

A History Of African American Theatre

A History of African American Theatre African American Theatre The Cambridge Companion to African American Theatre African American Performance and Theater History Barbara Ann Teer and the National Black Theatre Black Theatre USA Revised and Expanded Edition, Vol. 1 American Theatre Resistance, Parody and Double Consciousness in African American Theatre, 1895–19 Black Theatre The Secret Messages in African American Theater Better Recognize Contemporary Black American Playwrights and Their Plays The Routledge Companion to African American Theatre and Performance The African–American Mosaic In Search of a Model for African–American Drama Resistance, Parody and Double Consciousness in African American Theatre, 1895–19 American Theatre Companies, 1931–1986 African American Review The Roots of African American Drama Errol G. Hill Samuel A. Hay Harvey Young Harry J. Elam Lundeana Marie Thomas James V. Hatch NA NA Paul Carter Harrison Kimmika Williams–Witherspoon Macelle R. Mahala Bernard L. Peterson Jr. Kathy Perkins Library of Congress Philip Uko Effiong David Krasner Weldon B. Durham Leo Hamalian

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this book traces the history of african american theatre from its beginnings to the present

with contributions from the leading scholars in the field this companion provides a comprehensive and accessible overview of african american theatre from the early nineteenth century to the present day along the way it chronicles the evolution of african american theatre and its engagement with the wider community

african american performance and theater history is an anthology of critical writings that explores the intersections of race theater and performance in america assembled by two esteemed scholars in black theater harry j elam jr and david krasner and composed of essays from acknowledged authorities in the field this anthology is organized into four sections representative of the ways black theater drama and performance interact and enact continual social cultural and political dialogues ranging from a discussion of dramatic performances of uncle tom s cabin to the black art movement of the 1960s and early 1970s articles gathered in the first section social protest and the politics of representation discuss the ways in which african american theater and performance have operated as social weapons and tools of protest the second section of the volume cultural traditions cultural memory and performance features among other essays joseph roach s chronicle of the slave performances at congo square in new orleans and henry louis gates jr s critique of august wilson s cultural polemics intersections of race and gender the third section includes analyses of the intersections of race and gender on the minstrel stage the plight of black female choreographers at the inception of modern dance and contemporary representations of black homosexuality by pmoafro homo using theories of performance and performativity articles in the fourth section african american performativity and the performance of race probe into the ways blackness and racial identity have been constructed in and through performance the final section is a round

table assessment of the past and present state of african american theater and performance studies by some of the leading senior scholars in the field james v hatch sandra l richards and margaret b wilkerson revealing the dynamic relationship between race and theater this volume illustrates how the social and historical contexts of production critically affect theatrical performances of blackness and their meanings and at the same time how african american cultural social and political struggles have been profoundly affected by theatrical representations and performances this one volume collection is sure to become an important reference for those studying black theater and an engrossing survey for all readers of african american literature

while chronicling the development of the national black theatre of harlem this study explores the national black theatre's quest to develop a new black theory of acting the national black theatre's theory of performance was realized in a theater that combined elements of pentacostal worship and african ritual melding spontaneity from the performers percussive music singing dancing emotional expression from both actors and audience and spectacle the national black theatre's major achievement is the creation of an original art form that helps african americans identify with their roots and invites spontaneous audience interaction the study offers the national black theatre as a model african american community theater with valuable lessons for other theaters the innovative methods of the national black theatre provide a model for enlightening and sensitizing audiences to cultural diversity a pioneering institution the national black theatre has proven itself over its 25 year history to be a cultural treasure and the quintessential theater in harlem also includes maps bibliography and index foreword by dr winona fletcher professor emeritus of theater and drama and afro american studies founder of the national black theatre

a collection of 51 plays that features previously unpublished works contemporary plays by women and the modern classics

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

generating a new understanding of the past as well as a vision for the future this path breaking volume contains essays written by playwrights scholars and critics that analyze african american theatre as it is practiced today even as they acknowledge that black experience is not monolithic these contributors argue provocatively and persuasively for a black consciousness that creates a culturally specific theatre this theatre rooted in an african mythos offers ritual rather than realism it transcends the specifics of social relations reaching toward revelation the ritual performance that is intrinsic to black theatre renews the community in paul carter harrison s words it reveals the form of things unknown in a way that binds cleanses and heals

an anthropological study on the political economy of african american theatre and its use in contesting power and oppression through various hidden scripts embedded in rituals rhetorical strategies and theatrical conventions including dialogue stagecraft lighting color design and spectacle

this work provides a wealth of information on obscure and overlooked american playwrights as well as some famous ones it will be a welcome addition for collections specializing in the theater arts reference books bulletin this directory and index the first such volume devoted exclusively to contemporary black american dramatists will have an important place in theatre collections it captures and preserves an elusive part of artistic endeavor giving access to literally thousands of dramatic works that would otherwise be lost to scholars and the public organized as an encyclopedia it provides information on more than 600 noteworthy black american playwrights whose plays have been written produced or published between 1950 and the present the volume begins with an introductory essay surveying the history of contemporary black american drama playwrights screenwriters radio and television scriptwriters

and musical theatre collaborators are treated in individual entries that comprise the bulk of the book the volume also supplies a bibliography of anthologies books and periodicals cited mailing addresses for more than 200 of the playwrights and title and subject indexes

the routledge companion to african american theatre and performance is an outstanding collection of specially written essays that charts the emergence development and diversity of african american theatre and performance from the nineteenth century african grove theatre to afrofuturism alongside chapters from scholars are contributions from theatre makers including producers theatre managers choreographers directors designers and critics this ambitious companion includes a timeline of african american theatre and performance part i seeing ourselves onstage explores the important experience of black theatrical self representation analyses of diverse topics including historical dramas Broadway musicals and experimental theatre allow readers to discover expansive articulations of blackness part ii institution building highlights institutions that have nurtured black people both on stage and behind the scenes topics include historically black colleges and universities hbcus festivals and black actor training part iii theatre and social change surveys key moments when black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole topics include du bois and african muslims women of the black arts movement afro latinx theatre youth theatre and operatic sustenance for an afro future part iv expanding the traditional stage examines black performance traditions that privilege black worldviews sense making rituals and innovation in everyday life this section explores performances that prefer the space of the kitchen classroom club or field this book engages a wide audience of scholars students and theatre practitioners with its unprecedented breadth more than anything these invaluable insights not only offer a window onto the processes of producing work but also the labour and economic issues that have shaped and enabled african american theatre chapter 20 of this book is freely available as a downloadable open access pdf at taylorfrancis.com under a creative commons attribution non commercial no derivatives cc by nc nd 4.0 license

this guide lists the numerous examples of government documents manuscripts books photographs recordings and films in the collections of the library of congress which examine african american life works by and about african americans on the topics of slavery music art literature the military sports civil

rights and other pertinent subjects are discussed

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

a series providing essential facts about resident acting companies in the united states spanning from 1749 through 1986 information includes the company s location history personnel and repertory

while many historically significant or interesting plays by white playwrights are easily found in anthologies few by early african american writers are equally accessible indeed until the 1970s almost none of these early plays could be located outside of a library the roots of african american drama fills this gap five of the thirteen scripts included here have never been in print and only three others are presently available anywhere the plays represent a variety of styles allegory naturalism realism melodrama musical comedy and opera four are full length eight are one acts and one is a skit their subjects include slavery share cropping world war i vaudeville religion and legend and mythology in making their selections the editors used a variety of criteria to insure each play is dramatically sound and historically important they also searched for those scripts that were unjustly consigned to obscurity each selection begins with headnotes that place it in its historical and cultural context biographic information and a bibliography of other plays follow each

script providing readers with added sources for study

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