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DANCING MANY DRUMS

Excavations
in African
American
Dance



Thomas F. DeFrantz

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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.

Dancing Revelations-

Thomas F. DeFrantz 2006 He also addresses concerns about how dance performance is documented, including issues around spectatorship and the display of sexuality, the relationship of Ailey's dances to civil rights activism, and the establishment and maintenance of a successful, large-scale Black Arts institution."--Jacket.

Digging the Africanist Presence in American Performance-

Brenda Dixon Gottschild 1996 This groundbreaking 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.

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

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

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.

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.

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.

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.

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

dance from the Africa.

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.

Stolen Time-Shane Vogel

2018-09-07 In 1956 Harry Belafonte's Calypso became the first LP to sell more than a million copies. For a few fleeting months, calypso music was the top-selling genre in the US—it even threatened to supplant rock and roll. Stolen Time provides a vivid cultural history of this moment and outlines a new framework—black fad performance—for understanding race, performance, and mass culture in the twentieth century United States. Vogel situates the calypso craze within a cycle of cultural appropriation, including the ragtime craze of 1890s and

the Negro vogue of the 1920s, that encapsulates the culture of the Jim Crow era. He follows the fad as it moves defiantly away from any attempt at authenticity and shamelessly embraces calypso kitsch. Although white calypso performers were indeed complicit in a kind of imperialist theft of Trinidadian music and dance, Vogel argues, black calypso craze performers enacted a different, and subtly subversive, kind of theft. They appropriated not Caribbean culture itself, but the US version of it—and in so doing, they mocked American notions of racial authenticity. From musical recordings, nightclub acts, and television broadcasts to Broadway musicals, film, and modern dance, he shows how performers seized the ephemeral opportunities of the fad to comment on black cultural history and even question the meaning of race itself.

America Dancing-Megan

Pugh 2015-01-01 "The history of American dance reflects the nation's tangled culture.

Dancers from wildly different backgrounds watched, imitated, and stole from one another. Audiences everywhere embraced the result as deeply American. Chronicling dance from the minstrel stage to the music video, Megan Pugh shows how freedom--that nebulous, contested American ideal--emerged as a genre-defining aesthetic. Ballerinas mingled with slumming thrill-seekers, and hoedowns showed up on elite opera-house stages. Steps invented by slaves captivated the British royalty and the Parisian avant-garde. Dances were better boundary crossers than their dancers, however, and the racism and class conflicts that haunt everyday life shadow American dance as well. Center stage in America Dancing is a cast of performers who slide, glide, stomp, and swing their way through history. At the nadir of U.S. race relations, cakewalkers embraced the rhythms of black America. On the heels of the Harlem Renaissance, Bill Robinson tap-danced to stardom. At the height of the Great Depression, Fred Astaire and

Ginger Rogers unified highbrow and popular art. In the midst of 1940s patriotism, Agnes de Mille brought jazz and square dance to ballet, then took it all to Broadway. In the decades to come, the choreographer Paul Taylor turned pedestrian movements into modern masterpieces, and Michael Jackson moonwalked his way to otherworldly stardom. These artists both celebrated and criticized the country, all while inspiring others to get moving. For it is partly by pretending to be other people, Pugh argues, that Americans discover themselves ... America Dancing demonstrates the centrality of dance in American art, life, and identity, taking us to watershed moments when the nation worked out a sense of itself through public movement"--Publisher's description.

Choreography and Corporeality-Thomas F. DeFrantz 2016-09-14 This book renews thinking about the moving body by drawing on dance practice and performance from across the

world. Eighteen internationally recognised scholars show how dance can challenge our thoughts and feelings about our own and other cultures, our emotions and prejudices, and our sense of public and private space. In so doing, they offer a multi-layered response to ideas of affect and emotion, culture and politics, and ultimately, the place of dance and art itself within society. The chapters in this collection arise from a number of different political and historical contexts. By teasing out their detail and situating dance within them, art is given a political charge. That charge is informed by the work of Michel Foucault, Stuart Hall, Gilles Deleuze, Jacques Derrida, Rancière and Luce Irigaray as well as their forebears such as Spinoza, Plato and Freud. Taken together, *Choreography and Corporeality: RELAY in Motion* puts thought into motion, without forgetting its origins in the social world.

Jookin'-Katrina Hazzard-Gordon 2010-07-02 The first analysis of the development of

the jook and other dance arenas in African-American culture.

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

Afro-Fabulations-Tavia Nyong'o 2018-11-27 Argues for a conception of black cultural life that exceeds post-blackness and conditions of loss In *Afro-Fabulations: The Queer Drama of Black Life*, cultural critic and historian Tavia Nyong'o surveys the conditions of contemporary black artistic production in the era of post-blackness. Moving fluidly between the insurgent art of the 1960's and the intersectional activism of the present day, *Afro-Fabulations* challenges genealogies of blackness that ignore its creative capacity to exceed conditions of traumatic loss, social death, and archival erasure. If black survival in an anti-black world often feels like a race against

time, Afro-Fabulations looks to the modes of memory and imagination through which a queer and black polytemporality is invented and sustained. Moving past the antirelational debates in queer theory, Nyong'o posits queerness as "angular sociality," drawing upon queer of color critique in order to name the gate and rhythm of black social life as it moves in and out of step with itself. He takes up a broad range of sites of analysis, from speculative fiction to performance art, from artificial intelligence to Blaxploitation cinema. Reading the archive of violence and trauma against the grain, Afro-Fabulations summons the poetic powers of queer world-making that have always been immanent to the fight and play of black life.

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.

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.

Frankie Manning-Frankie Manning 2007 In the early days of swing dancing, Frankie Manning stood out for his moves and his innovative routines; he created the "air step" in the Lindy hop, a dance that took the U.S. and then the world by storm. In this fascinating autobiography, choreographer and Tony Award winner (Black and Blue) Frankie Manning recalls how his first years of dancing as a teenager at Harlem's Savoy Ballroom led to his becoming chief choreographer and a lead dancer for "Whitey's Lindy Hoppers," a group that appeared on Broadway, in Hollywood musicals, and on stages around the globe. Manning brings the Swing Era vividly back to life with

his recollections of crowded ballrooms and of Lindy hoppers trying to outdo each other in spectacular performances. His memories of the many headliners and film stars, as well as uncelebrated dancers with whom he shared the stage, create a unique portrait of an era in which African American performers enjoyed the spotlight, if not a star's prerogatives and salary. With collaborator Cynthia Millman, Manning traces the evolution of swing dancing from its early days in Harlem through the post-World War II period, until it was eclipsed by rock 'n' roll and then disco. When swing made a comeback, Manning's 30-year hiatus ended. He has been performing, choreographing, and teaching ever since.

The Body, Dance and Cultural Theory-Helen Thomas 2003-07-17 This book takes its point of departure from the overwhelming interest in theories of the body and performativity in sociology and cultural studies in recent years. It explores a variety of ways of looking at

dance as a social and artistic (bodily) practice as a means of generating insights into the politics of identity and difference as they are situated and traced through representations of the body and bodily practices. These issues are addressed through a series of case studies.

Dancing from Past to Present-Theresa Jill Buckland 2007-03-19 This groundbreaking collection combines ethnographic and historic strategies to reveal how dance plays crucial cultural roles in various regions of the world, including Tonga, Java, Bosnia-Herzegovina, New Mexico, India, Korea, Macedonia, and England. The essays find a balance between past and present and examine how dance and bodily practices are core identity and cultural creators. Reaching beyond the typically Eurocentric view of dance, *Dancing from Past to Present* opens a world of debate over the role dance plays in forming and expressing cultural identities around the world.

Dancing Bodies, Living Histories-Lisa Doolittle 2000
Dancing Bodies, Living Histories highlights significant new directions in dance studios, showing how dance leaps across disciplinary boundaries and divisions between the academe and cultural practice. Touching upon history, cultural studies, film and queer studies, *Dancing Bodies* links dance to other studies in the humanities and social sciences. "Dancing Bodies, Living Histories stages a set of illuminating connections between cultural theory and dancing practices, examining the body in an exhilarating range of performances. The volume interrogates choreography as a theorizing of identity, racial, gendered, and classed, and it elucidates power relations within and surrounding dancing."-Susan Leigh Foster, University of California.

Hot Feet and Social Change-Kariamuwelsh 2019-12-23 The popularity and profile of African dance

have exploded across the African diaspora in the last fifty years. *Hot Feet and Social Change* presents traditionalists, neo-traditionalists, and contemporary artists, teachers, and scholars telling some of the thousands of stories lived and learned by people in the field. Concentrating on eight major cities in the United States, the essays explode myths about African dance while demonstrating its power to awaken identity, self-worth, and community respect. These voices of experience share personal accounts of living African traditions, their first encounters with and ultimate embrace of dance, and what teaching African-based dance have meant to them and their communities. Throughout, the editors alert readers to established and ongoing research, and provide links to critical contributions by African and Caribbean dance experts. Contributors: Ausetua Amor Amenkum, Abby Carlozzo, Steven Cornelius, Yvonne Daniel, Charles "Chuck" Davis, Esailama G. A. Diouf, Indira Etwaroo, Habib Iddrisu, Julie

B. Johnson, C. Kemal Nance, Halifu Osumare, Amaniyea Payne, William Serrano-Franklin, and Kariamuwelsh

The Book of Songs-The Arthur Waley Estate 2012-11-12 First published in 1937. The Book of Songs is a collection of ancient Chinese songs, dating from 800 to 600 B.C. Until this was published in 1937 it had not been translated into English since the middle of nineteenth century, when sinology was still in its infancy. For the first time the original meaning of 290 out of the 305 songs is given, use being made of the advances in the study of old Chinese. The result is not merely a clear picture of early Chinese life, but also the restoration to its proper place in world literature of one of the finest collection of traditional songs.

Swingin' at the Savoy-Norma Miller 2001-03-01 The dancer and choreographer chronicles her life and provides a history of the Savoy Ballroom in Harlem and its influence on American

culture.

Dance Discourses-Centre national de la danse (France) 2007 Focusing on politics, gender, and identities, a group of international dance scholars provide a broad overview of methodological approaches and how they can be applied to the study of ballet and modern dance.

Revolutionary Bodies-Emily Wilcox 2018-10-23 At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. **Revolutionary Bodies** is the first English-language primary source-based history of concert dance in the People's Republic of China. Combining over a decade of ethnographic and archival research, Emily Wilcox analyzes major dance works by Chinese choreographers staged over an eighty-year period from 1935 to 2015. Using previously unexamined film footage, photographic

documentation, performance programs, and other historical and contemporary sources, Wilcox challenges the commonly accepted view that Soviet-inspired revolutionary ballets are the primary legacy of the socialist era in China's dance field. The digital edition of this title includes nineteen embedded videos of selected dance works discussed by the author.

Drums, Women, and Goddesses-Sarit Paz 2007 Updated version of author's thesis (master's)--Tel Aviv University, 2003.

The Greenwood Encyclopedia of African American Folklore: A-F-Anand Prahlad 2006 Contains over seven hundred entries on African American folklore, including music, art, foodways, spiritual beliefs, and proverbs.

Dance & Community-Congress on Research in Dance. Conference 2005

Encyclopedia of Genocide and Crimes Against Humanity

Dinah Shelton

2005 This volume, covering entries A-H, presents information on those acts that fall within the definitions developed over the past century of crimes under international law: war crimes, genocide, and crimes against humanity.

The Bronze-Iron Age of Indonesia

H.R. Heekeren

2013-11-11 The art of metal casting was imported into Indonesia, but its peoples mastered the secrets of metallurgy, and applied these, in ways often original and unique, to create their own distinctive civilisation of the Bronze-Iron Age. In this handbook, which is a sequel to my *The Stone Age of Indonesia*, I have endeavoured to assemble a comprehensive picture of the Indonesian Bronze-Iron Age from the results of excavations, innumerable stray finds in museums, and various studies scattered among numerous scientific journals and

periodicals (often difficult to obtain). The resulting picture can, of course, be a tentative one only, valid until many more scientific excavations have taken place. I have added a bibliography, as complete as it was possible to assemble. The completion of this summary of the Prehistory of Indonesia has been assisted by a grant-in-aid from the Wenner Gren Foundation "The Viking Fund", New York. I am grateful to Mr. Basoeki and Mr. Soebokastowo for the drawings of Figures 1, 11, 12, 13, 22 and 16, 23, 24, 25 respectively. Figures 2-10 and 15 were drawn by the well-known artist, the late Mas Pirngadie, and are here published for the first time, with the generous permission of the Board of Directors of the "Bataviaasch Genootschap van Kunsten en Wetenschappen", Djakarta. I am deeply grateful to my brother-in-law, Mr. J. H. Reiseger of Kempston, Bedfordshire, for so willingly undertaking the translation of the Dutch text into English.

Choreographing the Folk-

Anthea Kraut 2008 Poetry. LGBT Studies. Ronnie Burk, born in Sinton, Texas, April 1, 1955, was a visionary poet, a remarkable collagist, and a dedicated political activist. In his youth he studied Buddhism and literature at the Naropa Institute in Colorado. Mango Publications brought out his first book, *En el jardín de los nopales*, in 1979. He was active in the early Chicano movement of the 1970s and became a leading force in the controversial San Francisco branch of ACT UP, fighting for the rights of people diagnosed with HIV. Throughout his life Burk traveled widely and sought out like-minded friends and mentors, including Allen Ginsberg, Diane di Prima, Charles Henri Ford, and Philip Lamantia. He lived in the Southwest, Hawaii, and the two cities he was based in and loved most, San Francisco and New York. Ronnie Burk died in 2003 at the age of forty-seven. This is the first published volume of his writing.

Rhythmic Subjects-Dee Reynolds 2007 Mary Wigman,

Martha Graham & Merce Cunningham are key choreographers of the 20th & 21st centuries, whose rhythmic innovations challenge established norms of energy usage in their socio-cultural contexts, enabling their contemporaries to engage differently with dominant economies of energy.

Proceedings-Society of Dance History Scholars (U.S.). Conference 2008

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.

Ballet & Modern Dance-

Susan Au 1988 Traces the development of ballet, describes influential choreographers, dances, and dancers, and looks at modern trends in dance.

Dance, Space and Subjectivity-V. Briginshaw

2016-01-08 This book contains readings of American, British and European postmodern dances informed by feminist, postcolonialist, queer and poststructuralist theories. It explores the roles dance and space play in constructing subjectivity. By focusing on

site-specific dance, the mutual construction of bodies and spaces, body-space interfaces and 'in-between spaces', the dances and dance films are read 'against the grain' to reveal their potential for troubling conventional notions of subjectivity associated with a white, Western, heterosexual able-bodied, male norm.

Tap Dancing America-

Constance Valis Hill 2014-11-12 The first comprehensive, fully documented history of a uniquely American art form, exploring all aspects of the intricate musical and social exchange that evolved from Afro-Irish percussive step dances like the jig, gioube, buck-and-wing, and juba to the work of such contemporary tap luminaries as Gregory Hines, Brenda Bufalino, Dianne Walker, and Savion Glover.