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WWW Course Overview

Fantastic Black Women u0026 Where to Find Them: Harlem Renaissance

This item: Double-Take: A Revisionist Harlem Renaissance Anthology by Venetria K. Patton Paperback $42.95 Only 10 left in stock (more on the way). Ships from and sold by Amazon.com.

Amazon.com: Double-Take: A Revisionist Harlem Renaissance ...

Double-Take also includes artwork and illustrations, many of which are from original journals and have never before been reprinted. Significantly, Double-Take is the first Harlem Renaissance title to include song lyrics to illustrate the interrelation of various art forms. Customers Who Bought This Item Also Bought

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Significantly, Double-Take is the first Harlem Renaissance title to include song lyrics to illustrate the interrelation of various art forms. Shop Us With Confidence. Summary. An anthology of fiction, poetry, drama, song lyrics, illustrations, and essays from one of the most exciting eras in U.S. and African American culture. In this important new anthology, Venetria K. Patton and Maureen Honey bring together a comprehensive selection of texts from the Harlem Renaissance—a key period in the literary and cultural history of the United States.

Double-Take: A Revisionist Harlem Renaissance Anthology by...

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Double-take: A Revisionist Harlem Renaissance Anthology. Double-take.: Venetria K. Patton, Maureen Honey. Rutgers University Press, 2001 - Fiction - 619 pages. 1 Review. In this important new...

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Double-take: a revisionist harlem renaissance anthology


Harlem Renaissance - Illinois State University

Significantly, Double-Take is the first book to include music lyrics to illustrate the interrelation of various art forms. Arranged by author, rather than by genre, this anthology includes works from major Harlem Renaissance figures as well as often-overlooked essayists, poets, dramatists, and artists.

Double-take: A Revisionist Harlem Renaissance Anthology ...

The Harlem Renaissance was an intellectual, social, and artistic explosion centered in Harlem, Manhattan, New York City, spanning the 1920s. At the time, it was known as the "New Negro Movement", named after The New Negro, a 1925 anthology edited by Alain Locke. The movement also included the new African-American cultural expressions across the urban areas in the Northeast and Midwest United ...

Harlem Renaissance - Wikipedia

"In recent years, we have taken a much more expansive look at the Harlem Renaissance,” said Venetria K. Patton of Purdue University, who co-edited the 2001 anthology “Double-Take: A Revisionist...

A Book So Far Ahead of Its Time, It Took 87 Years to Find ...

Harold Jackman (August 18, 1901 – July 8, 1961) was a British born teacher, model, and patron of the arts with emphasis on Black art and literature. Raised in Harlem, Jackman was known for his involvement in the Harlem Renaissance and his dedication to preserving African American cultural artifacts. He founded the Countee Cullen Memorial Collection at Atlanta University, and contributed to...
Harold Jackman - Wikipedia

Details about Double-Take: In this important new anthology, Venetria K. Patton and Maureen Honey bring together a comprehensive selection of texts from the Harlem Renaissance—a key period in the literary and cultural history of the United States. The collection revolutionizes our way of viewing this era, since it redresses the ongoing emphasis on the male writers of this time.

Double-Take: A Revisionist Harlem Renaissance Anthology 1st...

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Double-take : a revisionist Harlem Renaissance anthology


Additional Resources - Harlem Renaissance - Library Guides...

Venetria Patton and Maureen Honey’s Double-Take: A Revisionist Harlem Renaissance Anthology (2001), also includes some of these earlier materials. Both of those anthologies also, it should be noted, include far more women writers than earlier generations of editors and critics did.

"Harlem Renaissance": Definition and Periodization


In this important new anthology, Venetria K. Patton and Maureen Honey bring together a comprehensive selection of texts from the Harlem Renaissance—a key period in the literary and cultural history of the United States. The collection revolutionizes our way of viewing this era, since it redresses the ongoing emphasis on the male writers of this time. Double-Take offers a unique, balanced collection of writers-men and women, gay and straight, familiar and obscure. Arranged by author, rather than by genre, this anthology includes works from major Harlem Renaissance figures as well as often-overlooked essayists, poets, dramatists, and artists. The editors have included works from a wide variety of genres-poetry, short stories, drama, and essays-allowing readers to understand the true interdisciplinary quality of this cultural movement. Biographical sketches of the authors are provided and most of the pieces are included in their entirety. Double-Take also includes artwork and illustrations, many of which are from original journals and have never before been reprinted. Significantly, Double-Take is the first Harlem Renaissance title to include song lyrics to illustrate the interrelation of various art forms.

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Explores black women writers’ treatment of the ancestor figure. The Grasp That Reaches beyond the Grave investigates the treatment of the ancestor figure in Toni Cade Bambara’s The Salt Eaters, Paule Marshall’s Praisesong for the Widow, Phyllis Alesia Perry’s Stigmata and A Sunday in June, Toni Morrison’s Beloved, Tananarive Due’s The Between, and Julie Dash’s film, Daughters of the Dust in order to understand how they draw on African cosmology and the interrelationship of ancestors, elders, and children to promote healing within the African American community. Venetria K. Patton suggests that the experience of slavery with its concomitant view of black women as “naturally dead” has impacted African American women writers’ emphasis on elders and ancestors as they seek means to counteract notions of black women as somehow disconnected from the progeny of their wombs. This misperception is in part addressed via a rich kinship system, which includes the living and the dead. Patton notes an uncanny connection between depictions of elder, ancestor, and child figures in these texts and Kongo cosmology. These references suggest that these works are examples of Africanisms or African retentions, which continue to impact African American culture.

The Harlem Renaissance was a watershed moment for racial uplift, poetic innovation, sexual liberation, and female empowerment. Aphrodite’s Daughters introduces us to three amazing women who were at the forefront of all these developments, poetic iconoclasts who pioneered new and candidly erotic forms of female self-expression. Maureen Honey paints a vivid portrait of three African American women—Angelina Weld Grimké, Gwendolyn B. Bennett, and Mae V. Cowdry—who came from very different backgrounds but converged in late 1920s Harlem to leave a major mark on the literary landscape. She examines the varied ways these poets articulated female sexual desire, ranging from Grimké’s invocation of a Sapphic goddess figure to Cowdry’s frank depiction of bisexual erotics to Bennett’s risky exploration of the borders between sexual pleasure and pain. Yet Honey also considers how they were united in their commitment to the female body as a primary source of meaning, strength, and transcendence. The product of extensive archival research, Aphrodite’s Daughters draws from Grimké, Bennett, and Cowdry’s published and unpublished poetry, along with rare periodicals and biographical materials, to immerse us in the lives of these remarkable women and the world in which they lived. It thus not only shows us how their artistic contributions and cultural interventions were vital to their own era, but also demonstrates how the poetic heart of their work keeps on beating.

Teaching the Harlem Renaissance: Course Design and Classroom Strategies addresses the practical and theoretical needs of college and high school instructors offering a unit or a full course on the Harlem Renaissance. In this collection many of the field’s leading scholars address a wide range of issues and primary materials: the role of slave narrative in shaping individual and collective identity; the long-recognized centrality of women writers, editors, and critics within the «New Negro» movement; the role of the visual arts and «popular» forms in the dialogue about race and cultural expression; and tried-and-true methods for bringing students into contact with the movement’s poetry, prose, and visual art. Teaching the Harlem Renaissance is meant to be an ongoing resource for scholars and teachers as they devise a syllabus, prepare a lecture or lesson plan, or simply learn more about a particular Harlem Renaissance writer or text.
This book explores the transformative energy and excitement that African Americans expressed in aesthetic and civic currents that percolated the opening of the 20th century and proved a force in the modernization of America. This engaging reference text represents the voices of the era in poetry and prose, in full or excerpted from anecdotes, editorials, essays, manifestoes, orations, and reminiscences, with appearances by major figures and often overlooked contributors to the Harlem Renaissance. Organized topically and, within topics, chronologically, the volume reaches beyond the typical representation of the spirit and substance of the movement, examinations of which are typically confined to the New York City community and from U.S. entry into World War I in 1917 to the depths of the Great Depression in 1935. It carries readers from the opening of the Harlem Renaissance, which began at the top of the 20th century, to its heights in the 1920s and ’30s and through to its artistic and literary echoes in the shadows of World War II (1939–1945). Collects more than 100 primary source documents, excerpting literature and commentary on arts and activities that produced illustrative images. Defines the “New Negro” within the context of the Harlem Renaissance, explaining how the identity of the “New Negro” was central to the ideology and cultural expressions of the Harlem Renaissance. Covers more than sixty personalities of the movement, offering both diverse and divergent perspectives on African American experiences during the first third of the 20th century. Includes both popularly recognized and often overlooked contributors to the Harlem Renaissance.

"This Very Short Introduction offers an overview of the Harlem Renaissance, a cultural awakening among African Americans between the two world wars. Cheryl A. Wall brings readers to the Harlem of 1920s to identify the cultural themes and issues that engaged writers, musicians, and visual artists alike."--

Writers of the Harlem Renaissance generally fall into "folk," "bourgeois," or "proletarian" aesthetic categories. Jones argues that all three aesthetics influence the historically mislabeled works of Hurston, West, and Fauset, and that they share a drive to challenge racial, class, and gender oppression. The book also discusses the writers in relation to contemporary African American women authors.

This book expands the discourse on the Harlem Renaissance into more recent crucial areas for literary scholars, college instructors, graduate students, upper-level undergraduates, and Harlem Renaissance aficionados. These selected essays, authored by mostly new critics in Harlem Renaissance studies, address critical discourse in race, cultural studies, feminist studies, identity politics, queer theory, and rhetoric and pedagogy. While some canonical writers are included, such as Langston Hughes and Alain Locke, others such as Dorothy West, Jessie Fauset, and Wallace Thurman have equal footing. Illustrations from several books and journals help demonstrate the vibrancy of this era. Australia Tarver is Associate Professor of English at Texas Christian University. Paula C. Barnes is an Associate Professor of English at Hampton University.

Professor Gerald G. Jackson incorporates the perceptions, ideals, hesitancies and proclamations of the Hip-Hop and post Hip-Hop generations into the Africana Studies field. He pulls evidence from a rich tapestry of history, classroom learning exercises, student reports, scholar and professional led lectures, discussions and educational tours to create a groundbreaking multicultural and pluralistic model for the application of Africentric helping to the educational sphere. While the mode varies, the greater number of compositions compiled here are biographies of ordinary and extraordinary African Americans. Culturally affirming, introspective and expansive, We're Not Going to Take it Anymore is a rarely seen educational innovation.