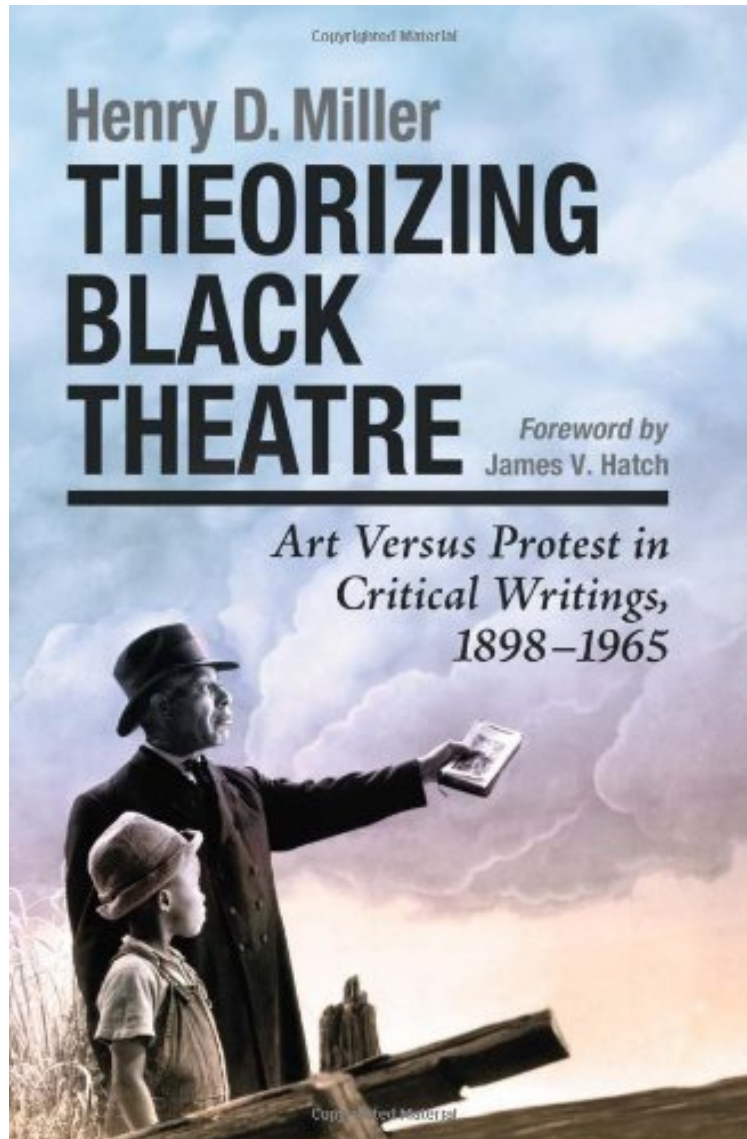


[Mobile book] Theorizing Black Theatre: Art Versus Protest in Critical Writings, 1898ndash;1965

## Theorizing Black Theatre: Art Versus Protest in Critical Writings, 1898ndash;1965

Henry Miller

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**Henry Miller : Theorizing Black Theatre: Art Versus Protest in Critical Writings, 1898ndash;1965** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Theorizing Black Theatre: Art Versus Protest in Critical Writings, 1898ndash;1965:

0 of 0 people found the following review helpful. The language of the book is far too technical and ...By Sydney HinkleThe language of the book is far too technical and textbook to make for any kind of productive reading. The content of the book is decent, but still a little lacking.2 of 3 people found the following review helpful. An important

contribution to the field

By B. Holmes Henry Miller invites the reader to examine a critical period in the history of black theatre. This well-researched book has particular impact because the voice of the author, his passion for the art form, and for the lives of the people reflected on stage, is evident throughout the work. While the text is bound to become a classic for theatre educators and dramatists, it was also of interest to me. As a religious scholar, I am always intrigued with the discussion of humanism in any context. The ongoing debate between people of faith and humanists is usually quite heated. Here, Miller offers a refreshing alternative to the historical controversies. He asserts that humanism is a binding force and future hope for the black community and for all people of good will. I interpret this to mean that our first goal is to be human/real, and compassionate. After this is accomplished, there will be plenty of time to brag about our faith.

1 of 1 people found the following review helpful.

Contribution Sorely Needed: Black Dramatic Theory Debate

By Hershell Norwood

The perspective that this dramatic theory debate informs black theatre well into the 20th century should give us all, African American theatre practitioners, good reason to take note. And that Miller lays that history out here from his point of view in a book simply and critically truly should inspire applause.

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

Spring 2011: BROADSIDE -- The Theatre Library Association, by Rita Kohn "This book can be rightly described as a milestone... and [it] opens the way for spirited conversation about how we think and feel about ascript's theme, character, story, and performance."

Jun 27, 2011: Jaz Dorsey, African American Playwrights Exchange, Nashville, TN

"Dr. Miller gives us a whole new look at our country and begins to undo the damage that segregation has done to our historical perspective ... Anyone who is fascinated with who we are needs to grab a copy of [this] book."

About the Author

Henry D. Miller is a veteran of the 1960s and 1970s black theatre movement. A director and playwright, he has written broadly about American theatre.