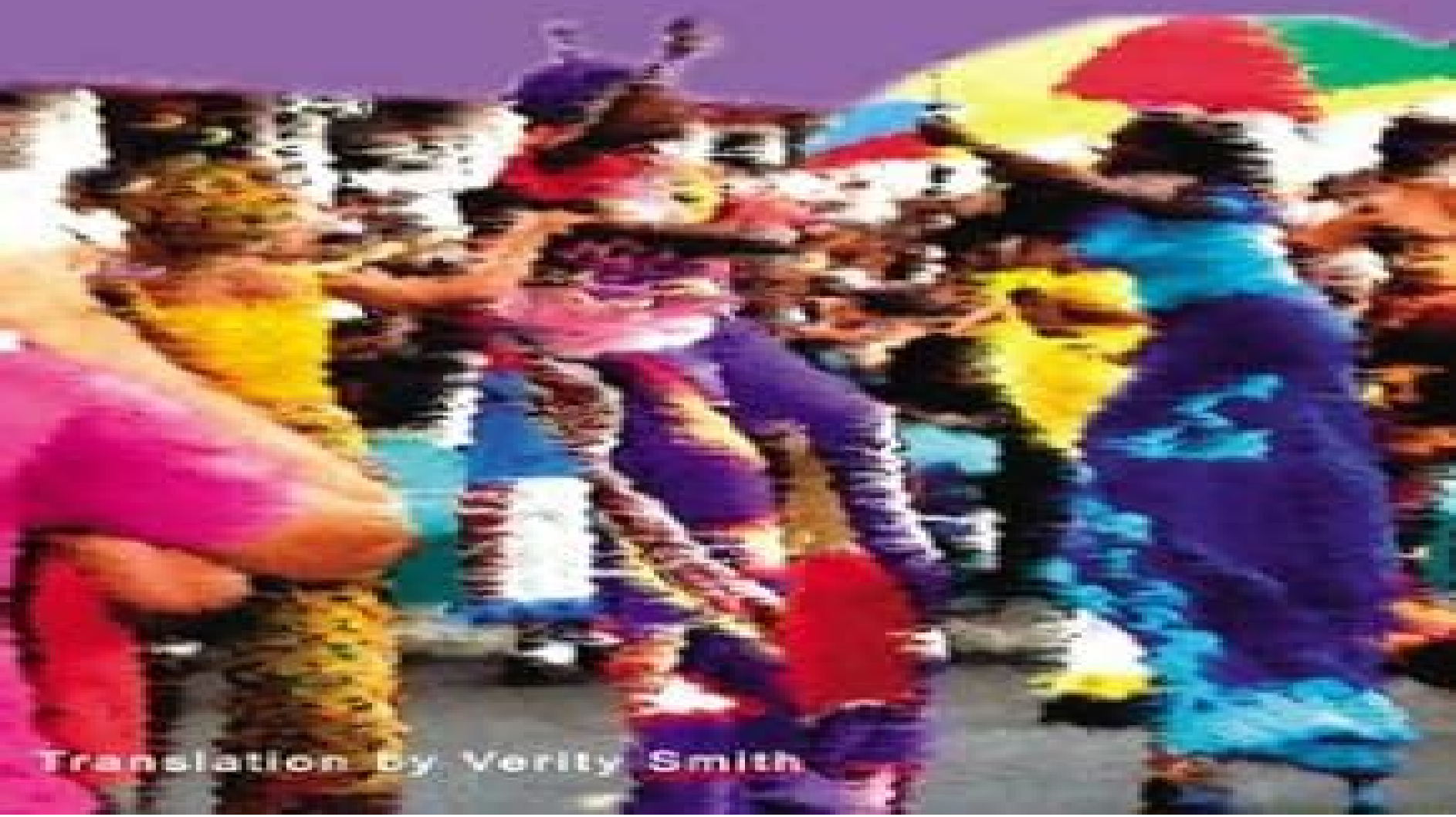


Making a Scene

Cuban Women's Stories

Edited by Mirta Yanez



Translation by Verity Smith

Making A Scene Cuban Womens Stories

Julie Brown



Making A Scene Cuban Womens Stories:

Making the Scene Alexander Stewart, 2007-08-02 The received wisdom of popular jazz history is that the era of the big band was the 1930s and 40s when swing was at its height But as practicing jazz musicians know even though big bands lost the spotlight once the bebop era began they never really disappeared Making the Scene challenges conventional jazz historiography by demonstrating the vital role of big bands in the ongoing development of jazz Alex Stewart describes how jazz musicians have found big bands valuable He explores the rich rehearsal band scene in New York and the rise of repertory orchestras Making the Scene combines historical research ethnography and participant observation with musical analysis ethnic studies and gender theory dismantling stereotypical views of the big band **Women Re-Creating Classics** Emily Hauser, Helena Taylor, 2025-06-12 In the last few years there has been a major and unmissable surge in women's retellings and re-creations of ancient myths and texts that has put women's re-creations of Classics centre stage Drawing together an interdisciplinary range of creative and scholarly voices this volume asks why classical creative retellings by women are so popular now and considers what creativity can do to foster new ways of thinking and writing about Classics thus blurring the boundary between the creative and the critical Contributors engage with debates on how to make Classics more accessible through the medium of creative works so that it is not just a discipline for the select few This second volume in a two volume set brings together original creative work by some of the many women writers who are pushing forward changes in the landscape of re-creating Classics from Madeline Miller to Jennifer Saint Emily Hauser Caroline Lawrence Roz Kaveney Nikita Gill Fiona Benson Anne Carson and many more These are set alongside discussions and interviews between writers and academics roundtable conversations among poets and critics and reflections on creative and inclusive pedagogy thus offering a cutting edge collaboration between practitioners and researchers and underlining the centrality of women's re-creations of Classics to the contemporary shaping of the field *Black Women as Custodians of History: Unsung Rebel (M)Others in African American and Afro-Cuban Women's Writing* Paula Sanmartin, 2014-03-28 This book is an essential addition to the study of comparative black literature of the Americas it will also fill the gap that exists on theoretical studies exploring black women's writing from the Spanish Caribbean This book examines literary representations of the historic roots of black women's resistance in the United States and Cuba by studying the following texts by both African American and Afro-Cuban women from four different literary genres autobiographical slave narrative contemporary novel on slavery testimonial narrative and poetry Incidents in the Life of a Slave Girl 1861 by the African American former slave Harriet Jacobs Dessa Rose 1986 by the African American writer Sherley Ann Williams Reyita sencillamente testimonio de una negra cubana nonagenarian Simply Reyita Testimonial Narrative of a Nonagenarian Black Cuban Woman 1996 written transcribed by the Afro-Cuban historian Daisy Rubiera Castillo from her interviews with her mother Mar a de los Reyes Castillo Bueno Reyita and a selection of poems from the contemporary Afro-Cuban poets Nancy Morej n and Georgina Herrera The study

argues that the writers participate in black women's self inscription in the historical process by positioning themselves as subjects of their history and seizing discursive control of their histories. Although the texts form part of separate discourses, the book explores the commonalities of the rhetorical devices and narrative strategies employed by the authors as they disassemble racist and sexist stereotypes, reconstructing black female subjectivity through an image of active resistance against oppression, one that authorizes unconventional definitions of womanhood and motherhood. The book shows that in the women's revisions of national history, their writings also demonstrate the pervasive role of racial and gender categories in the creation of a discourse of national identity while promoting a historiography constructed within flexible borders that need to be negotiated constantly. The study's engagement in crosscultural exploration constitutes a step further in opening connections with a comparative literary study that is theoretically engaging in order to include Afro-Cuban women writers and Afro-Caribbean scholars into scholarly discussions in which African American women have already managed to participate with a series of critical texts. The book explores connections between methods and perspectives derived from Western theories and from Caribbean and Black studies while recognizing the black women authors studied as critics and scholars. In this sense, the book includes some of the writers' own commentaries about their work taken from interviews, many of them conducted by the author Paula Sanmartín herself, as well as critical essays and letters. *Black Women as Custodians of History* adds a new dimension to the body of existing criticism by challenging the ways assumptions have shaped how literature is read by black women writers. Paula Sanmartín's study is a vivid demonstration of the strengths of embarking on multidisciplinary study. This book will be useful to several disciplines and areas of study such as African diaspora studies, African American studies, Afro-Latin American and Afro-Caribbean studies, women's studies, genre studies, and slavery studies.

Based on a True Story Donald F. Stevens, 1998-07-01 Combining history with discussions of dramatic cinema, *Based on a True Story: Latin American History at the Movies* examines how film has portrayed Latin America from the late fifteenth century to the present. The book opens with an introduction on the visual presentation of the past in the movies, while the rest of the book consists of essays that explore the best feature films on Latin America from the professional historian's perspective.

Telling Migrant Stories Esteban E. Loustaunau, Lauren E. Shaw, 2021-11-02 This book is a collection of edited theoretical essays on the power of contemporary documentary film to voice the social agency of Latin American immigrants to the United States and Europe and to reveal some of the global systemic conditions that generate mass migrations and lead to the dehumanization of undocumented immigrants. Linking the function of documentary to represent immigrants as performing agents whose voices generally are not heard publicly, this volume also features interviews with prominent documentarians whose films and videos respond to conditions of migration from a variety of perspectives.

Anarchist Cuba Kirwin Shaffer, 2019-05-01 This is the first critical in-depth study of the anarchist movement in Cuba in the three decades after the republic's independence from Spain in 1898. Kirwin Shaffer shows that anarchists played a significant until

now little known role among Cuban leftists in shaping issues of health education immigration the environment and working class internationalism They also criticized the state of racial politics cultural practices and the conditions of children and women on the island In the chaotic new country members of the anarchist movement reinterpreted the War for Independence and the revolutionary ideas of patriot Jos Mart embarking on a nationwide debate with the larger Cuban establishment about what it meant to be Cuban To counter the dominant culture the anarchists created their own initiatives schools health institutes vegetarian restaurants theater and fiction writing groups and occasional calls for nudism and as a result they challenged both the existing elite and the occupying U S military forces Shaffer also focuses on what anarchists did to prepare the masses for a social revolution While many of the Cuban anarchists ideals flowed from Europe their programs criticisms and literature reflected the specifics of Cuban reality and appealed to Cuba s popular classes Using theories of working class internationalism countercultures popular culture and social movements Shaffer analyzes archival records pamphlets newspapers and novels showing how the anarchist movement in republican Cuba helped shape the country s early leftist revolutionary agenda Shaffer s portrait of the conflict between anarchists and their enemies illuminates the multiple forces that pervaded life on the island in the twentieth century until the rise of the Gerardo Machado dictatorship in the 1920s This important book places anarchism in its rightful historical role as a vital current within Cuban radical political culture

The Dial Francis Fisher Browne,Waldo Ralph Browne,Scofield Thayer,1900 **A Feminist Counter-History of Latin American Documentary** Lorena Cervera Ferrer,2025-08-28 A Feminist Counter History of Latin American Documentary provides a new lens through which to revisit the history of Latin American cinema and proposes three approximations to the study of women s documentary produced between the early 1970s and the mid 1990s With a focus on documentaries with clear political intents this book illustrates some of the thematic interests authorial modes production practices formal devices and aesthetic strategies employed by women filmmakers Through analysis of the contexts processes and forms of a selection of films the author shows how these non fiction films shed light on the precarious conditions that characterised women s greater entry into the workforce on the circulation of feminist ideas and on the inevitable questioning of identity that resulted from migration and displacement This volume will appeal to scholars and students interested in women s and feminist cinema documentary history theory and practice and Latin American history and culture

American Women Short Story Writers Julie Brown,2014-05-01 This collection of original and classic essays examines the contributions that female authors have made to the short story The introductory chapter discusses why genre critics have ignored works by women and why feminist scholars have ignored the short story genre Subsequent chapters discuss early stories by such authors as Lydia Maria Child and Rose Terry Cooke Others are devoted to the influences race class sexual orientation education that have shaped women s short fiction through the years Women s special stylistic formal and thematic concerns are also discussed in this study The final essay addresses the ways our contemporary creative writing

classes are stifling the voices of emerging young female authors The collection includes an extensive five part bibliography

Reach Out and Read the World Europa Editions,2017-05-02 Spanning six continents the Reach Out and Read the World sampler contains excerpts from a large selection of international fiction published over Europa s twelve year history as an independent publisher that encourages global and social empathy The compilation is completed with an introduction by Europa s Editor in Chief Michael Reynolds country profiles discussion questions and a 71 Reasons to Read International Literature comment piece by booksellers from across the United States on the importance of reading internationally

Altogether Reach Out and Read the World is a transformative read one that helps humanize our world through the power of story New Century Path ,1902 **Performing Cuba** Denis Jorge Berenschot,2005 The Cuban Revolution has generated extraordinary literary achievements by writers both within Cuba and in exile This book focuses on selected works by Edmundo Desnoes Senel Paz and El as Miguel Mu oz and the transformations of their texts from prose to film and theatre Performing Cuba breaks new ground by clearly demonstrating how these multiple rewritings and additional authorial voices from the filmic and theatrical media rewrite the characters gender performances in order to manipulate the texts reading

Black Genders and Sexualities S. McGlotten,D. Davis,2012-12-06 Cutting across the humanities and social sciences and situated in sites across the black diaspora the work in this book collectively challenges notions that we are living in a post racial age and instead argue for the specificity of black cultural experiences as shaped by gender and sex Century Path ,1902 The Drama of the American Short Story, 1800-1865 Michael J. Collins,2016-10-20 A new history of the origins of the American short story and its relationship to theatrical performance culture **Moving Picture World and View**

Photographer ,1916 **Reclaiming Authorship** Susan S. Williams,2013-06-15 There was in the nineteenth century a distinction made between writers and authors Susan S Williams notes the former defined as those who composed primarily from mere experience or observation rather than from the unique genius or imagination of the latter If women were more often cast as writers than authors by the literary establishment there also emerged in magazines advice books fictional accounts and letters a specific model of female authorship one that valorized natural feminine traits such as observation and emphasis on detail while also representing the distance between amateur writing and professional authorship Attending to biographical and cultural contexts and offering fresh readings of literary works Reclaiming Authorship focuses on the complex ways writers such as Maria S Cummins Louisa May Alcott Elizabeth Keckley Mary Abigail Dodge Elizabeth Stuart Phelps and Constance Fenimore Woolson put this model of female authorship into practice Williams shows how it sometimes intersected with prevailing notions of male authorship and sometimes diverged from them and how it is often precisely those moments of divergence when authorship was reclaimed by women The current trend to examine women writers rather than authors marks a full rotation of the circle and writers can indeed be the more capacious term embracing producers of everything from letters and diaries to published books Yet certain nineteenth century women made particular efforts to claim

the title author Williams demonstrates and we miss something of significance by ignoring their efforts **The Cinema of Agnès Varda** Delphine Benezet, 2014-04-14 Agnès Varda a pioneer of the French New Wave has been making radical films for over half a century. Many of these are considered by scholars, filmmakers and audiences alike as audacious, seminal and unforgettable. This volume considers her production as a whole, revisiting overlooked films like *Mur Murs* (1980) and connecting her cinema to recent installation work. This study demonstrates how Varda has resisted norms of representation and dictates of production. It also shows how she has elaborated a personal repertoire of images, characters and settings which all provide insight on their cultural and political contexts. The book thus offers new readings of this director's multifaceted career, arguing that her work should be seen as an aesthetically influential and ethically driven production where cinema is both a political and collaborative practice and a synesthetic art form. Congressional Record United States Congress, 1975 *History of the George Washington Bicentennial Celebration* United States George Washington Bicentennial Commission, 1932

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Table of Contents Making A Scene Cuban Womens Stories

1. Understanding the eBook Making A Scene Cuban Womens Stories
 - The Rise of Digital Reading Making A Scene Cuban Womens Stories
 - Advantages of eBooks Over Traditional Books
2. Identifying Making A Scene Cuban Womens Stories
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Making A Scene Cuban Womens Stories
 - User-Friendly Interface
4. Exploring eBook Recommendations from Making A Scene Cuban Womens Stories
 - Personalized Recommendations
 - Making A Scene Cuban Womens Stories User Reviews and Ratings
 - Making A Scene Cuban Womens Stories and Bestseller Lists
5. Accessing Making A Scene Cuban Womens Stories Free and Paid eBooks

- Making A Scene Cuban Womens Stories Public Domain eBooks
- Making A Scene Cuban Womens Stories eBook Subscription Services
- Making A Scene Cuban Womens Stories Budget-Friendly Options
- 6. Navigating Making A Scene Cuban Womens Stories eBook Formats
 - ePub, PDF, MOBI, and More
 - Making A Scene Cuban Womens Stories Compatibility with Devices
 - Making A Scene Cuban Womens Stories Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Making A Scene Cuban Womens Stories
 - Highlighting and Note-Taking Making A Scene Cuban Womens Stories
 - Interactive Elements Making A Scene Cuban Womens Stories
- 8. Staying Engaged with Making A Scene Cuban Womens Stories
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Making A Scene Cuban Womens Stories
- 9. Balancing eBooks and Physical Books Making A Scene Cuban Womens Stories
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Making A Scene Cuban Womens Stories
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Making A Scene Cuban Womens Stories
 - Setting Reading Goals Making A Scene Cuban Womens Stories
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Making A Scene Cuban Womens Stories
 - Fact-Checking eBook Content of Making A Scene Cuban Womens Stories
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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