

Blueschild Baby

Presents a reference on African American literature providing profiles of notable and little-known writers and their works, literary forms and genres, critics and scholars, themes and terminology and more. A breathtaking achievement, this Concise Companion is a suitable crown to the astonishing production in African American literature and criticism that has swept over American literary studies in the last two decades. It offers an enormous range of writers—from Sojourner Truth to Frederick Douglass, from Zora Neale Hurston to Ralph Ellison, and from Toni Morrison to August Wilson. It contains entries on major works (including synopses of novels), such as Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Richard Wright's *Native Son*, and Lorraine Hansberry's *A Raisin in the Sun*. It also incorporates information on literary characters such as Bigger Thomas, Coffin Ed Johnson, Kunta Kinte, Sula Peace, as well as on character types such as Aunt Jemima, Brer Rabbit, John Henry, Stackolee, and the trickster. Icons of black culture are addressed, including vivid details about the lives of Muhammad Ali, John Coltrane, Marcus Garvey, Jackie Robinson, John Brown, and Harriet Tubman. Here, too, are general articles on poetry, fiction, and drama; on autobiography, slave narratives, Sunday School literature, and oratory; as well as on a wide spectrum of related topics. Compact yet thorough, this handy volume gathers works from a vast array of sources—from the black periodical press to women's clubs—making it one of the most substantial guides available on the growing, exciting world of African American literature.

Stone rescues autobiography from the thickets of recent critical theory, in which the life portrayed has often seemed less important than the inventive literary techniques. He argues that the techniques are important because knowledge of the life is important to our culture. Restricting himself primarily to 16 writers of the 20th century, Stone juxtaposes two or three figures in given chapters, such as "Becoming a Woman in Male America: Margaret Mead and Anais Nin" and "Two Recreate One: The Act of Collaboration in Recent Black Autobiography -- Ossie Guffy, Nate Shaw, Malcolm X." Other writers considered are W.E.B. DuBois, Henry Adams, Black Elk, Thomas Merton, Louis Sullivan, Richard Wright, Norman Mailer, Frank Conroy, and Lillian Hellman.

Major Characters in American Fiction is the perfect companion for everyone who loves literature—students, book-group members, and serious readers at every level. Developed at Columbia University's Center for American Culture Studies, Major Characters in American Fiction offers in-depth essays on the "lives" of more than 1,500 characters, figures as varied in ethnicity, class, sexual orientation, age, and experience as we are. Inhabiting fictional works written from 1790 to 1991, the characters are presented in biographical essays that tell each one's life story. They are drawn from novels and short stories that represent every era, genre, and style of American fiction writing—Natty Bumppo of *The Leatherstocking Tales*, Celie of *The Color Purple*, and everyone in between.

Every six months or so, a study reports about our inability to educate black males. Yet, after reading Ribbin', Jivin', and Playin' the Dozens: The Persistent Dilemma in Our Schools, teachers learned how to teach black males. Through 99 Realities and other examples, Ribbin', describes, discusses, and explains black male street corner language and behavior and how it is played out in the classroom. Too often, teachers misunderstand and misinterpret their black male student's language and behavior resulting in their black male students being referred to special education or considered a discipline problem disproportionate to their numbers in the school. Ribbin' will provide you with the educational insight to successfully educate black males—the information woefully lacking in contemporary education courses. Authentic examples are provided that demonstrates how some teachers handled challenging situations with their black male students to help you develop your own teaching style relative to your persona and student population. When you open Ribbin', Reality 1 is a must read, it recounts my first day of substitute teaching in the N. Y. C. Public Schools and what happened to me that Friday morning. I was so discouraged, I considered suicide that weekend because I always wanted to be a teacher and, after one day, I was a failure. However, read how I rebounded on Monday, and turned things around. To enhance your ability to teach black males, Chapter 8 about dress and grooming for teachers is a must. In brief, respect and feelings about yourself and your students is demonstrated by dressing professionally, at minimum, neat and clean. Your students expect you to dress well. Your students will keep a record of what you wear on what day and whether that stain has been cleaned away! Indeed, your students will compare notes on what car you drive, the watch you wear and your dress style. Chapter 5 Jive Lexicon and Verbal Communication is about words students may use to dupe or test you. Students must learn Standard English; the sine qua non to for economic success. Your students need a Standard English teaching model to emulate. However, teachers should learn the language their students use. It is viewed as "barrier busting" when students observe you trying to be hip and use their language-of course, this means "acceptable vocabulary." Moreover, it may be appropriate for your students to use the vernacular depending upon the subject you teach. Chapter 6 about classroom contests provides information about the "games" some students use to con, provoke, or test your "street" knowledge. "Playing the Dozens" from an historical perspective to how it plays out negatively in classrooms is described and explained. If you are unfamiliar with "Playing the Dozens"—also known by other names; best you learn. Hence, examples of teachers positively handling the dozens are presented. Reading Chapter 7 will help you through my Four Step Plan for Classroom Management and School Discipline. You need to get order for you to teach successfully. Your primary responsibility as a teacher is to figure out how to achieve an orderly and safe classroom so that your students can relax and allow you to teach them. If you wish to become a successful teacher, buy Ribbin'. If you want to be told how to become a teacher, do not buy Ribbin'. If you see yourself as a professional teacher, and willing to change your teaching behavior first, in order to get your students to change their behavior, purchase Ribbin'. In sum, a well-designed lesson plan will not ensure classroom success. Teachers must make educational and behavioral demands on students, black males in particular. Ribbin' demystifies this "persistent dilemma." Without a question, black males can and must be taught Standard English, mathematics, and the so-called middle class skills needed to make it economically in the U. S.

"Gothic to Multicultural: Idioms of Imagining in American Literary Fiction," twenty-three essays each carefully revised from the past four decades, explores both range and individual register. The collection opens with considerations of gothic as light and dark in Charles Brockden Brown, war and peace in Cooper's "The Spy," Antarctica as world-genesis in Poe's "The Narrative of Arthur Gordon Pym," the link of *The Custom House* and main text in Hawthorne's *The Scarlet Letter*, reflexive codings in Melville's "Moby-Dick" and "The Confidence-Man," Henry James "Hawthorne" as self-mirroring biography, and Stephen Crane's working of his Civil War episode in "The Red Badge of Courage." Two composite lineages address apocalypse in African American fiction and landscape in women's authorship from Sarah Orne Jewett to Leslie Marmon Silko. There follow culture and anarchy in Henry James "The Princess Casamassima," text-into-film in Edith Wharton's "The Age of Innocence," modernist stylings in Fitzgerald, Faulkner and Hemingway, and roman noir in Cornell Woolrich. The collection then turns to the limitations of protest categorization for Richard Wright and Chester Himes, autofiction in J.D. Salinger's "The Catcher in the Rye," and the novel of ideas in Robert Penn Warren's late fiction. Three closing essays take up multicultural genealogy, Harlem, then the Black South, in African American fiction, and the reclamation of voice in Native American fiction. A. Robert Lee is Professor of American Literature at Nihon University, Tokyo, having previously taught at the University of Kent, UK. His publications include "Designs of Blackness: Mappings in the Literature and Culture of Afro-America" (1998), "Multicultural American Fiction: Comparative Black, Native, Latino/a and Asian American Fictions" (2003), which won the American Book Award for 2004, "Japan Textures: Sight and Word," with Mark Gresham (2007), and "United States: Re-viewing Multicultural American Literature" (2008).

From Ishmael Reed and Toni Morrison to Colson Whitehead and Terry McMillan, Darryl Dickson-Carr offers a definitive guide to contemporary African American literature. This volume—the only reference work devoted exclusively to African American fiction of the last thirty-five years—presents a wealth of factual and interpretive information about the major authors, texts, movements, and ideas that have shaped

contemporary African American fiction. In more than 160 concise entries, arranged alphabetically, Dickson-Carr discusses the careers, works, and critical receptions of Alice Walker, Gloria Naylor, Jamaica Kincaid, Charles Johnson, John Edgar Wideman, Leon Forrest, as well as other prominent and lesser-known authors. Each entry presents ways of reading the author's works, identifies key themes and influences, assesses the writer's overarching significance, and includes sources for further research. Dickson-Carr addresses the influence of a variety of literary movements, critical theories, and publishers of African American work. Topics discussed include the Black Arts Movement, African American postmodernism, feminism, and the influence of hip-hop, the blues, and jazz on African American novelists. In tracing these developments, Dickson-Carr examines the multitude of ways authors have portrayed the diverse experiences of African Americans. The Columbia Guide to Contemporary African American Fiction situates African American fiction in the social, political, and cultural contexts of post-Civil Rights era America: the drug epidemics of the 1980s and 1990s and the concomitant "war on drugs," the legacy of the Civil Rights Movement, the struggle for gay rights, feminism, the rise of HIV/AIDS, and racism's continuing effects on African American communities. Dickson-Carr also discusses the debates and controversies regarding the role of literature in African American life. The volume concludes with an extensive annotated bibliography of African American fiction and criticism.

This comprehensive history of black humor sets it in the context of American popular culture. Blackface minstrelsy, Stepin Fetchit, and the Amos 'n' Andy show presented a distorted picture of African Americans; this book contrasts this image with the authentic underground humor of African Americans found in folktales, race records, and all-black shows and films. After generations of stereotypes, the underground humor finally emerged before the American public with Richard Pryor in the 1970s. But Pryor was not the first popular comic to present authentically black humor. Watkins offers surprising reassessments of such seminal figures as Fetchit, Bert Williams, Moms Mabley, and Redd Foxx, looking at how they paved the way for contemporary comics such as Whoopi Goldberg, Eddie Murphy, and Bill Cosby.

The central thesis of Lawrence Hogue's book is that criticism of Afro-American literature has left out of account the way in which ideological pressures dictate the canon. This fresh approach to the study of the social, ideological, and political dynamics of the Afro-American literary text in the twentieth century, based on the Foucauldian concept of literature as social institution, examines the universalization that power effects, how literary texts are appropriated to meet ideological concerns and needs, and the continued oppression of dissenting voices. Hogue presents an illuminating discussion of the publication and review history of "major" and neglected texts. He illustrates the acceptance of texts as exotica, as sociological documents, or as carriers of sufficient literary conventions to receive approbation. Although the sixties movement allowed the text to move to the periphery of the dominant ideology, providing some new myths about the Afro-American historical past, this marginal position was subsequently sabotaged, co-opted, or appropriated (Afros became a fad; presidents gave the soul handshake; the hip-talking black was dressing one style and talking another.) This study includes extended discussion of four works; Ernest J. Gaines's *The Autobiography of Miss Jane Pittman*, Alice Walker's *The Third Life of Grange Copeland*, Albert Murray's *Train Whistle Guitar*, and Toni Morrison's *Sula*. Hogue assesses the informing worldviews of each and the extent and nature of their acceptance by the dominant American cultural apparatus. Featuring the work of the most distinguished scholars in the field, this volume assesses the state of Afro-American literary study and projects a vision of that study for the 1990s. "A rich and rewarding collection."—Choice. "This diverse and inspired collection . . . testifies to the Afro-Am academy's extraordinary vitality."—Voice Literary Supplement

This book covers many important events for those studying censorship conflicts.

Provides easy access to the most complete voice of the Black Arts and Black Consciousness movement.

A searing chronicle of the life of a young ex-convict and heroin addict in 1960's Harlem, an unsparing portrait of a man who couldn't free himself from the horrors of addiction *Blueschild Baby* takes place during the summer of 1967—the summer of race riots all across the nation; the Summer of Love in the Haight Ashbury; the summer of Marines dying near Con Thien, across the world in Vietnam—but the novel illuminates the contours of a more private hell: the angry desperation of a heroin addict who returns to his home in Harlem after being in prison. First published in 1970, this frankly autobiographical novel was a revelation, a stunning depiction of a marginal figure, marked literally and figuratively by his drug addiction and navigating a predatory underground of junkies and hustlers—and named George Cain, like his author. Now with a new preface by acclaimed writer Leslie Jamison, this is an unvarnished conjuring of the tyranny of dependence: its desperation, its degradation, its rage and rebellion; the fragile, unsettled, occasional shards of hope it permits; the strange joys of being alive and young and lost and hooked and full of feverish determination anyway.

LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use.

Autofiction, or works in which the eponymous author appears as a fictionalized character, represents a significant trend in postwar American literature, when it proliferated to become a kind of postmodern cliché. *The Story of "Me"* charts the history and development of this genre, analyzing its narratological effects and discussing its cultural implications. By tracing autofiction's conceptual issues through case studies and an array of texts, Marjorie Worthington sheds light on a number of issues for postwar American writing: the maleness of the postmodern canon—and anxieties created by the supposed waning of male privilege—the relationship between celebrity and authorship, the influence of theory, the angst stemming from claims of the "death of the author," and the rise of memoir culture. Worthington constructs and contextualizes a bridge between the French literary context, from which the term originated, and the rise of autofiction among various American literary movements, from modernism to New Criticism to New Journalism. *The Story of "Me"* demonstrates that the burgeoning of autofiction serves as a barometer of American literature, from modernist authorial effacement to postmodern literary self-consciousness.

Founded in 1943, *Negro Digest* (later "Black World") was the publication that launched Johnson Publishing. During the most turbulent years of the civil rights movement, *Negro Digest/Black World* served as a critical vehicle for political thought for supporters of the movement.

This volume brings together essays by specialists in different disciplines on the cultural expression of apocalypse, in particular in anglophone science fiction of the nineteenth and twentieth centuries.

Approaching these works from historical, philosophical, linguistic and literary perspectives, the contributors examine the relationship between secular and spiritual apocalypse, connecting the fiction and films to their historical moment. Not surprisingly, war recurs throughout this material, as a critical turning-point, fulfilment of prophecy, or prelude to a new age. In particular the essays explore the issue of whether modern apocalypse is seen as an ending or a beginning, considered under its political, ethnic and gendered aspects. Among the writers covered are H. G. Wells, Olaf Stapledon and such contemporary figures as Michael Moorcock, J. G. Ballard and Storm Constantine.

INSTANT NEW YORK TIMES BESTSELLER "An astounding triumph . . . Profound . . . Achingly wise . . . A recovery memoir like no other." --Entertainment Weekly (A) "Riveting . . . Beautifully told." --Boston Globe "An honest and important book . . . Vivid writing and required reading." --Stephen King "Perceptive and generous-hearted . . . Uncompromising . . . Jamison is a writer of exacting grace." --Washington Post From the New York Times bestselling author of *The Empathy Exams* comes this transformative work showing that sometimes the recovery is more gripping than the addiction. With its deeply personal and seamless blend of memoir, cultural history, literary criticism, and reportage, *The Recovering* turns our understanding of the traditional addiction narrative on its head, demonstrating that the story of recovery can be every bit as electrifying as the train wreck itself. Leslie Jamison deftly excavates the stories we tell about addiction--both her own and others'--and examines what we want these stories to do and what happens when they fail us. All the while, she offers a fascinating look at the larger history of the recovery movement, and at the complicated bearing that race and class have on our understanding of who is criminal and who is ill. At the heart of the book is Jamison's ongoing conversation with literary and artistic geniuses whose lives and works were shaped by alcoholism and substance dependence, including John Berryman, Jean Rhys, Billie Holiday, Raymond Carver, Denis Johnson, and David Foster Wallace, as well as brilliant lesser-known figures such as George Cain, lost to obscurity but newly illuminated here. Through its unvarnished relation of Jamison's own ordeals, *The Recovering* also becomes a book about a different kind of dependency: the way our desires can make us all, as she puts it, "broken spigots of need." It's about the particular loneliness of the human experience--the craving for love that both devours us and shapes who we are. For her striking language and piercing observations, Jamison has been compared to such iconic writers as Joan Didion and Susan Sontag, yet her utterly singular voice also offers something new. With enormous empathy and wisdom, Jamison has given us nothing less than the story of addiction and recovery in America writ large, a definitive and revelatory account that will resonate for years to come.

Clarence Major is an award-winning painter, fiction writer, and poet—as well as an essayist, editor, anthologist, lexicographer, and memoirist. He has been part of twenty-eight group exhibitions, has had fifteen one-man shows, and has published fourteen collections of poetry and nine works of fiction. *The Art and Life of Clarence Major* is the first critical biography of this innovative African American writer and visual artist. Given the full cooperation of his subject, Keith E. Byerman traces Major's life and career from his complex family history in Georgia through his encounters with important literary and artistic figures in Chicago and New York to his present status as a respected writer, artist, teacher, and scholar living in California. In his introduction, Byerman asks, "How does a black man who does not take race as his principal identity, an artist who deliberately defies mainstream rules, a social and cultural critic who wants to be admired by the world he attacks, and a creator who refuses to commit to one expressive form make his way in the world?" Tasking himself with opening up the multiple layers of problems and solutions in both the work and the life to consider the successes and the failures, Byerman reveals Major as one who has devoted himself to a life of experimental art that has challenged both literary and painterly practice and the conventional understanding of the nature of African American art. Major's refusal to follow the rules has challenged readers and critics, but through it all, he has continued to produce quality work as a painter, poet, and novelist. His is the life of someone totally devoted to his creative work, one who has put his artistic vision ahead of fame, wealth, and sometimes even family. A Sarah Mills Hodge Fund Publication.

This book concentrates on the aesthetic and cultural force of Harlem, which inspired writers from Sherwood Anderson to Tom Wolfe.

EBONY is the flagship magazine of Johnson Publishing. Founded in 1945 by John H. Johnson, it still maintains the highest global circulation of any African American-focused magazine.

Selected interviews with the American writer shares his observations on his life and career, politics, Civil Rights, and the role of the artist

The figure of the violent man in the African American imagination has a long history. He can be found in 19th-century bad man ballads like "Stagolee" and "John Hardy," as well as in the black convict recitations that influenced "gangsta" rap. "Born in a Mighty Bad Land" connects this figure with similar characters in African American fiction. Many writers -- McKay and Hurston in the Harlem Renaissance; Wright, Baldwin, and Ellison in the '40s and '50s; Himes in the '50s and '60s -- saw the "bad nigger" as an archetypal figure in the black imagination and psyche. "Blaxploitation" novels in the '70s made him a virtually mythical character. More recently, Mosley, Wideman, and Morrison have presented him as ghetto philosopher and cultural adventurer. Behind the folklore and fiction, many theories have been proposed to explain the source of the bad man's intra-racial violence.

Jerry H. Bryant explores all of these elements in a wide-ranging and illuminating look at one of the most misunderstood figures in African American culture.

It began with Magic, Bird, and Dr. J. Then came Michael. The Dream Team. The WNBA. And, most recently, "Spree" Latrell Sprewell—American Dream or American Nightmare?—the embodiment of everything many believe is wrong—and others believe is exciting—about the game. Today, despite the NBA strike, despite home run derbies, despite football's headlock on network television ratings, despite the much-heralded return of baseball, basketball has assumed a role in American culture and consciousness impossible to imagine 20 years ago, when arenas were empty and the NBA finals were broadcast via tape delay in the wee hours. So what happened? How did a "black sport," plagued by drug scandal and decimated by white flight, come to achieve such prominence? What are the subtle and not-so-subtle racial codes that define how the game is played and perceived, and the reception of its high-profile stars? What does the shift in popularity from the predominantly white, working-class ethos of baseball to the black, urban ethos of basketball suggest about contemporary life in America? What linkages exist between basketball and hip-hop culture and how did these develop? How has the arrival of women on the scene changed the equation? Bringing together journalists, cultural critics, and academics, this wide-ranging anthology has something for everyone, from hard-core fan to casual observer. Contributors: Todd Boyd, Kenneth L. Shropshire, Gerald Early, James Peterson, Susan J. Rayl, Davis W. Houck, Mark Conrad, Charles J. Ogletree, Jr., Earl Smith, Sohail Daulatzi, Larry Platt, Tina Sloan Green, Alpha Alexander, Tara McPherson, Aaron Baker.

(Applause Books). From the origins of the Negro spiritual and the birth of the Harlem Renaissance to the emergence of a national black theatre movement, *The Theatre of Black Americans* offers a penetrating look at a black art form that has exploded into an American cultural institution. Among the essays: James Hatch *Some African Influences on the Afro-American Theatre*; Shelby Steele *Notes on Ritual in the New Black Theatre*; Sister M. Francesca Thompson OSF *The Lafayette Players*; Ronald Ross *The Role of Blacks in*

the Federal Theatre.

Widely admired as the definitive cultural history of the 1960s, this groundbreaking work finally reappears in a new edition. The turbulent 1960s, almost from its outset, produced a dizzying display of cultural images and ideas that were as colorful as the psychedelic T-shirts that became part of its iconography. It was not, however, until Morris Dickstein's landmark *Gates of Eden*, first published in 1977, that we could fully grasp the impact of this raucous decade in American history as a momentous cultural epoch in its own right, as much as Jazz Age America or Weimar Germany. From Ginsberg and Dylan to Vonnegut and Heller, this lasting work brilliantly re-creates not only the intellectual and political ferment of the decade but also its disillusionment. What results is an inestimable contribution to our understanding of twentieth-century American culture.

All autobiographers are unreliable narrators. Yet what a writer chooses to misrepresent is as telling -- perhaps even more so -- as what really happened. Timothy Adams believes that autobiography is an attempt to reconcile one's life with one's self, and he argues in this book that autobiography should not be taken as historically accurate but as metaphorically authentic. Adams focuses on five modern American writers whose autobiographies are particularly complex because of apparent lies that permeate them. In examining their stories, Adams shows that lying in autobiography, especially literary autobiography, is not simply inevitable. Rather it is often a deliberate, highly strategic decision on the author's part. Throughout his analysis, Adams's standard is not literal accuracy but personal authenticity. He attempts to resolve some of the paradoxes of recent autobiographical theory by looking at the classic question of design and truth in autobiography from the underside -- with a focus on lying rather than truth. Originally published in 1990. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

Named a Most Anticipated/Best Book of the Month by: NPR * USA Today * Time * Washington Post * Vulture * Women's Wear Daily * Bustle * LitHub * The Millions * Vogue * Nylon * Shondaland * Chicago Review of Books * The Guardian * Los Angeles Times * Kirkus * Publishers Weekly So often deployed as a jingoistic, even menacing rallying cry, or limited by a focus on passing moments of liberation, the rhetoric of freedom both rouses and repels. Does it remain key to our autonomy, justice, and well-being, or is freedom's long star turn coming to a close? Does a continued obsession with the term enliven and emancipate, or reflect a deepening nihilism (or both)? *On Freedom* examines such questions by tracing the concept's complexities in four distinct realms: art, sex, drugs, and climate. Drawing on a vast range of material, from critical theory to pop culture to the intimacies and plain exchanges of daily life, Maggie Nelson explores how we might think, experience, or talk about freedom in ways responsive to the conditions of our day. Her abiding interest lies in ongoing "practices of freedom" by which we negotiate our interrelation with—indeed, our inseparability from—others, with all the care and constraint that entails, while accepting difference and conflict as integral to our communion. For Nelson, thinking publicly through the knots in our culture—from recent art-world debates to the turbulent legacies of sexual liberation, from the painful paradoxes of addiction to the lure of despair in the face of the climate crisis—is itself a practice of freedom, a means of forging fortitude, courage, and company. *On Freedom* is an invigorating, essential book for challenging times.

Using an interdisciplinary approach, this book argues that American artistry in the 1960s can be understood as one of the most vital and compelling interrogations of modernity. James C. Hall finds that the legacy of slavery and the resistance to it have by necessity made African Americans among the most incisive critics and celebrants of the Enlightenment inheritance. Focusing on the work of six individuals--Robert Hayden, William Demby, Paule Marshall, John Coltrane, Romare Bearden, and W.E.B. DuBois--*Mercy, Mercy Me* seeks to recover an American tradition of evaluating the "dialectic of the Enlightenment."

THE THEATRE OF BLACK AMERICANS

Monday evening comn' down—the dreariest day of the week anywhere, but especially in the ghettos (yea, y'all, they still there) where people have taken their hangovers and other symptoms of a fast weekend to their individual plantations around town (if they're lucky enough to have one) return to their shacks for four/five more days of clock punching and locksteppin' before the Eagle flies. Then was then and now is now. What's the difference?

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