

Digging

the
**Africanist
Presence in
American
Performance**

*Dance
and Other Contexts*

BRENDA DIXON GOTTSCHILD

[eBooks] Digging The Africanist Presence In American Performance: Dance And Other Contexts

Yeah, reviewing a ebook **Digging the Africanist Presence in American Performance: Dance and Other Contexts** could be credited with your close links listings. This is just one of the solutions for you to be successful. As understood, execution does not suggest that you have fantastic points.

Comprehending as with ease as harmony even more than further will provide each success. next-door to, the proclamation as capably as sharpness of this Digging the Africanist Presence in American Performance: Dance and Other Contexts can be taken as without difficulty as picked to act.

Digging the Africanist Presence in American Performance-Brenda Dixon Gottschild 1998-06
This ground-breaking work brings dance into current discussions of the African presence in

American culture. Dixon Gottschild argues that the Africanist aesthetic has been invisibilized by the pervasive force of racism. This book provides evidence to correct and balance the record, investigating the Africanist presence as a conditioning factor in shaping American performance, onstage and in everyday life. She

examines the Africanist presence in American dance forms particularly in George Balanchine's Americanized style of ballet, (post)modern dance, and blackface minstrelsy. Hip hop culture and rap are related to contemporary performance, showing how a disenfranchised culture affects the culture in power.

Digging the Africanist Presence in American Performance-Brenda Dixon Gottschild 1996 This ground-breaking work brings dance into current discussions of the African presence in American culture. Dixon Gottschild argues that the Africanist aesthetic has been invisibilized by the pervasive force of racism. This book provides evidence to correct and balance the record, investigating the Africanist presence as a conditioning factor in shaping American performance, onstage and in everyday life. She examines the Africanist presence in American dance forms particularly in George Balanchine's Americanized style of ballet, (post)modern dance, and blackface minstrelsy. Hip hop culture and

rap are related to contemporary performance, showing how a disenfranchised culture affects the culture in power.

Waltzing in the Dark-NA NA 2016-04-29 The career of Norton and Margot, a ballroom dance team whose work was thwarted by the racial tenets of the era, serves as the barometer of the times and acts as the tour guide on this excursion through the worlds of African American vaudeville, black and white America during the swing era, the European touring circuit, and pre-Civil Rights era racial etiquette.

The Black Dancing Body-B. Gottschild 2016-04-30 What is the essence of black dance in America? To answer that question, Brenda Dixon Gottschild maps an unorthodox 'geography', the geography of the black dancing body, to show the central place black dance has in American culture. From the feet to the butt, to hair to skin/face, and beyond to the soul/spirit, Brenda

Dixon Gottschild talks to some of the greatest choreographers of our day including Garth Fagan, Francesca Harper, Meredith Monk, Brenda Buffalino, Doug Elkins, Ralph Lemon, Fernando Bujones, Bill T. Jones, Trisha Brown, Jawole Zollar, Bebe Miller, Sean Curran and Shelly Washington to look at the evolution of black dance and it's importance to American culture. This is a groundbreaking piece of work by one of the foremost African-American dance critics of our day.

Joan Myers Brown & the Audacious Hope of the Black Ballerina-Brenda Dixon Gottschild 2012 Founder of the Philadelphia Dance Company (PHILADANCO) and the Philadelphia School of Dance Arts, Joan Myers Brown's personal and professional histories reflect both the hardships and the accomplishments of African Americans in the artistic and social developments through the twentieth century and into the new millennium. Dixon Gottschild deftly uses Brown's career as the fulcrum to leverage

an exploration of the connection between performance, society, and race—beginning with Brown's predecessors in the 1920s—and a concert dance tradition that has had no previous voice to tell its story from the inside out. Augmented by interviews with a score of dance professionals, including Billy Wilson, Gene Hill Sagan, Rennie Harris, Milton Myers, Jawole Willa Jo Zollar, and Ronald K. Brown, Joan Myers Brown's background and richly contoured biography are object lessons in survival—a true American narrative.

Dancing Many Drums-Thomas F. Defrantz 2002-04-01 Few will dispute the profound influence that African American music and movement has had in American and world culture. Dancing Many Drums explores that influence through a groundbreaking collection of essays on African American dance history, theory, and practice. In so doing, it reevaluates "black" and "African American " as both racial and dance categories. Abundantly illustrated, the

volume includes images of a wide variety of dance forms and performers, from ring shouts, vaudeville, and social dances to professional dance companies and Hollywood movie dancing. Bringing together issues of race, gender, politics, history, and dance, *Dancing Many Drums* ranges widely, including discussions of dance instruction songs, the blues aesthetic, and Katherine Dunham's controversial ballet about lynching, *Southland*. In addition, there are two photo essays: the first on African dance in New York by noted dance photographer Mansa Mussa, and another on the 1934 "African opera," *Kykunkor*, or the *Witch Woman*.

Jookin'-Katrina Hazzard-Gordon 2010-07-02 The first analysis of the development of the jook and other dance arenas in African-American culture.

Steppin' on the Blues-Jacqui Malone 1996 Explores the meaning of dance and the interrelation of music, song, and dance in African

American culture

Modern Dance, Negro Dance-Susan Manning 2004 Two traditionally divided strains of American dance, Modern Dance and Negro Dance, are linked through photographs, reviews, film, and oral history, resulting in a unique view of the history of American dance.

Black Performance Theory-Thomas F. DeFrantz 2014-04-14 Black performance theory is a rich interdisciplinary area of study and critical method. This collection of new essays by some of its pioneering thinkers—many of whom are performers—demonstrates the breadth, depth, innovation, and critical value of black performance theory. Considering how blackness is imagined in and through performance, the contributors address topics including flight as a persistent theme in African American aesthetics, the circulation of minstrel tropes in Liverpool and in Afro-Mexican settlements in Oaxaca, and

the reach of hip-hop politics as people around the world embrace the music and dance. They examine the work of contemporary choreographers Ronald K. Brown and Reggie Wilson, the ways that African American playwrights translated the theatricality of lynching to the stage, the ecstatic music of Little Richard, and Michael Jackson's performance in the documentary *This Is It*. The collection includes several essays that exemplify the performative capacity of writing, as well as discussion of a project that re-creates seminal hip-hop album covers through tableaux vivants. Whether deliberating on the tragic mulatta, the trickster figure Anansi, or the sonic futurism of Nina Simone and Adrienne Kennedy, the essays in this collection signal the vast untapped critical and creative resources of black performance theory. Contributors. Melissa Blanco Borelli, Daphne A. Brooks, Soyica Diggs Colbert, Thomas F. DeFrantz, Nadine George-Graves, Anita Gonzalez, Rickerby Hinds, Jason King, D. Soyini Madison, Koritha Mitchell, Tavia Nyong'o, Carl Paris, Anna B. Scott, Wendy S. Walters, Hershini

Bhana Young

African-American Concert Dance-John O. Perpener 2001 Provides biographical and historical information on a group of African-American artists who worked during the 1920s, 1930s, and 1940s to legitimize dance of the African diaspora as a serious art form.

Playing in the Dark-Toni Morrison 2007-07-24 An immensely persuasive work of literary criticism that opens a new chapter in the American dialogue on race—and promises to change the way we read American literature. Morrison shows how much the themes of freedom and individualism, manhood and innocence, depended on the existence of a black population that was manifestly unfree--and that came to serve white authors as embodiments of their own fears and desires. According to the Chicago Tribune, Morrison "reimagines and remaps the possibility of America." Her brilliant

discussions of the "Africanist" presence in the fiction of Poe, Melville, Cather, and Hemingway leads to a dramatic reappraisal of the essential characteristics of our literary tradition. Written with the artistic vision that has earned the Nobel Prize-winning author a pre-eminent place in modern letters, *Playing in the Dark* is an invaluable read for avid Morrison admirers as well as students, critics, and scholars of American literature.

The Power of Black Music-Samuel A. Floyd
1995 A history of African-American music identifies the links between the music, myths, and rituals of Africa and the continuing evolution and vitality of African-American music, and cites the contributions of prominent artists. Reprint.

African American Dance-Barbara S. Glass
2012-05-10 This pictorial history of African American dance traces its roots back to a time of slavery and lists the characteristics that now

dominate American dance. The photographs offer compelling glimpses into the world of slavery, the minstrel show, the honky-tonk and jook, the vaudeville stage, dance halls, nightclubs, movies, and much more. Most of these images are culled from hundreds of rare items in the author's collection of black dance memorabilia.

African Dance-Kariamuwelsh 2010-01-01
Introduces the history, religious significance, national styles, and basic steps of traditional dance from the Africa.

Butting Out-Ananya Chatterjea 2004-12-28 First major study of two important contemporary female dancers. Jawole Willa Jo Zollar and Chandralekha are major choreographers of the 20th century whose work will leave the dance field with a legacy as important and strong as that of Martha Graham and Doris Humphrey. Zollar is Artistic Director of the world-renowned company, The Urban Bush Women (based in New

York City), and Chandralekha is an Indian choreographer (based in Madras) who has performed internationally and is known for her radical mixing of postmodern and traditional dance forms. In this nuanced and in-depth study, dance scholar Ananya Chatterjea shows how each of these choreographers has positioned herself through performance in terms of gender, race, and nationality. Reading each dancer's major works in order to assess their unique contributions to the development of global culture, *Butting Out* does important theoretical work to identify common threads in the history of cultural production and the aesthetic philosophies of the artists. Chatterjea draws on theory from an array of complementary fields, including women's studies, African-American studies, and postcolonial studies. The book is beautifully enhanced by 42 black and white photographs.

Black Culture and Black Consciousness-
Lawrence W. Levine 1978 Surveys the oral

cultural heritage of black Americans as manifested in music, folk tales and heroes, and humor.

Come home Charley Patton-Ralph Lemon
2013-02-27 *Come home Charley Patton* is a moving and an imaginative memoir documenting the Civil Rights Era and contemporary southern culture. Intricately layered and deeply arresting, Ralph Lemon's research on the African American experience intertwines personal anecdotes and family remembrances with diaristic accounts of the making of a dance, as Lemon journeys the mythic roads of migration—visiting the sites of lynchings, following the paths of Civil Rights marches, and meeting the descendants of early blues musicians. *Come home Charley Patton* is a rich, transcendent text, and a historically-charged meditation on memory in America. It is a formidable finale for the *Geography* trilogy (including *Geography and Tree*), three books connected thematically by racial identity and the related dance projects choreographed by Lemon.

Generously illustrated with family photos, original art, and photos of the performance, the book will take its place in the canon of great African American writing.

Dances that Describe Themselves-Susan Leigh Foster 2002-09-04 An inquiry into improvisation as practiced by Richard Bull and his contemporaries.

Sonidos Negros-K. Meira Goldberg 2018-11-29 How is the politics of Blackness figured in the flamenco dancing body? What does flamenco dance tell us about the construction of race in the Atlantic world? *Sonidos Negros* traces how, in the span between 1492 and 1933, the vanquished Moor became Black, and how this figure, enacted in terms of a minstrelized Gitano, paradoxically came to represent Spain itself. The imagined Gypsy about which flamenco imagery turns dances on a knife's edge delineating Christian and non-Christian, White and Black

worlds. This figure's subversive teetering undermines Spain's symbolic linkage of religion with race, a prime weapon of conquest. Flamenco's *Sonidos Negros* live in this precarious balance, amid the purposeful confusion and ruckus cloaking embodied resistance, the lament for what has been lost, and the values and aspirations of those rendered imperceptible by enslavement and colonization.

Ballroom, Boogie, Shimmy Sham, Shake-Julie Malnig 2009 Examining social and popular dance forms from a variety of critical and cultural perspectives

Kaiso!-Katherine Dunham 2005 A biography of Katherine Dunham, emphasizing her childhood, her love of anthropology and dance, and the creation of her unique dance style.

Afro Asia-Fred Ho 2008-06-25 A collection of

writing on the historical alliances, cultural connections, and shared political strategies linking African Americans and Asian Americans.

The Male Dancer-Ramsay Burt 2003-09-02 In this challenging and lively book, Ramsay Burt examines the representation of masculinity in twentieth century dance. Taking issue with formalist and modernist accounts of dance, which dismiss gender and sexuality as irrelevant, he argues that prejudices against male dancers are rooted in our ideas about the male body and male behaviour. Building upon ideas about the gendered gaze developed by film and feminist theorists, Ramsay Burt provides a provocative theory of spectatorship in dance. He uses this to examine the work of choreographers like Nijinsky, Graham, Bausch, while relating their dances to the social, political and artistic contexts in which they were produced. Within these re-readings, he identifies a distinction between institutionalised modernist dance which evokes an essentialist, heroic,

'hypermasculinity'; one which is valorised with reference to nature, heterosexuality and religion, and radical, avant garde choreography which challenges and disrupts dominant ways of representing masculinity. The Male Dancer will be essential reading for anyone interested in dance and the cultural construction of gender.

The Africanist Aesthetic in Global Hip-Hop-H. Osumare 2016-09-23 Asserting that hip hop culture has become another locus of postmodernity, Osumare explores the intricacies of this phenomenon from the beginning of the Twenty-First century, tracing the aesthetic and socio-political path of the currency of hip hop across the globe.

Choreographing Empathy-Susan Leigh Foster 2010-11-09 Choreographing Empathy challenges the idea of a direct connection between the body of a dancer and that of their observer, arguing that the connection is in fact influenced by ever-

changing sociocultural mores. This is a reconception with ramifications for performance studies as a whole.

Prospects for Recovery and Sustainable Development in Africa-Aguibou Y. Yansané

1996 Distinguished African experts analyze Africa's potential for real and long-lasting improvement in food production and grassroots economy.

Valuing Dance-Susan Leigh Foster 2019-02-01

Because dance materializes through and for people, because we learn to dance from others and often present dance to others, the moment of its transmission is one of dance's central and defining features. Valuing Dance looks at the occasion when dancing passes from one person to another as an act of exchange, one that is redolent with symbolic meanings, including those associated with its history and all the labor that has gone into its making. It examines two ways

that dance can be exchanged, as commodity and as gift, reflecting on how each establishes dance's relative worth and merit differently. When and why do we give dance? Where and to whom do we sell it? How are such acts of exchange rationalized and justified? Valuing Dance poses these questions in order to contribute to a conversation around what dance is, what it does, and why it matters.

The Black Tradition in American Dance-

Richard A. Long 1989 Traces the history, motifs and fashions of Afro-American dance from the early minstrels, through the dance-dramas of Isadata Dafora, to the thriving dance companies of today.

Africana-Kwame Anthony Appiah 2003-11-27

Drawn from the acclaimed landmark in reference publishing, this incomparable one-volume encyclopedia of the black world is now within reach of every family, student, and educator. It

brings the entire Pan-African experience into sharp focus, with entries ranging from "affirmative action" to "zydeco," from each of the most prominent ethnic groups in Africa to each member of the Congressional Black Caucus. *Africana* will provide hours of reading pleasure through its longer, interpretive essays on the religion, arts, and cultural life of Africans and of black people everywhere.

Consuming Dance-Colleen T. Dunagan
2018-05-24 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.

Africans-John Iliffe 2007-08-13 In a vast and all-embracing study of Africa, from the origins of mankind to the AIDS epidemic, John Iliffe refocuses its history on the peopling of an environmentally hostile continent. Africans have been pioneers struggling against disease and nature, and their social, economic and political institutions have been designed to ensure their

survival. In the context of medical progress and other twentieth-century innovations, however, the same institutions have bred the most rapid population growth the world has ever seen. Africans: The History of a Continent is thus a single story binding living Africans to their earliest human ancestors.

We Are Not Such Things—Justine van der Leun 2016-06-28 Justine van der Leun reopens the murder of a young American woman in South Africa, an iconic case that calls into question our understanding of truth and reconciliation, loyalty, justice, race, and class—a gripping investigation in the vein of the podcast Serial “Timely . . . gripping, explosive . . . the kind of obsessive forensic investigation—of the clues, and into the soul of society—that is the legacy of highbrow sleuths from Truman Capote to Janet Malcolm.”—The New York Times Book Review The story of Amy Biehl is well known in South Africa: The twenty-six-year-old white American Fulbright scholar was brutally murdered on

August 25, 1993, during the final, fiery days of apartheid by a mob of young black men in a township outside Cape Town. Her parents’ forgiveness of two of her killers became a symbol of the Truth and Reconciliation process in South Africa. Justine van der Leun decided to introduce the story to an American audience. But as she delved into the case, the prevailing narrative started to unravel. Why didn’t the eyewitness reports agree on who killed Amy Biehl? Were the men convicted of the murder actually responsible for her death? And then van der Leun stumbled upon another brutal crime committed on the same day, in the very same area. The true story of Amy Biehl’s death, it turned out, was not only a story of forgiveness but a reflection of the complicated history of a troubled country. *We Are Not Such Things* is the result of van der Leun’s four-year investigation into this strange, knotted tale of injustice, violence, and compassion. The bizarre twists and turns of this case and its aftermath—and the story that emerges of what happened on that fateful day in 1993 and in the decades that followed—come

together in an unsparing account of life in South Africa today. Van der Leun immerses herself in the lives of her subjects and paints a stark, moving portrait of a township and its residents. We come to understand that the issues at the heart of her investigation are universal in scope and powerful in resonance. *We Are Not Such Things* reveals how reconciliation is impossible without an acknowledgment of the past, a lesson as relevant to America today as to a South Africa still struggling with the long shadow of its history. “A masterpiece of reported nonfiction . . . Justine van der Leun’s account of a South African murder is destined to be a classic.”—*Newsday*

Sweating Saris-Priya Srinivasan 2011-12-02 A groundbreaking book that seeks to understand dance as labor, *Sweating Saris* examines dancers not just as aesthetic bodies but as transnational migrant workers and wage earners who negotiate citizenship and gender issues. Srinivasan merges ethnography, history, critical race theory, performance and post-colonial

studies among other disciplines to investigate the embodied experience of Indian dance. The dancers’ sweat stained and soaked saris, the aching limbs are emblematic of global circulations of labor, bodies, capital, and industrial goods. Thus the sweating sari of the dancer stands in for her unrecognized labor. Srinivasan shifts away from the usual emphasis on Indian women dancers as culture bearers of the Indian nation. She asks us to reframe the movements of late nineteenth century transnational Nautch Indian dancers to the foremother of modern dance Ruth St. Denis in the early twentieth century to contemporary teenage dancers in Southern California, proposing a transformative theory of dance, gendered-labor, and citizenship that is far-reaching.

Devising Theatre-Alison Oddey 2013-10-11 *Devising Theatre* is a practical handbook that combines a critical analysis of contemporary devised theatre practice with descriptions of

selected companies, and suggestions for any group devising theatre from scratch. It is the first book to propose a general theory of devised theatre. After identifying the unique nature of this type of performance, the author examines how devised theatre is perceived by professional practitioners, and provides an historical overview illustrating how it has evolved since the 1960s. Alison Oddey examines the particular working practices and products of a number of professional companies, including a Reminiscence theatre for the elderly and a theatre-in-education group, and offers ideas and exercises for exploration and experimentation.

Queer Dance-Clare Croft 2017-04-28 If we imagine multiple ways of being together, how might that shift choreographic practices and help us imagine ways groups assemble in more varied ways than just pairing another man with another woman? How might dancing queerly ask us to imagine futures through something other than heterosexuality and reproduction? How does

challenging gender binaries always mean thinking about race, thinking about the postcolonial, about ableism? What are the arbitrary rules structuring dance in all its arenas, whether concert and social or commercial and competition, and how do we see those invisible structures and work to disrupt them? Queer Dance brings together artists and scholars in a multi-platformed project-book, accompanying website, and live performance series to ask, "How does dancing queerly progressively challenge us?" The artists and scholars whose writing appears in the book and whose performances and filmed interviews appear online stage a range of genders and sexualities that challenge and destabilize social norms. Engaging with dance making, dance scholarship, queer studies, and other fields, Queer Dance asks how identities, communities, and artmaking and scholarly practices might consider what queer work the body does and can do. There is great power in claiming queerness in the press of bodies touching or in the exceeding of the body best measured in sweat and exhaustion. How

does queerness exist in the realm of affect and touch, and what then might we explore about queerness through these pleasurable and complex bodily ways of knowing?

Afro-Mexico-Anita González 2010-12-01 While Africans and their descendants have lived in Mexico for centuries, many Afro-Mexicans do not consider themselves to be either black or African. For almost a century, Mexico has promoted an ideal of its citizens as having a combination of indigenous and European ancestry. This obscures the presence of African, Asian, and other populations that have contributed to the growth of the nation. However, performance studies—of dance, music, and theatrical events—reveal the influence of African people and their cultural productions on Mexican society. In this work, Anita González articulates African ethnicity and artistry within the broader panorama of Mexican culture by featuring dance events that are performed either by Afro-Mexicans or by other ethnic Mexican groups about Afro-Mexicans. She

illustrates how dance reflects upon social histories and relationships and documents how residents of some sectors of Mexico construct their histories through performance. Festival dances and, sometimes, professional staged dances point to a continuing negotiation among Native American, Spanish, African, and other ethnic identities within the evolving nation of Mexico. These performances embody the mobile histories of ethnic encounters because each dance includes a spectrum of characters based upon local situations and historical memories.

White Flights-Jess Row 2019-08-06 A bold, incisive look at race and reparative writing in American fiction, by the author of *Your Face in Mine* *White Flights* is a meditation on whiteness in American fiction and culture from the end of the civil rights movement to the present. At the heart of the book, Jess Row ties “white flight”—the movement of white Americans into segregated communities, whether in suburbs or newly gentrified downtowns—to white writers

setting their stories in isolated or emotionally insulated landscapes, from the mountains of Idaho in Marilynne Robinson's *Housekeeping* to the claustrophobic households in Jonathan Franzen's *The Corrections*. Row uses brilliant close readings of work from well-known writers such as Don DeLillo, Annie Dillard, Richard Ford, and David Foster Wallace to examine the ways these and other writers have sought imaginative space for themselves at the expense of engaging with race. *White Flights* aims to move fiction to a more inclusive place, and Row looks beyond criticism to consider writing as a reparative act. What would it mean, he asks, if writers used fiction "to approach each other again"? Row turns to the work of James Baldwin, Dorothy Allison, and James Alan McPherson to discuss interracial love in fiction, while also examining his own family heritage as a way to interrogate his position. A moving and provocative book that includes music, film, and literature in its arguments, *White Flights* is an essential work of cultural and literary criticism.

The African Court of Justice and Human and Peoples' Rights in Context-Charles C. Jalloh

2019-04-30 This volume analyses the prospects and challenges of the African Court of Justice and Human and Peoples' Rights in context. The book is for all readers interested in African institutions and contemporary global challenges of peace, security, human rights, and international law. This title is also available as Open Access on Cambridge Core.

Soulstepping-Elizabeth Calvert Fine 2003

Stepping is a complex performance that melds folk traditions with popular culture and involves synchronized percussive movement, singing, speaking, chanting, and drama. Elizabeth C. Fine's stunningly elaborate and vibrant portrayal of the cultural politics of stepping draws on interviews with individuals on college campuses and steppers and stepping coaches from high schools, community groups, churches, and dance organizations. *Soulstepping* is the first book to

document the history of stepping, its roots in African and African American culture, and its transformation by churches, schools, and social groups into a powerful tool for instilling group

identity and community involvement.