While victims of antebellum lynchings were typically white men, postbellum lynchings became more frequent and more intense, with the victims more often black. After Reconstruction, lynchings exhibited and embodied links between violent collective action, American civic identity, and the making of the nation. Ersula J. Ore investigates lynching as a racialized practice of civic engagement, in effect an argument against black inclusion within the changing nation. Ore scrutinizes the civic roots of lynching, the relationship between lynching and white constitutionalism, and contemporary manifestations of lynching discourse and logic today. From the 1880s onward, lynchings, she finds, manifested a violent form of symbolic action that called a national public into existence, denoted citizenship, and upheld political community. Grounded in Ida B. Wells’s summation of lynching as a social contract among whites to maintain a racial order, at its core, Ore’s book speaks to racialized violence as a mode of civic engagement. Since violence enacts an argument about citizenship, Ore construes lynching and its expressions as part and parcel of America’s rhetorical tradition and political legacy. Drawing upon newspapers, official records, and memoirs, as well as critical race theory, Ore outlines the connections between what was said and written, the material practices of lynching in the past, and the forms these rhetorics and practices assume now. In doing so, she demonstrates how lynching functioned as a strategy interwoven with the formation of America’s national identity and with the nation’s need to continually restrict and redefine that identity. In addition, Ore ties black resistance to lynching, the acclaimed exhibit Without Sanctuary, recent police brutality, effigies of Barack Obama, and the killing of Trayvon Martin. Diversity among Architects presents a series of essays questioning the homogeneity of architecture practitioners, who remain overwhelmingly male and Caucasian, to help you create a field more representative of the population you serve. The book is the collected work of author Craig L. Wilkins, an African American scholar and practitioner, and discusses music, education, urban geography, social justice, community design centers, race-space identity, shared landscape, and many more topics. ‘Post-black’ refers to an emerging trend within black arts to find new and multiple expressions of blackness, unburdened by the social and cultural expectations of blackness of the past and moving beyond the conventional binary of black and white. Reflecting this multiplicity of perspectives, the plays in this collection explore the traditional ways of representing black families on the American stage, and create new means to consider the interplay of race, with questions of class, gender, and sexuality. They engage and critique current definitions of black and African-American identity, as well as previous limitations placed on what constitutes blackness and black theatre. Written by the emerging stars of American theatre such as Eisa Davis and Marcus Gardley, the plays explore themes as varied as family and individuality, alienation and gentrification, and reconciliation and belonging. They demonstrate a wide-range of formal and structural innovations for the American theatre, and reflect the important ways in which contemporary playwrights are expanding the American dramatic canon with new and diverse means of representation. Edited by two leading US scholars in black drama, Harry J. Elam Jr (Stanford) and Douglas A. Jones Jr (Princeton), this cutting edge anthology gathers together some of the most exciting new American plays, selected by a rigorous academic backbone and explored in depth by supporting critical material."Contributors analyze how whiteness haunts popular culture, social media, education, and pedagogy, as well as theories of race themselves"--Provided by publisher.If the Watergate scandal was a previous generation's National Nightmare, then maybe the Clinton scandal was our National Wet Dream, and who better to narrate it than the screenwriter Joe Eszterhas? In American Rhapsody, Eszterhas, whose credits include Basic Instinct and Showgirls, and Charlie Simpson's
Apocalypse, for which he was nominated for a National Book Award, takes us through the events that threatened to topple a president and left most of the nation's citizens with, at the very least, a bad taste in their mouths. Taking full advantage of his considerable journalistic and storytelling talents, Eszterhas gives us every fact, rumor, or innuendo surrounding the president's foibles in the context of late century American politics and entertainment. Here Washington and Hollywood do more than just flirt with each other; they share the same bed. From scandalmongers Matt Drudge (who began as a Hollywood gossip) and Ken Starr, to would-be president paramours Sharon Stone and Barbra Streisand, to his final, unimpeachable witness, Willard—none other than President Clinton's talking penis—Eszterhas gives us the goods on the story that nobody could stop talking about and, thanks to American Rhapsody, will be impossible to think about the same way again. Despite its extraordinary popularity and worldwide influence, the world of rap and hip hop is under constant attack. Impressions and interpretations of its meaning and power are perpetually being challenged. Somewhere someone is bemoaning the negative impact of rap music on contemporary culture. In In the Heart of the Beat: The Poetry of Rap, bestselling author and scholar Alexs Pate argues for a fresh understanding of rap as an example of powerful and effective poetry, rather than a negative cultural phenomenon. Pate articulates a way of "reading" rap that makes visible both its contemporary and historical literary values. He encourages the reader to step beyond the dominance of the beat and the raw language and come to an appreciation of rap's literary and poetic dimensions. What emerges is a vision of rap as an exemplary form of literary expression, rather than a profane and trendy musical genre. Pate focuses on works by several well-known artists to reveal in rap music, despite its penchant for vulgarity, a power and beauty that is the heart of great literature. Collected essays exploring the origins and evolution of music and dance in Afro-Atlantic culture In the wake of Donald J. Trump's victory and his administration's attacks on an array of vulnerable populations, a diverse collection of scholars and ethnographers document how marginalized peoples have experienced the first years of Trump mayhem. "Encompassing the careers of up to 600 directors - over 60 new to this edition - working in the US and Canada today, this volume is an invaluable reference for students, researchers and enthusiasts of film and popular culture. Each entry provides biographical information as well as insightful textual and thematic analysis of the director's work. In comprehensively covering a wide range of film-makers - from more established mainstream luminaries such as Steven Spielberg, Martin Scorsese, Ridley Scott and Kathryn Bigelow, through independent mavericks like Hal Hartley, Atom Egoyan, Jim Jarmusch and the Coen brothers, to innovative emerging talents including Marc Forster (Monster's Ball), Todd Field (In the Bedroom) and David Gordon Green (George Washington) - the shifting landscape of contemporary film-making is brought into sharp focus. " Sur la 4e de couv. When America and Japan go to war, will Macy's feelings for her beloved Japanese Friendship Doll change? A moving addition to the Friendship Dolls series. In 1941, eleven-year-old Macy James lives near the Oregon coast with her father, the director of a small museum. Miss Tokyo, one of fifty-eight exquisite friendship dolls given to America by Japan in 1926, is part of the museum's collection — and one of Macy's most treasured connections to her mother, who recently passed away. When the Japanese bomb Pearl Harbor, many of Macy's neighbors demand that Miss Tokyo be destroyed. Macy promises her mother that she would take care of the doll, so against her father's wishes Macy hides Miss Tokyo to keep her safe. But when her brother joins the Navy and devastating news from the war begins to pour in, Macy starts having doubts — does remaining loyal to Miss Tokyo mean being disloyal to America? Bringing the story of the Friendship Dolls forward to World War II, Shirley Parenteau delivers another thoughtful historical novel inspired by a little-known true event. Basic. This is the key word in Scenic Design and Lighting Techniques: A Basic Guide for Theatre, written by two seasoned professionals with over twenty years of experience. This book is designed to show you how to turn a bare stage into a basic set design, without using heavy language that would bog you down. From materials and construction to basic props and lighting, this book explains all you will need to know to build your set and light it. "The FLOTUS Effect" emphasizes the import of agency on the part of Michelle Obama in relation to her politics as evidenced in her positionality and presence as the first African American woman to serve as First Lady of the United States of America. Her occupation of a previously white space and place tended to frame her as an enigma in the American mind and media. Contributors reflect on Mrs. Obama's eight years in her ceremonial position, and the ways she chose to uniquely embody her role. Hence, the result is a volume that speculates upon her evolving legacy, and the likely "effects" of what it meant to be the first African-American woman to serve in the ceremonial, yet powerful, role of FLOTUS. Whether they're actors or singers, politicians or statesmen, famous folks have no choice but to stand squinting in the limelight as their odd and offbeat exploits become fodder for scrutiny. Author Bob Fenster has captured all their hilarious, behind-the-scenes antics in They Did What? Consider, for example: The Beach Boys originally wanted to call their group the Pendletons, so they could get free shirts from the Oregon clothing
Read Free Paint The White House Black

manifold until you get back to it. It is my hope that you enjoy sharing my imagination, reminiscing about your
find out what comes next and projecting your own thoughts and feelings into the pages, leaving them dog-
However, if you don’t wish to read the first book, you will find yourself engrossed in curiosity, yearning to
first or previous book, you have done yourself a slight disservice so there are many hints for you to do so.
friendships that somewhat replace the small circle of friends they grew up with and deal with the joy and
safety net of home in small-town USA, they must adapt to the fickle world of college life, develop new
Nation’s Capital, they will have ample time to experience the evolution of ‘being grown-up’, to understand
what You Gonna Do When You Get There? Well, now that they are here in O.N.C, Our
Chenelle Henderson, a pair of High School sweethearts who have decided to attend Howard University,
 works of literature viewed as primarily about Black masculinity. This second book of The Children of
contributed to the formation of Black male identity. Additionally, Dr. Jefferson-James draws a relationship
authors, Masculinity Under Construction argues for the importance of analyzing the historical context that
of African descent on the continent of Africa, in the Caribbean, and in North America. Combing through
the works of James Baldwin, Chinua Achebe, Ralph Ellison, George Lamming, and other pan-African
authors, Masculinity Under Construction argues for the importance of analyzing the historical context that
contributed to the formation of Black male identity. Additionally, Dr. J efferson-J ames draws a relationship
between Black feminists and writers, such as Anna Julila Cooper and her contemporaries, and these
works of literature viewed as primarily about Black masculinity. This second book of “The Children of
Bradford” series follows the tale of young love, a continuation of the story of Kadeem Betancourt and
Chenelle Henderson, a pair of High School sweethearts who have decided to attend Howard University,
one of the most prestigious Historically Black College and University (HBCU) in the world. The age-old
warning children give their parents, teachers and friends; ‘wait till I grow up and get away from here.’ is
always met with; ‘What You Gonna Do When You Get There?’ Well, now that they are here in O.N.C, Our
Nation’s Capital, they will have ample time to experience the evolution of ‘being grown-up’, to understand
that it is much harder to deliver on the adolescent threat of ‘wait till!’ No longer shielded by the direct
safety net of home in small-town USA, they must adapt to the fickle world of college life, develop new
friendships that somewhat replace the small circle of friends they grew up with and deal with the joy and
pain of the thing we call love on an even grander scale. As with any other sequel, if you haven’t read the
first or previous book, you have done yourself a slight disservice so there are many hints for you to do so.
However, if you don’t wish to read the first book, you will find yourself engrossed in curiosity, yearning to
find out what comes next and projecting your own thoughts and feelings into the pages, leaving them dog-
eared until you get back to it. It is my hope that you enjoy sharing my imagination, reminiscing about your
days in college or anticipating the angst you or your child will experience on the Yard, wherever that may be. I had the privilege to be a ‘House Man’ go Maroon Tigers. Michelle Obama: First Lady, American Rhetor is an edited anthology that explores the persona and speech-making of the country’s first African American first lady. The result of these thought-provoking essays is an interdisciplinary text that explores the First Lady from a rhetorical and cultural point of view. Authors analyze her Democratic National Convention speeches, her brand as First Lady, her communication from her latest trip to Africa, her agenda rhetoric in Let’s Move! and Reach Higher, and her coming out as a Black feminist intellectual when she spoke at Maya Angelou’s memorial service. Readers will recognize Michelle Obama as a rhetor of our times—a woman who influences America at the intersections of gender, race, and class and who is representative of what women are today. Blackness is a prized commodity in American pop culture. Marketed to white consumers, it invites whites to view themselves in a mirror of racial difference, while remaining “wholly” white. From sports to literature, film, and music to investigative journalism, Eric Lott reveals the hidden dynamics of this self-and-other racial mirroring. This small volume of poetry will enchant the reader with its simple and honest portrayal of life on a small, green island in the Caribbean where life takes on the idyll of paradise. The author writes about everyday experiences of love, life and politics in a style that sometimes reverts to the conventional, though more often strongly contemporary. The poems on love are passionate; but with a purity bordering on innocence. Those on life reflect the easy and simple philosophy of a world closest to nature, unhurried and safe. The poems on politics, however, bring to life the harrowing frailties of a democracy rooted in personal relationships and the overbearing possessiveness of the populace that uplift their representatives to the heights of virtual political deities. The book is about love, life and politics and reflects the essential aspects of daily existence in a small island society with its joys and pathos and its emotional and spiritual struggles. The book is captivating in its forthrightness and the ease with which the author takes the reader through the nuances of language and expression, full of Caribbean sound and colour. Bestseller-Autor Brian Michael Bendis präsentiert neue Fülle für die Super-Privatdetektivin Jessica Jones! Um ihre Lieben vor dem Bösen und den Geheimnissen von SHIELD-Agentin Maria Hill zu schützen, muss Jess ihre eigene Familie zerstören. Außerdem: Die schockierende Rückkehr des purpurroten Monsters Killgrave, der Jessicas und Luke Cages Tochter angreift! Barack Obama’s election as the first black president in American history forced a reconsideration of racial reality and possibility. It also incited an outpouring of discussion and analysis of Obama’s personal and political exploits. Paint the White House Black fills a significant void in Obama-themed debate, shifting the emphasis from the details of Obama’s political career to an understanding of how race works in America. In this groundbreaking book, race, rather than Obama, is the central focus. Michael P. Jeffries approaches Obama’s election and administration as common cultural ground for thinking about race. He uncovers contemporary stereotypes and anxieties by examining historically rooted conceptions of race and nationhood, discourses of “biracialism” and Obama’s mixed heritage, the purported emergence of a “post-racial society,” and popular symbols of Michelle Obama as a modern black woman. In so doing, Jeffries casts new light on how we think about race and enables us to see how race, in turn, operates within our daily lives. Race is a difficult concept to grasp, with outbursts and silences that disguise its relationships with a host of other phenomena. Using Barack Obama as its point of departure, Paint the White House Black boldly aims to understand race by tracing the web of interactions that bind it to other social and historical forces. Das vorliegende Gebirge aus Albumkritiken hat sich mehr als 25 Jahre lang aufgetürmt. Die erste Rezension stammt aus der Zeit des Mauerfalls und beschäftigt sich bereits mit dem Künstler, der sich heute als 2,829.523 Tastenanschläge spät er als der meistzitierte Entpuppt hat: Bob Dylan. Die mehr als 3000 Rezensionen streuen schweiklappernlos durch die Genres, von Antifolk bis Techno, von Madonna bis Motorhead. Die Sammlung ersetzt trotz ihres Umfangs kein Lexikon. Doch sie bietet jenen, die Popmusik für die emotionalste Kunstform von allen halten und ein vorurteilsarmes Hören pflegen, die Chance auf Neu- und Wiederentdeckungen. Ähnliche Projekte wie dieses gab es in Deutschland nur wenige, etwa das mit 1827 Kritiken bestückte Zweitausendeins-Buch Sounds. Platten 1966–1977, das die aufregendsten Räder der Popgeschichte abdeckt. Doch die Jahre ab 1989 haben ebenfalls viel zu bieten, auch wenn sich viele Genres seit einiger Zeit eher durch Verschmelzung und Ausdifferenzierung emeuell als durch revolutionäre Umbüche. Die Sammlung deckt aber nicht nur die von mir rezensierten Ersteröffentlichungen jenes Vierteljahrmehlende ab, in dem sie sich zum Gebirge auftraten. Dank der Neuverwertung des Blackkatologes wuchs der Anteil remasterter Klassiker zuletzt rasant, und für einen Nachgeborenen ist es von großem Reiz, sich neben pressfrischen Novitäten von Adele, Coldplay oder Neko Case auch kanonisierten Meisterwerken wie The Dark Side of the Moon widmen zu können. Das Vorwort zu diesem Mammutprojekt steuert der Hamburger Rocksänger Jan Plewka bei. Becoming the first Black president in the history of the United States, and shattering the mold of conventional politics by making hip hop culture his political ally,
Obama's public relationship with hip hop throughout his presidency caused an explosion of public dialogue. The long-awaited memoir from one of the greatest bandleaders, hit makers, and most influential pop artists of our time—known for over forty R&B hit singles—George Clinton of Parliament-Funkadelic. George Clinton began his musical career in New Jersey, where his obsession with doo-wop and R&B led to a barbershop quartet—literally, as Clinton and his friends also styled hair in the local shop—the way kids often got their musical start in the '50s. But how many kids like that ended up playing to tens of thousands of rabid fans alongside a diaper-clad guitarist? How many of them commissioned a spaceship and landed it onstage during concerts? How many put their stamp on four decades of pop music, from the mind-expanding sixties to the hip-hop-dominated nineties and beyond? One of them. That's how many. How George Clinton got from barbershop quartet to funk music megastar is a story for the ages. As a high school student he traveled to New York City, where he absorbed all the trends in pop music, from traditional rhythm and blues to Motown, the Beatles, the Stones, and psychedelic rock, not to mention the formative funk of James Brown and Sly Stone. By the dawn of the seventies, he had emerged as the leader of a wildly creative musical movement composed mainly of two bands—Parliament and Funkadelic. And by the bicentennial, Clinton and his P-Funk empire were dominating the soul charts as well as the pop charts. He was an artistic visionary, visual icon, merry prankster, absurdist philosopher, and savvy businessmen, all rolled into one. He was like no one else in pop music, before or since. Written with wit, humor, and candor, this memoir provides tremendous insight into America's music industry as forever changed by Clinton's massive talent. This is a story of a beloved global icon who dedicated himself to spreading the gospel of funk music. Sites Unseen examines the complex intertwining of race and architecture in nineteenth and early-twentieth century American culture, the period not only in which American architecture came of age professionally in the U.S. but also in which ideas about architecture became a prominent part of broader conversations about American culture, history, politics, and—although we have not yet understood this clearly—race relations. This rich and copiously illustrated interdisciplinary study explores the ways that American writing between roughly 1850 and 1930 concerned itself, often intensely, with the racial implications of architectural space primarily, but not exclusively, through domestic architecture. In addition to identifying an archive of provocative primary materials, Sites Unseen draws significantly on important recent scholarship in multiple fields ranging from literature, history, and material culture to architecture, cultural geography, and urban planning. Together the chapters interrogate a variety of expressive American vernacular forms, including the dialect tale, the novel of empire, letters, and pulp stories, along with the plantation cabin, the West Indian cottage, the Latin American plaza, and the "Oriental" parlor. These are some of the overlooked plots and structures that can and should inform a more comprehensive consideration of the literary and cultural meanings of American architecture. Making sense of the relations between architecture, race, and American writing of the long nineteenth century—in their regional, national, and hemispheric contexts—Sites Unseen provides a clearer view not only of this catalytic era but also more broadly of what architectural historian Dell Upton has aptly termed the social experience of the built environment. This insightful provocative glimpse at identity formation in the US reviews the new frontier of race and looks back at the archaism of the one-drop rule that is unique to America. This collection of ten essays on African American philosophy addresses a wide range of issues beyond the bounds of traditional racial discourse. The essays are dialectical in the sense that they are conversations between personal histories, between ideologies, and between changing ways that the races talk to one another. In The Black List, twenty-five prominent African-Americans of various professions, disciplines, and backgrounds offer their own stories and insights on the struggles, triumphs, and joys of black life in America and, in the process, redefine "black list" for a new century. As seen in original portraits by renowned photographer Timothy Greenfield-Sanders and in a series of incisive interviews conducted by award-winning journalist, critic, academic, and radio host Elvis Mitchell, this group exemplifies today's most accomplished, determined African-Americans, whose lives and careers form a trail of inspiration and example for people of all races. Spanning the arts, sports, politics, and business, the diverse accomplishments and lives of these remarkable individuals create a kaleidoscope of ideas and experiences, and provide the framework for a singular conversation about the influence of African-Americans on this country and on our world. The Black List is: Slash - Toni Morrison - Keenen Ivory Wayans - Vermo Jordan - Faye Wattleton - Marc Morial - Serena Williams - Lou Gosssett Jr. - Russell Simmons - Lorna Simpson - Mahlon Duckett - Zane - Al Sharpton - Kareem Abdul-Jabbar - William Rice - Thelma Golden - Sean Combs - Susan Rice - Chris Rock - Suzan-Lori Parks - Steve Stoute - Richard Parsons - Dawn Staley - Colin Powell - Bill T. Jones Revealing Male Bodies is the first scholarly collection to directly confront male lived experience. There has been an explosion of work in men's studies, masculinity issues, and male sexuality, in addition to a growing literature exploring female embodiment. Missing from the current literature, however, is a sustained analysis of the phenomenology ...
of male-gendered bodies. Revealing Male Bodies addresses this omission by examining how male bodies are physically and experientially constituted by the economic, theoretical, and social practices in which men are immersed. Contributors include Susan Bordo, William Cowling, Terry Goldie, Maurice Hamington, Don Ihde, Greg Johnson, Bjørn Krondorfer, Alphonso Lingis, Patrick McGann, Paul Mclvenny, Terrance MacMullan, Jim Perkinson, Steven P. Schacht, Richard Schmitt, Nancy Tuana, Craig L. Wilkins, and John Zuehm. From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks. Twenty years since the publication of the Second Edition and more than thirty years since the publication of the original book, Racial Formation in the United States now arrives with each chapter radically revised and rewritten by authors Michael Omi and Howard Winant, but the overall purpose and vision of this classic remains the same: Omi and Winant provide an account of how concepts of race are created and transformed, how they become the focus of political conflict, and how they come to shape and permeate both identities and institutions. The steady journey of the U.S. toward a majority nonwhite population, the ongoing evisceration of the political legacy of the early post-World War II civil rights movement, the initiation of the ‘war on terror’ with its attendant Islamophobia, the rise of a mass immigrants rights movement, the formulation of race/class/gender ‘intersectionality’ theories, and the election and reelection of a black President of the United States are some of the many new racial conditions Racial Formation now covers. Examines the complicated political legacy of our first black president written during the presidency of Donald Trump, After Obama examines the impact President Barack Obama and his administration have continued to have upon African American politics. In this comprehensive volume, Todd C. Shaw, Robert A. Brown, and Joseph P. McCormick II bring together more than a dozen scholars to explore his complex legacy, including his successes, failures, and contradictions. Contributors focus on a wide range of topics, including how President Obama affected aspects of African American politics, how his public policies influenced the quality of Black citizenship and life, and what future administrations can learn from his experiences. They also examine the present-day significance of Donald Trump in relation to African American politics. A timely and thorough work, After Obama provides the first examination of the Obama administration in its entirety, and the lasting impact it has had on African American politics. Von George Washington bis Barack Obama bietet dieser Band eine kleine Geschichte Amerikas im Spiegel seiner Präsidenten. Die Autoren schildern in biographischen Portraits Leben und Amtszeit der bisher 44 Präsidenten, skizzierten die wichtigsten Entwicklungen, Ereignisse und Entscheidungen und betrachten abschließend Leistungen und Versäumnisse der jeweiligen Präsidentschaft. So ist zugleich ein Panorama der amerikanischen Geschichte von der Unabhängigkeit am Ende des 18. Jahrhunderts bis zur globalen Supermacht unserer Tage entstanden. Der Band wurde für diese Ausgabe überarbeitet und aktualisiert. Britta Waldschmidt-Nelson hat ihren Beitrag zu Barack Obama bis zur jetzigen zweiten Amtszeit erweitert. Every weekday, the wildly popular Tom Joyner Morning Show reaches more than eight million radio listeners. The show offers broadly progressive political talk, adult-oriented soul music, humor, advice, and celebrity gossip for largely older, largely working-class black audience. But it’s not just an old-school show: it’s an activist political forum and a key site reflecting on popular aesthetics. It focuses on issues affecting African Americans today, from the denigration of hard-working single mothers, to employment discrimination and sexual abuse, to the racism and violence endemic to the U.S. criminal justice system, to international tragedies. In Black Radio/Black Resistance, author Micaela di Leonardo dives deep into the Tom Joyner Morning Show’s 25-year history inside larger U.S. broadcast history. From its rise in the Clinton era and its responses to key events—9/11, Hurricane Katrina, President Obama’s elections and presidency, police murders of unarmed black Americans and the rise of Black Lives Matter, and Donald Trump’s ascendency—it has broadcast the varied, defiant, and darkly comic voices of its anchors, guests, and audience members. Di Leonardo also investigates the new synergistic set of cross-medium ties and political connections that have affected print, broadcast, and online reporting and commentary in antiracist directions. This new multiracial progressive public sphere has extraordinary potential for shaping America’s future. Thus Black Radio/Black Resistance does far more than simply shed light on a major counterpublic institution unjustly ignored for reasons of color, class, generation, and medium. It demonstrates an alternative understanding of the shifting black public sphere in the digital age. Like the show itself, Black Radio/Black Resistance is politically progressive, music-drenched, and blisteringly funny. On December 26, 1941, Secret Service Agent Harry E. Neal stood on a platform at Washington’s Union Station, watching a train chug off into the dark and feeling at once relieved and inexorably anxious. These were dire times: as Hitler’s armies
plowed across Europe, seizing or destroying the Continent's historic artifacts at will, Japan bristled to the East. The Axis was rapidly closing in. So FDR set about hiding the country's valuables. On the train speeding away from Neal sat four plain-wrapped cases containing the documentary history of American democracy: the Declaration of Independence, the Constitution, the Gettysburg Address, and more, guarded by a battery of agents and bound for safekeeping in the nation's most impenetrable hiding place. American Treasures charts the little-known journeys of these American crown jewels. From the risky and audacious adoption of the Declaration of Independence in 1776 to our modern Fourth of July celebrations, American Treasures shows how the ideas captured in these documents underscore the nation's strengths and hopes, and embody its fundamental values of liberty and equality. Stephen Puleo weaves in exciting stories of freedom under fire - from the Declaration and Constitution smuggled out of Washington days before the British burned the capital in 1814, to their covert relocation during WWII - crafting a sweeping history of a nation united to preserve its definition of democracy. Barack Obama's election as the first black president in American history forced a reconsideration of racial reality and possibility. It also incited an outpouring of discussion and analysis of Obama's personal and political exploits. Paint the White House Black fills a significant void in Obama-themed debate, shifting the emphasis from the details of Obama's political career to an understanding of how race works in America. In this groundbreaking book, race, rather than Obama, is the central focus. Michael P. Jeffries approaches Obama's election and administration as common cultural ground for thinking about race. He uncovers contemporary stereotypes and anxieties by examining historically rooted conceptions of race and nationhood, discourses of "biracialism" and Obama's mixed heritage, the purported emergence of a "post-racial society," and popular symbols of Michelle Obama as a modern black woman. In so doing, J effries casts new light on how we think about race and enables us to see how race, in turn, operates within our daily lives. Race is a difficult concept to grasp, with outbursts and silences that disguise its relationships with a host of other phenomena. Using Barack Obama as its point of departure, Paint the White House Black boldly aims to understand race by tracing the web of interactions that bind it to other social and historical forces. Taunted by the violent character "Chops," Zu-Zu sings to keep her spirit alive in New York City's Central Park. Zu-Zu and the novel's narrator have a relationship which is transformed into a stormy, dreamlike urban affair. Their oppressive situation is depicted through multiple collages of sound and image, a funky mix of original and sampled cuts, both literary and musical. Danko Rabrenović kam als 22-Jähriger aus dem ehemaligen Jugoslawien nach Deutschland. In diesem Buch erzählt er vom Ankommen und Heimischwerden in einem Land, das so ganz anders tickt als seine alte Heimat. Rabrenović sammelt Aufenthaltstitel wie andere Gartenzwerge und beschreibt, wie er versucht, liebgewonnene deutsche Sitten anzunehmen, ohne die eigenen Wurzeln zu verleugnen. Der Balkanizer ist ein Insider-Bericht, der Deutschen und Jugoschäden schonunglos und humorvoll den Spiegel vorhält: pointiert, selbst-ironisch und mit feinem Gespür für interkulturelle Zwischentöne. Reflects on black politics in America and what it will take to see equality.

Copyright code: 9a8eb3051b32c97d2e64bf76bb7425fd