

## Chapter 1 : Mari Evans - Oxford Reference

*Mari Evans (born July 16, ) is an African-American poet. She is a much anthologized poet, whose work has appeared in more than one hundred anthologies. In she edited one of the first critical books devoted to the work of Black women writers.*

Sources Poet and writer Mari Evans initially gained fame in when her second collection of poetry, *I Am a Black Woman*, was published. Her work has appeared in over 30 textbooks and has been translated into several languages, including German, Swedish, French, and Dutch. Evans was born on July 16, , in Toledo, Ohio. As she was growing up, her father was her greatest influence. However, the subject did not hold her attention for long, and she left without taking a degree. Beginning in the mids, Evans began to make her name in the public arena. From to , she was a John Hay Whitney fellow. Three years later, she received a Woodrow Wilson Foundation grant. Like many African American poets of the time, she celebrated her heritage while rejecting the conciliatory attitude of African American poets from the s and s. Shu-card wrote in *Contemporary Poets*. Instructor in African American literature and writer in residence, Indiana University-Purdue, ; assistant professor of African American literature and writer in residence, Indiana University-Bloomington, ; visiting assistant professor, Northwestern University, ; visiting assistant professor, Purdue University, ; visiting assistant professor, Washington University, St. Louis, ; visiting assistant professor, Cornell University, ; assistant professor and distinguished writer, Cornell University, ; associate professor, State University of New York -Albany, ; visiting distinguished writer, Miami University, Coral Gables, ; writer in residence, Spelman College, This is most evident in her third volume of poetry, *Night star*: From to , she was an instructor in African American literature and writer in residence at Indiana University-Purdue. The following year, Evans moved to Bloomington, Indiana, and accepted a job as assistant professor of African American literature and writer in residence at Indiana University. She taught at Indiana University until From to , she combined her job at Indiana University with an appointment as a visiting assistant professor at Northwestern University in Evanston, Illinois. Her academic career continued with teaching appointments at Purdue University from to , at Washington University in St. Apart from the world of academia, Evans has served as a consultant to several organizations. She also served as a consultant in ethnic studies for the Bobbs-Merrill Publishing Company from to In addition to poetry, Evans has written plays, essays, and short fiction. She has written several books for children, including *J. Evans* also edited an anthology, *Black Women Writers A Critical Evaluation*, which was published in As Peppers wrote in *Dictionary of Literary Biography*: Davis, Gale Research,

## Chapter 2 : Pan-African Biographies: Mari Evans, Poet

*Mari Evans was born and raised in Toledo, Ohio. She lost her mother at the age of seven, and her father became her primary caretaker. An upholsterer, he had a great influence on her, especially in.*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: I have written for as long as I have been aware of writing as a way of setting down feelings and the stuff of imaginings. No single living entity really influenced my life as did my father, who died two Septembers ago. An oak of a man, his five-foot-eight frame loomed taller than Kilimanjaro. He lived as if he were poured from iron, and loved his family with a vulnerability that was touching. He was indomitable to the point that one could not spend a lifetime in his presence without absorbing something beautiful and strong and special. He saved my first printed story, a fourth-grade effort accepted by the school paper, and carefully noted on it the date, our home address, and his own proud comment. For I knew from what ease and caprice the story had come. Years later, I moved from university journalism to a bylined column in a Black-owned weekly and, in time, worked variously as an industrial editor, as a research associate with responsibility for preparing curriculum Mari Evans materials, and as director of publications for the corporate management of a Job Corps installation. I have always written, it seems. I have not, however, always been organized in my approach. Now I find I am much more productive when I set aside a specific time and uncompromisingly accept that as a commitment. The ideal, for me, is to be able to write for long periods of time on an eight-hour-a-day basis. That is, to begin to write not to prepare to write , around eight thirty, stop for lunch, resume writing around twelve thirty, and stop for the day around four thirty when I begin to feel both fulfilled and exhausted by the effort. For most Black writers that kind of leisure is an unaccustomed luxury. I enjoyed it exactly once, for a two-week period. In those two weeks I came face to face with myself as a writer and liked what I saw of my productive potential. When I began to write I concentrated on short stories, but I was soon overwhelmed by the persistency of the rejection slips. Everything I sent out came back, and although many of the comments, when there were comments , were encouraging, the bottom line was that none were accepted. I drifted into poetry thought by thought; it was never intentional. It was not from wisdom that I followed that path; it was Langston Hughes who spoke to me. He was the most generous professional I have ever known. What he gave me was not advice, but his concern, his interest, and, more importantly , he inspired in me a belief in myself and my ability to produce. With the confidence he instilled, what had been mere exercise, almost capriceâ€”however compulsiveâ€”became commitment, and I accepted writing as my direction. You are not currently authenticated. View freely available titles:

## Chapter 3 : Project MUSE - Shaping Memories

*This chapter describes the great influence Mari Evans's father had on how and what she writes, so much so, that she refers to herself as the continuation of her father's passage.*

## Chapter 4 : James Madison University - Dancing to Her Own Song: A Memorial for Mari Evans

*This chapter describes the great influence Mari Evans's father had on how and what she writes, so much so, that she refers to herself as the continuation of her father's passage. Evans saw her.*

## Chapter 5 : Mari Evans: I Am a Black Woman | Kentake Page

*Evans recalled in the essay " My Father ' s Passage, " which was included in Black Women Writers ( ): A Critical Evaluation, that her father saved her " first printed story, a fourth-grade effort accepted by the school paper, and carefully noted on it the date, our home address, and his own proud comment.*

### Chapter 6 : Honoree: Search Awards: University Honors & Awards: Indiana University

*Evans was born in Toledo, Ohio. Her mother died when Evans was 10 years old. She was subsequently encouraged in her writing by her father, as she recalls in her essay "My Father's Passage" ().*

### Chapter 7 : Mari Evans by Symanthika Bose on Prezi

*In her autobiographical essay, "My Father's Passage", she explains how he inspired her to continue writing. Her mother was not a major influence in her life, due to the fact she passed away when Mari was ten years old.*

### Chapter 8 : A Meditation on "Clarity as Concept: A Poet's Perspective" by Carl Pope | Big Car

*Her father proved to be a tremendous early influence upon her, and she recounts in an autobiographic essay, "My Father's Passage"(), how he saved her first story. She had written it while in the fourth grade, and it had appeared in the school paper.*

### Chapter 9 : Mari Evans - Wikipedia

*Mari Evans. likes. Mari Evans was an African-American poet. In she edited one of the first critical books devoted to the work of black women.*