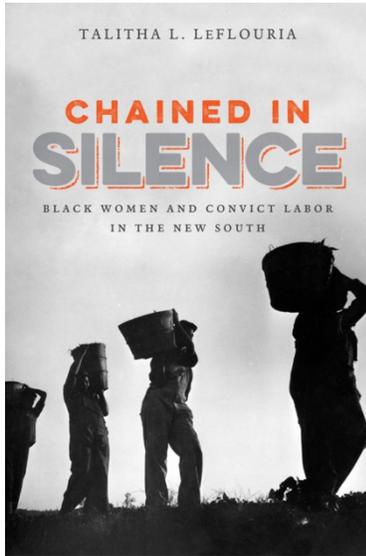
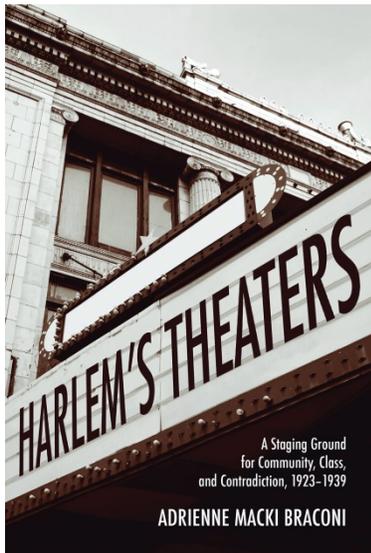


Relevant Books



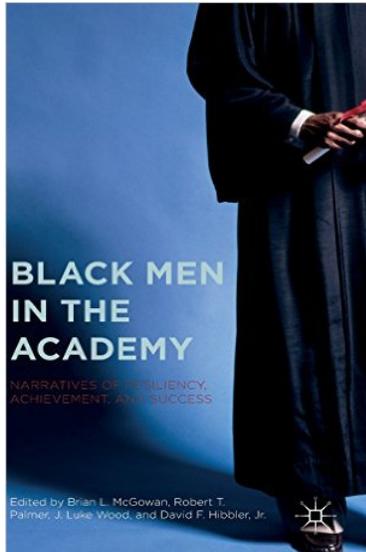
LeFlouria, Talitha L. *Chained in Silence: Black Women and Convict Labor in the New South*. Chapel Hill, NC: University of North Carolina Press, 2015, 280 pp., 8 halftones, 5 tables, notes, bibl., index, ISBN: 978-1-4696-2247-7.

This book draws from an array of primary sources to piece together the stories of women, recounting what they endured in Georgia's prison system and what their labor accomplished. Hence, the author argues that African American women's presence within the convict lease and chain-gang systems of Georgia helped to modernize the South by creating a new and dynamic set of skills for Black women, and at the same time, female inmates struggled to resist physical and sexual exploitation and to preserve their human dignity within a hostile climate of terror. In 1868, the state of Georgia began to make its rapidly growing population of prisoners available for hire. The resulting convict leasing system ensnared not only men but also African American women, who were forced to labor in camps and factories to make profits for private investors. The author is an associate professor of history at Florida Atlantic University.



Braconi, Adrienne Macki. *Harlem's Theaters: A Staging Ground for Community, Class, and Contradiction, 1923-1939*. Evanston, IL: Northwestern University Press, 2015, pp.280. ISBN: 0810132257.

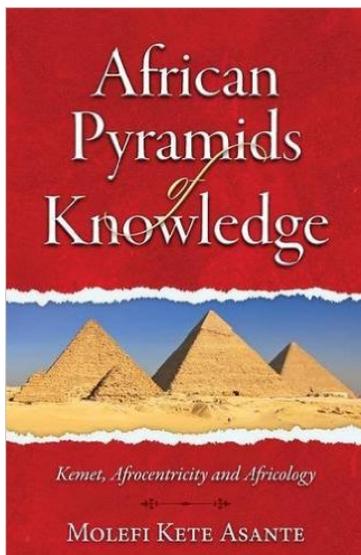
A study of three community-based theaters in Harlem that shows how their work was essential to the formation of a public identity for African Americans and the articulation of their goals, laying the groundwork for the emergence of the Civil Rights movement. The author uses textual analysis, performance reconstruction, and audience reception to examine the complex dynamics of productions. Hence, several theaters demonstrated the extraordinary power of activist art, they also revealed its limits as the stage was a site in which ideological and class differences played out with theater being both a force for change and a collision of contradictory agendas.



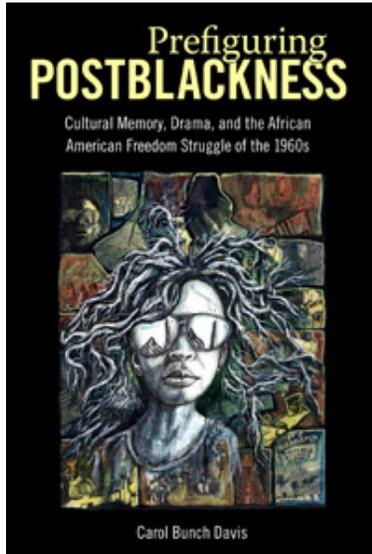
McGowan, Brian L., Robert T. Palmer, J. Luke wood, David F. Hibbler Jr., eds. *Black Men in the Academy: Narratives of Resiliency, Achievement, and Success*. London: Palgrave Macmillan, 2015, pp.252, ISBN: 1137567260.

In the growing trend in literature on Black men which reframes the discourse from a deficit perspective to anti-deficit approach, this book explores narratives of resiliency, success, and achievement for Black men in the academy. Since enslavement, Black men have always displayed a predilection for education. Despite this affinity, there is today a different narrative regarding Black men and education. Specifically, this narrative centers on a deficit perspective surrounding Black men and education. While discussing the issues affecting the success of Black men is critical, it is equally important to focus on the achievements of Black men in education. The editors include an Assistant Professor in the

Department of Teacher Education and Higher Education at the University of North Carolina at Greensboro, an associate Professor of Student Affairs Administration at the State University of New York at Binghamton, and Associate Professor of Community College Leadership and the Director of the Doctoral Program in Community College Leadership at San Diego State University, and a PhD student in Curriculum and Instruction at the University of South Florida.



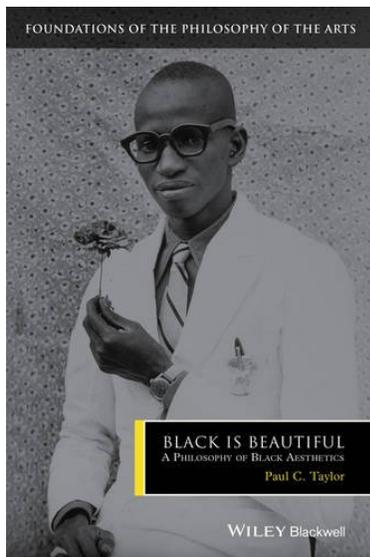
Asante, Molefi Kete. *African Pyramids of Knowledge: Kemet, Afrocentricity and Africology*. Brooklyn, NY: Universal Write Publications LLC, 2015, pp.286, ISBN: 978-0-9825327-0-6. This contribution represents a synthesis of the author's most powerful arguments for the overturn of a Eurocentric consciousness that prevents African people from exercising their own agency based on their fundamental cultural values. In this volume Asante has sought to provide the formal and informal student with the structure for critical reflections on significant issues in the African world. Thus, the book works to examine what constitutes the discipline of Africology, discuss the hallmarks of creative and philosophical origin linked to the process of African recovery, to propose new ways of dealing with the historical situation, and to envision how an innovative examination of agency can interpret human phenomena.



Davis, Carol Bunch. *Prefiguring Postblackness: Cultural Memory, Drama and the African American Freedom Struggle of the 1960s*. Jackson, MS: University Press of Mississippi, 2015, pp.224, 13 black & white illustrations, bibliography, index, ISBN: 1496802985.

This work explores the tensions between cultural memory of the African American freedom struggle and representations of African American identity staged in five plays between 1959 and 1969 during the civil rights era. Through close readings of the plays, their popular and African American print media reviews, and the cultural context in which they were produced, the author show how these representations complicate narrow ideas of blackness, which often limit the freedom struggle era to Martin Luther King's non-violent protest and cast Malcolm X's nationalism as undermining the civil rights movement's advances.

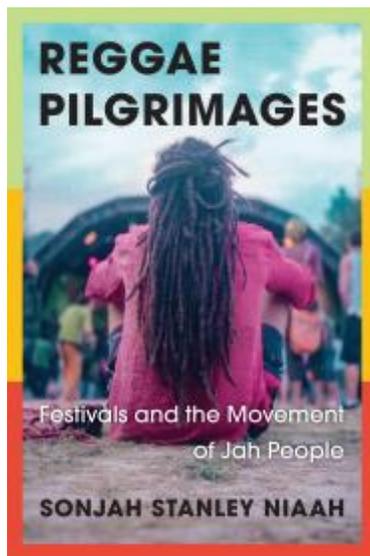
Hence, these five plays strategically revise the rhetoric, representations, ideologies, and iconography of the African American freedom struggle, subverting its dominant narrative. This revision critiques racial uplift ideology's tenets of civic and moral virtue as a condition of African American full citizenship. The dramas also reimagine the Black Arts movement's restrictive notions of Black authenticity as a condition of racial identity, and their staged representations construct a counter-narrative to cultural memory of the freedom struggle during that very era. In their use of a "postblack ethos" to enact African American subjectivity, the plays envision Black identity beyond the quest for freedom, anticipating what blackness might look like when it moves beyond the struggle. The plays under discussion range from the canonical (Lorraine Hansberry's *A Raisin in the Sun* and Amiri Baraka's *Dutchman*) to celebrated, yet understudied works (Alice Childress's *Wine in the Wilderness*, Howard Sackler's *The Great White Hope*, and Charles Gordone's *No Place to Be Somebody*). The book also discusses recent revivals, showing how these 1960s plays shape dimensions of modern drama well beyond the decade of their creation.



Taylor, Paul C. *Black is Beautiful: A Philosophy of Black Aesthetics*. Hoboken, NJ: Wiley-Blackwell, 2016, pp.200, ISBN: 978140515062-0.

This book identifies and explores the most significant philosophical issues that emerge from the aesthetic dimensions of Black life, providing a long-overdue synthesis and the first extended philosophical treatment of this crucial subject which organize Black aesthetics as an object of philosophical study to unite two areas of scholarship for the first time philosophical aesthetics and Black cultural theory, dissolving the dilemma of either studying philosophy, or studying Black expressive culture. Hence, the work brings a wide range of fields into conversation with one another from visual culture studies and art history to analytic philosophy to musicology producing mutually illuminating approaches that challenge some of the basic

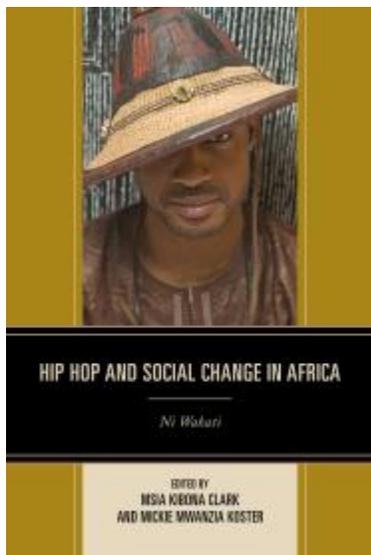
suppositions of each. The author teaches Philosophy and African American Studies at the Pennsylvania State University, where he has also served as head of the Department of African American Studies.



Niaah, Sonjah Stanley. *Reggae Pilgrimages: Festivals and the Movement of Jah People*. Lanham, MD: Rowman & Littlefield, 2017, pp.208, ISBN: 9781783481583.

Using reggae festivals as the main site of inquiry, this work accounts for the expansion of the reggae musical landscape through global festivals on all continents with a community of pilgrims united around sound. Thus the book will document, exhibit, publicize and archive the significant impact of reggae and key icons and address the process by which reggae and the identity of its community are changed, altered and interpreted as they traverse the globe and explore the political significance of festival spaces for the complex worldwide network of reggae pilgrims. The author is the inaugural Rhodes Trust Rex Nettleford Fellow in Cultural Studies and a senior lecturer in Cultural Studies at the

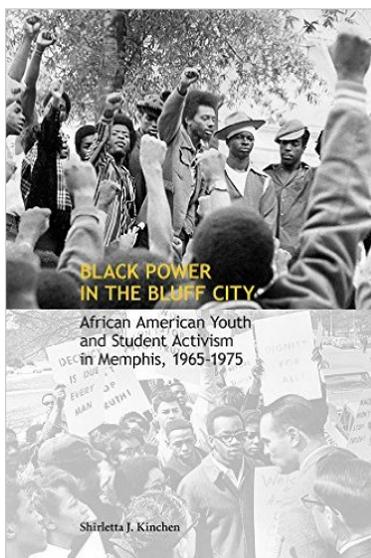
University of the West Indies at Mona. She researches Black Atlantic performance geographies, ritual, dance, popular culture and the sacred, cultural studies theory and Caribbean cultural studies.



Clark, Msia Kibona and Mickie Mwanzia Koster, eds. *Hip Hop and Social Change in Africa*. Lanham, MD: Rowman & Littlefield (Lexington Books), 2014, pp.336, ISBN: 9780739193297.

This book examines social change in Africa through the lens of hip hop music and culture. Artists engage their African communities in a variety of ways that confront established social structures, using coded language and symbols to inform, question, and challenge. Through lyrical expression, dance, and graffiti, hip hop is used to challenge social inequality and to push for social change. The study looks across Africa and explores how hip hop is being used in different places, spaces, and moments to foster change. In this edited work, authors from a wide range of fields, including history, sociology, African and African American Studies, and political science explore the transformative impact

that hip hop has had on African youth, who have in turn emerged to push for social change on the continent. The powerful moment in which those that want change decide to consciously and collectively take a stand is rooted in an awareness that has much to do with time.

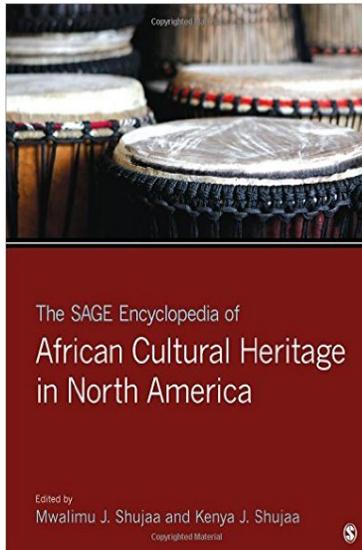


Kinchen, Shirletta J. *Black Power in the Bluff City: African American Youth and Student Activism in Memphis, 1965–1975*. Knoxville, TN: University of Tennessee Press, 2015, pp. 312, ISBN: 1621901874.

During the civil rights era, Memphis gained a reputation for having one of the South's strongest NAACP branches. But that organization, led by the city's Black elite, was hardly the only driving force in the local struggle against racial injustice. In the late sixties, Black Power proponents advocating economic, political, and cultural self-determination effectively mobilized Memphis's African American youth, using an array of moderate and radical approaches to protest and change conditions on their campuses and in the community. In this work, the author exams how young Memphis activists that were dissatisfied by the pace of progress in a city emerging from the Jim Crow era, embraced

Black Power ideology to confront such challenges as gross disparities in housing, education, and employment as well as police brutality and harassment. Thus two closely related Black Power organizations, the Black Organizing Project and the Invaders, became central to the local Black youth movement in the late 1960s.

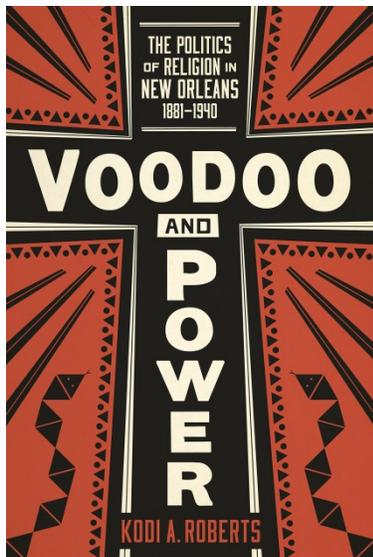
Kinchen traces these groups' participation in the 1968 sanitation workers' strike—including the controversy over whether their activities precipitated events that culminated in Martin Luther King's assassination—and their subsequent involvement in War on Poverty programs. The book also shows how Black Power ideology drove activism at the historically Black LeMoyne-Owen College, scene of a 1968 administration-building takeover, and at the predominately white Memphis State University, where African American students transformed the campus by creating parallel institutions that helped strengthen Black student camaraderie and consciousness in the face of marginalization. Drawing on interviews with activists, FBI files, newspaper accounts from the period, and many other sources, the author persuasively shows not only how an emerging generation helped define the Black freedom struggle in Memphis but also how they applied the tenets of Black Power to shape the broader community. The author is an assistant professor in the Pan-African Studies Department at the University of Louisville.



Shujaa, Mwalimu J and Kenya J. Shujaa, eds. *The Sage Encyclopedia of African Cultural Heritage in North America*. Thousand Oaks, California: Sage Publications, 2015, pp.992, 150 figures and photos, ISBN: 145225821X.

This encyclopedia provides a ready reference on the retention and continuity of African culture within the United States, and this, its conceptual framework holds that culture is a form of self-knowledge and knowledge about self in the world as transmitted from one person to another. Second, that African people continuously create their own cultural history as they move through time and space. And third, that African descended people living outside of Africa are also contributors to and participate in the creation of African cultural history. Hence, the entries focus on illuminating Africanisms (cultural retentions traceable to an African origin) and cultural continuities (ongoing practices and

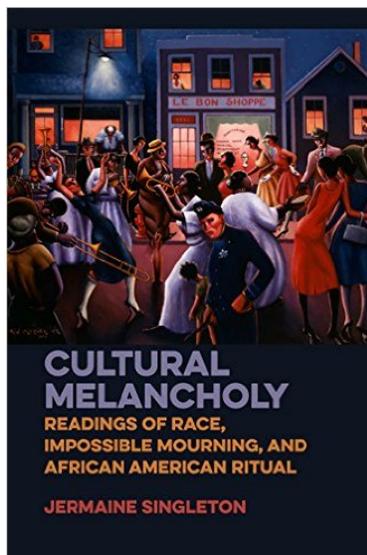
processes through which African culture continues to be created and formed) which focus on more culturally specific and less on the broader transatlantic demographic, political and geographic issues, and more on more on processes and manifestations of African cultural heritage and continuity. Mwalimu J. Shujaa is a professor and dean of the College of Education and Human Development at Southern University in New Orleans, Louisiana, and Kenya J. Shujaa is an independent scholar who received her education in anthropology at Howard University and the University of Pennsylvania.



Roberts, Kodi A. *Voodoo and Power: The Politics of Religion in New Orleans 1881-1940*. Baton Rouge: Louisiana State University Press, 2015, pp. 256, ISBN: 0807160504.

This book argues that religion on New Orleans was not a monolithic tradition handed down from African ancestors to their American-born descendants, and instead it was a much more complicated patchwork of influences which created New Orleans Voodoo, allowing it to move across boundaries of race, class, and gender. Hence, by employing late nineteenth and early twentieth-century first-hand accounts of Voodoo practitioners and their rituals, the author provides a nuanced understanding of who practiced Voodoo and why to show that what united professional practitioners, or “workers,” with those who sought their services was not a racially uniform folk culture, but rather the power and influence that Voodoo promised, recognizing that social

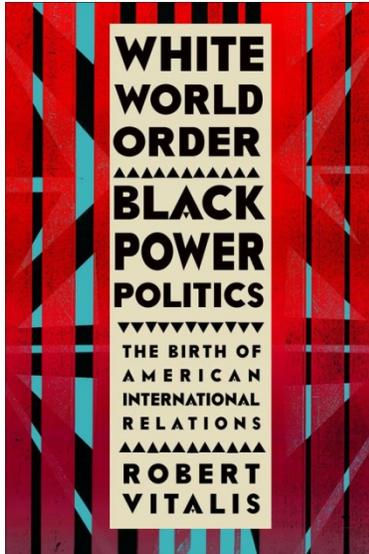
immobility proved a common barrier for their patrons.



Singleton, Jermaine. *Cultural Melancholy: Readings of Race, Impossible Mourning, and African American Ritual*. Champaign, IL: University of Illinois Press, 2015, pp.168, ISBN: 0252039629.

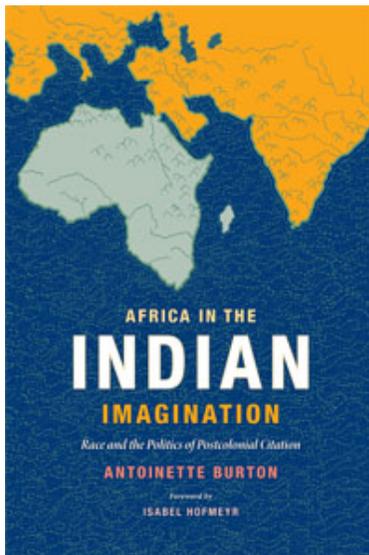
This work explores the legacy of unresolved grief produced by ongoing racial oppression and resistance in the United States, using acute analysis of literature, drama, musical performance, and films, the author demonstrates how rituals of racialization and resistance transfer and transform melancholy discreetly across time, consolidating racial identities and communities along the way. He also argues that this form of impossible mourning binds racialized identities across time and social space by way of cultural resistance efforts as he develops the concept of "cultural melancholy" as a response to scholarship that calls for the separation of critical race studies and psychoanalysis, excludes queer theoretical approaches from readings of African American

literatures and cultures, and overlooks the status of racialized performance culture as a site of serious academic theorization. In doing so, he weaves critical race studies, psychoanalysis, queer theory, and performance studies into conversation to uncover a host of hidden dialogues—psychic and social, personal and political, individual and collective—for the purpose of promoting a culture of racial grieving, critical race consciousness, and collective agency.



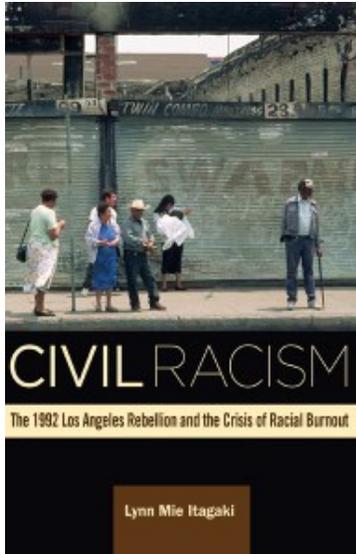
Vitalis, Robert. *White World Order, Black Power Politics: The Birth of American International Relations*. Ithaca, NY: Cornell University Press, 2015, pp. 272, ISBN: 0801453976.

This book recovers the arguments, texts, and institution building of a group of professors at Howard University, including Alain Locke, Ralph Bunche, Rayford Logan, Eric Williams, and Merze Tate. Hence, within the rigidly segregated profession, the "Howard School of International Relations" represented the most important center of opposition to racism and the focal point for theorizing feasible alternatives to dependency and domination for Africans and African Americans through the early 1960s, and thus the author pairs the contributions of white and Black scholars to reconstitute forgotten historical dialogues and show the critical role played by race in the formation of international relations.



Burton, Antoinette. *Africa in the Indian Imagination: Race and the Politics of Postcolonial Citation*. Durham, NC: Duke University Press, 2016, pp.200, ISBN: 9780822361480.

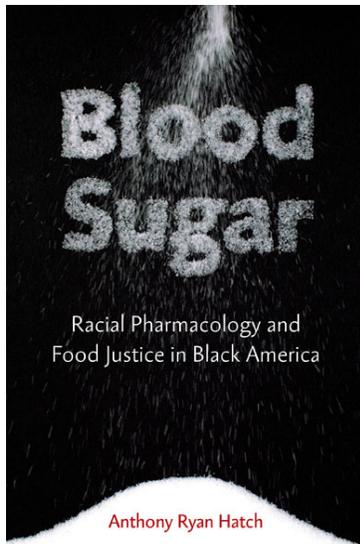
This book works to reframe our understanding of the postcolonial Afro-Asian solidarity that emerged from the 1955 Bandung conference. Hence, Afro-Asian solidarity according to the author is best understood by using friction as a lens to expose the racial, class, gender, sexuality, caste, and political tensions throughout the postcolonial global south. Focusing on India's imagined relationship with Africa, the book analyzes the fiction of Ansuyah R. Singh and Chanakya Sen, Frank Moraes's travel writing, and Phyllis Naidoo's political histories to historicize Africa's role in the emergence of a coherent postcolonial Indian identity. Furthermore, the author shows how—despite Bandung's rhetoric of equality and brotherhood—Indian identity echoed colonial racial hierarchies in its subordination of Africans and Blackness, and by underscoring Indian anxiety over Africa and challenging the narratives and dearly held assumptions that presume a sentimentalized, nostalgic, and fraternal history of Afro-Asian solidarity, the book demonstrates the continued need for anti-heroic, vexed, and fractious postcolonial critique. The author is a professor of History and the Catherine C. and Bruce A. Bastian Professor of Global and Transnational Studies at the University of Illinois, Urbana-Champaign.



Itagaki, Lynn Mie. *Civil Racism: The 1992 Los Angeles Rebellion and the Crisis of Racial Burnout*. Minneapolis, Minnesota: University of Minnesota Press, 2016, pp.312, ISBN: 9780816699216.

This book examines a range of cultural reactions to the “riots” anchored by calls for a racist civility, a central component of the aesthetics and politics of the post-civil rights era. The author argues that the rebellion interrupted the rhetoric of “civil racism,” which she defines as the preservation of civility at the expense of racial equality. As an expression of structural racism, she writes, civil racism exhibits the active—though often unintentional—perpetuation of discrimination through one’s everyday engagement with the state and society. She is particularly interested in how civility manifests in societal institutions such as the family, the school, and the neighborhood, and she investigates dramatic, filmic, and literary texts by African American, Asian American, and Latina/o artists and writers that contest these demands for a racist civility. And she specifically addresses what she sees as two “blind spots” in society and in scholarship. One is the invisibility of Asians and Latinas/os in media coverage and popular culture that, she posits, importantly shapes Black–White racial formations in dominant mainstream discourses about race. The second is the scholarly separation of two critical traditions that should be joined in analyses of racial injustice and the 1992 Los Angeles rebellion: comparative race studies and feminist theories.

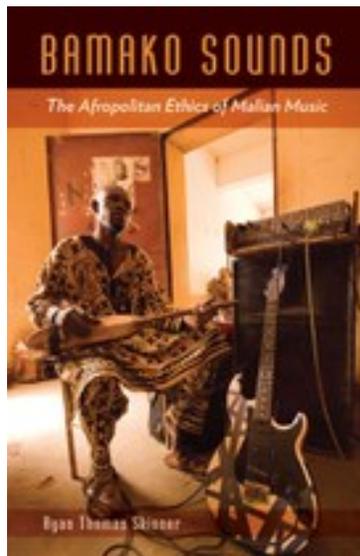
The 1992 Los Angeles rebellion, also known as the Rodney King riots, followed the acquittal of four police officers who had been charged with assault and the use of excessive force against a Black motorist. The violence included widespread looting and destruction of stores, many of which were owned or operated by Korean Americans in neighborhoods that were predominantly Black and Latina/o. This book insists that the 1992 “riots” continue to matter, that the artistic responses matter, and that—more than twenty years later—debates about issues of race, ethnicity, class, and gender are more urgent than ever. The author is an assistant professor in the departments of English and women’s, gender, and sexuality studies, and program coordinator in Asian American Studies at The Ohio State University.



Hatch, Anthony Ryan. *Blood Sugar: Racial Pharmacology and Food Justice in Black America*. Minneapolis, Minnesota: University of Minnesota Press, 2016, pp. 208, ISBN: 9780816696178.

This book analyzes and challenges how “metabolic syndrome” has become a major biomedical category that medical researchers have created to better understand the risks high blood pressure, blood sugar, body fat, and cholesterol pose to people. Thus, the author argues that the syndrome represents a real crisis and that its advent signals a new form of “colorblind scientific racism”—a repackaging of race within biomedical and genomic research. Examining the cultural discussions and scientific practices that target human metabolism of prescription drugs and sugar by African Americans, he reveals how medical researchers who use metabolic syndrome to address racial inequalities in health have in

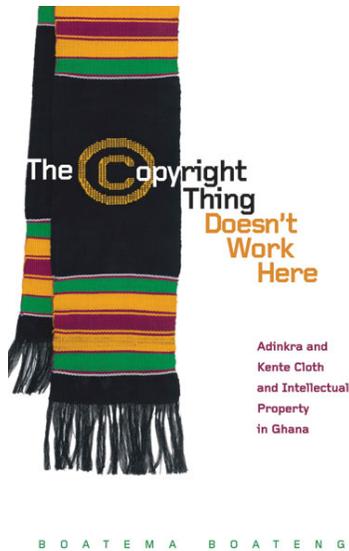
effect reconstructed race as a fixed, biological, genetic feature of bodies—without incorporating social and economic inequalities into the equation. And just as the causes of metabolic syndrome are framed in racial terms, so are potential drug treatments and nutritional health interventions. The author is an assistant professor in the Science in Society Program at Wesleyan University.



Skinner, Ryan Thomas. *Bamako Sounds: The Afropolitan Ethics of Malian Music*. Minneapolis, Minnesota: University of Minnesota Press, 2015, pp.248, ISBN: 9780816693504.

This work tells the story of an African city, its people, their values, and their music; centered on the music and musicians of Bamako in Mali’s booming capital city to reveal a community of artists whose lives and works evince a complex world shaped by urban culture, post-colonialism, musical expression, religious identity, and intellectual property. Drawing on years of ethnographic research with classically trained players of the kora as well as more contemporary, hip-hop influenced musicians and producers, the author analyzes how Bamako artists balance social imperatives with personal interests and global imaginations. Whether performed live on stage, broadcast on the radio, or shared over the Internet, music is a privileged mode of expression that suffuses

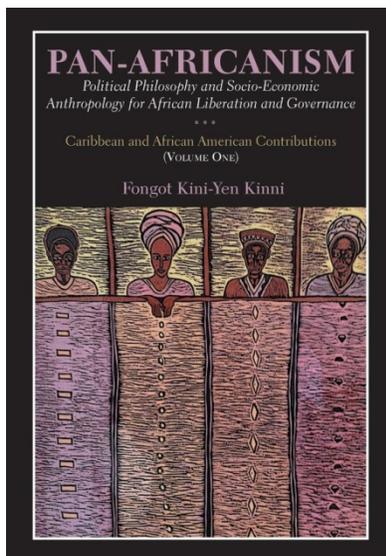
Bamako’s urban soundscape. It animates professional projects, communicates cultural values, pronounces public piety, resounds in the marketplace, and quite literally performs the nation. Music, the artists who make it, and the audiences who interpret it thus represent a crucial means of articulating and disseminating the ethics and aesthetics of a varied and vital Afropolitanism, in Bamako and beyond.



Boateng, Boatema. *The Copyright Thing Doesn't Work Here: Adinkra and Kente Cloth and Intellectual Property in Ghana*. Minneapolis, Minnesota: University of Minnesota Press, 2011, pp.224, (4 b & w photos, 7 color plates, 1 map), ISBN: 9780816670024.

In Ghana, adinkra and kente textiles derive their significance from their association with both Asante and Ghanaian cultural nationalism. Adinkra, made by stenciling patterns with black dye, and kente, a type of strip weaving, each convey, through color, style, and adornment, the bearer's identity, social status, and even emotional state. Yet both textiles have been widely mass-produced outside Ghana, particularly in East Asia, without any compensation to the originators of the designs. Thus, this contribution focuses on the appropriation and protection of adinkra and kente cloth in order to examine the broader implications of the use of intellectual

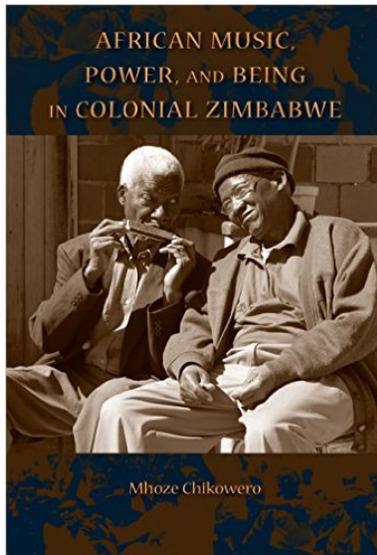
property law to preserve folklore and other traditional forms of knowledge. Hence, the author investigates the compatibility of indigenous practices of authorship and ownership with those established under intellectual property law, considering how both are responses to the changing social and historical conditions of decolonization and globalization. Comparing textiles to the more secure copyright protection that Ghanaian musicians enjoy under Ghanaian copyright law, she demonstrates that different forms of social, cultural, and legal capital are treated differently under intellectual property law.



Kinni, Fongot KiniYen. *Pan-Africanism: Political Philosophy and Socio-Economic Anthropology for African Liberation and Governance*. Cameroon: Langaa RPCIG, 2015, vol.1, pp.934, ISBN: 9789956762767; Vol.2, pp.728, ISBN: 9789956762309; vol.3, pp.582, ISBN: 9789956762545.

This three volume book is a tribute and celebration of the efforts of the African-American and African-Caribbean Diaspora who took the initiative and the audacity to fight and liberate themselves from the shackles of enslavement. Hence, the book is the story of African refusal to celebrate victimhood that situates women as central actors in the Pan African project as it gives a balanced gender approach and diagnosis of Pan Africanism. The book also looks into the new wave of Pan-Africanism and what strategies that can be proposed for a more participatory Pan-Africanism inspired by the everyday realities of the African

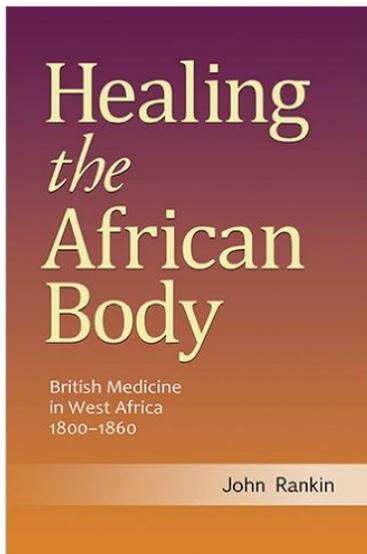
masses at home and in the diaspora.



Chikowere, Mhoze. *African Music, Power, and Being in Colonial Zimbabwe*. Bloomington, IN: Indiana University Press, 2015, pp, 362, ISBN: 025301803X.

In this history of music in Zimbabwe, the author deftly uses African sources to interrogate the copious colonial archive, reading it as a confessional voice along and against the grain to write a complex history of music, colonialism, and African self-liberation. The book begins in the 1890s with missionary crusades against African performative cultures and African students being inducted into mission bands, which contextualize the music of segregated urban and mining company dance halls in the 1930s, hence, he builds genealogies of the Chimurenga music later popularized by guerrilla artists like Dorothy Masuku, Zexie Manatsa, Thomas Mapfumo, and others in the 1970s to show how African people deployed their music and indigenous

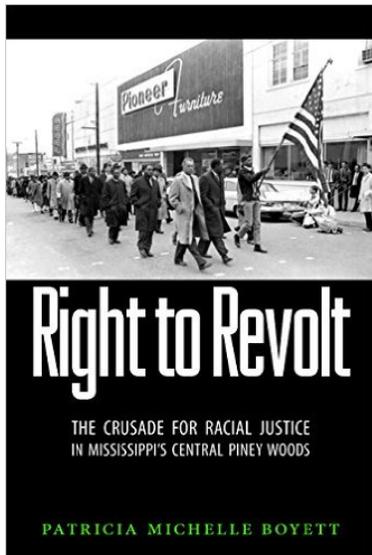
knowledge systems to fight for their freedom from British colonial domination and to assert their cultural sovereignty. The author is an associate professor of African History at the University of California, Santa Barbara.



Rankin, John. *Healing the African Body: British Medicine in West Africa, 1800-1860*. Columbia, MO: University of Missouri Press, 2015, pp. 272, ISBN: 0826220541.

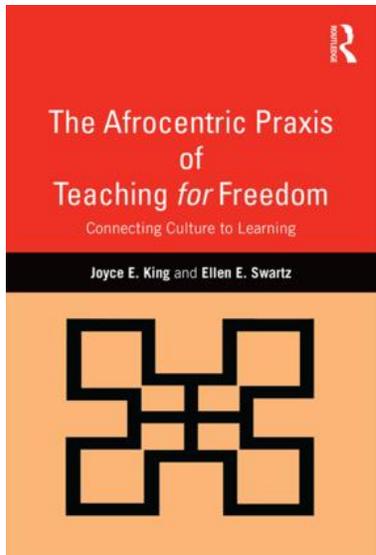
This book explores the troubled intertwining of religion, medicine, empire, and race relations in the early nineteenth century to analyze the British use of medicine in West Africa as a tool to usher in a “softer” form of imperialism, and considers how British colonial officials, missionaries, and doctors regarded African people, and how it impacted race classification on colonial constructs. Hence, the author examines the practice of medicine in colonial Africa as Britons dealt with the challenges of providing health care to their civilian employees, African soldiers, and the increasing numbers of the formerly enslaved in the general population, even while the imperialists themselves were threatened by a lack of British doctors and western medicines.

And most interesting, the author, “The medical system sought to not only heal Africans but to ‘uplift’ them and make them more amenable to colonial control . . . Colonialism starts in the mind and can be pushed on the other solely through ideological pressure.”



Boyett, Patricia Michelle. *Right to Revolt: The Crusade for Racial Justice in Mississippi's Central Piney Woods*. Jackson, MS: University Press of Mississippi, 2015, pp.338, ISBN: 1496804309.

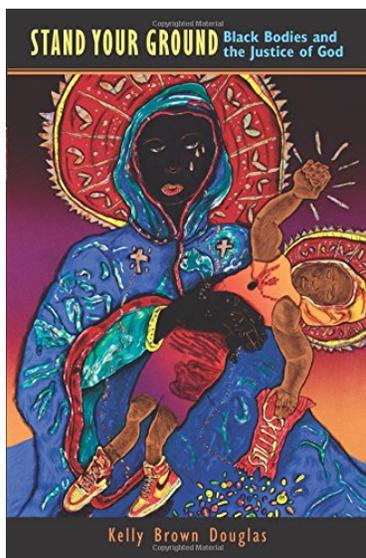
This contribution debunks the myth of moderation by exploring the mob lynchings, police brutality, malicious prosecutions, and Klan terrorism that linked Forrest and Jones Counties since their founding. Retrospectively, on January 10, 1966, Klansmen murdered civil rights leader Vernon Dahmer in Forrest County, Mississippi. Despite the FBI's growing conflict against the Klan, recent civil rights legislation, and progressive court rulings, the Imperial Wizard promised his men: "no jury in Mississippi would convict a white man for killing a nigger." Yet this murder inspired change. Since the onset of the civil rights movement, local authorities had mitigated federal intervention by using subtle but insidious methods to suppress activism in public arenas. They perpetuated a myth of Forrest County as a bastion of moderation in a state notorious for extremism. To sustain that fiction, officials emphasized that Dahmer's killers hailed from neighboring Jones County and pursued convictions vigorously. Although the Dahmer case became a watershed in the long struggle for racial justice, it also obscured Forrest County's brutal racial history. To confront this history, the author traces how racial atrocities during World War II and the Cold War inspired local Black folks to transform their counties into revolutionary battlefields of the movement. Their electrifying campaigns captured global attention, forced federal intervention, produced landmark trials, and chartered a significant post-civil rights crusade.



King, Joyce E. and Ellen E. Swartz. *The Afrocentric Praxis of Teaching for Freedom: Connecting Culture to Learning*. New York, NY: Routledge, 2016, pp. 186, ISBN: 1138904945.

This book explains and illustrates how an African worldview as a platform for culture-based teaching and learning, helps educators to retrieve African heritage and cultural knowledge which have been historically discounted and decoupled from teaching and learning. Hence the book works to exemplify how each of the emancipatory pedagogies it delineates and demonstrates is supported by African worldview concepts and parallel knowledge, general understandings, values, and claims that are produced by that worldview; make African Diasporan cultural connections visible in the curriculum through numerous examples of cultural continuities—seen in the actions of Diasporan groups and individuals—that

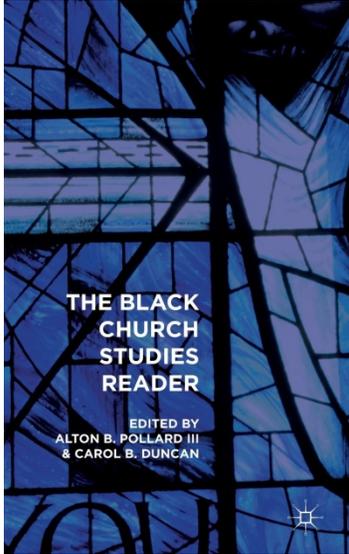
consistently exhibit an African worldview or cultural framework, and provide teachers with content drawn from Africa's legacy to humanity as a model for locating all students—and the cultures and groups they represent—as subjects in the curriculum and pedagogy of schooling. The first author holds the Benjamin E. Mays Endowed Chair for Urban Teaching, Learning and Leadership at Georgia State University, and the second is an independent scholar and education consultant in curriculum development and the construction of culturally informed instructional materials for K-12 teachers and students.



Douglas, Kelly Brown. *Stand Your Ground: Black Bodies and the Justice of God*. Maryknoll, NY: Orbis Books, 2015, pp.264, ISBN: 1626981094.

The 2012 killing of Trayvon Martin, an African-American teenager in Florida, and the subsequent acquittal of his killer, brought public attention to controversial "Stand Your Ground" laws. The verdict, as much as the killing, sent shock waves through the African-American community, recalling a history of similar deaths, and the long struggle for justice. On the Sunday morning following the verdict, Black preachers around the country addressed the question, "Where is the justice of God? What are we to hope for?" This book is an attempt to take seriously social and theological questions raised by this and similar stories, and to answer Black church people's questions of justice and faith in response to the call of God.

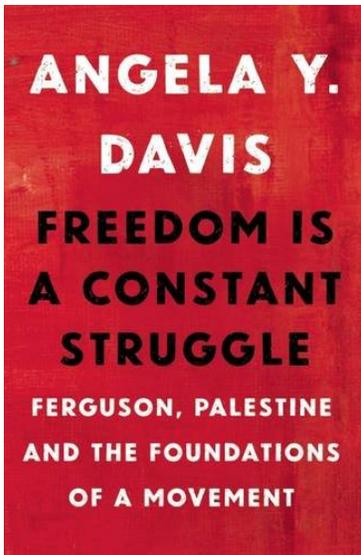
The author is an Episcopal priest and professor of religion at Goucher College.



Duncan, Carol B. and Alton B. Pollard, eds. *The Black Church Studies Reader*. New York: Palgrave Macmillan, 2015, pp.356, ISBN: 1137552875.

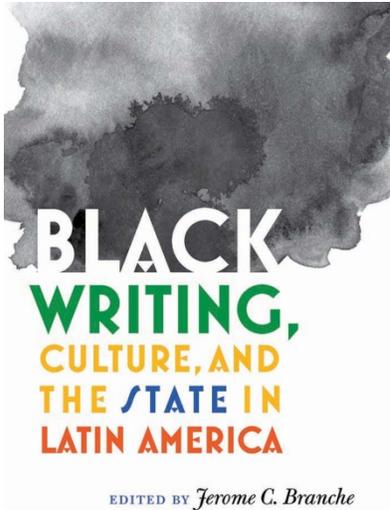
This reader addresses Black theological studies, from Biblical studies and ethics to homiletics and pastoral care. The also book examines salient themes of social and religious significance such as gender, sexuality, race, social class, health care, public policy, and it also attends to broader African continental and Diasporan religious contexts. The contributors reflect an interdisciplinary blend of Black Church Studies scholars and practitioners from across the the U.S. Hence, the text seeks to address the following fundamental questions: What constitutes Black Church Studies as a discipline or field of study? What is the significance of Black Church Studies for theological education? What is the relationship between Black Church

Studies and the broader academic study of Black religions? What is the relationship between Black Church Studies and local congregations (as well as other faith-based entities)? The editors of this volume include a dean and professor of Religion and Culture at Howard University School of Divinity via Alton B. Pollard III, and a professor and former chair of the Department of Religion and Culture at Wilfrid Laurier University in Canada.



Davis, Angela Y. *Freedom is a Constant Struggle: Ferguson, Palestine and the Foundations of a Movement*. Chicago, IL: Haymarket Books, 2016, pp, 180, ISBN: 1608465640.

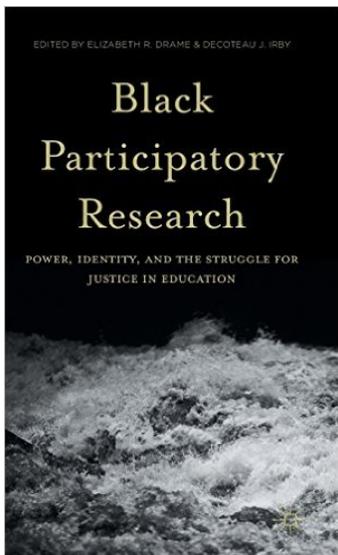
In these newly collected essays, interviews, and speeches, world-renowned activist and scholar Angela Y. Davis illuminates the connections between struggles against state violence and oppression throughout history and around the world. Thus, reflecting on the importance of Black feminism, intersectionality, and prison abolitionism for today's struggles, the author discusses the legacies of previous liberation struggles, from the Black Freedom Movement to the South African anti-Apartheid movement as she highlights connections and analyzes today's struggles against state terror, from Ferguson to Palestine.



Branche, Jerome C., ed. *Black Writing, Culture, and the State in Latin America*. Nashville, Tennessee: Vanderbilt University Press, 2015, pp. 288, ISBN: 0826520634.

This volume presents a complex landscape of art and literature among Afro-Hispanic and Latin artists as it describe individuals such as Juan Francisco Manzano, who wrote an autobiography on the enslavement experience in Cuba during the nineteenth century. Thus, the book finds a thriving Afro-Hispanic theatrical presence throughout Latin America and even across the Atlantic as the role of Black women in poetry and literature comes to the forefront in the Caribbean, presenting a powerful reminder of the diversity that defines the region to suggest that cultural production should not be viewed narrowly, especially when studying the achievements of the Afro-Latin world. The editor is an

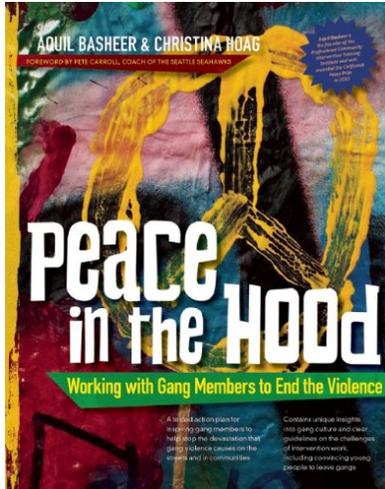
associate professor of Latin American and Cultural Studies at the University of Pittsburgh.



Drame, Elizabeth R. and Decoteau J. Irby, eds. *Black Participatory Research: Power, Identity, and the Struggle for Justice in Education*. New York: Palgrave Macmillan, 2015, pp. 220, ISBN: 113746898X.

This work explores research partnerships that disrupt inequality, create change, and empower racially marginalized communities. Through presenting a series of co-reflections from professional and community researchers in different locations, it explores the conflicts and tensions that emerge when professional interests, class and socio-economic statuses, age, geography, and cultural and language differences emerge alongside racial identity as central ways of seeing and being ourselves. Through the investigations of Black researchers who collaborated in participatory research projects in post-Katrina New Orleans, USA the greater Philadelphia–New Jersey–Delaware region in

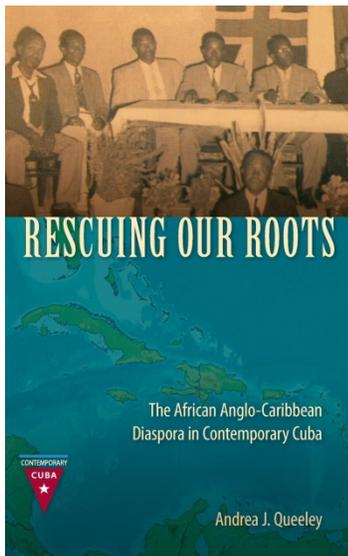
the northeastern USA, and Senegal, West Africa, this book reflects of how shared identity, experiences, and differences shape the nature and process of participatory research. The editors include an associate professor in the Department of Exceptional Education at the University of Wisconsin-Milwaukee, and an assistant professor in the Department of Educational Policy Studies, University of Illinois at Chicago.



Basheer, Aquil and Christina Hoag (foreword by Pete Carroll). *Peace in the Hood: Working with Gang Members to End the Violence*. Nashville, TN: Turner Publishing Company (Hunter House), 2014, pp.240, ISBN: 0897937066.

This book is designed to teach one how to become an interventionist as each chapter deals with a key aspect of peacemaking and comes with anecdotes from the author's own life. Hence, the project provides insights for everyone living in an area affected by gangs that offers a mix of narrative and advice to assist those seeking a deeper understanding of gangs and the efforts to make peace among them. The lead author (Basheer) is a foremost expert and pioneer in the field of street violence intervention; he founded and operates the Professional

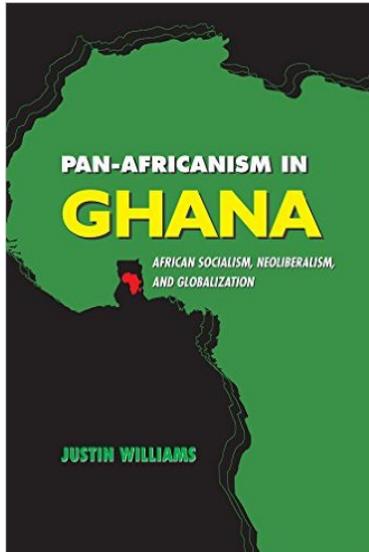
Community Intervention Training Institute, an 18-week gang interventionist training and personal development academy; the academy now operates in Los Angeles, Seattle, Tacoma, Maryland, and the District of Columbia.



Queeley, Andrea J. *Rescuing Our Roots: The African Anglo-Caribbean Diaspora in Contemporary Cuba*. Gainesville, FL: University Press of Florida, 2015, pp.256, ISBN: 0813061091.

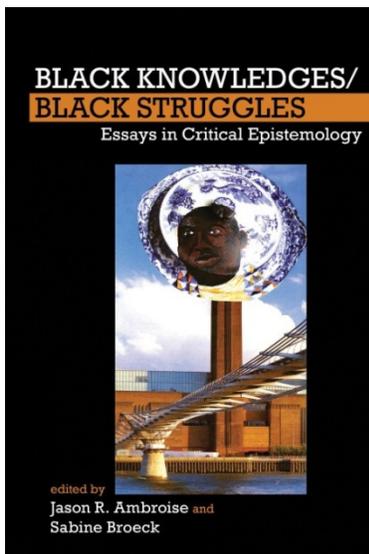
Based on fieldwork in Santiago and Guantánamo, this book looks at local and regional identity formations as well as racial politics in revolutionary Cuba. Hence, the author argues that as the island experienced a resurgence in racism due in part to the emergence of the dual economy and the reliance on tourism, Anglo-Caribbean Cubans revitalized their communities and sought transnational connections not just in the hope of material support but also to challenge the association between Blackness, inferiority, and immorality as their desire for social mobility, political engagement, and a better economic situation operated alongside the fight for Black respectability. The book also offers a view of strategies and modes of Black belonging that transcend ideological, temporal, and

spatial boundaries. The author is an assistant professor of anthropology and African diaspora studies at Florida International University.



Williams, Justin. *Pan-Africanism in Ghana: African Socialism, Neoliberalism, and Globalization*. Durham NC: Carolina Academic Press, 2015, pp.200, ISBN: 1611637473.

This book is an interdisciplinary exploration of how Pan-African politics have been expressed by politicians in the Republic of Ghana from the colonial era to the present by focusing on transnational politics in the context of a single nation over time. Hence, the book traces Pan-African ideas in Ghanaian politics past the Nkrumah era, through the years of weak civilian governments and military rule to the present to explain how and why Pan-Africanism has shifted in response to major global geopolitical changes and the objectives of Ghanaian political elites.



Ambrose, Jason R. and Sabine Broeck, eds. *Black Knowledges/Black Struggles: Essays in Critical Epistemology*. Liverpool, England: Liverpool University Press, 2015, pp.256, ISBN: 9781781381724.

This book explores the central but often critically neglected role of knowledge and epistemic formations within social movements for Black “freedom” and emancipation. The collection examines the structural subjugation and condemnation of African and Afro-mixed descent peoples globally within the past 500 years of trans-Atlantic societies of Western modernity in connection to the dehumanization and/or invisibilization within various epistemic formations of the West. In turn, the collection foregrounds the extent to which the ending of this imposed subjugation/condemnation has necessarily entailed critiques of, challenges to, and counter-formulations against and beyond knowledge and epistemic formations that have worked to “naturalize” this condition within the West’s various socio-human formations. The chapters in the collection engage primarily with knowledge formations and practices generated from within the discourse of “race,” but also doing so in relation to other intersectional socio-human discourses of Western modernity. They engage as well the critiques, challenges, and counter-formulations put forth by specific individuals, schools, movements, and/or institutions – historic and contemporary – of the Black world. Through these examinations, the contributors either implicitly point towards, or explicitly take part in, the formation of a new kind of critical – but also emancipatory – epistemology.



Duke, Eric D. *Building a Nation: Caribbean Federation in the Black Diaspora*. Gainesville, FL: University Press of Florida, pp.320, 2015, ISBN: 0813060230.

This book moves beyond the narrow view of federation as only relevant to Caribbean and British imperial histories. By examining support for federation among many Afro-Caribbean and other Black activists in and out of the West Indies, the author expands and connects the movement's history squarely into the wider history of political and social activism in the early to mid-twentieth century African diaspora. Hence, it is argued that federation was more than a regional endeavor; it was a world community, Black nation-building undertaking—with broad support in diaspora centers such as Harlem and London—deeply immersed in ideas of racial unity, racial uplift, and Black self-determination. The author is an assistant professor of Africana

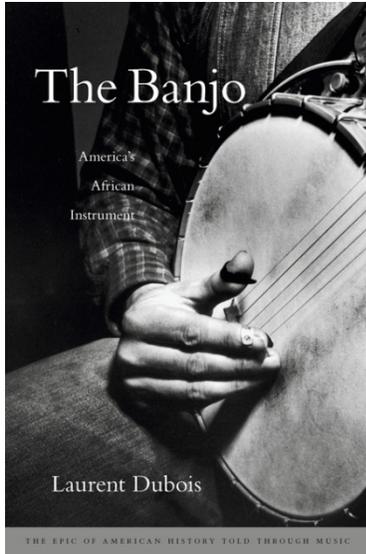
Studies at the University of South Florida.



Randolph, Sherie M. *Florynce "Flo" Kennedy: The Life of a Black Feminist Radical*. Chapel Hill, NC: The University of North Carolina Press, pp.328, 21 halftones, notes, bibl., index, 2015, ISBN: 9781469623917.

In this book, the author traces the life and political influence of this strikingly bold and controversial radical activist Florynce "Flo" Kennedy (1916–2000), often photographed in a cowboy hat with her middle finger held defiantly in the air, she left a vibrant legacy as a leader of the Black Power and feminist movements. Rather than simply reacting to the predominantly white feminist movement, Kennedy brought the lessons of Black Power to white feminism and built bridges in the struggles against racism and sexism. Hence, the author narrates Kennedy's progressive upbringing, her path-breaking graduation from Columbia Law School, and her long career as a media-savvy activist, showing

how she rose to founding roles in organizations such as the National Black Feminist Organization and the National Organization for Women, allying herself with both white and Black activists such as Adam Clayton Powell, H. Rap Brown (Jamil Abdullah Al-Amin), Betty Friedan, and Shirley Chisholm. The author is an associate professor of history and African American Studies at the University of Michigan, Ann Arbor.



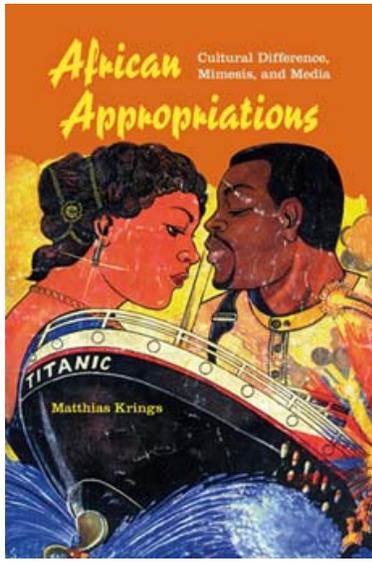
Dubois, Laurent. *The Banjo: America's African Instrument*. Cambridge, MA: Harvard University Press, 2015, pp.384, 20 halftones, ISBN: 9780674047846.

In the seventeenth century, enslaved people in the Caribbean and North America drew on their memories of varied African musical traditions to construct instruments from carved-out gourds covered with animal skin. Providing a much-needed sense of rootedness, solidarity, and consolation, banjo picking became an essential part of Black plantation life. White musicians took up the banjo in the nineteenth century, when it became the foundation of the minstrel show and began to be produced industrially on a large scale. Even as this instrument found its way into rural white communities, however, the banjo remained central to African American musical performance. Hence, this book is a biography of one of America's iconic folk instruments attuned to a rich heritage spanning continents and cultures. The author therefore traces the banjo from humble origins, revealing how it became one of the great stars of American musical life as twentieth-century musicians incorporated the instrument into styles ranging from ragtime and jazz to Dixieland, bluegrass, reggae, and pop. Versatile and enduring, the banjo combines rhythm and melody into a single unmistakable sound that resonates with strength and purpose. From the earliest days of American history, the banjo's sound has allowed folk musicians to create community and joy even while protesting oppression and injustice.



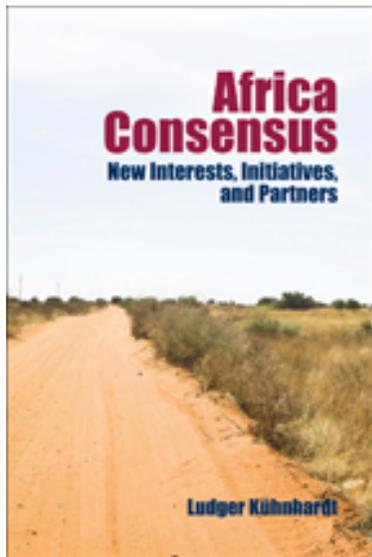
Oppenheim, Adela, Dorothea Arnold, Dieter Arnold, and Kei Yamamoto, eds. *Ancient Egypt Transformed: The Middle Kingdom*. New Haven, CT: Yale University Press, 2015, pp.400, 365 color and 42 b/w illustrations, 6 maps, ISBN: 9781588395641.

The Middle Kingdom of ancient Egypt was a transformational period during which the artistic conventions, cultural principles, religious beliefs, and political systems formed during earlier dynasties were developed and reimagined. This volume presents a detailed picture of the art and culture of the era as specialists present insights into how artists refined existing forms and iconography to create original architecture, statuary, tomb and temple relief decoration, and stele. Hence, thematic sections explore art produced for different strata of Egyptian society, including the pharaoh, royal women, the elite, and the family, while other chapters provide insight into Egypt's expanding relations with foreign lands and the themes of Middle Kingdom literature with more than 250 objects from major collections around the world.



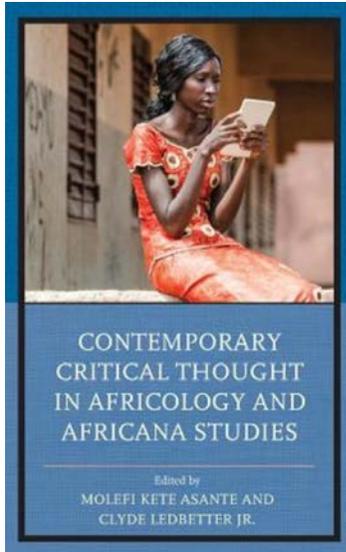
Krings, Matthias. *African Appropriations: Cultural Difference, Mimesis, and Media*. Bloomington, IN: Indiana University Press, 2015, pp.328, ISBN: 9780253016294.

In this work, the author argues that there is no longer an "original" or "faithful copy," but only endless transformations that thrive in the fertile ground of African popular culture. Hence, he explores how African people in Africa respond to the relentless onslaught of global culture. He seeks out places where they have adapted pervasive cultural forms to their own purposes as photo novels, comic books, songs, posters, and even scam letters. These African appropriations reveal the broad scope of cultural mediation that is characteristic of our hyperlinked age. The author is Professor of Anthropology and African Popular Culture at Johannes Gutenberg University in Mainz.



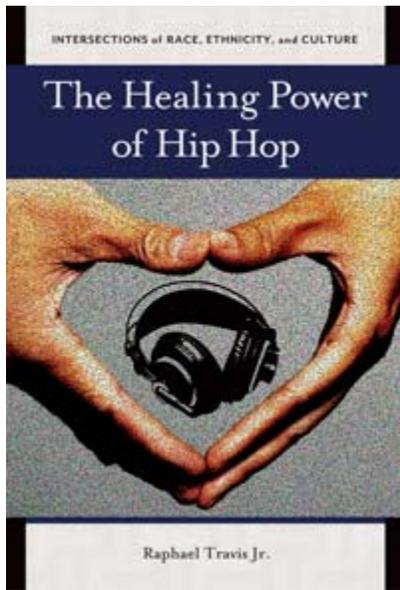
Kühnhardt, Ludger. *Africa Consensus: New Interests, Initiatives, and Partners*. Baltimore, Maryland: Johns Hopkins University Press, 2014, pp.400, 7 graphs, ISBN: 9781421414157.

Today, the world scrambles *with* Africa to do business in global markets, therefore, this book argues that new African politics, African regional institutions, and global demand for partnerships for trade and security will lead the continent to new relationships with the United States, the European Union, China, India, Brazil, and other emerging economies. Thus, it reviews the history of Africa's international status and employs the rising African Union's own identified "intervention areas"—peace and security; development, integration, and cooperation; shared values; and institution- and capacity-building—to analyze challenges and possibilities.



Asante, Molefi Kete and Clyde E. Ledbetter Jr, eds. *Contemporary Critical Thought in Africology and Africana Studies*. New York, NY: [Lextion Books] Rowman & Littlefield Pub Inc., 2016, pp.230, ISBN: 1498530702.

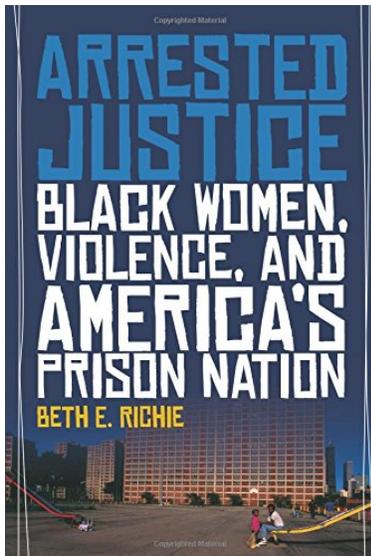
Although traditional academic circles rarely celebrate the work of African or African American thinkers because performers and political figures are more acceptable to narrating histories, this work projects the ideas of several writers with the confidence that Africology, the Afrocentric study of African phenomena, represents an oasis of innovation in progressive venues. The book brings together some of the most discussed theorists and intellectuals in the field of Africology for the purpose of sparking further debate, critical interpretations and extensions, and to reform and reformulate the way critical thought is approached to offer new interpretations and analysis that challenges the predominant frameworks in diverse areas such as philosophy, social justice, literature, and history



Travis, Raphael Jr. *The Healing Power of Hip Hop*. Santa Barbara, CA: Praeger, 2015, pp.265, ISBN: 1440831300.

This work offers a look into existing tensions aligned with Hip Hop and demonstrates the beneficial quality it can have empowering its audience to take Hip Hop out of the negative light to shows the benefits Hip Hop has had on the African American community. Thus, the author uses research-informed language and structure to help the reader fully understand how Hip Hop creates more pathways to health and well-being for youth and communities. Using the latest research, real-world examples, and a new theory of healthy development, the book also explains Hip Hop culture's ongoing role in helping African American youth to live long, healthy, and productive lives; and moreover, it: identifies education, health and mental health, and afterschool settings as key to promoting health and well-being; disentangles arguments about whether Hip Hop culture is more of a tool for empowerment or a tool for risk promotion; provides a common language and structure for helping

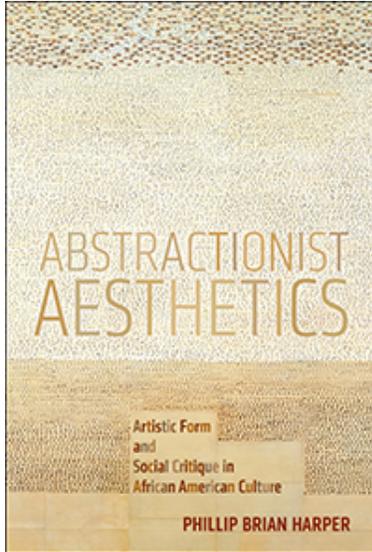
professionals, researchers, and policymakers to organize work related to Hip Hop and well-being; introduces meaningful models, tips, and resources for personal or professional use; and it offers real-world insights from today's leaders within the Hip Hop Ed movement.



Richie, Beth E. *Arrested Justice: Black Women, Violence, and America's Prison Nation*. NY: New York University Press, 2012, pp.244, ISBN: 081477623X.

Black women in marginalized communities are uniquely at risk of battering, rape, sexual harassment, stalking and incest. Through the compelling stories of Black women who have been most affected by racism, persistent poverty, class inequality, limited access to support resources or institutions, the author show that the threat of violence to Black women has never been more serious, demonstrating how conservative legal, social, political and economic policies have impacted activism in the US-based movement to end violence against women. Hence, it is argued that Black women face particular peril because of the ways that race and culture have not figured centrally enough in the analysis of the causes and consequences of gender violence. As a result, the extent of physical, sexual and other forms of violence in the lives of Black women, the various forms it takes, and the

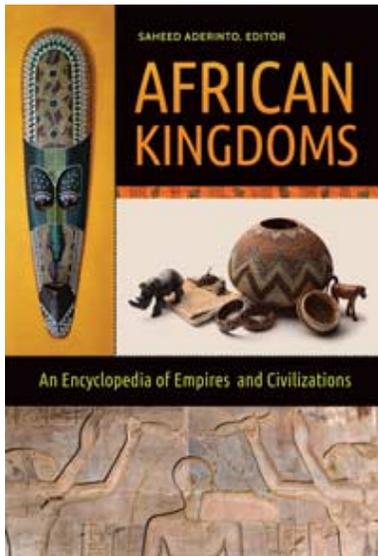
contexts within which it occurs are minimized at best and frequently ignored.



Harper, Phillip Brain. *Abstractionist Aesthetics: Artistic Form and Social Critique in African American Culture*. NY: New York University Press, 2015, pp.256, ISBN: 9781479818365.

In this work, the author advocates for African American aesthetic abstractionism—a representational mode whereby an artwork, rather than striving for realist verisimilitude, vigorously asserts its essentially artificial character. This he contends that abstractionism shows up the actual constructedness, thereby subjecting them to critical scrutiny and making them amenable to transformation, and suggests that realism is the primary mode of African American representational aesthetics. Thus, the book re-centers literature as a principal site of African American cultural politics, and elevates experimental prose within the domain of African American literature. Drawing on examples across a variety of artistic production, including the visual work of Fred

Wilson and Kara Walker, the music of Billie Holiday and Cecil Taylor, and the prose and verse writings of Ntozake Shange, Alice Walker, and John Keene, this book poses questions about how racial blackness is made to assume certain social meanings.

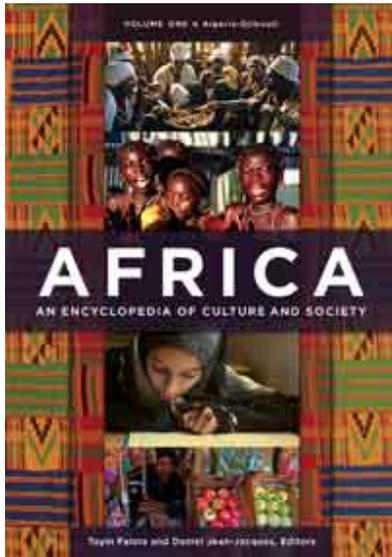


Aderinto, Saheed, ed. *African Kingdoms: An Encyclopedia of Empires and Civilizations*. Santa Barbara, CA: ABC-CLIO, 2016, pp. 426, ISBN: 978-1-610695794.

Africa has a long and fascinating history and is a place of growing importance in the world history curriculum. This detailed encyclopedia covers the history of African kingdoms from antiquity through the mid-19th century, tracing the dynasties' ties to modern globalization and influences on world culture before, during, and after the demise of the holocaust of enslavement. Along with an exploration of African heritage, this reference is rich with firsthand accounts of Africa through the oral traditions of its people. Alphabetically arranged entries cover a particular kingdom and feature information on the economic, cultural, religious, political, social, and environmental history. The content references popular culture, movies, and art

that present contemporary reenactments of kingdoms, emphasizing the importance of history in shaping modern ideas. Other features include primary source documents, a selected bibliography of print and electronic resources, and dozens of sidebars containing key facts and interesting trivia.

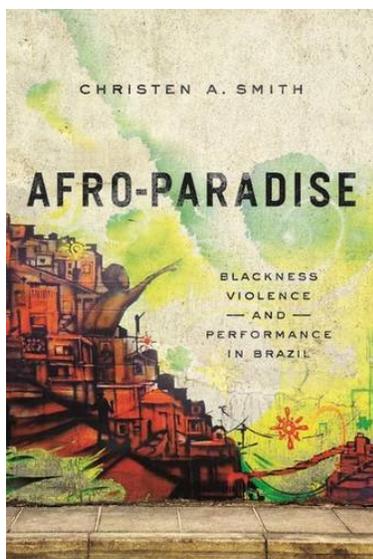
Thus, the text provides relevant perspective on globalization in the pre-modern era, documenting how humans across time and places have shared various components of custom ranging from food, language, and music to religion and spirituality; includes primary documents for enhancing critical thinking and research skills; features cross references and suggestions for further reading; and it highlights key facts and interesting trivia through illuminating sidebars.



Falola, Toyin and Daniel Jean-Jacques, eds. *Africa: An Encyclopedia of Culture and Society*. Santa Barbara, CA: ABC-CLIO, 2016, pp. 1366, ISBN: 978-1-59884-665-2.

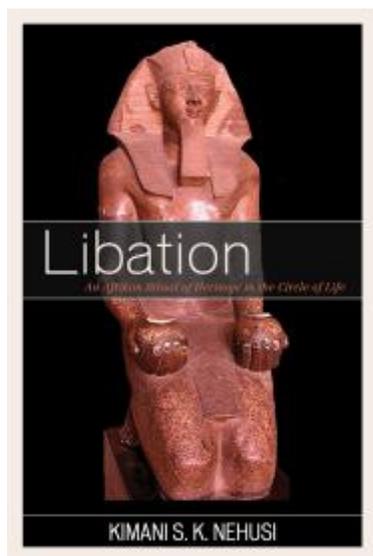
This multivolume set is basically for high school and public libraries audiences, designed to provide readers with an overview of contemporary customs and life in Africa through discussions of key concepts and topics that touch everyday life among the nations' peoples. The entries average 14,000 to 15,000 words each, contributors were able to expound more extensively on each country, and as a result, readers can gain a more complete understanding of what life is like in Africa's 54 nations and territories. The work thus, arranges content alphabetically by country, then by topic, with suggestions for further reading following each; includes contributions from numerous eminent scholars of African history; and it provides a

clear African voice via entries from scholars from the African continent. The lead editor, Toyin Falola is a university distinguished teaching professor, a member of the advisory board of *Africology: The Journal of Pan African Studies* and holder of the Jacob & Frances Sanger Mossiker Chair in the Humanities at the University of Texas at Austin; and second editor Daniel Jean-Jacques is a graduate student at the University of Texas at Austin, where he studies the history of science in late colonial Nigeria.



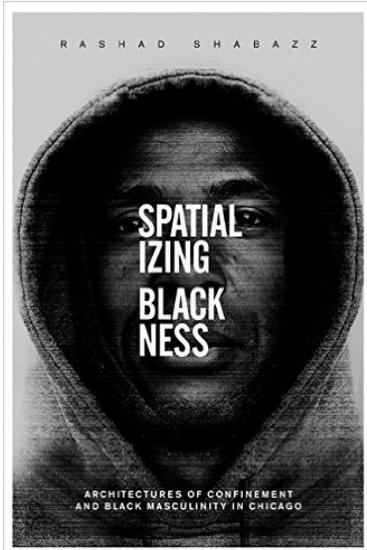
Smith, Christen A. *Afro-Paradise: Blackness, Violence, and Performance in Brazil*. Champaign, IL: University of Illinois Press, 2016, pp.280, ISBN: 978-0-252-08144-6.

The author of this work argues that the dialectic of glorified representations of Black people and subsequent state repression reinforces Brazil's racially hierarchical society. Interpreting the violence as both institutional and performative, she follows a grassroots movement and social protest theater troupe in their campaigns against racial violence. Thus, she reveals the economies of Black pain and suffering form the backdrop for the staged, scripted, and choreographed Afro-paradise that dazzles visitors. The work of grassroots organizers exposes this relationship, exploding illusions and asking unwelcome questions about the impact of state violence performed against the still-marginalized mass of Afro-Brazilians. Based on years of field work, the book provides an account of a long-overlooked struggle for life and dignity in contemporary Brazil. The author is an assistant professor of African and African Diaspora Studies and Anthropology at the University of Texas at Austin.



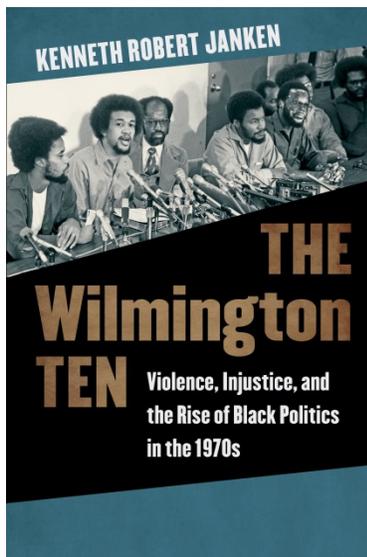
Nehusi, Kimani S.K. *Libation: An Afrikan Ritual of Heritage in the Cycle of Life*. Lanham, MD: University Press of America, 2016, pp. 210, ISBN: 9780761867104.

This book concerns the origins, structure, purpose, meaning, and significance of libation, developments and change within the ritual, and its distribution in the African world. Through this ritual African people affirm and re-establish *Ma'at*: cosmic harmony, balance, interconnection and interdependence within, between and among humans, the environment, the spirit world, and the Creator. The text connects the practice of libation throughout the prodigious time/space correlation occupied by the African experience of life, and connects African people to their social history. The methodology is multi-disciplinary and interdisciplinary which involves methods and techniques of history, linguistics, cultural studies, literature and other human sciences to develop a reconstruction, description and analysis of a ritual that has been antique for the millennia.



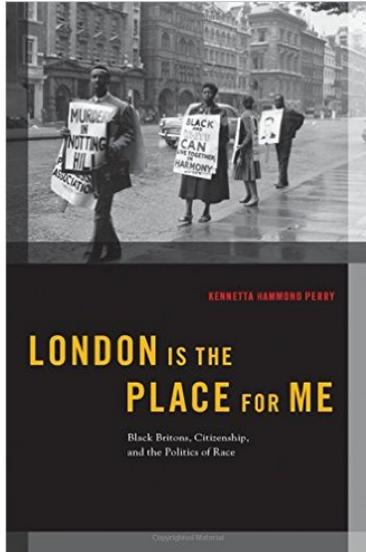
Spatializing Blackness: Architectures of Confinement and Black Masculinity in Chicago. Champaign, IL: University of Illinois Press, 2015, pp.184, ISBN: 0252081145.

A geographic study of race and gender, this book casts light upon the ubiquitous--and ordinary--ways carceral power functions in places where African Americans live. Moving from the kitchenette to the prison cell, and mining forgotten facts from sources as diverse as maps and memoirs, the author explores the myriad architectures of confinement, policing, surveillance, urban planning, and incarceration. In particular, he investigates how the ongoing carceral effort oriented and imbued Black male bodies and gender performance from the Progressive Era to the present. The result is an essential interdisciplinary study that highlights the racialization of space, the role of containment in subordinating African Americans, the politics of mobility under conditions of alleged freedom, and the ways Black men cope with--and resist--special containment. In the context of history, over 277,000 African Americans migrated to Chicago between 1900 and 1940, an influx unsurpassed in any other northern city. From the start, carceral powers literally and figuratively created a prison-like environment to contain these African Americans within the so-called Black Belt on the city's South Side.



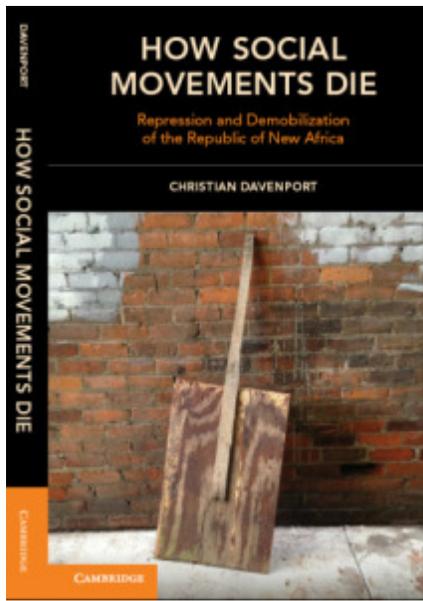
Janken, Robert Kenneth. *The Wilmington Ten: Violence, Injustice, and the Rise of Black Politics in the 1970s*. Chapel Hill, NC: University of North Carolina Press, 2016, pp.256, ISBN: 1469624834.

In February 1971, racial tension surrounding school desegregation in Wilmington, North Carolina, culminated in four days of violence and skirmishes between white vigilantes and Black residents. The turmoil resulted in two deaths, six injuries, property damage, and the firebombing of a white-owned store, before the National Guard restored uneasy peace. Thus, ten young persons were convicted of arson and conspiracy and then sentenced to a total of 282 years in prison. They became known internationally as the Wilmington Ten, and thus a movement arose to demand their freedom, and after several witnesses admitted to perjury, a federal appeals court, also citing prosecutorial misconduct, overturned the convictions in 1980. Hence, this work narrates the dramatic story; grounded in extensive interviews, newly declassified government documents, and archival research.



Perry, Kennetta Hammond. *London is the Place for Me: Black Britons, Citizenship and the Politics of Race*. Oxford, UK: Oxford University Press, 2016, pp.336, ISBN: 0190240202.

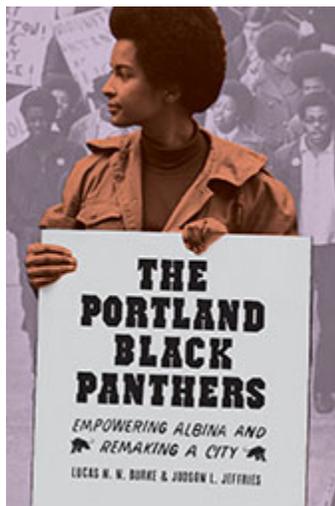
This book explores how African-Caribbean migrants navigated the politics of race and citizenship in Britain and reconfigured the boundaries of what it meant to be both Black and British by bringing together a variety of sources (calypso music, photographs, migrant narratives, and records of grassroots Black political organizations) to place Black Britons as part of wider public debates both at home and abroad about citizenship, the meaning of Britishness and the politics of race in the second half of the twentieth century. Black Britons therefore confronted the racial politics of British citizenship and became active political agents in challenging anti-Black racism. In a society with a highly racially circumscribed sense of identity—and the laws, customs, and institutions to back it up—Black Britons had to organize and fight to assert their right to belong. The author is an assistant Professor of History at East Carolina University.



Davenport, Christian. *How Social Movements Die: Repression and Demobilization of the Republic of New Africa*. Cambridge, UK: Cambridge University Press, 2014, pp.352, ISBN: 9781107613874.

Drawing on organizational, as well as individual-level, explanations, the author of this book argues that social movement death is the outgrowth of a co-evolutionary dynamic whereby challengers, influenced by their understanding of what states will do to oppose them, attempt to recruit, motivate, calm, and prepare constituents while governments attempt to hinder all of these processes at the same time. Hence, he employs a previously unavailable database that contains information on the provisional government of the Republic of New Africa (RNA), and the activities of authorities in the U.S., the City of Detroit and state and federal authorities, and he outlines the extensiveness

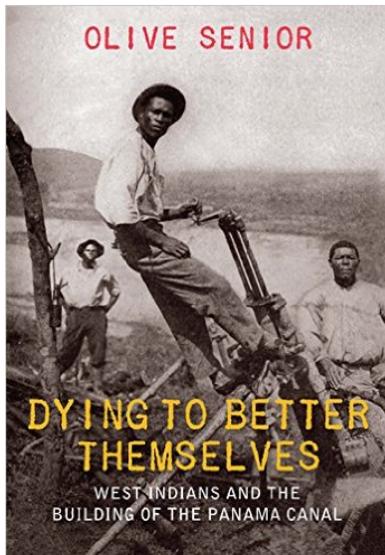
of state repression directed against the RNA. Some of the topics in the book include: killing social movements from the outside and the inside, repression and red squads, the Malcolm X Society, the Ocean Hill–Brownsville neighborhood in Brooklyn (NYC), New Bethel Missionary Baptist Church (Detroit, Michigan), the state of Mississippi, and the process of understanding the death of social movement organizations. The author is a professor of Political Science and faculty associate at the Center for Political Studies at the University of Michigan, as well as a Global Fellow at the Peace Research Institute Oslo.



Burke, Lucas N.N. and Judson L. Jeffries. *The Portland Black Panthers: Empowering Albina and Remaking a City*. Seattle, WA: University of Washington Press, 2016, pp.312, ISBN: 9780295995168.

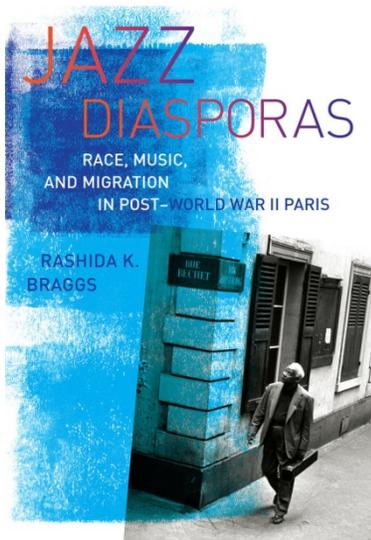
This book reports on a group of African American activists in the 1960s that formed a local branch of the Black Panther Party in the Albina District of Portland, OR to rally their community and be heard by city leaders. Hence, the Portland branch was different from the more famous-and infamous-Oakland headquarters. Instead of parading through the streets wearing black berets and ammunition belts, Portland's members were more concerned with opening a health clinic and starting free breakfast programs for neighborhood kids. The book combines histories of the city and its African

American community with interviews with former members of the Black Panther Party in Portland and other key players.



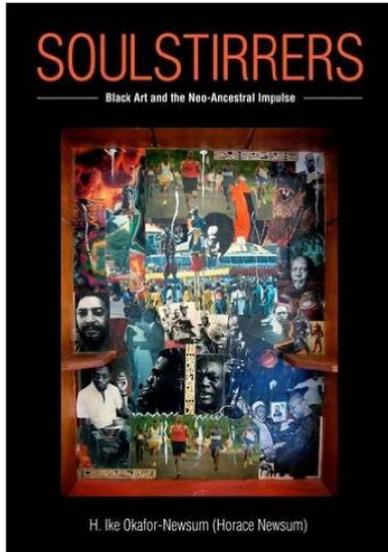
Senior, Olive. *Dying to Better Themselves: West Indians and the Building of the Panama Canal*. Kingston, Jamaica: University of West Indies Press, 2014, pp.416, ISBN: 9766404577.

This book looks at the neglected post-emancipation generation of the 1850's who were lured to Panama by the promise of lucrative work and who initiated a pattern of circular migration that would transform the islands economically, socially and politically well into the twentieth century. West Indians provided the bulk of the workforce for the construction of the Panama Railroad and the Panama Canal, and between 1850 and 1914, untold numbers sacrificed their lives, limbs and mental faculties to the Panama projects. Many West Indians remained as settlers, their descendants now citizens of Panama; many returned home with enough of a nest egg to better themselves; and others launched themselves elsewhere in the Americas as work beckoned. Drawing on official records, contemporary newspapers, journals and books, songs, sayings, and literature, and the words of the participants themselves, the author answers the questions as to who went to Panama, how and why; she describes the work they did there, the conditions under which they lived, the impact on their homelands when they returned or on the host societies when they stayed.



Braggs, Rashida K. *Jazz Diasporas: Race, Music, and Migration in Post-World War II Paris*. Oakland, CA: University of California Press, 2016, pp.280, ISBN: 0520279352.

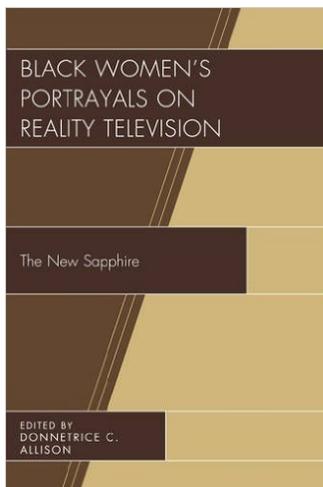
This work challenges the notion that Paris was a color-blind paradise for African Americans. On the contrary, musicians adopted a variety of strategies to cope with the cultural and social assumptions that confronted them throughout their careers in Paris, particularly as France became embroiled in struggles over race and identity when colonial conflicts like the Algerian War escalated. Using case studies of prominent musicians and analysis of interviews, music, film, and literature, the author investigates the impact of this postwar musical migration to examine key figures including musicians Sidney Bechet, Inez Cavanaugh, and Kenny Clarke and writer and social critic James Baldwin to show how they performed both as artists and as African Americans. Their collaborations with French musicians and critics complicated racial and cultural understandings of who could represent “authentic” jazz and created spaces for shifting racial and national identities.



Okafor-Newsum, H. Ike (introduction by John W. Roberts, foreword by Demetrius L. Eudell). Jackson, MS: University Press of Mississippi, 2016, pp.174, ISBN: 1628462256.

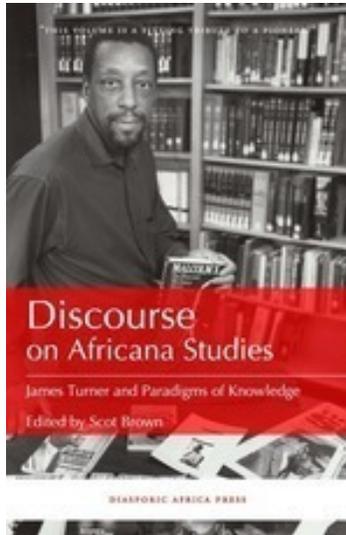
This book describes the birth and development of an artistic movement in Cincinnati, Ohio, identified with the Neo-Ancestral impulse which emerged as an extension of the Harlem Renaissance, the Negritude Movement, and the Black Arts Movement, all of which sought to re-represent the "primitive" and "savage" black and African in new terms. The Neo-Ancestral impulse posed a challenge to both existing form and content. Like its intellectual antecedents, the movement did not separate art from life and raised a central question, one that the "soul stirrers" of Cincinnati are engaging in their artistic productions. The author defines collapsing of the sacred and the profane as a central tendency of African aesthetics, transformed

and rearticulated here in the Americas. In this volume, the artistic productions ask readers to consider the role of those creating and viewing this art by attempting to shift the way in which we view the ordinary. The works of these artists, therefore, are not only about the survival of African-derived cultural forms, though such remains a central effect of them. These extraordinary pieces, installations, and movements consistently refer to the cultural reality of the Americas and the need for political and intellectual transformation. They constitute important intellectual interventions that serve as indispensable elements in the redefinition and reinterpretation of our society; featuring numerous color illustrations and profiles of artists, this volume reveals exciting trends in African American art and in the African diaspora more broadly.

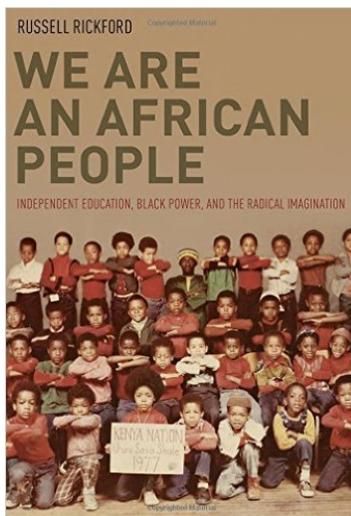


Allison, Donnetrice C., ed. *Black Women's Portrayals on Reality Television: The New Sapphire*. Lanham, MD: Lexington Books, 2016, pp.292, ISBN: 1498519326.

This book analyzes the portrayals of Black women in current reality television. Audiences are presented with a multitude of images of Black women fighting, arguing, and cursing at one another in this manufactured world of "reality television." This perpetuation of negative, insidious racial and gender stereotypes influences how the U.S. views Black women. This stereotyping disrupts the process wherein people are able to appreciate cultural and gender difference. Instead of celebrating the diverse symbols, reality television scripts an artificial or plastic image of Black women that reinforces extant stereotypes.

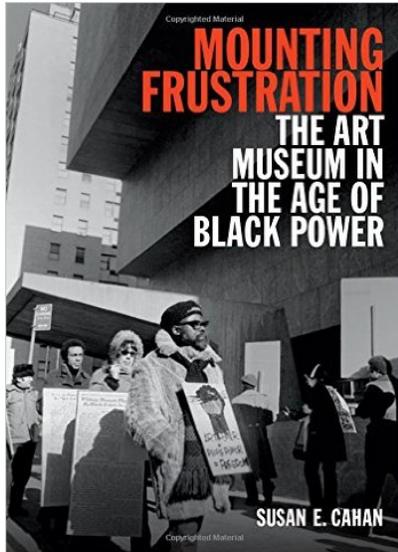


Brown, Scott, ed. *Discourse on Africana Studies: James Turner and Paradigms of Knowledge*. Brooklyn, NY: Diasporic Africa Press, 2016. A reader and an introspective tribute comprised of writings by James Turner (founding Director of the Africana Studies & Research Center at Cornell University; professor emeritus of African and African American Politics and Social Policy at Cornell University) and commentary from several of his former students. The book strives to underscore critical connections between multiple dimensions of Turner's legacy (as scholar, activist, institution-builder, teacher, and mentor), while also aiming to contribute to the growing historicized literature on the Black Studies movement of the late 1960s and early 1970s. The contributors to this book hope to influence this early phase in Black Studies historiography and provide a resource for discourse on the future of the discipline.



Rickford, Russell. *We Are An African People: Independent Education, Black Power, and the Radical Imagination*. New York: Oxford University Press, 2016, pp. 400, 0199861471

During the height of the Black Power movement of the late 1960s and 1970s, dozens of Pan African nationalist private schools, from preschools to post-secondary ventures, appeared in urban settings across the United States. The small, independent enterprises were often accused of teaching hate and were routinely harassed by authorities. Yet these institutions served as critical mechanisms for transmitting Black consciousness. Founded by activist-intellectuals and other radicalized veterans of the civil rights movement, the schools strove not simply to bolster the academic skills and self-esteem of inner-city African-American youth but also to decolonize minds and foster a vigorous and regenerative sense of African identity. The book traces the intellectual lives of these autonomous Black institutions, established dedicated to pursuing the self-determination that the integrationist civil rights movement had failed to provide. Influenced by Third World theorists and anticolonial campaigns, organizers of the schools saw formal education as a means of creating a vanguard of young activists devoted to the struggle for Black political sovereignty throughout the world. Most of the institutions were short-lived, and they offered only modest numbers of children a genuine alternative to substandard, inner-city public schools. Yet their stories reveal much about Pan Africanism as a social and intellectual movement and as a key part of an indigenous Black nationalism.

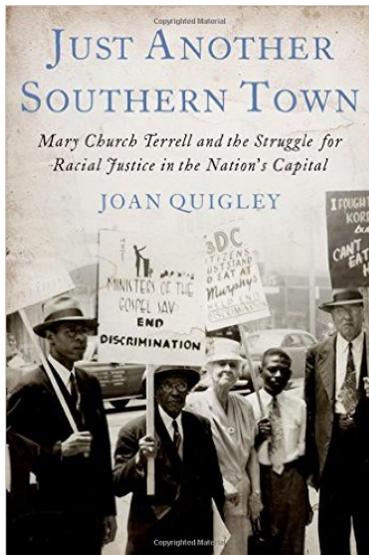


Cahan, Susan E. *Mounting Frustration: The Art Museum in the Age of Black Power*. Durham, NC: Duke University Press, 2016, pp.360, ISBN: 0822358972.

In this work, the author investigates the strategies African American artists and museum professionals employed as they wrangled over access to and the direction of New York City's elite museums. Drawing on numerous interviews with artists and analyses of internal museum documents, the book gives a detailed and at times surprising picture of the institutional and social forces that both drove and inhibited racial justice in New York's museums. Hence, there is a focus on high-profile and wildly contested exhibitions that attempted to integrate African American culture and art into museums, each of which ignited debate, dissension, and protest. The Metropolitan Museum's 1969 exhibition *Harlem on My Mind* was supposed to represent

the neighborhood, but it failed to include the work of Black artists living and working there. While the Whitney's 1971 exhibition *Contemporary Black Artists in America* featured Black artists, it was heavily criticized for being haphazard and not representative. The Whitney show revealed the consequences of museums' failure to hire African American curators, or even white curators who possessed knowledge of Black art. The book also recounts the long history of the Museum of Modern Art's institutional ambivalence toward contemporary artists of color, which reached its zenith in its 1984 exhibition "*Primitivism*" in *Twentieth Century Art*. Representing modern art as a white European and American creation that was influenced by the "primitive" art of people of color, the show only served to further devalue and cordon off African American art.

In addressing the racial politics of New York's art world, the book shows how aesthetic ideas reflected the underlying structural racism and inequalities that African American artists faced; inequalities still felt in America's museums, as many fundamental racial hierarchies remain intact: art by people of color is still often shown in marginal spaces; one-person exhibitions are the preferred method of showing the work of some artists, as they provide curators a way to avoid engaging with the problems of complicated, interlocking histories; and whiteness is still often viewed as the norm.



Quigley, Joan. *Just Another Southern Town: Mary Church Terrell and the Struggle for Racial Justice in the Nation's Capital*. New York: Oxford University Press, 2016, pp.368, ISBN: 0199371512.

In January of 1950, Mary Church Terrell, an 86-year-old charter member of the NAACP, headed into Thompson's Restaurant, just a few blocks from the White House, and requested to be served. She and her companions were informed by the manager that they could not eat in his establishment, because they were "colored." Terrell, a former suffragette and one of the country's first college-educated African American women, took the matter to court. Three years later, the Supreme Court vindicated her outrage: *District of Columbia v. John R. Thompson Co., Inc.* was decided in June 1953, invalidating the segregation of restaurants and cafes in the nation's capital.

This book recounts an untold chapter of the civil rights movement: an epic battle to topple segregation in Washington, the symbolic home of American democracy, at the book's heart is the formidable Mary Church Terrell and the test case she mounts seeking to enforce Reconstruction-era laws prohibiting segregation in D.C. restaurants. Through the prism of Terrell's story, the author reassesses Washington's relationship to civil rights history, bringing to life a pivotal fight for equality that erupted five years before Rosa Parks refused to move to the back of a Montgomery bus and a decade before the student sit-in movement rocked segregated lunch counters across the South. Hence, the book is the story of the nation's capital as an early flashpoint on race; a rich portrait of American politics and society in the mid-20th century, that interweaves Terrell's narrative with the courtroom drama of the case and the varied personalities of the justices who ultimately voted unanimously to prohibit segregated restaurants. Resonating with gestures of courage and indignation that radiate from the capital's streets and sidewalks to its marble-clad seats of power, this work restores Mary Church Terrell and the case that launched a crusade to their rightful place in the pantheon of civil rights history.

