



African Roots

Melody Herr



African Roots:

African Roots/American Cultures Sheila S. Walker, 2001 Africans and their descendants constituted the majority of the population of the Americas for most of the first three hundred years. Yet their fundamental roles in the creation and definition of the new societies of the New World and their significance in the development of the Atlantic world have not been acknowledged. This multidisciplinary volume highlights the African presence throughout the Americas and African and African Diasporan contributions to the material and cultural life of all of the Americas and of all Americans. It includes articles from leading scholars and from cultural leaders from both well known and little known African Diasporan communities. Privileging African Diasporan voices, it offers new perspectives, data, and interpretations that challenge prevailing understandings of the Americas. Its fundamental premise is that the story of the Americas can only be accurately told by including the story of the foundational roles played by Africans and their descendants in the Americas. **African Roots, Brazilian Rites** C. Sterling, 2012-09-06 This text explores how Afro Brazilians define their Africanness through Candomblé and Quilombo models and construct paradigms of blackness with influences from US based perspectives through the vectors of public rituals, carnival, drama, poetry, and hip hop. **The African Roots of Marijuana** Chris S. Duvall, 2019-05-09 After arriving from South Asia approximately a thousand years ago, cannabis quickly spread throughout the African continent. European accounts of cannabis in Africa often fictionalized and relied upon racial stereotypes, shaped widespread myths about the plant, and were used to depict the continent as a cultural backwater and Africans as predisposed to drug use. These myths continue to influence contemporary thinking about cannabis. In *The African Roots of Marijuana*, Chris S. Duvall corrects common misconceptions while providing an authoritative history of cannabis as it flowed into and out of Africa. Duvall shows how preexisting smoking cultures in Africa transformed the plant into a fast-acting and easily dosed drug, and how it later became linked with global capitalism and the slave trade. People often used cannabis to cope with oppressive working conditions under colonialism, as a recreational drug, and in religious and political movements. This expansive look at Africa's importance to the development of human knowledge about marijuana will challenge everything readers thought they knew about one of the world's most ubiquitous plants. *African Roots of the Jazz Evolution* Karlton E. Hester, 2015-12-31 *African Roots of the Jazz Evolution* discusses how jazz style evolved from its original source, traditional African music. Reflecting the continental interaction and cultural development that took place over centuries, the book explores how melodic, structural, rhythmic, and other musical elements from Africa are manifested in African American spirituals, the blues, and various jazz forms. The book moves chronologically from the roots of blues music through the advent of recording technology and into the incorporation of new musical styles and electronic media. Beginning with traditional African music, the text examines the sociocultural context in which African American music emerged and the ways it was traditionally expressed. It also discusses the jazz innovators who emerged in each decade of the 20th Century and their

contributions to jazz genres Featuring reserve and in class recording discussion questions and listening exams African Roots of the Jazz Evolution is an informed exploration of the African America jazz evolution within a broad sociopolitical context It can be used in a variety of courses in music humanities and ethnic studies Karlton E Hester began his career as a composer recording artist and music educator He holds a Ph D in composition from the City University of New York and is currently the director of jazz studies at the University of California Santa Cruz Dr Hester is also the founding director of the Fillmore Jazz Preservation Big Band in San Francisco He has received fellowships and grants from the National Endowment for the Arts the New York Foundation for the Arts and the Mellon Foundation among other An acclaimed performer Dr Hester has played throughout the United States and internationally

Brokered Boundaries Douglas S. Massey, Magaly Sanchez R., 2010-05-06

Anti immigrant sentiment reached a fever pitch after 9 11 but its origins go back much further Public rhetoric aimed at exposing a so called invasion of Latino immigrants has been gaining ground for more than three decades and fueling increasingly restrictive federal immigration policy Accompanied by a flagging U S economy record level joblessness bankruptcy and income inequality as well as waning consumer confidence these conditions signaled one of the most hostile environments for immigrants in recent memory In *Brokered Boundaries* Douglas Massey and Magaly Sanchez untangle the complex political social and economic conditions underlying the rise of xenophobia in U S society The book draws on in depth interviews with Latin American immigrants in metropolitan New York and Philadelphia and in their own words and images reveals what life is like for immigrants attempting to integrate in anti immigrant times What do the social categories Latino and American actually mean to today s immigrants *Brokered Boundaries* analyzes how first and second generation immigrants from Central and South America and the Caribbean navigate these categories and their associated meanings as they make their way through U S society Massey and Sanchez argue that the mythos of immigration in which newcomers gradually shed their respective languages beliefs and cultural practices in favor of a distinctly American way of life is in reality a process of negotiation between new arrivals and native born citizens Natives control interactions with outsiders by creating institutional social psychological and spatial mechanisms that delimit immigrants access to material resources and even social status Immigrants construct identities based on how they perceive and respond to these social boundaries The authors make clear that today s Latino immigrants are brokering boundaries in the context of unprecedented economic uncertainty repressive anti immigrant legislation and a heightening fear that upward mobility for immigrants translates into downward mobility for the native born Despite an absolute decline in Latino immigration immigration related statutes have tripled in recent years including many that further shred the safety net for legal permanent residents as well as the undocumented *Brokered Boundaries* shows that although Latin American immigrants come from many different countries their common reception in a hostile social environment produces an emergent Latino identity soon after arrival During anti immigrant times however the longer immigrants stay in America the more likely they are to experience discrimination and

the less likely they are to identify as Americans African Pop Roots John Collins,1985 African Roots Melody Herr,2009-07-01 Tells the history of black men and women around the world Examines the thriving culture with primary sources **National Rhythms, African Roots** John Charles Chasteen,2004 John Chasteen examines the history behind sexually suggestive dances salsa samba and tango that brought people of different social classes and races together in Latin America Connecting with My African Roots Carmen Barclay Subryan Ph.D.,2021-05-25 This book is not only about connection but also about discovery As an adult through my years of reading and research I became aware of the theories revolving around Pangea Pangaea the super continent existing over 300 million years ago that included Africa and South America The theory is that it broke apart to form the Americas the Atlantic Ocean as well as many islands If one looks at a globe or a map one would see that Africa and South America fit together like a hand in a glove and if one believes the theory then these countries share a common ancestry So even though what became known as The Middle Passage separated the two continents the people undoubtedly retain the DNA of those ancestors that creates a forever connection between what was and what is For this reason the picture of Pangea on my book cover is exceedingly important **Africa** ,1930 Includes Proceedings of the Executive council and List of members also section Review of books **From Freedom to Freedom** Mildred Bain,Ervin Lewis,1976 *African Roots American Branches* California African-American Museum,1999 *The African Origin of Christianity* Paul C. Boyd,1991 Botanical Abstracts Burton Edward Livingston,Jacob Richard Schramm,1920 *Botanische Zeitung* ,1920 **Journal of the Royal Society of Arts** Royal Society of Arts (Great Britain),1927 **A Companion to Latin Studies** John Edwin Sandys,1913 Black Manhood on the Silent Screen Gerald R. Butters,2002 In early twentieth century motion picture houses offensive stereotypes of African Americans were as predictable as they were prevalent Watermelon eating chicken thievery savages with uncontrollable appetites Sambo and Zip Coon were all representations associated with African American people Most of these caricatures were rendered by whites in blackface Few people realize that from 1915 through 1929 a number of African American film directors worked diligently to counter such racist definitions of black manhood found in films like D W Griffith s *The Birth of a Nation* the 1915 epic that glorified the Ku Klux Klan In the wake of the film s phenomenal success African American filmmakers sought to defend and redefine black manhood through motion pictures Gerald Butters s comprehensive study of the African American cinematic vision in silent film concentrates on works largely ignored by most contemporary film scholars African American produced and directed films and white independent productions of all black features Using these race movies to explore the construction of masculine identity and the use of race in popular culture he separates cinematic myth from historical reality the myth of the Euro American controlled cinematic portrayal of black men versus the actual black male experience Through intense archival research Butters reconstructs many lost films expanding the discussion of race and representation beyond the debate about good and bad imagery to explore the construction of masculine identity and the use of race as device in the

context of Western popular culture He particularly examines the filmmaking of Oscar Micheaux the most prolific and controversial of all African American silent film directors and creator of the recently rediscovered *Within Our Gates* the legendary film that exposed a virtual litany of white abuses toward blacks *Black Manhood on the Silent Screen* is unique in that it takes contemporary and original film theory applies it to the distinctive body of African American independent films in the silent era and relates the meaning of these films to larger political social and intellectual events in American society By showing how both white and black men have defined their own sense of manhood through cinema it examines the intersection of race and gender in the movies and offers a deft interweaving of film theory American history and film history

Bulletin of Miscellaneous Information ,1930 *Japan* Reed, Edward J. (Edward James), Sir Edward James Reed, 1880

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