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Titolo	Ring shout, wheel about : the racial politics of music and dance in North American slavery // Katrina Dyonne Thompson
Pubbl/distr/stampa	Urbana, [Illinois] : , : University of Illinois Press, , 2014 ©2014
ISBN	0-252-09611-8
Descrizione fisica	1 online resource (257 p.)
Collana	New Black Studies Series
Classificazione	SOC001000PER003000HIS036040
Disciplina	390/.250973
Soggetti	Enslaved persons - Southern States Enslaved persons - United States - Social life and customs Race in the theater - United States - History Theater and society - United States - History African American dance - History Slavery - United States - Justification Plantation life - United States Racism in popular culture - United States - History Racism against Black people Blackface
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	The script : "Africa was but a blank canvas for Europe's imagination" -- Casting : "They sang their home-songs, and danced, each with his free foot slapping the deck" -- Onstage : "Dance you damned niggers, dance" -- Backstage : "White folks do as they please, and the darkies do as they can" -- Advertisement : "Dancing through the Streets and act lively" -- Same script, different actors : "Eb'ry time I weel about, I jump Jim Crow" -- Epilogue : the show must go on--
Sommario/riassunto	"In this ambitious project, historian Katrina Thompson examines the conceptualization and staging of race through the performance, sometimes coerced, of black dance from the slave ship to the minstrel stage. Drawing on a rich variety of sources, Thompson explicates how black musical performance was used by white Europeans and

Americans to justify enslavement, perpetuate the existing racial hierarchy, and mask the brutality of the domestic slave trade. Whether on slave ships, at the auction block, or on plantations, whites often used coerced performances to oppress and demean the enslaved. As Thompson shows, however, blacks' "backstage" use of musical performance often served quite a different purpose. Through creolization and other means, enslaved people preserved some native musical and dance traditions and invented or adopted new traditions that built community and even aided rebellion. Thompson shows how these traditions evolved into nineteenth-century minstrelsy and, ultimately, raises the question of whether today's mass media performances and depictions of African Americans are so very far removed from their troublesome roots"--
