

Platitudes And The New Black Aesthetic

Jacques Barzun's masterful translation proves that Flaubert's Dictionary of Accepted Ideas--an acid catalogue of the clichés of 19th-century France--is as relevant today as ever.

"Satire's real purpose as a literary genre is to criticize through humor, irony, caricature, and parody, and ultimately to defy the status quo. In African American Satire, Darryl Dickson-Carr provides the first book-length study of African-American satire and the vital role it has played. In the process he investigates African American literature, American literature, and the history of satire." --Book Jacket.

Ever since Tash's grandfather Darkheart revealed the big family secret—Tash and her triplet sisters were born of a vampire slayer—Tash's life has been a series of surprises. But none of that prepared her for the possibility of turning vamp herself. That's the good news. The bad? The most gorgeous man she's ever laid eyes on is over two hundred years old. And one of her sisters wants to stake him, while the other wants to doom him to a life of tortured guilt. Worse yet, with a new Queen Vamp in town, it's up to Tash to infiltrate her army. As a semihuman, there's no danger of Tash falling under Lady Jasmine's control. Or so she thinks....

An interdisciplinary, code-switching, critical collection by revisionist African American scholar and activist Bernard W. Bell.

The Sacredly Profane Novel

Authentic Blackness

Parodies of Ownership

New Black Renaissance

Race, Masculinity and Global Stardom

Platitudes

Explores the concepts of "blackness" and "race" in four seminal novels of the Harlem Renaissance.

PlatitudesUPNE

Aquest estudi analitza un ordre literari canviant: Amèrica com unitat i diversitat, com un ens nacional i transnacional. Els escrits crítics literaris reunits aquí ofereixen una sèrie de perspectives que tracen gran part de la geografia cultural en joc: la narrativa, l'autobiografia, el teatre, etc. Es presenten també un conjunt d'assajos i ressenyes que, amb diverses direccions d'enfocament, posen atenció als fonaments previs a Colón, a una antologia canònica nord-americana de poesia i al que s'ha omès; la narrativa llatina i als

principals dramaturgs antics. Inclou entrevistes a creatius i acadèmics com Gerald Vizenor, Frank Chin, Louis Owens, John Cawelti i Rex Burns. La secció de ressenyes final ofereix una sèrie de monografies de rellevant erudició multicultural així com contribucions a l'emergent i ampli mural d'anàlisi.

First Published in 1995. Much of recent theory has characterized life in media-sophisticated societies in terms of a semiotic overload which, allegedly, has had only devastating effects on communication and subjectivity. In *Architectures of Excess*, Jim Collins argues that, while the rate of technological change has indeed accelerated, so has the rate of absorption. The seemingly endless array of information has generated not chaos but different structures and strategies, which harness that excess by turning it into forms of art and entertainment. Digital sampling in rap music and cyber-punk science fiction are well-known examples of techno-pop textuality, but Collins concentrates on other contemporaneous phenomena that are also envisioning new cultural landscapes by accessing that array--hyper-self-reflexivity in mall movies, best sellers, and prime-time television; the deconstructive vs. new-classical debate in architecture; the emergence of the "New Black Aesthetic;" the development of retro-modernism in interior design and the fashion industries. The analyses of these disparate, discontinuous attempts to develop a meaningful sense of location, in an historical as well as a spatial sense, address a cluster of interconnected questions: How is the array of information being "domesticated?" How has appropriationism evolved from the Pop-Art of the sixties to the sampling of the nineties? How has the relationship between tradition, innovation, and evaluation been altered? *Architectures of Excess* investigates how these phenomena reflect change in taste and subjectivity, considering how we must account for both, pedagogically.

Deconstructing Will Smith

Twisted

Cultural Life in the Information Age

The Cambridge History of African American Literature

Passing Interest

Re-Viewing American Multicultural Literature

Cyclopedia of World Authors

The first major twenty-first century history of four hundred years of black writing, *The Cambridge History of African American Literature* presents a comprehensive overview of the literary traditions, oral and print, of African-descended peoples in the United States. Expert contributors, drawn from the United States and beyond, emphasise the dual nature of each text discussed as a work of art created by an individual and as a response to unfolding events in American cultural, political, and social history. Unprecedented in scope, sophistication and accessibility, the volume draws together current scholarship in the field. It also looks ahead to suggest new approaches, new areas of study, and as yet

undervalued writers and works. The Cambridge History of African American Literature is a major achievement both as a work of reference and as a compelling narrative and will remain essential reading for scholars and students in years to come.

Includes more than 360 interpretative essays on works of twentieth-century fiction published in the United States and Latin America.

DIVAAn account of the Black Rock Coalition, which began in New York in 1985, and its relation to the results of civil rights era integration, and to the larger questions of racialization in the music industry, and American society./div

A playful, irreverent look at the African-American literary community.

Bearing Witness to African American Literature

Encyclopedia of African-American Literature

Writing the Black Revolutionary Diva

Indie Reframed

Callaloo

Sexuality and the New African American Middle Class

The Mindful Classroom

In Twisted: My Dreadlock Chronicles, professor and author Bert Ashe delivers a witty, fascinating, and unprecedented account of black male identity as seen through our culture's perceptions of hair. It is a deeply personal story that weaves together the cultural and political history of dreadlocks with Ashe's own mid-life journey to lock his hair. Ashe is a fresh, new voice that addresses the importance of black hair in the 20th and 21st centuries through an accessible, humorous, and literary style sure to engage a wide variety of readers. After leading a far-too-conventional life for forty years, Ashe began a long, arduous, uncertain process of locking his own hair in an attempt to step out of American convention. Black hair, after all, matters. Few Americans are subject to snap judgements like those in the African-American community, and fewer communities face such loaded criticism about their appearances, in particular their hair. Twisted: My Dreadlock Chronicles makes the argument that the story of dreadlocks in America can't be told except in front of the backdrop of black hair in America. Ask most Americans about dreadlocks and they immediately conjure a picture of Bob Marley: on stage, mid-song, dreads splayed. When most Americans see dreadlocks, a range of assumptions quickly follow: he's Jamaican, he's Rasta, he plays reggae; he stinks, he smokes, he deals; he's bohemian, he's creative, he's counter-cultural. Few styles in America have more symbolism and generate more conflicting views than dreadlocks. To "read" dreadlocks is to take the cultural pulse of America. To read Twisted: My Dreadlock Chronicles is to understand a larger story about the truths and biases present in how we perceive ourselves and others. Ashe's riveting and intimate work, a genuine first of its kind, will be a seminal work for years to come.

From Ishmael Reed and Toni Morrison to Colson Whitehead and Terry McMillan, Darryl Dickson-Carr offers a definitive guide to contemporary African American literature. This volume-the only reference work devoted exclusively to African American fiction of the last thirty-five years-presents a wealth of factual and interpretive information about the major authors, texts, movements, and ideas that have shaped contemporary

African American fiction. In more than 160 concise entries, arranged alphabetically, Dickson-Carr discusses the careers, works, and critical receptions of Alice Walker, Gloria Naylor, Jamaica Kincaid, Charles Johnson, John Edgar Wideman, Leon Forrest, as well as other prominent and lesser-known authors. Each entry presents ways of reading the author's works, identifies key themes and influences, assesses the writer's overarching significance, and includes sources for further research. Dickson-Carr addresses the influence of a variety of literary movements, critical theories, and publishers of African American work. Topics discussed include the Black Arts Movement, African American postmodernism, feminism, and the influence of hip-hop, the blues, and jazz on African American novelists. In tracing these developments, Dickson-Carr examines the multitude of ways authors have portrayed the diverse experiences of African Americans. The Columbia Guide to Contemporary African American Fiction situates African American fiction in the social, political, and cultural contexts of post-Civil Rights era America: the drug epidemics of the 1980s and 1990s and the concomitant "war on drugs," the legacy of the Civil Rights Movement, the struggle for gay rights, feminism, the rise of HIV/AIDS, and racism's continuing effects on African American communities. Dickson-Carr also discusses the debates and controversies regarding the role of literature in African American life. The volume concludes with an extensive annotated bibliography of African American fiction and criticism.

Against a backdrop of multiculturalism and Afrocentricity in the intellectual traditions of African-American studies, this book sets new standards and directions for the future. It is the first book to systematically address the many themes that have changed the political and social landscape for African-Americans. Among these changes are new transnational processes of globalization, the devastating impact of neoliberal public policies upon urban minority communities, increasing imprisonment and attendant loss of voting rights especially among black males, the surging of Hispanic population, and widening class differences as deindustrialization, crack cocaine, and gentrification entered urban communities. Marable and a cast of influential contributors suggest that a new beginning is needed for African-American scholarship. They explain why Black Studies needs to break its conceptual and thematic limitations, exploring "blackness" in new ways and in different geographic sites. They outline the major intersectionalities that should shape a new Black Studies-the complex relationships between race, gender, sexuality, class and youth. They argue that African-American Studies scholarship must help shape and redirect public policies that affect black communities, working with government, foundations and other private institutions on such issues as housing, health care, and criminal justice.

Encyclopedia of Contemporary Writers and Their Work is an invaluable guide to the work of English-language fiction writers born since 1960. Coverage includes some of the most vital and appealing writers working today, such as Chang-rae Lee, Michael Chabon, Zadie Smith, and Dave Eggers. Containing more than 200 entries written by literary scholars, this resource provides a comprehensive overview of the best writers and works of the current English-Speaking literary world.

Popular Culture from the 'Hood and Beyond

The Black Rock Coalition and the Cultural Politics of Race

My Dreadlock Chronicles

Jeff Buckley's Grace

Dictionary of Accepted Ideas

Dead Is The New Black

Architectures of Excess

A History of the African American Novel offers an in-depth overview of the development of the novel and its major genres.

In the first part of this book, Valerie Babb examines the evolution of the novel from the 1850s to the present, showing how the concept of black identity has transformed along with the art form. The second part of this History explores the prominent genres of African American novels, such as neoslave narratives, detective fiction, and speculative fiction, and considers how each one reflects changing understandings of blackness. This book builds on other literary histories by including early black print culture, African American graphic novels, pulp fiction, and the history of adaptation of black novels to film. By placing novels in conversation with other documents - early black newspapers and magazines, film, and authorial correspondence - A History of the African American Novel brings many voices to the table to broaden interpretations of the novel's development.

Explores how the trope of racial passing continues to serve as a touchstone for gauging public beliefs and anxieties about race in this multiracial era. The first volume to focus on the trope of racial passing in novels, memoirs, television, and films published or produced between 1990 and 2010, Passing Interest takes the scholarly conversation on passing into the twenty-first century. With contributors working in the fields of African American studies, American studies, cultural studies, film studies, literature, and media studies, this book offers a rich, interdisciplinary survey of critical approaches to a broad range of contemporary passing texts. Contributors frame recent passing texts with a wide array of cultural discourses, including immigration law, the Post-Soul Aesthetic, contemporary political satire, affirmative action, the paradoxes of "colorblindness," and the rhetoric of "post-racialism." Many explore whether "one drop" of blood still governs our sense of racial identity, or to what extent contemporary American culture allows for the racially indeterminate individual. Some essays open the scholarly conversation to focus on "ethnic" passers—individuals who complicate the traditional black-white binary—while others explore the slippage between traditional racial passing and related forms of racial performance, including blackface minstrelsy and racial masquerade.

Some special issues devoted to the literatures of other minorities.

With The Tempest's Caliban, Shakespeare created an archetype in the modern era depicting black men as slaves and savages who threaten civilization. As contemporary black male fiction writers have tried to free their subjects and themselves from this legacy to tell a story of liberation, they often unconsciously retell the story, making their heroes into modern-day Calibans. Coleman analyzes the modern and postmodern novels of John Edgar Wideman, Clarence Major, Charles Johnson, William Melvin Kelley, Trey Ellis, David Bradley, and Wesley Brown. He traces the Caliban legacy to early literary influences, primarily Ralph Ellison, and then deftly demonstrates its contemporary manifestations. This engaging study challenges those who argue for the liberating possibilities of the postmodern narrative, as Coleman reveals the pervasiveness and influence of Calibanic discourse. At the heart of James Coleman's study is the perceived history of the black male in Western culture and the traditional racist stereotypes indigenous to the language. Calibanic discourse, Coleman argues, so deeply and subconsciously influences the texts of black male writers that they are unable to cast off the oppression inherent in this discourse. Coleman wants to change the perception of black male writers' struggle with oppression by showing that it is their special struggle with language. Black Male Fiction and the Legacy of Caliban is the first book to analyze a substantial body of black male fiction from a central perspective.

Constructive Conversations on Race, Identity, and Justice

Passing into the present

The Folk in the New Negro Renaissance

A Collection of Cliches and an Assortment of Adages

African American Books for Our Sons and Our Brothers

Rewriting

Masterplots II.: Lov-Pla

A breathtaking achievement, this Concise Companion is a suitable crown to the astonishing production in African American literature criticism that has swept over American literary studies in the last two decades. It offers an enormous range of writers--from Frederick Douglass, from Zora Neale Hurston to Ralph Ellison, and from Toni Morrison to August Wilson. It contains entries on works (including synopses of novels), such as Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Richard Wright's *Native Son*, Lorraine Hansberry's *A Raisin in the Sun*. It also incorporates information on literary characters such as Bigger Thomas, Coffin Johnson, Kunta Kinte, Sula Peace, as well as on character types such as Aunt Jemima, Brer Rabbit, John Henry, Stackolee, and the trickster. Icons of black culture are addressed, including vivid details about the lives of Muhammad Ali, John Coltrane, Marcus Garvey, Jackie Robinson, John Brown, and Harriet Tubman. Here, too, are general articles on poetry, fiction, and drama; on autobiographical narratives, Sunday School literature, and oratory; as well as on a wide spectrum of related topics. Compact yet thorough, this volume gathers works from a vast array of sources--from the black periodical press to women's clubs--making it one of the most useful available on the growing, exciting world of African American literature.

Explores the films, practitioners, production and distribution contexts that currently represent American women's independent cinema. In the consolidation of indie culture in the 21st century, female filmmakers face an increasingly indifferent climate. Within this environment, women work across all aspects of writing, direction, production, editing and design, yet the dominant narrative continues to favor the amaverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse. Defying the formula of the mainstream chick flick and the ideological and experimental radicalism of feminist counter-cinema alike, women's indie film is neither ironic, popular nor political enough to be readily absorbed into pre-existing categories. This ground-breaking collection offers a sustained examination of the work of female practitioners within American independent cinema, reclaims the indifference of film-making. Through a variety of case studies of directors, writers and producers such as Ava DuVernay, Lena Dunham and Claire Denis, contributors explore the innovation of a range of female practitioners by attending to the sensibilities, ideologies and practices that distinguish their work while embracing the in-between space in which the narratives they represent and embed themselves are revealed. Key Features Covers American women's independent cinema since the late 1970s Analyses the work of acclaimed but overlooked female practitioners such as Kelly Reichardt, Christine Vachon, Miranda July, Kasi Lemmons, Nicole Holofcener, Mira Nair, Lisa Cholodenko, Megan Ellison, Lynn Shelton, Ava DuVernay, Mary Harron and Debra Granik Distinguishes four different approaches

analysing womens independent cinema through: production and industry perspectives; genre and other classificatory modalities; cultural, social and professional identities; and collaborative and collectivist practicesContributorsJohn Alberti, Northern Kentucky UniversityLinda Badley, Middle Tennessee State UniversityCynthia Baron, Bowling Green State UniversityShelley Cobb, University of SouthamptonCorinn Columpar, University of TorontoChris Holmlund, University of Tennessee-KnoxvilleGeoff King, Brunel University LondonChristina Lane, University of MiamiJames Lyons, University of ExeterKathleen A. McHugh, UCLAKent A. Ono, University of UtahLydia Papadimitriou, Liverpool John Moores UniversityClaudia Costa Pederson, Wichita State UniversityClaire Perkins, Morehouse College of Arts and SciencesUniversity of UtahSarah Projansky, University of UtahMaria San Filippo, Goucher CollegeMichele Schreiber, Emory UniversitySarah E. Sinwell, University of UtahYannis Tzioumakis, University of LiverpoolPatricia White, Swarthmore CollegePatricia R. Zimmermann, Swarthmore College

Engaging deliberative pedagogy, identity politics, and social justice, *The Mindful Classroom* offers mindfulness and movement practices to help facilitators guide difficult conversations. Useful in face-to-face and online classes as well as community-engaged environments, this book guides constructive conversations toward positive social change.

"Descriptions of more than one hundred outstanding ... selections for readers of all ages ... fiction, poetry, biography, autobiography, drama and history [that] celebrate the African American male experience from childhood to adulthood"--Dust jacket.

The Oxford Companion to African American Literature

The Living Canon

A History of the African American Novel

What Is All Wisdom Save a Collection of Platitudes? -Norman Douglas

Masterplots Two

Racial Passing in US Novels, Memoirs, Television, and Film, 1990–2010

Right to Rock

Offers profiles of African American writers and entries on important works and genres

Essays exploring contemporary black fiction and examining important issues in current African American literary studies. In this volume, Lorraine Hansberry and Shirley Moody-Turner have compiled a collection of essays that offer access to some of the most innovative contemporary black fiction while addressing important issues in current African American literary studies. Distinguished scholars Houston Baker, Trudier Harris, Darryl Dickson-Carr, and Maryemma Graham join writers and younger scholars to explore the work of Toni Morrison, Edward P. Jones, Trey Ellis, Paul Beatty, Mat Johnson, Kyle Baker, Danzy Senna, Nikki Turner, and many others. The collection is bracketed by a foreword by novelist and graphic artist Mat Johnson, one of the most exciting and innovative contemporary African American writers, and

an afterword by Alice Randall, author of the controversial parody *The Wind Done Gone*. Together, King and Moody-Turner make the case that diversity, innovation, and canon expansion are essential to maintaining the vitality of African American literary studies. "A compelling collection of essays on the ongoing relevance of African American literature to our collective understanding of American history, society, and culture. Featuring a wide array of writers from all corners of the literary academy, the book will have national appeal and offer strategies for teaching African American literature in colleges and universities across the country." —Gene Jarrett, Boston University "[This book describes] a fruitful tension that brings scholars of major reputation together with newly emerging critics to explore the full range of literary activities that have flourished in the post-Civil Rights era. Notable are such popular influences as hip-hop music and Oprah Winfrey's Book Club." —American Literary Scholarship, 2013 Examines the tendency of post-World War II writers to rewrite earlier narratives by Poe, Melville, Hawthorne, and others.

Representing the sexuality of black middle class women in contemporary popular culture

The Concise Oxford Companion to African American Literature

Politics and Place in African American and American Indian Women's Writing

Validating and Valorizing Its Authority, Authenticity, and Agency

Postmodern Narrative and Cultural Critique in the Age of Cloning

The Souls Anthology of Critical African-American Studies

Lined Gift Notebook with Unique Touch | Journal | Lined Premium 120 Pages |wisdom Quotes|

Contemporary American fiction of racial and gender passing

*The most creative moments of African American culture have always emanated from a lower class or "ghetto" perspective. In contemporary society, this ghetto aesthetic has informed a large segment of the popular marketplace from the incendiary nature of gangsta rap, through the choreographed violence of films like *Menace II Society*, to recurrent debates around the use of the word "nigga," and even the assertion of this perspective in professional basketball. In each case, most of the discussion around these cultural circumstances tends to be dismissive, if not completely uninformed. In analyzing the ranges of images from the O. J. Simpson trial to Snoop Doggy Dogg, *Am I Black Enough for You* looks at the way in which the nuances of ghetto life get translated into the politics of popular culture, and especially the way these politics have become such a profitable venture, for both the entertainment industry and the actual producers of these topical narratives. The book follows the widening generation*

gap represented by Bill Cosby's pristine "race man" image in the mid-80's, culminating in the proliferation of the hard-core sentiments associated with the nigga in the 1990's. The book argues for a historical understanding of these contemporary examples, which is rooted in the social policies of the Reagan/Bush era, the declining industrial base of urban communities and the increasing significance of the drug trade and gang culture. In addition, the book follows the evolution of gangster culture in twentieth century American popular culture and the shift from ethnicity to race that slowly begins to emerge over this time period. Contrary to mainstream conservative sentiment, *Am I Black Enough for You* suggests that the criticism of gangsta culture is a misguided attempt which reaffirms traditional views about Black culture. This criticism is articulated across race, so that in many cases, African Americans articulate the same sentiments as their white conservative counterparts. *Am I Black Enough for You* offers astute analysis of the liberating possibilities of representation that lie at the core of contemporary black popular culture.

Acclaimed actor and rap artist Will Smith has achieved a level of Hollywood fame rarely attained by a Black celebrity. Early in his career, Smith aspired to be the world's most famous movie star and being named the world's top film attraction in 2008, fulfilled his goal. While his rise to a place of worldwide prominence and cultural relevance has made him iconic, his accomplishments have not received the full and thorough acknowledgement and analysis they merit. This is the first full-length critical look at the significance of Will Smith's achievements over a more than 30-year career. Many of his films have broken cultural norms by depicting Black men in groundbreaking social settings, like the role of the world-saving hero in his most popular films. In addition to analyzing Smith's filmography, this work contextualizes other popular and common portrayals of Black men in media and society. Finally, this book examines Smith's work in his middle age, ruminating on his ability to adapt to the realities of a new Hollywood.

Examines the themes, characters, plots, style, and technique of works by African-American authors. Kimberly Nichele Brown examines how African American women since the 1970s have found ways to move beyond the "double consciousness" of the colonized text to develop a healthy subjectivity that attempts to disassociate black subjectivity from its connection to white culture. Brown traces the emergence of this new consciousness from its roots in the Black Aesthetic Movement through important milestones such as the anthology *The Black Woman* and *Essence* magazine to the writings of Angela Davis, Toni Cade Bambara, and Jayne Cortez.

African American Satire

Contemporary African American Literature

Spirited Minds

United States

Black Male Fiction and the Legacy of Caliban
Encyclopedia of Contemporary Writers and Their Works
Hip-Hop Aesthetics and Intellectual Property Law

JUST FOR YOU ! A Simple Lined NoteBook, But the quote is Legendary Your GORGEOUS notebook by Note Lovers is here! Great with neon, metallic, glitter, pastel, fluorescent, or other gel pens! It's time to up-level make your note taking stand out from the crowd. Featuring lightly lined college ruled pages on rich black cover, this notebook is versatile and unique. A perfect gift to the person who wants to stand out from the crowd. Makes a great notebook for gratitude journaling, list making, taking notes, or jotting things down. "Black is the new black." FEATURES: premium matte cover printed on high quality interior stock convenient 6" x 9" size 120 lightly lined pages perfect with gel pens designed by a mother of 4 in the U.S.A. Visit our brand name at the top for a wide variety of black covers products.

This book is the first full-length study of contemporary American fiction of passing. Its takes as its point of departure the return of racial and gender passing in the 1990s in order to make claims about wider trends in contemporary American fiction. The book accounts for the return of tropes of passing in fiction by Phillip Roth, Percival Everett, Louise Erdrich, Danzy Senna, Jeffrey Eugenides and Paul Beatty, by arguing meta-critical and meta-fictional tool. These writers are attracted to the trope of passing because passing narratives have always foregrounded the notion of textuality in relation to the (il)legibility of "black" subjects passing as white. The central argument of this book, then, is that contemporary narratives of passing are concerned with articulating and unpacking an analogy between passing and authorship. Aimed at students and researchers, it promises to inaugurate dialogue on the relationships between passing, postmodernism and authorship in contemporary American fiction.

"Richard Schur offers a provocative view of contemporary African American cultural politics and the relationship between African American cultural production and intellectual property law." ---Mark Anthony Neal, Duke University "Whites used to own blacks. Now, they accomplish much the same thing by insisting that they 'own' ownership. Blacks shouldn't let them. A culture that makes all artists play by its rules will end up controlling new ideas and stifling change. Richard Schur's fine book explains why." ---Richard Delgado, Seattle University What is the relationship between hip-hop and African American culture in the post--Civil Rights era? Does hip-hop share a criticism of American culture or stand as an isolated and unique phenomenon? How have African American texts responded to the increasing role intellectual

property law plays in regulating images, sounds, words, and logos? *Parodies of Ownership* examines how contemporary African American writers, artists, and musicians have developed an artistic form that Schur terms "hip-hop aesthetics." This book offers an in-depth examination of a wide range of contemporary African American painters and writers, including Anna Deavere Smith, Toni Morrison, Adrian Piper, Colson Whitehead, Michael Ray Charles, Alice Randall, and Fred Wilson. Their absence from conversations about African American culture has caused a misunderstanding about the nature of contemporary cultural issues and resulted in neglect of their innovative responses to the post--Civil Rights era. By considering their work as a cross-disciplinary and specifically African American cultural movement, Schur shows how a new paradigm for artistic creation has developed. *Parodies of Ownership* offers a broad analysis of post--Civil Rights era culture and provides the necessary context for understanding contemporary debates within American studies, African American studies, intellectual property law, African American literature, art history, and hip-hop studies. Weaving together law, literature, art, and music, Schur deftly clarifies the conceptual issues that unify contemporary African American culture, empowering this generation of artists, writers, and musicians to criticize how racism continues to affect our country. Richard L. Schur is Director, Interdisciplinary Studies Center, and Associate Professor of Interdisciplinary Studies at Drury University. Visit the author's website: <http://www2.drury.edu/rschur/index.htm>. Cover illustration: Atlas, by Fred Wilson. © Fred Wilson, courtesy Pace Wildenstein, New York.

The power and influence of Grace increases with each passing year. Here, Daphne Brooks traces Jeff Buckley's fascinating musical development through the earliest stages of his career, up to the release of the album. With access to rare archival material, Brooks illustrates Buckley's passion for life and hunger for musical knowledge, and shows just why he was such a crucial figure in the American music scene of the 1990s. EXCERPT: Jeff Buckley was piecing together a contemporary popular music history for himself that was steeped in the magic of singing. He was busy hearing how Dylan channeled Billie Holiday in *Blonde On Blonde* and how Robert Plant was doing his best to sound like Janis Joplin on early Led Zeppelin recordings. He was thinking about doo-wop and opera and Elton John and working at developing a way to harness the power of the voice...In the process, he was re-defining punk and grunge "attitude" itself by rejecting the ambivalent sexual undercurrents of those movements, as well as Led Zeppelin's canonical "cock rock" kingdom that he'd grown up adoring. He was forging a one-man revolution set to the rhythms of New York City and beyond. And he was on the brink of recording his elegant battle in song for the world

to hear.

Am I Black Enough for You?

Women's Subjectivity and the Decolonizing Text

Womenas Filmmaking and Contemporary American Independent Cinema

The new black magic and the truth about the ouija-board

"Joined Together in History"

The Columbia Guide to Contemporary African American Fiction

Beyond the Black Lady

Presents a reference on African American literature providing profiles of notable and little-known writers and their works, literary forms and genres, critics and scholars, themes and terminology and more.

A Plethora of Platitudes