Performing America Cultural Nationalism In American Theater

Performing America Jeffrey D. Mason 2009 Performing America provides fresh perspectives on the development of visions of both America and “America”—That is, the actual community and the cultural concept—on a variety of theatrical stages. It explores the role of theater in the construction of American identity, highlighting the tension between the desire to categorize American identity and the realization that such categorization may not be desirable or possible. The topics covered include the links between politics and the stage during the Federalist period, the appropriation of “Indian” artifacts, an exploration of early gender roles, and the metaphorical connections between the theater and western expansion. Other essays treat vaudevillian’s artistically constructed identities, Countee Cullen and his role in shaping American identity, W.E.B. Du Bois as a way of constructing “African-American” as “Other” in an attempt to promote a vision of black nationalism, and how theater was used to help immigrants form a new sense of community while joining the resident culture. The collection then turns to questions of how various ethnic minorities through their recent theatrical work have struggled to argue their identities, especially in relation to the dominant white culture. Two final essays offer critiques of extraterritorial aspects of the American male. Throughout, the collection addresses questions of marginality and community, exclusion and inclusion, colonialism and imperialism, heterogeneity and homogeneity, conflict and negotiation, repression and opportunity, failure and success, and, above all, the relationship of American stages at large. It will appeal to readers of a wide range of disciplines including history, American culture, gender studies, and theater studies.

Performing Africa-Paula A. Elron 2002 The jali—a member of a hereditary group of Mandinka professional performers—is a charismatic but contradictory figure. He is at once the repository of his people’s history, the voice of contemporary political authority, the inspiration for African American dreams of an African homeland, and the chief entertainment for the burgeoning transnational tourist industry. Numerous journalists, scholars, politicians, and culture aficionados have tried to pin him down. This book shows how the jali’s talents at performance make him a genius at representation—the ideal figure to tell us about the “Africa” that the world imagines, which is always a thing of illusion, magic, and contradiction. Africa often enters the global imagination through news accounts of ethnic war, famine, and despotic political regimes. The book is an attempt at countering such dystopic images—they cultural nationalists in the African diaspora or connoisseurs of “global culture”—of often found their representations of an emancipatory Africa on an enthusiasm for West African popular culture and performance arts. Based on extensive field research in The Gambia and focusing on the figure of the jali, Performing Africa interrogates these representations together with their cultural and political implications. It explores how Africa is produced, circulated, and consumed through performance and how encounters through performance create the place of Africa in the world. Innovative and discerning, Performing Africa is a provocative contribution to debates over cultural nationalism and the construction of identity and history in Africa and elsewhere.

My Music Is My Flag-Ruth Glasser 1997:05-23 Puerto Rican music in New York is given center stage in Ruth Glasser’s original and lucid study. Exploring the relationship between the social history and forms of cultural expression of Puerto Ricans, this book focuses on the years between the two world wars. Her material integrates the experiences of the mostly working-class Puerto Rican musicians who struggled to make a living during this period with those of their compatriots and the other ethnic groups with whom they shared the cultural landscape. Through recorded songs and live performances, the processes in a series of vibrant representatives for the national consciousness of their compatriots on both sides of the ocean. Yet they also played with African and white jazz bands, Filipino or Italian-American orchestras, and with other Latinos. Glasser provides an understanding of the way musical subcultures could exist side by side or even as a part of the mainstream, and she demonstrates the complexities of cultural nationalism and cultural authenticity within the very practical realm of commercial music. Illuminating a neglected epoch of Puerto Rican life in America, Glasser shows how ethnic groups settling in the United States had choices that extended beyond simple assimilation or acculturation into the mainstream. Her knowledge of musical styles and performance enriches her analysis, and a discography offers a helpful addition to the text.

Making the “America of Art”-Naomi Z. Sofer 2005 "Making the "America of Art" demonstrates that beginning in the 1850s, women writers challenged the terms of the Scottish Common Sense philosophy, which had made aesthetic endeavors acceptable in the new republic by subordinating aesthetic motivation to moral and educational goals. Harriet Beecher Stowe and Augustus Jane Evans drew on Ruskin to argue for the creation of a religiously based national aesthetic: In the postbellum years Louisa May Alcott, Rebecca Harding Davis, Elizabeth Stuart Phelps, and Constance Fenimore Woolson continued the process as a series of important representatives for the national consciousness of their compatriots on both sides of the ocean. Yet they also played with African and white jazz bands, Filipino or Italian-American orchestras, and with other Latinos. Glasser provides an understanding of the way musical subcultures could exist side by side or even as a part of the mainstream, and she demonstrates the complexities of cultural nationalism and cultural authenticity within the very practical realm of commercial music. Illuminating a neglected epoch of Puerto Rican life in America, Glasser shows how ethnic groups settling in the United States had choices that extended beyond simple assimilation or acculturation into the mainstream. Her knowledge of musical styles and performance enriches her analysis, and a discography offers a helpful addition to the text.

Susan Glaspell in Context.-J. Ellen Gainor 2010-03-25 Susan Glaspell in Context not only discusses the dramatic work of this key American author – perhaps best known for her short story “A Jury of Her Peers” and its dramatic counterpart, Trifles – but also places it within the theatrical, cultural, political, social, historical, and biographical climates in which Glaspell’s dramas were created: the world of the 19th century, the world of post-Civil War and Reconstruction, and of American modernism. J. Ellen Gainor is Professor of Theater and Women’s Studies, and Cornell University. Her other books include Performing America: Cultural Nationalism in American Theater (co-edited with Jeffrey D. Mason) from the University of Michigan Press.

National Identity, Popular Culture and Everyday Life-Tim Edensor 2020-06-15 The Millennium Dome, Braveheart and Rolls Royce cars. How do cultural icons reproduce and transform a sense of national identity? How does national identity vary across time and space, how is it contested, and what has been the impact of globalization upon national identity and culture? This book examines how national identity is reproduced and transformed within the context of popular culture and everyday life. National identity is revealed to be inherent in the things we often take for granted from landscapes and eating habits, to tourism, cinema and music. Our specific experiences of car ownership and motoring can enhance a sense of belonging, whilst Hollywood blockbusters and national exhibitions provide contexts for the ongoing, and often contested, process of national identity formation. These and a wealth of other cultural forms and practices are explored, with examples drawn from Scotland, the UK as a whole, India and Mauritius. This book addresses the considerable neglect of popular cultures in recent studies of nationalism and contributes to debates on the relationship between ‘high’ and ‘low’ culture.

Women’s Work-Courtney Thornton 2013-06-17 In Women’s Work, Courtney Thornton reconsiders the gender, genre, and geography of African American nationalism as she explores the aesthetic history of African American fiction writing. Building on and departing from the Black Arts Movement, the literary fiction of such writers as Toni Cade Bambara, Paule Marshall, Gloria Naylor, Ntozake Shange, and Toni Morrison employs a cultural nationalism—practiced by their characters as “women’s work”—that defines a distinct contemporary literary movement, demanding attention to Americanist scholars from Europe.
and the United States deal with several different aspects of how American cultural identity(ies) is (are) staged: from public spectacle to the performative text, from ritual, popular theater, and home theatricals to public festivities and celebrations. The book's focus is on widely different areas of political and cultural life and on different phases of American cultural history from the revolutionary period to the present."—BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

The Post-Columbus Syndrome-F. Viala 2014-10-15 Reflecting on the relationship between memory, power, and national identity, this book examines the complex reactions of the people of the Caribbean to the 500th anniversary of Columbus's discovery of the New World. Viala analyzes the ways in which Columbus became a reservoir of metaphors to confront the present with myths of the past.

Enacting Nationhood-Scott R. Irelan 2014-06-01 This is a collection of new essays opening introspective space for further exploration into constructions of "We the People..." during the mid-to-late nineteenth century. It does so by interrogating intersections of pro-enslavement and anti-enslavement expressions of cultural nationalism, investigating assorted expressions of partisanship within dramatic literature and live performance (broadly defined), and by probing the entailments of armed conflict on notions of "nation," "theatre," "performance," and other markers of communal identity. Enacting Nationhood is distinctive in that the essays collected here call into question many widely-held assumptions about the intricate theatrical past of the period under review. This said, the essays in this collection are certainly not to be taken as a comprehensive set of views. Rather, they are to be understood as an accompanying voice in a continuing discussion regarding an ever-shifting aesthetic construct between nationalistic drama and dramatic literature and live performance (broadly defined) from 1850-1899.

Making Tea, Making Japan-Kristin Surak 2012-11-20 The tea ceremony persists as one of the most evocative symbols of Japan. Originally a partake of elite warriors in premodern society, it was later recast as an emblem of the modern Japanese state, only to be transformed again into its current incarnation, largely the hobby of middle-class housewives. How does the cultural practice of a few come to represent a nation as a whole? Although few non-Japanese scholars have peered behind the walls of a tea room, sociologist Kristin Surak came to know the inner workings of the tea world over the course of ten years of tea training. Here she offers the first comprehensive analysis of the practice that includes new material on its historical changes, a detailed excavation of its institutional origins and the criteria for becoming a "master," a critical analysis of a culturally meaningful practice (traditional tea) and its global reception. The book concludes by placing tea ceremony in comparative perspective, drawing on other expressions of nation-work, such as gymnastics and music, in Europe and Asia. Taking readers on a rare journey into the elusive world of tea ceremony, Surak offers an insightful account of the fundamental processes of modernity—the work of making nations.

Cultural Nationalism in Contemporary Japan-Kosaku Yoshino 1992 The debate about Japan's "uniqueness" is central to Japanese studies. This book examines the content and role of ideas of Japanese cultural uniqueness, generally referred to as nihonjinron, from comparative and theoretical perspectives. It also illuminates sociological theories of ethnicity and cultural nationalism through the use of Japan as a case study. Kosaku Yoshino, a Japanese scholar with a grounding in Western academic approaches to nationalism and Japanese sociology, brings these fields together. In this book he examines perceptions of Japanese uniqueness among intellectuals, educators and businessmen and provides a stimulating analysis of the ways in which ideas of Japanese uniqueness are 'produced' and 'consumed' in contemporary Japan. He finds that the ideas of the nihonjinron have been received more favourably by those in business than in education. He analyses the ways in which ideas of cultural distinctiveness are formulated in different national and historical contexts and uses the Japanese case to examine theories and assumptions about national identity and cultural nationalism. This extremely well-organized book combines sociological and Japanese studies within a broad comparative perspective to present an analysis of both the historical development of the Japanese sense of national identity and the ways in which it is changing. The book will appeal to students of Japanese studies, sociology, anthropology, politics and racial and ethnic studies.

Nationalism on the World Stage-Philip A. Dagg 2011 This book examines the relationship between nationalism and the Olympics by weaving together understandings of nationalism and applying them to displays of cultural symbols at Olympic ceremonies from 1890 to 2006. Using historical revision, indocentricism, and custodianship, hosts of the Games have re-told official state identities and histories through performances.

Experiencing Puerto Rican Citizenship and Cultural Nationalism-J. Font-Guzmán 2016-02-09 Drawing from in-depth interviews with a group of Puerto Ricans who requested a certificate of Puerto Rican citizenship, legal and historical documents, and official reports not publicly accessible, Jacqueline Font-Guzmán shows how some Puerto Ricans construct and experience their citizenship and national identity at the margins of the US nation. Winner of the 2015 Juridical Book of the Year in the category of 'Essay Promoting Critical Thinking and Analysis of Judicial and Social Issues.'

Cultural Nationalism of Nation and Nation-Building-Rachel Tsang 2013-10-08 Rituals and performances are a key theme in the study of nations and nationalism. With the aim of fostering shared cultural identity, communities mobilize such practices on a regular basis. The book interweaves historical and theoretical perspectives to offer a comprehensive analysis of the relationship between the performative and the political. The chapters comprising this book investigate a diverse array of contemporary and historical phenomena related to the symbolic life of nations, from the Yasukuni Shrine in Japan to the Louvre in France, written by an interdisciplinary cast of renowned and up-and-coming scholars. Each of the contributors has been encouraged to think about how his or her particular approach and methods relates to the others. This has given rise to several recurring debates and themes running through the book over how researchers ought to approach rituals and performances and how they might best be studied. The Cultural Politics of Nationalism and Nation-Building will appeal to students and scholars of ethnicity and nationalism, sociology, political science, anthropology, cultural studies, performance studies, art history and architecture.

Nationalism and Youth in Theatre and Performance-Victoria Pattersen Larkin 2014-07-17 Nationalism and Youth in Theatre and Performance explores how children and young people fit into national political theatre and, more generally, how youth enact interrogative, patriotic, and/or antagonistic performances as they develop their own relationship with national identity. Children are often seen as excluded from political discourse and political action. However, this idea of exclusion is false both because sources place children at the center of political debates (with the rhetoric of future generations) and because children actively insert themselves into public discourse. Whether performing a national anthem for visiting heads of state, creating a school play about a country's birth, or marching in protest of a change in public policy, young people use theatre and performance as a means of publicly staking a claim in national politics, directly engaging with ideas of nationalism around the world. This collection explores the issues of how children fit into national discourse on international stages. The book focuses on national performances by/for youth and examine a wide range of performances from across the globe, from parades and protests to devised and traditional theatre. Nationalism and Youth in Theatre and Performance rethink national performance and define and offers previously unexplored historical and theoretical discussions of political youth performance.

Interrogating America through Theatre and Performance-Iris Smith Fischer 2016-04-30 This collection of essays dissectes American plays, movies and other performance forms that examine America and its history and culture. From Amertean stage performances to AIDS and post-9/11 America, it displays the various and important ways theatre and performance studies have examined and conversed with American culture and history.

The Caribbean Postcolonial-Shalini Puri 2004-01-16 Drawing on the long and varied history of discourses of cultural hybridity across the Caribbean, this book explores the rich and fraught cultural crossings that are often theorized homogenously in postcolonial studies as 'hybridity.' What is the relationship of cultural hybridity to social equality? Why have some forms of hybridity been enshrined in the Caribbean imagination and others disavowed? What is the appeal of cultural hybridity to nationalist and post-nationalist projects alike? What can we learn from the hybridization of Afro-caribbean and Indo-caribbean cultures set in motion by slavery and indentureship? In answering these questions, this book intervenes in several important debates in postcolonial studies about cultural resistance and popular agency, feminist and cultural nationalism, the relations between postmodernism and postcolonialism, and the role of rituals and performances in the emergence, persistence and transformation of nations, nationalisms and national identities.

The Archive and the Repertoire-Diana Taylor 2003-09-12 DivAn interdisciplinary study about the centrality of performance in Latin American culture and politics/div

The Festive State-David M. Guss 2000 "The most important work to come out of Latin Americanist scholarship in years. . . . Festivity presents the cultural arena wherein the power of oneness of a people is demonstrated. The power of diversity and contention, are played out. To illustrate how this is done between national politics, global economic powers, shifting and shifting racial markers of identity, and the cultural production of representation is extremely difficult. But the author pulls it off with literary verve and academic alacrity, in clear, readable, and engaging prose."—Norman Whitten, University of Illinois at Urbana-Champaign "A magnificent piece of work. . . . located at the theoretical cutting edge, given its concerns with the nature of the state, the nature of culture, and cultural performance as a sort of dynamic that shapes, reshapes, and distorts everything in sight including itself. . . . This is ethnography at its best."—Jean-Paul Dumont, George Mason University

Performance in America-David Román 2005-11-02 Performance in America demonstrates the vital role of the performers art to contemporary U.S. culture. Looking at a series of specific performances mounted between 1994 and 2004, well-known performance studies scholar David Román challenges the belief that theatre, dance, and live music are marginal art forms in the United States. He describes the crucial role that the performance arts play in local, regional, and national communities, emphasizing the power of live performance, particularly its immediacy and capacity to create a dialogue between artists and audiences. Román draws attention to the ways that the performative arts provide unique perspectives on many of the most pressing concerns within American studies: questions about history and politics, citizenship and society, and culture and nation. The performances that Román analyzes range from localized community-based arts events to large-scale Broadway productions and from the controversial works of established artists such as Tony Kushner to those of emerging artists. Román considers performances danced by the choreographers Bill T. Jones and Neil Greenberg in the mid-1990s as new aids treatments became available and the aids crisis was reconceived; a production of the Asian American playwright Chay Yew's A Beautiful Country in a high-school auditorium in Los Angeles's Chinatown; and Latino performer John Leguizamo's one-man Broadway show Freak. He examines the revival of theatrical legacies by female impersonators and and Neil Greenberg in the mid-1990s as new aids treatments became available and the aids crisis was reconfigured; a production of the Asian American playwright Chay Yew's A Beautiful Country in a high-school auditorium in Los Angeles's Chinatown; and Latino performer John Leguizamo's one-man Broadway show Freak. He examines the revival of theatrical legacies by female impersonators and
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