

William J. Maxwell

curriculum vitae

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Fannie Hurst Professor of Creative Literature
Professor of English and African and African American Studies
Washington University in St. Louis
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Education:

DUKE UNIVERSITY, DURHAM, NORTH CAROLINA. Ph.D. in English Language and Literature, 1993. M.A. in English Language and Literature, 1987.

COLUMBIA UNIVERSITY, NEW YORK, NEW YORK. B.A. in English Literature, *cum laude*, 1984.

Academic Appointments:

WASHINGTON UNIVERSITY IN ST. LOUIS, MISSOURI. Fannie Hurst Professor of Creative Literature, 2023-. Professor of English and African and African American Studies, 2015-. Associate Professor of English and African and African American Studies, 2009-15. Faculty Affiliate, Center for the Study of Race, Ethnicity, and Equity, 2021-. Faculty Affiliate, American Culture Studies, 2011-. Associate Head, African and African American Studies, 2026-. Acting Director of English Undergraduate Studies, 2023-24. Director of English Undergraduate Studies, 2018-21. Director of English Graduate Studies, 2012-15.

NEW YORK UNIVERSITY, NEW YORK, NEW YORK. Visiting Scholar, Department of English, fall 2022.

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN, ILLINOIS. Associate Professor of English and the Unit for Criticism and Interpretive Theory, 2000-09. Assistant Professor of English and Afro-American Studies, 1994-2000. University Scholar, 2006-09. Helen Corley Petit Scholar, 2000-01. Director of English Graduate Studies, 2003-06.

COLLEGE OF WILLIAM AND MARY, WILLIAMSBURG, VIRGINIA. Visiting Assistant Professor of English, spring 1997.

UNIVERSITY OF GENEVA, GENEVA, SWITZERLAND. Assistant (full-time lecturer) in American Literature and Civilization, 1992-94.

Publications:

MONOGRAPHS. *James Baldwinism Now: The Baldwin Revival and Twenty-First Century Memory.* In progress. Contracted as an academic-trade book by Princeton University Press. Approximately 100,000 words; 15 illustrations.

F.B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature. Princeton and Oxford: Princeton University Press, 2015. Hardback and e-book: 368 pages; 10 illustrations. Paperback reprint, 2016. Online edition, 2017. Winner of a 2016 American Book Award from the Before Columbus Foundation. Selected as an Outstanding Academic Title of 2015 by *Choice*; a *Publishers Weekly* and *San Francisco Chronicle* book of the week; an *Economist* best book about literary surveillance; and one of the twenty-five best nonfiction books of 2015 by the *St. Louis Post-Dispatch*. Shortlisted for the 2016 Modernist Studies Association (MSA) Book Prize.

Featured and reviewed in the U.S. in *Africa Is a Country*, *African American Literature Book Club*, *African American Review*, *Against the Current*, *Alternet*, *American Communist History*, *American Literary Scholarship: 2015*, *American Studies*, *Arts and Letters Daily*, *Atlanta Black Star*, *Black Book News*, *Black College Monthly*, *The Black Scholar*, *Book Page*, *Bookforum*, *Chicago*, *Choice*, *The Chronicle of Higher Education*, *CIA Intelligence Officer's Bookshelf*, *Columbia College Today*, *CounterPunch*, *Daily Kos*, *The Economist*, *Harper's*, *History News Network*, *Intelligencer: Journal of U.S. Intelligence Studies*, *The Journal of American History*, *Journal of Black Studies*, *The Journal of Blacks in Higher Education*, *The Journal of Cold War Studies*, *The Journal of Pan-African Studies*, *Kirkus Reviews*, *Konch Magazine*, *Library Journal*, *Los Angeles Review of Books*, *Merrick Washington Magazine*, *Modern Fiction Studies*, *Modern Philology*, *The Nation*, *Poets & Writers*, *Postmodern Culture*, *Publishers Weekly*, *Quarterly Black Review*, *Rain Taxi*, *Raw Story*, *Reason*, *Reception*, *Reviews in American History*, *The San Francisco Chronicle*, *The Space Between*, *The St. Louis Post-Dispatch*, *Studies in American Culture*, *Tickle the Wire*, *Washington Magazine*, and *The Week*. Featured and reviewed internationally in *7 sur 7* [Brussels], *49th Parallel* [Birmingham], *ABC* [Madrid], *ABC de la Semana* [Valencia, Venezuela], *ActuaLitté* [Paris], *Argia Gizartea* [Gipuzkoa, Spain], *Amazonas em Tempo* [Manaus, Brazil], *The Daily Mail* [London], *De Morgen* [Kobbelegem, Belgium], *Der Spiegel Online* [Hamburg], *Die Welt* [Berlin], *El Heraldo* [Bogotá], *GhanaWeb* [Amsterdam], *The Guardian* [London], *Het Laatste Nieuws* [Brussels], *Hungarian Journal of English and American Studies* [Debrecen], *Israel Hayom* [Tel Aviv], *Journal of American Studies* [Nottingham, England], *Książki WP* [Książki, Poland], *Modern Ghana* [Accra], *Northern Review of Books* [Preston, England], *O Globo* [Rio de Janeiro], *Onedio* [Ankara], *The Paper* [Shanghai], *Sabitfikir* [Istanbul], *Taraf* [Istanbul], *TLS* [*The Times Literary Supplement*, London], *The Year's Work in English Studies: 2017* [London], and *הארץ* [Tel Aviv].

New Negro, Old Left: African-American Writing and Communism between the Wars. New York: Columbia University Press, 1999. Hardback and paperback: 265 pages; 14

illustrations. Named an Outstanding Academic Book of 1999 by *Choice*.

Reviewed in the U.S. by *African American Review*, *Against the Current*, *The American Historical Review*, *American Literary History*, *American Literary Scholarship: 1999*, *American Literary Scholarship: 2000*, *American Literature*, *American Quarterly*, *American Studies International*, *Choice*, *The Chronicle of Higher Education*, *College Literature*, *Columbia College Today*, *Dialogue*, *The Harlem Amsterdam News*, *The Journal of American Ethnic History*, *The Journal of American History*, *the minnesota review*, *Modern Fiction Studies*, *Radical Teacher*, *The Richard Wright Newsletter*, and *Word for Word*. Reviewed internationally in *Journal of American Studies* [Cambridge, England], *Left History* [Kingston, Canada], *Textual Practice* [London], and *The Year's Work in English Studies: 2001* [Oxford, England].

EDITIONS. *The Upstart Interviews: New York Art of the 1980s*. In progress. Edited collection of original interviews with Laurie Anderson, David Byrne, John Cage, Philip Glass, Keith Haring, and other New York-connected artists of the 1980s, originally published in the Barnard-Columbia arts magazine *Upstart*. (I was one of the magazine's editors from 1982 to 1984.)

Edition with introduction and annotations of Claude McKay's lost novel *Romance in Marseille*, coedited with Gary Edward Holcomb. New York: Penguin Classics, 2020. Paperback and e-book: 224 pages. Eight printings. Audio version, read by Dion Graham, produced by Recorded Books, 2020. One of *New York Magazine*'s top ten books of 2020; a *Popmatters* best book of fiction in 2020; a *New York Times* book of the week; a *New York Times Book Review* Editors' Choice/Staff Pick; and a *Sydney Morning Herald* book of the week. Translated into Italian by Anna Mioni (Rome: Pessime Idee, 2020) and into French by Françoise Bordarier and Geneviève Knibiehler (Marseille: Hélotropismes, 2021).

Featured and reviewed in the U.S. by *American Communist History*, *American Literary History*, *Bomb*, *Book Riot*, *Bookforum*, *Colorlines*, *Columbia College Today*, *Dappled Things*, *Jacobin*, *Lambda Literary*, *Literary Hub*, *Los Angeles Review of Books*, *The Millions*, *New York Magazine*, *The New York Review of Books*, *The New York Times*, *The New York Times Book Review*, *The New Yorker*, *NPR 1A*, *Popmatters*, *Publishers Weekly*, *Repeating Islands*, *The Rumpus*, *Vanity Fair*, *The Wall Street Journal*, and *The Washington Post*. Featured and reviewed internationally in *The Brisbane Times* [Australia], *Esquire Italia* [Milan], *The Gleaner* [Kingston, Jamaica], *The Guardian* [London], *Jamaica Observer* [Kingston], *London Review of Books*, *The Modernist Review* [Edinburgh], *New West Indian Guide* [Leiden, The Netherlands], *Perfil* [Buenos Aires], *Il Post* [Milan], *La Repubblica* [Rome], *Rivista Studio* [Milan], *The Sydney Morning Herald* [Australia], and *The White Review* [London].

Edition with introduction and annotations of *James Baldwin: The FBI File*. New York: Arcade-Simon and Schuster, 2017. Paperback and e-book: 430 pages.

Featured and reviewed in the U.S. in *The Advocate*, *Against the Current*, *The American Historical Review*, *American Literary History*, *American Literary Scholarship*: 2017, *Arts and Letters Daily*, *Atlanta Black Star*, *A.V. Club*, *Bookforum*, *Choice*, *Columbia College Today*, *Early Bird Books*, *The Journal of Blacks in Higher Education*, *Kirkus Reviews*, *Lapham's Quarterly*, *Literary Hub*, *New People*, *Publishers Weekly*, *Salon*, *Shelf Awareness*, *Social Text*, *Washington Magazine*, and *Windy City Times*. Reviewed internationally in *TLS* [*The Times Literary Supplement*, London].

Edition with introduction and annotations of Claude McKay, *Complete Poems*. Urbana: University of Illinois Press, 2004. Hardback: 449 pages. Paperback reprint, 2008. E-book reprint, 2013. Audio version, read by Bill Quinn, produced by the Library of Congress National Library Service for the Blind and Physically Handicapped, 2006.

Reviewed in the U.S. by *African American Review*, *Black Issues Book Review*, *The Crisis*, *The Los Angeles Times Book Review*, *Rocky Mountain Review*, *St. John's University Humanities Review*, and *The Virginia Quarterly Review*. Reviewed internationally in *Atlantic Studies* [Abingdon, England], *The Daily Gleaner* [Kingston, Jamaica], *New West Indian Guide* [Leiden, The Netherlands], and *TLS* [*The Times Literary Supplement*, London].

JOURNAL ISSUE. *Transhistoricizing Claude McKay's Romance in Marseille*. Coedited with Gary Edward Holcomb. Special number of *English Language Notes* (*ELN*) 59.1 (April 2021): eleven articles, 231 pages.

ONLINE ARCHIVE. Creator and editor, *The F.B. Eyes Digital Archive*, offering access to high-resolution copies of 51 FBI files on African American authors and literary institutions obtained through the U.S. Freedom of Information Act (FOIA). <<https://fbeyes.wustl.edu>>.

ACADEMIC ARTICLES AND BOOK CHAPTERS. "Unfree Love: Lyric Bohemianism in *Harlem Shadows*." In *Claude McKay in Context*. Edited by Gary Edward Holcomb. New York: Cambridge University Press, forthcoming in 2027.

"'Blackbiird' (2024)." In *The Poetry of Beyoncé: Thirty Essays on Thirty Songs*. Edited by Mike Chasar. Durham: Duke University Press, forthcoming in 2027.

"James Baldwinism Now: A Short History of the Baldwin Revival, 1998-2024." *James Baldwin Review* 12 (2026): 240-268.

"Forty and Four Hundred Years Ago: Meeting Baldwin's Pan-Africanism." *James Baldwin Review* 12 (2026): 228-233.

"Failing, Succeeding, and Being Failed: Harlem Renaissance Scholarship, 1925-2025." *American Literary History* 37.3 (fall 2025): 751-758.

“‘Hurricane’ (1975).” In *The Poetry of Bob Dylan: Thirty Essays on Thirty Songs*. Edited by Mike Chasar. New York: Bloomsbury, 2025. 109-114.

“Notes on Hotel Camp: Sontag Meets Baldwin in Giovanni’s Room.” Featured essay in the tenth anniversary issue of *James Baldwin Review* 10 (2024): 36-61.

“James Baldwin in the Fire This Time: A Conversation with Bill V. Mullen, the Author of *James Baldwin: Living in Fire*.” *James Baldwin Review* 7 (2021): 159-165.

“Black Paris, Hard-Boiled Paranoia, and the Cultural Cold War.” In *Richard Wright in Context*. Edited by Michael Nowlin. New York: Cambridge University Press, 2021. 171-182.

“Transhistoricizing Claude McKay’s *Romance in Marseille*: Introduction to the Special Issue.” Co-written with Gary Edward Holcomb. *English Language Notes (ELN)* 59.1 (April 2021): 1-11.

“Surface Worship, Super-Public Intellectuals, and the Suspiciously Common Reader.” In *The Year’s Work in Nerds, Wonks and Neo-Cons*. Edited by Jonathan Paul Eburne and Benjamin J. Schreier. Bloomington: Indiana University Press, 2017. 56-69.

“Born-Again, Seen-Again James Baldwin: Post-Postracial Criticism and the Literary History of Black Lives Matter.” *American Literary History* 28.4 (winter 2016): 812-827.

“Sexing the Left: An Interview with Alan M. Wald.” *English Language Notes* 53.1 (spring/summer 2015): 33-43. Reprinted in Wald’s collection *Bohemian Bolsheviks Dispatches from the Culture and History of the Left*. Boston: Brill, 2025. 241-253.

“Claude McKay.” In *A Companion to Modernist Poetry*. Ed. David E. Chinitz and Gail McDonald. Oxford: Wiley-Blackwell, 2014. 464-473.

“The Harlem Renaissance and the New Modernist Studies” [questionnaire response]. *Modernism/modernity* 20.3 (Sept. 2013): 446-449.

“Editorial Federalism.” In *Publishing Blackness: Textual Constructions of Race Since 1850*. Ed. George B. Hutchinson and John K. Young. Ann Arbor: University of Michigan Press, 2013. 136-159.

“Total Literary Awareness.” In *American Literature and Culture in an Age of Cold War*. Ed. Steven Belletto and Daniel Grausam. Iowa City: University of Iowa Press, 2012. 17-36. Reprinted in shorter form in *The American Reader* 1.1 (2012): 106-114.

“Black Arts Survivals in the New New Jazz Studies.” *American Literary History* 23.4 (winter 2011): 873-884.

“Wright among the G-Men: How the FBI Framed *Paris Noir*.” In *Richard Wright: New Readings in the Twenty-First Century*. Ed. Alice Mikal Craven and William E. Dow. New York: Palgrave Macmillan, 2011. 27-38.

“Home to Moscow: Claude McKay’s *The Negro in America* and the Race of Modern Theory.” (Chapter reprinted from *New Negro, Old Left*.) In *Twentieth-Century Literary Criticism*. Ed. Lawrence J. Trudeau. Vol. 234. Detroit: Gale, 2010. 64-80.

“African-American Modernism and State Surveillance.” In *A Companion to African American Literature*. Ed. Gene Jarrett. Oxford: Blackwell, 2010. 254-268.

“Ghostreaders and Diaspora-Writers: Four Theses on the FBI and African-American Modernism.” In *Modernism on File: Writers, Artists, and the FBI, 1920-1950*. Ed. Claire A. Culleton and Karen Leick. New York: Palgrave, 2008. 23-38.

“Harlem Polemics, Harlem Aesthetics.” In *Teaching the Harlem Renaissance: Course Design and Classroom Strategies*. Ed. Michael Soto. New York: Peter Lang, 2008. 37-46. Named an Outstanding Academic Title of 2008 by *Choice*.

“Dunbar’s Bohemian Gallery: Foreign Color and Fin-de-Siècle Modernism.” *African American Review* 41.2 (summer 2007): 341-346.

“Unfree Love: Claude McKay’s Lyric Interruptus.” *Foreign Literature Studies* [Wuhan, China] 29.4 (August 2007): 36-44.

“Banjo Meets the Dark Princess: Claude McKay, W.E.B. Du Bois, and the Transnational Novel of the Harlem Renaissance.” In *The Cambridge Companion to the Harlem Renaissance*. Ed. George B. Hutchinson. New York: Cambridge University Press, 2007. 170-183.

“Global Poetics and State-Sponsored Transnationalism: A Reply to Jahan Ramazani.” *American Literary History* 18.2 (summer 2006): 360-364.

“Ralph Ellison and the Constitution of Jazzocracy.” *Journal of Popular Music Studies* 16.1 (2004): 40-57.

“‘Creative and Cultural Lag’: The Radical Education of Ralph Ellison.” In *The Oxford Historical Guide to Ralph Ellison*. Ed. Steven C. Tracy. New York: Oxford University Press, 2004. 59-83.

“F.B. Eyes: The Bureau Reads Claude McKay.” In *Left of the Color Line: Race, Radicalism, and Twentieth-Century Literature of the United States*. Ed. Bill V. Mullen and James Smethurst. Chapel Hill: University of North Carolina Press, 2003. 39-65.

“Kitchen Mechanics and Parlor Nationalists: Andy Razaf, Black Bolshevism, and Harlem’s Renaissance.” In *Modernism, Inc.: Body, Memory, Capital*. Ed. Jani Scandura and Michael Thurston. New York: New York University Press, 2001. 219-237.

“‘Is It True What They Say About Dixie?’: Richard Wright, Zora Neale Hurston, and Rural/Urban Exchange in Modern African-American Literature.” In *Knowing Your Place: Rural Identity and Cultural Hierarchy*. Ed. Barbara Ching and Gerald R. Creed. New York: Routledge, 1997. 71-104.

“Down Home Chicago: The Richard Wright-Zora Neale Hurston Debate, the Literature of the Great Migration, and the Rural Turn in Black Expressive Culture.” *Black Heartland: African-American Life, the Middle West, and the Meaning of American Regionalism*. Ed. Gerald Early. *African and Afro-American Studies Occasional Papers Series, Washington University in St. Louis* 1.1 (1996): 41-65.

“The Proletarian as New Negro: Mike Gold’s Harlem Renaissance.” In *Radical Revisions: Rethinking 1930s Culture*. Ed. Sherry Linkon and Bill Mullen. Urbana: University of Illinois Press, 1996. 91-119.

“Black and White, Unite and Write: New Integrationist Histories of U.S. Literary Modernism.” *the minnesota review* 47 (fall 1996): 205-215.

“‘Where Have You Gone, Joe DiMaggio?’: Fear and Longing for the 1950s in the Attack on Multiculturalism.” *High Plains Literary Review* 7.3 (winter 1992): 70-90. Written with William J. Maxwell Sr. Nominated for the Pushcart Prize.

“Sampling Authenticity: Rap Music, Postmodernism, and the Ideology of Black Crime.” *Studies in Popular Culture* 14.1 (fall 1991): 1-15. Winner of 1992 Whatley Award for best article of the year in journal.

SELECTED PUBLIC WRITING AND COMMENTARY. “Unforgetting Fannie Hurst.” *The Common Reader: A Journal of the Essay*. Web. 31 Aug. 2025. <<https://commonreader.wustl.edu/c/unforgetting-fannie-hurst/>>.

“The Best Books on the Harlem Renaissance.” *Five Books*, 30 Jan. 2022. Web. <https://fivebooks.com/best-books/the-harlem-renaissancewilliammaxwell/?utm_source=dlvr.it&utm=>.

“On Claude McKay’s Birthday: September 15, 2021.” *The Common Reader: A Journal of the Essay*. Web. <<https://commonreader.wustl.edu/on-claude-mckays-birthday-september-15-2021/>>.

“Fast Notes on the FOIA Film.” *The Ampersand* (8 April 2021). Web. <<https://artsci.wustl.edu/ampersand/fast-notes-foia-film>>.

“Claude McKay in Our Time: Gary Holcomb and William J. Maxwell on *Romance in Marseille*.” Interview with Eric H. Newman. *Los Angeles Review of Books (LARb)*, 23 Oct. 2020. Web. <<https://lareviewofbooks.org/article/claude-mckay-time-gary-holcomb-william-j-maxwell-romance-marseille/>>.

“St. Louis Time, *The Broken Heart of America*, and the Summer of George Floyd.” *Washington Magazine* 91.2 (November 2020): 38; and *The Common Reader: A Journal of the Essay* 5.1 (fall 2020). Web. <<https://commonreader.wustl.edu/c/st-louis-time/>>.

“Teaching Baldwin Teaching: Three Class Notes.” *The Common Reader: A Journal of the Essay* 4.1 (fall 2019): 131-147. Web. <<https://commonreader.wustl.edu/c/teaching-baldwin-teaching/>>.

“After the Stockley Verdict: The Ghosts of St. Louis Future.” *Against the Current* 32.5 (November-December 2017): 3-5.

“Reading James Baldwin in the Black Lives Matter Era.” *Salon*. Salon.com, 25 June 2017. Web. <<http://www.salon.com/2017/06/25/reading-james-baldwin-in-the-black-lives-matter-era/>>.

“A Look Inside James Baldwin’s 1,884-Page FBI File.” *Literary Hub*. Literary Hub, 12 June 2017. Web. <http://lithub.com/a-look-inside-james-baldwins-1884-page-fbi-file/>.

“St. Louis Gun Violence and the Real Ferguson Effect.” *Institute for Public Health Blog*. Institute for Public Health, Washington University in St. Louis, 13 Oct. 2015. Web. <<http://publichealth.wustl.edu/st-louis-gun-violence-and-the-real-ferguson-effect/>>.

“And Red All Over.” Excerpt from the FBI file of Lloyd Louis Brown. *Harper’s* 331.1982 (July 2015): 18.

“When Black Writers Were Public Enemy No. 1.” *Politico*. Politico, 1 May 2015. Web. <<http://www.politico.com/magazine/story/2015/04/fbi-black-writers-117512.html#VUL3Szm0Lww>>.

“F.B. Eyes: Fifty Years of Policing African American Literature.” *The Irish Times* [Dublin, Ireland]. The Irish Times, 17 March 2015. Web. <<http://www.irishtimes.com/culture/books/f-b-eyes-50-years-of-policing-african-american-literature-1.2137507>>.

“Why James Baldwin’s FBI File Was 1,884 Pages.” *Publishers Weekly* 262.8 (20 Feb. 2015). Publishers Weekly, 20 Feb. 2015. Web. <<http://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/65641-why-james-baldwin-s-fbi-file-was-1-884-pages.html>>.

ENCYCLOPEDIA ENTRIES AND ANTHOLOGY NOTES. Headnote for selections from the poetry of Claude McKay in *Poverty and Fiction of War and Social Conflict: The Wadsworth Themes in American Literature Series, 1910-1945*. Ed. Martha J. Cutter.

Theme 16. Boston: Wadsworth, 2009. 51-52.

“The Lyrical Left.” In *Encyclopedia of the Harlem Renaissance*. Ed. Paul Finkelman and Cary Wintz. 2 vols. New York: Routledge, 2004. 752-755.

“Culture and the Crisis.” In *Encyclopedia of the Great Depression*. Ed. Robert S. McElvaine. 2 vols. New York: Macmillan, 2004. 221.

BOOK, FILM, AND WEBSITE REVIEWS. Steven E. Gump, *How to Review Scholarly Books: Reading, Writing, Relishing*. *African American Review* 60, forthcoming in 2027.

Korey Garibaldi, *Impermanent Blackness: The Making and Unmaking of Interracial Literary Culture in Modern America*. *Journal of Social History* 58.3 (summer 2025): 721-724.

Winston James, *Claude McKay: The Making of a Black Bolshevik*. *American Literary History* 37.1 (spring 2025): 280-283.

Cedric R. Tolliver, *Of Vagabonds and Fellow Travelers: African Diaspora Literary Culture and the Cultural Cold War*. *American Literary History* 34. 2 (summer 2022): 729-732.

J. Michelle Coghlan, *Sensational Internationalism: The Paris Commune and the Remapping of American Memory in the Long Nineteenth Century*, and Raphael Dalleo, *American Imperialism's Undead: The Occupation of Haiti and the Rise of Caribbean Anticolonialism*. *American Literature* 92.2 (June 2020): 379-381.

“Totalitarianism and the New Negro Vision of the Modern World.” Review of Claude McKay, *Amiable with Big Teeth: A Novel of the Love Affair between the Communists and the Poor Black Sheep of Harlem*. *The Common Reader: A Journal of the Essay*. The Common Reader, 21 Sept. 2018.
Web. <<https://commonreader.wustl.edu/c/totalitarianism-and-the-new-negro-vision-of-the-modern-world/>>.

“Reviving James Baldwin and Repeopling the Civil Rights Movement: Raoul Peck’s *I Am Not Your Negro*.” *Center for the Humanities: A Year in Review, 2016-2017*. St. Louis: Washington University Center for the Humanities, 2017. 6-7.

Joel Whitney, *Finks: How the CIA Tricked the World's Best Writers*. *TLS [Times Literary Supplement, London]* 5954 (12 May 2017): 28.

Steven S. Lee, *The Ethnic Avant-Garde: Minority Cultures and World Revolution*. *African American Review* 49.3 (fall 2016): 291-293.

Bruce Barnhart, *Jazz in the Time of the Novel: The Temporal Politics of American Race and Culture*, Joan Shelley Rubin, *Cultural Considerations: Essays on Readers, Writers,*

and Musicians in Postwar America, and Cristina L. Ruotolo, *Sounding Real: Musicality and American Fiction at the Turn of the Twentieth Century*. *American Literature* 88.2 (June 2016): 419-422.

Greg Barnhisel, *Cold War Modernists: Art, Literature, and American Cultural Diplomacy*. *The Journal of American History* 102.4 (March 2016): 1249-1250.

Katherine Henry, *Liberalism and the Culture of Security: The Nineteenth-Century Rhetoric of Reform*, and Andrew Lawson, *Downwardly Mobile: The Changing Fortunes of American Realism*. *American Literature* 86.3 (Sept. 2014): 617-619.

Mark W. Van Wienen, *American Socialist Triptych: The Literary-Political Work of Charlotte Perkins Gilman, Upton Sinclair, and W. E. B. Du Bois*. *African American Review* 46.2-3 (summer/fall 2013): 515-516.

Jeffery B. Ferguson, *The Sage of Sugar Hill: George S. Schuyler and the Harlem Renaissance*. *The American Historical Review* 112.3 (June 2007): 874-875.

Tracy I. Morgan, *Rethinking Social Realism: African American Art and Literature, 1930-1953*. *The Journal of Interdisciplinary History* (autumn 2005): 295-296.

Fredric Jameson, *A Singular Modernity: Essay on the Ontology of the Present*. *Politics and Culture* 5 (2005). *Politics and Culture*, 2 Nov. 2015. Web. <<http://aspen.conncoll.edu/politicsandculture/page.cfm?key=411>>.

David Ake, *Jazz Cultures*. *Callaloo* 27.2 (spring 2004): 570-572. ¹¹¹_{SEP}

Kate A. Baldwin, *Beyond the Color Line and the Iron Curtain: Reading Encounters Between Black and Red, 1922-1963*. *The Slavic Review* 63.1 (spring 2004): 209-211.

Helen Sword, *Ghostwriting Modernism*, and Kimberly W. Benston, *Performing Blackness: Enactments of African-American Modernism*. *American Literature* 75.3 (Sept. 2003): 659-661.

Richard Iton, *Solidarity Blues: Race, Culture, and the American Left*. *African American Review* 36.4 (winter 2002): 687-689.

Maria Balshaw, et al., *City Sites: Multimedia Essays on New York and Chicago, 1870s-1930s* (website). H-Amstdy, N-Net Reviews (17 May 2001). Web. <<http://h-net.msu.edu>>; H- Urban Web Links Review (17 May 2001). <<http://www2.h-net.msu.edu/~urban>>.

James Edward Smethurst, *The New Red Negro: The Literary Left and African-American Poetry, 1930-1946*. *African American Review* 35.1 (spring 2001): 143-145.

John Michael, *Anxious Intellectuals: Academic Professionals, Public Intellectuals, and*

Enlightenment Values. Politics and Culture 2.1 (spring 2001). *Politics and Culture*, 2 Nov. 2015. Web. <<http://laurel.conncoll.edu/politicsandculture/>>.

“Afro-Modernism in Brown.” Review-essay concerning Mark A. Sanders, *Afro-Modernist Aesthetics and the Poetry of Sterling A. Brown. Mississippi Quarterly* 53.2 (spring 2000): 301-306.

Victor A. Kramer and Robert A. Russ, eds., *Harlem Renaissance Reexamined. American Literature* 71.1 (March 1999): 190-191.

ONLINE SITES. Entry on the August 1, 1920 Universal Negro Improvement Association (UNIA) convention for the website *New York 1920: 100 Years Ago Today (When We Became Modern)*. <<https://www.ny1920.com/aug-1>>.

Editor, Claude McKay home page associated with *An Anthology of Modern American Poetry*, edited by Cary Nelson (New York: Oxford University Press, 1999). <<http://www.english.uiuc.edu/maps>>.

Awards, Fellowships, and Professional Distinctions:

Appointed to the Editorial Board of *PMLA*, the journal of the Modern Language Association, 2024-26.

Appointed as the Fannie Hurst Professor of Creative Literature, Washington University in St. Louis, 2023-.

Center for the Study of Race, Ethnicity, and Equity (CRE²) Faculty Research Fellowship, Washington University in St. Louis, 2023.

Appointed to the Editorial Board of *James Baldwin Review*, 2019-.

Elected Second Vice President (and thus later President) of the international Modernist Studies Association (MSA), 2018; First Vice President, 2019-20; President, 2021-22; Past President, 2022-23.

Center for the Humanities Faculty Research Fellowship, Washington University in St. Louis, 2012.

Elected to the Executive Committee of the Modern Language Association (MLA) Division on Twentieth-Century American Literature, 2010-15. Chair, 2013-14.

Elected to the Editorial Board of *American Literature* (official journal of the American Literature Section of the MLA), 2010-13.

Appointed book review editor of *African American Review*, 2009-11.

Named a contributing editor of *American Literary History*, 2008-.

Robert L. Schneider Award for teaching and service in the Department of English, University of Illinois, 2007.

University Scholar, University of Illinois (title and research award granted to six younger faculty across all colleges of the university), 2006-09.

Andrew W. Mellon Foundation Faculty Research Fellowship, University of Illinois, 2006-07.

Official List of Teachers Ranked as Excellent by Their Students, University of Illinois, fall 2007; spring 2007; spring 2006; fall 2005; spring 2005; fall 2004; fall 2002; spring 2000; fall 1999; spring 1999; fall 1998; spring 1998; spring 1996; fall 1995.

Elected to the Executive Committee of the MLA Division on Black American Literature and Culture, 2001-06. Chair, 2004-05.

Critical Research Initiatives Award, University of Illinois, for work on "Renaissance Nation: Modernism in the Celtic and Harlem Revivals," a collaborative project with Joseph Valente, 2002.

Helen Corley Petit Scholar, University of Illinois (title and research award granted to newly tenured faculty in the College of Liberal Arts and Sciences), 2000-01.

Donald C. Gallup Fellowship in American Literature, Beinecke Rare Book and Manuscript Library, Yale University, 2000-01.

Everett Helm Visiting Fellowship, Lilly Library, Indiana University, 2000-01.
Faculty Fellowship, Illinois Program for Research in the Humanities (for work on "Metrocolonial Capitals of Renaissance Modernism: Dublin's 'New Ireland' and Harlem's 'Mecca of the New Negro,'" with Joseph Valente), 2000-01.

Humanities Released Time Fellowship, University of Illinois Research Board, fall 1996.

Andrew W. Mellon Foundation Visiting Fellowship, Harry Ransom Humanities Research Center, University of Texas at Austin, Summer 1996.

Panhellenic Award for Outstanding Faculty and Staff, University of Illinois, 1995.

Whatley Award for best article of the year in *Studies in Popular Culture*, 1992.

Ashbel Brice Fellowship for Outstanding Dissertations in American Literature, Duke University, 1990-91.

Angier B. Duke Fellowship, Duke University (highest university-wide graduate fellowship), 1985-88.

Selected Keynotes, Lectures, Papers, and Panels since 2000:

“Baldwinism as Civil Rights Revisionism.” American Comparative Literature Association (ACLA), Montréal, Canada, February 2026.

Invited speaker for roundtable on “James Baldwin and the Limits of Diaspora.” Association for the Study of the Worldwide African Diaspora, St. Louis, MO, November 2025.

Invited speaker for panel on “Sacco and Vanzetti: 100 Years After.” Modernist Studies Association, Boston, MA, October 2025.

Invited chair for panel on “Introducing Claude McKay’s *Letters from Exile*.” Modernist Studies Association, Boston, MA, October 2025.

Invited speaker for “Growing Humanities Majors.” An online panel sponsored by the Institute for Advanced Study in the Humanities, Binghamton University, NY, September 2025.

Invited speaker for panel on “The Harlem Renaissance: A Centennial Celebration.” Modern Language Association, New Orleans, LA, January 2025.

Invited chair for panel on “Life After Death: The Afterlives of Black Literary Production.” Modernist Studies Association, Chicago, IL, November 2024.

Invited speaker for “Beyond Public Polemics: Reconsidering the Wright-Baldwin Relationship.” An online panel sponsored by the Richard Wright Society of the American Literature Association, September 2024.

“Notes on Camp’s Room: Baldwin Meets Sontag at the Hôtel Verneuil.” Modernist Studies Association, Brooklyn, NY, October 2023.

Organizer of the Modernist Studies Association-affiliated panel, “Jean Toomer’s *Cane* at One Hundred.” Modern Language Association, San Francisco, CA, January 2023.

Invited lecture, “Teaching Baldwin Teaching.” Challenging Anti-Blackness in Literary Studies Series, Brandeis University, Cambridge, MA, November 2022.

Keynote address, “Teaching Baldwin Teaching.” Modernism and Postmodernism Studies Network of Turkey online conference, Erzurum, Turkey, September 2021.

Invited speaker for panel on “Unknown Legacies: Black Playwrights in America.” “Highlighting Banned Writers” online conference, National Dramatists Guild and the Dramatists Legal Defense Fund, September 2020.

Invited lecture, “Introducing Claude McKay’s *Romance in Marseille*.” Warfield Center

Diaspora Talk series, University of Texas, Austin, TX, February 2020.

Invited lecture/book launch, “Introducing Claude McKay’s *Romance in Marseille*.” Glucksman Ireland House, New York University, New York, NY, February 2020.

Invited chair for panel on “The Media of African Modernism.” Modernist Studies Association, Toronto, Canada, October 2019.

Invited speaker for panel on “Suppression and Surveillance.” “1919 and Its Legacies” conference, University of Richmond, Richmond, VA, March 2019.

Invited chair for panel on “Writing after Plastic.” Modern Language Association, Chicago, IL, January 2019.

Invited chair for panel on “Harlem Modernism and the Form of Modernity.” Modernist Studies Association, Columbus, OH, November 2018.

Invited speaker on panel on “The New Negro in/on Europe.” Modernist Studies Association, Amsterdam, The Netherlands, August 2017.

Invited lecture, “Born-Again, Spied-Again James Baldwin.” Gilbert Lecture Series, Southern Methodist University, Dallas, TX, April 2017.

Invited speaker on roundtable on “Modernist Revolt.” Modern Language Association, Philadelphia, PA, January 2017.

Invited lecture, “Born-Again, Seen-Again James Baldwin.” University of Missouri, Columbia, MO, December 2016.

Invited lecture, “Born-Again, Seen-Again James Baldwin.” Annual Naseeb Shaheen Memorial Lecture, University of Memphis, Memphis, TN, October 2016.

Invited appearance on the Before Columbus Foundation panel on “The FBI’s War on Culture.” Oakland Book Festival, Oakland, CA, May 2016.

Invited lecture, “Born-Again, Seen-Again James Baldwin: State Surveillance and the Literary History of Black Lives Matter.” Annual Critical Race Studies Lecture, Cornell University, Ithaca, NY, April 2016.

Invited paper, “J. Edgar Hoover’s Thirteen Black Soldiers: New Negro Militancy and the Young FBI.” Modern Language Association, Austin, TX, January 2016.

Invited speaker on panel on “Revolting Modernisms.” Modernist Studies Association, Boston, MA, November 2015.

Invited lecture, “Critics Behind the Bureau Curtain.” Humanities Research Center

Speaker Series on “Race, Citizenship, and Memory in the South,” Virginia Commonwealth University, Richmond, VA, October 2015.

Keynote address, “F.B. Eyes.” Mid-America Conference on History, McKendree University, Lebanon, IL, September 2015.

Keynote address, “F.B. Eyes.” The State and U.S. Culture Industries Conference, United States Studies Centre, University of Sydney, Australia, June 2015.

Invited speaker on panel on Mary Helen Washington’s book *The Other Black List: The African American Literary and Cultural Left of the 1950s*. American Literature Association, Boston, MA, May 2015.

Invited lecture, “F.B. Eyes.” University of Michigan, Ann Arbor, MI, February 2015.

Invited lecture, “F.B. Eyes.” University of Massachusetts, Boston, MA, February 2015.

Invited speaker on panel on “Teaching the Harlem Renaissance.” Modernist Studies Association, Pittsburgh, PA, November 2014.

Invited lecture, “The FBI as Literary Critic.” The Chicago Humanities Festival, Chicago, IL, October 2014.

Invited lecture, “F.B. Eyes.” Northwestern University, Evanston, IL, October 2014.

Chair and organizer for the MLA Twentieth-Century American Literature Division panel on “How to Read Now.” Modern Language Association, Chicago, IL, January 2014.

Invited speaker on panel on “New Approaches to the Harlem Renaissance.” Modernist Studies Association, University of Sussex, Brighton, England, September 2013.

Invited paper, “Surface Worship, Once-Public Intellectuals, and the Suspiciously Common Reader.” Nerds, Wonks, and Neocons: Contemporary American Intellectuals Conference, Penn State University, State College, PA, April 2013.

Invited respondent to panel on “Archipelagic American Studies.” American Studies Association, San Juan, Puerto Rico, November 2012.

Invited paper, “COINTELPRO Minstrelsy.” Race, Law, and Literature Conference, University of Maryland, College Park, MD, March 2012.

Invited participant in roundtable on “Revisiting the Nation in the Study of American Literature and Culture.” Modern Language Association, Seattle, WA, January 2012.

Chair and organizer for the MLA Twentieth-Century American Literature Division panel on “Criticism and Crisis.” Modern Language Association, Seattle, WA, January 2012.

Invited respondent to panel on “Right of Center: Disciplinary Approaches to Conservatism in the Twentieth-Century U.S.” American Studies Association, San Antonio, TX, November 2010.

“Café Spies and Afro-Counterfiles: The Cold War Comes to *Paris Noir*.” Modern Language Association, Washington, D.C., December 2009.

Chair and organizer, panel on “New Depression Studies in the Latest New Deal.” American Studies Association, Washington, D.C., November 2009.

Invited respondent to panel on “Claude McKay: New Directions in Black Transnational Studies.” Modern Language Association, Chicago, IL, December 2007.

“Under F.B. Eyes.” Modernist Studies Association, Long Beach, CA, November 2007.

Chair, panel on “The Transnational Harlem Renaissance.” American Studies Association, Philadelphia, PA, October 2007.

Invited paper, “On First Looking into the Strategic Plan.” Conference on the Humanities and the Public University, University of Illinois at Chicago, IL, March 2007.

Invited participant in roundtable on “Institutional Archives.” Modernist Studies Association, Tulsa, OK, October 2006.

“Dunbar’s Bohemian Gallery: Foreign Color and International Modernism.” Paul Laurence Dunbar Centennial Conference, Stanford University, Palo Alto, CA, March 2006.

Invited participant in roundtable on “T. S. Eliot and Anti-Semitism/Modernism and Its Others.” Modernist Studies Association, Vancouver, Canada, October 2004.

Invited lecture, “Constructing Claude McKay’s *Complete Poems*.” The Schomburg Center for Research in Black Culture of the New York Public Library, New York, NY, May 2004.

Invited lecture, “The Place of Revivalism: Why Harlem Demanded the Celtic Renaissance,” written with Joseph Valente. Second annual New Directions in African American Literature, Theory, and Cultural Studies Conference, Indiana University, Bloomington, IN, April 2004.

Invited respondent to panel on “Revolutions in Red, Black and White.” Organization of American Historians, Boston, MA, March 2004.

Invited lecture, “Claude McKay: Lyric Poetry at War.” University of Memphis, TN, March 2004.

Invited lecture, “Ralph Ellison and the Constitution of Jazzocracy.” Saint Louis University, St. Louis, MO, January 2004.

Chair and organizer for the MLA Black American Literature and Culture Division panel on “The Centennial of *The Souls of Black Folk*: Du Bois in the Twenty-First Century.” Modern Language Association, San Diego, CA, December 2003.

Co-organizer of the New Directions in African American Literature, Theory, and Cultural Studies Conference. University of Illinois, Urbana-Champaign, IL, April 2003.

Chair and organizer for the MLA Black American Literature and Culture Division panel on “Harlem in the Harlem Renaissance.” Modern Language Association, New York, NY, December 2002.

“‘In Place of Freedom’: Ralph Ellison’s Jazz Democracy.” Experience Music Project Conference, Seattle, WA, April 2002.

Invited lecture, “Black, Blue, and Red.” Emporia State University, Emporia, KS, April 2001.

“Unfree Love: Claude McKay’s Lyric *Interruptus*.” American Studies Association, Detroit, MI, October 2000.

Invited lecture, “Rebirth of the New” (with Joseph Valente). University of Pennsylvania Modernist Studies Group, Philadelphia, PA, March 2000.

Selected Media Appearances:

Library of America (LOA) live Zoom discussion to mark the republication of John A. Williams’s *The Man Who Cried I Am*, with Merve Emre, Adam Bradley, and LOA president and publisher Max Rudin, November 8, 2023.
< <https://www.youtube.com/watch?v=A5RaE-fk0gs>>.

Interviewed by Helena de Groot for “The Bureau Under Your Bed,” an episode of the Poetry Foundation podcast Poetry Off the Shelf, July 21, 2020.
<<https://www.poetryfoundation.org/podcasts/153979/the-bureau-under-your-bed>>.

Interviewed for “‘It Is Not for Us to Cool It’: What James Baldwin’s Work Reveals about this Moment,” an episode of NPR’s 1A program, WAMU, Washington, D.C., June 15, 2020.
<<https://the1a.org/segments/it-is-not-for-us-to-cool-it-what-james-baldwins-work-reveals-about-this-moment/>>.

Interviewed and quoted by *The New York Times* on the idea and commercial life of the multiethnic classic; see Concepción de León, “Penguin Classics and Others Work to

Diversify Offerings from the Canon.” March 30, 2020.

<<https://www.nytimes.com/2020/03/30/books/diverse-canon-penguin-classics.html>>.

Interviewed about Claude McKay’s *Romance in Marseille* for “Lost Secrets of the Harlem Renaissance,” an episode NPR’s 1A program, WAMU, Washington, D.C., Feb. 12, 2020. <<https://www.npr.org/2020/02/12/805280630/the-lost-secrets-of-the-harlem-renaissance>>.

Interviewed and quoted by *The New York Times* on the discovery and publication of Claude McKay’s novel *Romance in Marseille*; see Talya Zax, “A Book So Far Ahead of Its Time, It Took 87 Years to Find a Publisher.” Feb. 5, 2020.

<<https://www.nytimes.com/2020/02/05/books/claude-mckay-romance-marseille-harlem-renaissance.html>>.

Interviewed and quoted on the FBI and African American protest by *Foreign Policy*; see Jana Winter and Sharon Weinberger, “The FBI’s New U.S. Terrorist Threat: Black Identity Extremists.” Oct. 6, 2017. <<https://foreignpolicy.com/2017/10/06/the-fbi-has-identified-a-new-domestic-terrorist-threat-and-its-black-identity-extremists/>>.

Interviewed about *James Baldwin: The FBI File* on KDVS, Davis, CA, July 2017.

Interviewed and quoted on the poetics of Chuck Berry for *St. Louis Magazine*; see Jeannette Cooperman, “The Rhymes and Reasons Behind Chuck Berry’s Songs.” April 20, 2017. <<https://www.stlmag.com/culture/music/the-rhymes-and-reasons-behind-chuck-berry-s-songs/>>.

Interviewed about *F.B. Eyes: How J. Edgar Hoover’s Ghostreaders Framed African American Literature* on KPFA, Berkeley, CA, September 2016; WBAI, New York, NY, April 2015; Rivet News Radio, Chicago, IL, March 2015; WORT, Madison, WI, February 2015; KDVS, Davis, CA, February 2015; KAZI, Austin, TX, January 2015; and WBEZ, Chicago, IL, October 2014.

“FB Eyes,” an episode of the “American Identities” series produced for *Hold That Thought*, a Washington University in St. Louis podcast program, October 2013.

Interviewed and quoted by *The New York Times* on *Amiable with Big Teeth*, a rediscovered novel by Claude McKay; see Felicia R. Lee, “New Novel of the Harlem Renaissance Is Found.” Sept. 14, 2012. <<http://www.nytimes.com/2012/09/15/books/harlem-renaissance-novel-by-claude-mckay-is-discovered.html>>.

Courses Taught:

WASHINGTON UNIVERSITY IN ST. LOUIS:

African American Writers since the Harlem Renaissance^[1]_{SEP}

American Literature, 1914-1945^{[1][1]}_[SEP]

The American Radical Novel: Literature versus Inequality (writing-intensive class)

Big and Little Historicisms: Literary Scholarship after the New Formalism (graduate seminar)

The Harlem Renaissance at 100: Reconceiving Black American Modernism (graduate and undergraduate seminars)

How to Read a University (first-year seminar)

Introduction to English Graduate Studies (graduate seminar)

It Did Happen Here: Authoritarianism and Its Enemies in Modern American Literature, History, and Theory (graduate and undergraduate seminars)

James Baldwin Now (graduate and undergraduate seminars)

Modern Texts and Contexts (required introductory class for English majors)

Modernisms in America

Polishing and Publishing Scholarly Articles (graduate workshop)

Popular Music and American Literature from Rag to Rap

Publishing Workshop for Graduate Certificates in African American Studies (graduate workshop)

Remeeting the Beatles: Music, Writing, and the Culture of the 1960s (sophomore seminar)

Tales of New York: Writing the Capital of the Twentieth Century (sophomore seminar)

Transatlantic Modernisms: Theories of the New in History and Practice (graduate seminar)

UNIVERSITY OF ILLINOIS^{[1][1]}_[SEP]

After the Harlem Renaissance (graduate and undergraduate seminars)

American Literature from 1870 to the Present^{[1][1]}_[SEP]

American Literature from World War I to the Present^{[1][1]}_[SEP]

American Modernist Literature, 1914-1945^{[L][SEP]}

The American Novel^{[L][SEP]}

The American Radical Novel^{[L][SEP]}

The Celtic and Harlem Renaissances (graduate and undergraduate seminars with Professor Joseph Valente)^{[L][SEP]}

Great Banned Books: American Writing and Literary Censorship

Introduction to African-American Literature, 1915 to the Present^{[L][SEP]}

The Jazz Page: Modern Black Music and Modern American Literature (graduate and undergraduate seminars)^{[L][SEP]}

Major Authors: Ralph Ellison and James Baldwin^{[L][SEP]}

Modernisms in America (graduate and undergraduate seminars)^{[L][SEP]}

Reconceiving the Harlem Renaissance (graduate and undergraduate seminars)

Writers and Critics as Intellectuals in 20th-Century America (graduate and undergraduate seminars)

Independent Honors Study in American Literature (tutorials on the slave narrative, anthropological modernism, contemporary American poetry, Don DeLillo, Gary Snyder, and Ralph Ellison)

COLLEGE OF WILLIAM AND MARY:

American Literature from 1912 to the 1960s

UNIVERSITY OF GENEVA:

The 1960s in American Literature

American Modernism^{[L][SEP]}

Introduction to American Studies (lectures)

Introducing Literary Theory^{[L][SEP]}

Introduction to the Analysis of Texts

Ralph Ellison^{[L][SEP]}

DUKE UNIVERSITY:

Introduction to Afro-American Literature^[1]_{SEP}

Popular Culture: The Culture of Everyday Life

Representative American Writers (from Columbus to Melville)

Urbanism and its Discontents: The City in American Literature

Professional, University, and Community Service:

PROFESSIONAL SERVICE:

Editorial board of *PMLA*, the journal of the Modern Language Association, 2024-.

President of the international Modernist Studies Association (MSA), 2021-22.

Contributing Editor, *James Baldwin Review*, 2019-.

Contributing editor of *American Literary History*, 2008-.

Program Selection Committee for the annual Modernist Studies Association (MSA) conference, 2016, 2020, 2021.

Editorial board of *American Literature*, 2010-13.

Book review editor of *African American Review*, 2009-11.

Elected to the Executive Committee of the MLA Division on Twentieth-Century American Literature, 2010-15. Chair, 2013-14.

Elected to the Executive Committee of the MLA Division on Black American Literature and Culture, 2001-06. Chair, 2004-05.

Article manuscript reviewer for *African American Review*, *American Literary History*, *American Literature*, *American Quarterly*, *Contours*, *Criticism*, *James Baldwin Review*, *MELUS*, *the minnesota review*, *Modern Fiction Studies*, *Modernism/modernity*, *PMLA*, *Public Humanities*, *Safundi: The Journal of South African and American Studies*, *Small Axe*, and *Twentieth Century Literature*.

Book manuscript reviewer for Broadview Press, Cambridge University Press, Columbia University Press, Duke University Press, Edinburgh University Press, Manchester University Press, MLA Publications, Northwestern University Press, Ohio State University Press, Oxford University Press, Princeton University Press, University of

Illinois Press, University of Missouri Press, University of North Carolina Press, University of Tennessee Press, and University Press of Mississippi.

Tenure and/or promotion case reviewer for assistant, associate, and full professors at Brandeis University, City University of New York, Cornell University, Illinois State University, Indiana University, Loyola University Chicago, New York University, North Carolina State University, Northwestern University, Ohio University, Rice University, Trinity University, Tufts University, University of California at Berkeley, University of Connecticut, University of Illinois at Urbana-Champaign, University of Kentucky, University of Maryland at College Park, University of Massachusetts at Amherst, University of Massachusetts at Boston, University of Notre Dame, University of Pennsylvania, University of Pittsburgh, Vanderbilt University, and Yale University.

External review team member, Smith College English department, 2014; Southern Illinois University English department, 2009.

Reviewer for ACLS Postdoctoral Fellowships in the Humanities, 2012.

Reviewer for National Endowment for the Humanities fellowships in American literature, 2010.

Member, Graduate Prize Committee, International Association for the Study of Popular Music, 2007.

Member, Gustave O. Arlt Book Award committee of the Conference of Graduate Schools, 2004.

Chair of committee to judge the best article of the year in *African American Review*, 2001.

SERVICE AT WASHINGTON UNIVERSITY IN ST. LOUIS:

Ph.D. Dissertation Committee director for Matthew Moore and Gabriel Rideout, in progress; Alex Mouw (*Poets Against History: American Lyric and Historiography after 1945*, defended 2025 and hired to tenure-track assistant professorship); Marc Blanc (*Bleeding Heartland: Race, Region, and Radicalism in Midwest Print Culture, 1877–1939*, defended 2024 and hired to tenure-track assistant professorship); Charlotte Fressilli (*Forgetting About It: Italian American Narratives, Whiteness, and the Reorganization of Historical Memory*, defended 2024, now an administrator-senior tutor at the WashU Writing Center); Michael Sanders (*Deviant Form: American Literary Exiles, Logical Contradiction, and Postmodernism*, defended 2020, now a lecturer in College Writing at WashU); Melanie Walsh (*Postwar Redux: How Twenty-First-Century Networked Readers Recirculated Postwar American Fiction*, defended 2019 and hired to tenure-track assistant professorship); Jonathan McGregor (*Breaking Bread with the Dead: Social Radicalism and Christian Traditions in Twentieth-Century American Literature*, defended 2016 and hired to tenure-track assistant professorship); Noah Cohan (“We

Average Unbeautiful Watchers”: *Reflexive Fans and the Readerly Stakes of American Sports Narratives*, defended 2015 and published in book form as *We Average Unbeautiful Watchers: Fan Narratives and the Reading of American Sport* by the University of Nebraska Press in 2019, now the Assistant Director of American Culture Studies at WashU); and Michael O’Bryan (“*Spontaneous and Leaderless*”: *The Anarchist Impulse in Twentieth-Century Anglo-American Fiction*, defended 2014, now a Senior Lecturer in English at WashU).

Ph.D. Dissertation Committee member for Michael Henderson (defended 2024), Kevin David Beverage (defended 2022), Sam Smith (defended 2021), Aaron Coleman (defended 2021), Olivia Chin (defended 2021), Katie Collins (defended 2020), Samantha Pergadia (defended 2020), Ena Selimović (defended 2020), Deborah Thurman (defended 2020), Claire Class (defended 2017), Beth Windle (defended 2016), Lauren Barbeau (defended 2015), Ashley Maher (defended 2014), Kate Fama (defended 2013), Dustin Iler (defended 2013), May Peckham (defended 2013), Abby Horne (defended 2012), Tarah Dement (defended 2010), Katie Muth (defended 2010).

External member, Ph.D. Defense Committee for Kelsey Kiser, Southern Methodist University, 2019.

MFA Thesis Committee member for Aaron Coleman (defended April 2015).

Dean of Arts and Sciences Advisory Committee, 2025-.

Faculty Library Council humanities representative, 2022-24.

Washington University International Humanities Prize Selection Committee, 2019-20.

Elected At-Large Member of the University-Wide Faculty Senate Council, 2016-19.

Member of the University-Wide Faculty Senate Advisory Committee on Tenure and Academic Freedom (ACTAF), 2016-19.

Board of Faculty Advisers, American Culture Studies Program, 2013-18.

Elected Humanities Representative to the Executive Committee of the Graduate Council of the Graduate School of Arts and Sciences, 2013-14; 2014-15.

Center for the Humanities Faculty Fellowship Committee, 2013.

Law, Identity, and Culture Initiative Faculty Advisory Board, 2012-17.

Co-Chair, African American Literature Job Search Committee, 2023-24.

Pre-1900 African-American Literature Job Search Committee, 2021-22.

Acting Director of Undergraduate Studies, 2023-24.

Director of Undergraduate Studies and Head of the Curriculum Committee, 2018-21.

Graduate Placement Committee, Department of English, 2025-.

English Department Leanna Boysko Essay Award Committee, 2016, 2017, 2018, 2019.

Chair of Contemporary American Literature Job Search Committee, 2019-20.

Director of English Graduate Studies, 2012-15.

Director of English Undergraduate Studies, fall 2011.

Post-1945 American Literature Job Search Committee, 2012-13; 2014-15.

Early American Job Search Committee, 2011-12.

English Department Chair's Advisory Committee, 2009-10, 2010-11; automatic appointment as Graduate Director, 2012-15; 2016-17.

English Department Graduate Placement Committee, 2010-11, 2013-14.

English Department Graduate Studies Committee, 2009-10, 2016-17; 2017-19.

Faculty mentor, Merle Kling, Mellon Mays, and Mellon Leadership Alliance Undergraduate Honors Programs, Washington University, 2010-.

Member, Executive Committee of the Washington University chapter of the American Association of University Professors (AAUP), 2013-.

SERVICE AT THE UNIVERSITY OF ILLINOIS:

Director of English Graduate Studies, 2003-06.

Mellon Post-Doctoral Fellowship Review Committee, 2005.

Illinois Program for Research in the Humanities Director Search Committee, 2001-02.

Illinois Program for Research in the Humanities Faculty Advisory Board, 2001-03.

Undergraduate Awards Committee, Afro-American Studies and Research Program, 1998-2000.

English Department Head's Elected Advisory Committee, 1997-98; 2001-03; 2006-07.

Department Head Search Committee, 1997.

Early American Literature Search Committee, 2005-06.

Asian-American Literature Search Committee, 2002-03.

African-American Literature Search Committee, 2000-02.

Latino/a Literature Search Committee, 1998-99.

Visiting Speakers Committee Chair, 1998-99.

Undergraduate Honors Committee Chair, spring 1998; 2001-02.

Graduate Studies Committee, 1997-99; 2001-02; 2007-08.

M.A. Exam Committee, 1994-96.

Curriculum Committee, 1995-96.

Grade Review Committee, Chair, 2001-02.

Faculty Grievance Committee, 1995-96.

Graduate Student Grievance Committee, 1997-98.

Graduate Faculty Mentoring Award Committee, 1998.

Faculty Course Chairperson, Introduction to Fiction, 1999-2000.

Ph.D. Dissertation Committee director for John Claborn (*Ecology of the Color Line: Race and Nature in American Literature, 1895-1941*, defended 2012 and published in book form as *Civil Rights and the Environment in African-American Literature, 1895-1941* by Bloomsbury in 2017); Robert Henn (*Class Work: New York Intellectual Labor and the Creation of Postmodern American Fiction, 1932-1962*, defended 2012); Brad Campbell (*Neurotic Nationalism: The "American Disease" in American Modernist Literature*, defended 2007); and Ausra Paulauskiene (*Lost and Found: The Discovery of Lithuania in American Fiction*, defended 2003 and published in book form by Rodopi in 2007).

Member of over 30 Ph.D. dissertation committees (completed) in American and African-American literature.

Supervisor or reader, over 25 undergraduate honors theses and essays in American and African-American literature.

University of Illinois Campus Honors program, 1999-2000.

Faculty advisor to visiting Freeman Fellows, University of Illinois Center for East Asian and Pacific Studies 1998-99; 2006-07.

Project evaluator, University of Illinois Campus Research Board, 1995-2008.

RECENT COMMUNITY SERVICE:

Taught sessions on blues poetry for “The St. Louis Blues: Music, Migration, and the Movement,” a summer seminar for secondary school teachers, organized by the National Endowment for the Humanities, at the National Blues Museum, St. Louis, MO, July 2024.

Member of the Steering Committee of the Washington University/St. Louis Community Task Force on Gun Violence, 2015-17.

Lead organizer of the Washington University English department’s tutoring programs at North Campus, Alderman Antonio French’s “community centered around education” in the 21st Ward of St. Louis city, fall 2014.

Member of “Project DIVE,” an effort of the Gephardt Institute for Public Service to bring together “students, faculty and staff to create a short-term cohort to gain new knowledge and context around diversity. The overall goal is to enhance a climate of understanding and inclusion at Washington University,” 2014-15.

References:

Available on request.