



**RESISTANCE, PARODY, AND  
DOUBLE CONSCIOUSNESS IN  
AFRICAN AMERICAN  
THEATRE, 1895-1910**

**DAVID KRASNER**

# Resistance Parody And Double Consciousness In African American Theater 1895 1910

**David Krasner**



## **Resistance Parody And Double Consciousness In African American Theater 1895 1910:**

**Resistance, Parody and Double Consciousness in African American Theatre, 1895-19** NA NA,1997-08-15 The history of African American performance and theatre is a topic that few scholars have closely studied or discussed as a critical part of American culture In this fascinating interdisciplinary volume David Krasner reveals such a history to be a tremendously rich one focusing particularly on the end of the nineteenth and the beginning of the 20th century The fields of history black literary theory cultural studies performance studies and postcolonial theory are utilized in an examination of several major productions In addition Krasner looks at the aesthetic significance of African American performers on the American stage and the meaning of the technique entitled cakewalking Investigating expressions of protest within the theatre Krasner reveals that this period was replete with moments of resistance to racism parodies of the minstrel tradition and double consciousness on the part of performers An enlightening work which unveils new information about its subject Resistance Parody and Double Consciousness in African American Theatre offers insights into African American artistry during an era of racism and conflict

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*The A to Z of African American Theater* Anthony D. Hill,Douglas Q. Barnett,2009-09-02 African American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals West African folklore and European theatrical practices A continuum of African folk traditions it combines storytelling mythology rituals music song and dance with ancestor worship from ancient times to the present It afforded black artists a cultural gold mine to celebrate what it was like to be an African American in The New World The A to Z of African American Theater celebrates nearly 200 years of black theater in the United States identifying representative African American theater producing organizations and chronicling their contributions to the field from its birth in 1816 to the present This is done through a chronology an introductory essay a bibliography and over 500 cross referenced dictionary entries on actors

directors playwrights plays theater producing organizations themes locations and theater movements and awards     The Black Circuit Rashida Z. Shaw McMahon, 2020-03-09 The Black Circuit Race Performance and Spectatorship in Black Popular Theatre presents the first book length study of Chitlin Circuit theatre the most popular and controversial form of Black theatre to exist outside the purview of Broadway since the 1980s Through historical and sociological research Rashida Z Shaw McMahon links the fraught racial histories in American slave plantations and early African American cuisine to the performance sites of nineteenth century minstrelsy early twentieth century vaudeville and mid twentieth century gospel musicals The Black Circuit traces this rise of a Black theatrical popular culture that exemplifies W E B Du Bois s 1926 parameters of for us near us by us and about us with critical differences that McMahon argues complicate our understanding of performance and spectatorship in African American theatre McMahon shows how an integrated and evolving network of consumerism culture circulation exchange ideologies and meaning making has emerged in the performance environments of Chitlin Circuit theatre that is reflective of the broader influences at play in acts of minority spectatorship She labels this network the Black Circuit     **African American Performance and Theater History** Harry J. Elam, David Krasner, 2001-01-18 African American Performance and Theatre History is an anthology of critical writings that explores the intersections of race theater and performance in America Assembled by two respected scholars in black theater and composed of essays from acknowledged authorities in the field Joseph Roach and Henry Louis Gates Jr among other this volume is organized into four sections representative of the ways black theater drama and performance past and present interact and enact continuous social cultural and political dialogues The premise behind the book is that analyzing African American theater and performance traditions offers insight into how race has operated and continues to operate in American society The only one volume collection of its kind this volume is likely to become the central reference for those studying black theater     **Historical Dictionary of African American Theater** Anthony D. Hill, Douglas Q. Barnett, 2008-12-04 African American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals West African folklore and European theatrical practices A continuum of African folk traditions it combines storytelling mythology rituals music song and dance with ancestor worship from ancient times to the present It afforded black artists a cultural gold mine to celebrate what it was like to be an African American in The New World The Historical Dictionary of African American Theater celebrates nearly 200 years of black theater in the United States identifying representative African American theater producing organizations and chronicling their contributions to the field from its birth in 1816 to the present This is done through a chronology an introductory essay a bibliography and over 500 cross referenced dictionary entries on actors directors playwrights plays theater producing organizations themes locations and theater movements and awards     **A History of African American Theatre** Errol G. Hill, James V. Hatch, 2003-07-17 Table of contents     **The African American Theatrical Body** Soyica Diggs Colbert, 2011-10-06 Presenting an innovative approach to performance studies and

literary history Soyica Colbert argues for the centrality of black performance traditions to African American literature including preaching dancing blues and gospel and theatre itself showing how these performance traditions create the performative ground of African American literary texts Across a century of literary production using the physical space of the theatre and the discursive space of the page W E B Du Bois Zora Neale Hurston James Baldwin August Wilson and others deploy performances to re situate black people in time and space The study examines African American plays past and present including *A Raisin in the Sun* *Blues for Mister Charlie* and Joe Turner's *Come and Gone* demonstrating how African American dramatists stage black performances in their plays as acts of recuperation and restoration creating sites that have the potential to repair the damage caused by slavery and its aftermath [Encyclopedia of the Harlem Renaissance](#) Cary D. Wintz, Paul Finkelman, 2012-12-06 From the music of Louis Armstrong to the portraits by Beauford Delaney the writings of Langston Hughes to the debut of the musical *Show Boat* the Harlem Renaissance is one of the most significant developments in African American history in the twentieth century The *Encyclopedia of the Harlem Renaissance* in two volumes and over 635 entries is the first comprehensive compilation of information on all aspects of this creative dynamic period For a full list of entries contributors and more visit the *Encyclopedia of Harlem Renaissance* website [Forgeries of Memory and Meaning](#) Cedric J. Robinson, 2007 Cedric J Robinson offers a new understanding of race in America through his analysis of theater and film of the early twentieth century He argues that economic political and cultural forces present in the eras of silent film and the early talkies fit *Beyond Blackface* William Fitzhugh Brundage, 2011 *Beyond Blackface* [Whiting Up](#) Marvin McAllister, 2011-12-05 In the early 1890s black performer Bob Cole turned blackface minstrelsy on its head with his nationally recognized whiteface creation a character he called Willie Wayside Just over a century later hiphop star Busta Rhymes performed a whiteface supercop in his hit music video *Dangerous* In this sweeping work Marvin McAllister explores the enduring tradition of whiting up in which African American actors comics musicians and even everyday people have studied and assumed white racial identities Not to be confused with racial passing or derogatory notions of acting white whiting up is a deliberate performance strategy designed to challenge America's racial and political hierarchies by transferring supposed markers of whiteness to black bodies creating unexpected intercultural alliances even as it sharply critiques racial stereotypes Along with conventional theater McAllister considers a variety of other live performance modes including weekly promenading rituals antebellum cakewalks solo performance and standup comedy For over three centuries whiting up as allowed African American artists to appropriate white cultural production fashion new black identities through these white forms and advance our collective ability to locate ourselves in others *A History of Modern Drama, Volume II* David Krasner, 2016-03-31 *A History of Modern Drama Volume II* explores a remarkable breadth of topics and analytical approaches to the dramatic works authors and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium Features detailed analyses of plays and playwrights examining the influence of a

wide range of writers from mainstream icons such as Harold Pinter and Edward Albee to more unorthodox works by Peter Weiss and Sarah Kane Provides global coverage of both English and non English dramas including works from Africa and Asia to the Middle East Considers the influence of art music literature architecture society politics culture and philosophy on the formation of postmodern dramatic literature Combines wide ranging topics with original theories international perspective and philosophical and cultural context Completes a comprehensive two part work examining modern world drama and alongside A History of Modern Drama Volume I offers readers complete coverage of a full century in the evolution of global dramatic literature

**A History of Modern Drama, Volume I** David Krasner, 2011-11-07 Covering the period 1879 to 1959 and taking in everything from Ibsen to Beckett this book is volume one of a two part comprehensive examination of the plays dramatists and movements that comprise modern world drama Contains detailed analysis of plays and playwrights connecting themes and offering original interpretations Includes coverage of non English works and traditions to create a global view of modern drama Considers the influence of modernism in art music literature architecture society and politics on the formation of modern dramatic literature Takes an interpretative and analytical approach to modern dramatic texts rather than focusing on production history Includes coverage of the ways in which staging practices design concepts and acting styles informed the construction of the dramas

**Making American Culture** P. Bradley, 2009-09-14 This book offers a social and cultural history of American culture in the formative years of the twentieth century examining forms such as vaudeville early film popular songs modernist art and many others in the context of contemporary social changes

**Cracking Up** Katelyn Hale Wood, 2021-06-01 Cracking Up archives and analyzes Black feminist stand up comedy in the United States over the past sixty years Looking closely at the work of Jackie Moms Mabley Mo Nique Wanda Sykes Sasheer Zamata Sam Jay Phoebe Robinson Jessica Williams Amanda Seales and Michelle Buteau this book shows how Black feminist comedy and the laughter it ignites are vital components of feminist queer and anti racist protest Katelyn Hale Wood interprets these artists not as tokens in a white male dominated field but as part of a continuous history of Black feminist performance and presence Broadly Cracking Up frames stand up comedy as an important platform from which to examine citizenship in the United States articulate Black feminist political thought and subvert structures of power Wood also champions comedic performance and theatre history as imperative contexts for advancing historical studies of race gender and sexuality From the comedy routines popular on Black vaudeville circuits to stand up on contemporary social media platforms Cracking Up excavates an overlooked history of Black women who have made the art of joke telling a key part of radical performance and political engagement

**African American Entertainers in Australia and New Zealand** Bill Egan, 2019-12-20 Eleven African Americans including a musician were among the First Fleet of colonial settlers to Australia In the 150 plus following years African Americans visiting the region included jubilee singers vaudevillians sports stars and general entertainers This book provides the only comprehensive history of more than 350 African American

entertainers in Australia and New Zealand between European settlement in Australia in 1788 and the entry of the United States into World War II in 1941 Famous names covered include boxer Jack Johnson film star Nina Mae McKinney and jazz singer Eva Taylor Background stories provide a multidimensional view of the entertainers time in a place very far from home

**Staging the Blues** Paige A. McGinley, 2014-09-10 Singing was just one element of blues performance in the early twentieth century Ma Rainey Bessie Smith and other classic blues singers also tapped joked and flaunted extravagant costumes on tent show and black vaudeville stages The press even described these women as actresses long before they achieved worldwide fame for their musical recordings In *Staging the Blues* Paige A McGinley shows that even though folklorists record producers and festival promoters set the theatricality of early blues aside in favor of notions of authenticity it remained creatively vibrant throughout the twentieth century Highlighting performances by Rainey Smith Lead Belly Sister Rosetta Tharpe Sonny Terry and Brownie McGhee in small Mississippi towns Harlem theaters and the industrial British North this pioneering study foregrounds virtuoso blues artists who used the conventions of the theater including dance comedy and costume to stage black mobility to challenge narratives of racial authenticity and to fight for racial and economic justice

*The Great American Songbooks* T. Austin Graham, 2013-01-31 In the late nineteenth and early twentieth centuries American authors pioneered a mode of musical writing that quite literally resounded beyond the printed page Novels gained soundtracks poetry compelled its audiences to sing and the ostensibly silent act of reading became anything but *The Great American Songbooks* is the story of this literature at once an overview of musical and authorial practice at the century's turn an investigation into the sensory dimensions of reading and a meditation on the effects that the popular arts have had on literary modernism The writings of John Dos Passos Theodore Dreiser T S Eliot F Scott Fitzgerald Langston Hughes Jean Toomer and Walt Whitman are heard in a new key the performers and tunesmiths who inspired them have their stories told and the music of the past long out of print and fashion is recapitulated and made available in digital form A work of criticism situated at the crossroads of literary analysis musicology and cultural history *The Great American Songbooks* demonstrates the importance of studying fiction and poetry from interdisciplinary perspectives and it suggests new avenues for research in the dawning age of the digital humanities

## **Resistance Parody And Double Consciousness In African American Theater 1895 1910** Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Resistance Parody And Double Consciousness In African American Theater 1895 1910**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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