

WILLIAM J. HARRIS

Fall 2007

PERSONAL

Citizenship U.S.A., married, one child

EDUCATION

Central State University, 1964-68; B.A., Major: English

Stanford University, 1968-72; M.A., Creative Writing, 1971;
Ph.D., English and American Literature, 1974

EMPLOYMENT HISTORY

Fall 2002-Present Associate Professor, The University of Kansas, Lawrence

Fall 1992-Spring 2002 Associate Professor; The Pennsylvania State University,
University Park

Fall 1985-Spring 1992 Associate Professor; State University of New York, Stony
Brook

Fall 1982-Spring 1983 Andrew W. Mellon Faculty Fellow; Harvard University

Fall 1977-Spring 1983 Assistant Professor; University of California, Riverside

Fall 1972-Spring 1977 Assistant Professor; Cornell University

PUBLICATIONS

BOOKS AND SPECIAL ISSUES

“Aaron Douglas and the Arts of the Harlem Renaissance,” a Special Issue of *American Studies*
(Forthcoming)

A Special Issue on Amiri Baraka, *The African American Review* (Double Issue, Summer/Fall 2003).

Ed. *The LeRoi Jones/Amiri Baraka Reader* (New York: Thunder's Mouth Press, 1991); second edition, 2000.

Ed. with Patricia Hill, Trudier Harris, et al. *Call and Response: The Riverside Anthology of the African American Literary Tradition* (Boston: Houghton Mifflin, 1997).

The Poetry and Poetics of Amiri Baraka: The Jazz Aesthetic (Columbia: University of Missouri Press, 1985).

Hey Fella Would You Mind Holding This Piano a Moment (poetry, Ithaca: Ithaca House, 1974).

In My Own Dark Way (poetry, Ithaca: Ithaca House, 1977).

IN PROGRESS

A Guy in a Black SUV and Other Poems.

ARTICLES, REVIEWS AND INTERVIEWS

"Reading Lines Forum (Words and Music)," *Iowa Journal of Cultural Studies*, Issues 8 & 9, Spring & Fall 2006.

Filmed interview with Madison Lacy, Film-maker, for a short video on "the jazz aesthetic," for The August Wilson African American Cultural Center in Pittsburgh, PA, May 3, 2006.

Review of Blows like a Horn: Beat Writing, Jazz, Style, and Markets in the Transformation of U.S. Culture by Preston Whaley, Jr., American Studies, Spring 2006 (Vol. 47:1).

Review of Emancipating Pragmatism: Emerson, Jazz, and Experimental Writing by Michael Magee, William Carlos Williams Review, Spring 2006 (Vol. 26:1).

"Baraka," PennSound, online, University of Pennsylvania, 2006.

"How You Sound??. Amiri Baraka Writes Free Jazz," *Uptown Conversation: The New Jazz Studies*, ed. Robert O'Meally, New York; Columbia University Press, 2004.

"Notes on Amiri Baraka and the Western Canon," *African American Review*, forthcoming.

"Amiri Baraka," *Harper Collins Reader's Encyclopedia of American Literature*, second edition, Harper Collins, 2002. Revision of *Benet's Reader's Encyclopedia* article, 1991.

"Jazz and the Spoken Word: a Reading by Nathaniel Mackey," Columbia University, 2001, (program notes).

“Amiri Baraka,” home page, The Modern American Poetry Web Site, University of Illinois, 2000.

Review of Sandra Hollin Flowers’ *African American Nationalist Literature of the 1960s*, *African American Review*, winter 1999.

“Black Aesthetic,” *The Oxford Companion to African American Literature*, 1997.

“Ishmael Reed” *Encyclopedia of African American Culture and History*, New York, Macmillan, 1996.

Review of Michel Fabre’s *Black American Writers in France, 1840-1980*, *Black Books Bulletin*, vols. 1 & 2, nos. 6 & 1, 1992, p. 8.

“Amiri Baraka” (different from the above), *Benet’s Reader’s Encyclopedia of American Literature*, New York: Harper & Row, 1991, pp. 65-66.

Review of James Campbell’s *Talking at the Gates: A Life of James Baldwin*, Tribune Books, Chicago Tribune (Sunday, May 26, 1991), cover and p. 4.

“Amiri Baraka” (different essay from the above), *Black American Writers*, a companion to *American Writers*, prefaced by Valerie Smith. New York: Charles Scribner’s Sons, 1991; revised essay, 2001, pp. 33-50.

“Amiri Baraka: Sidelights,” *Contemporary Authors*, Detroit, Michigan: Gale Research, 1989. Reprinted in *Black Writers: A Selection of Sketches from Contemporary Authors*, ed. Linda Metzger, Gale Research Inc., 1989, pp. 35-42.

Review of Lucille Clifton’s *Good Woman: Poems and a Memoir, 1969-1980* and *Next*, *American Book Review* (Sept.-Oct. 1988) 1, p. 7. 3.

Review of Edward Field’s *New and Selected Poems*, *The American Book Review* (Sept.-Oct. 1987), p. 8.

Review of Robert E. Fox’s *Conscientious Sorcerers*, *The American Book Review* (Nov.-Dec. 1987) 7, pp. 13, 16.

Review of James Baldwin’s *The Price of the Ticket*, *The American Book Review* (Sept.-Oct. 1986), pp. 19-20.

“The Jazz Aesthetic,” *Stepping Stones*, 1985, pp. 85-100; revised version of “The Jazz Aesthetic” appeared in *The Making of the Modern Mind: II*, ed. Joan Sevvick, Needham Heights, Massachusetts: Simon & Schuster, 1993.

“The Sweet Essence of Possibility: The Poetry of Nikki Giovanni,” in *Black Women Writers*, ed. Mari Evans. New York: Doubleday & Co., 1984, pp. 218-228. An excerpt is reprinted in *Black Literature Criticism*, ed. James Draper, Detroit, Michigan: Gale Research, Inc., 1992.

Al Young, *Dictionary of Literary Biography: Afro-American Fiction Writers After 1955*, ed. Thadious Davis, Detroit, Michigan: Gale Research, 1984.

“I Write the Blues’: An Interview with Al Young,” *The Greenfield Review* 10, 1 & 2 (Summer/Fall 1982) pp. 1-19. Excerpt reprinted in *Black Literature Criticism*, ed. James Draper, Detroit, Michigan: Gale Research, Inc., 1992.

“The Yardbird Reader and the Multi-ethnic Spirit,” *Melus* 8, 2 (Summer 1981), pp. 72-75.

“An Interview with Amiri Baraka,” *The Greenfield Review*, 8, 3 & 4 (Fall 1980), pp. 18-31; reprinted in *Conversations with Amiri Baraka/LeRoi Jones*, ed. Charlie Reilly. Jackson, Ms: University Press of Mississippi, 1994.

Review of *Selected Poetry of Amiri Baraka/LeRoi Jones* in *The Greenfield Review*, 8, 3 & 4 (Fall 1980), pp. 47-51.

Review of *Chant of Saints*, ed. Michael Harper in *American Book Review*, 2, 5 (July-August 1980), pp. 47-51.

“Militant Singers: Baraka, Cultural Nationalism and Madhubuti,” *Minority Voices*, 2, 2 (Fall 1978), pp. 29-34.

Review of Albert Goldbarth’s *Comings Back*, *Epoch*, XXVII, 1 (Fall 1977), pp. 101-104.

“Stephen Benet’s ‘Hair-Raising Defects’?” in a *Question of Quality*, ed. Louis Filler. Bowling Green, Ohio: Bowling Green University Popular Press, 1976, pp. 172-180.

“The Militant Separatists in the White Academy,” *The American Scholar*, 41, 3 (Summer 1972), 336-376; reprinted in *Black Manifesto for Education*, ed. Jim Haskins. New York: William Morrow, 1973, pp. 188-201.

“Manuals for Black Militants,” *The Antioch Review*, XXVII, 2 (Fall 1967), pp. 408-416.

“Bob Dylan,” *The Mad River Review*, II, 2 (Winter-Spring 1967), pp. 87-89

POETRY INCLUDED IN ANTHOLOGIES

Every Goodbye Ain’t Gone, ed. Aldon L. Nielson, Tuscaloosa, The University of Alabama Press, 2006.

A Multicultural Reader: Collection Two. Ed. Rebecca Burke, Perfection Learning, Logan, Iowa, 2002.

The Body Beautiful. Ed. Patrice Vecchione. Henry Holt, New York, 2002.

Celebrations, ed. Maurice Martinez. The University of North Carolina, Wilmington, 1998.

Welcome to Your Life, ed. David Haynes. Milkweed Editions, Minneapolis, 1998.

The Garden Thrives: Twentieth-Century African American Poetry, ed. Clarence Major. New York, Harper Collins, 1996.

Created Writing: Poetry from New Angles, ed. Paul Agostino. Upper Saddle, River, NJ: Prentice Hall, 1996.

In the Palm of Your Hand: The Poet's Portable Workshop, ed. Steve Kowit. Gardiner, Maine: Tilbury House, 1995.

Unsettling America: Race and Ethnicity in Contemporary American Poetry, ed. Maria Mazziotte Gillan. New York: Viking Penguin, 1994.

In Search of Color Everywhere, ed. E. Ethelbert Miller. Stewart. Tabori & Chang, 1994.

Poetry—Windows and Mirrors, ed. Priscilla B. Adams. Durham, North Carolina: Academic Press, 1995.

Ring Out, Wild Bells, ed. Lee Bennett Hopkins. New York: Harcourt, Brace, Jovanovich, 1992.

Invitation to Literature. Berlin, West Germany: Cornelsen, Verlag GmbH & Co. 1990.

Good Books, Good Times! ed. Lee Bennett Hopkins. New York: Harper & Row, 1990.

Word Play/Word Power, ed. Kimberly Snow. Berkeley: Conari Press, 1989.

The Uncommon Touch, ed. John L'Heureux. Stanford Alumni Association, 1989.

More Surprises, Lee Bennett Hopkins. New York: Harper & Row, 1987.

The Best of Intro, ed. Charles Simic. Associated Writing Programs, 1985.

Grandparents' Houses, ed. Corrine Streich. New York: Greenwillow Books, 1984.

Encounters: Themes in Literature, ed. G. Robert Carlsen. New York: Greenwillow Books, 1984.

Pursuits, ed. Olive Stafford Niles. Glenview, Illinois: Scott, Foresman and Company, 1983.

Outposts, ed. Olive Stafford Niles. Glenview, Illinois: Scott, Foresman and Company, 1983.

Knock at a Star, ed. X. J. Kennedy. Boston: Little Brown, 1982, revised ed, 1999.

Moments, ed. Lee Bennett Hopkins. New York: Harcourt, Brace, Jovanovich, 1980.

Go With the Poem, ed. Lillian Moore. New York: McGraw-Hill, 1979.

Calafia: The California Poetry, ed. Ishmael Reed. Berkeley: Y'Bird Books, 1979.

A Geography of Poets, ed. Edward Field. New York: Bantam, 1979.

Timeless Voices, ed. Virginai Larrain. Milbrae, California: Celestial Arts Publishing Company, 1978.

Yardbird Lives!, ed. Ishmael Reed. New York: Grove Press, 1978.

Celebrations, ed. Arnold Adoff. Chicago: Follett, 1977.

The Dog Writes on the Window with his Nose, ed. David Kherdian. New York: Four Winds Press, 1977.

Poems: Here and Now, ed. David Kherdian. New York: Morrow, 1976.

My Black Me, ed. Arnold Adoff. New York: E. P. Dutton, 1974.

Eating the Menu, ed. Bruce Edward Taylor. Dubuque, Iowa: Kendall/Hunt, 1974.

Starting with Poetry, ed. Ann C. Colley. New York: Harcourt Brace, 1973.

The Range of Literature: Poetry, ed. Elisabeth W. Schneider. New York: D. Van Nostrand, 1973.

The Poetry of Black America, ed. Arnold Adoff. New York: Harper and Row, 1973.

Lyric Poetry, ed. Robert Pierce. Boston: Houghton Mifflin, 1973.

Reach Out, ed. Marsha Jeffer. Boston: Little Brown, 1972.

Pick Me Up: A Book of Short Poems, ed. William Cole. New York: Macmillan, 1972.

New Black Voices, ed. Abraham Chapman. New York: New American Library, 1972.

Cavalcade, ed. Arthur P. Davis. Boston: Houghton Mifflin, 1973.

Natural Process, ed. Ted Wilentz. New York: Hill and Wang, 1970.

A Galaxy of Black Writing, ed. R. Baird Shuman. Durham: Moore Publishing, 1970.

Intro 2, ed. R. V. Cassill. New York: Bantam, 1969, reprint, New York: McCall, 1969.

Black Out Loud, ed. Arnold Adoff. New York: Macmillan, 1970; paperback reprint, New York: Dell, 1975.

Nine Black Poets, ed. R. Baird Shuman. Durham: Moore Publishing, book-length selection, 1968.

New Campus Writing, 1966, ed. Nolan Miller. New York: McGraw-Hill, 1966.

POETRY INCLUDED IN MAGAZINES

The American Literary Review, The African American Review, The Antioch Review, The Beloit Poetry Journal, Bits, Chicago Review, Epoch, Essence, Greenfield Review, Green House, Jam To-day, Lillabulero, Locuspoint, The Mad River Review, Plume and Sword, Poetry Now, Scree, Southern Poetry Review, The Yardbird Reader, Yellow Brick Road, and Wind.

PAPERS

“Amiri Baraka & Jazz,” Jimmy Rushing Distinguished Lecture, Oklahoma State University, 2007.

“An Evening of Jazz Poetry with William J. Harris,” Oklahoma State, Tulsa, 2007

“Every Goodbye Ain’t Gone, II,” American Literature Association, San Francisco. 2006.

Poetry Reading, San Francisco State University Poetry Center at Café Royale, San Francisco, 2006.

“Larry Neal, Black Poet and Critic,” Larry Neal Conference, Brooklyn College, 2006.

“Every Goodbye Ain’t Gone, I,” Modern Language Association, Washington, D.C., 2005.

“Histories of African American Literature,” College Language Association, Athens, Ga., 2005.

“Ishmael Reed’s Oakland,” American Literature Association, San Francisco, 2004.
“Amiri Baraka Writes Free Jazz,” “pursuance: avant-garde jazz and innovative writing,” DePaul University, 2004.

“Somebody Blew Up American Poetry (Amiri Baraka),” American Literature Association, Boston, 2003.

“Critics’ and Publishers’ Roundtable on Amiri Baraka,” Howard University, 2001.

“Musical Insistence: The Jazz Poems of Amiri Baraka,” Columbia University, 2001.

“The Jazz Writings of Amiri Baraka and Ishmael Reed,” Columbia University, May 2000.

“The Matter of Race in the Poetics of Amiri Baraka and Ishmael Reed,” Institute On Race and Social Division, Boston University, Fall 1998.

“Do I Need Deleuze to Read Ishmael Reed?: Reed and Minority Discourse,” Departments of Philosophy and English, Penn State, University Park, 1996.

“Ishmael Reed Rewrites David O. Selznick’s *Gone with the Wind*,” College Language Association, Winston-Salem, N. C., 1996.

“The Poetry of Amiri Baraka,” Schomburg Center for Research in Black Culture, 1995.

“Ishmael Reed’s Flawed Hero,” in *Japanese by Spring*, MLA, San Diego, 1994.

“Ishmael Reed and the Fictive Slave Narrative as a Moral Vehicle,” Third National Black Writers Conference, Medgar Evers College, C.U.N.Y., 1991.

“The Continuing Black Aesthetic,” University of San Francisco, 1991.

“Ishmael Reed,” Wesleyan University, 1989.

“The Personal Journalism of James Baldwin,” Schomburg Center for Research in Black Culture, 1989.

“Hughes, Baraka and the Jazz Aesthetic,” Annual Modern Language Association Meeting, New Orleans, 1988.

“Baraka as Modernist—Reed as Postmodernist,” Annual Modern Language Association Meeting, New Orleans, 1988.

“The Jazz Aesthetic and Amiri Baraka,” Hamilton College, 1986.

“Amiri Baraka,” Wesleyan University, 1985.

“The Poetry of Amiri Baraka,” Harvard University, 1983.

“‘Don’t Cry, Scream’: Creative Anger in Nikki Giovanni,” Annual Modern Language Association Meeting, New York, 1981.

“Yardbird: The Multiethnic Magazine in the 70s,” Annual Modern Language Association Meeting, Houston, Texas, 1980.

COURSES TAUGHT

English 203: Modern American Literature and Black American Music

English 322: American Literature II,

English 334: Major Authors: Amiri Baraka and Ishmael Reed

English 338: African American Literature

English 522: Poetry II

English 574: African American Poetry

English 790: Jazz in Modern American Literature

STUDENT EXAMINATIONS COMMITTEES

Kathleen Johnson, MA Creative Thesis (Director), Fall 2007

Emily Bobo, Field Exam

Angela Glover, Ph.D. Comprehensive Exam, Fall 2007

Richard Noggle, Dissertation Defense, Fall 2007

Katie Egging, Ph.D. Comprehensive Exam, Spring 2007

Bill Church, Dissertation Proposal Review, Spring 2007

Emily Bobo, Ph.D. Comprehensive Exam, Spring 2007

Emily Hensley, Creative Honors Essay (Director), Spring 2007

Kevin Rabas, Ph.D. Dissertation Defense, Spring 2007

Matt Clothier, Ph.D. Comprehensive Exam, Fall 2006

Beth Lagaron, Ph.D. Comprehensive Exam, Fall 2006

Elizabeth Allison, Oral Defense, Music, Doctor of Musical Arts (piano), Summer 2006

Michael Carriger, Ph. D. Comprehensive Exam, Spring 2005

Jeff Mack, Field Exam, 2005

Andy West, Thesis Defense, Summer 2005

Chelsea Schlievert, MA Exam, American Studies, Spring 2004

Samantha Parkes, MA Exam, Fall 2004

Jeff Mack, Ph.D. Comprehensive Exam, Fall 2004

EDITORIAL POSITIONS

Co-Editor of *Mixed Blood* (2000-present)

Advisory Editor for the *African American Review* (1992-present)

Consultant for *The Encyclopedia of African American Culture and History*, MacMillan (1996)

Advisory Editor for *The Norton Anthology of Afro-American Literature* (1997)

Co-Editor (poetry) *The Minnesota Review* (1988-1992)

Poetry Editor, *Epoch* (1972-1977)

HONORS AND AWARDS

GRF Faculty Award, 2005 (KU)

College of the Liberal Art Outstanding Teacher Award, 1997, Penn State

College Faculty Marshall at Liberal Arts Spring Commencement, 1994 (*honorary position*), Penn State

The LeRoi Jones/Amiri Baraka Reader was selected as one of the 50 best books by and about African Americans by Blackboard African American Bestsellers (1992)

The Poetry and Poetics of Amiri Baraka was designated an Outstanding Academic Book of 1986 by *Choice Magazine*

Teaching Commendation, SUNY-Stony Brook, 1985

W. E. B. DuBois Fellow, Harvard University, Summer 1985

Andrew W. Mellon Fellowship in the Humanities, Harvard University, 1982-83

SUNY Faculty Research Fellowship, 1980, 1982

Cornell University Faculty Grant, 1974

Ph.D. Fellow, Stanford University, 1968-72

Additional biographical and bibliographical information can be found in *International Who's Who in Poetry*, *Dictionary of International Biography*, *Black Writers: Past and Present*, *Contemporary Authors*, *A Directory of American Poets*, *Vesta's Who's Who of North American Poets*, and *Who's Who Among Black Americans* (1990-91 ed.).

SERVICE AT KU

Chair, Lecturers and Readers, 2006-

Creative Writing Committee, 2006-2008

Fiction Writer's Search Committee, 2003, 2007

College Committee on Appointments, Promotion and Tenure, 2006-2007

Committee to Select Full-Time Lecturers, 2006

KU/regional committee of the traveling exhibition of Aaron Douglas, 2005-2007

Application Committee for Graduate Admissions, 2005

Hiring Subcommittee, 2005

Advisory Committee, 2004-2005

SERVICE AT PENN STATE

Undergraduate Studies Committee, English, 1999-2000

Summer Minority Orientation, English, 1999

Administrative Committee, English, 1996-1998

Liberal Arts Faculty Teaching Awards Committee, 1997

Advisory Committee for the Department of African and African American Studies, 1995-1997

Personnel Committee, English, 1994-1996, 2002-2004

Judge, Katey Lehman Poetry Contest, 1994, 1996, 1998, 2002

Liberal Arts Diversity Committee, 1994

ADMINISTRATIVE POSITIONS AT OTHER UNIVERSITIES

Chair, Creative Writing Committee, State University of New York, Stony Brook, 1989-1992

Chair, Black Studies Program, University of California, Riverside, 1983

Coordinator of Poetry Readings, Cornell University, 1976-1977

NATIONAL SERVICE

Evaluator of manuscripts for Louisiana State University Press (2007), Wayne State University Press (2007), and Oxford University Press (2006)

Evaluator, the MacArthur Follows Program, 2005

Selection Committee for the best essay published in African American Review, 2004

Judge, Poetry Contest, Saltonstall Foundation, Ithaca, N.Y., 1999

Judge, Creative Writing Contest, College Language Association, 1997

Member, Ford Foundation's Jazz Study Group, Columbia University, 1995-present

CONFERENCES ORGANIZED AND CHAIRED

Organizer, "Aaron Douglass and the Arts of the Harlem Renaissance," Spencer Art Museum, University of Kansas, 2007

Member, University of Kansas Jazz Studies Group (\$30,000 secured to pursue Jazz Studies at KU), organized or co-organized four jazz conferences at KU, 2002, 2004, 2005 and 2006

Co-chair, Free Jazz and Its Legacies: Black Music and American Culture, a concert and symposium, 2002 (Funds secured, \$25,000), Penn State

Co-chair, African American Voices: Penn State Summer Seminar in Theory and Culture, 1994.

PROFESSIONAL ORGANIZATIONS

Modern Language Association, American Studies Association and ALA African American and Culture Society

PRESENT ADDRESS

Department of English
Wescoe Hall, Room 3116
University of Kansas
Lawrence, KS 66045

785-842-6772 (Home)
wjh8@ku.edu (e-mail)
785-864-1159 (Fax)