

DANCING MANY DRUMS

Excavations
in African
American
Dance



EDITED BY **Thomas F. DeFrantz**

Dancing Many Drums

**Frederick Starr, Milwaukee Public
Museum, Richard Anthony
Muttkowski, Samuel Alfred
Barrett, Sigmund Graenicher**

Dancing Many Drums:

Dancing Many Drums Thomas F. Defrantz, 2002-04-01 Few will dispute the profound influence that African American music and movement has had in American and world culture *Dancing Many Drums* explores that influence through a groundbreaking collection of essays on African American dance history theory and practice In so doing it reevaluates black and African American as both racial and dance categories Abundantly illustrated the volume includes images of a wide variety of dance forms and performers from ring shouts vaudeville and social dances to professional dance companies and Hollywood movie dancing Bringing together issues of race gender politics history and dance *Dancing Many Drums* ranges widely including discussions of dance instruction songs the blues aesthetic and Katherine Dunham's controversial ballet about lynching Southland In addition there are two photo essays the first on African dance in New York by noted dance photographer Mansa Mussa and another on the 1934 African opera *Kykunkor* or the *Witch Woman* *Migrations of Gesture* Carrie Noland, Sally Ann Ness, 2008 Derived from the Latin verb *gerere* to carry act or do gesture has accrued critical currency but has remained undertheorized *Migrations of Gesture* addresses this absence and provides a complex theory on the value of gesture for understanding human sign production Gestures migrate from body to body from one medium to another and between cultural contexts Juxtaposing distinct approaches to gesture in order to explore the ways in which they at once shape and are influenced by culture the contributors examine the works of writers Henri Michaux and Stphane Mallarm photographers Henri Cartier Bresson and Robert Frank and filmmakers Hou Hsiao Hsien and Martin Arnold along with cultural practices such as gang walking ballet and classical Indian dance The authors move deftly between an organic phenomenal appreciation of human expression and a historicist semiotic understanding of how the human is itself created through gestural routines Contributors Mark Franko U of California Santa Cruz Ketu H Katrak U of California Irvine Akira Mizuta Lippit U of Southern California Susan A Phillips Pitzer College Deidre Sklar Lesley Stern U of California San Diego Blake Stimson U of California Davis Carrie Noland is associate professor of French literature and critical theory at the University of California Irvine Sally Ann Ness is professor of anthropology at University of California Riverside **Rooted Jazz Dance** Lindsay Guarino, Carlos R.A. Jones, Wendy Oliver, 2022-02-01 National Dance Education Organization Ruth Lovell Murray Book Award UNCG Susan W Stinson Book Award for Dance Education Strategies for recovering the Africanist roots of jazz dance in teaching and practice An African American art form jazz dance has an inaccurate historical narrative that often sets Euro American aesthetics and values at the inception of the jazz dance genealogy The roots were systemically erased and remain widely marginalized and untaught and the devaluation of its Africanist origins and lineage has largely gone unchallenged Decolonizing contemporary jazz dance practice this book examines the state of jazz dance theory pedagogy and choreography in the twenty first century recovering and affirming the lifeblood of jazz in Africanist aesthetics and Black American culture *Rooted Jazz Dance* brings together jazz dance scholars practitioners choreographers and

educators from across the United States and Canada with the goal of changing the course of practice in future generations Contributors delve into the Africanist elements within jazz dance and discuss the role of Whiteness including Eurocentric technique and ideology in marginalizing African American vernacular dance which has resulted in the prominence of Eurocentric jazz styles and the systemic erosion of the roots These chapters offer strategies for teaching rooted jazz dance examples for changing dance curricula and artist perspectives on choreographing and performing jazz Above all they emphasize the importance of centering Africanist and African American principles aesthetics and values Arguing that the history of jazz dance is closely tied to the history of racism in the United States these essays challenge a century of misappropriation and lean into difficult conversations of reparations for jazz dance This volume overcomes a major roadblock to racial justice in the dance field by amplifying the people and culture responsible for the jazz language Contributors LaTasha Barnes Lindsay Guarino Natasha Powell Carlos R A Jones Rubim de Toledo Kim Fuller Wendy Oliver Joanne Baker Karen Clemente Vicki Adams Willis Julie Kerr Berry Pat Taylor Cory Bowles Melanie George Paula J Peters Patricia Cohen Brandi Coleman Kimberley Cooper Monique Marie Haley Jamie Freeman Cormack Adrienne Hawkins Karen Hubbard Lynnette Young Overby Jessie Metcalf McCullough E Moncell Durden Publication of this work made possible by a Sustaining the Humanities through the American Rescue Plan grant from the National Endowment for the Humanities

Contemporary Directions in Asian American Dance Yutian Wong, 2016-05-11 Original essays and interviews by artists and scholars who are making defining questioning and theorizing Asian American dance in all its variety

Embodied Nostalgia Phoebe Rumsey, 2023-07-11 Embodied Nostalgia is a collection of interlocking case studies that focus on how social dance in musical theatre brings forth the dancer on stage as a site of embodied history cultural memory and nostalgia and asks what social dance is doing performatively dramaturgically and critically in musical theatre The case studies in this volume are all Broadway musicals set during the Jazz Age 1910 1950 however performed and produced after that time creating a spectrum of nostalgic impulses that are interrogated for social and political resonance and meaning All reflect the fractures or changes in the social dance when brought to the stage and expose the complexities of the embodied nostalgia broadly interpreted as the physicalizing of community memories longings and historical meaning the dances carry with them Particular attention is focused on the Black ownership of the social dances and the subsequent appropriation cultural theft and forgotten legacies By approaching musical theatre through this lens of social dance always already deeply connected to notions of class and race and the politics of choreography therein a unique and necessary method to describing discussing and critically evaluating the body in motion in musical theatre is put forth **Africa Speaks, America Answers** Robin D. G. Kelley, 2012-03-13 In Bedford Stuyvesant Brooklyn pianist Randy Weston and bassist Ahmed Abdul Malik celebrated with song the revolutions spreading across Africa In Ghana and South Africa drummer Guy Warren and vocalist Sathima Bea Benjamin fused local musical forms with the dizzying innovations of modern jazz These four were among

hundreds of musicians in the 1950s and 60s who forged connections between jazz and Africa that definitively reshaped both their music and the world. Each artist identified in particular ways with Africa's struggle for liberation and made music dedicated to or inspired by demands for independence and self-determination. That music was the wild boundary-breaking exultation of modern jazz. The result was an abundance of conversation, collaboration and tension between African and African American musicians during the era of decolonization. This collective biography demonstrates how modern Africa reshaped jazz, how modern jazz helped form a new African identity and how musical convergences and crossings altered politics and culture on both continents. In a crucial moment when freedom electrified the African diaspora, these black artists sought one another out to create new modes of expression. Documenting individuals and places from Lagos to Chicago, from New York to Cape Town, Robin Kelley gives us a meditation on modernity we see innovation not as an imposition from the West but rather as indigenous, multilingual and messy, the result of innumerable exchanges across a breadth of cultures.

African American Arts Sharrell D. Luckett, 2019-12-06. Signaling such recent activist and aesthetic concepts in the work of Kara Walker, Childish Gambino, BLM, Janelle Monáe and Kendrick Lamar and marking the exit of the Obama Administration and the opening of the National Museum of African American History and Culture, this anthology explores the role of African American arts in shaping the future and further informing new directions we might take in honoring and protecting the success of African Americans in the U.S. The essays in *African American Arts: Activism, Aesthetics, and Futurity* engage readers in critical conversations by activists, scholars and artists reflecting on national and transnational legacies of African American activism as an element of artistic practice, particularly as they concern artistic expression and race relations and the intersections of creative processes with economic, sociological and psychological inequalities. Scholars from the fields of communication, theater, queer studies, media studies, performance studies, dance, visual arts and fashion design, to name a few, collectively ask: What are the connections between African American arts, the work of social justice and creative processes? If we conceive the arts as critical to the legacy of Black activism in the United States, how can we use that construct to inform our understanding of the complicated intersections of African American activism and aesthetics? How might we as scholars and creative thinkers further employ the arts to envision and shape a verdant society? Contributors: Carrie Mae Weems, Carmen Gillespie, Rikki Byrd, Amber Lauren Johnson, Doria E. Charlson, Florencia V. Cornet, Daniel McNeil, Lucy Caplan, Genevieve Hyacinthe, Sammantha McCalla, Nettrice R. Gaskins, Abby Dobson, J. Michael Kinsey, Shondrika Moss, Bouldin Julie B. Johnson, Sharrell D. Luckett, Jasmine Eileen Coles, Tawnya Pettiford, Wates Rickerby Hinds. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

Encyclopedia of Diasporas Melvin Ember, Carol R. Ember, Ian Skoggard, 2004-11-30. Immigration is a topic that is as important among anthropologists as it is the general public. Almost every culture has experienced adaptation and assimilation when immigrating to a new country and culture, usually leaving for what is perceived as a better life. Not only does this diaspora change the country of adoption but also the country of origin.

Many large nations in the world have absorbed and continue to absorb large numbers of immigrants. The foreseeable future will see a continuation of large scale immigration as many countries experience civil war and secessionist pressures. Currently there is no reference work that describes the impact upon the immigrants and the immigrant societies relevant to the world's cultures and provides an overview of important topics in the world's diasporas. The encyclopedia consists of two volumes covering three main sections. **Diaspora Overviews** covers over 20 ethnic groups that have experienced voluntary or forced immigration. These essays discuss the history behind the social, economic and political reasons for leaving the original countries and the cultures in the new places. **Topics** discusses the impact and assimilation that the immigrant cultures experience in their adopted cultures, including the arts they bring, the struggles they face and some of the cities that are in the forefront of receiving immigrant cultures. **Diaspora Communities** include over 60 portraits of specific diaspora communities. Each portrait follows a standard outline to facilitate comparisons. The **Encyclopedia of Diasporas** can be used both to gain a general understanding of immigration and immigrants and to find out about particular cultures, topics and communities. It will prove of great value to researchers and students, curriculum developers, teachers and government officials. It brings together the disciplines of anthropology, social studies, political studies, international studies and immigrant and immigration studies.

Practitioner Perspectives on Dance Research Gemma Harman, 2025-10-13. **Practitioner Perspectives on Dance Research** is a collection of accounts from scholars, educators, practitioners and makers that present an overview of key themes, arguments and practices central to their individual research. Built upon conversations recorded as **ResDance™** podcast episodes, this edited collection presents both theoretical discussions and first-hand insights into various research practices, engaging with both established and emergent ideas central to dance research. Whilst challenging current thinking, contributors from around the globe additionally offer reflections on ethics and practices of care, pedagogy and education and the shifting perspectives on methodologies. By providing an accessible exploration of frequently employed approaches, this book illuminates the choices made and considerations taken in dance research practice. This interdisciplinary discourse presents a rich palette of perspectives, approaches and ideas and is ideal for students, researchers, academics and practitioners alike with an interest in the current state of dance, both in research and in practice.

Social Dancing in America: Lindy Hop to Hip Hop, 1901-2000 Ralph G. Giordano, 2007. Describes the history of social dancing in the United States from the complicated early set dances to modern breakdancing and the recent revival of swing, discussing how, why and with whom Americans have danced.

The Dream Dance of the Chippewa and Menominee Indians of Northern Wisconsin Samuel Alfred Barrett, 1911. *Log-letters from "The Challenger"* George Campbell, Lord Campbell (George, George Granville), 1877.

Catalogue of the Odonata of North America Richard Anthony Muttkowski, 1911. **Kaiso!** Katherine Dunham, 2005. **Kaiso** a term of praise that is the calypso equivalent of bravo is a fitting title for this definitive and celebratory collection of writings by and about Katherine Dunham, the legendary African American dancer, choreographer.

anthropologist and social activist Originally produced in the 1970s this is a newly revised and much expanded edition that includes recent scholarly articles Dunham s essays on dance and anthropology press reviews interviews and chapters from Dunham s unpublished volume of memoirs Minefields With nearly a hundred selections by dozens of authors Kaiso provides invaluable insight into the life and work of this pioneering anthropologist and performer and is certain to become an essential resource for scholars and general readers interested in social anthropology dance history African American studies or Katherine Dunham herself Log-letters from "The Challenger" Lord George Granville Campbell,1881 **Catalogue of the Odonata of North America** Frederick Starr,Milwaukee Public Museum,Richard Anthony Muttkowski,Samuel Alfred Barrett,Sigmund Graenicher,1911 *Making Friends in Music Land* Lota May Harrigan Spell,1925 Chippewa Music Frances Densmore,1913 Collected from Chippewa Indians in northern Minnesota **Bulletin - Smithsonian Institution. Bureau of American Ethnology** ,1913 *The Encyclopaedia Britannica* James Louis Garvin,Franklin Henry Hooper,Warren E. Cox,1929

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