

african american theatre history

African American Theatre History: A Journey of Resilience and Creativity

african american theatre history is a rich and vibrant tapestry that weaves together stories of struggle, triumph, and artistic innovation. From the earliest performances rooted in African traditions to the groundbreaking plays of the Harlem Renaissance and beyond, African American theatre has played a crucial role in shaping American culture and challenging social norms. Exploring this history offers deep insights into the resilience and creativity of Black artists who carved out spaces for authentic expression in the face of oppression.

The Origins of African American Theatre

The roots of African American theatre trace back to the 18th and 19th centuries, a period marked by slavery and systemic racism. Despite harsh restrictions, African Americans found ways to preserve their cultural heritage and tell their stories through performance. Early theatrical expressions often blended African storytelling traditions with the influences of European theatrical forms introduced by colonizers.

Early Performances and Minstrelsy

One of the earliest and most complicated chapters in African American theatre history involves minstrelsy. While minstrel shows were predominantly performed by white actors in blackface and reinforced harmful stereotypes, African American performers eventually began to participate in these productions, subverting and reshaping the format. These performances, though problematic, provided some Black artists with rare opportunities to appear on stage and reach audiences.

The Significance of Spirituals and Oral Traditions

Spirituals, work songs, and oral storytelling were vital precursors to African American theatre. These art forms preserved African cultural identities and conveyed coded messages of resistance and hope. They laid the foundation for later theatrical works by emphasizing rhythm, music, and narrative — elements that remain central in African American drama.

The Harlem Renaissance: A Theatrical Renaissance

The Harlem Renaissance, spanning the 1920s and 1930s, represents a pivotal era in

African American theatre history. This cultural movement celebrated Black identity and creativity across literature, music, and the performing arts. Theatres in Harlem became hotbeds for new plays and performances that challenged racist portrayals and explored complex social themes.

Key Figures and Influential Works

Several playwrights and performers emerged as trailblazers during this period. Langston Hughes, often hailed as the voice of the Harlem Renaissance, infused his plays with poetry and jazz rhythms. Zora Neale Hurston's works brought folklore and African American vernacular to the stage. Another monumental figure was Paul Robeson, whose powerful presence and advocacy for racial equality expanded the reach of Black theatre.

The Impact of the Harlem Renaissance on Black Theatre

The Harlem Renaissance helped legitimize African American theatre as a serious artistic endeavor. It encouraged Black playwrights to write about the realities of Black life beyond stereotypes, addressing themes of racial identity, social injustice, and cultural pride. This movement inspired future generations and set the stage for the growth of Black theatre companies.

Post-Harlem Renaissance Developments

Following the Harlem Renaissance, African American theatre continued to evolve, responding to the changing social and political landscape of the United States. The Great Depression, World War II, and the Civil Rights Movement all influenced the themes and styles of Black theatrical productions.

The Rise of Black Theatre Companies

The mid-20th century saw the establishment of numerous Black theatre companies dedicated to producing works by African American playwrights and featuring Black actors in prominent roles. Organizations like the Negro Ensemble Company, founded in 1967, became instrumental in fostering Black talent and bringing authentic Black stories to mainstream audiences.

Notable Playwrights and Their Contributions

Playwrights such as Lorraine Hansberry, Amiri Baraka, and August Wilson made indelible marks on African American theatre history. Hansberry's "A Raisin in the Sun" broke new ground by portraying the struggles of a Black family with nuance and dignity. August

Wilson's Pittsburgh Cycle, a series of ten plays, chronicles the African American experience across decades, highlighting the richness and complexity of Black life.

The Role of African American Theatre in Social Change

African American theatre has long been a powerful tool for social commentary and activism. Through storytelling, Black artists have confronted issues like segregation, racial violence, and inequality, fostering empathy and sparking dialogue.

Theatre as a Mirror and a Catalyst

Theatre provides a unique space where audiences can witness the lived experiences of others, gaining insight into perspectives often marginalized in mainstream culture. African American productions have challenged dominant narratives and encouraged societal reflection, often pushing the boundaries of what was considered acceptable on stage.

Contemporary Movements and Theatrical Innovation

In recent decades, African American theatre has embraced new forms and technologies, blending traditional storytelling with multimedia, hip-hop, and experimental performance styles. Companies and artists continue to address current issues such as police brutality, systemic racism, and Black identity in a rapidly changing world.

Preserving and Celebrating African American Theatre History

Understanding and honoring the legacy of African American theatre history is vital for appreciating the full scope of American cultural heritage. Efforts to archive, study, and promote Black theatrical works help ensure that future generations recognize the contributions and struggles of African American artists.

Institutions and Archives

Several institutions, including the Schomburg Center for Research in Black Culture and the National Black Theatre, play key roles in preserving scripts, recordings, and memorabilia. These resources provide invaluable material for scholars, practitioners, and enthusiasts eager to explore the depth of African American theatrical expression.

Recommendations for Exploring African American Theatre

- Attend performances by Black theatre companies to experience contemporary works firsthand.
- Read plays by influential African American playwrights to understand historical and modern themes.
- Support initiatives and festivals dedicated to showcasing Black theatre, which often feature workshops and discussions that enrich appreciation.

African American theatre history is not only a chronicle of artistic achievement but also a testament to the enduring spirit of a community that has used performance as a means of survival, resistance, and celebration. As the landscape of American theatre continues to diversify, the influence and significance of African American theatrical traditions remain as vital as ever.

Frequently Asked Questions

What is the significance of the African Grove Theatre in African American theatre history?

The African Grove Theatre, founded in 1821 in New York City, is significant as the first known African American theatre company. It provided a platform for Black actors and playwrights during a time of pervasive racial discrimination.

Who was Langston Hughes and what was his contribution to African American theatre?

Langston Hughes was a prominent African American poet, playwright, and social activist. He contributed to African American theatre by writing plays that portrayed Black life and culture, such as 'Mulatto' and 'Simply Heavenly,' helping to shape the Harlem Renaissance theatre movement.

What role did the Harlem Renaissance play in the development of African American theatre?

The Harlem Renaissance, a cultural and artistic movement in the 1920s, played a crucial role by fostering African American artistic expression, including theatre. It produced influential playwrights and actors who challenged racial stereotypes and highlighted Black experiences.

Who was Lorraine Hansberry and why is she important

in African American theatre history?

Lorraine Hansberry was the first Black female playwright to have a play performed on Broadway. Her play 'A Raisin in the Sun' (1959) was groundbreaking in its realistic portrayal of African American family life and the struggles against racial discrimination.

What is the Black Arts Movement and how did it influence African American theatre?

The Black Arts Movement (1960s-1970s) was an artistic and cultural movement that sought to create politically engaged and culturally relevant Black art. It influenced African American theatre by inspiring plays that addressed racial identity, social justice, and Black empowerment.

Who was Paul Robeson and what was his impact on African American theatre?

Paul Robeson was an acclaimed African American actor, singer, and activist. He had a profound impact on theatre by starring in major productions such as 'Othello' and using his platform to advocate for racial equality and social justice.

How did the Federal Theatre Project impact African American theatre during the Great Depression?

The Federal Theatre Project (1935-1939) provided funding and opportunities for African American theatre artists during the Great Depression. It supported the production of plays featuring Black casts and themes, helping to sustain African American theatre during difficult economic times.

What is the significance of August Wilson in African American theatre history?

August Wilson was a celebrated African American playwright known for his Pittsburgh Cycle, a series of ten plays that chronicle the African American experience throughout the 20th century. His work brought authenticity and depth to Black stories on the American stage.

How have African American theatre companies contributed to the preservation and growth of Black theatre?

African American theatre companies, such as the Negro Ensemble Company and the Alliance Theatre, have been essential in nurturing Black playwrights, actors, and directors. They provide dedicated spaces for African American stories and help preserve cultural heritage.

What challenges have African American theatre artists historically faced and how have they overcome them?

African American theatre artists have faced challenges including racial discrimination, limited funding, and stereotypical casting. They have overcome these obstacles through community building, establishing their own theatres and companies, and creating works that assert Black identity and experiences.

Additional Resources

African American Theatre History: A Journey of Resilience and Artistic Innovation

african american theatre history is a rich and complex narrative that reflects the broader struggles, triumphs, and cultural evolution of African Americans in the United States. From the earliest performances during the era of slavery to the contemporary stages of Broadway and beyond, African American theatre has served as a powerful platform for storytelling, social commentary, and cultural expression. This article delves into the historical trajectory of African American theatre, examining its origins, significant movements, influential figures, and ongoing impact within the American theatrical landscape.

The Origins and Early Influences of African American Theatre

The roots of African American theatre can be traced back to the late 18th and early 19th centuries, during which African Americans used performance as a means of cultural preservation and resistance. Early theatrical expressions were often intertwined with spirituals, oral storytelling, and communal gatherings. Despite the oppressive conditions of slavery, African Americans found ways to incorporate elements of performance into religious ceremonies and social events, creating a foundation for future theatrical forms.

One of the earliest documented African American theatrical works is William Henry Brown's 1821 establishment of the African Grove Theatre in New York City. This theatre was significant not only because it was one of the first African American-owned theatres but also because it provided a venue for black actors and playwrights to showcase their talents. Brown's troupe performed a variety of plays, including Shakespearean works and original productions, challenging the dominant narratives that marginalized African American voices.

The Impact of Minstrelsy and Its Complex Legacy

In the 19th century, minstrelsy became a popular form of entertainment that often perpetuated racist stereotypes through blackface performances. African American performers sometimes participated in minstrel shows, navigating a complicated landscape

where they both subverted and reinforced prevailing racial caricatures. While minstrelsy is now widely recognized as a deeply problematic and derogatory practice, it also inadvertently opened doors for African American performers to enter the public theatrical arena.

The dual nature of minstrelsy underscores an important aspect of African American theatre history: the tension between systemic oppression and artistic agency. African American artists were forced to negotiate limited opportunities while striving to assert authentic representations of their experiences.

Harlem Renaissance: A Flourishing of African American Dramatic Arts

The Harlem Renaissance of the 1920s and 1930s marked a pivotal chapter in African American theatre history. This cultural movement fostered a surge of artistic creativity among African American writers, musicians, and performers, emphasizing racial pride and cultural identity. Theatre became a crucial medium for exploring themes of social justice, identity, and resistance.

Playwrights such as Langston Hughes, Zora Neale Hurston, and Countee Cullen contributed significantly to this era by producing works that highlighted African American life beyond prevailing stereotypes. Hughes's plays, for example, often incorporated jazz rhythms and vernacular speech, creating a uniquely African American theatrical vernacular.

The establishment of the Negro Experimental Theatre and the Lafayette Theatre in Harlem provided important venues for these works. The Lafayette Theatre, in particular, gained recognition for staging productions that challenged racial segregation and offered African American actors leading roles, which was rare at the time.

Federal Theatre Project and African American Participation

During the Great Depression, the Federal Theatre Project (FTP), a New Deal program, aimed to provide employment for theatre professionals and bring affordable performances to the public. African American artists found new opportunities within the FTP, which supported "Negro Units" in various cities. These units produced plays that addressed African American history, culture, and contemporary social issues.

One notable production was the 1936 staging of "Macbeth" by the Negro Unit in Harlem, directed by Orson Welles and featuring an all-black cast. This innovative adaptation set the play in a Haitian context, blending Shakespearean drama with African diasporic culture and political undertones reflective of the era's struggles.

Post-War Developments and the Rise of Black Theatre Companies

The post-World War II period saw an increase in independent African American theatre companies dedicated to creating spaces for black narratives and talent. The 1960s and 1970s, in particular, coincided with the Civil Rights Movement and Black Power Movement, which influenced theatre to become more politically charged and community-oriented.

The Black Arts Movement and Theatrical Innovation

The Black Arts Movement (BAM), often described as the cultural arm of the Black Power Movement, had a profound impact on African American theatre history. BAM emphasized artistic self-determination, cultural pride, and political activism. Playwrights and theatre practitioners sought to dismantle Eurocentric theatrical conventions and develop new forms that spoke directly to African American audiences.

Amiri Baraka, one of the most influential figures of this period, founded the Black Arts Repertory Theatre/School in Harlem in 1965. His play “Dutchman” (1964) exemplified the era’s confrontational and radical approach, addressing themes of racial tension and identity with unflinching directness.

Other important playwrights included Adrienne Kennedy, Ed Bullins, and Lorraine Hansberry—the latter known for “A Raisin in the Sun” (1959), which remains a seminal work that explores African American family life and aspirations amid systemic racism.

Establishment of Long-Standing Institutions

Several African American theatre companies established during this time continue to influence the landscape today. The Negro Ensemble Company (NEC), founded in 1967, became a vital institution for nurturing black playwrights, actors, and directors. NEC’s commitment to producing new works and developing talent helped launch the careers of prominent artists such as Denzel Washington, Samuel L. Jackson, and Angela Bassett.

Similarly, the Alvin Ailey American Dance Theater, while primarily a dance company, has collaborated extensively with theatrical productions, further enriching the cultural tapestry of African American performing arts.

Contemporary Trends and Continued Evolution

In recent decades, African American theatre history has evolved to reflect broader societal changes and the diversification of artistic voices. Contemporary playwrights like Suzan-Lori Parks, Lynn Nottage, and August Wilson have garnered critical acclaim, with Wilson’s

Pittsburgh Cycle offering a monumental 10-play exploration of African American life across the 20th century.

Diversity, Inclusion, and New Platforms

Today's African American theatre is characterized by its diversity of genres, narratives, and platforms. From traditional stage productions to experimental theatre, spoken word, and digital performances, black theatre artists continue to push boundaries and address pressing issues such as systemic racism, gender identity, and historical memory.

Institutions like the National Black Theatre in New York and the Crossroads Theatre Company in New Jersey remain vital in cultivating new works and audiences. Moreover, the integration of African American theatre into mainstream venues such as Broadway and national tours signals increasing recognition, although disparities in funding and representation persist.

Challenges and Opportunities

Despite significant progress, African American theatre continues to face challenges including limited access to resources, underrepresentation in leadership roles, and the ongoing struggle to balance commercial viability with artistic integrity. However, the rise of community-based theatres and educational programs dedicated to African American theatrical traditions offers promising pathways for sustaining and expanding this cultural legacy.

The growing interest in diverse storytelling and the inclusion of African American perspectives in theatre curricula also contribute to a more inclusive understanding of American theatrical history.

The trajectory of African American theatre history illustrates a resilient and dynamic cultural force that has continually adapted to social, political, and artistic currents. From clandestine performances during slavery to celebrated productions on international stages, African American theatre remains an essential part of the American arts ecosystem, providing a lens through which to examine identity, injustice, and the enduring power of storytelling.

African American Theatre History

african american theatre history: A History of African American Theatre Errol G. Hill, James V. Hatch, 2003-07-17 Table of contents

african american theatre history: Historical Dictionary of African American Theater Anthony D. Hill, Douglas Q. Barnett, 2008-12-04 African American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals, West African folklore, and European theatrical practices. A continuum of African folk traditions, it combines storytelling, mythology, rituals, music, song, and

dance with ancestor worship from ancient times to the present. It afforded black artists a cultural gold mine to celebrate what it was like to be an African American in The New World. The Historical Dictionary of African American Theater celebrates nearly 200 years of black theater in the United States, identifying representative African American theater-producing organizations and chronicling their contributions to the field from its birth in 1816 to the present. This is done through a chronology, an introductory essay, a bibliography, and over 500 cross-referenced dictionary entries on actors, directors, playwrights, plays, theater producing organizations, themes, locations, and theater movements and awards.

african american theatre history: *The Routledge Companion to African American Theatre and Performance* Kathy Perkins, Sandra Richards, Renée Alexander Craft, Thomas DeFrantz, 2018-12-07 The Routledge Companion to African American Theatre and Performance is an outstanding collection of specially written essays that charts the emergence, development, and diversity of African American Theatre and Performance—from the nineteenth-century African Grove Theatre to Afrofuturism. Alongside chapters from scholars are contributions from theatre makers, including producers, theatre managers, choreographers, directors, designers, and critics. This ambitious Companion includes: A Timeline of African American theatre and performance. Part I Seeing ourselves onstage explores the important experience of Black theatrical self-representation. Analyses of diverse topics including historical dramas, Broadway musicals, and experimental theatre allow readers to discover expansive articulations of Blackness. Part II Institution building highlights institutions that have nurtured Black people both on stage and behind the scenes. Topics include Historically Black Colleges and Universities (HBCUs), festivals, and black actor training. Part III Theatre and social change surveys key moments when Black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole. Topics include Du Bois and African Muslims, women of the Black Arts Movement, Afro-Latinx theatre, youth theatre, and operatic sustenance for an Afro future. Part IV Expanding the traditional stage examines Black performance traditions that privilege Black worldviews, sense-making, rituals, and innovation in everyday life. This section explores performances that prefer the space of the kitchen, classroom, club, or field. This book engages a wide audience of scholars, students, and theatre practitioners with its unprecedented breadth. More than anything, these invaluable insights not only offer a window onto the processes of producing work, but also the labour and economic issues that have shaped and enabled African American theatre. Chapter 20 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

african american theatre history: *African American Theatre* Samuel A. Hay, 1994-03-25 This book traces the history of African American theatre from its beginnings to the present.

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african american theatre history: *The African American Theatrical Body* Soyica Diggs Colbert, 2011-10-06 Presenting an innovative approach to performance studies and literary history, Soyica Colbert argues for the centrality of black performance traditions to African American literature, including preaching, dancing, blues and gospel, and theatre itself, showing how these performance traditions create the 'performative ground' of African American literary texts. Across a century of literary production using the physical space of the theatre and the discursive space of the page, W. E. B. Du Bois, Zora Neale Hurston, James Baldwin, August Wilson and others deploy performances to re-situate black people in time and space. The study examines African American plays past and present, including *A Raisin in the Sun*, *Blues for Mister Charlie* and Joe Turner's *Come and Gone*, demonstrating how African American dramatists stage black performances in their plays as acts of recuperation and restoration, creating sites that have the potential to repair the

damage caused by slavery and its aftermath.

african american theatre history: African American Performance and Theater History

Harry J. Elam, David Krasner, 2001-01-18 African American Performance and Theater History is an anthology of critical writings that explores the intersections of race, theater, and performance in America. Assembled by two esteemed scholars in black theater, Harry J. Elam, Jr. and David Krasner, and composed of essays from acknowledged authorities in the field, this anthology is organized into four sections representative of the ways black theater, drama, and performance interact and enact continual social, cultural, and political dialogues. Ranging from a discussion of dramatic performances of Uncle Tom's Cabin to the Black Art Movement of the 1960s and early 1970s, articles gathered in the first section, Social Protest and the Politics of Representation, discuss the ways in which African American theater and performance have operated as social weapons and tools of protest. The second section of the volume, Cultural Traditions, Cultural Memory and Performance, features, among other essays, Joseph Roach's chronicle of the slave performances at Congo Square in New Orleans and Henry Louis Gates, Jr.'s critique of August Wilson's cultural polemics. Intersections of Race and Gender, the third section, includes analyses of the intersections of race and gender on the minstrel stage, the plight of black female choreographers at the inception of Modern Dance, and contemporary representations of black homosexuality by PomoAfro Homo. Using theories of performance and performativity, articles in the fourth section, African American Performativity and the Performance of Race, probe into the ways blackness and racial identity have been constructed in and through performance. The final section is a round-table assessment of the past and present state of African American Theater and Performance Studies by some of the leading senior scholars in the field--James V. Hatch, Sandra L. Richards, and Margaret B. Wilkerson. Revealing the dynamic relationship between race and theater, this volume illustrates how the social and historical contexts of production critically affect theatrical performances of blackness and their meanings and, at the same time, how African American cultural, social, and political struggles have been profoundly affected by theatrical representations and performances. This one-volume collection is sure to become an important reference for those studying black theater and an engrossing survey for all readers of African American literature.

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Anthony D. Hill, Douglas Q. Barnett, 2009-09-02 African American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals, West African folklore, and European theatrical practices. A continuum of African folk traditions, it combines storytelling, mythology, rituals, music, song, and dance with ancestor worship from ancient times to the present. It afforded black artists a cultural gold mine to celebrate what it was like to be an African American in The New World. The A to Z of African American Theater celebrates nearly 200 years of black theater in the United States, identifying representative African American theater-producing organizations and chronicling their contributions to the field from its birth in 1816 to the present. This is done through a chronology, an introductory essay, a bibliography, and over 500 cross-referenced dictionary entries on actors, directors, playwrights, plays, theater producing organizations, themes, locations, and theater movements and awards.

african american theatre history: The African American Theatre Directory, 1816-1960

Lena McPhatter Gore, 1997-05-28 A comprehensive directory of more than 600 entries, this detailed ready reference features professional, semi-professional, and academic stage organizations and theatres that have been in the forefront in pioneering most of the advances that African Americans have made in the theatre. It includes groups from the early 19th century to the dawn of the revolutionary Black theatre movement of the 1960s. It is an effort to bring together into one volume information that has hitherto been scattered throughout a number of different sources. The volume begins with an illuminating foreword by Errol Hill, a noted critic, playwright, scholar and Willard Professor of Drama Emeritus, Dartmouth College. A comprehensive directory of more than 600 entries, this detailed ready reference features professional, semi-professional, and academic stage organizations and theatres that have been in the forefront in pioneering most of the advances that

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african american theatre history: *Historical Dictionary of Contemporary American Theater: 1930-2010* James Fisher, 2011-06-01 From legends like Eugene O'Neill, Tennessee Williams, and Arthur Miller to successful present-day playwrights like Neil LaBute, Tony Kushner, and David Mamet, some of the most important names in the history of theater are from the past 80 years. Contemporary American theater has produced some of the most memorable, beloved, and important plays in history, including *Death of a Salesman*, *A Streetcar Named Desire*, *Barefoot in the Park*, *Our Town*, *The Crucible*, *A Raisin in the Sun*, and *The Odd Couple*. *Historical Dictionary of Contemporary American Theater* presents the plays and personages, movements and institutions, and cultural developments of the American stage from 1930 to 2010, a period of vast and almost continuous change. It covers the ever-changing history of the American theater with emphasis on major movements, persons, plays, and events. This is done through a chronology, an introductory essay, an extensive bibliography, and over 1,500 cross-referenced dictionary entries. This book is an excellent access point for students, researchers, and anyone wanting to know more about the history of American theater.

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african american theatre history: *Theatre History Studies 2007, Vol. 27* Theatre History Studies, 2007-09-30 A Copublication of the Mid-American Theatre Conference and The University of Alabama Press. *Theatre History Studies* is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-American Theatre Conference (MATC), a regional body devoted to theatre scholarship and practice. The conference encompasses the states of Illinois, Iowa, Nebraska, Kansas, Missouri, Minnesota, North Dakota, South Dakota, Wisconsin, Indiana, Michigan, and Ohio. The purpose of the conference is to unite persons and organizations within the region with an interest in theatre and to promote the growth and development of all forms of theatre. Rhona Justice-Malloy is Chair of the Department of Theatre Arts at the University of Mississippi.

african american theatre history: *Theatre History Studies 2010, Vol. 30* Rhona Justice-Malloy, 2010-11-04 To mark the thirtieth anniversary of the *Theatre History Studies* journal, editor Rhona Justice-Malloy and the Mid-America Theatre Conference have collected a special-themed volume covering the past and present of African and African American theatre. Topics included range from modern theatrical trends and challenges in Zimbabwe and Kenya, and examining the history and long-range impact of Paul Robeson's groundbreaking and troubled life and career, to gender issues in the work of Ghanaian playwright Efo Kodjo Mawugbe, and the ways that 19th-century American blackness was defined through *Othello* and *Desdemona*. This collection fills a vacancy in academic writing. Readers will enjoy it; academics can incorporate it into their curriculum; and students will find it helpful and illuminating.

african american theatre history: *Profiles of African American Stage Performers and Theatre People, 1816-1960* Bernard L. Peterson Jr., 2000-10-30 This directory includes over 500 African

American performers and theater people who have made a significant contribution to the American stage from the early 19th century to the beginning of the civil rights movement of the 1960s. Entries provide succinct biographical and theatrical information gathered from a variety of sources including library theater and drama collections, dissertations and theses, newspaper and magazine reviews and criticism, theater programs, theatrical memoirs, and earlier performing arts directories. Among the professional artists included in this volume are performers, librettists, lyricists, directors, producers, choreographers, stage managers, and musicians. The individuals profiled represent almost every major category and genre of the professional, semiprofessional, regional, and academic stage including minstrelsy, vaudeville, musical theater, and drama. Persons of historical significance are included as well as those stars and theatrical personalities that were well known during their time but who are relatively forgotten today. This comprehensive volume will appeal to theater and musical theater, Black studies, and American studies scholars. Cross-referenced throughout, this reference also includes an extensive bibliography and appendices of other theater personalities excluded from the main text. Separate indexes list the personalities, teams and partnerships, and performing groups, organizations, and companies.

african american theatre history: Theorizing Black Theatre Henry D. Miller, 2014-01-10
The rich history of African-American theatre has often been overlooked, both in theoretical discourse and in practice. This volume seeks a critical engagement with black theatre artists and theorists of the twentieth century. It reveals a comprehensive view of the Art or Propaganda debate that dominated twentieth century African-American dramatic theory. Among others, this text addresses the writings of Langston Hughes, W.E.B. DuBois, Alain Locke, Lorraine Hansberry, Amiri Baraka, Adrienne Kennedy, Sidney Poitier, and August Wilson. Of particular note is the manner in which black theory collides or intersects with canonical theorists, including Aristotle, Keats, Ibsen, Nietzsche, Shaw, and O'Neill.

african american theatre history: Icons of African American Literature Yolanda Williams Page, 2011-10-17
The 24 entries in this book provide extensive coverage of some of the most notable figures in African American literature, such as Alice Walker, Richard Wright, and Zora Neale Hurston. *Icons of African American Literature: The Black Literary World* examines 24 of the most popular and culturally significant topics within African American literature's long and immensely fascinating history. Each piece provide substantial, in-depth information—much more than a typical encyclopedia entry—while remaining accessible and appealing to general and younger readers. Arranged alphabetically, the entries cover such writers as Maya Angelou, James Baldwin, and August Wilson; major works, such as *Invisible Man*, *Native Son*, and *Their Eyes Were Watching God*; and a range of cultural topics, including the black arts movement, the Harlem Renaissance, and the jazz aesthetic. Written by expert contributors, the essays discuss the enduring significance of these topics in American history and popular culture. Each entry also provides sidebars that highlight interesting information and suggestions for further reading.

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The *Cambridge History of American Theatre* is an authoritative and wide-ranging history of American theatre in all its dimensions, from theatre building to play writing, directors, performers, and designers. Engaging the theatre as a performance art, a cultural institution, and a fact of American social and political life, the History recognizes changing styles of presentation and performance and addresses the economic context that conditions the drama presented. The History approaches its subject with a full awareness of relevant developments in literary criticism, cultural analysis, and performance theory. At the same time, it is designed to be an accessible, challenging narrative. Volume One deals with the colonial inceptions of American theatre through the post-Civil War period: the European antecedents, the New World influences of the French and Spanish colonists, and the development of uniquely American traditions in tandem with the emergence of national identity.

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african american theatre history: *Querying Difference in Theatre History* Ann Haugo, Scott Magelssen, 2009-10-02 Terms such as race, ethnicity, otherness, and pluralism are becoming increasingly problematic as we grapple with issues of identity in the “post-multicultural” discursive landscape of the twenty-first century. *Querying Difference in Theatre History* comprises sixteen scholarly case studies in which authors tease out the limitations of contemporary discourse concerning ideas of difference in theatre history today. The essays then incorporate new approaches, theories, and critical vocabulary for dealing with such issues. Unlike other works that address similar subjects, this volume arranges essays by mode of inquiry rather than by “kind of difference.” It offers essays that are complex and rigorous, yet accessible and pleasurable—ideal for use in graduate- and upper-division undergraduate theatre and performance classrooms. While “difference” may immediately conjure issues of race, ethnicity, gender, and/or sexuality, this volume also includes essays that examine differences more broadly construed: nationalisms, economic gradations, and so forth. Particular topics in this volume range from intersections of class-based and sex-based politics in theatrical performances during the French Revolution, constructions of blackness and whiteness in turn-of-the-century American brothel dramas, “fantasy heritage,” examinations of immigrant, exile, and refugee dramatic characters vis-à-vis notions of diasporic space, to the political and methodological dilemmas raised when dealing with an individual or event that is “repugnant” or “despicable” to the historian (e.g., anti-gay funeral protests).

african american theatre history: Barbara Ann Teer and the National Black Theatre Lundeana Marie Thomas, 2015-12-22 While chronicling the development of Teer's National Black Theatre of Harlem, this study explores the National Black Theatre's quest to develop a new black theory of acting. Teer's theory of performance was realized in a theater that combined elements of Pentacostal worship and African ritual, melding spontaneity from the performers, percussive music, singing, dancing, emotional expression from both actors and audience, and spectacle. The National Black Theatre's major achievement is the creation of an original art form that helps African Americans identify with their roots and invites spontaneous audience interaction. The study offers the National Black Theatre as a model African American community theater with valuable lessons for other theaters. The innovative methods of the National Black Theatre provide a model for enlightening and sensitizing audiences to cultural diversity. A pioneering institution, the National Black Theatre has proven itself over its 25 year history to be a cultural treasure and the quintessential theater in Harlem. Also includes maps.(Bibliography, and index; foreword by Dr. Winona Fletcher, Professor Emeritus of Theater and Drama and Afro-American Studies; Founder of the National Black Theatre)

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