

**JAMES EDWARD SMETHURST**  
**ABBREVIATED CURRICULUM VITAE**

W.E.B. Du Bois Department of Afro-American Studies  
325 New Africa House  
University of Massachusetts  
Amherst, MA 01003  
(413) 545-0185  
jsmethur@afroam.umass.edu

Current Position:

Associate Professor, W.E.B. Du Bois Department of Afro-American Studies, University of Massachusetts-Amherst

Education:

Ph.D. in English and American Literature and Language, Harvard University, 1996  
M.A. in English, City College of New York, 1988  
B.A. in English, University of Southern Maine, 1980

Books:

*The New Red Negro: The Literary Left and African American Poetry, 1930-1946.* New York: Oxford University Press, 1999.  
*The Black Arts Movement: Literary Nationalism in the 1960s and 1970s.* Chapel Hill: University of North Carolina Press, 2005. Won Organization of American Historians' James A. Rawley Prize and 2005 *Choice* Outstanding Academic Title.

Edited Collections:

*Left of the Color Line: Race, Radicalism and Twentieth-Century Literature of the United States*, eds. Bill Mullen and James Smethurst. Chapel Hill: University of North Carolina Press, 2003.  
*Radicalism in the South Since Reconstruction*, eds. Chris Green, Rachel Lee Rubin, and James Smethurst. New York: Palgrave Macmillan, 2006.

Selected Articles and Chapters:

"The Old Left in the South and the Black Arts Movement of the 1960s and 1970s" *Reconstruction*. (forthcoming)  
"Malcolm X and the Black Arts Movement" in *The Cambridge Companion to Malcolm X*, ed. Robert Terrill. New York: Cambridge University Press. (forthcoming)  
"Paul Laurence Dunbar and Turn of the Century African American Dualism" *African American Review*. (forthcoming)  
"Reform and Revolution: The Black Aesthetic at Work" (with Howard Ramsby, II) in *The Cambridge History of African American Literature*, eds. Maryemma Graham and Jerry W. Ward, Jr. New York: Cambridge University Press. (forthcoming)

- “Kitchenette Correlatives: African American Neo-Modernism, the Popular Front, and the Emergence of a Black Literary Avant Garde in the 1940s and 1950s” *Foreign Literature Studies* 29.4 (August 2007).
- “Teaching Sterling Brown’s Poetry” in *Teaching the Harlem Renaissance*, ed. Michael Soto. New York: Peter Lang, 2007.
- “Ann Petry’s ‘New Mirror’” (with Rachel Rubin) in *Revising the Blueprint: Ann Petry and the Literary Left*, ed. Alex Lubin. Jackson: University of Mississippi Press, 2007.
- “Lyric Stars: Countee Cullen and Langston Hughes” in *The Cambridge Companion to the Harlem Renaissance*, ed. George Hutchinson. New York: Cambridge University Press, 2007.
- “Emancipation Day: Postbellum Visions of African Americans in Currier & Ives’s Prints” *Imprint* 31.2 (Autumn 2006).
- “Black Arts South: Rethinking New Orleans and the Black Arts Movement in the Wake of Katrina” in *Radicalism in the South Since Reconstruction*, eds. Christopher Green, Rachel Lee Rubin, and James Smethurst. New York: Palgrave Macmillan, 2006.
- “You Reckon Folks Really Act Like That”: Richard Wright’s *Native Son* and the Work of Popular Culture” in *Scandalous Fictions: The Twentieth-Century Novel in the Public Sphere*, eds. Jago Morrison and Susan Watkins. New York: Palgrave Macmillan, 2006.
- “Everyday People: Popular Music, Race, and the Articulation and Formation of Class Identity” in *The Resisting Muse: Popular Music and Social Protest*, ed. Ian Peddie. Aldershot, Hampshire, United Kingdom: Ashgate, 2006.
- “The Black Arts Movement and Historically Black Colleges and Universities” in *New Thoughts on the Black Arts Movement*, eds. Lisa Gail Collins and Margo Crawford. New Brunswick: Rutgers University Press, 2006.
- “Something Warmly, Infuriatingly Feminine’: Gender, Sexuality, and the Work of Ralph Ellison” in *Historical Guide to Ralph Ellison*, ed. Steven C. Tracy. New York: Oxford University Press, 2004.
- “Pat Your Foot and Turn the Corner: Amiri Baraka, the Black Arts Movement, and the Poetics of a Popular Avant-Garde,” *African American Review* 37.2-3 (Summer/Fall 2003)
- “The Adventures of a Social Poet: Langston Hughes from the Popular Front to Black Power” in *Historical Guide to Langston Hughes*, ed. Steven C. Tracy. New York: Oxford University Press, 2003.
- “Poetry and Sympathy: The Left and the Rise of Black Arts Movement in New York City; New York City and the Rise of Black Arts Movement” in *Left of the Color Line: Race, Radicalism and Twentieth-Century Literature of the United States*, eds. Bill Mullen and James Smethurst. Chapel Hill: University of North Carolina Press, 2003.
- “Don’t Say Goodbye to the Porkpie Hat’: Langston Hughes, the Left, and the Black Arts Movement,” *Callaloo* 25.4 (Fall 2002)
- “The Strong Men Gittin’ Stronger: Sterling Brown’s *Southern Road* and the Representation and Recreation of the Southern Folk Voice” in *Race and the Modern Artist*, eds. Joseph Jarab, Jeffrey Melnick, and Heather Hathaway. New York: Oxford University Press, 2002.

“Remembering When Indians Were Red: Bob Kaufman, the Popular Front, and the Black Arts Movement,” *Callaloo* 25.1 (Winter 2002)

“Invented by Horror: The Gothic and African-American Literary Ideology in *Native Son*,” *African American Review* 35.1 (Spring 2001).

"How I Got to Memphis: The Blues and the Study of American Culture" in *American Popular Music: New Approaches to the Twentieth Century*, eds. Rachel Lee Rubin and Jeffrey Melnick. University of Massachusetts Press, 2001.

Selected Presentations:

Modern Language Association Annual Convention, Winter 2007. Paper accepted, “Women in Atlanta’s Black Arts Movement.”

30<sup>th</sup> Anniversary Celebration of *Callaloo*, Johns Hopkins University, October 24-27. Invited participant in panel, “Poetry & the Legacy of the Black Arts Movement in the USA.”

American Studies Association Annual Meeting, Fall 2007. Will participate in roundtable panel, “Left Behind: The Public Urban University in the 21st Century.

Springfield Museums, Springfield, Massachusetts. Invited participant, Teacher’s Workshop on Currier & Ives’s Darktown Prints,” August 27, 2007.

Symposium on the 75<sup>th</sup> Anniversary of Sterling A. Brown’s *Southern Road*, Rutgers University, March 30, 2007.

Invited panelist. Higgins School Lecture Series in African American Intellectual Culture, Clark University, March 19, 2007. Invited Lecture, “The Black Arts Movement and the African American Radical Tradition.”

“Remembering the 1960’s: Art, Politics, and Poetry,” University of Massachusetts Boston, February 26, 2007. Invited lecture, “Legacies of the Black Arts Movement.”

‘Don’t Say Goodbye to the Pork Pie Hat’: Re-Evaluating Larry Neal’s Creative and Critical Vision of the Black Aesthetic, Brooklyn College, October 19-20, 2006. Delivered paper, “Larry Neal, the Muntu Circle, and Black Arts Ideology.”

Association for the Study of African American Life and History Convention, Fall 2006. Organized and participated in roundtable panel, “Rethinking Eugene Redmond’s *Drumvoices* and Black Arts Criticism Thirty Years Later.”

Association for the Study of African American Life and History Convention, Fall 2005. Organized panel, “Rethinking the Black Arts Movement.” Delivered paper, “*Nkomo*, the South Black Cultural Alliance, and the Black Arts Movement in the South.”

Organization of American Historians Annual Meeting, Spring 2004. Delivered paper, “The Influence of the Popular Front in the South on the Black Arts Movement.”

Organization of American Historians Annual Meeting, Spring 2003. Delivered paper, “Historically African American Schools, the Black Student Movement, and the Formulations of Black Aesthetics in the Black Arts Movement.”

JAMES EDWARD SMETHURST Curriculum Vitae, cont.

Langston Hughes and his World: A Centennial Celebration. Yale University, February 22-23, 2001. Invited presentation, “Don’t Say Goodbye to the Porkpie Hat’: Langston Hughes and the Black Arts Movement.”

Modern Language Association Annual Convention, Winter 2001. Delivered paper, “New Orleans and the Rise of the Black Arts Movement in the South.”

American Studies Association Annual Meeting, Fall 2001. Co-organized panel, “Did I Dream Them Times? Or What Happened?’ Remembering and Rethinking the Black Arts Movement.” Delivered paper, “The Left and the Rise of Black Arts Movement in New York City; New York City and the Rise of Black Arts Movement.”

Amiri Baraka and the Millennium: A Symposium. Howard University, April 15, 2001. Delivered paper, “Amiri Baraka, the Black Arts Movement, and the Poetics of a Popular Avant-Garde.”