Mercy Mercy Me African American Culture And The American Sixties

When somebody should go to the books stores, search instigation by shop, shelf by shelf, it is truly problematic. This is why we allow the books compilations in this website. It will entirely ease you to see guide **Mercy Mercy Me African american Culture And The American Sixties** as you such as.

By searching the title, publisher, or authors of guide you truly want, you can discover them rapidly. In the house, workplace, or perhaps in your method can be every best place within net connections. If you plan to download and install the Mercy Mercy Me African american Culture And The American Sixties, it is unconditionally easy then, back currently we extend the colleague to purchase and make bargains to download and install Mercy Mercy Me African american Culture And The American Sixties fittingly simple!

Representing the Race Gene Andrew Jarrett 2011-08-08 Examines various forms of African-American literature, with the aim of delineating the political legacy of black Americans. Simultaneous. Hardcover available.

Mercy, Mercy Me Michael Eric Dyson 2008-08-01 The best-selling Motown artist of all time, Marvin Gaye defined the hopes and shattered dreams of an entire generation. Twenty years after his tragic death-he was shot by his father-his relevance persists because of the indelible mark his outsized talent left on American culture. A transcendent performer whose career spanned the history of rhythm and blues, from doo-wop to the sultriest of soul music, Gaye's artistic scope and emotional range set the soundtrack for America's tumultuous coming of age in the 1970s. Michael Eric Dyson's searching narrative illuminates Marvin Gaye's stellar ascendance-from a black church in Washington, D.C., to the artistic peak of What's Going On?-and charts his sobering personal decline. Dyson draws from interviews with those closest to Gaye to paint an intimate portrait of the tensions and themes that shaped contemporary urban America: racism, drug abuse, economic adversity, and the long legacy of hardship. Gaye's stormy relationships with women, including duet partner Tammi Terrell and wives Anna Gordy and Janis Hunter, are examined in light of the sexual revolution of the 1960s and 1970s. Dyson also considers family violence in the larger context of the African-American life and how that heartbreaking legacy resulted in Gaye's murder. Mercy, Mercy, Me is an unforgettable portrait of a beloved black genius whose art is reflected in the dynamism of contemporary urban America.

An American Odyssey Mary Schmidt Campbell 2018-08-06 By the time of his death in 1988, Romare Bearden was most widely celebrated for his large-scale public murals and collages, which were reproduced in such places as Time and Esquire to symbolize and evoke the black experience in America. As Mary Schmidt Campbell shows us in this definitive, defining, and immersive biography, the relationship between art and race was central to his life and work -- a constant, driving creative tension. Bearden started as a cartoonist during his college years, but in the later 1930s turned to painting and became part of a community of artists supported by the WPA. As his reputation grew he perfected his skills, studying the European masters and analyzing and breaking down their techniques, finding new ways of applying them to the America he knew, one in which the struggle for civil rights became all-absorbing. By the time of the March on Washington in 1963, he had begun to experiment with the Projections, as he called his major collages, in which he tried to capture the full spectrum of the black experience, from the grind of daily life to broader visions and aspirations. Campbell's book offers a full and vibrant account of Bearden's life -- his years in Harlem (his studio was above the Apollo theater), to his travels and commissions, along with illuminating analysis of his work and artistic career. Campbell, who met Bearden in the 1970s, was among the first to compile a catalogue of his works. An American Odyssey goes far beyond that, offering a living portrait of an artist and the impact he made upon the world he sought both to recreate and celebrate.

Robert Hayden in Verse Derik Smith 2018-08-22 This book sheds new light on the work of Robert Hayden (1913–80) in response to changing literary scholarship. While Hayden's poetry often reflected aspects of the African American experience, he resisted attempts to categorize his poetry in racial terms. This fresh appreciation of Hayden's work recontextualizes his achievements against the backdrop of the Black Arts Movement and traces his influence on contemporary African American poets. Placing Hayden at the heart of a history of African American poetry and culture spanning the Harlem Renaissance to the Hip-Hop era, the book explains why Hayden is now a canonical figure in 20th-century American literature. In deep readings that focus on Hayden's religiousness, class consciousness, and historical vision, author Derik Smith inverts earlier scholarly accounts that figure Hayden as an outsider at odds with the militancy of the Black Arts movement. Robert Hayden in Verse offers detailed descriptions of the poet's vigorous contributions to 1960s discourse about art, modernity, and blackness to show that the poet was, in fact, an earnest participant in Black Arts-era political and aesthetic debates.

How Racism Takes Place George Lipsitz 2011-03-11 How racism shapes urban spaces and how African Americans create vibrant communities that offer models for more equitable social arrangements.

Love & Theft Eric Lott 2013-09-12 Drawing on recent research in cultural studies and social history, Eric Lott examines the role of the blackface minstrel show in the political struggles of the years leading up to the Civil War.

In Search of Power Brenda Gayle Plummer 2013 "In the critical period from 1956 to 1974, the emergence of newly independent states worldwide and the struggles of the civil rights movement in the United States exposed the limits of racial integration and political freedom. Dissidents, leaders and elites alike were linked in a struggle for power in a world where the rules of the game had changed. Brenda Gayle Plummer traces the connections between African Americans' involvement in international affairs and their influence on American foreign policy, integrating African American history, the history of the African diaspora and the history of United States foreign relations"--Provided by publisher.

Mercy, Mercy Me Michael Eric Dyson 2005-01-18 The best-selling Motown artist of all time, Marvin Gaye defined the hopes and shattered dreams of an entire generation. Twenty years after his tragic death-he was shot by his father-his relevance persists because of the indelible mark his outsized talent left on American culture. A transcendent performer whose career spanned the history of rhythm and blues, from doo-wop to the sultriest of soul music, Gaye's artistic scope and emotional range set the soundtrack for America's tumultuous coming of age in the 1970s. Michael Eric Dyson's searching narrative illuminates Marvin Gaye's stellar ascendance-from a black church in Washington, D.C., to the artistic peak of What's Going On?-and charts his sobering personal decline. Dyson draws from interviews with those closest to Gaye to paint an intimate portrait of the tensions and themes that shaped contemporary urban America: racism, drug abuse, economic adversity, and the long legacy of hardship. Gaye's stormy relationships with women, including duet partner Tammi Terrell and wives Anna Gordy and Janis Hunter, are examined in light of the sexual revolution of the 1960s and 1970s. Dyson also considers family violence in the larger context of the African-American life and how that heartbreaking legacy resulted in Gaye's murder. Mercy, Mercy, Me is an unforgettable portrait of a beloved black genius whose art is reflected in the dynamism of contemporary urban America.

Beyond the Nation Martin Joseph Ponce 2012-02-01 Part of the American Literatures Initiative Series Beyond the Nation charts an expansive history of Filipino literature in the U.S., forged within the dual contexts of imperialism and migration, from the early twentieth century into the twenty-first. Martin Joseph Ponce theorizes and enacts a queer diasporic reading practice that attends to the complex crossings of race and nation with gender and sexuality. Tracing the conditions of possibility of Anglophone Filipino literature to U.S. colonialism in the Philippines in the early twentieth century, the book examines how a host of writers from across the century both imagine and address the Philippines and the United States, inventing a variety of artistic lineages and social formations in the process. Beyond the Nation considers a broad array of issues, from early Philippine nationalism, queer modernism, and transnational radicalism, to music-influenced and cross-cultural poetics, gay male engagements with martial law and popular culture, second-generational dynamics, and the relation between reading and revolution. Ponce elucidates not only the internal differences that mark this literary tradition but also the wealth of expressive practices that exceed the terms of colonial complicity, defiant nationalism, or conciliatory assimilation. Moving beyond the nation as both the primary analytical framework and locus of belonging, Ponce proposes that diasporic Filipino literature has much to teach us about alternative ways of imagining erotic relationships and political communities.

Spirit in the Dark Josef Sorett 2016-08-01 Most of the major black literary and cultural movements of the twentieth century have been understood and interpreted as secular, secularizing and, at times, profane. In this book, Josef Sorett demonstrates that religion was actually a formidable force within these movements, animating and organizing African American literary visions throughout the years between the New Negro Renaissance of the 1920s and the Black Arts movement of the 1960s. Sorett unveils the contours of a literary history that remained preoccupied with religion even as it was typically understood by authors, readers, and critics alike to be modern and, therefore, secular. Spirit in the Dark offers an account of the ways in which religion, especially Afro-Protestantism, remained pivotal to the ideas and aspirations of African American literature across much of the twentieth century. From the dawn of the New Negro Renaissance until the ascendance of the Black Arts movement, black writers developed a spiritual grammar for discussing race and art by drawing on terms such as "church" and "spirit" that were part of the landscape and lexicon of American religious history. Sorett demonstrates that religion and spirituality have been key categories for identifying and interpreting what was (or was not) perceived to constitute or contribute to black literature and culture. By examining figures and movements that have typically been cast as "secular," he offers theoretical insights that trouble the boundaries of what counts as "sacred" in scholarship on African American religion and culture. Ultimately, Spirit in the Dark reveals religion to be an essential ingredient, albeit one that was always questioned and contested, in the forging of an African American literary tradition.

Constructing Black Selves Lisa Diane McGill 2005-11-01 In 1965, the Hart-Cellar Immigration Reform Act ushered in a huge wave of immigrants from across the Caribbean—Jamaicans, Cubans, Haitians, and Dominicans, among others. How have these immigrants and their children negotiated languages of race and ethnicity in American social and cultural politics? As black immigrants, to which America do they assimilate? Constructing Black Selves explores the cultural production of second-generation Caribbean immigrants in the United States after World War II as a prism for understanding the formation of Caribbean American identity. Lisa D. McGill pays particular attention to music, literature, and film, centering her study around the figures of singer-actor Harry Belafonte, writers Paule Marshall, Audre Lorde, and Piri Thomas, and meringue-hip-hop group Proyecto Uno. Illuminating the ways in which Caribbean identity has been transformed by mass migration to urban landscapes, as well as the dynamic and sometimes conflicted relationship between Caribbean American and African American cultural politics, Constructing Black Selves is an important contribution to studies of twentieth century U.S. immigration, African American and Afro-Caribbean history and literature, and theories of ethnicity and race.

American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History Gina Misiroglu 2015-03-26 Counterculture, while commonly used to describe youth-oriented movements during the 1960s, refers to any attempt to challenge or change conventional values and practices or the dominant lifestyles of the day. This fascinating three-volume set explores these movements in America from colonial times to the present in colorful detail. "American Countercultures" is the first reference work to examine the impact of countercultural movements on American social history. It highlights the writings, recordings, and visual works produced by these movements to educate, inspire, and incite action in all eras of the nation's history. A-Z entries provide a wealth of information on personalities, places, events, concepts, beliefs, groups, and practices. The set includes numerous illustrations, a topic finder, primary source documents, a bibliography and a filmography, and an index.

African-American Writers Philip Bader 2004-01-01 African-American authors have consistently explored the political dimensions of literature and its ability to affect social change. African-American literature has also provided an essential framework for shaping cultural identity and solidarity. From the early slave narratives to the folklore and dialect verse of the Harlem Renaissance to the modern novels of today

Black Power Music! Reiland Rabaka 2022-06-14 Black Power Music! Protest Songs, Message Music, and the Black Power Movement critically explores the soundtracks of the Black Power Movement as forms of "movement music." That is to say, much of classic Motown, soul, and funk music often mirrored and served as mouthpieces for the views and values, as well as the aspirations and frustrations, of the Black Power Movement. Black Power Music! is also about the intense interconnections between Black popular culture and Black political culture, both before and after the Black Power Movement, and the ways in which the Black Power Movement in many senses symbolizes the culmination of centuries of African American politics creatively combined with, and ingeniously conveyed through, African American music. Consequently, the term "Black Power music" can be seen as a code word for African American protest songs and message music between 1965 and 1975. "Black Power music" is a new concept that captures and conveys the fact that the majority of the messages in Black popular music between 1965 and 1975 seem to have been missed by most people who were not actively involved in, or in some significant way associated with, the Black Power Movement.

SNCC's Stories Sharon Monteith 2020-10-15 Formed in 1960 in Raleigh, North Carolina, the Student Non-violent Coordinating Committee (SNCC) was a high-profile civil rights collective led by young people. For Howard Zinn in 1964, SNCC members were "new abolitionists," but SNCC pursued radical initiatives and Black Power politics in addition to reform. It was committed to grassroots organizing in towns and rural communities, facilitating voter registration and direct action through "projects" embedded in Freedom Houses, especially in the South: the setting for most of SNCC's stories. Over time, it changed from a tight cadre into a disparate group of many constellations but stood out among civil rights organizations for its participatory democracy and emphasis on local people deciding the terms of their battle for social change. Organizers debated their role and grappled with SNCC's responsibility to communities, to the "walking wounded" damaged by racial terrorism, and to individuals who died pursuing racial justice. SNCC's Stories examines the organization's print and publishing culture, uncovering how fundamental self- and group narration is for the underslung heroes of social movements. The organizer may be SNCC's dramatis personae, but its writers have been overlooked. In the 1960s it was assumed established literary figures would write about civil rights, and until now, critical attention has centered on the Black Arts Movement, neglecting what SNCC's writers contributed. Sharon Monteith gathers hard-to-find literature where the freedom movement in the civil rights South is analyzed as subjective history and explored imaginatively. SNCC's print culture consists of field reports, pamphlets, newsletters, fiction, essays, poetry, and plays, which serve as intimate and illuminative sources for understanding political action. SNCC's literary history contributes to the organization's legacy.

The Hearing Eye Graham Lock 2009-01-02 The widespread presence of jazz and blues in African American visual art has long been overlooked. The Hearing Eye makes the case for recognizing the music's importance, both as formal template and as explicit subject matter. Moving on from the use of iconic musical figures and motifs in Harlem Renaissance art, this groundbreaking collection explores the more allusive - and elusive - references to jazz and blues in a wide range of mostly contemporary visual artists. There are scholarly essays on the painters Rose Piper (Graham Lock), Norman Lewis (Sara Wood), Bob Thompson (Richard H. King), Romare Bearden (Robert G. O'Meally, Johannes V?lz) and Jean-Michel Basquiat (Robert Farris Thompson), as well an account of early blues advertising art (Paul Oliver) and a discussion of the photographs of Roy DeCarava (Richard Ings). These essays are interspersed with a series of in-depth interviews by Graham Lock, who talks to quilter Michael Cummings and painters Sam Middleton, Wadsworth Jarrell, Joe Overstreet and Ellen Banks about their musical inspirations, and also looks at art's reciprocal effect on music in conversation with saxophonists Marty Ehrlich and Jane Ira Bloom. With numerous illustrations both in the book and on its companion website, The Hearing Eye reaffirms the significance of a fascinating and dynamic aspect of African American visual art that has been too long neglected.

Freedom Sounds Ingrid Monson 2007-10-18 Freedom Sounds addresses the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s, and develops a new framework for thinking through the relationships among music, politics, aesthetics, and activism by carefully addressing the hot button racial and economic issues that generated contentious and soul-searching debate.

The Cambridge History of the American Novel Leonard Cassuto 2011-03-24 An authoritative and lively account of the development of the genre, by leading experts in the field.

Footsteps in the Dark George Lipsitz 2007 Most pop songs are short-lived. They appear suddenly and, if they catch on, seem to be everywhere at once before disappearing again into obscurity. Yet some songs resonate more deeply—often in ways that reflect broader historical and cultural changes. In Footsteps in the Dark, George Lipsitz illuminates these secret meanings, offering imaginative interpretations of a wide range of popular music genres from jazz to salsa to rock. Sweeping changes that only remotely register in official narratives, Lipsitz argues, can appear in vivid relief within popular music, especially when these changes occur outside mainstream white culture. Using a wealth of revealing examples, he discusses such topics as the emergence of an African American techno music subculture in Detroit as a contradictory case of digital capitalism and the prominence of banda, merengue, and salsa music in the 1990s as an expression of changing Mexican, Dominican, and Puerto Rican nationalisms. Approaching race and popular music from another direction, he analyzes the Ken Burns PBS series Jazz as a largely uncritical celebration of American nationalism that obscures the civil rights era's challenge to racial inequality, and he takes on the infamous campaigns to censor hip-hop and the radical black voice in the early 1990s. Teeming with astute observations and brilliant insights about race and racism, deindustrialization, and urban renewal and their connections to music, Footsteps in the Dark puts forth an alternate history of post-cold war America and shows why in an era given to easy answers and clichd versions of history, pop songs matter more than ever. George Lipsitz is professor of black studies and sociology at the University of California, Santa Barbara. Among his many books are Life in the Struggle, Dangerous Crossroads, and American Studies in a Moment of Danger (Minnesota, 2001).

Encyclopedia of American Poetry: The Twentieth Century Eric L. Haralson 2014-01-21 The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

A Companion to the Literature and Culture of the American South Richard Gray 2008-04-15 From slave narratives to the Civil War, and from country music to Southern sport, this Companion is the definitive guide to the literature and culture of the American South. Includes discussion of the visual arts, music, society, history, and politics in the region Combines treatment of major literary works and historical events with a survey of broader themes, movements and issues Explores the work of Edgar Allan Poe, Mark Twain, William Faulkner, Zora Neale Huston, Flannery O'Connor and Eudora Welty, as well as those - black and white, male and female - who are writing now Co-edited by the esteemed scholar Richard Gray, author of the acclaimed volume, A History of American Literature (Blackwell, 2003)

Iain Anderson 2012-05-26 This Is Our Music, declared saxophonist Ornette Coleman's 1960 album title. But whose music was it? At various times during the 1950s and 1960s, musicians, critics, fans, politicians, and entrepreneurs claimed jazz as a national art form, an Afrocentric race music, an extension of modernist innovation in other genres, a music of mass consciousness, and the preserve of a cultural elite. This original and provocative book explores who makes decisions about the value of a cultural form and on what basis, taking as its example the impact of 1960s free improvisation on the changing status of jazz. By examining the production, presentation, and reception of experimental music by Ornette Coleman, Cecil Taylor, John Coltrane, and others, Iain Anderson traces the strange, unexpected, and at times deeply ironic intersections between free jazz, avant-garde artistic movements, Sixties politics, and patronage networks. Anderson emphasizes free improvisation's enormous impact on jazz music's institutional standing, despite ongoing resistance from some of its biggest beneficiaries. He concludes that attempts by African American artists and intellectuals to define a place for themselves in American life, structural changes in the music industry, and the rise of nonprofit sponsorship portended a significant transformation of established cultural standards. At the same time, free improvisation's growing prestige depended in part upon traditional highbrow criteria: increasingly esoteric styles, changing venues and audience behavior, European sanction, withdrawal from the marketplace, and the professionalization of criticism. Thus jazz music's performers and supporters—and potentially those in other arts—have both challenged and accommodated themselves to an ongoing process of cultural stratification.

Race, Culture, and the Intellectuals, 1940–1970 Richard H. King 2004-08-17 To study this transition from universalism to cultural particularism, Richard King focuses on the arguments of major thinkers, movements, and traditions of thought, at the heart of the debate to construct a map of the ideological positions that were staked out and an intellectual history of this transition.

Spike Lee's America David Sterritt 2013-04-03 Spike Lee has directed, written, produced, and acted in dozens of films that present an expansive, nuanced, proudly opinionated, and richly multifaceted portrait of American society. As the only African-American filmmaker ever to establish a world-class career, Lee has paid acute attention to the experiences of racial and ethnic minorities. But white men and women also play important roles in his movies, and his interest in class, race, and urban life hasn't prevented his films from ranging over broad swaths of the American scene in stories as diverse as the audiences who view them. His defining trait is a willingness to raise hard questions about contemporary America without pretending to have easy answers; his pictures are designed to challenge and provoke us, not ease our minds or pacify our emotions. The opening words of his 1989 masterpiece Do the Right Thing present his core message in two emphatic syllables: "Wake up!" Spike Lee's America is a vibrant and provocative engagement not only with the work of a great filmmaker, but also with American society and politics.

Tony Whyton 2013-07-18 John Coltrane's A Love Supreme is widely considered one of the greatest jazz albums of all time. In Beyond A Love Supreme, author Tony Whyton explores both the musical aspects of A Love Supreme, and the album's seminal importance in jazz history, as well as its broader musical and cultural impact.

Kindred Spirits Brenna Moore 2021-07-02 Kindred Spirits takes us inside a remarkable network of Catholic historians, theologians, poets, and activists who pushed against both the far-right surge in interwar Europe and the secularizing tendencies of the leftist movements active in the early to mid-twentieth century. With meticulous attention to the complexity of real lives, Brenna Moore explores how this group sought a middle way anchored in "spiritual friendship"—religiously meaningful friendship understood as uniquely capable of facing social and political challenges. For this group, spiritual friendship was inseparable from resistance to European xenophobia and nationalism, anti-racist activism in the United States, and solidarity with Muslims during the Algerian War. Friendship, they believed, was a key to both divine and human realms, a means of accessing the transcendent while also engaging with our social and political existence. Some of the figures are still well known—philosopher Jacques Maritain, Nobel Prize laureate Gabriela Mistral, influential Islamicist Louis Massignon, poet of the Harlem renaissance Claude McKay—while others have unjustly faded from memory. Much more than an idealized portrait of a remarkable group of Catholic intellectuals from the past, Kindred Spirits is a compelling exploration of both the beauty and flaws of a vibrant social network worth remembering.

The SAGE Encyclopedia of African Cultural Heritage in North America Mwalimu J. Shujaa 2015-07-13 The Encyclopedia of African Cultural Heritage in North America provides an accessible ready reference on the retention and continuity of African culture within the United States. Our conceptual framework holds, first, that culture is a form of self-knowledge and knowledge about self in the world as transmitted from one person to another. Second, that African people continuously create their own cultural history as they move through time and space. Third, that African descended people living outside of Africa are also contributors to and participate in the creation of African cultural history. Entries focus on illuminating Africanisms (cultural retentions traceable to an African origin) and cultural continuities (ongoing practices and processes through which African culture continues to be created and formed). Thus, the focus is more culturally specific and less concerned with the broader transatlantic demographic, political and geographic issues that are the focus of similar recent reference works. We also focus less on biographies of individuals and political and economic ties and more on processes and manifestations of African cultural heritage and continuity. FEATURES: A two-volume A-to-Z work, available in a choice of print or electronic formats 350 signed entries, each concluding with Cross-references and Further Readings 150 figures and photos Front matter consisting of an Introduction and a Reader's Guide organizing entries thematically to more easily guide users to related entries Signed articles concluding with cross-references

Michael J. Kramer 2013-04-05 In his 1967 megahit "San Francisco," Scott McKenzie sang of "people in motion" coming from all across the country to San Francisco, the white-hot center of rock music and anti-war protests. At the same time, another large group of young Americans was also in motion, less eagerly, heading for the jungles of Vietnam. Now, in The Republic of Rock, Michael Kramer draws on new archival sources and interviews to explore sixties music and politics through the lens of these two generation-changing places--San Francisco and Vietnam. From the Acid Tests of Ken Kesey and the Merry Pranksters to hippie disc jockeys on strike, the military's use of rock music to "boost morale" in Vietnam, and the forgotten tale of a South Vietnamese rock band, The Republic of Rock shows how the musical connections between the City of the Summer of Love and war-torn Southeast Asia were crucial to the making of the sixties counterculture. The book also illustrates how and why the legacy of rock music in the sixties continues to matter to the meaning of citizenship in a global society today. Going beyond cliché narratives about sixties music, Kramer argues that rock became a way for participants in the counterculture to think about what it meant to be an American citizen, a world citizen, a citizen-consumer, or a citizen-soldier. The music became a resource for grappling with the nature of democracy in larger systems of American power both domestically and globally. For anyone interested in the 1960s, popular music, and American culture and counterculture, The Republic of Rock offers new insight into the many ways rock music has shaped our ideas of individual freedom and collective belonging.

Revolutionaries to Race Leaders Cedric Johnson 2007 The Black Power movement represented a key turning point in American politics. Disenchanted by the hollow progress of federal desegregation during the 1960s, many black citizens and leaders across the United States demanded meaningful self-determination. The popular movement they created was marked by a vigorous artistic renaissance, militant political action, and fierce ideological debate. Exploring the major political and intellectual currents from the Black Power era to the present, Cedric Johnson reveals how black political life gradually conformed to liberal democratic capitalism and how the movement's most radical aims—the rejection of white aesthetic standards, redefinition of black identity, solidarity with the Third World, and anticapitalist revolution—were gradually eclipsed by more moderate aspirations. Although Black Power activists transformed the face of American government, Johnson contends that the evolution of the movement as a form of ethnic politics restricted the struggle for social justice to the world of formal politics. Johnson offers a compelling and theoretically sophisticated critique of the rhetoric and strategies that emerged in this period. Drawing on extensive archival research, he reinterprets the place of key intellectual figures, such as Harold Cruse and Amiri Baraka, and influential organizations, including the African Liberation Support Committee, the National Black Political Assembly, and the National Black Independent Political Party in postsegregation black politics, while at the same time identifying the contradictions of Black Power radicalism itself. Documenting the historical retreat from radical, democratic struggle, Revolutionaries to Race Leaders ultimately calls for the renewal of popular struggle and class-conscious politics. Cedric Johnson is assistant professor of political science at Hobart and William Smith Colleges.

Race & Resistance Viet Thanh Nguyen 2002 Viet Nguyen argues that Asian American intellectuals need to examine their own assumptions about race, culture and politics, and makes his case through the example of literature.

Freedom Dreams Robin D.G. Kelley 2003-06-15 Kelley unearths freedom dreams in this exciting history of renegade intellectuals and artists of the African diaspora in the twentieth century. Focusing on the visions of activists from C. L. R. James to Malcolm X, Kelley writes of the hope that Communism offered, the mindscapes of Surrealism, the transformative potential of radical feminism, and of the four-hundred-year-old dream of reparations for slavery and Jim Crow. From the preeminent historian of black popular culture' (Cornel West), an inspiring work on the power of imagination to transform society.

The Global Politics of Jazz in the Twentieth Century Yoshiomi Saito 2019-08-28 From the mid-1950s to the late 1970s, jazz was harnessed as America's "sonic weapon" to promote an image to the world of a free and democratic America. Dizzy Gillespie, Dave Brubeck, Duke Ellington and other well-known jazz musicians were sent around the world – including to an array of Communist countries – as "jazz ambassadors" in order to mitigate the negative image associated with domestic racial problems. While many non-Americans embraced the Americanism behind this jazz diplomacy without question, others criticized American domestic and foreign policies while still appreciating jazz – thus jazz, despite its popularity, also became a medium for expressing anti-Americanism. This book examines the development of jazz outside America, including across diverse historical periods and geographies – shedding light on the effectiveness of jazz as an instrument of state power within a global political context. Saito examines jazz across a wide range of regions, including America, Europe, Japan and Communist countries. His research also draws heavily upon a variety of sources, primary as well as secondary, which are accessible in these diverse countries: all had their unique and culturally specific domestic jazz scenes, but also interacted with each other in an interesting dimension of early globalization. This comparative analysis on the range of unique jazz scenes and cultures offers a detailed understanding as to how jazz has been interpreted in various ways, according to the changing contexts of politics and society around it, often providing a basis for criticizing America itself. Furthering our appreciation of the organic relationship between jazz and global politics, Saito reconsiders the uniqueness of jazz as an exclusively "American music." This book will be of interest to students and scholars of international relations, the history of popular music, and global politics.

Writers of the Black Magic Circle Mary Helen Washington 2014-04-08 Mary Helen Washington recovers the vital role of 1950s leftist politics in the works and lives of modern African American writers and artists. While most histories of McCarthyism focus on the devastation of the blacklist and the intersection of leftist politics and American culture, few include the activities of radical writers and artists from the Black Popular Front. Washington's work incorporates these black intellectuals back into our understanding of mid-twentieth-century African American literature and art and expands our understanding of the creative ferment energizing all of America during this period. Mary Helen Washington reads four representative writers—Lloyd Brown, Frank London Brown, Alice Childress, and Gwendolyn Brooks—and surveys the work of the visual artist Charles White. She traces resonances of leftist ideas and activism in their artistic achievements and follows their balanced critique of the mainstream liberal and conservative political and literary spheres. Her study recounts the targeting of African American as well as white writers during the McCarthy era, reconstructs the events of the 1959 Black Writers' Conference in New York, and argues for the ongoing influence of the Black Popular Front decades after it folded. Defining the contours of a distinctly black modernism and its far-ranging radicalization of American politics and culture, Washington fundamentally reorients scholarship on African American and Cold War literature and life.

Freedom Is, Freedom Ain't Scott Saul 2009-06-30 In the long decade between the mid-fifties and the late sixties, jazz was changing more than its sound. The age of Max Roach's Freedom Now Suite, John Coltrane's A Love Supreme, and Charles Mingus's Black Saint and the Sinner Lady was a time when jazz became both newly militant and newly seductive, its example powerfully shaping the social dramas of the Civil Rights movement, the Black Power movement, and the counterculture. Freedom Is, Freedom Ain't is the first book to tell the broader story of this period in jazz--and American--history.

Todd Vogel 2001 .

Impossible to Hold Avital Bloch 2005-02 Revels in the complexities of female identity and American culture. The collection's sixteen original essays move beyond conventional discussions of hippie chicks and Weatherwomen to examine the diverse lives of women who helped to shape religion, sports, literature, and music, among other aspects of the cultural hodgepodge known as the sixties. From familiar names like Yoko Ono, Carole King, and Joan Baez to lesser-known figures like Anita Caspary and Barbara Deming, the women represent a variety of points on the celebrity and feminist spectrums. The book traces women who sought to break into "male" fields, women whose personae and work link the radical sixties to earlier cultural traditions, and those who consciously confronted power structures and demanded change. - from publisher information.

Slavery and the University Leslie M. Harris 2019-02-01 Slavery and the University is the first edited collection of scholarly essays devoted solely to the histories and legacies of this subject on North American campuses and in their Atlantic contexts. Gathering together contributions from scholars, activists, and administrators, the volume combines two broad bodies of work: (1) historically based interdisciplinary research on the presence of slavery at higher education institutions in terms of the development of proslavery and antislavery thought and the use of slave labor; and (2) analysis on the ways in which the legacies of slavery in institutions of higher education continued in the post–Civil War era to the present day. The collection features broadly themed essays on issues of religion, economy, and the regional slave trade of the Caribbean. It also includes case studies of slavery's influence on specific institutions, such as Princeton University, Harvard University, Oberlin College, Emory University, and the University of Alabama. Though the roots of Slavery and the University stem from a 2011 conference at Emory University, the collection extends outward to incorporate recent findings. As such, it offers a roadmap to one of the most exciting developments in the field of U.S. slavery studies and to ways of thinking about racial diversity in the history and current practices of higher education.

Steven C. Tracy 2011-11-01 Writers of the Black Chicago Renaissance comprehensively explores the contours and content of the Black Chicago Renaissance, a creative movement that emerged from the crucible of rigid segregation in Chicago's "Black Belt" from the 1930s through the 1960s. Heavily influenced by the Harlem Renaissance and the Chicago Renaissance of white writers, its participants were invested in political activism and social change as much as literature, art, and aesthetics. The revolutionary writing of this era produced some of the first great accolades for African American literature and set up much of the important writing that came to fruition in the Black Arts Movement. The volume covers a vast collection of subjects, including many important writers such as Richard Wright, Gwendolyn Brooks, and Lorraine Hansberry as well as cultural products such as black newspapers, music, and theater. The book includes individual entries by experts on each subject; a discography and filmography that highlight important writers, musicians, films, and cultural presentations; and an introduction that relates the Harlem Renaissance, the white Chicago Renaissance, the black Chicago Renaissance, and the Black Arts Movement. Contributors are Robert Butler, Robert H. Cataliotti, Maryemma Graham, James C. Hall, James L. Hill, Michael Hill, Lovalerie King, Lawrence Jackson, Angelene Jamison-Hall, Keith Leonard, Lisbeth Lipari, Bill V. Mullen, Patrick Naick, William R. Nash, Charlene Regester, Kimberly Ruffin, Elizabeth Schultz, Joyce Hope Scott, James Smethurst, Kimberly M. Stanley, Kathryn Waddell Takara, Steven C. Tracy, Zoe Trodd, Alan Wald, Jamal Eric Watson, Donyel Hobbs Williams, Stephen Caldwell Wright, and Richard Yarborough.

Cedric Tolliver 2019-10-07 Yields new insights by connecting Cold War counter-hegemonic writings in English and French by intellectuals of the African diaspora

Mercy, Mercy Me James C. Hall 2001 In its original account of black artistry and its recovery of overlooked works of the period, Mercy, Mercy Me marks a major contribution to our understanding of 1960s American culture."--BOOK JACKET.

This Is Our Music

Beyond A Love Supreme

Downloaded from www.sfeg.it on October 4, 2022 by guest