

Dancing To A Black Man's Tune: A Life Of Scott Joplin (Missouri Biography) (Missouri Biography Series)

First published in 1906, this account aims to show that the religious African has a much higher conception of God than was generally acknowledged. It considers West African religion and its effect of African modes of thought.

Further Steps 2 brings together New York's foremost choreographers – among them MacArthur ‘Genius’ award winners Meredith Monk and Bill T. Jones – to discuss the past, present and future of dance in the US. In a series of exclusive and enlightening interviews, this diverse selection of artists discuss the changing roles of race, gender, politics, and the social environment on their work. Bring New York dance scene to her study, Constance Kroeemer traces the lives and works of the following choreographers: Lucinda Childs, Douglas Dunn, Melissa Fenley, Rennie Harris, Bill T. Jones, Kenneth King, Nancy Methan, Meredith Monk, Rosalind Newman, Gus Solomons Jr, Doug Varone, Dan Waggoner, Mel Wong and Javotte Zollar. Kroeemer is continually evolving musical tradition that grows out of Eastern European Jewish culture, and its changes reflect Jews’ interaction with other groups as well as their shifting relations to their own history. But what happens when, in the Klamzer spirit, the performances that go into the making of Jewishness come into contact with those that build different forms of cultural identity central to the Jewish experience in America, notions like “the immigrant,” the “ethnic,” and even the “model minority,” have worked and continue to intertwine with the Jewish-American with the experiences, histories, and imaginative productions of Latinos, Asians, African Americans, and gays and lesbians. among others. He traces these relationships in a number of arenas: the crossover between jazz and consequences in Philip Roth’s The Human Stain; the relationship between Jewishness and queer identity in Tony Kushner’s Angels in America; fictions concerning crypto-Jews in Cuba and the Mexican-American borderland; the connection between Jews and Christian apocalyptic narratives; stories of “new immigrants” by Bharathi Mukherjee, Gish Jen, Lan Samantha Chang, and Gary Shteyngart; and these authors to the classic Jewish American immigrant narratives of Henry Roth, Bernard Malamud, and Saul Bellow. By interrogating the fraught and multidimensional uses of Jews, Judaism, and Jewishness, Freedman deepens our understanding of ethnoracial complexities.

In Choreographing in Color. J. Lorenzo Perillo investigates the development of Filipino popular dance and performance since the late 20th century. Drawing from nearly two decades of ethnography, choreographic analysis, and community engagement with artists, choreographers, and organizers, Perillo shifts attention away from the predominant Philippine neoliberal and U.S. imperialist emphasis of white and model minorities, subsequent winners, and natal dancers and instead asks: what does it mean for Filipinos to navigate the violent forces of empire and neoliberalism with street dance and Hip-Hop? Employing critical race, feminist, and performance studies, Perillo analyzes the conditions of possibility that gave rise to Filipino dance phenomena across vital, migrant, theatrical, contemporary, and performance contexts. He explores the ways that Filipinos have used dance to negotiate their place in the United States, the Philippines, and the diaspora. Advocating for serious engagements with the dancing body, Perillo rethinks a staple of Hip-Hop’s regulation, the “euphemism,” as a mode of social critique for understanding how folks have engaged with both racial histories of colonialism and gendered labor migration. Figures of euphemism: the zombie, hero, robot, and judge – constitute a way of seeing the world with a multi-racial repertoire of imperial crossing, thus uncovering the ways Black dance intersects Filipino racialization and reframing the ongoing, contested underdog relationship between Filipinos and U.S. global power. Choreographing in Color therefore reveals how the Filipino dancing body has come to be, paradoxically, both globally recognized and indiscernible.

The Body, the Dance and the Text
Multiple Cities, Multiple Subjectivities, and Discursive Practices of Whiteness in Everyday Urban Encounters

The Contemporary African American Novel

Jewishness, Ethnicity, Modernity

Fourteen Choreographers on What’s the R.A.G.E. in Modern Dance

Lectures and Essays, 1957-89

Consuming Dance

Dancers as Diplomats chronicles the role of dance and dancers in American cultural diplomacy. In the early decades of the Cold War and the twenty-first century, American dancers toured the globe on tours sponsored by the US State Department. Dancers as Diplomats tells the story of how these

tours shaped and some times re-imagined ideas of the United States in unexpected, often sensational circumstances-pirootetting in Moscow as the Cuban Missile Crisis unfolded and dancing in Burma shortly before the country held its first democratic elections. Based on more than seventy interviews with dancers who traveled on the tours, the book looks at a wide range of American dance companies, among them New York City Ballet, Alvin Ailey American Dance Theater, the Martha Graham Dance Company, Urban Bush Women, ODC/Dance, Ronald K. Brown/Evidence, and the Trey McIntyre Project, among others. During the Cold War, companies danced everywhere from the Soviet Union to Vietnam, just months before the US abandoned Saigon. In the post 9/11 era, dance companies traveled to Asia and Latin America, sub-Saharan Africa and the Middle East.

This reader brings together a wide range of writings to examine the role of music in cinema. Articles by leading critics including Theodor Adorno, Lawrence Grossberg and Lisa A. Lewis explore the function of the soundtrack, the place of song in film, andook at how cinema has represented music

and the music industry.

When the actor Ted Danson appeared in blackface at a 1993 Friars Club roast, he ignited a firestorm of protest that landed him on the front pages of the newspapers, rebuked by everyone from talk show host Montel Williams to New York City’s then mayor, David Dinkins. Danson’s use of blackface was shocking, but was the furious pitch of the response a triumphant indication of how far society has progressed since the days when blackface performers were the toast of vaudeville, or was it also an uncomfortable reminder of how deep the chasm still is separating black and white America?

In Racechanges: White Skin, Black Face in American Culture, Susan Gubar, who fundamentally changed the way we think about women’s literature as co-author of the acclaimed The Madwoman in the Attic, turns her attention to the incendiary issue of race. Through a far-reaching exploration of the long overlooked legacy of minstrelsy--cross-racial impersonations or “racechanges”--throughout modern American film, fiction, poetry, painting, photography, and journalism, she documents the indebtedness of “mainstream” artists to African-American culture, and explores the deeply conflicted psychology of white guilt. The fascinating “racechanges” Gubar discusses include whites posing as blacks and blacks “passing” for white; blackface on white actors in The Jazz Singer, Birth of a Nation, and other movies, as well as on the faces of black stage entertainers: African-American deployment of racechange imagery during the Harlem Renaissance, including the poetry of Anne Spencer, the black-and-white prints of Richard Bruce Nugent, and the early work of Zora Neale Hurston; white poets and novelists from Vachel Lindsay and Gertrude Stein to John Berryman and William Faulkner; and writers fascinated by hypersexualized stereotypes of black men and nightmarish visions of the racechanged baby. Gubar shows that unlike African-Americans, who often are forced to adopt white masks to gain their rights, white people have chosen racial masquerades, which range from mockery and mimicry to an evolving emphasis on inter-racial mutuality and mutability. Drawing on a stunning array of illustrations, including paintings, film stills, computer graphics, and even magazine morphings, Racechanges sheds new light on the persistent pervasiveness of racism and exciting aesthetic possibilities for lessening the distance between blacks and whites.

They were two of the most explosive dancers of the twentieth century, dazzling audiences with daredevil splits, slides, and hair-raising flips. But they were also highly sophisticated dancers, refining a centuries-old tradition of percussive dance into the rhythmic brilliance of jazz tap at

its zenith. They were Fayard and Harold Nicholas, two American masters masterfully portrayed in this new dual biography by Constance Valis Hill. In Brotherhood in Rhythm, Hill interweaves an intimate portrait of these great performers with a richly detailed history of jazz music and jazz dance, both bringing their act to life and explaining their significance through a colorful analysis of their eloquent footwork, their full-bodied expressiveness, and their changing style.

Closure and Interruption in Four Twentieth-century American Operas

A Life of Scott Joplin

Through the Eyes of a Dancer

A Guide to Research

Brotherhood in Rhythm

Dancers as Diplomats

The Jazz Tap Dancing of the Nicholas Brothers

This book, which will appeal to cultural historians, literary theorists, and lay readers, brings together the best of his work. Barkdale's essays deal with autobiography, comedy, poetry, and the Harlem Renaissance, as well as with individual writers including James Baldwin, Claude McKay, Langston Hughes, Martin Luther King Jr., Toni Morrison Margaret Walker, and Phillis Wheatley. Originally trained as a Victorian scholar, Barkdale continues to reassess the status of American literary history in light of the most sophisticated and experimental inquiries now being conducted. His very life and scholarship attest to the growth and development of the critical mind of black America.

Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensure that the Sourcebook will continue to be an indispensable reference for years to come.

In Restoration Stage Comedies and Hollywood Remarriage Films, Elizabeth Kraft brings the canon of Restoration comedy into the conversation initiated by Stanley Cavell in his book Pursuits of Happiness: The Hollywood Comedy of Remarriage. Before there could be imagined remarriages of the sort Cavell documents, there had to be imagined marriages of equality. Such imagined marriages were first mapped out on the Restoration stage by witty pairs such as Harriet and Dorimant, Millamant and Mirabel, and Alibah and Harcourt who are precursors of the central couples in films such as Bringing Up Baby, His Girl Friday, and The Lady Eve. In considering the Restoration comedy canon in one-on-one discourse with the Hollywood remarriage comedy canon, Kraft demonstrates the indebtedness of the twentieth-century films to the Restoration drama. She also explores the philosophical richness of both canons as they explore the nature and significance of marriage as pursuit of moral perfectionism. Her book will be of interest to specialists in Restoration drama and film scholars.

"Explores the life of African American Lester A. Walton whose illustrious career spanned the first six decades of the twentieth century but who is now forgotten. Curtis explores the failure of collective memory and America's obsession with race as she explains how she discovered Walton and his place in history"--Provided by publisher.

Scott Joplin

Raising Germans in the Age of Empire

Restoration Stage Comedies and Hollywood Remarriage Films

The History of Texas Music

Racechanges

Self Made

American Choreography in Cultural Exchange

The Encyclopedia of Great Popular Song Recordings, Volumes 1 and 2 covers the full range of popular music recordings with virtually unprecedented breadth and depth. In this 2-volume encyclopedia, Sullivan explores approximately 1,000 song recordings from 1889 to the present, telling the stories behind the songs, recordings, performers, and songwriters. From the Victorian parlor ballad and ragtime hit at the end of the 19th century to today's rock classics, the Encyclopedia progresses through a parade of popular music styles, from jazz to blues to country Western, as well as the important but too often neglected genres of ethnic and world music, gospel, and traditional folk. This book is the ideal research tool for lovers of popular music in all its glorious variety.

In this challenging and lively book, Butx examines the representation of masculinity in twentieth century dance. The Male Dancer has proven to be essential reading for anyone interested in dance and the cultural construction of gender.

On the eve of the Great War, they had the world at - and watching - their feet. If God is in the details, they were divine.Vernon and Irene Castle were the world's first true celebrity couple. He, an Englishman, was tall and slim, as posed as an elegant evening out, a template for the Hollywood idols who would follow. In a staid age, she, a New Yorker, was a glorious, modern beauty, with her haired cropped into a 'shock', a disdain for crimping corsets, a love of a martini and a good time.Together, they beat the censors and made their vibrant dancing acceptable for all. In the fashionable quarters of New York they opened a dance school and night clubs to which Society flocked. They broke the rules by touring with black musicians, and led the way forward to the Charleston-galloping Gatsby Generation. They enlightened and enchanted from London to Paris to New York, spreading a breathless joy, as though their music had one note, and their dances one step, too many. Launching one racy dance craze after another, they taught the world to dance - and then dress - the way we do today. Adored and acclaimed, they were stars long before the celebrity contestations grew crowded.Yet the whirlwind story of perhaps the most influential dance team ever is also one of tragedy. Their timing, so perfect in everything else, saw Vernon Castle, at the height of their fame, return to England to enlist in the Royal Flying Corps; he saw action as a pilot on the Western Front, winning the Croix de Guerre, while his wife made special appearances to support the Allied war effort. And then, in February 1918, he was killed in a flying accident in Texas, while training American pilots for war. Irene received a last note from him: "When you receive this letter I shall be gone out of your sweet life." You may be sure that I died with my own sweet name on my lips... be brave and don't cry, my angel. She and many others did cry, for as far as the world was concerned Vernon and Irene Castle could have died all night, and for ever. The afternoon was already planned; they were going dancing - for those were the great days: Maurice was tangoin' in "Over the River", the Castles were doing a stiffed-leg walk in the third act of the 'Sunshine Girl' - a walk that gave the modern dance a social position and brought the nice girl into the café, thus beginning a profound revolution in American life. The great rich empire was feeling its oats and was out for some not too plebeian, yet not too artistic fun. - F. Scott Fitzgerald, "The Perfect Life", one of the Basil and Josephine Stories, first published in the Saturday Evening Post, 5 January 1929.

In the 1930s, Shirley Temple was heralded as “America’s sweetheart,” and she remains the icon of wholesome American girlhood, but Temple’s films strike many modern viewers as perverse. Shirley Temple and the Performance of Girlhood examines her early career in the context of the history of girlhood and considers how Temple’s star image emerged out of the Victorian cult of the child. Beginning with “Baby Bubbles,” short films where she played vamps and harlots, her biggest hits were marketed as romances between Temple and her adult male costars. Kristen Hatch helps modern audiences make sense of the erotic undercurrents that seem to run through these movies. Placing Temple’s films in their historical context and reading them alongside earlier representations of girlhood in Victorian theater and silent film, Hatch shows how Shirley Temple emerged at a very moment that long standing beliefs about childhood innocence and sexuality were starting to change. Where we might now see a wholesome child in danger of adult corruption, earlier audiences saw Temple’s films as demonstrations of the purifying power of childhood innocence.

Hatch examines the cultural history of the time to view Temple’s performances in terms of sexuality, but in relation to changing views about gender, class, and race. Filled with new archival research, Shirley Temple and the Performance of Girlhood enables us to appreciate the “simpler times” of Temple’s stardom in all its thorny complexity.

African Americans and the Creation of American Popular Culture, 1890-1930
Filipinos, Hip-Hop, and the Cultural Politics of Euphemism
Crisis

Embodying Liberation

Movie Music, the Film Reader

Klezmer America

Tonality as Drama

African Americans’ historical roots are encapsulated in the lyrics, melodies, and rhythms of their music. In the 18th and 19th centuries, African slaves, longing for emancipation, expressed their hopes and dreams through spirituals. Inspired by African civilization and culture, as well as religion, art, literature, and social issues, this influential, joyous, tragic, uplifting, challenging, and enduring music evolved into many diverse genres, including jazz, blues, rock and roll, swing, and hip hop. Providing a lyrical history of our nation, this groundbreaking encyclopedia, the first of its kind, showcases all facets of African American music including folk, religious, concert and popular styles. Over 500 in-depth entries by more than 100 scholars on a vast range of topics such as genres, styles, individuals, groups, and collectives as well as historical topics such as music of the Harlem Renaissance, the Black Arts Movement, the Civil Rights Movement, and numerous others. Offering balanced representation of key individuals, groups, and ensembles associated with diverse religious beliefs, political affiliations, and other perspectives not usually approached, this indispensable reference illuminates the profound role that African American music has played in American cultural history. Editors Price, Kernodle, and Maxile provide balanced representation of various individuals, groups and ensembles associated with diverse religious beliefs, political affiliations, and perspectives. Also highlighted are the major record labels, institutions of higher learning, and various cultural venues that have had a tremendous impact on the development and preservation of African American music. Among the featured: Motown Records, Black Swan Records, Fisk University, Gospel Music Workshop of America, The Cotton Club, Center for African Black Music Research, and more. With a broad scope, substantial entries, current coverage, and special attention to historical, political, and social contexts, this encyclopedia is designed specifically for high school and undergraduate students. Academic and public libraries will treasure this resource as an incomparable guide to our nation’s African American heritage.

Drawing on the fields of dramaturgy, music theory, and historical musicology, this book answers a question about twentieth-century music: Why does tonality persist in opera, even after it has been abandoned in other genres?

Beyond Blackface

A collection of essays concerning the black body in American dance. EmBODyIng Liberation serves as an important contribution to the growing field of scholarship in African American dance, in particular the strategies used by individual artists to contest and liberate racialized stagings of the black body. The collection features special essays by Thomas DeFrantz and Brenda Dixon Gottschild, as well as an interview with Isaac Julien.

Essays on Afro-Brazilian Dance, Education, Memory, and Race

At the Back of the Black Man's Mind

Selected Writings

A Biographer's Quest for the Elusive Lester A. Walton

The Soundtracks of the Civil Rights Movement

Inspired by the Life of Madam C.J. Walker

White Skin, Black Face in American Culture

For over two centuries, America has celebrated the same African-American culture it attempts to control and repress, and nowhere is this phenomenon more apparent than in the strange practice of blackface performance. Born of extreme racial and class conflicts, the blackface minstrel show appropriated black dialect, music, and dance; at once applauded and lampooned black culture; and, ironically, contributed to a “blackening of America.” Drawing on recent research in cultural studies and social history, Eric Loti examines the role of the blackface minstrel show in the political struggles of the years leading up to the Civil War. Reading minstrel music, lyrics, jokes, burlesque skits, and illustrations in tandem with working-class racial ideologies and the sex/gender system, Love and Theft argues that blackface minstrelsy both embodied and disrupted the racial tendencies of its largely white, male, working-class audiences. Underwritten by envy as well as repulsion, sympathetic identification as well as fear--a dialectic of “love and theft”--the minstrel show continually transgressed the color line even as it enabled the formation of a self-consciously white working class. Loti explores minstrelsy as a signifier for multiple breaches: the rift between high and low cultures, the commodification of the dispossessed by the empowered, the attraction mixed with guilt of whites caught in the act of cultural thievery. This new edition celebrates the twentieth anniversary of this landmark volume. It features a new foreword by renowned critic Giedt Marcus that discusses the book’s influence on American cultural studies as well as its relationship to Bob Dylan’s 2001 album of the same name, “Love & Theft.” In addition, Loti has written a new afterword that extends the study’s range to the twenty-first century.

Examining social and popular dance forms from a variety of critical and cultural perspectives
The Reader's Guide to Lesbian and Gay Studies surveys the field in some 470 entries on individuals (Adrienne Rich); arts and cultural studies (Dance); ethics, religion, and philosophical issues (Monastic Traditions); historical figures, periods, and ideas (Germany between the World Wars); language, literature, and communication (British Drama); law and politics (Child Custody); medicine and biological sciences (Health and Illness); and psychology and social sciences, and education (Kinsey Report).

Through the Eyes of a Dancer compiles the writings of noted dance critic and editor Wendy Perron. In pieces for The SoHo Weekly News, Village Voice, The New York Times, and Dance Magazine, Perron limns the larger aesthetic and theoretical shifts in the dance world since the 1960s. She surveys a wide range of styles and genres, from downtown experimental performance to ballets at the Metropolitan Opera House. In opinion pieces, interviews, reviews, brief memoirs, blog posts, and contemplations on the choreographic process, she gives readers an up-close, personalized look at dancing as an art form. Dancers, choreographers, teachers, college dance students—and anyone interested in the intersection between dance and journalism—will find Perron ’ s probing and insightful writings inspiring. Through the Eyes of a Dancer is a nuanced microcosm of dance ’ s recent globalization and modernization that also provides an opportunity for new dancers to look back on the traditions and styles that preceded their own.

The Male Dancer

Slavery, Geography and Empire in Nineteenth-Century Marine Landscapes of Montreal and Jamaica

Youth and Colonial Culture, 1871-1914

Blackface Minstrelsy and the American Working Class

Further Steps 2

Dancing Bahia

Choreography and Advertising

The Crisis, founded by W.E.B. Du Bois as the official publication of the NAACP, is a journal of civil rights, history, politics, and culture and seeks to educate and challenge its readers about issues that continue to plague African Americans and other communities of color. For nearly 100 years, The Crisis has been the magazine of opinion and thought leaders, decision makers, decisionmakers and justice seekers. It has chronicled, informed, educated, entertained and, in many instances, set the economic, political and social agenda for our nation and its multi-ethnic citizens.

The "race" question has been raging all over the world since the early days of the human, but nowhere else has the debate taken dramatic proportions as in South Africa in the 20th century. A cooking pot of peoples, ethnic groups, languages, tribes and cultures, South Africa was a perfect test bed for the 'race' question, fired up by the ambers of colonialism. How could the issue be resolved? A certain Peter Nielsen in his manuscript "The Black Man Place in South Africa" gives a fascinating answer a century ago. A treatise on the so-called "Native Question" of the times, this forgotten manuscript makes fascinating reading for anyone. Whatever your interest, this book will definitely inform your perspective; find out for yourself. "CAPTIVATING AND FASCINATING" Simon Thorpe

Dancing Bahia is an edited collection that draws together the work of leading scholars, artists, and dance activists from Brazil, Canada, and the United States to examine the particular ways in which dance has responded to socio-political notions of race and community, resisting stereotypes, and redefining African Diaspora and Afro-Brazilian traditions. Using the Brazilian city of Salvador da Bahia as its focal point, this volume brings to the fore questions of citizenship, human rights, and community building. The essays within are informed by both theory and practice, as well as black activism that inspires and grounds the research, teaching, and creative output of dance professionals from, or deeply connected to, Bahia. Table of Contents List of Illustrations Foreword Acknowledgments Introduction Part I: Bahian Dance in Action Chapter 1: Afro-Brazilian Dance as Black Activism Amélia Conrado Chapter 2: Dance Artistry and Bahian Forms of Citizenship: Isaura Oliveira and Malinké Yvonne Daniel Part II: Memory, Resistance, and Survival through Dance Education Chapter 3: Pedagogies of the Body within African Matrix Education of Salvador, Brazil: Perspectives and Challenges of an Emancipatory Project Pilar Echeverry Zambrano Chapter 4: African Matrix Dance: Repertoire Options for Approaching Race and Ethnic Relations in Brazilian Schools Piedade Lino Videira Chapter 5: After-School Samba: Cultural Memory and Ownership in the Wake of UNESCO Recognition as Intangible Heritage of Humanity Danielle Robinson and Jeff Packman Part III: Reflections: Paths of Courage and Connections Chapter 6: Why Not Me? Reflections on Afro-Dance and Law No. 10.639 Nadir Nóbrega Oliveira Chapter 7: Dancing into the Politics of Race: From Bahia to Kingston Deborah A. Thomas Part IV: Defying Erasure through Dance Chapter 8: Negotiations: Afro-Bahian Memory, Storytelling, and Dance Lucia M. Suárez Notes on Contributors Index

Accounts of the 1901 White House dinner shared by former slave Booker T. Washington and President Theodore Roosevelt, documenting the ensuing scandal and the ways in which the event reflected post-Civil War politics and race relations.

A Social and Popular Dance Reader

Booker T. Washington, Theodore Roosevelt, and the White House Dinner That Shocked a Nation

The Black Body in American Dance

Ballroom, Boogie, Shimmy Sham, Shake

Colored Memories

In conversation with Stanley Cavell

Guest of Honor

Dancing to Black Man’s Tune is an engaging, beautifully written portrait of a great American musician and of American culture coming of age. Dance in TV advertisements has long been familiar to Americans as a silhouette dancing against a colored screen, exhibiting moves from air guitar to breakdance tricks, all in service of selling the latest Apple product. But as author Colleen T. Dunagan shows in Consuming Dance, the advertising industry used dance to market items long before iPods. In this book, Dunagan lays out a comprehensive history and analysis of dance commercials to demonstrate the ways in which the form articulates with, informs, and reflects U.S. culture. In doing so, she examines dance commercials as cultural products, looking at the ways in which dance engages with television, film, and advertising in the production of cultural meaning. Throughout the book, Dunagan interweaves semiotics, choreographic analysis, cultural studies, and critical theory in an examination of contemporary dance commercials while placing the analysis within a historical context. She draws upon connections between individual dance-commercials and the discursive and production histories to provide a thorough look into brand identity and advertising’s role in constructing social identities.

Slavery, Geography and Empire in Nineteenth-Century Marine Landscapes of Montreal and Jamaica is among the first Slavery Studies books - and the first in Art History - to juxtapose temperate and tropical slavery. Charmaine A. Nelson explores the central role of geography and its racialized representation as landscape art in imperial conquest. One could easily assume that nineteenth-century Montreal and Jamaica were worlds apart, but through her astute examination of marine landscape art, the author re-connects these two significant British island colonies, sites of colonial ports with profound economic and military value. Through an analysis of prints, illustrated travel books, and maps, the author exposes the fallacy of their disconnection, arguing instead that the separation of these colonies was a retroactive fabrication designed in part to rid Canada of its deeply colonial history as an integral part of Britain’s global trading network which enriched the motherland through extensive trade in crops produced by enslaved workers on tropical plantations. The first study to explore James Hakewill’s Jamaican landscapes and William Clark’s Antiguan genre studies in depth, it also examines the Montreal landscapes of artists including Thomas Davies, Robert Sproule, George Heriot and James Duncan. Breaking new ground, Nelson reveals how gender and race mediated the aesthetic and scientific access of such - mainly white, male - artists. She analyzes this moment of deep political crisis for British slave owners (between the end of the slave trade in 1807 and complete abolition in 1833) who employed visual culture to imagine spaces free of conflict and to alleviate their pervasive anxiety about slave resistance. Nelson explores how vision and cartographic knowledge translated into authority, which allowed colonizers to “civilize” the terrains of the so-called New World, while belying the oppression of slavery and indigenous displacement.

Now a Netflix series starring Octavia Spencer, Self Made (formerly titled On Her Own Ground) is the first full-scale biography of “one of the great success stories of American history” (The Philadelphia Inquirer), Madam C.J. Walker—the legendary African American entrepreneur and philanthropist—by her great-great-granddaughter, A’Lelia Bundles. The daughter of formerly enslaved parents, Sarah Breedlove—who would become known as Madam C. J. Walker—was orphaned at seven, married at fourteen, and widowed at twenty. She spent the better part of the next two decades laboring as a washerwoman for \$1.50 a week. Then—with the discovery of a revolutionary hair care formula for black women—everything changed. By her death in 1919, Walker managed to overcome astonishing odds: building a storied beauty empire from the ground up, amassing wealth unprecedented among black women, and devoting her life to philanthropy and social activism. Along the way, she formed friendships with great early-twentieth-century political figures such as Ida B. Wells, Mary McLeod Bethune, W.E.B. Du Bois, and Booker T. Washington.

Civil Rights Music

Sourcebook for Research in Music, Third Edition

Praisesong of Survival

Shirley Temple and the Performance of Girlhood

Essays on Performance and the Margins of History

Bodies, Spectacle, Sexualities

Dancing to a Black Man's Tune

This book examines how African American novels explore instances of racialization that are generated through discursive practices of whiteness in the interracial social encounters of everyday life. African American fictional representations of the city have political significance in that the “neo-urban” novel, a term that refers to those novels published in post-1990s, explores the possibility of a dialogic communication with the American society at large. While there have been a number of studies that have explored African American “movement culture” and African American “movement politics,” rarely has the mixture of black music and black politics or, rather, black music as an expression of black movement politics, been explored across several genres of African American “movement music,” and certainly not with a central focus on the major soundtracks of the Civil Rights Movement: gospel, freedom songs, rhythm & blues, and rock & roll. Here the mixture of music and politics emerging out of the Civil Rights Movement is critically examined as an incredibly important site and source of spiritual rejuvenation, social organization, political education, and cultural transformation, not simply for the non-violent civil rights soldiers of the 1940s and 1960s, but for organic intellectual-artist-activists deeply committed to continuing the core ideals and ethos of the Civil Rights Movement in the twenty-first century. Civil Rights Music: The Soundtracks of the Civil Rights Movement is primarily reenvisioned with that liminal, in-between, and often inexplicable place where black popular music and black popular movements meet and merge. Black popular movements are more than merely social and political affairs. Beyond social organization and political activism, black popular movements provide much-needed spaces for cultural development and artistic experimentation, including the mixing of musical and other aesthetic traditions. “Movement music” experimentation has historically led to musical innovation, and musical innovation in turn has led to new music that has myriad meanings and messages—some social, some political, some cultural, some spiritual—and, indeed, some sexual. Just as black popular movements have a multiplicity of meanings, this book argues that the music that emerges out of black popular movements has a multiplicity of meanings as well.

What is the relationship between colonialism and culture? Jeff Bowersox answers this question by looking at how young Germans imagined the wider world around them during the age of high imperialism.

? This collection of new essays explores the many ways in which writing relates to corporeality and how the two work together to create, resist or mark the body of the “Other.” Contributors draw on varied backgrounds to examine different movement practices. They focus on movement as a meaning-making process, including the choreographic act of writing. The challenges faced by marginal bodies are discussed, along with the ability of a body to question, contest and re-write historical narratives.

Shall We Dance? The True Story of the Couple Who Taught The World to Dance

Reader's Guide to Lesbian and Gay Studies

Historical Dictionary of the Progressive Era

Or Notes on the Kingly Office in West Africa

Love & Theft

Encyclopedia of Great Popular Song Recordings

Through the Eyes of a Dancer

First Published in 1998, Routledge is an imprint of Taylor & Francis, an informa company.

The Progressive Era, the period in the United States between 1898 and 1917, was a time of great social, political, and industrial change. Following the Spanish-American War of 1898, an event that signaled the emergence of the United States as a great power, the country soon was involved in its first overseas guerrilla war, in the Philippines. Vast changes in communications and transportation, immigration and migration patterns, social mores, gender roles, family structure, class structure, work patterns, business methods, education, intellectual life, religion, the professions, technology, science, medicine, and much else were transforming the scope and feel of people's lives and relationships. In many ways what happened in this era set the agenda for the rest of the 20th century. The Historical Dictionary of the Progressive Era is the most comprehensive and coherent reference work on the Progressive Era. Through its chronology, introductory essay, bibliography, appendixes, and hundreds of cross-referenced dictionary entries on the key events, people, organizations, and ideas of the period, this resource is a lively, complete, and accessible overview of this significant era.

Encyclopedia of African American Music [3 volumes]

Choreographing in Color

Beyond Blackface