editorial and Programming Advisory Board. Kevin Young will work with an editorial advisory board during the process of selection, and all poems proposed for inclusion will be reviewed and vetted by the following scholarly consultants. The Humanities Advisors represent a range of institutions and academic specialties and have been selected for their expertise in African American poetry scholarship, particularly their knowledge of primary source materials. Humanities Advisors will work with the Project Director and Project Team to shape the structure and content of all print and web materials. They will contribute to and review all website content, serve as a programming resource for libraries and other institutions planning discussion groups and other events, and make themselves available for media interviews.

The advisory board has been chosen to provide expertise on a range of periods, schools, and styles of African American poetry. Please note that the advisory board is also providing expertise for the **Lift Every Voice Reader** and the public programming initiative.

Elizabeth Alexander, Columbia University, The Ford Foundation (unpaid) Joanne M. Braxton, The College of William & Mary Randall K. Burkett, Rose Library, Emory University Brent Edwards, Columbia University Joanne V. Gabbin, James Madison University Terrance Hayes, University of Pittsburgh Claudia Rankine, Yale University Evie Shockley, Rutgers University Natasha Trethewey, Northwestern University

Please see Section K for brief biographies of the Humanities Advisory Board, with links to more extensive website biographies.

2. Public Programming Initiative. Public programming will be divided into three parts: a major launch

2. Public Programming Initiative. Public programming will be divided into three parts: a major launch event in New York City; signature events in four major cities in different regions; and public events in fifty libraries across the country.

a) **Launch Event.** On February 1, 2020 (the 118th birthday of Langston Hughes), the Schomburg Center for Research in Black Culture, which houses the most important and fastest growing archives of African American culture in the world, will present a gala evening of poetry performance and commentary featuring some of the nation's foremost poets and poet/scholars, introduced and moderated by Principal Humanities Advisor Kevin Young. Poems from across the tradition will be read by poets, singers, and actors, and serve as the basis for reflection and discussion among a panel of distinguished poets and scholars. The Center's auditorium has a capacity of three hundred. For those unable to attend in person, the event will be made available as a Facebook Live event and recorded and subsequently made available in full and in segments on YouTube and the project website for use by participating institutions and other unaffiliated sites as a planning and programming resource. The event will draw from the audiences of the Schomburg Center, Library of America, the Academy of American Poets, The Poetry Society of America, and Poets House and be held in the early evening to facilitate attendance by young people and adults. Publicity surrounding the evening, including possible broadcast on C-SPAN, will aid in making a wide audience aware of the project resources and opportunities.

b) Signature events in four major cities. In addition to the Schomburg Center launch event in New York City, programs similar in content and structure will be held in four other major American cities, each event centering on canonical poets and poems with connections to the region and featuring local scholars and poets. Regional partnerships have been confirmed with the Auburn Avenue Research Library in Atlanta, Georgia, and the Chicago Public Library. The Project Team is in discussion with programming institutions in Kansas City, New Orleans, Washington, DC, Houston, Los Angeles, and Detroit, and will select two additional cities/venues from this list based on 1) consultation with the project's humanities advisors to identify optimal partners; 2) outreach and conversation with candidate institutions; 3) development of proposals for program content, participants, and marketing; 3) review and discussion of proposals by Project Team; and 4) final selection and the signing of an agreement. Cities selected for programming will meet the following criteria: 1) historic contribution to the canon of African American poetry, 2) vital role in African American history, and 3) a culturally significant institutional partner or partners with a proven record of substantive public programming for a wide and diverse audience. Additional information on the confirmed partners and cities is included in the Project Walkthrough section of this proposal.

c) Nationwide library programming. In consultation with the Project Team, Library of America will select 50 libraries by competitive application to develop and implement programming that brings together African American scholars and poets with the general public to encourage dialogue about and a deeper understanding of African American poetry and the key project themes. These conversations will be structured around and guided by the core poems collected in the Lift Every Voice Reader, which will be made available to all patrons, and by support materials at the project website and in the downloadable Site Support Notebook. These will offer a robust collection of resources, including contact information for outreach to partner organizations that will assist the sites in finding poets and scholars in their area. All participating libraries will be required to host a minimum of two public programs, at least one of which must be a discussion program moderated by a scholar of African American literature. Other programs may include adult and young adult reading groups based on the Reader, dramatic readings combined with panel discussions, lectures or discussions led by local scholars, and poetry slams in which local poets are encouraged to perform their own work in tandem with a poem from the

Lift Every Voice Reader that has inspired them. The project website will include additional programming suggestions, and libraries will be selected based on how well their proposed programs use project materials to elucidate project themes. Library of America has an exemplary track record working with libraries to plan humanities programs.

Each library selected for the project will receive a stipend of \$1,200 to support the cost of hosting two public programs. Libraries will also receive a copy of *African American Poetry: A New Anthology*, the downloadable Project Reader, and the Site Support Notebook. A collaborative social media campaign between Library of America and the participating libraries will help raise awareness about the project and facilitate conversation within and among local communities. To help frame and encourage discussion, the project website will include video introductions to the humanities themes by project scholars and a video library of reactions and commentary to selections by poets, literary critics, and others, organized by humanities theme, all of which can be streamed on-site at live events. Patrons will be encouraged to access supplementary materials at home through the website.

Library and Museum Selection. Libraries and museums will be selected by competitive application. In August 2019, Library of America will invite applications from libraries around the country through library press, digital outlets, outreach at conferences, and a targeted mailing. The Project Team, consisting of Project Director Max Rudin, Principal Humanities Advisor Kevin Young, and Project Consultant Lisa Lucas, will identify 50 host sites based on the following criteria: available event space; creative ideas for public programs; geographical diversity; community demographics (a mix of rural, urban, and suburban communities with varied demographics); evidence of community, state, and regional support, for example from state humanities councils; agreement that at least one program will feature a discussion moderated by a poet or poet/scholar on key humanities themes; overall understanding of project themes and programs organized to interpret them for the public; and the library director's willingness to commit staff time and complete an evaluation at the end of the project. Successful applications will demonstrate programming creativity; partnership with African American and literary organizations; involvement of scholars; dedication to the project's humanities themes; and potential impact of programs. In general, public libraries will be selected; academic libraries, museums, and other institutions may apply if they agree to make significant programming available to the public. Effort will be made to include as many states as possible.

Site Support Notebook. Library of America will produce a downloadable guide of historical content and logistical and administrative support for host sites. The Site Support Notebook will include information on partnering with state humanities councils and local and project scholars. A final report template, due thirty days from the end of programming, will also be included in the Site Support Notebook. Project Coordinator Brian McCarthy and the Public Humanities Scholar will develop this Handbook based on previous Library of America Site Support Notebooks (see sample in the Appendix).

Planning and Training Webinar. Library of America will work with the Schomburg Center, project scholars, and project consultants to develop and host a webinar for public programming coordinators at the fifty participating libraries and museums. The session will help coordinators better understand project themes, plan programs, and establish a team relationship, and make them aware of particular issues involved in programming that touches on issues of race, ensuring that they are equipped to plan and conduct programs in accordance with the NEH's Principles of Civility. Library of America and Schomburg staff and Humanities Advisors will discuss themes, interpretive materials including the selections in the **Lift Every Voice Reader**, program funding, additional bibliographic resources, and exhibition logistics. A roundtable discussion with the Principal Humanities Advisors and the Project Team will provide ideas and instruction for public programming. A session designed and led by project partner and poet Ama Codjoe, a professional facilitator with many years of experience helping community arts and literature groups work with texts that explore racial issues, will focus on best practices for this aspect of the project. Presented and broadcast from the Schomburg Center, the webinar will be recorded and made available to hosting sites via the project website.

An outline for the webinar, which will last between two and three hours, is included in the Project Walkthrough section of this proposal. A run-through session will be provided to the Project Team prior to streaming to familiarize the Team with the Webinar content and receive feedback to refine the webinar script.

Scholarly Resources for Libraries and Museums. To make it easier for participating libraries and museums to identify and contract local scholars or poets for their programs, each site will be assigned to a national poetry organization with expertise in developing public programming: Academy of American Poets, Poetry Society of America, and Poets House (approximately seventeen sites to each poetry organization).

3. Lift Every Voice Reader. Library of America will produce a reading and discussion booklet, edited by Kevin Young with editorial and logistical assistance from the Public Humanities Scholar, for libraries hosting public programs and other interested institutions. The Reader will be divided into five sections, each representing one of the humanities themes outlined above. Each section will present selections from African American Poetry: A New Anthology (five poems for each section/theme, for a total of twenty-five poems) along with contextual aids that will promote inquiry and conversation and facilitate exploration of the themes in a way that compares and contrasts historical and more recent experience. These thematic connections will be elaborated in interpretive introductions and discussion questions written by Joanne Braxton, Brent Edwards, Joanne V. Gabbin, Evie Shockley, and Kevin Young, members of the project's Humanities Advisory Board, all eminent scholars of African American poetry and history. In addition to the thematic introductions and illustrative poems, the approximately 50-page digital booklet will include a brief chronology of the African American poetic tradition; suggestions for further reading; and discussion questions prepared in consultation with the Humanities Advisors. Libraries, literary centers, and other institutions hosting discussion groups will download digital PDF/eBook versions from AfricanAmericanPoetry.org, the project website; the Reader will also be available for download as a reading group guide. For further details about the themes and contents of the Reader, see Appendix II; Section 4, "Sample Texts," which includes an example of the somewhat differently conceived Reader produced for Library of America's World War I and America initiative. A draft table of contents for the Reader is also available in the Appendix.

4. Multimedia project website, **AfricanAmericanPoetry.org**, will facilitate ongoing discussion of the events and themes of **Lift Every Voice** at libraries hosting public programs and in the broader community. Its support materials are designed to foster direct engagement with primary sources, and to give the audience the tools with which to read, question, discuss, and respond to selected poems. A number of digital components will serve to broaden reach to the general public as well as scholars, teachers, and students:

Facsimiles of pertinent original materials. Drawing extensively on the collections of the Schomburg Center, **Lift Every Voice** will upload facsimiles of original materials, which will either be in the public domain or permissions will be sought.

Interactive Timeline. An extensive interactive timeline, composed of 1) American and world historical events, 2) events in African American history, and 3) events in the history of African American poetry, reviewed by the project's Humanities Scholars, will help place the materials collected in the book and Reader within the larger context of American history and culture. The use of audio, video, images, and text will allow visitors to the site to pick a pathway to delve more deeply into elements that catch their interest. This will also be an effective teaching tool for classroom and home study. The timeline will be researched and developed by the Public Humanities Scholar.

Video Library with Commentary from African American Poets and Scholars. A

subsection of the site will feature a library of brief (two- to five-minute) videos featuring comments from scholars of African American history, poets, and others on key project texts and themes. Kevin Young and Henry Louis Gates, Jr., Alphonse Fletcher University Professor and Director of the Hutchins Center for African and African American Research at Harvard University, have confirmed their participation. The Schomburg Center will take advantage of the presence of the foremost scholars and poets at its launch event on February 1, 2020 to create additional videos. A selection of video commentaries will be uploaded to the website for programming sites and the general public to access throughout the grant period and then will be archived at the Schomburg Center.

Links to Social Media. Social media—Facebook, Twitter, Instagram—will link to prominent spaces on the AfricanAmericanPoetry.org home page and will update with each post.

Site structure, content, and navigation will be developed and executed by Project Digital Specialist Jeff Tompkins and the Public Humanities Scholar, overseen by Project Director Max Rudin and Lead Humanities Advisor Kevin Young. See screenshot in the Appendix of Library of America's home page for its current **World War I and America** project.

See Attachment 8: Additional Information and Attachment 9: Supplementary Material for additional details on digital and social media components and examples of previous digital work.

D. PROJECT RESOURCES

In both its publishing and programming dimensions, **Lift Every Voice** will benefit from the expertise of Library of America's highly respected team of editors, publishers, rights and permissions and digital marketing specialists, publicists, and fundraisers, who have collectively earned a reputation for creativity and authority in the general trade, library, academic, and philanthropic communities. Celebrating its 35th anniversary in 2017, Library of America has published more than 300 volumes in its acclaimed series, "the de facto canon of American literature" (*The New York Times*). These volumes are distributed by Penguin Random House, Inc., the nation's largest publisher, whose sales and marketing infrastructure greatly extends the depth and scope of Library of America's reach. All of these resources will be brought to bear to insure that the public benefits of the project are achieved and that sufficient additional funds are raised to ensure that all cost-sharing obligations are met.

The project will also benefit from the extensive institutional experience Library of America has gained from the four major NEH-funded national initiatives it has directed since 2004: **Becoming an American Writer: The Life and Works of Isaac Bashevis Singer; Lincoln in American Memory; Civil War 150**; and **World War I and America**. Each of these initiatives involved the publication of a major new edition and public programs in libraries and other institutions across the country and in total they comprised several hundred public discussions in all fifty states. Discussion facilitators were selected by the hosting institution and trained by Library of America in an all-day webinar. Where issues of particular sensitivity might be involved, such as programming for combat veterans in **World War I and America**, dedicated best practices training sessions by experts were conducted for the Project Team and for the facilitators.

E. PROJECT HISTORY

In 2013, after surveying the scholarship and available collections of African American poetry, and after extensive consultation with Elizabeth Alexander and other scholars, Project Director Max Rudin and the Library of America Project Team recognized the need for a carefully prepared and edited comprehensive new anthology that would bring the fruits of several generations of scholarly work, discovery, and reassessment to the general public. Such a volume would create the opportunity for a rich, nonpartisan,

nationwide series of conversations about the poetry, its connections to American history, and its ongoing resonances today. In 2015 Rudin invited Kevin Young to join the project as editor and Principal Humanities Advisor. A small planning grant was awarded to the project that year by the Ford Foundation to support Young's editorial work and the development of public programming plans. In 2016–17 Young developed a preliminary partial draft table of contents, selected in consultation with the Project Team and board of advisors. In that same period the Project Team reached out to scholars and institutions throughout the country to establish the most effective national and local partners for the project. In 2017 the three major national poetry organizations signed on as outreach and resources partners, and regional programming partners in Atlanta and Chicago were identified. (Two additional regional programming partners will be identified during the grant term.)

G. AUDIENCE, MARKETING, PROMOTION

Public outreach efforts for **Lift Every Voice** will build on Library of America's successful implementation of the NEH-funded initiatives listed above. Like those multifaceted programs, which were designed to encourage exploration of the varied and contested contemporary meanings of important historical and literary events and figures through a return to original sources, **Lift Every Voice** will deploy free discussion group Readers in coordination with a supporting interactive website and an authoritative anthology of literary texts to foster a national conversation about the meanings, contexts, and resonances of African American poetry.

In order to publicize the various aspects of the project, audience and marketing initiatives will be divided into three separate but related efforts:

1. Marketing for the book African American Poetry: A New Anthology

Target audience for African American Poetry: A New Anthology. Like all volumes published in the Library of America series, *African American Poetry: A New Anthology* has been conceived with a broad audience of general readers in mind. In its price and design; its expansive and inclusive selection criteria; and its organization and presentation, a Library of America volume is designed to gain a wide readership by anyone with a broad interest in American history or American literature.

Marketing for African American Poetry: A New Anthology. Library of America's regular readers—a potential audience of (b) (4) subscribers and (b) (4) frequent buyers nationwide—will be notified about *African American Poetry: A New Anthology* in advance of and upon publication. The book will be featured on the Library of America website, <u>www.loa.org</u>, which receives an average of (b) (4) visitors a month, in Library of America's semi-annual print newsletter, and in the Library of America e-mail newsletter, delivered monthly to over (b) (4) dedicated readers. Excerpts from the collection will also be published in Library of America's exclusive Story of the Week email distribution, which reaches (b) (4) readers each week, many of them educators.

Publication of *African American Poetry: A New Anthology*, which will be distributed worldwide by Library of America's distributor, Penguin Random House, Inc., will be announced to book retailers, libraries, museums, and other institutional and individual consumers in winter 2019–20 through a variety of media: the Edelweiss Online Interactive Catalogue; the Library of America Spring 2020 Catalogue (December 2019); a special issue of the trade magazine *Publishers Weekly* (January 2020); and outreach by Penguin Random House's team of sales representatives. The book will be featured prominently in Black History Month promotions at bookstores.

Library of America will undertake a targeted advertising campaign designed to raise awareness about the anthology, the project, and its companion materials, with messages keyed to the African American community in particular. A press kit detailing the scope of the collection, the unprecedented breadth of its contents, and the larger NEH-funded project of which it is the centerpiece will be mailed to national print and online media in November 2019. Advance copies of the book will be mailed to 250 key writers and publications, with follow-up calls, letters, and emails to ensure notice by book editors and opinion makers in the field. As a rule, Library of America publications receive major review attention in national media such as *The New York Times, The Wall Street Journal, USA Today, Salon,* and National Public Radio, as well as many regional and local print and online outlets. Media interviews with editor Kevin Young will be scheduled to draw attention to the book and larger project.

Above and beyond the **Lift Every Voice** programming, Library of America will organize a number of public events in support of the publication of *African American Poetry: A New Anthology* in partnership with poetry centers and bookstores.

As outlined above, a social media campaign running the length of the grant period will both promote awareness of, and help build an audience for, **Lift Every Voice**. Using the hashtag #AfricanAmericanPoetry and working in tandem with organizational partners and participating libraries, Library of America will disseminate carefully curated images, texts and YouTube clips via Facebook, Twitter, and Instagram to draw users to the website and encourage public participation, both at live events and online.

2. Marketing to libraries and museums for the public programming application

The marketing campaign for the Reader and supporting website will seek to inform a large national audience, with a special focus on the African American and poetry communities, of the reading and discussion opportunities offered by the free Reader and website. A targeted effort will focus on secondary school and college teachers, with information and advice on using project resources in their curriculum.

Library of America will develop a digital "brochure" to publicize the availability of public programming grants for libraries and museums. Contacts with public libraries and museums will be made by (parenthesis includes samples of reach):

- Library of America's national library and museum email list ((b) (4) emails, 26,816 "likes" on Facebook, 10,341 Twitter followers)
- Schomburg Center's national library, museum, and email list (b) (4) emails, 57,494 "likes" on Facebook, 29,763 Twitter followers)
- New York Public Library National List ((b) (4) emails, 2.08 million Twitter followers)
- Association of African American Museums listserv
- Academy of American Poets (221,553 Twitter followers)
- National Book Foundation (388,033 Twitter followers)
- Poetry Society of America (approx. (b) (4) emails)
- Poets House (approx. (b) (4) emails)

All have confirmed their willingness to push out information on subgrant applications in the media listed above. On Twitter, they will point to @LibraryAmerica, using the hashtag #AfricanAmericanPoetry, with click-throughs to the Library of America website.

In addition, the library sales and marketing representatives at Penguin Random House, America's largest trade publisher, will send emails about the grant opportunity to all their library and museum contacts.

3. Marketing for audiences for the public programs

Public outreach efforts for **Lift Every Voice** will build on Library of America's successful implementation of previous NEH-funded initiatives. For the launch program at the Schomburg Center (and the accompanying live stream), Library of America will use its New York metropolitan area

email list, Twitter, and Facebook to reach audiences. The locally based national poetry organizations—Academy of American Poets, Poetry Foundation of America, and Poets House—will use their digital resources in email, Twitter, and Facebook to promote the event. For the major events at four cities around the country, Library of America will provide lead organizations with digital marketing materials developed for the launch event to be adapted for their own metropolitan area events.

Library of America will partner with the selected libraries and museums on coordinated social media to raise awareness of their public programs—through a common hashtag, recommended language for tweets, and archival photographs optimized for Twitter, Facebook, and Instagram that individual libraries will be encouraged to disseminate through their own accounts. The latter tactic has the added advantage of maintaining more consistent branding for the project, thus making it more identifiable across platforms and geographical locations. Working collaboratively, these libraries, museums, and Library of America can also share these digital resources with local literary organizations and other potential partners as appropriate.

On the **AfricanAmericanPoetry.org** website, Library of America will maintain a full schedule of events across the country, with click-throughs to selected libraries and museums.

General Use of Social Media

Library of America will mount a social media campaign for the project, led by LOA's web and social media manager, Jeff Tompkins, to provide critical support for several of the project components: first, by promoting awareness of public events and sharing content generated from them, and second, by directing audiences to the website through judicious deployment of its multimedia content. Shareable images and testimonials with a strong human interest element, for example, can be excerpted and tailored for respective audiences on Twitter, Facebook, and Instagram, all with the ultimate goal of leading users back to the website. Tweets and posts will include click-throughs to pertinent sites, including Library of America, Schomburg Center, public programming venues, and particular archives and other resources relevant to African American poetry.

The hashtag #AfricanAmericanPoetry will also be an integral part of the social media campaign. Lastly, direct appeals on Facebook, Twitter, and Instagram are a potential source of audience-generated content, described in detail below in the Project Walkthrough.

Embracing an enhanced website with multimedia components, transcripts of featured documents, historical context and analysis by humanities advisors in video form, audio and video commentary on key project texts by historians and others, audio and video podcasts from around the country, and links for further online exploration will extend the reach of **Lift Every Voice** to those who cannot attend project events and provide an enhanced experience for those who do.

The Project's Reach Beyond Selected Libraries and Museums. In addition to the institutions directly participating in the program, any library, literary center, or other institution hosting an event can draw on the Lift Every Voice website and downloadable Reader to enhance its public programming. In these interrelated ways, Lift Every Voice will contribute to expanding the awareness of the history of the themes that have been the focus of African American poetry, exploring their relevance, and providing substantive occasions for a focused national conversation.

The partnership of the Schomburg Center, which hosts over 360,000 visitors annually, including over 173,000 of whom participate in the Schomburg's programs, exhibitions, public events, and educational services, will expand the impact of the **Lift Every Voice** project both during and after the grant period. The Center will incorporate themes of **Lift Every Voice** into its educational and public programming, drawing from the project's insights as well as its own distinctive collection, which features the archives and papers of writers such as Maya Angelou, Langston Hughes, James Baldwin, Gwendolyn Bennett, Claude McKay, and Helene Johnson. The Schomburg will thematically link the project's humanities components to its abundant educational offerings, serving as a testing ground and

model for extending the conversation into the high school and middle school classroom, especially through its Junior Scholars Program, a free Saturday institute for 100–125 students that promotes African American and African Diaspora historical literacy through an inquiry- and project-based approach. The Schomburg also hosts the Teen Curators Program, which immerses 50 annual participants in aesthetic and academic experiences with the Schomburg's collections through intensive art object study, archival presentations, living artist interviews, original documentation, and hands-on curatorial exhibition work.

See Attachment 8: Additional Information and Attachment 9: Supplementary Material for additional details on digital and social media components, including user-generated content and examples of previous digital work.

G. EVALUATION OF THE PROJECT'S IMPACT

Lift Every Voice aims to transform participants' understanding of American history and culture through a renewed appreciation of African American poetry. At the completion of the project, Library of America will assess the project's success in terms of three parameters: the number of people who participated in programs or otherwise were engaged with project resources; the effectiveness of the various formats employed; and the influence of the project on the wider cultural conversation. Project Digital Coordinator Jeff Tompkins will work with the Public Humanities Scholar to undertake the following:

- 1. As part of a final report, on a form distributed to each programming site, the fifty site coordinators will convey:
 - a. The number of people attending each local event
 - b. Comments made by attendees
 - c. A 200-500-word evaluation of the project's formats, including the webinar, the Reader, and the Site Support Notebook.
- 2. Library of America will collect data on all reviews, features, op eds, and other media coverage, print and digital, of the project, the book, and the programs.
- 3. Library of America will evaluate the effectiveness of its digital offerings through the use of:
 - a. Google Analytics for all AfricanAmericanPoetry.org pages. Analytics will include visits, time spent on the page, traffic source, etc.
 - b. Twitter Analytics. In particular, Library of America will take note of the number of uses of the hashtag #AfricanAmericanPoetry during the seven months prior to the project period and note the difference by month of uses during the project period. These will be entered into an Excel spreadsheet and converted into a line graph comparing the two periods, with notes on what events occurred and what effect they had on hashtag usage.
 - c. Facebook posts to the Library of America FB page during the grant period.
 - d. Instagram Analytics. Library of America will note the number of uses of the hashtag #AfricanAmericanPoetry in the seven months before the project period and note the difference in the image album per month during the project period. The final number of posts to the image album will be compared to the beginning of the period. LOA will also evaluate the type of posts in the image album (text, image, etc.) and mark them with a bar graph for comparison purposes.
- 4. LOA will measure the sales of copies of the anthology during the project period (2/1 to 8/31/2020) and map them on an Excel line graph, with notes on what events occurred during that time period to affect sales.

Library of America expects an analysis of the results to inform future LOA humanities projects.

H. ORGANIZATION PROFILES

Library of America

Library of America publishes, preserves, and celebrates America's greatest writing in authoritative new editions and provides resources for readers to discover this rich and diverse part of our cultural heritage. Founded in 1979, the nonprofit organization was created with a unique and unprecedented goal: to curate and publish authoritative new editions of America's best writing, including acknowledged classics, neglected masterpieces, and historically significant documents and texts. Now widely recognized as the definitive collection of American writing, the Library of America catalog features over three hundred volumes to date, encompassing all periods and genres and showcasing the vitality and variety of America's literary legacy.

The Library of America series includes such essential American writers such as Mark Twain, Herman Melville, Edith Wharton, James Baldwin, and Robert Frost; escaped slave and pioneering abolitionist William Wells Brown; essayist and critic Susan Sontag; detective novelists Dashiell Hammett and Raymond Chandler; environmentalist Aldo Leopold; and the writings of statesmen and politicians from Captain John Smith, George Washington, and the members of the Constitutional Convention to Abraham Lincoln and Theodore Roosevelt. The organization also publishes special anthologies that collect American writing about such subjects as film, food, sports, and modern art.

Taken together, Library of America editions present a unique portrait of the American experience—one that is continually refined as each new entry enhances our sense of the whole. A commitment to publish each work as the author intended it further sets Library of America apart. Scrupulous research is performed by editors and scholars to determine authoritative versions of all works, which are printed on acid-free paper and designed to last for generations. Through this process Library of America has made important contributions to scholarship and has, in fact, occasionally made American literary history. Key examples include: recovery of passages that had been altered or cut from Richard Wright's *Native Son* because of their sexual, racial, or political candor; restoration of William Faulkner's works to the original versions indicated in his manuscripts and typescripts; and publication of authoritative new editions of works by Zora Neale Hurston, Thomas Paine, and Robert Frost that rendered previous editions of these works obsolete.

While millions of titles are now available in libraries and through online retailers, there are few places to turn for guidance in finding and appreciating the exceptional writing that best reflects this country's rich and diverse history and culture. To address this need, Library of America serves (b) (4) annual subscribers to the LOA series and (b) (4) subscribers to LOA's free digital Story of the Week. Over a (b) (4) volumes are sold annually through our distribution and retail channels, and volumes are available in thousands of public libraries and universities worldwide. The full costs of producing these deluxe and authoritative volumes are not passed along to consumers, offering superb value to readers and making the priceless cultural heritage of great American writing accessible to the broadest audience possible.

With support from foundations and individuals, the LOA Worldwide Program has provided nearly 1,000 sets of volumes to educational and cultural institutions in countries around the globe, including China, India, Egypt, Jordan, Malaysia, Indonesia, and elsewhere. Volumes have been donated to the White House Library, given to every member of Congress and to all fifty governors, and presented to the U.S. Ambassador to UNESCO in Paris.

Previous public programming initiatives developed in partnership with NEH include **Singer 100** (2004), a centennial exploration of the extraordinary life and writings of Isaac Bashevis Singer featuring collaborations with over 100 institutions in fifty states; **Lincoln in American Memory** (2008); **Civil War 150** (2012–14), and **World War I and America** (2017–18). These projects created partnerships with several hundred public libraries, museums, arts organizations, historical societies, theaters, performance spaces, and other cultural institutions nationwide, bringing engaging

and thoughtful humanities programs to tens of thousands and producing companion publications that have made lasting contributions to American letters. <u>www.loa.org.</u>

The Schomburg Center for Research in Black Culture

The Schomburg Center for Research in Black Culture is one of The New York Public Library's four renowned research centers and is recognized as the world's leading archive on the global black experience. Established with the collections of writer and activist Arturo Alfonso Schomburg in 1925, the Schomburg Center has collected, preserved, and provided access to materials documenting black life in America and worldwide for more than ninety years, and continues to actively promote the study and interpretation of the history and culture of people of African descent. Today, under the visionary leadership of acclaimed poet and scholar Kevin Young, the Schomburg Center holds over ten million items-including rare materials such as the archives of Maya Angelou, James Baldwin, Lorraine Hansberry, Sonny Rollins, and Malcolm X-and remains a focal point of the cultural life of Harlem, serving the community not just as a research center and library but also as a public space that encourages lifelong education and exploration. Year round, the Schomburg sponsors a variety of programs and events that illuminate and illustrate the richness of black history and culture, including out-of-school youth programs that foster activism and creativity; academic support initiatives for advancing scholars; and dynamic exhibitions that actively engage students and visitors in celebrating the past, present, and future of the black experience. The Schomburg welcomes more than 300,000 visitors annually and continues to serve millions more online by providing free digital access to trusted information, interpretation, and scholarship on the history and cultures of the peoples of Africa and the African Diaspora. In 2015, the Schomburg Center was awarded the National Medal for Museum and Library Service and, in January 2017, was named a National Historic Landmark by the National Park Service and the Department of the Interior, recognizing the critical value of its vast collection of materials that document and interpret the history and culture of people of African descent through a global, transnational perspective.

Academy of American Poets (Outreach and Public Programming Resource)

The Academy of American Poets (<u>www.poets.org</u>) champions poets and poetry and encourages the reading and teaching of poetry, with such programs as:

- Poets.org, which for twenty years has made poetry accessible to many millions of readers;
- National Poetry Month, the largest literary celebration in the world;
- Poem-a-Day, the leading daily publication showcasing new poems by today's poets;
- American Poets Prizes, which include one of our nation's first prizes celebrating a poet's body of work;
- Teach This Poem and other trusted resources for K–12 teachers, including lesson plans.

Poetry Society of America (Outreach and Public Programming Resource)

The Poetry Society of America, the nation's oldest poetry organization, was founded in 1910. Its mission is to build a larger and more diverse audience for poetry, to encourage a deeper appreciation of the vitality and breadth of poetry in the cultural conversation, to support poets through an array of programs and awards, and to place poetry at the crossroads of American life. <u>www.poetrysociety.org</u>

Poets House (Outreach and Public Programming Resource)

Founded in 1985 by two-time U.S. Poet Laureate Stanley Kunitz and arts administrator Elizabeth Kray, in 2017 Poets House will begin a year-long celebration of its 30th anniversary of public programming. From its modest beginnings and growth to serving millions each year, Poets House continues to bring world-renowned poets to new audiences, welcoming poetry experts as well as those new to the art form every day at its facility in New York City, which includes a 70,000-volume poetry library that is free and open to the public. Poets House's collection is among the most comprehensive, open-stacks collections of poetry in the United States. Among its outreach programs is the multi-year project Poetry in the Branches, which has brought hundreds of poets and poetry scholars to libraries across the country. www.poetshouse.org

Information on regional public programming partners in key cities are included in the Venues section of the Project Walkthrough.

I. PROJECT TEAM

Project Director: Max Rudin, President and Publisher of Library of America, will develop the publishing and marketing plans for Lift Every Voice and Reader, coordinate with project partners, and direct the activities of the Lift Every Voice Project Team. He will work with the Humanities Advisors to develop, elucidate, and communicate the project's humanities themes and supervise their implementation in all materials. Rudin has directed numerous other NEH-funded projects, including World War I and America for the 2017 centennial, Civil War 150 for the Civil War sesquicentennial in 2012–14, Lincoln in American Memory for the Lincoln bicentennial in 2009, and Singer 100, a nationwide publishing and public programming initiative celebrating the centennial of Isaac Bashevis Singer in 2004, and co-directed a 2006 two-year NEH-funded project devoted to colonial American writing, as well as advising projects organized by other institutions, including serving on the Content Leadership Team for the American Writers Museum in Chicago. He has also served as Project Director for six *Teaching American History* initiatives under grants from the Department of Education.

Historians and literary scholars on Library of America's Board of Directors will provide ongoing advice and consultation: **G. Thomas Tanselle** (John Simon Guggenheim Memorial Foundation, Emeritus), **Henry Louis Gates, Jr.** (Harvard), and **Andrew Delbanco** (Columbia).

Principal Humanities Advisor: Kevin Young joined the Schomburg Center as Director in 2016 from Emory University, where he was the Charles Howard Candler Professor of Creative Writing and English, Curator of the Raymond Danowski Poetry Library, and Curator of Literary Collections. A leading poet, scholar, and critic, Young has been published in *The New Yorker, The New York Review of Books, The New York Times, Callaloo*, and *The American Scholar*. His awards and honors include membership in the American Academy of Arts and Sciences, the Lenore Marshall Poetry Prize, the Donald Justice Poetry Prize, the Hurston/Wright Legacy Award, the Graywolf Press Nonfiction Prize, and Guggenheim, Lannan, and National Endowment for the Arts fellowships. Young has authored eleven books and edited eight others. His influential volume of cultural criticism, *The Grey Album: On the Blackness of Blackness*, won the PEN Open Book Award, was a finalist for the National Book Critics Circle Award for Criticism, and was named a *New York Times* Notable Book. His most recent work, *Blue Laws: Selected & Uncollected Poems 1995 – 2015*, was selected for the 2016 National Book Award longlist. In November 2017, in addition to his work at the Schomburg, Young will become Poetry Editor of *The New Yorker*.

Project Coordinators and Other Staff:

Brian McCarthy (**Project Coordinator/Marketing and Outreach**) is Associate Publisher of Library of America. He will develop the marketing plan for *African American Poetry: A New Anthology*; coordinate sales and publicity outreach; and act as liaison to libraries organizing public programs. He

will also work with the website developers on the downloadable press release and other support materials. McCarthy has served as Project Coordinator on **Singer 100**, **Lincoln in American Memory**, **Civil War 150**, **World War I and America**, and other NEH-funded initiatives. Before joining Library of America he was marketing manager at Columbia University Press and the producer/host of Author Events at WordsWorth Books in Cambridge, Massachusetts.

James Gibbons (Project Coordinator/Poetry) is Editor at Library of America with primary responsibility for literature and poetry. He will serve as in-house editor for *African American Poetry: A New Anthology*, working with the editors and advisors on the contents for the volumes and Reader, researching and preparing source texts for typesetting, overseeing preparation of editorial matter for the volumes, and vetting content on the website. Gibbons has served as in-house editor on more than thirty Library of America volumes, including *James Baldwin: Collected Essays* (1998), *American Poetry: The Twentieth Century* (2 vols. 2000), *James Weldon Johnson: Writings* (2004), and the collected works of Philip Roth (10 vols., 2005–2017). He is a regular contributor to *Hyperallergic* Weekend, and has written for *Bookforum, The Paris Review, Raritan*, and the *Los Angeles Times Book Review*.

Reggie Hui (Permissions Coordinator), Contracts and Permissions Manager at Library of America, will clear all permissions for book, Reader, teaching guide, and website, and will work with the website team, researching and selecting images, links, and excerpts.

David Smith (Production Coordinator) is Director of Production at Library of America. He will oversee printing and production of *African American Poetry: A New Anthology*, prepare electronic files of the project Reader for printing, and serve as liaison with the printer and website team for PDF files of printed materials.

Jeff Tompkins (Social Media and Web Coordinator) is Library of America's Online Content and Community Manager.

A full-time **Public Humanities Scholar** will aid other members of the team as they develop the project's components, assisting with research and fact-checking, helping to maintain schedules, and fielding questions and inquiries from libraries (see job description in the Appendix).

Book Designer: Archie Ferguson, former art director at HarperCollins, has been chosen to design the binding and jacket of *African American Poetry: A New Anthology*. Ferguson has previously produced innovative designs for hundreds of books, among them the companion volume to Ken Burns's *The Civil War*.

J. HUMANITIES SCHOLARS AND CONSULTANTS

Elizabeth Alexander, Director, Creativity and Free Expression, Ford Foundation, New York, NY, Wun Tsun Tam Mellon Professor in the Humanities at Columbia University, New York, NY <u>https://www.fordfoundation.org/people/elizabeth-alexander/</u>(unpaid)

Joanne M. Braxton, Frances L. & Edwin L. Cummings Professor of English and Humanities at The College of William and Mary, Williamsburg, Virginia <u>http://www.wm.edu/sites/middlepassage/about/biography/index.php</u>

Randall K. Burkett, Curator, African American Collections, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University, Atlanta, Georgia

Brent Edwards, Professor of English and Comparative Literature, Columbia University, New York, New York http://english.columbia.edu/people/profile/381

Joanne V. Gabbin, Professor of English, James Madison University, Harrisonburg, Virginia https://www.jmu.edu/english/people/full-time%20faculty/Gabbin%20Joanne%20V..shtml

Terrance Hayes, Professor of English, University of Pittsburgh, Pittsburgh, Pennsylvania http://www.writing.pitt.edu/people/faculty/terrance-hayes

Claudia Rankine, Frederick Iseman Professor of Poetry, Yale University, New Haven, Connecticut http://afamstudies.yale.edu/people/claudia-rankine

Evie Shockley, Associate Professor of English, Rutgers University, New Brunswick, New Jersey http://english.rutgers.edu/department/faculty/297-eshockley.html

Natasha Trethewey, Board of Trustees Professor of English, Northwestern University, Evanston, Illinois

https://news.northwestern.edu/stories/2016/11/pulitzer-prize-winning-poet-to-join-northwestern-faculty/

K. WORK PLAN

Although the formal grant period is September 2018 to August 2020, the scope of the project, the length of publishing schedules, and the desirability of significant planning required editorial development and consultation to begin in 2016. The timetable below reflects the project's future schedule.

4/2018 Notification of Grant Award. Anthology editor Kevin Young distributes preliminary contents to Humanities Advisors for review.

Agreements signed with regional programming partners in Atlanta and Chicago. Consultation with project advisors to identify additional regional partners in target cities (Kansas City, New Orleans, Washington, DC, Houston, Los Angeles, and Detroit).

5/18 Advertising for Position in the Public Humanities.

Outreach to potential regional partners; solicitation of programming proposals, including identification of potential participants and detailed marketing plans.

6/18 Kevin Young reviews contents evaluation reports from Humanities Advisors; conducts additional research to resolve questions that arise from their notes.

Review of final programming plans from potential regional partners.

7/18 Selection of scholar for Position in the Public Humanities.

Selection of regional programming partners in final two cities.

9/18 Planning team meeting to discuss timeline and project implementation and develop creative brief and sitemap for project website. Meeting includes workshop for Project Team with

Ama Codjoe on best practices for structuring and facilitating conversations about African American poetry and history.

Development of public programming guides, suggestions, and materials begins in consultation with Kevin Young and Humanities Advisors.

Humanities Advisors review and edit Table of Contents.

After further close consultation with Humanities Advisors, Kevin Young finalizes contents and commences drafting editorial material.

Texts of each work included obtained from best sources.

Rights acquisitions research begins.

1/2019 Development of best practices approach for locally based programming.

Finalize creative concepts and functionality specs for website and digital components of website.

Editorial work begins on selections for Reader. Introductions solicited from Humanities Advisors.

Sales presentation to national sales force, Penguin Random House, Inc.

Anthology announced on Library of America website.

5/19 Anthology cover design finalized and shared via social media to institutional partners.

Marketing plan finalized.

Reprint rights finalized.

6/19 Meeting with poetry organizations to discuss site coordinators support (scholar and poet resources).

Recording of humanities themes introductory videos by humanities advisors.

8/19 Library and museum application launch.

Proofreading of volume begins.

Work on editorial endnotes, sources and acknowledgments, and index begins.

9/19 Library and museum subgrant application due.

Meeting to select libraries and museums for host sites.

Libraries and museums notified.

Editorial production for Reader finalized.

Presentation of Anthology and support materials at Penguin Random House Sales Conference.

Title announced to the trade via Edelweiss Online Interactive Catalogue.

Publicity plan finalized.

10/19 Webinar information and registration to host libraries.

Beta content completed for website.

Backmatter finalized, set, and proofed.

Editorial work on Reader finalized and downloadable PDF file prepared.

Graphics and other curated content (first use of hashtag) slowly teased out via Facebook, Instagram, and Twitter, with an eye toward site launch the following month ("Watch this space...")

11/19 Site support materials completed.

Website launched.

Ongoing: Link to site disseminated via social media platforms.

Digital file for anthology sent to printer.

Submission of proposed programming by selected libraries and museums.

Anthology announced to the trade in special issue of *Publishers Weekly*.

Review of public programming plans.

Library of America Spring 2020 Catalogue, featuring volume on the cover, prepared.

Advance review copies of anthology sent to media.

- 12/19 Webinar script finalized.
- 1/2020 Anthology mailed to Library of America subscribers.

Webinar for participating sites.

2/20 African American Poetry: A New Anthology on sale February 4, 2020.

Advertising in New York Review of Books and elsewhere.

Title and project headlined in LOA email and print newsletters; additional publicity/promotion via LOA blog and social media (ongoing).

Launch event at the Schomburg Center for Research in Black Culture.

Public programming begins.

- 2/20- Signature events presented by regional programming partners in four major cities.
- 8/20

Public programming in 50 libraries and museums begins.

Coverage on Library of America blog and social media platforms.

Project concludes.

All final reports from major programming partners and local libraries and museums received (by 8/31/2020).

L. PROJECT FUNDING

The total project budget for Lift Every Voice includes a substantial investment in permissions expenses entailed in publishing a large poetry anthology, only a small fraction of which are part of the request for NEH funds. Library of America will seek additional funding to support these costs, as well as other publishing activities, public programs, and educational initiatives not covered by Lift Every Voice. Funders for a previous NEH project, Civil War 150—including the (b) (4)

have shown continuing interest in our programs and are top prospects for support of this project. We will also approach other foundations and private sources that have provided underwriting for a wide range of Library of America initiatives, including publication of new volumes, outreach activities, and educational programs; those who have supported our publication of important African American writers may have particular interest in seeing Lift Every Voice brought to fruition. The Ford Foundation has provided a subsidy to support initial editorial research for the anthology, (b) (4)

Additional efforts will focus on the (b) (4), which has a strong commitment to democratic values and social justice and supports arts and cultural projects that use creative methods to promote them. As the (b) (4) states in the rationale for its "(b) (4)

In both its publishing and programming aspects, **Lift Every Voice** is well aligned with the advancement of marginalized voices and the reinforcement of social justice values that the (b) (4) aims to support.

We will also explore if parts of **Lift Every Voice** might be suitable for a crowdfunding platform. Library of America's website, loa.org, might also be used to encourage support for this project from individual donors.

Library of America's cost-sharing for the project will include major budget items for permissions, manufacturing, and distribution of the *African American Poetry: A New Anthology* totaling \$521,630. We will actively seek funding to underwrite these costs and others not funded by the grant, since revenue from sales will not cover the costs of curating, securing publishing rights, and producing a book of this editorial and production quality.

M. PUBLIC ACCESSIBILITY

Library of America and the Schomburg Center will make the resources and programs of *African American Poetry: A New Anthology* and its public programming Lift Every Voice available to the broadest possible audience. Libraries and museums will be selected for public programming only if they agree to make all programs free and open to the general public. Reading-group booklets produced as part of Lift Every Voice will be made available free of charge for public programming at selected libraries, literary centers, and other institutions. The project website, AfricanAmericanPoetry.org, will be accessible without charge. *African American Poetry: A New Anthology* will be available to the public at a list price of (b) (4) (discounted by many retailers), a price considerably lower than a forprofit publisher would need to charge for a comparable collection. Library of America has raised grant support to place its volumes in libraries and institutions with limited resources in the United States and abroad: volumes have been donated by foundations and individuals to over 3,000 small public libraries and many prison libraries, more than 1,000 high schools, all the historically black colleges and universities, and hundreds of overseas libraries and cultural centers around the world. Participating institutions will be requested to make their facilities in compliance with the American with Disabilities Act (ADA) and make provisions for the blind and hearing-impaired.

Lift Every Voice: Why African American Poetry Matters Today Attachment 4: Project Walkthrough

A. How the Audience Will Experience the Program

Because of its multifaceted nature, participants may experience **Lift Every Voice** in several ways: by attending or viewing online one of five signature events; by joining in public conversations guided by poets, literary scholars, and historians in local libraries nationwide; by visiting a multimedia website and downloading a free African American poetry reader; by engaging with others and sharing their own insights through social media; and by reading a groundbreaking Library of America anthology, featuring authoritative annotations and a contextualizing introduction. Details for the project are provided above for the sections on the anthology, programming, training and support, and digital products. The following walkthrough offers additional detail on the experience of public programming and site support in particular.

Launch Program at the Schomburg Center. The Schomburg Center for Research in Black Culture has one of the most active and successful humanities programs in the country. For this project, Novella Ford, manager of public programs at the Schomburg, will join the Project Team for conceptualization, strategy, and logistics. The Schomburg Center will present the following:

The three poets on the Humanities Advisory Board (Terrance Hayes, Claudia Rankine, Natasha Trethewey) will be joined by three other poets (in discussion are 2009 Inaugural Poet Elizabeth Alexander, current Poet Laureate Tracy K. Smith, and Pulitzer Prize Winners Gregory Pardlo and Tyehimba Jess, among others; all are aware of the project). Each poet will select and read a poem from the anthology by a poet not involved in the evening's program, followed by a reading of a poem of their own that "enters into dialogue" with the previously read poem. The poet will then join Principal Humanities Advisor Kevin Young and a Humanities Advisor/scholar on stage to discuss each poem and the interplay between the two.

Signature Events in Atlanta, Chicago, and two cities to be selected. Programs will mirror the Schomburg event by creating dialogues between poems and between poets and scholars. Programs will focus on poets associated with the city (e.g., Atlanta and Chicago: Gwendolyn Brooks; Kansas City: Langston Hughes and Melvin Tolson). Signature programs will take place between February 4 (the date of the anthology's publication and availability in bookstores) and June 30, 2020.

Programs in Fifty Libraries and Museums Around the Country. Institutions will be selected based on the humanities content of the two (or more) programs they present in their applications. Institutions will be able to call on the consulting resources of the Academy of American Poets, The Poetry Society of America, and Poets House to develop their programs and to locate scholars and poets to participate. An extensive list of sample, recommended programs, developed by the Project Team and vetted by the Advisory Board, will be included in the Site Support Notebook.

B. Venues

The Schomburg Center for Research in Black Culture (New York, New York). The Schomburg Center for Research in Black Culture located in Harlem, New York, is a research unit of The New York Public Library system. The Center consists of three connected buildings: the Schomburg Building, the Langston Hughes Building, and the Landmark Building. It is recognized as one of the leading institutions focusing exclusively on African American, African Diaspora, and African experiences. Begun with the collections of Arturo Alfonso Schomburg 92 years ago, the Schomburg has collected, preserved, and provided access to materials documenting black life in America and worldwide. It has also promoted the study and interpretation of the history and culture of people of

African descent. In 2015, it won the National Medal for Museum and Library Service. Launch Event.

Auburn Avenue Research Library (Atlanta, Georgia). Anchoring the west end of the Sweet Auburn historic district, the Auburn Avenue Research Library on African American Culture and History opened May 1994 in Atlanta. A special library of the Atlanta-Fulton Public Library System (A-FPLS), it is the first public library in the Southeast to offer specialized reference and archival collections dedicated to the study and research of African American culture and history and of other peoples of African descent. In 2001 the library received a Governor's Award in the Humanities. Companion exhibition. *Signature event in Atlanta*.

Chicago Public Library (Chicago, Illinois). The Chicago Public Library is the public library system that serves the city of Chicago. It consists of eighty locations. The **Lift Every Voice** events will take place at the Harold Washington Library Center, the system's main branch, which includes space for programs of between 200 and 300 people. *Signature event in Chicago*.

Additional signature events will be presented by regional programming partners in two other cities, to be identified in 2018.

C. Training Workshops. Library of America and the Schomburg Center will collaborate with Project Consultant Ama Codjoe on a two-hour training **webinar** streamed from the Schomburg Center, which benefits from the technical resources of The New York Public Library. Following is the format to be used to develop a formal script:

- 1. Welcome/Introduction to the project's goals and guiding questions Max Rudin, Project Director
- 2. Intro to African American poetry and project humanities themes Kevin Young, Principal Humanities Advisor
- 3. Best practices workshop on working with African American Poetry and History Ama Codjoe, Project Consultant
- Program requirements, recommended formats, resources, marketing/publicity toolkit, and reporting Brian McCarthy, Project Coordinator/Marketing and Outreach
- Using social media Jeff Tompkins, Project Digital Specialist
- 6. Additional Questions from Participants (by email)

Digital media participation: website and user-generated content. Beyond attendance at public programs, audiences may participate in the project digitally—online and on their smartphones, through an interactive website. Much of the content for this site will be developed by the scholar in the Position of the Public Humanities, under the guidance of Principal Advisor Kevin Young, and formatted and uploaded under the guidance of Project Digital Coordinator Jeff Tompkins. S/he will have access to the extensive archives of the Schomburg Center, with the assistance of Schomburg archivists.

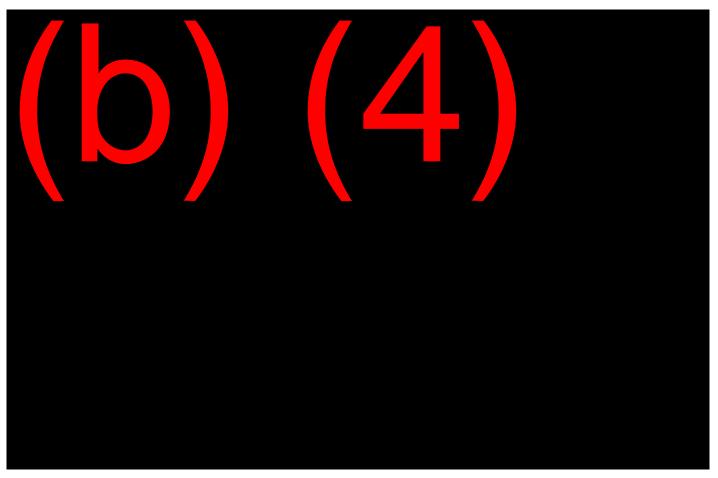
The multimedia website will complement, enhance, and support *African American Poetry: A New Anthology*, the African American Poetry Reader, and public programming. The website will include an interactive timeline with links to documents, writers, images, and historical milestones that provide a chronological and thematic framework for public discussion. The site will also feature a video orientation to each humanities theme and interpretative materials by the humanities advisors and other distinguished

scholars such as Kevin Young, Henry Louis Gates, Jr., and other participants in the kickoff event at the Schomburg Center in early 2020. Video excerpts from that and subsequent public programs will both document the discussion around the project's humanities themes and prompt further responses from the public. A downloadable site support notebook and programming toolkit will include contact information for national, regional, and local African American and literary organizations to assist with outreach. A resource list will provide names of scholar-moderators, poets, and others who have agreed to participate in programming, along with customizable marketing tools.

For an example of a site Library of America has produced for a previous initiative please visit **ww1america.org**, a component of the NEH-funded *World War I and America* project.

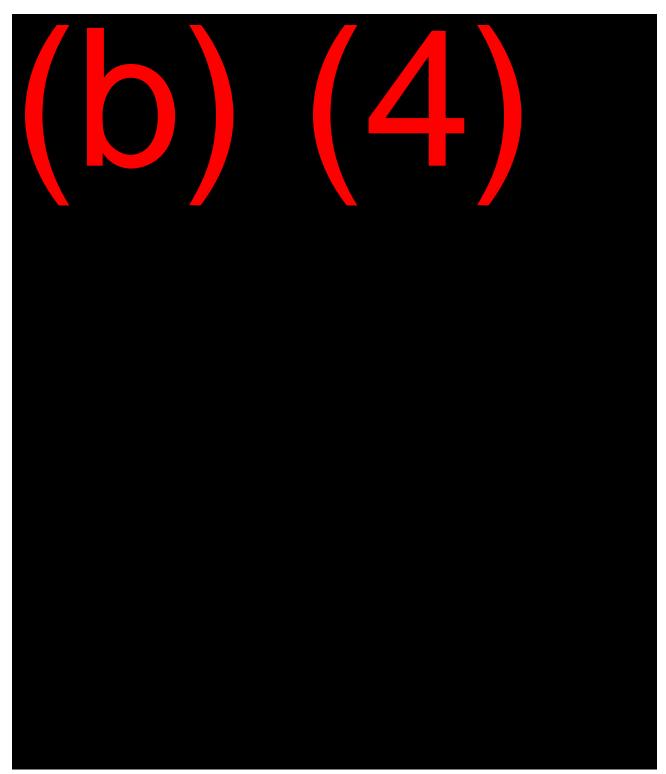
Over time, the website will effectively work in dialogue with user-generated content from the public, which Library of America will curate and then, with the help of project literary scholars and historians, place in the appropriate context. Foregrounding direct, firsthand encounters with African American poetry, user-generated material will demonstrate the organic connection Americans feel to this literary form. This content will testify to poetry's appeal across many communities and encourage further exploration and discussion, via a number of parallel tracks including Facebook, Twitter, and Instagram. For a detailed run-through of user-generated material considered for repurposing on the project website, sharing through social media, or other forms of dissemination will be vetted for potentially inflammatory, indecent, or otherwise inappropriate content.)

How the Project Will Support Site Coordinators. In addition to the Training Webinar, Lift Every Voice will produce the following downloadable Site Support Notebook.





Note: The African American Poetry Reader will be uploaded to AfricanAmericanPoetry.org as a downloadable PDF, available to participants in all public programs and the general public. Poems that illustrate each section will be selected in conjunction with the Humanities Advisors. Library of America will clear all permissions.



Attachment 5 Résumés and Cover Letters

the Narrative)	5.5
Max Rudin, President and Publisher, Library of America	5.2
Kevin Young, Director, Schomburg Center for Research in Black Cul	ture/NY Public Lib
Ama Codjoe, Webinar and Workshop Consultant	
Humanities Advisory Board	5.11
Joanne Braxton, The College of William and Mary	
Randall K. Burkett, Emory University	
Brent Hayes Edwards, Columbia University	
Joanne V. Gabbin, James Madison University	
Terrance Hayes, University of Pittsburgh	
Claudia Rankine, Yale University	
Evie Shockley, Rutgers University	
Natasha Trethewey, Northwestern University	
Outreach Partners	5.36
Academy of American Poets	
Poetry Society of America	
Poets House	
Public Programming Partners	5.40
Auburn Avenue Research Library	
Chicago Public Library	
Schomburg Center for Research in Black Culture	

Max Rudin is Publisher of The Library of America, which he joined in 1980, soon after its creation. The Library of America is a nonprofit publisher whose mission is to foster greater appreciation and pride in America's literary heritage by publishing, and keeping permanently in print, authoritative editions of America's best and most significant writing. There are currently 286 volumes in the series, which *Newsweek* magazine has called "the most important book publishing project in the nation's history." Recent additions to the series are *The American Revolution: Writings from the Pamphlet Debate 1764-1776; Reporting Civil Rights: American Journalism 1941-1973; The Collected Plays of Arthur Miller* (3 vols); *The Civil War: Told By those Who Lived It* (4 vols, published for the Civil War sesquicentennial); and *Reinhold Niebuhr: Major Works on Religion and Politics.* Other recent publications include *American Earth: Environmental Writing Since Thoreau.*

Mr. Rudin writes on American literature, history, music, and popular culture. His articles include three cover stories for *American Heritage*, most recently a cultural history of beer in America. He has curated two exhibitions: "Struggle for a Continent: American Historian Francis Parkman" for the New-York Historical Society (1984) and "Melville, Whitman, and New York City" for the New York Public Library (1982). In 1993 he produced an eleven-hour marathon reading of 19th-century American poetry at New York's 92nd Street Y, which featured Harold Bloom, Robert Pinsky, N. Scott Momaday, James Merrill, and other readers, and was hosted by Garrison Keillor. In 1996 he produced a marathon reading of Vladimir Nabokov's novel *Lolita* in New York's Soho, featuring fifty-two writers.

Mr. Rudin gives frequent talks on American writing, most recently on Harlem Renaissance writers at Harlem's Apollo Theater, on the journalists of World War 2 on the battleship museum Intrepid, and on the novelist Dawn Powell at the Empire State Building. In previous years he has spoken on Vladimir Nabokov at the Russian Consulate, on Washington Irving at the National Arts Club in New York City, on George Washington at the Morris Jumel Mansion in New York City, on James Fenimore Cooper at the Museum of the American Indian, on John Muir at an Earth Day tribute in Van Cortland Park in New York, and on Isaac Bashevis Singer at the Museum of Jewish Heritage. In fall 2006 he gave a series of American Embassy-sponsored talks on American writing in Prague, Czech Republic, and in summer 2009 served as moderator for the Prague Writers Festival, an international gathering of writers. Scholarly papers include "Publishing Modernism" at the Harry Ransom Research Center at the University of Texas and "Classics and Commerce" on American collected editions at the Society for Textual Scholarship at New York University. He created, hosted, and introduced the ongoing program of readings "Great New York Writers in Great New York Places," coproduced with the New York City Department of Parks and Recreation and the Merchants House Museum. For three years he served as judge of the James Thurber Prize for American Humor Writing given by Thurber House in Columbus, Ohio. He has served as a Project Director for five "Teacher as Historian" Department of Education grant programs with school districts in New York and Georgia, and in 2004 he directed "Becoming an American Writer," the NEH-funded Isaac Bashevis Singer centennial celebration that involved over 100 cultural institutions nationwide.

He has directed several NEH-funded publishing and public programming initiatives, including a two-year project devoted to colonial American writing (2006-7); "Lincoln in

American Memory" (2009) for the Lincoln bicentennial and "Civil War 150: Exploring the War and Its Meanings Through the Words of Those Who Lived It" (2012-14), the latter two involving partnerships with libraries and historical societies around the country; and, currently, "World War I: A Centennial Exploration Through the Words of Americans Who Lived It," a partnership with the Gilder Lehrman Institute of American History, the National World War I Museum, the Wounded Warrior Project, the American Historical Association, and other partners to bring members of the veteran community together with the general public in 120 libraries and museums across the country to explore the transformative impact of the war by reading, discussing, and sharing insights into the writings of Americans who experienced it firsthand.

Mr. Rudin holds degrees in English and American literature from Princeton University, where he graduated *summa cum laude* in 1975 and was elected to Phi Beta Kappa, and Columbia University, where he earned an M.A. in 1979 with highest honors and an M. Phil. in 1982. He serves on the board of Columbia Global Reports, on the Content Leadership Team for the American Writers Museum, and is Vice President of the Century Association.

(b) (6)

5.4

KEVIN YOUNG

Short CV

Schomburg Center for Research in Black Culture • 515 Malcolm X Blvd. • New York, NY 10037 kevinyoung@nypl.org • www.kevinyoungpoetry.com •

> Director, Schomburg Center for Research in Black Culture **Poetry Editor, New Yorker magazine** (starting November 2017) Distinguished University Professor, Emory University

Academic History

Education

BROWN UNIVERSITY M.F.A. in Creative Writing, 1994-1996 Providence, RI. Taught Introductory & Intermediate Poetry.

STANFORD UNIVERSITY Stegner Fellowship in Poetry, 1992-1994 Palo Alto, CA. One of four selected for two-year poetry fellowship.

HARVARD UNIVERSITY A.B., magna cum laude, June 1992 Cambridge, MA. English and American Literature. Summa thesis. Harvard College Scholarship, 1989-92. Garrison Poetry Prize, 1992. Hoopes Prize for academic excellence, 1992.

Academic Positions

EMORY UNIVERSITY Distinguished University Professor, January 2017 to present. Candler Professor of Creative Writing & English. Tenured position, fall 2005 to the present. Atticus Haygood Professor of Creative Writing & English, 2005–2014.

HOLMES CHAIR Princeton University, Princeton, NJ Distinguished visiting professorship in poetry. Spring 2015.

WILLARD & LOIS MACKEY DISTINGUISHED CHAIR Beloit College, Beloit, WI Creative Writing visiting professorship, taught intensive undergraduate workshop. Annual post established in 1988; past Mackey Chairs include Raymond Carver, Ursula K. LeGuin, Denise Levertov and Li-Young Lee. Spring 2013.

RUTH LILLY PROFESSOR OF POETRY Indiana University, Bloomington, IN Taught in English and Creative Writing Program, including summer Writer's Workshop. Earned promotion to full professor, 2005. Served on admissions committee for Creative Writing. Administrator of funds used to promote diversity in the department as a whole. 2001-2005.

Assistant & Associate Professor University of Georgia, Athens Full-time tenure-track position in English & African-American Studies. Earned early promotion to associate professor by Department, College, and Regents, 1999. Earned tenure 2000-2001. Helped shape Creative Writing Program, including teaching in Maymester and Oxford Writing Institutes. Developed and taught

Atlanta, GA

courses in black poetry, creative writing, film, and African American modernism. Administrator, Academy of American Poets Prize. 1996-2001.

Awards & Honors (selected)

Georgia Writers Hall of Fame. Induction November 2017.

Longlist, National Book Award for Poetry, fall 2016. For Blue Laws.

Member, American Academy of Arts and Sciences. Nominated, named, and inducted into the venerable organization founded in 1780. 2016.

Member, Fellowship of Southern Writers. Nominated and named, September 2016.

Publications

Books Authored (11)

- Blue Laws: Selected & Uncollected Poems 1995 2015. New York: Knopf, 2 February 2016.
 - 586 pages. A generous selection of poems and outtakes from nine previous books of poetry, plus poems and sequences not gathered in a book.
 - Reviews in Washington Post, Harper's, Flavorwire, The New York Times (24 April 2016).
 - Named a 2016 Book All Georgians Should Read by the Georgia Center for the Book. September 2016.
 - Named one of Flavorwire's "Most Anticipated Books of 2016." <u>http://flavorwire.com/554894/the-most-anticipated-poetry-books-of-2016</u>
 - Named "One of 14 Southern Books You Need to Read in 2016." Atlanta Journal-Constitution, 3 January 2016. <u>http://www.ajc.com/14-southern-books/</u>
- Book of Hours. Poems. New York: Knopf, 4 March 2014. Second printing three weeks after publication. Winner, Winner, Lenore Marshall Award, the Academy of American Poets. For the best book of poetry from the previous calendar year. September 2015. Finalist, Kingsley Tufts Poetry Award, January 2015.
 - Named "One of ten essential poetry titles for Winter 2014" by Library Journal.
 - Featured in lengthy interview on NPR's "Fresh Air with Terry Gross" on day of book's release.
 - Featured and reviewed in Chicago Tribune, Atlanta Journal-Constitution, L.A. Times and elsewhere.

The Grey Album: On the Blackness of Blackness. Minneapolis, MN: Graywolf Press, 2012.
Second printing, 2013.
Selected by the Georgia Center for the Book as one of the ten "Books All Georgians Should Read" for 2014. August 2014.
Winner, PEN Open Award. Summer 2013.
Finalist, National Book Critics Circle Award for criticism. 2013.
Named a New York Times Notable Book for 2012.
Winner, Graywolf Press Nonfiction Prize, 2010.
Named to Paste Best of 2012: http://bit.ly/T9ImK8

James Laughlin Prize Finalist. Awarded by the Academy of American Poets. One of five finalists named for second book prize. August 2000.

Most Way Home, New York: William Morrow, 1995 (cloth), 100 pages. New York: Quill, 1996 (paper), 100 pages. Reprint edition. Cambridge, MA: Zoland Books, August 2000.
National Poetry Series winner. Selected by Lucille Clifton. 1993.
John C. Zacharis First Book Award. *Ploughshares* magazine. 1996.

Books Edited (8)

The Hungry Ear: Poems of Food & Drink. New York: Bloomsbury, October 2012. Paperback 2014.
Starred review in Library Journal.
Named to holiday gift guide for New York Times.
Featured on NPR's Morning Edition and the Splendid Table, XM radio and Feed Radio.
Reviewed in daily New York Times, 21 October 2012 (reprinted in Atlanta Journal Constitution, 4 November 2012)
Bestseller at top of the Amazon Best Seller charts in Books, Anthologies, Food, and Poetry.
Previewed in New York Times, "Poems that Make You Hungry," 8 March 2012: http://dinersjournal.blogs.nytimes.com/2012/03/08/poems-that-make-you-hungry/

The Collected Poems of Lucille Clifton. Edited by Kevin Young and Michael S. Glaser. Foreword by Toni Morrison. Afterword by Kevin Young. Rochester, NY: BOA, September 2012. 770 pages. Hurston/Wright Legacy Award winner. October 2013. Named one of the Best Books of 2012 by *Publishers Weekly*. November 2012.

- *Best American Poetry 2011*. Edited and with an Introduction by Kevin Young. New York: Scribner's, September 2011. Series editor, David Lehman.
- The Art of Losing: Poems of Grief & Healing. New York: Bloomsbury USA. Hardcover. March 2010.
 Paperback, September 2013. Anthology of contemporary elegies, from Auden to the present.
 Featured on NPR and Irish National Radio (see links below).
 Named one of the Indie Next Top Ten poetry books for 2010.
- Jazz Poems. New York and London: Everyman Poet Poets, April 2006. Edited, compiled, and wrote foreword to anthology for Everyman's Pocket Poets Series. Winner, New York Public Library Books for the Teen Age.
- John Berryman: Selected Poems. New York: Library of America, Fall 2004. Invited to edit & introduce selection of poems for Library of America's American Poets series.
- Blues Poems. New York and London: Everyman Pocket Poets, September 2003. Conceived, edited, and wrote foreword to anthology for Everyman's Pocket Poets Series.
 First anthology focused exclusively on the blues poem.
 KCRW Book Club selection. Los Angeles, CA. October 2003.

- Reviewed in the daily New York Times, New York Times Book Review, Slate, San Francisco Chronicle, Vanity Fair, and Kenyon Review online.
- Editor's Choice, New York Times Book Review, 24 April 2012.
- Featured on NYT podcast on 19 April 2012: http://www.nytimes.com/pages/podcasts/index.html

Ardency: A Chronicle of the Amistad *Rebellion*. Knopf, February 2011. Hardcover. 249 pages. Poems forming an epic of slavery. Paperback edition, 2012.

Winner, American Book Award, 2012.

Named one of the best books of poetry of the 2011 by *The Boston Globe*. Studio 360 and the Takeaway national public radio. Online features on At Length and *Paris Review*. Named Best of the Net 2011 finalist for excerpt of *Ardency* in At Length online magazine: <u>http://www.sundresspublications.com/bestof/finalists.htm</u> *Ardency* named one of the "Best Poetry Books of 2011" by the *Boston Globe*. 18 December 2011.

http://b.globe.com/v8wvAl

Dear Darkness. Poems. Knopf. September 2008. Hardcover. 196 pages. Second edition, January 2009. Paperback edition, July 2010. At least six paperback editions and reprints.

Los Angeles Times Summer Reading List, 2010. One of 60 books named & only book of poems. Winner, Southern Independent Bookseller Awards. 2009. Finalist, Julia Ward Howe Prize, Boston Authors Club Awards. 2009. Featured on NPR "All Things Considered" as one of the books of note for 2008. One of 10 "Books from Our Pages" in *New Yorker* magazine, December 2008.

Poetry Bestseller in fall 2008 on Poetry Foundation list.

For the Confederate Dead. Poems. Knopf. January 2007. Hardcover. 156 pages. Paperback edition, 2008. Winner, Quill Award in Poetry. 2007.

Winner, Paterson Award for Sustained Literary Achievement. 2008.

- *Black Maria*. Poems based on film noir. Knopf. February 2005. Hardcover. 241 pages. Paperback edition, March 2007. Final volume in *Devil's Music*, an American trilogy.
- *To Repel Ghosts: The Remix.* Revised edition, reordered with new poems. Paperback. Knopf, 2005. 300 pages.
- *Jelly Roll: A Blues.* Knopf, Spring 2003. Hardcover. 180 pages. Paperback edition, February 2005. National Book Award Finalist. October 2003.

Winner, Paterson Poetry Prize. 2004.

L.A. Times Book Prize Finalist. April 2004.

Boston Herald Book Club Selection. April 2004.

New York Public Library. "Books for the Teen Age 2004 List." Best of the previous year's publishing for teenager titles selected by young adult librarians. Shared with libraries nationwide and on display at NYPL throughout the year.

To Repel Ghosts. Urban epic based on the work of the late painter Jean-Michel Basquiat. Encyclopedic take on 20th century black and popular culture, from Jack Johnson to Muhammad Ali, from Bert Williams to bebop to Billie Holiday. Hardcover. 350 pages. Cambridge, MA: Zoland Books, June 2001. Paperback. 350 pages. Royalton, VT: Steerforth Books, January 2003.

Giant Steps: The New Generation of African-American Writers. Anthology of poetry, fiction, and non-fiction by 25 young black writers born after 1960. Wrote introduction and headnotes for all authors; compiled bibliography and discography. 364 pages. (b) (4). Trade paperback. New York: Harper Perennial, March 2000. Featured in *USA Today, People* magazine, *Chicago Tribune* and other newspapers and national magazines.

Journal Editing & Boards

Contributing Editor. Ploughshares. 2006 to present.

Contributing Editor. Harvard Review. 2009 onward.

Advisory Editor, At Length online magazine. 2012 to present.

Contributing Editor. Writer's Chronicle. Invited two-year term for AWP magazine, 2013-2015.

Ploughshares. Spring 2006 issue. Guest-editor of prominent thrice-yearly journal published at Emerson College. April 2006.

Advisory Board member, Verse Press. Summer 2000-2005. Press now sold, and called Wave Books.

Contributing Editor, *Callaloo*. Read & select submissions for quarterly of African and African American letters. 1997-2004.

Ama A Codjoe

Hi Max,

I hope this finds you well.

That sounds great and as I imagined-it'll be good to have the introduction separated out so we can spend the full time on Part II.

For my consulting work I charge (b) (c)/hr. Here's a breakdown of time.

Drafting and reviewing online survey (2 hrs.) Research, planning, preparing scenarios, crafting materials (5 hrs.) Webinar (1 hr.)

Total: (b) (6)

With light,

Ama

Jul 24 From: Ama A Codjoe <<u>aac376@nyu.edu</u>> Date: Sat, Jul 22, 2017 at 9:20 AM Subject: Webinar

To: (b) (6)

Dear Harold, I hope this finds you well.

Thanks again for the call yesterday and for thinking of me for this potential project. I wish you the best on your work for the NEH proposal. The most exciting part of the document to me are the closing questions, which is a good sign: there's so much richness there; the themes jump off the page.

I'm attaching my thoughts for a two part webinar series as well as a pie-in-the-sky idea. I know you don't need one more chef nor another layer on this twelve-layer cake, but it's what came to mind. The Part II Webinar is the heart of what we discussed.

On the last page you'll find my long-form bio I use for consultancy work. Feel free to pluck from it.

Also, <u>here's a poem</u> that went up just last night on *Narrative*. It's from a series after Carrie Mae Weems's Kitchen Table Series.

Good luck with your proposals and let me know if there's more you need.

Such light, ama.

p.s. This is my work email so I've shifted our conversation here.

Ama Codjoe aac376@nyu.edu



July 18, 2017 Library of Congress/Scholar's Colonnade, LJ 120 101 Independence Avenue, S.E. Washington, D.C. 20540-4860

Mr. Max Rudin, Publisher The Library of America 14 East 60th Street New York, NY 10022

Dear Mr. Rudin,

I am pleased and honored to accept your invitation to work with you and Kevin Young as a member of the Advisory Board preparing a new African American Poetry Reader for publication by the Library of America in 2020. Pending funding by the National Endowment for the Humanities and the terms offered, I will be excited to help ensure the project's intellectual integrity by reviewing and offering notes and suggestions on the anthology's Table of Contents and some of the project materials. I look forward not only to doing the work but attending the gala opening at the Schomburg Library and as many of the other events as I possibly can.

Thank you for asking me to participate in this important project.

Sincerely,

Joanne Braxton

Joanne M. Braxton, Ph.D., M.Div. Frances L. and Edwin L. Cummings Professor of English and the Humanities College of William and Mary Williamsburg, VA 23185-8795 2017 David M. Larson Fellow in Spirituality and Health John W. Kluge Center, Office of Scholarly Programs , U.S. Library of Congress



The College of William & Mary

Williamsburg, Virginia 23187-8795

Joanne M. Braxton, Ph.D. Frances L. and Edwin L. Cummings Professor of the Humanities Africana Studies and English <u>jmbrax@wm.edu</u>

EDUCATION:

Ph.D., American Studies, Yale UniversityM.A., American Studies, Yale UniversityM.Div., Virginia Union UniversityB.A., Literature and Writing, Sarah Lawrence College

ACADEMIC POSITIONS:

1995-present	Frances L. and Edwin L. Cummings Professor of the Humanities Africana Studies and English, The College of William & Mary Founding Director, Africana Studies Program Middle Passage Project
2015-present	Community Faculty, Department of Family and Community Medicine, Eastern Virginia Medical School, Norfolk, Virginia. W&M-EVMS Narrative Medicine for Excellence Collaborative Grant Project.
1989-1995	Frances L. and Edwin L. Cummings Associate Professor of American Studies and English, The College of William & Mary
1985-1989	Associate Professor of English, The College of William & Mary
1980-1985	Assistant Professor of English, The College of William & Mary

SELECTED SENIOR FELLOWSHIPS AND VISITS:

- 2016-17 David B. Larson Fellow in Spirituality and Health, Library of Congress Office of Scholarly Programs John W. Kluge Center. Project: "Tree of Life: Spirituality and Well-Being in the African-American Experience."
- 2008-2009 Distinguished Visiting Research Scholar, African American Literature, Religion and The Arts, University of California at Berkeley.

2000-2001 Fulbright Senior Professor in African-American Literature and Culture English Department, University of Muenster, Germany. Additional week-long Fulbright African-American literature doctoral seminars taught in Italy and Spain.

BOOKS:

Women Writers of Color Biography Series, multi-author eight volume biography series, each book edited and with a foreword by Joanne M. Braxton. Praeger-Greenwood Publishers, 2017, 2014, 2013, 2012, 2009, 2007, 2006, 2006. Print.

Black Female Sexualities, a collection of essays co-edited with Trimiko Melancon, explores the intersectional diversity of black women's experiences from multi-disciplinary perspectives. Rutgers University Press, 2015. 242 pages. Print.

Monuments of the Black Atlantic: Slavery and Memory, essays on the Afro-Atlantic experience, edited from papers originally presented at the international "Monuments of the Black Atlantic: History, Memory and Politics" conference co-sponsored by the W&M Middle Passage Project and the Collegium for African-American Research (CAAR) at W&M in May 2000. Co-edited by Joanne M. Braxton and Maria Diedrich. University of Muenster, Lit Verlag, 2003. 156 pages. Print.

Maya Angelou's I Know Why the Caged Bird Sings: A Casebook, edited and with an introduction by Joanne M. Braxton. Oxford University Press, 1998. 162 pages. Print.

The Collected Poetry of Paul Laurence Dunbar, edited and with an introduction by Joanne M. Braxton. University of Virginia Press, 1993. 396 pages. Print. Appendix of variants of poems. Bibliography.

Wild Women in the Whirlwind: The Renaissance in Contemporary Afra-American Writing, an anthology of works by individual authors co-edited by Joanne M. Braxton and Andree N. McLaughlin. Rutgers University Press, 1990. 441 pages. Print. 1990 Koppelman Book Award.

Black Women Writing Autobiography: A Tradition Within a Tradition. Temple University Press, 1989. 242 pages. Print. American Council of Learned Societies Dissertation Fellowship Award.

WORKS OF RELATED INTEREST:

"Evidence-Based Care for the Elderly: Uses of 'the Grandmother Principle" with Sam Williams, M.D., et.al., *Journal of Health Care for the Poor and Underserved*. Vol. 28, Number 1, February 2017.

"Of Poets and Doctors." Keynote, Gold Humanism Honor Society, Eastern Virginia Medical School, Norfolk, Virginia. April 15, 2016.

"On Making and Keeping Rituals of Remembrance," The College of William & Mary Middle Passage Project. <u>http://www.wm.edu/sites/middlepassage/ritualsofremembrance/index.php. 2012</u>.

"Symbolic Geographies and Psychic Landscapes: Decoding the Hegemonic Discourse of Urban Renewal," in *Keep Your Head to the Sky: Interpreting African American Home Ground*, Grey Gundaker and Tynes Cowan, eds. (University of Virginia Press, 1999), 177-192. Print.

From: **Burkett, Randall K** <<u>rburket@emory.edu</u>> Date: Tue, Jul 25, 2017 at 1:55 PM Subject: Anthology of African AMerican Poetry To: "mrudin@loa.org" <<u>mrudin@loa.org</u>>

Dear Max Rudin,

I would welcome the opportunity to serve on the Advisory Board for the projected anthology of African American poetry, to be published by the Library of America. The Rose Library has been actively seeking volumes of poetry published by African American writers since 1997, and a search of our online catalog, DiscoverE, indicates that we have more than 1,700 such titles. Of these, approximately 1,000 came with the gift by Raymond Danowski and more than 200 were acquired from the collection of the late rare book dealer, William P. French, owner of University Place Book Shop. More than 500 volumes were produced by African American publishers.

We continue to acquire all volumes of poetry by African American authors that come to our attention. I commend your undertaking of a new anthology of African American poetry and will assist in any way I can to help bring it to fruition.

Randall K. Burkett Research Curator

NB: I have sent my c.v. to you under separate cover.

Emory University 540 Asbury Circle Atlanta, GA 30322 404-727-0129

RANDALL K. BURKETT

Office: Stuart A. Rose Manuscript, Archives, and Rare Book Library Robert W. Woodruff Library Emory University Atlanta GA 30322-2870 <u>404-727-0129</u>

randall.burkett@emory.edu

DEGREES:

PhD Religion (Social Ethics), University of Southern California, 1975 M. Theological Studies (Church History), Harvard Divinity School, 1969 BA (International Relations), School of International Service, American University, 1965

SCHOLARSHIPS AND HONORS:

Fellowship for Independent Study and Research, NEH, 1979-80 Fellowship Leave, College of the Holy Cross, Spring Semester 1977 Ford Foundation Ethnic Studies Dissertation Grant, 1971-72 Oakley Fellowship, University of Southern California, 1969-72 Tuition Scholarship, Harvard Divinity School, 1965-69 Omicron Delta Kappa; Pi Sigma Alpha (honorary societies), 1965 Martha Goodman Foundation Award, 1961-65

WORK EXPERIENCE:

Research Curator for African American Collections, Emory University, 2014-date
Curator of African American Collections, Emory University, 1997-2014
Managing Editor, *Harvard Guide to African-American History*, W.E.B. Du Bois Institute for Afro-American Research, Harvard University, 1995-1997
Associate Director and Fellows Officer, Du Bois Institute, Harvard University, 1985-1995
Coordinator of Grants and Research, College of the Holy Cross, 1980-1986
Director, Office of Special Studies, College of the Holy Cross, 1977-1985
Associate Director, Office of Special Studies, College of the Holy Cross, 1973-1977

MEMBERSHIPS:

American Antiquarian Society Association for the Study of Afro-American Life and History The Grolier Club Organization of American Historians Southern Historical Association

BOOKS:

- The Mind of Carter G. Woodson as Reflected in the Books He Owned, Read, & Published: A Catalog of the Library of Carter G. Woodson (Emory University, 2006). With Pellom McDaniels III and Tiffany Gleason
- Black Redemption: Churchmen Speak for the Garvey Movement (Temple University Press, 1978)

• Garveyism as a Religious Movement: The Institutionalization of a Black Civil Religion (Scarecrow Press and the American Theological Library Association, 1978)

REFERENCE WORKS:

- Harvard Guide to African-American History, Associate Editor, (Harvard University Press, 2001)
- Black Biography 1790-1950: Supplement, with N.H. Burkett, (Bell & Howell, 2001), 1 vol., microfiche, and Web site
- *Black Biography 1790-1950: A Cumulative Index*, with N.H. Burkett and H.L. Gates, Jr., (Chadwyck-Healey, Inc., 1991), 3 vols. and Web site
- Black Biographical Dictionaries 1790-1950, with N.H. Burkett and H.L. Gates Jr., a microfiche reprint edition of the 297 books indexed in *Black Biography 1790-1950* (Chadwyck-Healey, Inc., 1990)

EDITED WORKS:

Black Apostles: Afro-American Clergy Confront the Twentieth Century, co-editor with R. Newman (G.K. Hall, 1978)

ARTICLES:

"Retelling Carter Woodson's Story: Archival Sources for Afro-American Church History," co-authored with Albert J. Raboteau, David W. Wills, Will B. Gravely, and James Melvin Washington *Journal of American History* 77:1 (1990), 183-199.

"The Joy of Finding Periodicals 'Not in Danky," Library Trends 56:3 (2008), 601-617

COLUMBIA UNIVERSITY

DEPARTMENT OF ENGLISH AND COMPARATIVE LITERATURE

29 July 2017

Max Rudin, Publisher The Library of America 14 East 60th Street New York, NY 10022 212-308-3360 <mrudin@loa.org>

Dear Max Rudin:

Thanks for your email of July 18 asking me to serve on the Advisory Board for the anthology of African American poetry that Kevin Young is preparing for the Library of America. I am honored to be asked, and more than happy to accept the invitation.

I am prepared to help with the project in whatever way turns out to be necessary, including reviewing and giving feedback on the contents and apparatus for the book, as well as possibly contributing an introductory note on a topic related to the theme of the anthology.

Please let me know if you need anything else from me at this stage. I look forward to hearing from you and Kevin as this important project moves forward.

Sincerely,

B-SHEWS

Brent Hayes Edwards Professor Department of English and Comparative Literature Center for Jazz Studies Director of Graduate Studies, Institute for Comparative Literature and Society Columbia University bhe2@columbia.edu Brent Hayes Edwards Department of English and Comparative Literature 602 Philosophy Hall, Mail Code 4927 Columbia University New York, NY 10027 bhe2@columbia.edu

Education

Columbia University, Dept. of English and Comparative Literature, Ph.D. 1998 (with distinction) Yale University, B.A. 1990 in Literature (with distinction); summa cum laude; Phi Beta Kappa

Employment

Director, Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, New York Public Library, 2016-

Professor, Department of English and Comparative Literature, Columbia University, 2007-Associate Professor, Department of English, Rutgers University, 2003-2007 Assistant Professor, Department of English, Rutgers University, 1997-2003

Invited Visiting Appointments

Visiting Professor, Reid Hall (Columbia U. Global Center), Paris, France, Fall 2013
Distinguished Visiting Professor, Washington University in St. Louis, March 2010
Phyllis and Gerald LeBoff Distinguished Visiting Scholar, Department of Media, Culture, and Communication, Steinhardt School, NYU, Spring 2009

Louis Armstrong Visiting Professor of Jazz Studies, Columbia University, Spring 2007 Faculty, School of Criticism and Theory, Cornell University, Summer 2006 Visiting Assistant Professor, Department of Performance Studies, NYU, Fall 2001

Selected Recent Awards and Fellowships

Heyman Center Faculty Fellowship, Columbia University, 2017-18 Guggenheim Fellowship, 2015

PEN/Hein Translation Fund Grant, 2012

Lenfest Distinguished Columbia Faculty Award, Columbia University, 2009 Phyllis and Gerald LeBoff Distinguished Visiting Scholar, Steinhardt School, NYU, Spring 2009 Fellow, Cullman Center for Scholars and Writers, New York Public Library, 2005-2006 2004 John Hope Franklin Prize, American Studies Association, for *The Practice of Diaspora* 2003 Gilbert Chinard Prize, Society for French Historical Studies, for *The Practice of Diaspora* Runner-Up, 2003 James Russell Lowell Prize, Modern Language Association,

for The Practice of Diaspora

Board of Trustees Research Fellowship for Scholarly Excellence, Rutgers University, 2003 Scholar-in-Residence, Schomburg Center for Research in Black Culture, 1997-98 Fellow, Du Bois Institute, Harvard University, 1996-1997

Books

Epistrophies: Jazz and the Literary Imagination (Harvard University Press, 2017) *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism* (Harvard University Press, 2003).

Selected Anthologies and Scholarly Editions

Claude McKay, *Amiable with Big Teeth*, co-edited by Brent Edwards and Jean-Christophe Cloutier (Penguin Classics, 2017).

The Norton Anthology of African American Literature, 3rd edition, period editor for the Harlem Renaissance (Henry Louis Gates, Jr., and Nellie McKay, General Editors; Robert G.

O'Meally, William Andrews, Frances Smith Forster, Brent Edwards, Hortense Spillers, Deborah McDowell, Kimberly Benston, Cheryl Wall, period co-editors) (2014)

W. E. B. Du Bois, The Souls of Black Folk, ed. Brent Edwards (Oxford World's Classics, 2007).

- Frederick Douglass, *My Bondage and My Freedom*, ed. Brent Edwards (Barnes & Noble Classics, 2005).
- Uptown Conversation: The New Jazz Studies, edited with Robert G. O'Meally and Farah Jasmine Griffin (Columbia University Press, 2004).

Joseph Conrad, Nostromo, ed. Brent Edwards (Barnes & Noble Classics, 2004).

Selected Book Translations

Michel Leiris, *Phantom Africa*, translated and edited by Brent Hayes Edwards (Seagull Books, 2017)

Edited Journal Special Issues and Sections

"Ed Roberson, American Poet: A Special Section," *Callaloo* 33.3 (Summer 2010). "Césaire in 1956," *Social Text* 103 (May 2010).

"Collective History: Thirty Years of Social Text," edited with Anna McCarthy, *Social Text* 100 (Fall 2009).

"Global Cities of the South," edited with Ashley Dawson, *Social Text* 81 (Winter 2004). "Postcolonial Traces," *Social Text* 78 (Spring 2004).

"September 11—An Anniversary Issue," edited with Ella Shohat, Stefano Harvey, Randy Martin, Timothy Mitchell and Fred Moten, *Social Text* 72 (Fall 2002).

"Jazz Poetics," edited with Farah Jasmine Griffin and Maria Damon, *Callaloo* 25.1 (Winter 2002). Runner-up, Best Special Issue Award, Council of Editors of Learned Journals, 2002.

"Dossier on Black Radicalism," Social Text 67 (Summer 2001).

Selected Recent Articles and Book Chapters

- "Sounding the Open Secret: The Poetics of Fred Moten," in *American Poets in the 21st Century: Poetics of Social Engagement*, ed. Michael Dowdy and Claudia Rankine (Wesleyan University Press, 2017).
- "The Sound of Anticolonialism," in *Audible Empire*, ed. Ronald Radano and Tejumola Olaniyan (Duke University Press, 2016). 269-91.
- "The Taste of the Archive," *Callaloo* 35.4 (Fall 2012): 944-972.
- "Ralph Ellison and the Grain of Internationalism," in *Globalizing American Studies*, ed. Brian T. Edwards and Dilip Parameshwar Gaonkar (Chicago: University of Chicago Press, 2010). 115-134.

"The Specter of Interdisciplinarity," PMLA 123.1 (January 2008): 188-194.

"Langston Hughes and the Futures of Diaspora," *American Literary History* 28.1 (2007): 689-711.

"Late Romance," in *W. E. B. Du Bois and the Gender of the Color Line*, ed. Susan Gillman and Alys Eve Weinbaum (University of Minnesota Press, 2007). 124-149.

- "Aimé Césaire and the Syntax of Influence," *Research in African Literatures* 36.2 (Summer 2005): 1-18.
- "Pebbles of Consonance: A Reply to Critics," Small Axe: A Caribbean Journal of Criticism 17 (March 2005): 134-149.
- "The Genres of Postcolonialism," Social Text 78 (Spring 2004): 1-15.
- "The Shadow of Shadows," Positions: East Asia Cultures Critique 11.1 (Spring 2003): 11-49.
- "Louis Armstrong and the Syntax of Scat," Critical Inquiry 28.3 (Spring 2002): 618-649.
- "The Literary Ellington," Representations 77 (Winter 2002): 1-29.
- "The Uses of Diaspora," Social Text 66 (Spring 2001): 45-74.
- "Notes on Poetics Regarding Mackey's Song," Callaloo 23.2 (Spring 2000): 572-591.

"The Ethnics of Surrealism," Transition 78 (June 1999): 84-135.

From: **Gabbin, Joanne Veal - gabbinjv** <<u>gabbinjv@jmu.edu</u>> Date: Tue, Jul 18, 2017 at 11:29 AM Subject: RE: Invitation from Librar of America and Kevin Young To: M Rudin <<u>mrudin@loa.org</u>>

Dear Mr. Rudin,

I would be happy to serve on the project's Advisory Board. I know how important it is to gather a good team of reviewers and consultants when embarking on a project of this size. I would like to talk with you further about my responsibilities to the project.

Please accept this email as my letter of agreement to take part in this project which is being considered by the National Endowment for the Humanities for funding. I have attached a brief CV for your use. I would like to thank you and Kevin for this invitation.

Sincerely, Joanne Gabbin

Curriculum Vitae (Abbreviated)

1

JOANNE VEAL GABBIN

EDUCATION

- Received Ph.D. in English Language and Literature from University of Chicago; Chicago, Illinois; June 1980; concentration in American literature with special emphasis on Black literature. Dissertation: "Sterling A. Brown: Poet and Critic."
- Received M.A. from University of Chicago; Chicago, Illinois; June 1970; concentration in American literature with special emphasis on Black literature.
- Attended Yale University; New Haven, Connecticut; Summer 1966, in the Harvard-Yale-Columbia Intensive Summer Studies Program; took ten credit hours of graduate level courses.

Received B.A. from Morgan State College; Baltimore, Maryland; June 1967; majored in English.

EMPLOYMENT (Selected)

- May 2005 to Present Executive Director of the Furious Flower Poetry Center and Professor of English at James Madison University, Harrisonburg, Virginia. Development and administration of the Furious Flower Poetry Center and teaching courses in Black literature.
- September 1989 to May 2005 Director of the Honors Program and Professor of English at James Madison University, Harrisonburg, Virginia. Administering the Honors Program; teaching courses in Black literature and Honors. Director of the Furious Flower Poetry Center since April 1999.

September 1986 to August 1989 - Director of the Honors Program and Associate Professor of English at James Madison University. Administered three honors programs: Honors Scholars, Subject-Area Honors and the Senior Honors Project; taught courses in Black literature and American literature.

- September 1985 to June 1986 Associate Professor of English, James Madison University. Taught courses in Black literature, American literature, and freshman composition.
- September 1982 to 1985 Associate Professor of English, Lincoln University (PA). Taught courses in world literature, journalism, Black literature, directed the Lincoln-Temple Journalism Program and served as advisor of the student newspaper.
- August 1977 to 1982 Assistant Professor of English, Lincoln University. Taught courses in American literature, Black literature, journalism and freshman composition.

PUBLICATIONS (Selected)

(b) (6)

"Nikki Giovanni: A Collector of Memories," in <u>Appalachian Heritage</u>, edited by George Brosi, Vol. 40. No. 4, Fall, 2012.

Shaping Memories: Reflections of African American Women Writers. Jackson, Mississippi: University Press of Mississippi, 2009

"Spiritual Witness in the Poetry of Dolores Kendrick," in <u>The Heritage of Black Poetry</u>, <u>1962 – 1975</u>: <u>A</u> <u>Research Compendium</u>, edited by Lauri Ramey. Burlington, VT: Ashgate Publishing Company, 2008.

"Pot Meals" (poem) in <u>The Ringing Ear: Black Poets Lean South</u>. Ed. Nikky Finney. Athens: U of GA Press, 2007.

"Gwendolyn Brooks: Leaving Her Mark on Us," <u>Gwendolyn Brooks and Working Writers</u>, edited by Jacqueline Imani Bryant. Chicago, IL: Third World Press, 2007.

"Furious Flower II: The Black Poetic Tradition—Toward the 21st Century, "distributed by California Newsreel, 2005. Study Guide with DVD Series.

I Bet She Called Me Sugar Plum, Franklin Street Gallery Productions, 2004.

Furious Flower: African American Poetry from the Black Arts Movement to the Present, University of Virginia Press, 2004.

The Furious Flowering of African American Poetry (second printing), University Press of Virginia, 2000.

The Furious Flowering of African American Poetry, University Press of Virginia, 1999.

Sterling A. Brown: Building the Black Aesthetic Tradition. Westport, Connecticut: Greenwood Press, 1985.

PAPERS READ, PROFESSIONAL APPEARANCES (Selected)

- 2013 Co-Director of the NEH Summer Institute, "Don't Deny My Voice: Reading and Teaching African American Poetry. University of Kansas, July-August, 2013.
- 2012 Co-Organizer of "Sheer Good Fortune: Celebrating Toni Morrison" with Nikki Giovanni and Maya Angelou, Virginia Tech, Blacksburg, VA, October 16, 2012.
- 2010 Speaker and Organizer, "73 Poems for 73 Years: Celebrating the Life of Lucille Clifton." James Madison University, September 2010.

Speaker, Shaping Memories Reading, Virginia Festival of the Book, Charlottesville, March 2010.

AWARDS (Selected)

2005	James Madison Distinguished Faculty Award, James Madison University, October 28, 2005
	Literary Hall of Fame, Chicago State University, October 17, 2005.
2004	Provost Award for Excellence, James Madison University, September 23, 2004.
1994	George E. Kent Literary Achievement Award, presented by Gwendolyn Brooks, Chicago State University, October 22, 1994.

3

1993 Outstanding Faculty Award, State Council of Higher Education for Virginia, May 1993.

On Tue, Jul 18, 2017 at 9:35 AM, terrance hayes (b) (6) wrote: Hello Max,

A pleasure to hear from you. I'm very happy to join the advisory board. Kevin and Harold I look forward to your company. I'll send the cv as soon as possible. Thanks for the invitation.

best Terrance TERRANCE HAYES Distinguished Professor of English University of Pittsburgh * Department of English thayes@pitt.edu * website: terrancehayes.com

EDUCATION

University of Pittsburgh, Pittsburgh, PA (1997): M.F.A., Poetry; Honorary Doctorate of Fine Arts Coker College, Hartsville, SC (1994): B.A. *cum laude*, major: English; minor: Fine Arts

WORK EXPERIENCE

Professorship/Directorship

University of Pittsburgh Distinguished Professor of English Co-Director, Center for African American Poetry and Poetics Distinguished Writer in Residency, New York University (2016-2018) Poetry editor, *New York Times Magazine*, (NY, 2017-2018)

HONORS & AWARDS (2017-2014)

Best American 2016 Poetry selection: "Ars Poetica With Bacon" (2017)
University of Pittsburgh, Honorary Doctorate of Fine Arts (2016)
American Academy of Arts and Sciences Fellow (2016
American Academy of Arts and Letters Award in Literature (2016)
NAACP Image Award in Poetry for How To Be Drawn (2016)
Best American 2016 Poetry selection: "Barberism" (2016)
National Book Critics Circle Award finalist for How To Be Drawn (2016)
National Book Award in Poetry, finalist for How To Be Drawn (2016)
National Book Award in Poetry Magazine for "How to Draw a Perfect Circle" (2015)
Best American 2015 Poetry selection: "Antebellum House Party" (2015)
Fellowship of Southern Writers Hanes Prize Award for Poetry (2015)
Bagley Wright Lecturer Fellowship (2015)
John D. and Catherine T. MacArthur Foundation Fellowship (2014)
Best American Poetry 2014 Guest Editor (2014)

BOOK-LENGTH PUBLICATIONS

How to Be Drawn: Poems (Penguin 2015)
Lighthead, Penguin Publishers (2010)
Wind in a Box, Penguin Publishers (2006)
Muscular Music, Carnegie Mellon University Contemporary Classics Series (2005), Tia Chucha Press (1999)
Hip Logic, Penguin Publishers (2002)

TERRANCE HAYES Distinguished Professor of English University of Pittsburgh * Department of English thayes@pitt.edu * website: terrancehayes.com

FORTHCOMING:

American Sonnets for My Past And Future Assassin (Penguin, 2018) To Float In The Space Between: Essays (Wave Books, 2018)

SELECTED READINGS (2017-2014)

Cúirt International Festival of Literature, Galway, Ireland (4/17, Ireland) Hugo House, Highline and Bellevue Colleges (4/17, WA) Iowa Writers Workshop, featured reader (3/17, Iowa) Columbus College of Art & Design, featured reader (12/15, OH) Gardiner Museum, featured reader (9/15, Toronto, Ontario) Bread Loaf Writers' Conference, co-reader (8/15, VT) Museum of Modern Art, Group Reading (5/15, NY) Politics and Prose Bookstore (4/15, DC) The New Yorker Festival Reading co-reading (NY 10/14) Harvard University, featured reader, (MA, 3/14)

MEMBERSHIPS / ASSOCIATIONS

Academy of American Poets (Chancellor) American Academy of Arts and Sciences (member) August Wilson Recovery Committee (Committee member) Associated Writing Programs (member) Callaloo Literary Journal (Contributing Editor) Cave Canem Foundation (Board of Directors) Jubilat (Contributing Editor) Palmetto Poetry Series (Advisory Board) Solstice Magazine (Advisory Board) University of Pittsburgh African American Alumni Council (Committee member and mentor) West Branch (Contributing Editor) Winchester Thurston Preparatory School (Board of Trustees) Words Without Walls, Allegheny County Jail Creative Writing Program (Board of Directors) From: **claudia rankine** (b) (6) Date: Sat, Jul 22, 2017 at 10:40 AM Subject: Re: African American Poetry, The Yale Review, New Haven pizza To: Harold Augenbraum (b) (6)

Harold,

Happy Summer.

I just returned from a play workshop at ART. Things are moving with TRII.

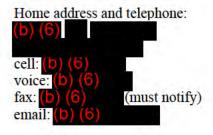
I am happy to do whatever is needed for Af-Am poetry project.

Heading to Canada tomorrow but back on the 28th.

Yours, Claudia

From: Harold Augenbraum

CLAUDIA RANKINE Curriculum vitae



Office address and telephone: Yale University Dept. of African American Studies 81 Wall Street New Haven, CT 06511 voice: 203.432.1177 fax: 203.432.2102

EDUCATION

1993 M.F.A. in Poetry, Columbia University1986 B.A. in Literature, Williams College

ACADEMIC EMPLOYMENT

September 2016 -July 2015 - June 2016 July 2006 - July 2016 August 2004 - June 2006 August 2003 - June 2004 July 1996 - June 2003 January 1994 - June 1996 Iseman Professor of Poetry, Yale University. Aerol Arnold Professor of English, USC Dornsife Henry G. Lee Professor, English Department, Pomona College. Associate Professor, Creative Writing, University of Houston. Associate Professor, English Department, University of Georgia. Assistant Professor, English Department, Barnard College. Assistant Professor, Case Western Reserve University.

Other teaching:December 2006August 2002 - June 2003July 1996 - June 1999January 1994 - July 1994
Guest Faculty, Queens College MFA Program for Writers.
Visiting Faculty, Iowa Writers' Workshop, University of Iowa.
Guest Faculty, Warren Wilson College MFA Program for Writers.
Lecturer, Women in Literature, Cleveland State University.

RECENT HONORS AND AWARDS

Honorary degree from Wesleyan University, 2017 Honorary degree from Emerson College, 2017 Bobbitt National Prize for Poetry, Library of Congress, 2017 Guggenheim Foundation Fellowship in Poetry, 2017 Honorary degree from Newcastle University (UK), 2016 USA Artists Fellowship, 2016 MacArthur Fellowship, 2016 National Book Critics Circle Award: Poetry, 2015 National Book Critics Circle Award Finalist: Criticism, 2015 Forward Prize, Forward Arts Foundation, 2015 (UK) TS Eliot Poetry Prize Finalist, 2015 (UK) NAACP Image Award, 2015

PEN Open Book Award, 2015 PEN America Center USA Literary Award, 2015 PEN Oakland-Josephine Miles Literary Award, 2015 VIDA Literary Award, 2015 Hurston / Wright Legacy Award in Poetry, 2015 National Book Award Finalist in Poetry, 2014 Lannan Literary Award, 2014 Poetry Magazine: Bess Hokin Prize, 2014 Jackson Prize: Poets and Writers, 2014 American Academy of Arts and Letters: Morton Dauwen Zabel Award, 2014 Pushcart Prize XXXVIII: Best of the Small Presses, 2013 Busboys and Poets Award, 2011 National Endowment for the Arts grantee, 2009 Foundry Theatre Commission, 2007 James Merrill Fellowship, Academy of American Poets, 2005 Lannan Foundation Residency, (2001 invitation) 2007 Richard Hugo Poet of the Year, 1998 MacDowell Fellowship, 1995 The Kenyon Review Award for Literary Excellence in an Emerging Writer, 1993 Cleveland State University Poetry Book Prize, 1993 James A. Michener Summer Institute Fellowship for Caribbean Writers, 1993

PUBLICATIONS

Books

Citizen: An American Lyric, Graywolf Press, 2014.

Don't Let Me Be Lonely, Graywolf Press, 2004.

PLOT, Grove/Atlantic, 2001.

The End of the Alphabet, Grove/Atlantic, 1998.

Nothing in Nature is Private, Cleveland State University Poetry Press, 1994.

Plays

The White Card

Co-produced by: ArtsEmerson and American Repertory Theater. Will be performed at Arts Emerson in 2017.

Existing Conditions

Three-act play written with Casey Llewellyn, commissioned by Mellon Foundation and Haverford College. Act one performed at Haverford College in April 2010.

The Provenance of Beauty

A poetic travelogue created with Melanie Joseph and produced by New York's Foundry Theatre. Originally performed on a bus touring the South Bronx in September and October, 2009.

Anthologies (as editor)

American Poets in the 21st Century: Poetics of Social Engagement Wesleyan University Press, forthcoming 2017 Edited with Michael Dowdy

The Racial Imaginary, Fence Books, 2015. edited with Beth Loffreda and Max King Cap

American Women Poets in the Twenty-First Century vol. 11 edited with Lisa Sewell, Wesleyan University Press, 2012.

American Poets in the Twenty-First Century: The New Poetics edited with Lisa Sewell, Wesleyan University Press, 2007.

American Women Poets in the Twenty-First Century, Wesleyan University Press, 2002. edited with Juliana Spahr

OFFICES AND SERVICE

Academy of American Poets: Chancellor, 2013- present Panelist for Pew Fellowships of the Arts, 2012 Visiting Hurst Professor, Washington University, 2009 National Book Award, judge, 2006 Board Member: Poetry Society of America, 2001-2004 Director, Barnard Women Poets Reading Series and Book Prize, 1996-2002 Yaddo Selection Committee, 2001 Writing Committee: Fine Arts Work Center in Provincetown, 1997- present Reader for John Hopkins University Press Editorial board, *PEQUOD*, 1995-Present Editorial board, *the Marlboro Review*, Inc., 1995- present Pan African Committee, 1996-1997.

CONFERENCES ORGANIZED

Where Lyric meets Language: American Women Poets, 1999. Coordinated with Allison Cummings. Three days of readings and presentations. Keynote speaker: Marjorie Perloff. Included participants from all over the world.

The Poetry of Plays, 2002. Gertrude Stein-inspired performance pieces.



Graduate Program of Literatures in English Murray Hall – Room 119 Rutgers, The State University of New Jersey 510 George Street New Brunswick, New Jersey 08901-1167

848.932.7674 Fax: 732.932.7875

July 28, 2017

Max Rudin, Publisher The Library of America 14 East 60th Street New York, NY 10022

Dear Mr. Rudin:

Thank you very much for your email message inviting me to participate on the advisory board of the African American poetry anthology project that Kevin Young and Harold Augenbraum are working on with you for the Library of America. I would be delighted to serve in this capacity, which includes contributing an approximately 1000-word introductory essay on a relevant topic (to be agreed upon later). The plans for the project that you outlined are exciting, and the resulting anthology will, I'm sure, be valuable to readers, students, and teachers of poetry across the country.

Per your request, I have attached to this letter of commitment an abbreviated version of my current c.v. If there is anything else I can provide in support of the development of this project, don't hesitate to let me know.

Sincerely,

Eve Shockey

Evie Shockley Associate Professor of English

Associate Professor of English Rutgers University – New Brunswick Department of English 047 Murray Hall, CAC / 510 George Street New Brunswick, NJ 08901 email: evies@english.rutgers.edu

EDUCATION

Duke University	M.A. in English, 1999; Ph.D. in English, 2002
University of Michigan Law School	J.D., cum laude, 1991
Northwestern University	B.A. in English (Poetry Writing Program), 1988
ACADEMIC POSITIONS	
Rutgers University – New Brunswick	Associate Professor of English, 2011-present Assistant Professor of English, 2005-2011
Bread Loaf School of English	Summer Faculty, 2012
Williams College	Research Associate, Africana Studies Program, 2008-2009
Wake Forest University	Assistant Professor of English, 2002-2005 Instructor, English Department, 2001-2002

PUBLICATIONS

Воокѕ

- semiautomatic (poems). Wesleyan Poetry Series, Wesleyan University Press (forthcoming October 2017).
- *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Literature.* University of Iowa Press, 2011.
- *the new black* (poems). Wesleyan Poetry Series, Wesleyan University Press, 2011.
- 31 words * prose poems (chapbook). Belladonna* Books, 2007.
- *a half-red sea* (poems). Carolina Wren Press, 2006.
- *The Gorgon Goddess* (poetry chapbook). Carolina Wren Press, 2001.

ARTICLES & ESSAYS (SELECTED)

- "'Please feel free to perform the text': Making Slavery Work in Mendi + Keith Obadike's *Big House / Disclosure,*" Special Issue on Black Experimental Poetry, David Marriot, guest ed., *The Black Scholar* 47.1 (2017): 38-52.
- "Teacher Feature: Ma Rainey's Blues," Boston Review, 14 January 2016.
- "Race, Reception, and Claudia Rankine's American Lyric," in "Reconsidering Claudia Rankine's Citizen: An American Lyric. A Symposium, Part I," ed. Daniel Worden, Los Angeles Review of Books, 6 January 2016.
- Introduction, She Tries Her Tongue, Her Silence Softly Breaks (2nd ed.), by M. NourbeSe Philip, Wesleyan University Press (2015), pp. ix-xiv.
- "Portrait of the Artist as a Young Slave: Visual Artistry as Agency in the Contemporary Narrative of Slavery," in *Contemporary African American Literature: The Living Canon*, ed. Lovalerie King and Shirley Moody-Turner, Indiana University Press, 2013. 137-154.
- "Death is Only Natural," in *Russell Atkins: On the Life and Work of an American Master*, ed. Kevin Prufer and Michael Dumanis, Pleiades Press, 2013. 108-116.
- "Shifting the (Im)balance," Boston Review, 6 June 2013.

- "Going Overboard: African American Poetic Innovation and the Middle Passage," *Contemporary Literature* 52.4 (Winter 2012): 791-817.
- "On the Nature of Ed Roberson's Poetics," *Callaloo* 33.3 (Fall 2010): 728-747.
- "The Haunted Houses of New Orleans: Gothic Homelessness and African American Experience," in *Katrina's Imprint: Race and Vulnerability in America*, ed. Keith Wailoo, Karen O'Neill, Roland Anglin, and Jeffrey Dowd, Rutgers University Press, 2010. 95-114.
- "Buried Alive: Gothic Homelessness, Black Women's Sexuality, and (Living) Death in Ann Petry's *The Street*," *African American Review* 40.3 (2006): 439-460.

EDITORIAL APPOINTMENTS (RECENT)

- Creative Writing Editor, Feminist Studies, September 2013-present
- Co-editor, jubilat, July 2009-April 2011; Guest co-editor, July 2007-June 2009

FELLOWSHIPS AND HONORS (SELECTED)

SCHOLARLY

- Faculty Scholar-Teacher Award, Rutgers University, 2013-2014
- Rutgers Center for Historical Analysis Faculty Fellowship, 2011-2012
- Board of Trustees Research Fellowship for Scholarly Excellence, Rutgers University, 2011
- Presidential Fellowship for Teaching Excellence, Rutgers University, 2011
- American Council of Learned Societies (ACLS) Fellowship, 2008
- Schomburg Scholars-in-Residence Fellowship, Schomburg Center for Research in Black Culture, 2007

CREATIVE

- MacDowell Poetry Fellowship, The MacDowell Colony, 2013
- Hurston/Wright Legacy Award in Poetry (for the new black), 2012
- Theodore H. Holmes and Bernice Holmes National Poetry Prize, Princeton University, 2012

INVITED PRESENTATIONS (SELECTED, RECENT)

- "The Question of Brooks's Female Contemporaries," Female Contemporaries panel, Centennial Brooks Conference, University of Chicago, Chicago, IL, April 2017
- Keynote: "Black Graphics: African American Poetry in a 'Colorblind' Era," Never Abolish Chance: The Concrete Poetry Conference, St. Bonaventure University, St. Bonaventure, NY, March 2017
- Lead Faculty (Week 2), NEH Summer Institute, Black Poetry After the Black Arts Movement, University of Kansas, Lawrence, KS, July 2015
- "Seeing the Future: The 'Colorblind' Present and Blackness Past," Americanist Graduate Colloquium, Princeton University, Princeton, NJ, April 2015
- "Black, Green, and Read: Julie Patton's Visual Poetics and the Discourse of Colorblindness," DuPlessis Lecture in Poetry & Poetics, Temple University, Philadelphia, PA, April 2014
- "Colorblind(ed): Visuality, Discursivity, and Slavery in Rita Dove's and George Elliott Clarke's Verse Plays," Racial Representations: African American Literature Since 1975, University of Oregon, Eugene, OR, April 2013
- "Black Aesthetics, Backwards and Forwards," NEH Summer Institute on Contemporary African American Literature, Pennsylvania State University, State College, PA, July 2012

From: **Trethewey, Natasha** <ntrethe@emory.edu> Date: Tue, Jul 18, 2017 at 1:10 PM Subject: Re: Invitation from Library of America and Kevin Young To: M Rudin <mrudin@loa.org> Cc: Kevin Young <kevinyoung@nypl.org>, Harold Augenbraum

Dear Max,

It's a pleasure to hear from you. Thank you for inviting me to participate in this Library of America project. I'd love to be part of it, but I won't be able to take on any writing projects. Please let me know if there is a way that I might still be involved.

Cheers, Natasha

Natasha Trethewey-Biography

Natasha Trethewey served two terms as the 19th Poet Laureate of the United States (2012-2014). She was born in Gulfport, Mississippi. She is the author of four collections of poetry: *Domestic Work* (Graywolf Press, 2000), *Bellocq's Ophelia* (Graywolf, 2002), *Native Guard* (Houghton Mifflin, 2006), for which she was awarded the 2007 Pulitzer Prize, and *Thrall* (Houghton Mifflin Harcourt, August 2012.) A chapbook, *Congregation*, was published in 2014 by the William Meredith Foundation/Dryad Press. She is also the author of a book of creative non-fiction, *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* (University of Georgia Press, 2010).

Her first poetry collection, *Domestic Work* (Graywolf Press, 2000), won the inaugural 1999 Cave Canem poetry prize (selected by Rita Dove), a 2001 Mississippi Institute of Arts and Letters Book Prize, and the 2001 Lillian Smith Award for Poetry. Her second collection, *Bellocq's Ophelia*, received the 2003 Mississippi Institute of Arts and Letters Book Prize, was a finalist for both the Academy of American Poets' James Laughlin and Lenore Marshall prizes, and was named a 2003 Notable Book by the American Library Association.

Her work has appeared in several volumes of *Best American Poetry*, and in journals such as *Agni*, *American Poetry Review*, *Callaloo*, *Gettysburg Review*, *Kenyon Review*, *New England Review*, and *The Southern Review*, among others.

Trethewey is also the recipient of the 2008 Mississippi Governor's Award for Excellence in the Arts and was named the 2008 Georgia Woman of the Year. In 2009 she was inducted into the Fellowship of Southern Writers, and in 2011 was inducted into the Georgia Writers Hall of Fame. In 2012 she was named Poet Laureate of the state of Mississippi and the 19th Poet Laureate of the United States. In 2013, she was inducted into the American Academy of Arts and Sciences.

She received a B.A. in English from the University of Georgia, an M.A. in English and Creative Writing from Hollins University, and an M.F.A in poetry from the University of Massachusetts. She is the recipient of fellowships from the Guggenheim Foundation, the Rockefeller Foundation, the Bunting Fellowship Program of the Radcliffe Institute for Advanced Study at Harvard University, and the National Endowment for the Arts During the 2005-2006 academic year she was Lehman Brady Joint Chair Professor of Documentary and American Studies at Duke University and the University of North Carolina-Chapel Hill, and in 2009 she was the James Weldon Johnson Fellow in African American Studies at the Beinecke Library at Yale University. For the past fifteen years, Trethewey has been Robert W. Woodruff Professor of English and Creative Writing at Emory University.

In the Fall of 2017, Trethewey will take up the position of Board of Trustees Professor of English, Northwestern University,

July 27, 2017

Mr. Max Rudin Publisher The Library of America 14 East 60th Street New York, NY 10022

Dear Max,

Thank you for inviting the Academy of American Poets to participate in your project on African American poetry. We will be delighted to help in any way we are able and we support your application to NEH to underwrite the costs of developing programs across the country.

Founded in 1934 in New York City, the Academy of American Poets is the largest membership-based nonprofit organization advocating for American poets and poetry. Its mission is to support American poets at all stages of their careers and to foster the appreciation of contemporary poetry. Each year, we connect millions of readers to poets' work with our many programs and publications. In addition to the website Poets.org, which has two million unique visitors a year, programs include Poem-a-Day, which has 150,000 subscribers; National Poetry Month, which takes place in April each year; *American Poets*, a biannual literary journal for members; the American Poets Prizes; Poetry & the Creative Mind, a Fall Conversation Series; and an Education Program that provides free resources, such as lesson plans and Teach This Poem, and the Dear Poet project for K-12 teachers and students. In addition, the organization coordinates the Poetry Coalition, an alliance of more than 20 poetry organizations across the United States.

Our reach along many avenues of the poetry world will allow us to consult with public programmers who are looking for poets and poetry scholars for their programs. We will also be able to publicize the availability of sub-grants and let people know about programs in their community.

Please let me know if you need anything further from me.

All best,

popula

Jennifer Benka President & Executive Director

academy of american poets

FOUNDER Marie Bullock

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EDUCATOR IN RESIDENCE Madeleine Fuchs Holzer

EXECUTIVE DIRECTOR Jennifer Benka

Academy of American Poets 75 Maiden Lane, Suite 901 New York, NY 10038 academy@poets.org +1 212 274 0343 +1 212 274 9427 fax poets.org



July 27, 2017

Mr. Max Rudin Publisher The Library of America 14 East 60th Street New York, NY 10022

Dear Max,

Thank you for inviting the Poetry Society of America to participate in your exciting project to develop an anthology and public programming about African American poetry. The Poetry Society of America would be pleased to partner with you and fully support your request to the National Endowment for the Humanities to fund these programs.

The Poetry Society of America, the nation's oldest poetry organization, was founded in 1910. Its mission is to build a larger and more diverse audience for poetry, to encourage a deeper appreciation of the vitality and breadth of poetry in the cultural conversation, to support poets through an array of programs and awards, and to place poetry at the crossroads of American life. We have one of the most diverse lists of poets and poetry scholars in America and I have several decades of experience in conceiving and presenting poetry programs for the public. A few years ago, our national series was *Black Iconic Poets of the 20th Century* so I will be greatly looking forward to this new anthology.

We will be happy to act as a resource for public programmers across the country to pair libraries and museums with poets and poetry scholars and help them create humanities-based poetry programs in their institutions. In addition, we will use our digital media to promote events, and co-sponsor events near our home in New York City.

Please let me know if you need any more information. We look forward to working with you.

Sincerely,

Alice Quinn Executive Director Poetry Society of America

POETRY SOCIETY OF AMERICA

15 Gramercy Park | New York, New York 10003 | poetrysociety.org

POETS A HOUSE

July 31, 2017

Mr. Max Rudin Publisher The Library of America 14 East 60th Street New York, NY 10022

Dear Max,

Thank you for inviting Poets House to participate in your project to develop an anthology and public programming about African American poetry. Poets House has a long history of presenting poetry programs in public libraries helping them to create centers for the discovery of poetry at their own sites. This project is congruent with our long-term values, capacities and enthusiasms—and we are pleased to fully support your request to the National Endowment for the Humanities (NEH) to fund these programs.

Founded by two-time U.S. Poet Laureate, Stanley Kunitz, and visionary arts administrator, Elizabeth Kray, Poets House is celebrating its 30th Anniversary this year. Poets House is one of the country's premiere literary centers, housing one of the world's great poetry collections. Free and open to the public, 80,000 people cross our threshold annually and millions more find us online or through regional and national programs in partner libraries.

Our most recent NEH-funded initiative was the ten-city program *Poetic Voices of the Muslim World* that included a contextual display and exhibit at every site along with great programs, all supported by a website.

We will be happy to act as a resource for public programmers across the country to pair libraries and museums with poets and poetry scholars to create humanities-based poetry programs and a deeper dialogue about the full range of poetic practice in our nation. We look forward to working with you.

Sincerely,

Lee Bruccet

Lee Briccetti Executive Director

10 River Terrace, New York, NY 10282-1240 p: (212) 431-7920 f: (212) 431-8131 www.poetshouse.org



August 3, 2017

Mr. Max Rudin The Library of America 14 East 60th Street New York, NY 10022

Greetings Mr. Rudin:

As the Program Division Manager, of the Auburn Avenue Research Library on African American Culture and History (AARL), I am confirming AARL's enthusiastic support of Library of America's National Endowment for the Humanities (NEH), grant submission. Our institution is firmly committed to serving as a collaborative partner and host venue for signature programming and events related to the upcoming anthology of African American Poetry, edited by Kevin Young, to be published in early 2020.

Anchoring the west end of Atlanta's Sweet Auburn historic district, AARL is a state of the art, newly renovated special library, and is the first public library in the Southeast to offer reference services and archival collections dedicated to the study of the global African diaspora. It is the institutional mission and relevant history of AARL that makes it an exceptionally well suited collaborative partner for this innovative project, and the ideal public venue for related programming.

In conclusion, AARL shares a dedication to the work of both the Library of America and the NEH in honoring America's rich and complex national cultural heritage, by upholding excellence in the humanities. Our institution fully supports the objectives outlined in Library of America's NEH grant proposal and looks forward to the opportunity of collectively bringing these goals to fruition.

If you need any additional information, feel free to contact me at (b) (6) or by email at morris.gardner@fultoncountyga.gov.

Sincerely,

Maria Salar

Morris Gardner, Program Division Manager

Cc: Victor E. Simmons, Jr., Library Administrator (AARL)



CHICAGO PUBLIC LIBRARY CITY OF CHICAGO

July 28, 2017

Mr. Max Rudin Publisher The Library of America 14 East 60th Street New York, NY 10022

Dear Max,

Thank you for inviting Chicago Public Library to participate in your project to develop public programming about African American poetry. Chicago Public Library would be pleased to partner with you and fully support your request to the National Endowment for the Humanities to fund these programs.

We would be happy to present a mainstage public program at the Cindy Pritzker Auditorium (385 capacity) at our central library location in downtown Chicago, the Harold Washington Library Center. In addition, we would be interested in presenting smaller scale related public programming in several of our 80 neighborhood library branch locations to support this effort. Our already existing partnerships with local cultural institutions such as the Poetry Foundation, the American Writers Museum, and the Our Miss Brooks organization, as well as our strong internal Poetry Committee and African-American Services Committee, would be just a few of the resources we would draw upon to develop engaging and successful programs.

Since first opening our doors in 1873, the Chicago Public Library has served all Chicagoans with free and open places to gather, learn, connect, read and be transformed.

- Our 80 locations provide the innovative library services, technologies and tools Chicagoans need to reach their goals and to establish our city as a competitive force in the global marketplace.
- Our libraries are that special third place—beyond home and work—where people come to improve their lives, nourish their intellect or savor entertainment.
- Our rich collections, state-of-the-art technology, and cultural and public partnerships make us a thriving, engaged leader in Chicago's diverse neighborhoods.



August 8, 2017

Mr. Max Rudin Publisher The Library of America 14 East 60th Street New York, NY 10022

Dear Mr. Rudin:

It is with great enthusiasm that I write to endorse the Library of America's proposal to the National Endowment for the Humanities (NEH). The Schomburg Center for Research in Black Culture is committed to partnering with the Library of America to present a signature public symposium and launch event for the Library of America's comprehensive anthology of African American poetry, to be published in 2020, and to provide support for the training webinar.

The New York Public Library's Schomburg Center for Research in Black Culture is one of the premiere libraries in the world devoted exclusively to documenting, preserving, and interpreting African Diaspora history. The Schomburg serves over 360,000 visitors annually, 173,000 of whom participate in the Schomburg's programs, exhibitions, public events, and educational services. Today the Center's collections number over ten million items and contain many rare materials, including the archives of Ella Baker, Lorraine Hansberry, Malcolm X, and Maya Angelou, among many others. Recent major acquisitions include American tenor saxophonist and jazz legend Sonny Rollins' personal archive, and the personal archive of literary icon and social critic James Baldwin.

One of the most heavily used repositories of its kind, the Schomburg Center not only preserves, promotes, and makes freely available its distinctive holdings, but also functions as a vibrant cultural center. The Schomburg is uniquely suited to developing and presenting this important public programming, which will explore and celebrate the legacy of African American poetry while creating and preserving content and discussion that will engage leading scholars, contemporary poets and writers, and the general public. I thank you for your consideration of this proposal, and invite you to contact me if you have any questions at (212) 491-2263 or kevinyoung@nypl.org.

Sincerely, Kevin Young

Difector, Schomburg Center for Research in Black Culture



CHICAGO PUBLIC LIBRARY CITY OF CHICAGO

Please let me know if you need any more information. We look forward to working with you.

Sincerely, Brian Bannon

Commissioner, Chicago Public Library

	The Library of Am	erica				
African-American Poetry Grant Project Budget Form		Applicant Institutio Project Director M Project Grant Perio	lax Rudin 🥤			
	Computational Details/Notes	NEH Funds	Cost Sharing	Project Total	Year 1	Year 2
1. SALARIES & WAGES	•		2	,		
Max Rudin [Project Director]	2 days per month x 12 mos x 2 yrs	(b) (6)	(b) (6)	(b) (6)	(b) (6)	(b) (6)
Brian McCarthy [Marketing and Outreach Coordinator]	5 days per month x 7 mos x 1 yrs	(b) (6)	-	(b) (6)	(b) (6)	(b) (6)
James Gibbons [Literary Editor]	10 days/mo x 6 mo + 1 day/mo x 18 mos	(b) (6)	-	(b) (6)	(b) (6)	(b) (6)
Reggie Hui [Permissions]	8 days per month x 3 months x 1 yrs	(b) (6)	-	(b) (6)	(b) (6)	(b) (6)
David Smith [Production]	2 days per month x 9 months x 1 yrs	(b) (6)	-	(b) (6)	(b) (6)	(b) (6)
Jeff Tompkins [Website/Social Media]	2 days per month x 12 mos x 2 yrs	(b) (6)	-	(b) (6)	(b) (6)	(b) (6)
Project Humanities Scholar	FT x 24 mos.	60,000		60,000	30,000	30,000
Subtotal		145,191	10,000	155,191	77,596	77,596
Junion		140,101	10,000	100,101	11,050	11,000
2. FRINGE BENEFITS						
Project Humanities Scholar Benefits shown as Cost Sharing	21.80%	18,572	15,260	33,832	16,916	16,916
3. CONSULTANT FEES						
Kevin Young [Principal Humanities Advisor]		(b) (6)	(b) (6)	(b) (6)	(b) (6)	-
Novella Ford (Program Director, Schomburg Center)	40% time x 4 months	(b) (6)	(b) (6)	(b) (6)	-	(b) (6)
Khalilah Bates (Project Assistant, Schomburg Center)	30% time x 4 months	(b) (6)	(b) (6)	(b) (6)		(b) (6)
Poets/Scholars for Schomburg event	8 @ \$1000 (Hayes, Rankine, Trethewey, 5 others	8,000	-	8,000		8,000
Humanities Advisors	8 @ \$750	6,000	-	6,000		6,000
Section intro writers for Reader	5 @ \$750	3,750	-	3,750	3,000	750
Designer/book, jacket, poster		1,800		1,800	1,800	-
Site selection adviser-Lisa Lucas	1@\$1000	1,000	-	1,000	-	1,000
Ama Codjoe - arts & race conversations, best practices workshops						
Project Team Workshop	2 hours @ (b) (0)	(b) (6)	-	(D) (Ö)	-	(b) (f)
Site Coordinators Webinar	6 hours @ (b) (8)	(b) (6)	-	(b) (6)	-	(b) (6)
Subtotal		35,530	30,710	66,240	39,800	26,440
4. TRAVEL						
Airline and ground transportation for six poets to Schomburg event @ \$700		4,200	-	4,200		4,200
odging for 6 poets/scholars for Schomburg event (\$200 per night per GSA per diem)		1,200	-	1,200		1,200
Ground transportation for eight participants for Schomburg (taxi or car service) @ \$40		320	-	320		320
Subtotal		5,720	-	5,720	-	5,720
5. SUPPLIES & MATERIALS						

	The Library of Am	erica				
African-American Poetry Grant Project Budget Form	Applicant Institution The Library of America Project Director Max Rudin Project Grant Period 09/01/2018 - 08/31/2020					
	Computational Details/Notes	NEH Funds	Cost Sharing	Project Total	Year 1	Year 2
6. SERVICES	•					
Schomburg Center						
Facilities	Security, Box Office, Stagehands, Clean-up	3.000	12.000	15.000	_	15,000
AV Lighting, Playback, and Audio	Tech set-up and tear-down	2,000	-	2,000	_	2,000
/ideographer	Event, interviews, post-production, webinar @ \$250/hr	4,000	-	4,000	_	4,000
Photographers (2)	@ \$750	1,500		1,500		1,500
ivestreaming Cost Allocation	Tech personnel for event and webinar	1,000		1,000		1,000
Marketing and audience development	Design, Mail, Email	2,500	2.500	5.000	2.500	2,500
	Loongri, man, Erittin	2,000	2,000	0,000	2,000	2,000
Auburn Avenue Research Library, Atlanta GA	Poets/Scholars, Facilities, Video, Security	5,000	5,000	10,000	-	10,000
Chicago Public Library, Chicago IL	Poets/Scholars, Facilities, Video, Security	5,000	,	10,000	-	10,000
City #3	Poets/Scholars, Facilities, Video, Security	5,000		10,000	-	10,000
ity #4	Poets/Scholars, Facilities, Video, Security	5,000	5,000	10,000	-	10,000
ibrary of America/Other						
African American Poetry: An Anthology		-	-	-	-	-
Permissions costs, print and ebook	630 pages @ \$350/page	40,000	180,000	220,000	110,000	110,000
ypesetting, book and electronic files	1 vol. @ 768 pages	8,525	-	8,525	8,525	-
Proofreading, book/e-book files/readers/index	1 vol. @ 768 pages @ \$3 00/page	2,304	-	2,304	2,304	-
ndexing	1 back of the book @ \$2000	2,000	-	2,000	2,000	-
Manufacturing: paper, printing, and binding books	1 volumes/10,000 copies @ \$5 50	-	55,000	55,000	-	55,000
Ebooks: conversion & design		1,500		1,500	1,500	-
Book distribution: retail, mail order, electronic	1 volume @ \$68,000	-	68,000	68,000	34,000	34,000
Narketing: galley proofs	Using finished books and digital galleys	1,100	-	1,100	1,100	-
Publicity: free &review copies, postage		3,000	-	3,000	3,000	-
Publicity: publicist fees		-	7,500	7,500	7,500	-
Promotion: coop bookstore ads		-	4,000	4,000	4,000	-
Digital/e-mail marketing	website new title setup, email, SOTW	1,500	-	1,500	1,500	-
Print and online ads: general & library media		-	10,000	10,000	10,000	-
Subtotal		93,929	359,000	452,929	187,929	265,000
					.01,020	200,000
. OTHER COSTS						
Public programming stipends for libraries and museums	50 @ \$1200	60,000	-	60,000	-	60,000
African American Poetry Reader	Permissions-25 poems	2,500	-	2,500	1,250	1,250
Permissions print: text/illus		5,000	-	5,000	5,000	-
Other Events and outreach		-	2,000	2,000	1,000	1,000
Subtotal		67,500	2,000	69,500	7,250	62,250
		67,000	2,000	63,000	1,200	02,200
. TOTAL DIRECT COSTS		366,441	416,970	783,411	329,490	453,921

	The Library of A	Merica					
ican-American Poetry Grant Project Budget Form		Applicant Institution The Library of America Project Director Max Rudin Project Grant Period 09/01/2018 - 08/31/2020					
	Computational Details/Notes	NEH Funds	Cost Sharing	Project Total	Year 1	Year 2	
9. INDIRECT COSTS @ 25.1%		91,977	104,660	196,636	82,702	113,934	
10. Total Project Costs (Direct and Indirect costs for entire project)		458,418	521,630	980,048	412,192	567,856	980,048
11. Project Funding							
a. Requested from NEH	Outright:	458,418	-	458,418			
	Matching Funds:	-	-	-			
	Total Requested from NEH:	458,418	-	458,418			
b. Cost Sharing	Applicant's Contributions:	-	521,630	-			
	Project Income:	-	-	-			
	Other Federal Agencies:	-	-	-			
	Total Cost Share:	-	521,630	-			
12. Total Project Funding		458.418	521,630	980.048			

Lift Every Voice: Why African American Poetry Matters Today Attachment 7: Bibliography

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Archives

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Lift Every Voice: Why African American Poetry Matters Today Attachment 8: Additional Information

User-Generated Content

User-generated content from the public is expected to be a significant part of *Lift Every Voice*, encouraging broad engagement with project materials and themes, stimulating thought and conversation, and creating a vital record of the organic connection Americans feel to this literary form. Library of America will review, vet, and curate this material and then, with the help of project literary scholars and historians, place it in the appropriate context. UGC will have several parallel tracks:

- With the help of the hashtag #AfricanAmericanPoetry (see below), the public will be encouraged to engage with and respond to the project materials via Facebook, Twitter, and Instagram. Prompts on all three platforms can include, but will not be limited to, the following:
 - Tell us about the African American poet/poem that changed your life;
 - If you could recommend one African American poem to your fellow Americans, which one would it be—and why?
 - What is your favorite line or lines from an African American poem and what do they mean to you?
- Users will be encouraged to post and tweet images with historical and/or humanities content: photos of poets' homes, autographs, first editions of relevant works, or even "heirloom" editions of key books (c.f. the hashtag #bookstagram, which yields millions of results on Instagram). This material will instill in participants a sense of personal connection to, and ownership of, a venerable and thriving literary tradition.
- The already existing hashtag #AfricanAmericanPoetry will become our default signpost or reference point for the project on Twitter and Instagram. Library of America will include #AfricanAmericanPoetry in all relevant Tweets and Instagram posts, and encourage other users to do the same. This should expand the current hashtag usage on both platforms and produce extensive Twitter threads and a broad-based image album on Instagram during and after the project period. Library of America will use Twitter and Instagram analytics to measure the frequency of the hashtag usage in the months prior to the project and note the differences by month of uses during the project period. Analysis of these results will inform future LOA humanities projects.
- Users will be invited to read and/or comment on a favorite African American poem via the medium of smartphone videos which they can post to social media or, in the case of longer, larger videos, upload to a cloud-based folder to be determined.

Harnessing social media will extend the reach of the project to an audience beyond those who attend public programs at the project's 55 event venues, both throughout the term of the grant and perhaps even further.

(*Note:* All material considered for repurposing on the project website, sharing through social media, or other forms of dissemination will be vetted for potentially inflammatory, indecent, or otherwise inappropriate content by project team member Jeff Tompkins.)

Samples of previous work in digital media:

Click on the following Storify link for a short sampling of recent (June–August 2017) user-generated content related to Library of America's NEH-funded *World War I and America* project.

https://storify.com/LibraryAmerica/world-war-i-and-america

Library of America's most recent project website is:

http://ww1america.org/

A component of the NEH-funded *World War I and America* project, the above site was launched in mid–2016 in collaboration with project partner the Gilder Lehrman Institute of American History. The website includes more than twenty-five videos featuring project scholars introducing humanities themes as well as veteran–writers reading and discussing WWI-era texts; a downloadable Project Reader; a calendar of public programs; a downloadable Site Support Notebook, and other instructional materials for partner organizations sponsoring public events. (A screen shot of the *World War I and America* home page, list of sponsoring sites, and press materials are included in Attachment 9, Supplementary Material, of this application.)

Publications

Scheduled to appear in both cloth (hardbound) and eBook editions in February 2020, *African American Poetry: A New Anthology from the Eighteenth Century to Today* will collect more than 100 poets in over 700 pages of text, edited by Kevin Young for the Library of America series.

See the above **Narrative** (Attachment 3), Section D: *Project Formats* and Section G: *Audience, Marketing, Promotion*, for a complete account of the book's editorial team; projected contents and audience; and marketing and distribution strategies.

For a publication of comparable scope, depth, and textual authority, Library of America's 2007 anthology *American Poetry: The Seventeenth and Eighteenth Centuries*, produced with NEH support, is offered as a reference. Further information about that book, including a Table of Contents and list of contributors, is available at the following URL:

https://www.loa.org/books/273-american-poetry-the-seventeenth-and-eighteenth-centuries

Following are an Editor's Note, selected Table of Contents, and Bibliography for the Library of America anthology.

Lift Every Voice: Why African American Poetry Matters Today Attachment 9: Supplementary Material

World War I and America website landing page—screen capture URL: <u>http://ww1america.org/</u>

World War I and America: List of participating program sites

Sample Detailed Program Outline World War I and America: A Centennial Conversation New York University, New York, NY April 6, 2017





"She searched his features, trying to find his old face, the one she knew."

Mary Borden, from the story "The Beach"

......

Beginning Fall 2016, stipends of \$1200-\$1800 are available to all public, academic, and community college libraries, museums and historical societies, and nonprofit community organizations for public programming exploring the First World War and its resonances today. Presented by Library of America with support from the NEH, World War I and America is a two-year initiative that aims to bring veterans and their families together with the general public to explore the continuing relevance of the war by reading, discussing, and sharing insights into the writings of Americans who experienced it firsthand.

Historians and Veterans Speak



Home

What Is *World War I and America?*

How Do I Apply?

FAQs and Site Support Notebook

WWI Writers and Writings

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Michael Neiberg

Par 11 els between World War I & today

2

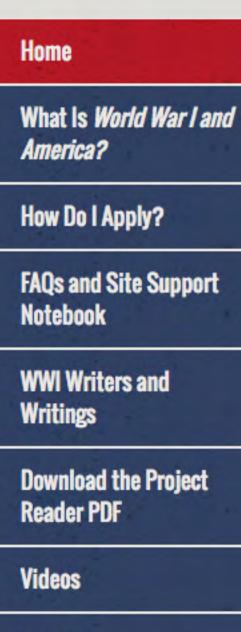
WORLD WAR I AND AMERICA

This timeline is part of *World War I and America*, a two-year national initiative of The Library of America presented in partnership with The Gilder Lehrman Institute of American History, the National World War I Museum and Memorial, and other organizations, with generous support from The National Endowment for the Humanities.

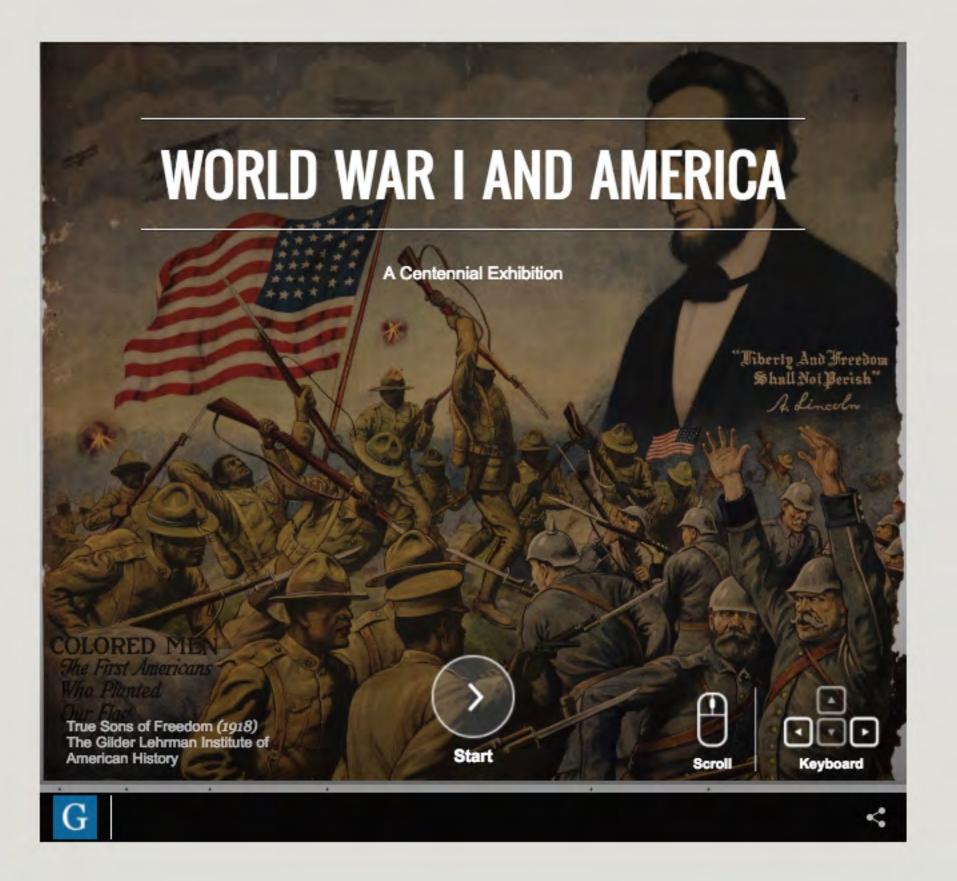
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Events



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California Baptist University, Riverside

Sacramento Public Library, Sacramento Simi Valley Public Library, Simi Valley

California Lutheran University, Thousand Oaks

Pueblo City County Library District, Pueblo

Historical Society of Delaware, Wilmington

PEN/Faulkner Foundation, Washington, DC

Bay County Public Library, Panama City

Augusta Museum of History, Augusta

National Infantry Museum, Columbus

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Maryland

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Massachusetts

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Michigan

Alpena County George N. Fletcher Public Library, Alpena Cromaine District Library, Hartland Jackson District Library, Jackson Orion Township Public Library, Lake Orion Van Buren District Library, Lawrence Branch, Lawrence South Haven Memorial Library, South Haven White Lake Township Library, White Lake

Minnesota Dodge Center Public Library, Dodge Center

Mississippi Mississippi State University Libraries, *Mississippi State*

Missouri Black Archives of Mid America, Kansas City Springfield Greene County Library District, Springfield

Montana Gallatin History Museum, Bozeman Lewis & Clark Library, Helena

Nebraska Central City Public Library, Central City

New Hampshire Keene Public Library, Keene Warner Historical Society, Warner

New Jersey

Bridgeton Free Public Library, Bridgeton Hoboken Historical Museum, Hoboken Piscataway Public Library, Piscataway Scotch Plains Public Library, Scotch Plains

New York

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North Carolina

Central Piedmont Community College, *Charlotte* Cumberland County Public Library & Information Center, *Fayetteville* North Carolina Museum of History Foundation, *Raleigh*

North Dakota

Prairie Village Museum operated by the Geographical Center Historical Society, Rugby

Ohio

Loudonville Public Library, Loudonville Wickliffe Public Library, Wickliffe

Pennsylvania

Trexler Library, Muhlenberg College, Allentown Elizabethtown College, High Library, Elizabethtown Haverford Township Free Library, Havertown Peters Township Public Library, McMurray Historical Society of Pennsylvania, Philadelphia

South Carolina

Historic Columbia, Columbia Nancy Carson Library, North Augusta

Tennessee

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Texas

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WORLD WAR I

1917 • A CENTENNIAL CONVERSATION • 2017 Thursday, April 6, 2017 6:30-8:00 PM, reception to follow



— Welcome —

PATRICK H. DEER Associate Professor of English, NYU

ULRICH BAER

Vice Provost for Faculty, Arts, Humanities and Diversity, NYU

MAX RUDIN

Publisher, Library of America National Director, World War I and America

— Introduction —

A. SCOTT BERG

Editor, World War I and America Pulitzer Prize and National Book Award–winning author of Wilson and Lindbergh

— I. Why We Fight —

Woodrow Wilson:

Address to Congress on War

with Germany, April 2, 1917

read by Hunter Whaley —

We are now about to accept gauge of battle with

this natural foe to liberty and shall, if necessary,

spend the whole force of the nation to check and

nullify its pretensions and its power. We are

glad, now that we see the facts with no veil of

false pretence about them, to fight thus for the

ultimate peace of the world and for the libera-

tion of its peoples, the German peoples included: for the rights of nations great and small

and the privilege of men everywhere to choose

their way of life and of obedience. The world must be made safe for democracy. Its peace

must be planted upon the tested foundations of

political liberty. We have no selfish ends to

serve. We desire no conquest, no dominion. We seek no indemnities for ourselves, no material

compensation for the sacrifices we shall freely make. We are but one of the champions of the

rights of mankind. We shall be satisfied when

those rights have been made as secure as the

faith and the freedom of nations can make them.

— Panelists (l to r) —

PHIL KLAY National Book Award–winning author of *Redeployment*

PATRICK H. DEER

Associate Professor of English, NYU author of *Culture in Camouflage*

JEFFREY SAMMONS

Professor of History, NYU author of *Harlem's Rattlers and the Great War*

MARY (MOLLY) NOLAN

Professor of History, NYU author of *The Transatlantic Century: Europe and America*, 1890–2010

- 2. The Experience of War -

James Norman Hall: An American in the British Army, 1916 Mary Borden: The Somme — Hospital Sketches, 1929 — read by Timothy Pantoja and Audrey Parry —

Hall: The worst of it was that we could not get away from the sight of the mangled bodies of our comrades. Arms and legs stuck out of the wreckage, and on every side we saw distorted human faces, the faces of men we had known, with whom we had lived and shared hardships and dangers for months past. Those who have never lived through experiences of this sort cannot possibly know the horror of them. It is not in the heat of battle that men lose their reason. Battle frenzy is, perhaps, a temporary madness. The real danger comes when the strain is relaxed.... One thinks of the human body as inviolate, a beautiful and sacred thing. The sight of it dismembered or disemboweled, trampled in the bottom of a trench, smeared with blood and filth, is so revolting as to be hardly endurable. And yet, we had to endure it. We could not escape it. Whichever way we looked, there were the dead. Worse even than the sight of dead men were the groans and entreaties of those lying wounded in the trenches waiting to be taken back to the dressing-stations....

Borden: This is the place where he is to be mended. We lift him on to a table. We peel off his clothes, his coat and his shirt and his trousers and his boots. We handle his clothes that are stiff with blood. We cut off his shirt with large scissors. We stare at the obscene sight of his innocent wounds. He allows us to do this. He is helpless to stop us. . . . We conspire against his right to die. . . . It is our business to do this. He knows and he allows us to do it. He finds himself in the operating room. He lays himself out. He bares himself to our knives. His mind is annihilated. He pours out his blood, unconscious. His red blood is spilled and pours over the table onto the floor while he sleeps. . . . It is only ten kilometres up the road, the place where they go to be torn again and mangled. Listen; you can hear how well it works. There is the sound of cannon and the sound of the ambulances bringing the wounded, and the sound of the tramp of strong men going along the road to fill the empty places.

Do you hear? Do you understand? It is all arranged just as it should be.

W.E.B. Du Bois: "Returning Soldiers," The Crisis, May 1919 – read by Timothy Pantoja –

We are returning from war! Tens of thousands of black men were drafted into a great struggle. For bleeding France and what she means and has meant and will mean to us and humanity and against the threat of German race arrogance, we fought gladly and to the last drop of blood; for America and her highest ideals, we fought in far-off hope ...

But today we return! We return from the slavery of uniform which the world's madness demanded us to don to the freedom of civil garb. . . . We sing: This country of ours, despite all its better souls have done and dreamed, is yet a shameful land.

It lynches.

And lynching is barbarism of a degree of contemptible nastiness unparalleled in human history. Yet for fifty years we have lynched two Negroes a week, and we have kept this up right through the war.

It disfranchises its own citizens.

Disfranchisement is the deliberate theft and robbery of the only protection of poor against rich and black against white. The land that disfranchises its citizens and calls itself a democracy lies and knows it lies.

It encourages ignorance.

It has never really tried to educate the Negro. A dominant minority does not want Negroes educated. It wants servants, dogs, whores and monkeys....

This is the country to which we Soldiers of Democracy return. This is the fatherland for which we fought! But it is our fatherland. It was right for us to fight. The faults of our country are our faults. Under similar circumstances, we would fight again. But by the God of Heaven, we are cowards and jackasses if now that that war is over, we do not marshal every ounce of our brain and brawn to fight a sterner, longer, more unbending battle against the forces of hell in our own land.

We return. We return from fighting. We return fighting.



— 4. America on the World Stage —

Woodrow Wilson: Address to the Senate on the League of Nations, July 10, 1919 Henry Cabot Lodge, Speech in the U.S. Senate, August 12, 1919 — read by Hunter Whaley and Audrey Parry —

Wilson: There can be no question of our ceasing to be a world power. The only question is whether we can refuse the moral leadership that is offered us, whether we shall accept or reject the confidence of the world. The war and the Conference of Peace now sitting in Paris seem to me to have answered that question. Our participation in the war established our position among the nations and nothing but our own mistaken action can alter it. It was not an accident or a matter of sudden choice that we are no longer isolated and devoted to a policy which has only our own interest and advantage for its object. It was our duty to go in, if we were indeed the champions of liberty and of right. . . . The stage is set, the destiny disclosed. It has come about by no plan of our conceiving, but by the hand of God who led us into this way. We cannot turn back. We can only go forward, with lifted eyes and freshened spirit, to follow the vision. It was of this that we dreamed at our birth. America shall in truth show the way. The light streams upon the path ahead, and nowhere else.

Lodge: I am as anxious as any human being can be to have the United States render every possible service to the civilization and the peace of mankind, but I am certain we can do it best by not putting ourselves in leading strings or subjecting our policies and our sovereignty to other nations. The independence of the United States is not only more precious to ourselves but to the world than any single possession... I will go as far as anyone in world service, but the first step to world service is the maintenance of the United States. You may call me selfish if you will, conservative or reactionary, or use any other harsh adjective you see fit to apply, but an American I was born, an American I have remained all my life. I can never be anything else but an American, and I must think of the United States first.... The United States is the world's best hope, but if you fetter her in the interests and quarrels of other nations, if you tangle her in the intrigues of Europe, you will destroy her power for good and endanger her very existence.

- s. The Toll of War -

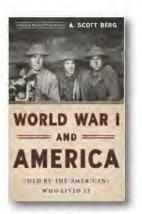
Robert Frost: "Not To Keep," Winter 1917 — read by Melissa Sturges —

They sent him back to her. The letter came Saying . . . and she could have him. And before She could be sure there was no hidden ill Under the formal writing, he was in her sight— Living.—They gave him back to her alive— How else? They are not known to send the dead— And not disfigured visibly. His face?— His hands? She had to look—to ask "What was it, dear?" And she had given all And still she had all—they had—they the lucky! Wasn't she glad now? Everything seemed won, And all the rest for them permissible ease. She had to ask "What was it, dear?" "Enough,

Yet not enough. A bullet through and through, High in the breast. Nothing but what good care And medicine and rest—and you a week, Can cure me of to go again." The same Grim giving to do over for them both. She dared no more than ask him with her eyes How was it with him for a second trial. And with his eyes he asked her not to ask. They had given him back to her, but not to keep. Tonight's readings have been drawn from

World War I and America Told By the Americans Who Lived It

A. Scott Berg, editor 987 pp. • Library of America #289



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Lift Every Voice: Why African American Poetry Matters Today Attachment 10: Position in the Public Humanities

Recruitment. Library of America will recruit applicants at career and placement offices at colleges and universities in the New York metropolitan area, such as Columbia University, New York University, all City University of New York four-year campuses; departments of African American studies in the New York metropolitan area and in major African American Studies departments in colleges across the country; on the jobs and career opportunities boards on the African American Intellectual History Society, the National Association of African American Studies, and National Council for Black Studies websites; on Idealist.org; on LinkedIn.com; on the Library of America Facebook page, and through Twitter. Library of America will create a digital Position Description to be emailed to all inquirers about the position based on the Position Tasks and Goals, Candidate Profile, and Expected Outcomes below. Applications will be accepted by email or through Submittable. Applicants will be asked to submit a CV, graduate school transcript, writing sample, cover letter, and three letters of reference.

Position Tasks and Goals. The Scholar will serve full time and be involved in all elements of conceiving, planning and implementing humanities programming, including:

- Library of America's nonprofit publishing model for humanities texts (guided by Max Rudin)
- Website content development (guided by Max Rudin and Kevin Young)
- Website navigation (guided by LOA web director Jeff Tompkins)
- Social Media strategy and development (guided by Jeff Tompkins)
- Interactive timeline development (guided by Max Rudin and James Gibbons)
- Site Support Notebook and Webinar (guided by Brian McCarthy and Consultant Ama Codjoe)
- Oversight of the African American Poetry Reader (guided by Max Rudin)
- Public Video Development and YouTube Video (guided by Jeff Tompkins)
- Library and Museum Application Development and Evaluation (guided by Brian McCarthy)
- Liaise with Schomburg Junior Scholars Program on curriculum development (with Schomburg educational staff)

Candidate Profile. The Scholar in the Public Humanities will hold a doctoral degree in the disciplines of American Literature, American Studies, or African American Studies, and a knowledge of the tradition of African American poetry. Experience with archival research and/or original materials is preferred. Facility with digital programs such as WordPress and with video production and editing a plus.

Expected Outcomes. The expectation is that the person taking up the Position in the Public Humanities will be exposed to various aspects of nonprofit humanities publishing and a broad range of public programming, both in situ and digital. S/he will form an integral part of the project team and be involved in strategy, planning, and executive, under the direct guidance of experts in the field of public humanities. Library of America views the position in terms of training of scholars in the techniques of humanities publishing and public programming and support for its project.

Hiring Process. Applications will be screened and the selection made by a committee consisting of the Project Director, Principal Humanities Scholar, the two Project Coordinators, and two outside scholars advising the project.