

RAISE
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RAZE

Essays Since 1965



Raise Race Rays Raze Essays Since 1965

Darryl Dickson-Carr



Raise Race Rays Raze Essays Since 1965:

Raise, Race, Rays, Raze Amiri Baraka, 1972 **Raise Race Rays Raze** Author Amiri Baraka, 1971-12 **Raise, Race, Rays, Raze** Imamu Amiri Baraka, 1971 **Jazz Griots** Jean-Philippe Marcoux, 2012-06-27 This book studies how four representative African American poets of the 1960s Langston Hughes Umbra s David Henderson and the Black Arts Movement s Sonia Sanchez and Amiri Baraka engage in the tradition of griots in poetic dialogues with aesthetics music politics and Black History In so doing they narrate using jazz as meta language genealogies etymologies cultural legacies and Black hi stories In intersecting and complementary ways Hughes Henderson Sanchez and Baraka fashioned their griotism from theorizations of artistry as political engagement and in turn formulated a Black aesthetic based on jazz performativity on a series of jazz infused iterations that form a complex pattern of literary musical historical and political moments in constant cross fertilizing dialogues with one another This form of poetic call and response becomes a definitional literary template for these poets as it allows both the possibility of intergenerational dialogues between poets and musicians and dialogic potential between song and politics between Africa and Black America between vernacular continuums in their poems A Black Arts Poetry Machine David Grundy, 2019-02-07 A vital hub of poetry readings performance publications and radical politics in 1960s New York the Umbra Workshop was a cornerstone of the African American avant garde Bringing together new archival research and detailed close readings of poetry A Black Arts Poetry Machine is a groundbreaking study of this important but neglected group of poets David Grundy explores the work of such poets as Amiri Baraka Lorenzo Thomas and Calvin Hernton and how their innovative poetic forms engaged with radical political responses to state violence and urban insurrection Through this examination the book highlights the continuing relevance of the work of the Umbra Workshop today and is essential reading for anyone interested in 20th century American poetry Black World/Negro Digest , 1974-06 Founded in 1943 Negro Digest later Black World was the publication that launched Johnson Publishing During the most turbulent years of the civil rights movement Negro Digest Black World served as a critical vehicle for political thought for supporters of the movement **Making America, Making American Literature** A. Robert Lee, W. M. Verhoeven, 1996 If 1776 heralds America s Birth of the Nation so too it witnesses the rise of a matching and overlapping American Literature For between the 1770s and the 1820s American writing moves on from the ancestral Puritanism of New England and Virginia though not as yet into the American Renaissance so strikingly called for by Ralph Waldo Emerson Even so the concourse of voices which arise in this period that is between and including Benjamin Franklin and James Fenimore Cooper mark both a key transitional literary generation and yet one all too easily passed over in its own imaginative right This collection of fifteen specially commissioned essays seeks to establish new bearings a revision of one of the key political and literary eras in American culture Not only are Franklin and Cooper themselves carefully re evaluated in the making of America s new literary republic but figures like Charles Brockden Brown Washington Irving Philip Freneau William Cullen

Bryant the other Alexander Hamilton and the playwrights Royall Tyler and William Dunlop Other essays take a more inclusive perspective whether American epistolary fiction a first generation of American women authored fiction the public discourse of The Federalist Papers the rise of the American periodical or the founding African American generation of Phillis Wheatley What unites all the essays is the common assumption that the making of America was as much a matter of creating its national literature as the making of American literature was a matter of shaping a national identity

Du Bois's Dialectics Reiland Rabaka,2009-01-01 With chapters that undertake ideological critiques of education religion the politics of reparations and the problematics of black radical politics in contemporary culture and society Du Bois s Dialectics employs Du Bois as its critical theoretical point of departure and demonstrates his and Africana Studies contributions to as well as contemporary critical theory s connections to critical pedagogy sociology of religion and reparations theory Rabaka offers the first critical theoretical treatment of the W E B Du Bois Booker T Washington debate which lucidly highlights Du Bois s transition from a bourgeois black liberal to a black radical and revolutionary democratic socialist

Concepts of Cabralism Reiland Rabaka,2014-07-16 By examining Amilcar Cabral s theories and praxes as well as several of the antecedents and major influences on the evolution of his radical politics and critical social theory Concepts of Cabralism Amilcar Cabral and Africana Critical Theory simultaneously reintroduces chronicles and analyzes several of the core characteristics of the Africana tradition of critical theory Reiland Rabaka s primary preoccupation is with Cabral s theoretical and political legacies that is to say with the ways in which he constructed deconstructed and reconstructed theory and the aims objectives and concrete outcomes of his theoretical applications and discursive practices The book begins with the Negritude Movement and specifically the work of L opold Senghor Aim C saire and Jean Paul Sartre Next it shifts the focus to Frantz Fanon s discourse on radical disalienation and revolutionary decolonization Finally it offers an extended engagement of Cabral s critical theory and contributions to the Africana tradition of critical theory Ultimately Concepts of Cabralism chronicles and critiques revisits and revises the black radical tradition with an eye toward the ways in which classical black radicalism informs or should inform not only contemporary black radicalism African nationalism and Pan Africanism but also contemporary efforts to create a new anti racist anti sexist anti capitalist anti colonialist and anti imperialist critical theory of contemporary society what has come to be called Africana critical theory

Queer Pop Bettina Papenburg,Kathrin Dreckmann,2024-07-01 Popular culture encompasses and draws on a rich history of works by musicians filmmakers writers photographers and performers who question the contours of traditional sexual and gender identities including but not limited to members of LGBTQIA communities When encountered on the stage or screen for instance in the guise of drag performances forms of sexual ambiguity often spark fascination Yet in everyday life in various socio cultural contexts sexual and bodily difference in all its forms is still met with hostility rendering vulnerable those human beings that deviate from the white male straight able bodied norm Queer artists today respond to social stigma in multiple creative ways for example by

transforming negative affect fostering a politics of care and rewriting history This volume considers how feminist queer and trans musicians filmmakers curators and performance artists contribute to popular culture It explores the many ways of relating to difference however this is conceived that their contributions enable What affects do their works engender How do they rouse their audience and to what ends How do they fabricate and circulate provocative messages about new forms of gender race class and desire What other visions do they inspire *New Makers of Modern Culture* Justin Wintle, 2016-04-22

New Makers of Modern Culture is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth Century Culture* published by Routledge in the early 1980s The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet Containing over eight hundred essay style entries and covering the period from 1850 to the present *New Makers of Modern Culture* includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley next to John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries With its global reach *New Makers of Modern Culture* provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing There is an index of names and key terms

Angry Planet Anne Stewart, 2023-01-17 Before the idea of the Anthropocene there was the angry planet How might we understand an earthquake as a complaint or erosion as a form of protest in short the Earth as an angry planet Many novels from the end of the millennium did just that centering around an Earth that acts moves shapes human affairs and creates dramatic nonanthropogenic change In *Angry Planet* Anne Stewart uses this literature to develop a theoretical framework for reading with and through planetary motion Typified by authors like Colson Whitehead Octavia Butler and Leslie Marmon Silko whose work anticipates contemporary critical concepts of entanglement withdrawal delinking and resurgence angry planet fiction coalesced in the 1990s and delineated the contours of a decolonial ontology Stewart shows how this fiction brought Black and Indigenous thought into conversation offering a fresh account of globalization in the 1990s from the perspective of the American Third World construing it as the era that first made connections among environmental crises and antiracist and decolonial struggles By synthesizing these major intersections of thought production in the final decades of the

twentieth century Stewart offers a recent history of dissent to the young movements of the twenty first century As she reveals this knowledge is crucial to incipient struggles of our contemporary era as our political imaginaries grapple with the major challenges of white nationalism and climate change denial **African American Satire** Darryl Dickson-Carr,2001 Satire s real purpose as a literary genre is to criticize through humor irony caricature and parody and ultimately to defy the status quo In African American Satire Darryl Dickson Carr provides the first book length study of African American satire and the vital role it has played In the process he investigates African American literature American literature and the history of satire Book Jacket **Start a Riot!** Casarae Lavada Abdul-Ghani,2022-07-27 While the legacy of Black urban rebellions during the turbulent 1960s continues to permeate throughout US histories and discourses scholars seldom explore within scholarship examining Black Cultural Production artist writers of the Black Arts Movement BAM that addressed civil unrest specifically riots in their artistic writings Start a Riot Civil Unrest in Black Arts Movement Drama Fiction and Poetry analyzes riot iconography and its usefulness as a political strategy of protestation Through a mixed methods approach of literary close reading historical and sociological analysis Casarae Lavada Abdul Ghani considers how BAM artist writers like Amiri Baraka LeRoi Jones Ben Caldwell Gwendolyn Brooks Sonia Sanchez and Henry Dumas challenge misconceptions regarding Black protest through experimental explorations in their writings Representations of riots became more pronounced in the 1960s as pivotal leaders shaping Black consciousness such as Malcolm X and Martin Luther King Jr were assassinated BAM artist writers sought to override the public s interpretation in their literary expos s that a riot s disjointed and disorderly methods led to more chaos than reparative justice Start a Riot uncovers how BAM artist writers expose anti Black racism and by extension the United States inability to compromise with Black America on matters related to citizenship rights housing in security economic inequality and education tenets emphasized during the Black Power Movement Abdul Ghani argues that BAM artist writers did not merely write literature that reflected a spirit of protest in many cases they understood their texts themselves as acts of protest *The Civil Rights Movement in America* Peter B. Levy,2015-04-28 This single volume work provides a concise up to date and reliable reference work that students teachers and general readers can turn to for a comprehensive overview of the civil rights movement a period of time incorporating events that shaped today s society This single volume encyclopedia not only provides accessible A Z entries about the well known people and events of the Civil Rights Movement but also offers coverage of lesser known contributors to the movement s overall success and outcomes This comprehensive work provides both authoritative ready reference and curricular content presented in a lively and accessible format that will support inquiry critical thinking and a deeper understanding of the importance of the time period The Civil Rights Movement in America From Black Nationalism to the Women s Political Council provides high school readers with accessible factual information and sources for further exploration Its entries serve to document how the movement eventually toppled Jim Crow and inspired broader struggles for human rights including the women s and gay liberation

movements in the United States and around the globe Just as importantly the events of the civil rights movement serve to demonstrate the ability of ordinary people such as Rosa Parks to alter the course of history an apt lesson for all readers

We Are an African People Russell Rickford,2016-01-14 During the height of the Black Power movement of the late 1960s and 1970s dozens of Pan African nationalist private schools from preschools to post secondary ventures appeared in urban settings across the United States The small independent enterprises were often accused of teaching hate and were routinely harassed by authorities Yet these institutions served as critical mechanisms for transmitting black consciousness Founded by activist intellectuals and other radicalized veterans of the civil rights movement the schools strove not simply to bolster the academic skills and self esteem of inner city African American youth but also to decolonize minds and foster a vigorous and regenerative sense of African identity In We Are An African People historian Russell Rickford traces the intellectual lives of these autonomous black institutions established dedicated to pursuing the self determination that the integrationist civil rights movement had failed to provide Influenced by Third World theorists and anticolonial campaigns organizers of the schools saw formal education as a means of creating a vanguard of young activists devoted to the struggle for black political sovereignty throughout the world Most of the institutions were short lived and they offered only modest numbers of children a genuine alternative to substandard inner city public schools Yet their stories reveal much about Pan Africanism as a social and intellectual movement and as a key part of an indigenous black nationalism Rickford uses this largely forgotten movement to explore a particularly fertile period of political cultural and social revitalization that strove to revolutionize African American life and envision an alternate society Reframing the post civil rights era as a period of innovative organizing he depicts the prelude to the modern Afrocentric movement and contributes to the ongoing conversation about urban educational reform race and identity

Brothers Gonna Work It Out Charise Cheney,2005-08-01 Brothers Gonna Work It Out considers the political expression of rap artists within the historical tradition of black nationalism Interweaving songs and personal interviews with hip hop artists and activists including Chuck D of Public Enemy KRS One Rosa Clemente manager of dead prez and Wise Intelligent of Poor Righteous Teachers Cheney links late twentieth century hip hop nationalists with their nineteenth century spiritual forebears Cheney examines Black nationalism as an ideology historically inspired by a crisis of masculinity Challenging simplistic notions of hip hop culture as simply sexist or misogynistic she pays particular attention to Black nationalists historicizing of slavery and their visualization of male empowerment through violent resistance She charts the recent rejection of Christianity in the lyrics of rap nationalist music due to the perception that it is too conciliatory and the increasing popularity of Black Muslim rap artists Cheney situates rap nationalism in the 1980s and 90s within a long tradition of Black nationalist political thought which extends beyond its more obvious influences in the mid to late twentieth century like the Nation of Islam or the Black Power Movement and demonstrates its power as a voice for disenfranchised and disillusioned youth all over the world

Scars of Conquest/masks of Resistance Tejumola

Olaniyan,1995 Examining in detail the dramas of Baraka Soyinka Walcott and Shange this study describes how these black writers are preoccupied with the invention of a postimperial cultural identity It charts the foundations of an important aesthetic form the drama of the African diaspora **Twentieth Century American Literature** Warren French,1980-11-01

Historical Dictionary of the Beat Movement Paul Varner,2012-06-21 The Beat Movement was one of the most radical and innovative literary and arts movements of the 20th century and the history of the Beat Movement is still being written in the early years of the 21st century Unlike other kinds of literary and artistic movements the Beat Movement is self perpetuating After the 1950s generation headlined by Jack Kerouac Allen Ginsberg and William S Burroughs a new generation arose in the 1960s led by writers such as Diane Wakoski Anne Waldman and poets from the East Side Scene In the 1970s and 1980s writers from the Poetry Project at St Mark s Church and contributors to World magazine continued the movement The 1980s and 1990s Language Movement saw itself as an outgrowth and progression of previous Beat aesthetics Today poets and writers in San Francisco still gather at City Lights Bookstore and in Boulder at the Jack Kerouac School of Disembodied Poetics and continue the movement It is now a postmodern movement and probably would be unrecognizable to the earliest Beats It may even be in the process of finally shedding the name Beat But the Movement continues The Historical Dictionary of the Beat Movement covers the movement s history through a chronology an introductory essay and an extensive bibliography The dictionary section has over 700 cross referenced entries on significant people themes critical issues and the most significant novels poems and volumes of poetry and prose that have formed the Beat canon This book is an excellent access point for students researchers and anyone wanting to know more about the Beat Movement

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