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Sandra G. Shannon, Sandra L. Richards

Approaches to Teaching the Plays of August Wilson Sandra G. Shannon, Sandra L. Richards, 2016-06-01 The award-winning playwright August Wilson used drama as a medium to write a history of twentieth-century America through the perspectives of its black citizenry. In the plays of his Pittsburgh Cycle, including the Pulitzer Prize-winning Fences and The Piano Lesson, Wilson mixes African spirituality with the realism of the American theater and puts African American storytelling and performance practices in dialogue with canonical writers like Aristotle and Shakespeare. As they portray black Americans living through migration, industrialization, and war, Wilson's plays explore the relation between a unified black consciousness and America's collective identity. In part 1 of this volume, Materials, the editors survey sources on Wilson's biography, teachable texts of Wilson's plays, useful secondary readings, and compelling audiovisual and Web resources. The essays in part 2, Approaches, look at a diverse set of issues in Wilson's work, including the importance of blues and jazz, intertextual connections to other playwrights, race in performance, Yoruban spirituality, and the role of women in the plays.

Black Theater, City Life Macelle Mahala, 2022-08-15 Macelle Mahala's rich study of contemporary African American theater institutions reveals how they reflect and shape the histories and cultural realities of their cities. Arguing that the community in which a play is staged is as important to the work's meaning as the script or set, Mahala focuses on four cities' "arts ecologies" to shed new light on the unique relationship between performance and place: Cleveland, home to the oldest continuously operating Black theater in the country; Pittsburgh, birthplace of the legendary playwright August Wilson; San Francisco, a metropolis currently experiencing displacement of its Black population; and Atlanta, a city with forty years of progressive Black leadership and reverse migration. Black Theater, City Life looks at Karamu House Theatre, the August Wilson African American Cultural Center, Pittsburgh Playwrights' Theatre Company, the Lorraine Hansberry Theatre, the African American Shakespeare Company, the Atlanta Black Theatre Festival, and Kenny Leon's True Colors Theatre Company to demonstrate how each organization articulates the cultural specificities, sociopolitical realities, and histories of African Americans. These companies have faced challenges that mirror the larger racial and economic disparities in arts funding and social practice in America, while their achievements exemplify such institutions' vital role in enacting an artistic practice that reflects the cultural backgrounds of their local communities. Timely, significant, and deeply researched, this book spotlights

the artistic and civic import of Black theaters in American cities.

A Common Destiny National Research Council, Division of Behavioral and Social Sciences and Education, Commission on Behavioral and Social Sciences and Education, Committee on the Status of Black Americans, 1990-02-01 [A] collection of scholars [has] released a monumental study called A Common Destiny: Blacks and American Society. It offers detailed evidence of the progress our nation has made in the past 50 years in living up to American ideals. But the study makes clear that our work is far from over. â&President Bush, Remarks by the president to the National Urban League Conference The product of a four-year, intensive study by distinguished experts, A Common Destiny presents a clear, readable big picture of blacks' position in America. Drawing on historical perspectives and a vast amount of data, the book examines the past 50 years of change and continuity in the status of black Americans. By studying and comparing black and white age cohorts, this volume charts the status of blacks in areas such as education, housing, employment, political participation and family life.

The Oxford Handbook of Dance and Theater Nadine George-Graves, 2015-06-15 The Oxford Handbook of Dance and Theater collects a critical mass of border-crossing scholarship on the intersections of dance and theatre. Taking corporeality as an idea that unites the work of dance and theater scholars and artists, and embodiment as a negotiation of power dynamics with important stakes, these essays focus on the politics and poetics of the moving body in performance both on and off stage. Contemporary stage performances have sparked global interest in new experiments between dance and theater, and this volume situates this interest in its historical context by extensively investigating other such moments: from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post-Sandinista Nicaragua to Chinese opera on the international stage, to contemporary flash mobs and television dance contests. Ideologically, the essays investigate critical race theory, affect theory, cognitive science, historiography, dance dramaturgy, spatiality, gender, somatics, ritual, and biopolitics among other modes of inquiry. In terms of aesthetics, they examine many genres such as musical theater, contemporary dance, improvisation, experimental theater, television, African total theater, modern dance, new Indian dance theater aesthetics, philanthroproductions, Butoh, carnival, equestrian performance, tanztheater, Korean Talchum, Nazi Movement Choirs, Lindy Hop, Bomba, Caroline Masques, political demonstrations, and Hip Hop. The volume includes innovative essays from both young and seasoned scholars and scholar/practitioners who are working at the cutting edges of their fields. The handbook brings together essays that offer new insight into well-studied areas, challenge current knowledge, attend to neglected practices or moments in time, and that identify emergent themes. The overall result is a better understanding of the roles of dance and theater in the performative production of meaning.

<u>Committed Theatre in Nigeria</u> Stephen Ogheneruro Okpadah, Taiwo Okunola Afolabi, Segun Oyeleke Oyewo, 2020-06-01 This book provides an overview of the full range of the teaching and practice of Committed Theatre and theatre of commitment in Nigeria for scholars in the arts and cultural studies. It is divided into four sections; Chapter 1: Theatre in

Development Discourse, which is comprised of four papers that explore the theories of practice of theatre of commitment. Chapter 2: Nigerian Theatre in Perspective discusses the trends, ethos of revolution, theatrical elements and communalistic/individualistic tendencies and the taboos theatre, drama and traditional theatre in Nigeria. In Chapter 3, the social, cultural and historical implications of Nigeria theatre, is examined in papers that focus on politics, theatre, and echoes of separatism in Nigeria and including an analysis of Aesthetagement of the Calabar Carnival in Nigeria. Chapter 4 performs a critical analysis of committed theatre practices from a global perspective. Interviews were conducted with committed artistes from Nigeria, Canada, Ethiopia, and Indonesia. Committed Theatre Perspectives in Teaching and Practice in Nigeria has the potential to impact the philosophy, teaching, and practice of theatre. The ideas contained in the book provide an excellent framework for understanding the importance and more importantly, the impact of theatre on society.

Through the Fog Tara L. Affolter,2019-03-01 Drawing from over 20 years of teaching experience in the U.S., ranging from pre-kindergarten to post-graduate, Affolter illustrates personal, practical, and theoretical ways for teachers to grapple with the complexities of race and racism within their own schools and communities and develop as inclusive anti-racist teachers. The work aims to take into account the deeply human dimensions of inclusive anti- racist teaching, while drawing attention to the threat of burnout, inviting closer inspection of curricula development, and exploring tangible ways to sustain this important work for teaching. Resisting racism, agitating for change, and walking an inclusive anti-racist path requires commitment to unflinchingly look at one's failures and examine silences. It is work that must be done in all settings: rural, urban, suburban. This book offers all pre-teachers and in-service teachers some perspectives and reflections on engaging anti-racist inclusive practice. The questions raised here ask each of us to consider our own positioning and interrogate the stories we tell ourselves about the other. The book seeks to call in white teachers in particular to carefully examine our own biases and the ways we may replicate white supremacist ideology within our pedagogy and curricula. The questions posed here and the work ahead is not easy. This is work best taken on with those that can challenge with love and help support one other as we imagine and work towards a more just world.

August Wilson's Fences Ladrica Menson-Furr,2013-06-06 Fences represents the decade of the 1950s, and, when it premiered in 1985, it won the Pulitzer Prize. Set during the beginnings of the civil rights movement, it also concerns generational change and renewal, ending with a celebration of the life of its protagonist, even though it takes place at his funeral. Critics and scholars have lauded August Wilson's work for its universality and its ability, especially in Fences, to transcend racial barriers and this play helped to earn him the titles of America's greatest playwright and the African American Shakespeare.

Yemoja Solimar Otero, Toyin Falola, 2013-11-01 Finalist for the 2014 Albert J. Raboteau Prize for the Best Book in Africana Religions presented by the Journal of Africana Religions This is the first collection of essays to analyze intersectional religious

and cultural practices surrounding the deity Yemoja. In Afro-Atlantic traditions, Yemoja is associated with motherhood, women, the arts, and the family. This book reveals how Yemoja traditions are negotiating gender, sexuality, and cultural identities in bold ways that emphasize the shifting beliefs and cultural practices of contemporary times. Contributors come from a wide range of fields—religious studies, art history, literature, and anthropology—and focus on the central concern of how different religious communities explore issues of race, gender, and sexuality through religious practice and discourse. The volume adds the voices of religious practitioners and artists to those of scholars to engage in conversations about how Latino/a and African diaspora religions respond creatively to a history of colonization.

Türk Göçü 2016 Seçilmi_ Bildiriler - 2 P_nar Yazgan, Fethiye Tilbe, 2016 Bu kitapla 4. Türk Göç Konferansı'nda sunulmuş bildirilerden dördüncü derlemeyi okurlarımıza sunuyoruz. Göç ve göçmen kavramlarının ve göç etme deneyiminin yazın ve kültüre yansımalarını tartışan 16 makalede Amin Maalouf'tan klasik Türk edebiyatına geniş bir yelpazeden incelemeler paylaşılıyor. Bu bildiriler Toplamda 76 oturum, panel ve çalıştay ile dört gün süren Viyana'daki dördüncü konferansta 400 dolayında katılımcı tarafından sunulan 300 kadar bildiriden seçildi. 20'den fazla ülkeden, ekonomiden antropolojiye, sosyolojiden tıbba çok çeşitli disiplinlerden Türk göçüne ilişkin çok sayıda çalışma dört gün boyunca tartışıldığı konferansta göç ve güvenlik, toplumsal cinsiyet, kamu yönetimi, geri dönüş göçü, hukuk, siyasi katılım, diyaspora, medya gibi konular yanında göç kültür ve yazın üzerine de çok sayıda bildiri sunuldu.

Casting a Movement Claire Syler, Daniel Banks, 2019-07-17 Casting a Movement brings together US-based actors, directors, educators, playwrights, and scholars to explore the cultural politics of casting. Drawing on the notion of a welcome table—a space where artists of all backgrounds can come together as equals to create theatre—the book's contributors discuss casting practices as they relate to varying communities and contexts, including Middle Eastern American theatre, Disability culture, multilingual performance, Native American theatre, color- and culturally-conscious casting, and casting as a means to dismantle stereotypes. Syler and Banks suggest that casting is a way to invite more people to the table so that the full breadth of US identities can be reflected onstage, and that casting is inherently a political act; because an actor's embodied presence both communicates a dramatic narrative and evokes cultural assumptions associated with appearance, skin color, gender, sexuality, and ability, casting choices are never neutral. By bringing together a variety of artistic perspectives to discuss common goals and particular concerns related to casting, this volume features the insights and experiences of a broad range of practitioners and experts across the field. As a resource-driven text suitable for both practitioners and academics, Casting a Movement seeks to frame and mobilize a social movement focused on casting, access, and representation. Chapter 2 of this book is freely available as a downloadable Open Access PDF at http://www.taylorfrancis.com under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

The Past as Present in the Drama of August Wilson Harry Justin Elam, 2009-05-21 Pulitzer-prizewinning playwright August Wilson, author of Fences, Ma Rainey's Black Bottom, and The Piano Lesson, among other dramatic works, is one of the most well respected American playwrights on the contemporary stage. The founder of the Black Horizon Theater Company, his self-defined dramatic project is to review twentieth-century African American history by creating a play for each decade. Theater scholar and critic Harry J. Elam examines Wilson's published plays within the context of contemporary African American literature and in relation to concepts of memory and history, culture and resistance, race and representation. Elam finds that each of Wilson's plays recaptures narratives lost, ignored, or avoided to create a new experience of the past that questions the historical categories of race and the meanings of blackness. Harry J. Elam, Jr. is Professor of Drama at Stanford University and author of Taking It to the Streets: The Social Protest Theater of Luis Valdez and Amiri Baraka (The University of Michigan Press).

Joe Turner's Come and Gone, by August Wilson Pittsburgh Public Theater, 1989

Joe Turner's Come and Gone August Wilson, 2007

Joe Turner's Come and Gone ,2002

Joe Turner's Come and Gone August Wilson, 1986

Joe Turner's Come and Gone August Wilson, 2007

Joe Turner's Come and Gone Ethan D. Ruber, 1986

Best Life ,2008-04 Best Life magazine empowers men to continually improve their physical, emotional and financial well-being to better enjoy the most rewarding years of their life.

Performing the Role of Herald Loomis in August Wilson's 'Joe Turner's Come and Gone' Melvin P. Huffnagle, 2010

Joe Turner's Come and Gone Andrea Frye, A. C. Smith, Denise Thimes, Dennis Lebby, John Contini, Ronald L. Conner, Ron Himes, Velma Austin, Chelse Williams, Tre'Von Griffith, Monica Parks, Shamika Franklin, St. Louis Black Repertory Company, Grandel Theatre (Saint Louis, Mo.), 2004

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