The Visible Rhythms of African American Dance



Jacqui Malone

Steppin On The Blues The Visible Rhythms Of African American Dance

Inez Rovegno, Dianna Bandhauer

Steppin On The Blues The Visible Rhythms Of African American Dance:

Steppin' on the Blues Jacqui Malone, 1996 Former dancer Jacqui Malone throws a fresh spotlight on the cultural history of black dance the Africanisms that have influenced it and the significant role that vocal harmony groups black college and university marching bands and black sorority and fraternity stepping teams have played in the evolution of dance in African Class Act Cholly Atkins, Jacqui Malone, 2003-04-09 Cholly Atkins s career has spanned an extraordinary era of American dance He began performing during Prohibition and continued his apprenticeship in vaudeville in nightclubs and in the army during World War II With his partner Honi Coles Cholly toured the country performing with such jazz masters as Louis Armstrong Cab Calloway and Count Basie As tap reached a nadir in the fifties Cholly created the new specialization of vocal choreography teaching rhythm and blues singers how to perform their music by adding rhythmical dance steps drawn from twentieth century American dance from the Charleston to rhythm tap For the burgeoning Motown record label Cholly taught such artists as the Supremes Smokey Robinson and the Miracles the Temptations Gladys Knight and the Pips and Marvin Gaye to command the stage in ways that would enhance their performances and sell their songs Class Act tells of Cholly s boyhood and coming of age his entry into the dance world of New York City his performing triumphs and personal tragedies and the career transformations that won him gold records and a Tony for choreographing Black and Blue on Broadway Chronicling the rise near demise and rediscovery of tap dancing the book is both an engaging biography and a rich cultural history The Jazz Cadence of American Culture Robert G. O'Meally, 1998 The Jazz Cadence of American Culture offers a wide range of eloquent statements about the influence of this art form on our world a comprehensive collection of 35 essays speeches and interviews about the impact of jazz on other arts on politics and on the rhythm of everyday life Back Encyclopedia of African American Society Gerald D. Jaynes, 2005-02-01 Do your students or patrons ever ask you cover about African Americans in sports How about African American Academy Award winners Or perhaps you re asked about more complex social issues regarding the unemployment rate among African Americans or the number of African American men on death row If these questions sound familiar the Encyclopedia of African American Society is a must have for your library This two volume reference seeks to capture the ways in which the tenets and foundations of African American culture have given rise to today s society Approaching the field from a street level perspective these two volumes cover topics of universal interest in America rap music sports television cinema racism religion literature and much more The Encyclopedia of African American Society is also the first comprehensive yet accessible reference set in this field to give voice to the turbulent historical trends slavery segregation separate but equal that are often ignored in favor of mere facts This is a definitive reliable and accessible entry point to learning the basics about African American society The encyclopedia is anchored by alphabetically arranged essays on such topics as abolitionism affirmative action and the civil rights movement More than just a who s who these volumes emphasize social issues and events those filled with significance and consequence

through history Civil Rights economic growth law and justice and politics with all of their numerous subcategories receive substantial coverage The encyclopedia naturally contains hundreds of articles on notable African Americans Martin Luther King Jr Jackie Robinson Miles Davis groundbreaking events Emancipation Proclamation Los Angeles Riots sports and culture Rap Music Jazz and significant heritage sites Apollo Theater This much needed two volume encyclopedia should become a staple in collections at school public and academic libraries Readers of all ages backgrounds and ethnic or racial groups will find fascinating material on every page Key Features Nearly 700 signed articles Almost 50 photographs Complete list of African Americans in sports Halls of Fame Cross referenced for easy links from one topic to another Reader's guide facilitates easy browsing for relevant articles Clear accessible writing style appropriate for high school and college students and interested lay readers Comprehensive index and bibliography Topics Covered Concepts and Theories Fine Arts Theater and Entertainment Health and Education History and Heritage Literature Media Movements and Events Music and Dance Organizations and Institutions Places Politics and Policy Popular Culture Religion and Beliefs The Road to Freedom Science Technology and Business Social Issues Special Populations Sports Advisory Board Sherri L Barnes Davidson Library University of California Santa Barbara W Maurice Shipley Ph D Ohio State University William H Wiggins Jr Ph D Indiana Object Performance in the Black Atlantic Paulette Richards, 2023-07-28 Given that slaveholders prohibited the University creation of African style performing objects is there a traceable connection between traditional African puppets masks and performing objects and contemporary African American puppetry This study approaches the question by looking at the whole performance complex surrounding African performing objects and examines the material culture of object performance Object Performance in the Black Atlantic argues that since human beings can attribute private personal meanings to objects obtained for personal use such as dolls vessels and guilts the lines of material culture continuity between African and African American object performance run through objects that performed in ritual rather than theatrical capacity Split into three parts this book starts by outlining the spaces where the African American object performance complex persisted through the period of slavery Part Two traces how African Americans began to reclaim object performance in the era of Jim Crow segregation and Part Three details how increased educational and economic opportunities along with new media technologies enabled African Americans to use performing objects as a powerful mode of resistance to the objectification of Black bodies This is an essential study for any students of puppetry and material performance and particularly those concerned with African American performance and performance in North America more broadly Dance in US Popular Culture Jennifer Atkins, 2023-07-21 This innovative textbook applies basic dance history and theory to contemporary popular culture examples in order to examine our own ways of moving in and through culture By drawing on material relevant to students Dance in US Popular Culture successfully introduces students to critical thinking around the most personal of terrain our bodies and our identities The book asks readers to think about what embodied knowledge we carry with us and

how we can understand history and society through that lens what stereotypes and accompanying expectations are embedded in performance related to gender and or race for instance how such expectations are reinforced negotiated challenged embraced or rescripted by performers and audiences how readers articulate their own sense of complex identity within the constantly shifting landscape of popular culture how this shapes an active sense of their everyday lives and how this can act as a springboard towards dismantling systems of oppression Through readings questions movement analyses and assignment prompts that take students from computer to nightclub and beyond Dance in US Popular Culture readers develop their own cultural sense of dance and the moving body's sociopolitical importance while also determining how dance is fundamentally applicable to their own identity This is the ideal textbook for high school and undergraduate students of dance and dance studies in BA and BfA courses as well as those studying popular culture from interdisciplinary perspectives including cultural studies media studies communication studies theater and performance studies Chapter 11 of this book is freely available as a downloadable Open Access PDF at http www taylorfrancis com under a Creative Commons Attribution Sociocultural and Historical Contexts of African American English Sonja L. Lanehart, 2001-10-10 This CC BY 4 0 license volume based on presentations at a 1998 state of the art conference at the University of Georgia critically examines African American English AAE socially culturally historically and educationally It explores the relationship between AAE and other varieties of English namely Southern White Vernaculars Gullah and Caribbean English creoles language use in the African American community e g Hip Hop women s language and directness and application of our knowledge about AAE to issues in education e g improving overall academic success To its credit since most books avoid the issue the volume also seeks to define the term AAE and challenge researchers to address the complexity of defining a language and its speakers The volume collectively tries to help readers better understand language use in the African American community and how that understanding benefits all who value language variation and the knowledge such study brings to our society Teresa A. Toulouse, Barbara C. Ewell, 2018-05-17 Contributions by Carrie Bernhard Scott Bernhard Marilyn R Brown Richard Campanella John P Clark Joel Dinerstein Pableaux Johnson John P Klingman Angel Adams Parham Bruce Boyd Raeburn Ruth Salvaggio Christopher Schaberg Teresa A Toulouse and Beth Willinger Much has been written about New Orleans s distinctive architecture and urban fabric as well as the city's art literature and music There is however little discussion connecting these features Sweet Spots a title drawn from jazz musicians name for the space in between performers and dancers where music best resonates provides multiple connections between the city's spaces its complex culture and its future Drawing on the late Tulane architect Malcolm Heard's ideas about interstitial spaces this collection examines how a variety of literal and represented in between spaces in New Orleans have addressed race class gender community and environment As scholars of architecture art African American studies English history jazz philosophy and sociology the authors incorporate materials from architectural history and practice literary texts paintings drawings music dance and even

statistical analyses Interstitial space refers not only to functional elements inside and outside of many New Orleans houses high ceilings hidden staircases galleries and courtyards but also to compelling spatial relations between the city s houses streets and neighborhoods Rich with visual materials Sweet Spots reveals the ways that diverse New Orleans spaces take on meanings and accrete stories that promote certain consequences both for those who live in them and for those who read such stories The volume evokes preserves criticizes and amends understanding of a powerful and often missed feature of New Orleans s elusive reality Dancing in Blackness Halifu Osumare, 2019-02-08 Cover DANCING IN BLACKNESS Title Copyright Dedication Contents List of Illustrations Foreword Acknowledgments Introduction Dance and Blackness 1 Coming of Age through Black Dance in the San Francisco Bay Area 2 Dancing in Europe 3 Dancing in New York 4 Dancing Back into the San Francisco Oakland Bay Area 1973 1976 5 Dancing in Africa 6 Dancing in Oakland and Beyond 1977 1993 Notes Bibliography Index Walking Raddy Kim Vaz-Deville, 2018-05-17 Contributions by Jennifer Atkins Vashni Balleste Mora J Beauchamp Byrd Ron Bechet Melanie Bratcher Jerry Brock Ann Bruce Violet Harrington Bryan Rachel Carrico Sarah Anita Clunis Phillip Colwart Keith Duncan Rob Florence Pamela R Franco Daniele Gair Meryt Harding Megan Holt DeriAnne Meilleur Honora Marielle Jeanpierre Ulrick Jean Pierre Jessica Marie Johnson Karen La Beau D Lammie Hanson Karen Trahan Leathem Charles Lovell Annie Odell Ruth Owens Steve Prince Nathan Nu Awlons Natescott Haynes Scott LaKisha Michelle Simmons Tia L Smith Gailene McGhee St Amand and Kim Vaz Deville Since 2004 the Baby Doll Mardi Gras tradition in New Orleans has gone from an obscure almost forgotten practice to a flourishing cultural force The original Baby Dolls were groups of black women and some men in the early Jim Crow era who adopted New Orleans street masking tradition as a unique form of fun and self expression against a backdrop of racial discrimination Wearing short dresses bloomers bonnets and garters with money tucked tight they strutted sang ribald songs chanted and danced on Mardi Gras Day and on St Joseph feast night Today s Baby Dolls continue the tradition of one of the first street women s masking and marching groups in the United States They joyfully and unabashedly defy gender roles claiming public space and proclaiming through their performance their right to social citizenship Essayists draw on interviews theoretical perspectives archival material and historical assessments to describe women's cultural performances that take place on the streets of New Orleans They recount the history and contemporary resurgence of the Baby Dolls while delving into the larger cultural meaning of the phenomenon Over 140 color photographs and personal narratives of immersive experiences provide passionate testimony of the impact of the Baby Dolls on their audiences Fifteen artists offer statements regarding their work documenting and inspired by the tradition as it stimulates their imagination to present a practice that revitalizes the spirit Modern Moves Danielle Robinson, 2015-06-26 Modern Moves traces the movement of American social dance styles between black and white cultural groups and between immigrant and migrant communities during the early twentieth century Its central focus is New York City where the confluence of two key demographic streams an influx of immigrants from Eastern Europe and the growth

of the city's African American community particularly as it centered Harlem created the conditions of possibility for hybrid dance forms like blues ragtime ballroom and jazz dancing Author Danielle Robinson illustrates how each of these forms came about as the result of the co mingling of dance traditions from different cultural and racial backgrounds in the same urban social spaces The results of these cross cultural collisions in New York City as she argues were far greater than passing dance trends they in fact laid the foundation for the twentieth century s social dancing practices throughout the United States By looking at dance as social practice across conventional genre and race lines this book demonstrates that modern social dancing like Western modernity itself was dependent on the cultural production and labor of African diasporic peoples even as they were excluded from its rewards A cornerstone in Robinson's argument is the changing role of the dance instructor which was transformed from the proprietor of a small scale local dance school at the end of the nineteenth century to a member of a distinct self identified social industry at the beginning of the twentieth Whereas dance studies has been slow to connect early twentieth century dancing with period racial politics Modern Moves departs radically from prior scholarship on the topic and in so doing revises social and African American dance history of this period Recognizing the rac ial ist beginnings of contemporary American social dancing it offers a window into the ways that dancing throughout the twentieth century has provided a key means through which diverse groups of people have navigated shifting socio political relations through their bodily movement Modern Moves asserts that the social practice of modern dancing with its perceived black origins empowered displaced people such as migrants and immigrants to grapple with the effects of industrialization urbanization and the rise of North American modernity Far more than simple appropriation the selling and practicing of black dances during the 1910s and 1920s reinforced whiteness as the ideal racial status in America through embodied and rhetorical engagements with period black stereotypes The Oxford Handbook of Critical Improvisation Studies, Volume 1 George E. Lewis, Benjamin Piekut, 2016-08-22 Improvisation informs a vast array of human activity from creative practices in art dance music and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives with contributions from more than sixty scholars working in architecture anthropology art history computer science cognitive science cultural studies dance economics education ethnomusicology film gender studies history linguistics literary theory musicology neuroscience new media organizational science performance studies philosophy popular music studies psychology science and technology studies sociology and Bulldaggers, Pansies, and Chocolate Babies James F. Wilson, 2023-06-20 Bulldaggers sound art among others Pansies and Chocolate Babies shines the spotlight on historically neglected plays and performances that challenged early twentieth century notions of the stratification of race gender class and sexual orientation On Broadway stages in Harlem nightclubs and dance halls and within private homes sponsoring rent parties African American performers of the 1920s and

early 1930s teased the limits of white middle class morality Blues singing lesbians popularly known as bulldaggers performed bawdy songs cross dressing men vied for the top prizes in lavish drag balls and black and white women flaunted their sexuality in scandalous melodramas and musical revues Race leaders preachers and theater critics spoke out against these performances that threatened to undermine social and political progress but to no avail mainstream audiences could not get enough of the riotous entertainment James F Wilson has based his rich cultural history on a wide range of documents from the period including eyewitness accounts newspaper reports songs and play scripts combining archival research with an analysis grounded in a cultural studies framework that incorporates both queer theory and critical race theory Throughout he argues against the widely held belief that the stereotypical forms of black lesbian and gay show business of the 1920s prohibited the emergence of distinctive new voices Figuring prominently in the book are African American performers including Gladys Bentley Ethel Waters and Florence Mills among others and prominent writers artists and leaders of the era including Langston Hughes Wallace Thurman Zora Neale Hurston and W E B Du Bois The study also engages with contemporary literary critics including Henry Louis Gates and Houston Baker James F Wilson uncovers fascinating new material on the Harlem Renaissance shedding light on the oft forgotten gay and lesbian contributions to the era's creativity and Civil Rights Extremely well researched compellingly written and highly informative David Krasner author of A Beautiful Pageant African American Theatre Drama and Performance in the Harlem Renaissance 1910 1927 **Banjo Roots and Branches** Robert B Winans, 2018-08-15 The story of the banjo's journey from Africa to the western hemisphere blends music history and a union of cultures In Banjo Roots and Branches Robert B Winans presents cutting edge scholarship that covers the instrument's West African origins and its adaptations and circulation in the Caribbean and United States The contributors provide detailed ethnographic and technical research on gourd lutes and ekonting in Africa and the banza in Haiti while also investigating tuning practices and regional playing styles Other essays place the instrument within the context of slavery tell the stories of black banjoists and shed light on the banjo's introduction into the African and Anglo American folk milieus Wide ranging and illustrated with twenty color images Banjo Roots and Branches offers a wealth of new information to scholars of African American and folk musics as well as the worldwide community of banjo aficionados Contributors Greg C Adams Nick Bamber Jim Dalton George R Gibson Chuck Levy Shlomo Pestcoe Pete Ross Tony Thomas Saskia Willaert and Robert B Winans **Elementary Physical Education** Inez Rovegno, Dianna Bandhauer, 1969

Futures of Dance Studies Susan Manning, Janice Ross, Rebecca Schneider, 2020-01-14 A collaboration between well established and rising scholars Futures of Dance Studies suggests multiple directions for new research in the field Essays address dance in a wider range of contexts on stage on screen in the studio and on the street and deploy methods from diverse disciplines Engaging African American and African diasporic studies Latinx and Latin American studies gender and sexuality studies and Asian American and Asian studies this anthology demonstrates the relevance of dance analysis to

adjacent fields Michael Jackson and the Blackface Mask Harriet J. Manning, 2016-04-22 Blackface minstrelsy the nineteenth century performance practice in which ideas and images of blackness were constructed and theatricalized by and for whites continues to permeate contemporary popular music and its audience Harriet I Manning argues that this legacy is nowhere more evident than with Michael Jackson in whom minstrelsy's gestures and tropes are embedded During the nineteenth century blackface minstrelsy held together a multitude of meanings and when black entertainers took to the stage this complexity was compounded minstrelsy became an arena in which black stereotypes were at once enforced and critiqued This body of contradiction behind the blackface mask provides an effective approach to try and understand Jackson a cultural figure about whom more questions than answers have been generated Symbolized by his own whiteface mask Jackson was at once raced and raceless and this ambiguity allowed him to serve a whole host of others needs a function of the mask that has run long and deep through its tortuous history Indeed Manning argues that minstrelsy s assumptions and uses have been fundamental to the troubles and controversies with which Jackson was beset The Kentucky African American Encyclopedia Gerald L. Smith, Karen Cotton McDaniel, John A. Hardin, 2015-08-28 The story of African Americans in Kentucky is as diverse and vibrant as the state s general history The work of more than 150 writers The Kentucky African American Encyclopedia is an essential guide to the black experience in the Commonwealth The encyclopedia includes biographical sketches of politicians and community leaders as well as pioneers in art science and industry Kentucky s impact on the national scene is registered in an array of notable figures such as writers William Wells Brown and bell hooks reformers Bessie Lucas Allen and Shelby Lanier Jr sports icons Muhammad Ali and Isaac Murphy civil rights leaders Whitney Young Jr and Georgia Powers and entertainers Ernest Hogan Helen Humes and the Nappy Roots Featuring entries on the individuals events places organizations movements and institutions that have shaped the state s history since its origins the volume also includes topical essays on the civil rights movement Eastern Kentucky coalfields business education and women For researchers students and all who cherish local history The Kentucky African American Encyclopedia is an indispensable reference that highlights the diversity of the state s culture and history Disciplining Women Deborah Elizabeth Whaley, 2010-09-01 Black Greek letter organizations offer many African Americans opportunities for activism community building fostering cultural pride and cultural work within the African American community Disciplining Women focuses on the oldest Black Greek letter sorority Alpha Kappa Alpha established in 1908 In this innovative interdisciplinary analysis of AKA Deborah Whaley combines ethnographic field work archival research oral history and interpretive readings of popular culture and sorority rituals to examine the role of the Black sorority in women s everyday lives and more broadly within public life and politics. The study includes sorority members stories of key cultural practices and rituals including political participation step dancing pledging hazing and community organizing While she remains critical of the shortcomings that plague many Black social organizations with activist programs Whaley shows how AKA s calculated cultivation of sorority life

demonstrates personal and group directed discipline and illuminates how cultural practices intersect with politics and Black public life **Ethnomusicology** Jennifer Post,2004-03-01 Ethnomusicology A Research and Information Guide is an annotated bibliography of books recordings videos and websites in the field of ethnomusicology The book is divided into two parts Part One is organised by resource type in catagories of greatest concern to students and scholars This includes handbooks and guides encyclopedias and dictionaries indexes and bibliographies journals media sources and archives It also offers annotated entries on the basic literature of ethnomusicological history and research Part Two provides a list of current publications in the field that are widely used by ethnomusicologists Multiply indexed this book serves as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades

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