



NATIONAL ENDOWMENT FOR THE
Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Humanities Initiatives at Historically Black Colleges and Universities application guidelines at

<https://www.neh.gov/grants/education/humanities-initiatives-historically-black-colleges-and-universities>

for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Literary Legacies of Macon County and Tuskegee Institute: Zora Neale Hurston, Ralph W. Ellison, and Albert Murray

Institution: Tuskegee University

Project Director: Adaku Tawia Ankumah

Grant Program: Humanities Initiatives at Historically Black Colleges and Universities

**Literary Legacies of Macon County and Tuskegee Institute: Zora Neale Hurston, Ralph
W. Ellison, and Albert Murray**

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Literary Legacies of Macon County and Tuskegee Institute: Zora Neale Hurston, Ralph W. Ellison, and Albert Murray

Project Summary

The proposed project seeks to advance humanities education and scholarship at Tuskegee University by stimulating our students to connect with literary and cultural icons Zora Neale Hurston, Ralph Ellison, and Albert Murray, each of whom was connected biographically and artistically to Tuskegee Institute and Macon County, Alabama, and also to an HBCU. In studying the works of these pre-eminent authors of the twentieth century, engaging with scholars knowledgeable about these authors, our students, mainly in the sciences and social sciences, will be able to understand and contextualize twenty-first century challenges in culture and society.

The project, through course enhancements, faculty-student research, workshops for teachers and faculty, and community engagement activities, also seeks to create a sustainable digital humanities site to disseminate historical documents, teaching materials, and cultural artifacts. In this regard, the Tuskegee University Library System, which includes its Archives and Museums, provides crucial support with its important collections relating to Black American history and culture. The Archives will offer faculty and students participating in the project a unique opportunity to collaborate on rigorous and exciting humanities research and to develop a deeper understanding of digital scholarship in the humanities bringing to the forefront the works of Hurston, Ellison and Murray.

Literary Legacies of Macon County and Tuskegee Institute: Zora Neale Hurston, Ralph W. Ellison, and Albert Murray

Intellectual Rationale

Few places can lay claim to three literary artists who were instrumental in the Harlem Renaissance, Modernism, and cultural theory, all pivotal movements in American literature. However, Tuskegee and Macon County, Alabama, can make this claim. Zora Neale Hurston, Ralph Ellison and Albert Murray all have ties to this region. In fact, the geographic location of the South is significant in all their works as a contested space to consider race, identity, and home. Moreover, what is often been missed about these authors is that their formative years were spent at an HBCU. As Zora Neale Hurston makes clear in her autobiography, *Dust Tracks on a Road* (1942), studying at a historically black college (Howard) was crucial to her development as an artist. Hurston, born just a few miles from Tuskegee Institute in Notasulga, Alabama, brought Macon County to life in her semi-autobiographical novel *Jonah's Gourd Vine* (1934). For her, the rural South and the folklore of its people was the wellspring not only of her anthropological investigations but also of her art. For Ralph Ellison, coming to Tuskegee Institute was not only formative in his development as an artist, but it later inspired a crucial chapter in his greatest work, *Invisible Man* (1952), a work which calls into play multiple levels of “invisibility” and the politics of belonging. And for Albert Murray, the return to the South, and especially the place where he, too, attended college, inspired not only a bildungsroman but also his genre-challenging, perhaps most admired work, *South to a Very Old Place* (1971). The rural South gave birth to his Blues Aesthetic and also to his insistence that America is a multi-ethnic mix: despite racism and segregation, American culture is — in his memorable metaphor — “incontestably mulatto.” Moreover, in 2019, Alabama will commemorate its bicentennial, so it is especially appropriate to consider these literary legends who have shaped not only Alabama history, but also American thought and culture by highlighting the contributions

of HBCUs like Tuskegee and the contributions of rural communities like Macon County. Therefore, the time is right to undertake a project that will advance education in the humanities by building upon the unique resources at Tuskegee University and its environs, including its setting and its substantial store of archival materials.

Unfortunately, many students at Tuskegee do not major in the humanities and so are not exposed to the unusual riches of the literary heritage of their surroundings beyond the a few humanities activities such as the annual Ellison lecture, an annual lecture first organized in 1996 by the then Department of English to commemorate the life and legacy of the university's most well-known alumnus of the last century. The *Literary Legacies of Macon County and Tuskegee Institute* project will expose our students and community to the works of these great American writers of the twentieth century who have left us rich, multi-layered narratives to help us understand and so begin to bridge the great divides between black and white, rural and urban, rich and poor, that still dominate our nation today. By sponsoring a symposium open to all students as well as the general public and developing digital humanities resources that can be accessed globally, we will ensure that the literary legacy of Macon County and Tuskegee Institute will reach a broad audience. Thus, through research, curriculum and program enhancement, digital resource development, and community outreach, Tuskegee faculty, students, and participants from the community will examine the relationship between the rural South, the historically black university, and artistic growth and achievement of three major writers of the twentieth century.

Content and Design

The two-year project will include the following activities: (1) Digital humanities portal (see below) which will include a variety of resources, such as archival documents, teaching materials,

and student projects on the three authors. This work will be done with the help of our library faculty, consultants, and student worker; (2) Curriculum enrichment of existing English and History courses and the development of a new humanities course, HUMN 200; (3) Student-faculty research projects intended to produce scholarly papers at the research symposium scheduled towards the end of the project; (4) Two faculty workshops on the three authors with consultants, followed by a half-day workshop on Ellison and Murray's relationship for faculty participants and for area high school humanities teachers. Project Director and Co-Directors will lead workshop and provide course materials based on the enhanced course syllabi, lecture notes, and TU digital archives; and (5) Community engagement with the three authors through artistic renditions such as a quilt exhibit and jazz concert, and a symposium devoted to the three writers which will be opened to the public .

1. A key component of the grant project is the creation of a Digital Humanities web portal on Hurston, Ellison, and Murray housed on the Tuskegee University Archives Repository Website (www.tuskegee.edu/ArchivesRepository). This site will include research completed during the grant period and selected materials from the following valuable library collections: Zora Neale Hurston Collection, Albert Murray Papers, which Tuskegee University recently acquired, and the Ralph Ellison Collection. An unpublished essay by Ellison, for example, will be digitized, giving rare access to his early compositions. Other items include important, never-before-published photographs and documents as well as teaching and research resources will become a permanent addition to this website. Machine-Readable Cataloging (MARC) standards, developed by the Library of Congress, will be used to describe bibliographic information, providing ease of access. The Archives Repository Web site has attracted over 950,000 hits since its inception in 2010—over 45% outside the United States; hence the work accomplished during the grant period will not

only be preserved but will have the potential to reach a worldwide audience. As each of the collections becomes complete, announcements will be made on Facebook, Twitter and other social media formats. With content assistance from some of our consultants, the University Archivist, who is a digital specialist, will train student workers to use proper techniques and follow the standards for implementation.

2. In addition to faculty-student research collaborations, the project seeks to infuse literature from the three Tuskegee-Macon County authors into existing humanities courses: For example, during the Fall 2019 semester in HIST 105: The Black Experience in the Americas, students of Dr. Worth Hayes will use Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and *Barracoon* (2018) to interrogate the meaning of freedom for African-Americans at the turn of the twentieth century. They will complete comparative analysis papers that investigate themes such as the gendered contours of emancipation, Black leadership, and early African-American community formation. Students will also assess how different humanistic traditions go about reconstructing the past. Particularly, they will consider both the limitations and advantages of using traditional historical methods (i.e. archival research, oral histories) and unconventional modes of inquiry (i.e. literature) in uncovering African-American history.

Dr. Caroline Gebhard will also incorporate Zora Neale Hurston's nonfiction and fiction in two courses: ENGL 345, Women and Literature, and ENGL 410, Literary Theory, investigating the questions Hurston's work raises about genre, gender, class, and race; in ENGL 410, these questions about Hurston's writing as well as about Murray's theories of culture will be explored in the more nuanced context of theories of textuality, feminism, Marxism, and critical race theory.

Dr. Mark Henderson and his students will investigate Ralph Ellison's *Invisible Man* in his Spring 2019 English 400 Senior Seminar on Afrofuturism in the context of the literature and culture of science fiction from the African Diaspora.

Dr. Zanice Bond will examine the international travels of Hurston and how these travels influenced the work of this Harlem Renaissance writer in ENGL 335 Literature of the South. In addition, Bond will use Barbara Foley's *Wrestling with the Left: The Making of Ralph Ellison's Invisible Man* as a companion text the novel in ENGL 208 Survey of American Literature II so that students will be able to explore questions Foley has raised in her analysis of Ellison's most intriguing work.

The project will also design a team-taught, interdisciplinary course, Humanities 200, in spring 2020, which will explore the works of Hurston, Ellison, and Murray. In this course, for example, students will locate resources for the digital humanities site, as well as draw on those available in the Legacy museum and standing Murray exhibit.

3. Both faculty and students will present at a literary research symposium in fall 2020. Student research topics will be developed with the help of faculty in the enhanced courses. The faculty listed below have proposed the following topics:

(a). Dr. Rhonda Collier, who has recently published an article on the relationship of Zora Neale Hurston to her birthplace, will examine the connections between Hurston and the educational philosophy of Booker T. Washington. (b). Dr. Zanice Bond will research the intersection of whiteness studies with Murray's theories about culture in *The Omni-Americans*. (c) Dr. Caroline Gebhard, building on her work on Albert Murray and Tuskegee Institute, will conduct research on the role of HBCUs in the formation of the aesthetic sensibilities of Hurston and Ellison. (d). Drs. William Ndi and Benjamin Fishkin will focus on Ralph Ellison, Invisibility, and the

Contemporary Southern Cameroonian Writer. (e). Dr. Adaku Ankumah will examine the invisibility trope of Ellison's *Invisible Man* in contemporary African immigrant literature in the United States. (f). Dr. Mark Henderson will examine Ralph Ellison's 1952 masterpiece-novel *Invisible Man* as an influence upon early-2017's most successful horror film, Jordan Peele's *Get Out*. (g). Dr. Richard Evans will compare the literary results of Zora Neale Hurston's anthropological research on Voodoo in Haiti in her book *Tell My Horse: Voodoo and Life in Haiti and Jamaica* with the works of anthropologist and author Carlos Castaneda in a series of autobiographical novels of the late 1960's, purporting to record his apprenticeship with a Mexican/Indian witch doctor.

4. Faculty will engage with renowned Hurston, Ellison, and Murray scholars, such as Deborah Plant, editor of Zora Neale Hurston's recently published *Barracoon* (2018), which remained unpublished for six decades until recently; Paul Devlin, Albert Murray scholar who wrote the introduction to the 40th anniversary edition of Murray's *Stomping the Blues* (1976); Barbara Foley, whose Marxist readings of Ellison's *Invisible Man* (1952) call for a critical reexamination of Tuskegee Institute's role in Ellison's growth as an artist. Given these interactions, faculty will provide enriched humanities and humanities-related courses as well as faculty-student collaborations for a 2020 closing symposium on the Literary Legacies of Macon County and Tuskegee Institute. Students will conduct secondary research for oral presentations based on themes developed from lectures, readings, and discussions. Themes such as Afro-futurism, invisibility, "folklore vs. fakelore," Marxist theory, using digital humanities to understand fiction, and womanism are expected to emerge both in and outside of the classroom. Faculty will also organize an Ellison and Murray one-day workshop for high school English and other humanities-related teachers. Hurston's *Their Eyes Were Watching God* is widely read in high schools;

however, Ellison's and Murray's works are not. Moreover, two of the project directors conducted successful workshops on Hurston for high school teachers in 2015 and 2016 focusing on the Global South (<https://my.vanderbilt.edu/zora>). A teacher's workshop that utilizes "the folklore of white supremacy and the fakelore of black pathology," one of Murray's expressions from the seminal work *The Omni-American* (1970), will provide the context in which to engage high school teachers and their students regarding contemporary Black identity politics. Project Directors and Co-Director will lead workshop and provide course materials based on the enhanced course syllabi, lecture notes from workshops with NEH Visiting Scholars, and TU digital archives, as well as to encourage them to incorporate these authors using innovative teaching tools, historical and geographical contexts, and contemporary application in diverse classrooms.

5. The project seeks to connect to the community by linking these authors to other artistic forms that the community can experience. Thus for the opening community engagement event, we will bring to Tuskegee Marla Jackson's National African American Quilt Exhibition, *The Soul of Zora*, a quilt exhibition that "[breathes] life into [Hurston's] characters and honors her memory" ("*The Soul of Zora*"). This event will take place in the Legacy Museum, followed by a Q &A with the quilter. We also plan a marathon reading of Ralph Ellison's short stories, chapters of his novel, and a screening of a documentary on his life and work. The Department of Fine and Performing Arts will host a jazz concert focusing on the musical legacies of Murray and Ellison. The concerts will offer the audience an opportunity to reflect on Murray's love for jazz and blues and Ellison's love of Dawson's musical arrangements. We will reach out to the community through activities planned to commemorate the 24th anniversary of the Ellison Lecture, with Dr. Adam Bradley as speaker. Finally, the culminating symposium, featuring the research of faculty and students, will take place in the George Washington Carver Museum.

Project Personnel

The project directors are Dr. Adaku Ankumah, professor of English and chair of the Department of Modern Languages, Communication, and Philosophy; Dr. Rhonda Collier, associate professor of English and director of Tuskegee University Global Office; and Dr. Zanice Bond, Assistant professor of English, co-director (see Appendix D).

Faculty members from the Departments of Modern Languages, History (see Appendix E) will conduct research projects leading to scholarly papers and/or modify selected English, History and music courses. Project directors—Drs. Ankumah, Collier, and Bond--in consultation with participating faculty, will develop the team-taught, interdisciplinary humanities course.

The following scholars have agreed to participate in the various workshops and lecture on the three authors: Dr. Cheryl Wall, professor, Rutgers University; Dr. Anna Lillois, professor, University of Central Florida and the director of the Zora Neale Hurston Electronic Archive; Dr. Barbara Baker, Auburn University; Dr Paul Devlin, assistant professor of English at the United States Merchant Marine Academy; Dr. Adam Bradley, an Ellison scholar and professor of English at the University of Colorado, Boulder. In addition, community support is available. See Appendix F and K for details on these.

Institutional Context

Tuskegee University is known internationally for its strengths in STEM disciplines, veterinary medicine and other health-related professions; however, in recent years, there has been a push for an inclusion of “ARTS,” which has produced a new major in Fine and Performing Arts, expanding offerings in humanities, and collaborations between science and arts faculty. The digital

humanities focus of the literary legacies project is ideally suited for Tuskegee in that TU students are enriched by a curriculum that is “structured on solid foundations in the liberal arts” (TU Website). Accordingly, all students are required to take 15-19 hours in the humanities as part of a core of liberal arts courses. The curriculum-enhancement component of the project involves enriching existing courses in composition, literature, and history and developing an interdisciplinary, team-taught Special Topics course on the three authors, Humanities 200. These courses will be available to all students as core electives.

Follow-up and Dissemination

The digital humanities site, as well as teaching and research resources developed as part of the project, will become a permanent addition to the Tuskegee University Archives Repository Web site. Machine-Readable Cataloguing (MARC) standards, developed by the Library of Congress, will be used to describe bibliographic information, providing ease of access for users both inside and beyond the university. The Archives Repository Web site, with its multiple links, continues to attract an international audience; hence the work accomplished during the grant period will not only be preserved but will have the potential to reach a worldwide audience. Faculty and students will present the results of their research projects at an on-campus public symposium and at other professional conferences beyond the grant period. The curriculum enhancements—enrichment of existing courses and the development of a new humanities course—will also ensure the long-term impact of the project. We plan to coordinate our events with the Alabama Bicentennial Committee, of which Tuskegee University and the Archives are already partners, to publicize and maximize this project.

Evaluation

We will enlist the Office of Institutional Effectiveness to design appropriate surveys for each of the activities to disseminate electronically. At our events, we will invite audience members to use their smart phone devices and event QRL codes to track attendance and get real-time feedback. There will be a special survey for students enrolled in enhanced courses to ensure effectiveness of teaching. We will evaluate the project at the end of the grant by focusing on these areas: scholarship, teaching and learning, and web design and dissemination. Anticipated outcomes are an increase in faculty-student humanities research collaborations, an enhanced humanities curriculum, increased use of the digital website, and enriched learning opportunities and intellectual experiences.

Appendix A

Core Reading List for “Literary Legacies of Tuskegee and Macon County”

Primary Sources

Zora N. Hurston

Their Eyes Were Watching God. Lippencott, 1942. Foreword Edwidge Danticat.
Afterword Henry Louis Gates. Harper Collins, 2006.

Barracoon. Ed. and intro. Deborah Plant. Fwd. Alice Walker. Harper Collins, 2018.

Dust Tracks on a Road. Lippencott, 1942. Reprint. Edited and intro. Robert Hemenway.
U of Illinois P, 1984.

Ralph Ellison

The Invisible Man. Vintage, 1995.

The Collected Essays of Ralph Ellison. Modern Library, 2003.

Flying Home and Other Stories. Vintage, 1998.

Juneteenth. Vintage, 2000.

Trading Twelve: The Selected Letters of Ralph Ellison and Albert Murray. Modern
Library, 2000.

Albert Murray

Albert Murray: Collected Essays and Memoirs. Eds. Henry Louis Gates and Paul Devlin.
Library of America, 2016

Albert Murray: Collected Novels and Poems. Eds. Henry Louis Gates and Paul Devlin.
Library of America, 2018.

Secondary Sources

Plant, Deborah. “The Inside Light”: *New Critical Essays on Zora Neale Hurston*.
Praeger, 2010.

Foley, Barbara. *Wrestling with the Left: The Making of Ralph Ellison's Invisible Man*.
Duke UP, 2010.

Baker, Barbara, ed. *Albert Murray and the Aesthetic Imagination of a Nation*. U of
Alabama P, 2010

Appendix B

Selected Bibliography of Authors

Zora Neale Hurston

Boyd, Valerie. *Wrapped in Rainbow: The Life of Zora Neale Hurston*. Scribner, 2003.

Collier, Rhonda. "Yearning for a Distance: Prophetic Narrative in Zora Neale Hurston's *Jonah's Gourd Vine* (1934)." *The Repressed Expressed: Novel Perspectives on African and Black Diasporic Literature*, edited by Bill Ndi, Adaku Ankuma and Ben Fishkin. Langaa Research, 2017, pp. 143-160.

Harris, Trudier. *Saints, Sinners, Saviors: Strong Black Women in African American Literature*. Palgrave MacMillan, 2001.

Hurston, Zora Neale. *Jonah's Gourd Vine*. Lippencott, 1934. Reprint. HarperCollins, 2008.

---. *Barracoon*. Ed. and intro. Deborah Plant. Fwd. Alice Walker. Harper Collins, 2018.

---. *Dust Tracks on a Road*. Lippencott, 1942. Reprint. Ed. and intro. Robert Hemenway. U of Illinois P, 1984.

---. *Dust Tracks on a Road*. Lippencott, 1942. Reprint. Foreword. Maya Angelou. Afterword, Bibliography, and Chronology. Henry Louis Gates. 1990. Harper Collins, 1991.

---. *Their Eyes Were Watching God*. Lippencott, 1942. Foreword Edwidge Danticat. Afterword Henry Louis Gates. Harper Collins, 2006.

Kaplan, Carla, Ed. *Zora Neale Hurston: A Life in Letters*. Doubleday, 2002.

Kraut, Anthea. *Choreographing the Folk: The Dance Stagings of Zora Neale Hurston*. U of Minnesota P, 2008.

Lowe, John. *Jump at the Sun: Zora Neale Hurston's Comic Comedy*. U of Illinois P, 1994.

Plant, Deborah. *Zora Neale Hurston: A Biography of the Spirit*. Praeger, 2007.

---. "The Inside Light": *New Critical Essays on Zora Neale Hurston*. Praeger, 2010.

Walls, Cheryl. Ed. *Folklore, Memoirs, and Other Writings*. Library of America, 1995.

Ralph Ellison

Baker, Barbara. "Power and Fluidity of Oppression and Privilege: The Case of Tuskegee and *Invisible Man*." *Interdisciplinary Humanities*, Spring 2009, pp. 11-22.

Ellison, Ralph. *The Invisible Man*. Vintage International, 1980.

---. *Shadow and Act*. Vintage International, 1995.

---. *Going to the Territory*. Vintage International, 1995.

---. *The Collected Essays of Ralph Ellison*, edited by John F. Callahan, with Preface by Saul Bellow. Modern Library, 2003.

---. *Flying Home and Other Stories*.

---. *Juneteenth. A Novel*. Edited by John F. Callahan, Vintage Books, 1999

---. *Trading Twelves: The Selected Letters of Ralph Ellison and Albert Murray*. Preface by Albert Murray. Introduction by John F. Callahan, Vintage, 2000.

Early, Gerald L. *Ralph Ellison: Invisible Man*. Marshall Cavendish, 2009.

Foley, Barbara. "Becoming 'More Human': From the Drafts of *Invisible Man* to *Three Days Before the Shooting*. . . ." *African American Review*, vol. 48, nos. 1-2, 2015, pp. 67-82.

---. *Wrestling with the Left: The Making of Ralph Ellison's Invisible Man*. Duke UP, 2010.

Hill, Michael D., and Lena M. Hill. *Ralph Ellison's Invisible Man: A Reference Guide*. Greenwood, 2008.

History and Memory in African American Culture, edited by Geneviève Fabre and Robert O'Meally. Oxford UP, 1994

A Historical Guide to Ralph Ellison, edited by Steven Tracy. Oxford UP, 2004.

Jackson, Lawrence Patrick. *Ralph Ellison: Emergence of Genius*. U of Georgia P, 2007.

Montgomery, Maxine L. *The Apocalypse in African-American Fiction*. UP of Florida, 1996

Porter, Horace. *Jazz Country: Ralph Ellison in America*. U of Iowa P, 2005.

Posnock, Ross. "Mourning and Melancholy: Explaining the Ellison Animus." In *The*

New Territory: Ralph Ellison and the Twenty-First Century. Eds. Marc C. Conner and Lucas Morrel. UP of Mississippi, 2016, pp. 285-293.

Rampersad, Arnold. *Ralph Ellison: A Biography*. Knopf, 2007.

Rice, Herbert William. *Ralph Ellison and the Politics of the Novel*. Lexington Books, 2003.

Visible Ellison: A Study of Ralph Ellison's Fiction, edited by Edith Schor. Greenwood, 1993.

Watts, Jerry Gaflo. *Heroism and the Black Intellectual : Ralph Ellison, Politics, and Afro-American Intellectual Life*. U of North Carolina P, 1994.

Albert Murray

Baker, Barbara, ed. *Albert Murray and the Aesthetic Imagination of a Nation*. U of Alabama P, 2010

---. *The Blues Aesthetic and the Making of American Identity in the Literature of the South*. Peter Lang, 2003.

---. "Conjugations and Reiterations: an Interview with Albert Murray," in *Albert Murray and the Aesthetic Imagination of a Nation*. Tuscaloosa: U of Alabama P, 2010, 155-63.

---. "Cosmos Murray and the Aesthetic Imagination of a Nation." in *Albert Murray and the Aesthetic Imagination of a Nation*. U of Alabama P, 2010, pp. 52-67.

"Turning Impossibility into Possibility: Teaching Ellison, Murray and the Blues at Tuskegee." In *White Scholars, African American Texts*, edited by Lisa Long. Rutgers UP, 2005, pp. 66-77.

Carson, Warren. "Albert Murray: Literary Reconstruction of the Vernacular Community." *African American Review*, vol. 27, 1993, pp. 287-95.

Devlin, Paul. "Ann Petry, Ralph Ellison, and Two Representations of Live Jazz Performance." *American Studies with American Studies International*, vol. 54, no. 3, 2015.

---. "Albert Murray and Visual Art," in *Albert Murray and the Aesthetic Imagination of a Nation*, edited by Barbara Baker. U of Alabama P, 2010.

Gebhard, Ann C. "Albert Murray and Tuskegee Institute: Art as the Measure of Place."

In *Albert Murray and the Aesthetic Imagination of a Nation*, edited by Barbara Baker. U of Alabama P, 2010.

Jones, Carolyn M. "Race and Intimacy: Albert Murray's *South to a Very Old Place*." *Critical Survey*, vol. 12, no. 1, 2000, pp. 111-131.

Murray, Albert. "The Blues as Dance Music." *Black Music Research Journal*, vol.10, no. 1, 1990, pp. 67-72.

---. *The Omni-Americans: Black Experience and American Culture*. De Capo, 1990

---. *South to a Very Old Place*. Vintage, 1991.

---. *The Hero and the Blues*. Vintage, 1996.

---. *Train Whistle Guitar: A Novel*. Vintage, 1988.

---. *Stomping the Blues*. Introduction Paul Devlin. U of Minnesota P, 2017.

---. *The Spyglass Tree*. Vintage, 1992.

---. *The Seven League Boots*. Vintage, 1997.

---. *The Blue Devils of Nada: A Contemporary American Approach to Aesthetic Statement*. Vintage, 1997.

---. *The Magic Keys*. Vintage, 2006.

Appendix C

Literary Legacies of Macon County and Tuskegee Institute: Zora Neale Hurston, Ralph W. Ellison, and Albert Murray

Work Plan/Schedule of Activities

<p>January – April 2019</p>	<p>Project directors travel to Washington D.C. for project director’s meeting.</p> <p>Project directors work with advisory committee of faculty participants and Office of Research, Assessment, and Planning to develop grant activities</p> <p>Project launched in February with Black History Month themed: “History, HBCUs, and Humanities in Alabama”</p> <p>Marla Jackson’s Quilt exhibit on Zora N. Hurston in Legacy Museum, focusing on connecting community to her literature through quilts (January - June)</p>
<p>May 2019</p>	<p>Zora Neale Hurston (May 20-24)</p> <p>Digital Humanities Workshop with Consultants: Dr. Anna Lillios & Dr. Dana Chandler</p> <p>Workshop on Zora N. Hurston: Dr. Deborah Plant and Dr. Anne Kraut, Dr. Cheryl Wall. Visit to Hurston’s birthplace in Notasulga</p> <p>Faculty participants work on syllabi for course enhancement classes in fall 2019: ENGL 335; HIST 105</p>
<p>August-December 2019</p>	<p>Implementation of projects to enhance existing humanities courses</p> <p>Students in literature classes begin planning for research symposium in fall 2020</p>
<p>January - May 2020</p>	<p>Project directors oversee evaluations of enhanced humanities courses</p> <p>Launching of HUMN 200 Special Topics course by faculty participants</p>

	<p>Ralph Ellison Week (March 25-April 2)</p> <p>Marathon reading of Ellison’s short stories and chapters from <i>The Invisible Man</i></p> <p>Celebrating 24th anniversary of the Ralph Ellison Lecture (March 31—Dr. Adam Bradley)</p> <p>PBS Documentary: Ralph Ellison: An American Journey (April 2)</p> <p>Ellison & Murray: Jazz at Spring Music Festival of Fine and Performing Arts Department</p> <p>Processing and digitizing of archival materials continues. Student workers assist with processing archival materials</p>
<p>May-June 2020</p>	<p>Ralph Ellison/Albert Murray (May 18-22)</p> <p>Digital Humanities Workshop--Faculty and students attend . Dr. Paul Devlin</p> <p>Workshop on Albert Murray and Ralph Ellison: Dr. Barbara Baker, Dr. Paul Devlin, and Dr. Barbara Foley</p> <p>Faculty work on research and curriculum enhancement projects</p>
<p>August -December 2020</p>	<p>Faculty work with students on research projects and complete theirs</p> <p>Workshop for high school teachers on Ellison and Murray</p> <p>Fall Symposium on all 3 authors: Presenters: high school and college students; faculty</p>
<p>January-February</p>	<p>Final Evaluation and Report</p>

Detailed Work Plan

Zora Neale Hurston Workshop May 20-23, 2019	Activities
Day 1 May 20	
8:00-8:30 a.m.	Faculty participants and consultants arrive
8:30-9:00 a.m.	Registration and Continental Breakfast
9:00-9:15 a.m.	Welcome and Introduction of faculty participants, project consultants, and overview of the workshop—Project Directors
10:00-11:30 a.m.	Hurston and Digital Archives Workshop Anna Lillios Working with Digital Archives using University of Central Florida Repository
11:30-12:15 p.m.	Dana Chandler Tuskegee Archives Zora Neale Hurston’s Visit to Tuskegee University
12:15-1:15 p.m.	Lunch
1:15-2:30 p.m.	Faculty Consultations with invited speaker Faculty Research
2:30-4:30 p.m.	Visit to Notasulga, Zora N. Hurston’s Birthplace; tour of Macedonia Baptist Church (carpool). Announcements: Planned activities for the next day
Day 2 May 21	
8:30-9:00 a.m.	Coffee. Announcements

9:00-10:15 a.m.	Cheryl Wall: Teaching Zora Neale Hurston and Feminist Theory
10:15-10:30 a.m.	Break
10:30 a.m.-12:00 p.m	Deborah Plant-- <i>Barracoon</i> - Capturing the narrative of slavery through Hurston's critical gaze
12:00-1:00 p.m.	Lunch
1:00-2:30 p.m.	Deborah Plant. Brainstorming ways to teach Hurston's <i>Baracoon</i>
2:30-2:45 p.m.	Break
2:45-3:45 p.m.	Faculty Work on Course Enhancements
3:45- 4:00 p.m.	Closing Remarks; announcements on the agenda for the following day
Day 3 May 22	Hurston Workshop
8:30-9:00	Coffee. Announcements
9:00-10:15 a.m.	Anthea Kraut: Engaging Zora Neale Hurston through Folklore and Performance
10:15 - 10:30 a.m.	Break
10:30-12:00	Experiential Teaching with Folklore and Dance Workshop
12:00-1:00 p.m.	Lunch
1:00-3:00	Participants Breakout to prepare mini-group presentations on how to incorporate workshop material in classrooms or research.
3:30-4:30	Participant Discussions Evaluation and closing remarks

Detailed Work Plan--Ellison and Murray Workshop May 18-20, 2020	Activities
Day 1 May 18	
8:00-8:30 a.m.	Faculty participants and consultants arrive
8:30-9:00 a.m.	Registration and coffee
9:00-9:15 a.m.	Introduction of faculty participants, project consultants, and overview of the workshop
9:15-10:30 a.m.	Dr. Barbara Foley Problematics of Location in Ellison's <i>Invisible Man</i>
10:30-10:45 a.m.	Break
10:45 a.m.-12:00 p.m.	Dr. Barbara Foley Tuskegee's Leadership in Ellison's <i>Invisible Man</i>
12:00-1:00 p.m.	Lunch
1:00-2:30 p.m.	Faculty Consultations with invited speaker Faculty Research
2:30-4:30 p.m.	Discuss Ellison's essay "The Little Man at Chehaw Station" Visit Chehaw Station site.
Day 2 May 19	
8:30-9:00	Coffee. Announcements
9:00-10:30 a.m.	Digital Humanities Workshop: Ellison and Murray Dr. Dana Chandler and Dr. Paul Devlin
10:30-10:45 a.m.	Break
10:15-12:00	Dr. Paul Devlin--Murray & Ellison
12:00-1:00 p.m.	Lunch

1:00-3:00 p.m.	Dr. Dana Chandler, TU Archivist Archival Work: Unpublished Handwritten Essay by Ralph Ellison. TU Archives
3:00-3:15 p.m.	Break
3:15-3:30 p.m.	Closing Remarks/Announcements
Day 3 May 20	Murray Workshop
8:30-9:00 a.m.	Coffee. Announcements
9:00-10:15 a.m.	Dr. Barbara Baker: Teaching Ellison, Murray and the Blues
10:15 - 10:30 a.m.	Break
10:30 a.m.-12:00 p.m.	Faculty interaction with consultant on integrating workshop material in classrooms or research.
12:00-1:00 p.m.	Lunch
1:00-3:00 p.m.	Theo Moore, II Walk to TU The Ford Motor Company Library Learning Resource Center Murray Collection
3:30-4:30 p.m.	Participants Discussions Evaluation and closing remarks

Appendix E

Brief Biographies of Tuskegee University Faculty Participants

Richard Evans is assistant professor of English at Tuskegee University in Tuskegee, Alabama. Educated in classics at the University of South Carolina, the American School of Classical Studies at Athens and Columbia University, Dr. Evans holds a PhD. in comparative literature with research interests in ancient and medieval literatures, theories of translation and linguistic relativity. He has published numerous academic book reviews, essays promoting the study of Classical Greek in schools, and articles on Greek and Roman authors in the *Dictionary of Literary Biography* and articles on various topics in classical literature. He has a forthcoming work on Classical studies in Malawi where he helped to establish a department of Classics in the early 1980's.

Dr. Benjamin Hart Fishkin in his research has emphasized Nineteenth Century British Literature through each phase of his education. Prior to earning his Doctorate from the University of Alabama in May of 2009, he obtained a BA in English and Film from the University of Michigan, Ann Arbor, and an MA from Miami University, Oxford, Ohio, where he examined the interest of Charles Dickens in the theatre and how the stage influenced his novel writing. He has published *The Undependable Bonds of Blood: The Unanticipated Problems of Parenthood in the Novels of Henry James*. He recently co-edited, with Adaku T. Ankumah, Bill F. Ndi and Festus Fru Ndeh, *Outward Evil Inward Battle: Human Memory in Literature*. His recent research interest now include amongst other things the problems of marriage and the American family, and the relationship between the Blues and the single-parent home in the works of William Faulkner, August Wilson, and F. Scott Fitzgerald. Professor Fishkin joined Tuskegee University in the fall of 2009. Before taking up this position at Tuskegee University, Professor Fishkin was a Junior Fellow in The Blount Undergraduate Initiative at the University of Alabama. He has won several distinguished awards, including the Buford Boone Memorial Fellowship, the Oregon Shakespeare Festival Scholarship Award and the George Mills Harper Graduate Student Travel Award

Dr. Caroline Gebhard, Professor of English at Tuskegee University since 1994, focuses upon African American and Women's Studies in her scholarship. She published "Albert Murray and Tuskegee Institute: Art as the Measure of Place," *Albert Murray and the Aesthetic Imagination of a Nation*, ed. Barbara A. Baker (University of Alabama Press, 2010), 114-129. More recently, she co-edited a special issue of *Legacy: A Journal of American Women Writers*, "Recovering Alice Dunbar-Nelson for the 21st Century," as well as authoring an essay in that volume, "Masculinity, Criminality, and Race: Alice Dunbar-Nelson's Creole Boy Stories," *Legacy* 33.2 (2016):336-360. With Barbara McCaskill, she co-edited *"Post-Bellum—Pre-Harlem": African American Literature and Culture, 1877-1919* (New York University Press, 2006) and is currently under contract with Cambridge University Press to co-edit a volume in a new series, *African American Literature in Transition, 1880-1900*. She is also at work on a history of the women of Tuskegee Institute, publishing a book chapter related to that project, "Bess Bolden Walcott: A Legacy of Women's Leadership at Tuskegee Institute," in *Alabama Women: Their Lives and Times*, ed. Susan Youngblood and Lisa Lindquist Dorr (University of Georgia Press, 2017).

Bill F. Ndi, Associate Professor of English and Foreign Languages at Tuskegee University, Tuskegee, Alabama, USA, earned his Doctorate from the University of Cergy-Pontoise in 2001. He is a poet, playwright, storyteller, literary critic, translator, historian of ideas and mentalities as well as an academic who has held teaching positions in several universities in Australia, France and elsewhere. His areas of teaching and research comprise among others English Languages and literatures, French, Professional, Technical and Creative Writing, World Literatures, Applied/Historical Linguistics, Literary History, Media and Communication Studies, Peace/Quaker Studies and Conflict Resolution, History of Internationalism, History of Ideas and Mentalities, Translation & Translatology, 17th Century and Contemporary Cultural Studies. He has published extensively in these areas. His publications include numerous scholarly works on Early Quakerism and translation of Early Quaker writings. He has also published poetry and plays in both the French and the English languages. Professor Bill F. Ndi has 18 published volumes of poetry of which five are in French, a play and 4 works in translation. He is co-editor of *Outward Evil, Inward Battle: Human Memory in Literature* with Adaku T. Ankumah, Benjamin Hart Fishkin, and Festus Fru Ndeh as well as co-editor of *Fears, Doubts, and Joys of not Belonging* and *The Repressed Expressed* with Adaku T. Ankumah and Benjamin Hart Fishkin. His most recent edited work is *Secret, Silences, and Betrayals*. Also, he has served as a National Endowment for the Humanities' scholar.

Dr. Mark Henderson earned his Bachelor and Master of Arts in English from the University of Louisiana at Monroe, then his PhD. in English with concentrations in nineteenth-and twentieth-century American literature and psychoanalytic theory from Auburn University in 2012. He currently teaches at Tuskegee University. His research and publication interests include the American Gothic, American modernism, and American film. His film interests include horror, film noir, science fiction, dystopia, and disaster.

Worth Kamili Hayes is an Assistant Professor of History at Tuskegee University. His research and teaching center on the histories of African-American education, the African diaspora, 20th century U.S. urbanization, and postwar Black activism. His current project *Black, Brown, and Bronzeville: Black Chicago's Golden Age of Private Education, 1940-1990* will be published by Northwestern University Press in 2019. His work has been featured in journals such as the *American Educational History Journal*, *the Journal of Negro Education*, and several edited volumes.

Appendix F

Biographies of Consultants

Dr. Barbara A. Baker, Executive Director of the Women’s Leadership Institute at Auburn University, has published five books and several articles on topics ranging from leadership to literature. She is the author of *The Blues Aesthetic and the Making of American Identity* and the editor of *Albert Murray and the Aesthetic Imagination of a Nation*.

Prior to her appointment at Auburn, Baker was a tenured faculty member at Tuskegee University where she taught literature for eleven years. In that time, she studied and taught the works of Murray, Ellison, and Hurston, and she developed a friendship with her mentor, Albert Murray, whom she brought to Tuskegee to deliver the annual Ralph Ellison Lecture. Baker also visited Murray in his home in Harlem several times while she prepared the first and only collection of essays about his work. Now a member of Auburn’s graduate faculty, Baker teaches courses in Women’s Leadership, Women’s and Africana Studies, Community and Civic Engagement, and in the Honors College.

Dr. Adam Bradley is a professor of English at the University of Colorado, Boulder where he directs the Laboratory for Race & Popular Culture (RAP Lab). His commentary has appeared in the *New York Times*, the *Wall Street Journal*, the *Washington Post*, and in numerous other publications. Bradley is the author or editor of five books, including *Book of Rhymes: The Poetics of Hip Hop*; *The Anthology of Rap*; and the *New York Times* bestseller *One Day It’ll All Make Sense*, a memoir he wrote for the rapper and actor Common. He has also written extensively on the literature and legacy of the novelist Ralph Ellison. Bradley’s forthcoming book, *The Poetry of Pop*, unlocks the mysteries of word, image, and sound in popular music across genres, featuring the music of Bruce Springsteen, Beyoncé, and beyond.

Dana Chandler, Tuskegee University’s archivist, also known as “Tuskegee’s human history,” ensures that the rich legacy of the institution is properly documented and preserved for the use of scholars globally. A trained historian, he has recently published and co-authored *To Raise up the Man Farther Down: Tuskegee University’s Advancements in Human Health 1881-1987*.

Dr. Paul Devlin is an assistant professor of English at the United States Merchant Marine Academy. He wrote the 40th anniversary edition of Albert Murray’s *Stomping the Blues*. He has also edited Murray Talks Music: *Albert Murray on Blues and Jazz* in 2016. Together with Dr. Henry Louis Gates, Jr., they have edited two volumes: *Albert Murray: Collected Essays and Memoirs* (2016) and *Collected Novels and Poems* (2018).

Dr. Barbara Foley. A leading authority on twentieth-century U.S. literary radicalism, Dr. Foley is a Distinguished Professor of English and American Studies at Rutgers-Newark. She has authored five books: *Telling the Truth: The Theory and Practice of Documentary Fiction* (1986); *Radical Representations: Politics and Form in U.S. Proletarian*

Fiction, 1929-1941 (1993); *Spectres of 1919: Class and Nation in the Making of the New Negro* (2003); *Wrestling with the Left: the Making of Ralph Ellison's Invisible Man* (2010); and *Jean Toomer: Race, Repression, and Revolution* (2014). She has published widely in the fields of Marxist theory, African-American literature, and the literature of the Left; her current book project is provisionally titled "Marxist Literary Criticism Today: An Introduction. Prof. Foley is president of the Radical Caucus of the Modern Language Association and vice-president of the Marxist journal *Science & Society*, where she serves on the manuscript committee. She is also chair of the Task Force on Combating Racism of NOW-NJ.

Marla Jackson's works have been exhibited in more than 35 national and international venues, including the American Folk Art Museum and Smithsonian's National Museum of African American History and Culture. One of her most famous works is part of the permanent collection at Smithsonian's Anacostia Community. The mission of Marla Quilts Inc. is to encourage adults and children of all ages to develop their full creative potential through the visual art of storytelling with quilts. Jackson teaches students in the Beyond the Book Program about how to research, design, and showcase African-American stories through quilts as a media project, including museum exhibitions. These stories are collected by students to document the historical and cultural significance of African American issues with particular emphasis on the Civil War era, most notably the remarkable story of Maria Rogers Martin.

Dr. Anthea Kraut is Professor in the Department of Dance at UC Riverside. Her research addresses the interconnections between U.S. performance and cultural history and the raced and gendered dancing body. Her first book, *Choreographing the Folk: The Dance Stagings of Zora Neale Hurston* (University of Minnesota Press, 2008), received a Special Citation from the Society of Dance History Scholars' de la Torre Bueno Prize® for distinguished book of dance scholarship. Her second book, *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance* (Oxford University Press, 2015), won the Association for Theatre in Higher Education's Outstanding Book Award, the American Society for Theatre Research's Biennial Sally Banes Publication Award, the American Society of Aesthetics' Selma Jeanne Cohen Prize in Dance Aesthetics, and the Congress on Research in Dance's Oscar G. Brockett Book Prize for Dance Research. Her articles and essays have been published in the edited volumes *The Oxford Handbook of Critical Improvisation Studies*, *The Oxford Handbook of Dance and Reenactment*, *The Routledge Dance Studies Reader*, and *Worlding Dance*, and in *Theatre Journal*, *Dance Research Journal*, *Women & Performance: a journal of feminist theory*, *The Scholar & Feminist Online*, and *Theatre Studies*. Her teaching interests include U.S. dance history, critical race theory, and methods and theories of dance studies.

Dr. Anna Lillios is a Professor of English at the University of Central Florida. Her research interests center on 20th-century world literature. She is the author most recently of *Crossing the Creek: The Literary Friendship of Zora Neale Hurston and Marjorie Kinnan Rawlings*, which received a 2011 Florida Book Award for non-fiction. *Lawrence Durrell and the Greek World*, her edited volume of essays, is the first study of Durrell's imaginative connection to Hellenic culture. She directs the Zora Neale Hurston Electronic Archive and is the editor of *Deus Loci: The Lawrence Durrell Journal* and *The Marjorie Kinnan Rawlings Journal of Florida Literature*.

Dr. Deborah G. Plant is an African American and Africana Studies scholar and literary critic whose special interest is the life and works of Zora Neale Hurston. She holds a BA in Fine Arts from Southern University (Baton Rouge), an MA in French from Atlanta University, and MA and Ph. D. degrees in English from the University of Nebraska-Lincoln. She was instrumental in founding the University of South Florida Department of Africana Studies, the development of the department's graduate program, and chaired the department for five years. Plant currently resides in Tampa, Florida, and continues her research and writing as an Independent Scholar.

Dr. Cheryl Wall, Board of Governors Zora Neale Hurston Professor of English at Rutgers University, is the author of *Worrying the Line: Black Women Writers, Lineage, and Literary Tradition* (2005) and *Women of the Harlem Renaissance* (1995) and the editor of the *Writings of Zora Neale Hurston* in two volumes published by the Library of America (1995), and *Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women* (1989), among other books. One of the Library of America volumes, *Zora Neale Hurston: Novels and Stories*, was nominated for a 1996 NAACP Image Award in the category "Outstanding Literary Work." *Worrying the Line* was named a 2005 *Choice* Outstanding Academic Title and was a 2006 Hurston/Wright Foundation Legacy Award Nominee for Non-Fiction.

Professor Wall serves as a section editor of *The Norton Anthology of African American Literature* and is currently a member of the editorial boards of *African American Review* and the *James Baldwin Review*. In 2016, she published *A Very Short Introduction to the Harlem Renaissance*, and her book, *On Freedom and the Will to Adorn: the Art of the African American Essay* will be published by the University of North Carolina Press in January 2019.

During the decades she has been at Rutgers, Professor Wall has taught thousands of undergraduates and scores of graduate students. Several of her former students have followed her into the profession and serve on the faculties of Bentley College, the College of New Jersey, the College of Staten Island, Dartmouth, Georgetown, Long Island University, and South Carolina State University. Professor Wall received the highest honor Rutgers University confers for excellence in teaching, the Warren I. Susman Award for Distinguished Teaching, and has twice received the School of Arts and Sciences award for Undergraduate Teaching.

Appendix L

Brief Institutional History of Tuskegee University and Key Data

Tuskegee University, founded on July 4, 1881, to educate African American teachers, is a coeducational, independent, land-grant and state-related institution located in Tuskegee, Alabama, 40 miles east of the Alabama State Capitol, in Montgomery, Alabama. Today Tuskegee University serves a student body that is predominately black yet racially, ethnically, and religiously diverse and open to all. The university is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools (SACS).

Physical facilities include more than 5,000 acres of forestry and farm land and a campus with more than 70 major buildings, many of historic significance. Tuskegee University was the first black college to be designated as a Registered National Historic Landmark (1966) and the only black college to be designated a National Historic Site (1974). Of special note are the Booker T. Washington Monument, “Lifting the Veil”; the Oaks, Washington’s home; the George Washington Carver Museum; and the Tuskegee University Archives.

More recently, Tuskegee has been ranked #4 Best Colleges in Alabama 2017-18, and the top-ranked HBCU in Alabama (College Consensus) and again #4, Top 10 HBCUs, by *The Wall Street Journal*.

Key Data Fall 2017

Enrollment 3,140
98% full time; 2% part time

Degrees

41 undergraduate 16 Master’s
6 Doctoral programs

Colleges/Schools

Colleges 5
Schools 3

Student-Faculty Ratio: 14:1

Student Characteristics

Undergraduate % female 62%
Black/African American 80%
Graduate % female 58%

Total Staff 625
Instructional 263

Source: The Tuskegee University Web site and the Office of Institutional Research, Assessment, and Planning.